

NSCAD
The Nova Scotia
College of Art &
Design

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Introduction

by Garry N. Kennedy

This catalog and exhibition of prints and books from the Nova Scotia College of Art and Design are the outcome of a series of meetings of the Visual Arts Task Force sponsored by the Council of Presidents of the New England Land Grant Universities. Comprised of the directors of art departments, museums and galleries, the meetings of the task force provided the opportunity for its members to visit each other's campuses with a goal towards gaining a better understanding of each other's programs and to search out ways where co-operative ventures might be useful in the future. As some of these distinguished universities have programs in Canadian studies it was good fortune indeed for NSCAD that the task force's interests included a desire to learn more of what was happening in the art departments and galleries of their northern neighbours. As a result, representatives from Concordia University and NSCAD happily joined in on several of the group's interesting and valuable sessions — including visits to Montreal and Halifax.

It was with this background that the task force's gallery directors expressed an interest in having from our college a circulating exhibition that would demonstrate some of the activities with which we have been involved over the past fifteen years or so.

In my view the most logical solution to this generous proposition was to exhibit a selection of prints from the Lithography Workshop along with the books from the NSCAD Press. As well as being the only "showable" objects resulting from college activities over the time span in question, the prints and books serve to demonstrate well one important characteristic of NSCAD — an active engagement with current art ideas and issues.

The full extent to which the college has sustained an openness to current art issues, of which the prints and books of this exhibition are but two examples, is given further illumination in the second part of this publication. Volume Two lists chronologically the large number of events (exhibitions, installations, presentations, talks, lectures, performances, seminars, conferences, panel discussions, visiting artists and faculty, film screenings, video works, etc.) which have occurred at NSCAD and which have not only added incalculable vitality and information to our programs, but have significantly influenced a larger artworld.

I cannot stress too strongly my gratefulness to the three highly respected writers who have contributed texts to this publication. Kenneth Baker, a free lance

writer and critic from Providence, R.I., gives a sensitive account of NSCAD based on his personal experiences of the college as a visiting lecturer and faculty member in art history. Eric Cameron, the director of the NSCAD M.F.A. program and artist and critic, in recording the history of the Lithography Workshop, centres on an interesting issue surrounding prints in general while giving a careful, knowledgeable examination of many of the works in the exhibition. Benjamin Buchloh, formerly on the faculty at NSCAD and editor of the NSCAD Press, now on the faculty of the State University of New York at Westbury, situates the books in the larger context of art book history while thoughtfully showing how the selection of recent and forthcoming Press books relate to changes in recent art.

A project of this nature could not have been undertaken without the generous support of many. I wish to acknowledge and thank the Council of Presidents of the New England Land Grant Universities, the Canadian Consulate General in Boston and the Cultural Affairs Division of the Department of External Affairs, Ottawa. I would also like to express how pleasurable it has been working with all the people involved in the Visual Arts Task Force meetings — in particular Joseph Cusker, Executive Director of the Council of Presidents, Wayne McEwing, Public Affairs Officer, Canadian Consulate, Boston, and Paul F. Rovetti, Director of the William Benton Museum of Art, the University of Connecticut, on whom fell most of the responsibility for coordinating this exhibition with the six other university museums.

The Institution in Proportion — Why NSCAD Works by Kenneth Baker

One day while I was thinking about writing something autobiographical, I decided to make a list of all the institutions with which I could remember having had personal contact. As the list grew, it began to seem ever more correctly autobiographical. It corresponded to my sense that the events of my life and its time have not been centered on me, or on any individual, but have transpired among larger, more impersonal beings and forces. To continue the list, I had to ask just what kind of thing counts as “an institution.” Everyone seems to regard schools, churches, libraries, banks, the army, as institutions in some self-evident sense. But what about the highway, the city, dentistry, psychiatry, matrimony, capitalism? What about money itself? All of these are institutional entities, yet their limits can’t be defined by reference to a building, a roster of personnel, or even a set of rules. The world’s institutions are a population of superpersonal entities, wholes that are more than the sum of human actions that sustain their being. (The instability of the world’s national economies, for example, shows that institutions can sustain themselves in spite of their being out of control.) We try to overlook this spooky reality of institutions by thinking of them simply as buildings, or as a staff, or as a set of services or policies. The purpose of these observations is to give a new resonance to the familiar notion that institutions have “character.”

This essay is about my sense of the character of the Nova Scotia College of Art and Design. Scanning my list of institutions, I noticed how simple my feelings about them were, compared with the institutional realities themselves. I will try to characterize NSCAD accurately by elaborating my positive feelings about it.

First, some historical background is necessary. In 1887, when Anna Leonowens and her associates founded the Victoria School of Art and Design, its first classes were held in a building on Halifax’s Hollis Street, not far from the College’s present location. The school moved up the hill in 1909 to a venerable frame building at Argyle and George Streets that today houses the Five Fishermen Restaurant. In 1957, the school moved further uptown to a building on Coburg Road. Renamed the Nova Scotia College of Art in 1925, it finally became the Nova Scotia College of Art and Design in 1969, after expanding into an addition to its Coburg Road quarters.

The insufficiency of even its expanded setting led to one of the most definitive events in the institution’s history: its move, begun in 1972, from Coburg Road to its present situation in the Historic Properties between Granville and Lower Water Streets. With a facility and economy rare in the life of institutions, the

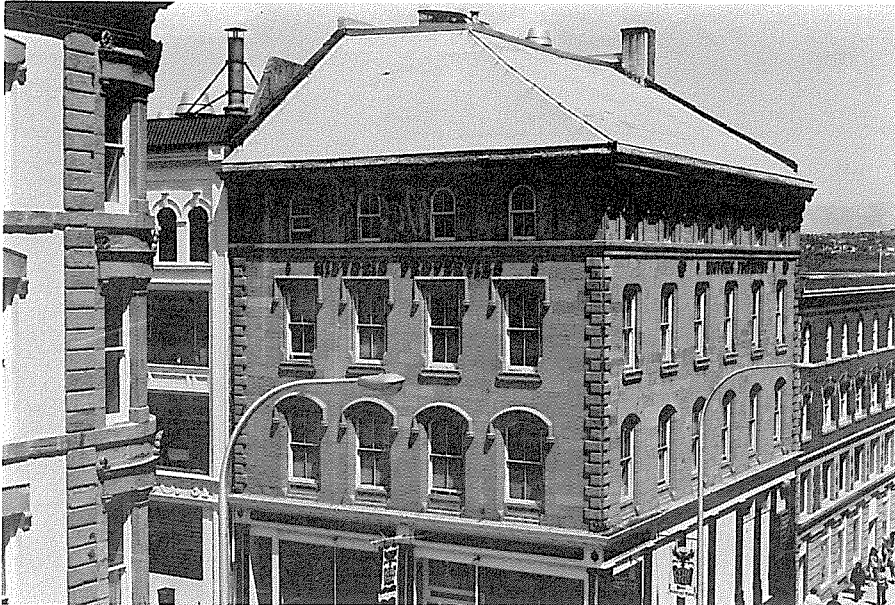
College was able to dovetail its need to expand with the ambition of city officials and local developers to reclaim several blocks of Halifax's historic, but neglected, waterfront area. The original impulse for this merger of interests came from members of the College's architecture and planning faculty. Complex negotiations ensued, among developers and officials of the College, the city, and the Province. Given the preponderance of transport over other services in North American cities, it was unlikely that these negotiations would result in revocation of the city council's demolition plans for the buildings that now house the College: they were to be razed to make way for a high-speed waterfront road.



Looking at the Granville Street block the College now occupies, you wonder whether the aesthetics of the architecture may have exerted a persuasive influence on the individuals charged with planning and budget decisions. The renovation of these structures has preserved their distinctive exteriors, while adapting their interior spaces cleanly and flexibly to the needs of the art college. Most important in terms of one's experience of the institution, the renovation has kept an aesthetic and psychological balance between the century old structures and their contemporary functions. There is no feeling of conflict between the nature of the buildings and the uses being made of them, (At street level, they still house shops, as they did originally.) Their serviceability has been both revived and reinvented, along with their primary aesthetic character: the interiors have been stripped to reveal the original brick

walls, wherever possible, and roof and ceiling beams have been restored, so that the warmth of time-worn structures can be felt and glimpsed underlying everyday life in the institution.

The transfer of NSCAD's operations from Coburg Road to the waterfront buildings took six years. By the time I first visited Halifax in 1978, the College already had about it the feeling that it had always occupied these quarters, so smoothly were people and facilities adjusted to the Historic Properties situation.



As part-time faculty member and guest lecturer, I've had access to a variety of art schools and college art departments in the United States and Canada. Each institution has a social tone, an emotional and intellectual atmosphere, more diffuse, but no less distinct than its physical setting. It is this fact that first made the definition of an institution seem problematic to me. For my experience of the social tenor of each institution I entered was much more vivid than my formal involvement with its workings.

Scale seems to me crucial to NSCAD's institutional character. The school is small enough so that you can learn to recognize everyone in it on sight, but large enough so that you don't see everyone you recognize every time you go there. In an institution this small it is easy to see that the way things function socially and professionally, depends upon just who is there. In a large

bureaucracy, or a city, or a nation, it is impossible to sense the connection between one's own actions and the conditions that prevail within the larger nexus. In a context as finite as NSCAD, people learn quickly that the quality of their actions will be reflected back to them pretty directly. On the one hand, this situation results in a moral pressure something like what people feel in a small town. On the other hand, the school provides both students and faculty with the luxury of available, informed responses to things they make. The sense of common self-exposure through studio work seems to result in a pervasive atmosphere of tact and tolerance for experiment. To an American visitor, that atmosphere seems to be due in part to the old-fashioned civility of Maritime Canadian social ways: a large proportion of NSCAD's students are Nova Scotians or residents of other Canadian provinces. But whatever the explanation, the College provides its students a setting in which they can readily test other people's responses to what they produce, a situation such as many artists never know, even in school.

Perhaps because I was not on the studio faculty, I needed time to discover these things. Having taught only in much larger institutions in the past, I wasn't surprised that I hadn't laid eyes on the College President after five weeks there. One day, while I was working in the office the school had provided, a soft-spoken fellow entered, introduced himself as Garry Kennedy, and said that we hadn't met before because he had just returned from Australia. I knew I'd heard the name, but couldn't place it. With amiable curiosity, he began asking me about my experiences of Halifax and NSCAD. Charmed by his interest and informality, I gave vent to many strong opinions, appreciating the College at the expense of the city, where our living arrangements had been unfortunate. Later, while wondering what had possessed me to speak so freely, it hit me that I had been talking to the College President.

Americans do not expect to meet presidents of any kind. To us, a president is a pre-eminent, but hugely remote figure, God-like in his possession of inestimable powers, and in the sense of being constantly talked about but never seen face to face. The nation's president is the one who personifies (or performs) the heroic destiny of Presidency, but anyone who bears the title in whatever context can partake of the mystique. Having been President of NSCAD since this position was created in 1967, Garry Kennedy could probably have played the role with authoritarian detachment if he had wanted to since he got to set the style of NSCAD's leadership. A sense of his very different style comes across even in the Student Handbook; "The President of the College . . . is ultimately responsible for all formal activity in the College. While he is often busy, it is possible to talk with him about concerns or questions you may have that relate to the College. The easiest way to guarantee a meeting with him is to make an appointment . . . but you may also take a chance on a casual meeting by stopping by his office."

Around 1970, word began to spread in the art world that NSCAD was a hotbed of advanced thinking and activity in contemporary art. The reason for this was that NSCAD had begun inviting some of the most adventurous artists in North America and Europe to lecture, perform, and teach there. In 1970, for example, Seth Siegelaub organized at NSCAD the "Halifax Conference," a conclave of minimal and conceptual artists that has probably never been outdone. The roster of participants in the two-day event included Carl Andre, Joseph Beuys, Jan Dibbets, Robert Morris, Robert Smithson, Richard Serra, Michael Snow, and other artists of comparable reputation.

Frequent visits from well-known artists and critics of diverse sensibilities continue to be part of the rhythm and tone of NSCAD's institutional life. A glance at the retrospective calendar of events in this catalog will show you something of the range of attitudes and personalities that students and faculty at the College can encounter. These regular doses of energy and opinion from distinguished visitors keep NSCAD from being as confining as Halifax often seems.

Each time I've been invited back to lecture, I have looked over the "Now Bulletins" — daily calendars of events posted throughout the school — and have been stunned by the variety of lectures, exhibitions, performances and other happenings that are scheduled. The Anna Leonowens Gallery, named for the school's founder, boasts a ten-year history of exhibitions and performances to rival that of any small gallery in North America.

From 1969 through 1976, NSCAD's Lithography Workshop offered visiting artists the chance to publish a print in a limited edition with the help of a master printer. The publication of prints gave the students the opportunity to see the artists work, spread the school's good reputation among artists, and provided a source of institutional revenue, through sales.

The influence of an administrator's sensibility on the life of an institution is not easy for an outsider to define or even detect. The record of events in the College's past ten years has clearly favored conceptual and other experimental modes of art. (The curricula have meanwhile continued to stress traditional skills as well as experimentation.) When I saw Garry Kennedy's work exhibited in Toronto in 1980, I realized for the first time the affinity between it and the College's activities. His work as an artist evidences the wry seriousness that seems to have been the guiding spirit of NSCAD's recent history. Kennedy's work as an official of the College may not allow his humor the same latitude that his art does, but it too seems to be the work of someone who is not compulsively identified with any authority, not even his own. The diplomatic, but decisive tone he sets in dealing with colleagues seems to pervade the College, as if something within everyone acknowledges the wisdom of his example, making duress unnecessary.

When you teach art history or criticism in an art college, you can encounter a subtle contradiction which students are usually the first to observe. The contradiction develops between the way students see studio faculty working, or hear them talk about it, and the way they hear you describe the works and motives of the artists they study. If one too obviously contradicts the other, students become justifiably suspicious of everything they are shown by way of example. One of the pleasant surprises of NSCAD, one of the things that defines the institution in my experience, is the fact that the faculty and their work back up the critic or historian who imputes seriousness, discipline, and intelligence to artists who come under discussion.

Many factors determine the kind of faculty an institution attracts and selects, but the city of Halifax may actually play a part in the fact that so many NSCAD faculty work with real energy and commitment at what they make as art. In an art center like New York, too many people call themselves artists without ever really producing much. There, the social role of artist is clearly established, though in the most superficial terms, and is an object of passionate curiosity to many outsiders. In Halifax, no such social support exists to bolster one's view of oneself as an artist. There has to be real work to back it up, and so people do work, largely free of the competitive anxiety with which New York artists respond to each other's curiosity about what the other is making. Art world visitors sometimes disparage Halifax for its isolation, but for artists who like to work undisturbed, it can be something of a haven. My last stay at NSCAD included some of the more interesting studio visits I've made in recent years. The artists I met there were more interested in what they were making than in what people elsewhere might say about it someday. That is the kind of fact that defines an institution in the non-bureaucratic sense, and something that sets NSCAD apart from other art schools and art departments.

One of the most telling facts about NSCAD is that its history could become the subject of a travelling exhibition. It is safe to say that any art college will further the aims of art education. But NSCAD has also furthered contemporary art, through its Lithography Workshop, and the literature of contemporary art, through its Press publications of artists' writings. At a time when the value of the arts and of arts institutions is coming into question in North America, NSCAD's story is a powerful argument for their support.

The documents that comprise this exhibition are striking and important, but they may fail to convey something crucial: the fact that NSCAD is a situation in which people define and control the institution more than they are defined and controlled by it. I'm sure there are people who see the situation differently, but my characterization has centered on what it feels like to work there. And it is from the vantage point of work that any formal institution may be seen most clearly.

The Lithography Workshop by Eric Cameron

A consistent educational strategy underlies the various special projects to which the College has devoted energies and resources: bringing students in contact with the reality of contemporary art production in the most direct and meaningful way. The exhibition program of the Mezzanine Gallery, and the activities of the Lithography Workshop and the Press have served not only to attract visiting artists to the College but to present them to students in the context of their creative engagement. Each of these projects has been educationally productive precisely because it also met a real need in the artworld.

The Lithography Workshop was opened in 1969 with the objective of introducing into Canada the renaissance in Lithography begun ten years earlier at the Tamarind Workshop in America. Following the example of Tamarind, a facility was set up for invited artists working in conjunction with a master printer. The choice of first director (Jack Lemmon) and first master printer (Robert Rogers) went to individuals who had, themselves, had previous experience with Tamarind.

There ensued a brief period of spectacular achievement during which the Workshop produced, for instance, a print for Toronto artist Gordon Raynor involving the application of twelve colours, in fifteen bands, at a different angle on each of four plates; also a suite of ten lithographs for Ontario artist Greg Curnoe that simulated a writing pad with typed notes, recounting the events of his visit to Halifax. A further print for Gene Davis had the most colours ever hand pulled in Lithography — twenty-two — requiring a fractional enlargement of scale in successive plates to allow for the expansion of the paper under the pressure of the press, so that after thirteen runs, the fourteenth plate would fit exactly into its proper place in the whole. As individual pieces such works merit serious attention; but in hindsight the first year of the Workshop's production emerges as a period during which it proved itself technically in order to turn away from the values that had motivated that renaissance in lithography a decade earlier. There were times in the years that followed when the practice of the Lithography Workshop seemed to travesty the ideals of Tamarind; and yet, it was at precisely those times that it made its most relevant response to early seventies art, and offered a definition of the art potential of the print unique in history.

By coincidence, a book published the year before the Workshop opened, Nelson Goodman's *Languages of Art*, provides a critical terminology in

which to locate the issues at stake. Under the general heading of "Art and Authenticity", Goodman proposes a classification of the various arts as "autographic" or "allographic", painting being cited as a case of the former because the painter himself has to finish the picture, and music of the latter because the composer's work is done when he has written the score even though the performances are the end-products. Sculpture, as the argument progresses, aligns with painting as an autographic art, while dance, literature, and theatre are all seen to be allographic. The test Goodman suggests, of whether a work is autographic is: "if and only if the distinction between original and forgery of it is significant; or better, if and only if even the most exact duplication of it does not thereby count as genuine."¹ However: "The example of printmaking refutes the unwary assumption that in every autographic art a particular work exists as a unique object."²

The sort of print-maker Goodman has in mind is an artist like Rembrandt who personally sees the whole process of making an etching through from original idea to the final pulling of the print, and, in both popular and professional understanding, this remains the clearest case of what an original print is. Goodman himself is unwary however: there are many variants on this practice and, as the role of assistants and technicians increases, so the question of authenticity becomes increasingly vexed. When June Wayne conceived the idea of the Tamarind Workshop in 1959 she was motivated by antipathy to practices prevalent in Europe: "To save the time of noted artists, a covert practice grew; sketches, gouaches, and even canvases were taken to master printers to "interpret" onto stone in place of the artists — to draw the images as well as to print them".³ It was only a short step from making these "interpretations" by hand to making photolithographic reproductions by machine, which were then sold as original lithographs although only the artists' signatures were bonafide. In contrast: "Artist grantees come to Tamarind for two months . . . An arriving artist is introduced to the Tamarind team and comes to feel at home with the materials and work practices of the shop".⁴ In this way the artist was encouraged to become as deeply involved in the making of the print as he possibly could without, himself, attaining the skills of a master-printer. And when, at the end of this same paragraph, Wayne states: "many aesthetic innovations have resulted from this collaborative stimulation of artists and printers", we are clearly given to understand that the degree of involvement of the artist in the production process has a bearing on the quality of aesthetic innovation. Tamarind's, that is to say, like all renaissances was essentially a revival of past values, while, in the meantime, the development of art on a broader front had called into question the presuppositions on which those values were based.

In the early years of the twentieth century it had been Duchamp and the ready-made that presented the most radical challenge to accepted notions of authenticity in art. Now, as the 60's progressed the significance of that

challenge became increasingly apparent. Duchamp's ready-mades are allographic to the extent that the objects were not produced by the artist's own hand. However, in the first instance, they were designated uniquely as individual pieces rather than the "compliance class" that, in Goodman's terminology is represented by performances that correspond to a score in music⁵ and, moreover, it would be difficult to imagine how a score could determine the form of a work that had already been made. The ready-made hence, confounded another of Goodman's observations that: "an art seems to be allographic just insofar as it is amenable to notation". The period of the 60's itself was to provide examples of the use of notational schemes in the visual arts.

Ad Reinhardt's square black paintings are autographic in that they were the product of the artist's own hand, and, though very similar to each other, they differ in the details of their formulation as well as in those incidental variations that must creep into the work of even the most meticulous craftsman such as Reinhardt was. But they are all identical in their conformity to Reinhardt's own verbal statement about them:

"A square (neutral, shapeless) canvas, five feet wide, five feet high, as high as a man, as wide as a man's outstretched arms (not large, not small, sizeless), trisected (no composition), one horizontal form negating one vertical form (formless, no top, no bottom, directionless), three (more or less) dark (lightless) non-contrasting (colourless) colours, brushwork brushed out to remove brushwork, a mat, flat, freehand painted surface"⁶

Goodman, in describing the historical emergence of notation in relation to ephemeral arts such as dance and musical performance writes: "This involves establishing a distinction between the constitutive and the contingent properties of a work".⁷ With Reinhardt the notational scheme is set up to substantiate his claim that certain properties are constitutive; hence, that all particular paintings — members of the compliance class of that inscription — are "one work"; and hence in turn, to substantiate all his more far reaching claims that depend on his paintings being construed in that and only that way.

With Sol LeWitt and, then, with Lawrence Weiner a differently motivated desire to isolate the constitutive properties of the work results in a more decisive shift to an allographic mode. Lawrence Weiner's statement of 1968 that frequently accompanied his work thereafter makes his own position absolutely clear, *in theory*:

- “1. The artist may construct the piece.
2. The piece may be fabricated.
3. The piece need not be built.

Each being equal and consistent with the intent of the artist, the decision as to condition rests with the receiver on the occasion of receivership.”⁸

In practice, it worked out rather differently, Weiner evidently preferring the third option, which meant that his works, in fact, were usually known only through the inscription, the verbal entries in catalogues and in the small books on which he concentrated his energies for the next several years. Aristotle noted in *The Poetics* that the effect of tragedy does not depend on its performance by actors⁹, but one of the subtler distinctions drawn by Goodman enables us to understand why Weiner should actually prefer the inscription to the performance. Goodman’s distinction between “notational scheme” and “notational system” entails one of the most technical and involved sections in his book. However, a rule of thumb locates precisely the issue at stake here¹⁰, so we may bypass his definitions as such. If the constitutive properties of a particular work can be determined on the basis of a single compliant, as someone with perfect pitch might reconstruct the score of a piece of music from listening to a gramophone record, then we are dealing with a “notational system”. However, verbal language — unlike musical notation — will allow many different verbal descriptions of the same object, and is, therefore, to be considered a “notational scheme”. The object, whether made by the hand of the artist or of another, cannot lead us back unequivocally to the verbal formulation that determined its production, and hence, Lawrence Weiner’s art had better remain in the state of inscription if its constitutive properties are to be isolated from irrelevant contingencies.

Lawrence Weiner has been a frequent visitor to the College but he never produced a print. What he did produce was his book *Flowed* of 1971. This was not a disguised set of lithographs like Greg Curnoe’s *Homage To Sam Langford* but a regular book made in the regular way of making books, and the fact that the Lithography Workshop would extend its usual practice in order to make it tells us a great deal about the way in which it saw its role and, also, the way it construed the production of actual lithographs. NSCAD’s entry in Knigin and Zimiles’ *The Contemporary Lithographic Workshop Around The World* of 1974 begins:

“Whether the Workshop acts as publisher or its services are contracted by another publisher, the artist determines shop procedure in accordance with his working habits and understanding of the medium. After preparation, the master printer determines production procedure.”¹¹

The turn of phrase suggests a feeling of kinship with the printers of books, but it is the sequential differentiation of the responsibilities of artist and printer that confirms the bias towards an allographic mode and marks the contrast with the “collaborative stimulation” of the Tamarind situation. Gerald Ferguson, the shop’s director from 1970-72 and author of the entry, continues:

“I regard lithography as an open circumstance with a rich historic tradition, but no more or less valuable than any other medium for the demonstration of an idea by an artist.”

Certainly, the Lithography Workshop did show respect for that openness — and we will presently consider at least two works that extend the autographic aspect — but it showed it according to its own lights, and that final phrase, “demonstration of an idea by an artist” clearly indicates the anticipation that the finished work will allow substantial differentiation of constitutive properties and the contingencies of their embodiment.

It seems likely that Sol LeWitt slipped into an allographic mode by having technicians produce his modular sculptures of the mid 60’s, for purely technical reasons. By 1967, however, it was becoming important to him “that all of the planning and decisions are made beforehand and the execution is a perfunctory affair”. The use of assistants to execute the finished work has, therefore, become a means of distancing himself from its production so that he cannot compromise the integrity of the idea; “The idea becomes a machine that makes the art.”¹² For LeWitt, however, the idea alone is rarely enough. Referring later to his wall drawings, he notes: “Ideas of wall drawings alone are contradictions of the idea of wall drawings.”¹³ This was in 1971, the same year in which the Lithography Workshop undertook a series of ten lithographs for him, and by now his understanding of the possibilities of collaboration had become more positive and more dynamic. Written instructions were sent by mail and handed over to seven students who made one drawing each directly onto the plate, from which the master-printer then pulled an edition of twenty-five prints, adding the instructions, type-set, underneath. At some points the stipulations were ambiguous and all were open-ended, leaving decisions as to the arrangement and form of marks to be determined by the draughtsman, not just the character of the hand in which they were executed: “Within a twenty-inch square area, using a black, hard crayon, draw ten thousand free-hand lines, of any length, at random.” When all were finished, the completed edition was sent to the artist for his approval and signature. In the event, LeWitt accepted and signed every edition.

It is easy enough to explain, within the terms of Goodman’s methodology, why it would be necessary to include the inscription in juxtaposition to the compliant in order to distinguish constitutive properties from contingent properties, but the effect of that juxtaposition is to under-cut the spectator’s

commitment to the experience of the work with a more analytical awareness of the means by which that experience is generated. In spite of LeWitt's insistence that "Conceptual Artists are mystics rather than rationalists,"¹⁴ his works more often represent an interface of intuition and explanation than pure mystical insight. As this final effect is due entirely to LeWitt's strategy it makes better sense that only his signature appears on the prints. But the inclusion of signatures is also part of shop policy, and shows it too pulling back from the full implications of an allographic mode. Later, when an artist wished not to sign his work, this posed problems such that a compromise was reached and the prints were duly signed — on the back!

There remain three sets of LeWitt prints to be accounted for. The three remaining sets of instructions repeated the wording of three of the others (including the one quoted above), adding at the end: "Print this in four colours (black, red, blue and yellow) by turning the stone a quarter turn for each colour." The marginal irregularities attendant on any act of a prescribed randomness are qualified in this way by the rotational symmetry of irregularity mechanically superimposed on itself. It had not escaped LeWitt's attention that the lithographic press is itself a machine that makes art even though, for him, this represented a digression from a broader interest in the mechanics of collaborative relationships.

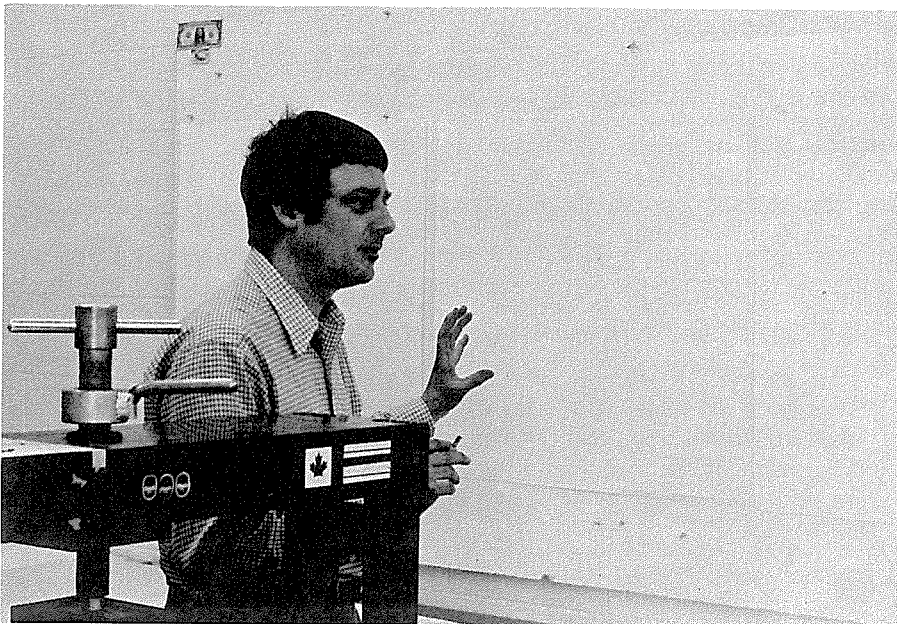
Sol LeWitt used the opportunity of making prints to extend a line of enquiry he had been developing in other media; Robert Ryman chose to question the nature of lithography as a process, just as he had previously questioned the nature of painting. If he had found the essence of painting to reside in the application of paint with a brush held in the artist's own hand, the essence of print-making was now seen to be located in the technical apparatus and technical proficiencies of the master printer. *Two Stones*, produced in the same month as LeWitt's series of prints, is exactly what the title says it is. Two fairly small lithographic stones were clamped side by side in vertical position to form a larger horizontal rectangle divided by a narrow vertical gap in the middle; they were then inked and printed on square sheets of paper. For Goodman, it was the fact of the plate that made it possible to consider an etching as an autographic work:

"The etcher, for example, makes a plate from which impressions are then taken on paper. These prints are the end-products; and although they may differ appreciably from one another, all are instances of the original work. But even the most exact copy produced otherwise than by printing from that plate counts not as an original but as an imitation or forgery."¹⁵

Ryman, in presenting the imprint of the stones as the content of his print has identified the unique base of the work's multiple authenticity, and yet to

assume that his print must, therefore, be more autographic, or even autographic at all, would be to misconstrue its significance utterly. Perhaps Goodman should have been more precise and specified that the etcher makes the negative matrix of a drawing on the plate. It is the drawing that is autographic and it remains autographic in the process of its multiple realisation precisely because of the plate's neutral status as a vehicle to convey it to the paper. What Ryman has done is to isolate that neutrality. In this context, the artist's withdrawal from the act of making is as significant as his presence had been — and continued to be — for Ryman's work as a painter.

Ryman's *Two Stones* is unlike LeWitt's series of prints in that it is not just an arrangement of marks regulated by a verbal inscription, but a work with a subject, and that subject is its self-referential enquiry into its own nature as a print. A good deal of the art of the period was self-referential in one way or another and the question arises if a clearly referential (albeit self-referential) core of meaning should be considered to be coextensive with "constitutive properties". Could the subject of a Rembrandt portrait (or self-portrait) be called its constitutive properties? The suggestion seems nonsense; but in the altered mood of art around 1970, there might be more truth than falsehood in saying yes. The fact that the artist might choose to authorize only one compliant (or one set of multiple compliants) by the addition of his signature has more to do with economics than with aesthetics. The issue comes up explicitly several times in the NSCAD prints.

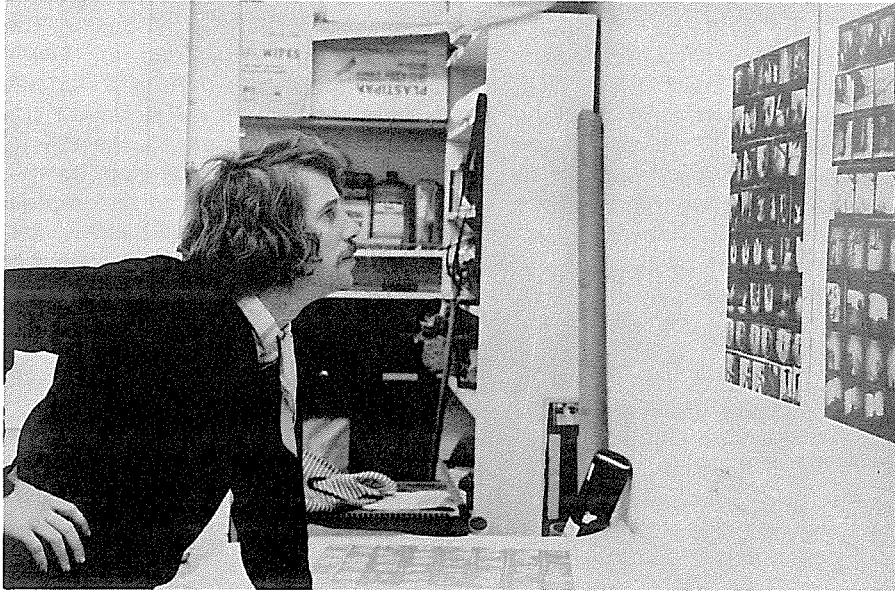


In making *Lithographed-Photographed* Iain Baxter had the paper run through the press blank. It was offered for sale with an appended polaroid showing the operation in progress. The shots differ from each other in much the way one might expect of different photographs of different enactments of the same procedure, and their claim to be instances of the same work plainly requires that constitutive properties be located in the shared subject matter: a picture (portrait) of the master printer operating the press. Some time before, Baxter had made another print. It bore the title "P + L + P + L + P = VSI VSI Formula No 10". Formula is of the essence of the allographic mode and we would hardly expect otherwise of an artist who not only set out to redress the overvaluation of art objects by requiring that this latter print, at one stage in its production, should be crumpled up and thrown on the floor, but also depersonalised the self-hood of the artist by having himself incorporated as the N.E. Thing Company Limited.

Through Baxter's bufoonery, the aesthetics of anything ("N.E. Thing") as art reveals the presence of a moral imperative pointing art towards an allographic mode. John Baldessari likewise used the weapon of humour to counter the dangers of over-intellectualism that threatened to supercede an overly fastidious taste in art objects. For an exhibition at the college he had students write out, in the traditional "lines" of scholarly penance, "I will not make any more boring art," all over the walls of the gallery. In that context, the activity picks up the connotations of the school situation; when his own sample instructions are enlarged to form a print the emphasis shifts to the implicit academicism of Conceptual art. In each case, the formula of hand-written words is clearly constitutive; if we happen to like the visual configuration of one particular sample, that means no more — and no less — than preferring one performance of a piece of music to another.

As Goodman's analysis makes clear, the distinction between autographic and allographic procedures entails not only the fact of "self-made or "other-made", but a whole complex of issues like the distinguishing of such constitutive factors and the establishment of notational schemes and systems. Where art finds itself in a state of flux between modalities, as was the case around 1970, significance attaches variously to different aspects of that complex. It is the fact of a collaborative relationship between artist and master printer that draws attention to the literally allographic and autographic aspect in considering the NSCAD prints, but where a division of responsibilities becomes aesthetically significant that division does not always coincide with the distinguishing of roles of artist and master printer. We have seen that with Sol LeWitt the significant "other" was not the master printer but seven students from the school. With Douglas Huebler, it was the purchaser of the print who added the final touch by affixing a postcard that the artist promised to send through the mail. Nor is the effect of an allographic orientation on the practice of the Lithography Workshop to be measured solely in terms of that minority of works

that explore the theme of collaboration, whether with the master-printer or someone else; the removal of barriers created by the presuppositions of an autographic concept is also important. The use of photographs and methods of photographic transfer would have been frowned on at Tamarind, but raised no problems for NSCAD. Baldessari's print was produced by photographic enlargement. Douglas Huebler's was an attempt to relocate the exact spot in Rome from which the postcard shot was taken; whole suites of prints produced for Emmett Williams and Les Levine relied entirely on photographic transfer and among those artists who submitted photographic work might be numbered Michael Snow, Richards Jarden, Garry Kennedy, Jan Dibbets, David Askevold, Vito Acconci, Bill Beckley, Roger Welch, Bruce Parsons, John Greer, Victor Burgin, Dennis Oppenheim, and several others, perhaps as much as a third of the total output of the shop. Sometimes the photographs were modified by the addition of a text or in some other way, but just as often not. Sometimes that pervasive habit of self-reference caused the artist to pick up on an aspect that referenced the work to its printed state but that too only in a minority of cases.



Dennis Oppenheim produced three prints through the Lithography Workshop, all using photographs from his performances. The first two, *Stills From Projects I* and *Stills From Projects II*, consist of assemblages from 35mm negatives, sprocket holes, trade markings, frame numbers and all. The content of the works becomes the multiple layering of transference that distances the print from the events it purports to record; from paper to plate to photographic positive to photographic negative to video monitor (from which some of the

shots are taken) to the altered time and place of the artist's original performance, and all made more alien by their intermediate transposition through chemical and electronic states, unshown and unshowable. That some of the performances at the end of this system of layering also hinge on the process of transference (a splinter of wood inserted into the artist's hand; his fingernail torn off between the floor boards) might well pass unnoticed. If the criticism of the use of photographs as a basis for prints is that the effect is, thereby, further removed from the cause, a shift of orientation can make remoteness aesthetically significant. Oppenheim's third print is an "undistanced" photo-documentation of a performance showing the negative imprint of a book on the artist's sun-burnt chest; we can make our own connections with the effect of light on a photographic gel and with the printing of lithographic images.

A single print by Les Levine, produced rather earlier than the suite mentioned above, carries a large colour photograph of a local beauty spot, Peggy's Cove. Underneath are smaller monochrome versions in yellow, red, blue and black respectively, suggesting the components of a colour separation, but it is all a bluff; they are identical images printed in different colours. Where the NSCAD prints probe the finer aspects of the lithographic process the works are more likely to be the product of members of faculty of the school such as Patrick Kelly, Gerald Ferguson, and Garry Kennedy, who were closer to the operation of the shop on an ongoing basis, and this gives a subtly distinct identity to the school's own contribution.

Patrick Kelly used an image of an intersecting horizontal and vertical as the basis of his *Shot In The Dark*. The image was printed twice, but on the second run, he laid the paper himself, attempting, without the use of the markings that normally serve as a guide to the printer, to achieve an exact registration. The margin of error varies from print to print throughout the edition and we must again appeal to consistency of procedure to establish constitutive identity among the variants, but if that relates the work to the allographic mode, one can well imagine why Kelly might think it more appropriate to lay the paper on the second run himself rather than seem to commit the master-printer to technically unsound methods.

Three of Gerald Ferguson's prints not included in the inventory of the shop develop other aspects. *Arches Arches* uses an offset process to pick out the water mark in the paper and then print it in another location while picking out the actual water mark for the second time. *Close to the Edge But Not Going Over the Edge* is actually a dry-point. Ferguson drew along the rounded edge of a plate with a needle keeping as precariously close to the edge as he dared without slipping off. When the type-set inscription is placed underneath the printed image, after the manner of Sol LeWitt's prints, constitutive properties are identified not with a neutral act of material making,

but with a psychological connotation of the activity that refers to it to an extended sense of "edge". *4 Squares* profits from the fact that the inks used by the lithographer take several hours to dry. A square was drawn on the stone and then printed in black ink. The square was then immediately erased from the stone and another drawn next to its ghost and printed onto the same sheet of paper next to the first square which, still being wet, offsets onto the stone, disturbing the texture of its surface. A third and fourth square are printed in quick succession and each time the previous squares again offset, creating a subtle gradation of textures between the component parts of the larger square, into which the four smaller squares combine. Ferguson is meticulous himself in describing the several versions of this work as "monoprints"; but, as we have seen, the shop was prepared on several occasions to accept works not made entirely from one common plate as part of the same edition. Carole Conde's double print, produced during a visit in 1974, is another of those that entail no plate at all. She asked the master-printer to ink a square piece of paper, covering it with as much ink as it would bear. It was then sandwiched between two larger sheets of paper and run through the press. In the process the inked piece of paper got firmly stuck to the sheet it was facing, leaving only the ink that was squeezed out around the edge exposed to the view of the observer, while the second sheet of paper received the offset image of this same pattern of ink-marks in reverse.

Garry Kennedy, perhaps recalling the technical niceties of the Gene Davis print as well as Iain Baxter's *Lithographed-Photographed* had ten sheets of paper run through the press once, twice, four, eight, and sixteen times respectively to a total of five hundred and twelve passes in the case of the tenth sheet, the master printer being instructed to increase the pressure on each pass. Between the first and last pieces it may just be possible to discern the slightest variation in the texture of the paper. Goodman, concluding a lengthy discussion of the aesthetic implications of forgery, writes "The only way of ascertaining the *Lucretia* before us is genuine is thus to establish the historical fact that it is the actual object made by Rembrandt."¹⁶ Kennedy's blank prints come very close to being an exercise in pure authenticity where the historical fact of his activity leaves no discernable trace whatever.

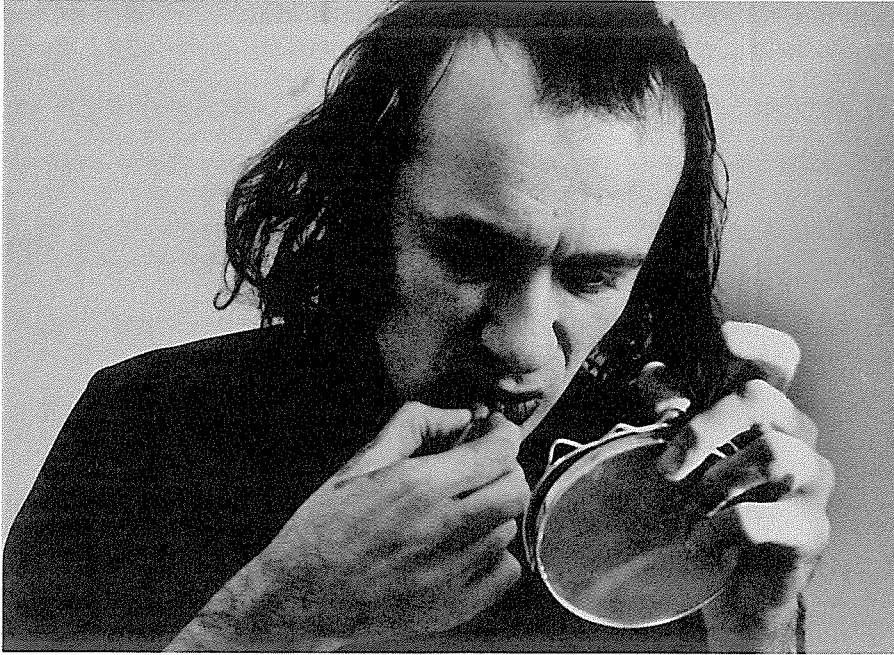
Of a very different character is a print that one-time director-cum-master-printer Wallace Brannen made, also outside the inventory of the Workshop. His printer's "chop"(or monogram) was an image of the machine used to emboss a monogram on the paper; hence when he produced a lithograph using a much enlarged image of this same device he gave it the title "*Chop-Chop*". The print carries the extraordinary implication that, within the Lithography Workshop's allographic presuppositions, otherness can be sufficient unto itself, but selfhood cannot.

As I mentioned earlier, not every artist set out to demonstrate the allographic

dichotomy of conceiving art and making prints. Joyce Weiland and Vito Acconci pursue the possibilities for intimate involvement of the artist with his materials to a point where the autographic slips over into the auto-erotic. Joyce Weiland made her *O Canada* lithograph by applying her lips to the stone, marking in lipstick the mouth portions of each syllable of the Canadian National Anthem. In this instance it is important that the print was made on stone since the stone represents metonymically the earth from which it came (though it actually came from Bavaria rather than Canada) and the kissing of the stone becomes an act of ritual homage in which sexual connotations are barely sublimated beneath the passions of true patriot love.



Vito Acconci could have found a cue to the problem of accommodating his own performance art to the format of the print in Joyce Weiland's *O Canada*; his own first two prints at the shop, *Trademarks* and *Kiss-Off*, both centre on the mouth of the artist, but his third print *Touch Stone (For VL)* makes a new departure. He rubbed a lithographic stone as if he were massaging a woman's body, all the while speaking out his thoughts to a tape-recorder, trying to imagine that VL was there beneath his hands. Originally he had wanted to use the sweat of his skin as the drawing medium, but when this proved impractical, the fact that the ink was labelled "rubbing ink" gave some linguistic consolation. His hand-written transcription of selections from the tape were superimposed over the appropriate sections of the image.

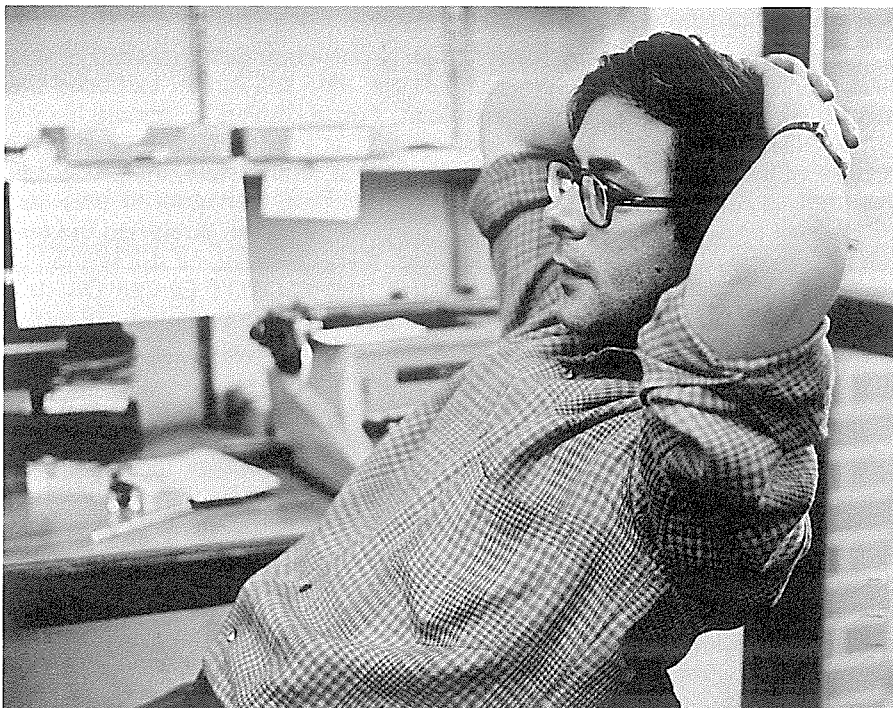


At the other extreme from these works are those that employ printed texts. The earlier of the two lithographs by Gerald Ferguson that are listed with the productions of the Workshop, *Length 4*, falls into this category. It tabulates all the English four-letter words in current use according to a study made by Brown University. The print is related to a book Ferguson made at the same time listing words from length 1 to length 20, but the sense of the book and print are different. Even when the words are removed from the flow of language and organized according to their graphic characteristics the book still connotes a context of use, of words to read, whereas prints traditionally present images to be looked at.

Dan Graham's *Homes for America* comes closer to finding an exact balance between reading and looking, though in the picaresque history of its development the balance has tipped back and forth several times. It began as a set of photographs of tract housing schemes that attained some approval in their own right under the rubric of Minimal photography. When Graham produced an essay to go with the photographs it had the effect of pushing the systemic progressions of form back to the level of the housing developments themselves where they were seen to be the result of economic expediency rather than aesthetic choice. In planning his essay, however, Graham not only offered an explanation of the systemic principles at work but exemplified the permutations of combinations of house types possible in 8 unit blocks, 48 sets

of 8 letter combinations from AABCCDD down to DCBADDCBA, and then went on to tabulate the kitschy names given to particular developments and to the colours in which houses were painted; and then still further extended the latter by tabulating the order of "male likes", "male dislikes", "female likes", "female dislikes" with regard to colour options, at which point the text takes on more of the aspect of language to be looked at. In this state, the piece was submitted to *Arts Magazine* whose editor, somehow managing to miss the innuendo of back and forth play between form and content, published the text with all but one of the photographs removed. It was because he still wished to see how it might have looked that Graham had NSCAD's Design Division devise a layout that was printed with rectangular framing lines indicating the form of the pages it might have occupied. In the process of revision he introduced a final conceit that twists the relationship of print to perception in still another way. A block of half-tone grey, clearly displaying the texture of the screening process, is placed almost exactly in the middle of the left-hand page. It bears the caption "Moonstone Grey", the name of one of the colours in which the trade offered houses to its clients. It may well be that the block of half-tone grey in the print corresponded exactly in hue and intensity as well as in value with the colour of the houses. All colours, whether compounded of half-tone dots or the chemicals used by house-paint manufacturers exist in all three dimensions. However, within the convention of half-tone reproduction only the dimension of value is considered to have signifying power. Even in a magazine one would have thought that this must tip the reader that more was going on than straight-forward critical writing. As a lithograph, however, it is only the numbering of the print that informs him it is not a simple mock-up for an article-as-art. Goodman raises the possibility that the numbering of prints in an edition might be considered to represent a notational system¹⁷; and it is the number, rather than the artist's signature of approval, that finally tells us we are dealing with the kind of work of art in which the authenticity of the object becomes an issue of consequence.

Les Levine's suite of prints *Language ÷ Emotion + Syntax = Message*¹⁸ brings us closer to the edge beyond which words cease to be objects of either artistic or literary contemplation and become a directive to belief and action. For the most part the prints borrow directly from printed texts but one stands out visually from the rest because of the effect of greatly enlarged type on a sheet of inter-office memo paper. This too, like Dan Graham's *Homes for America*, had to do with an article that had run into difficulties. Levine had submitted it to *Artforum* and the editor John Coplans had rejected it outright. In trying to make light of the affair Coplans had used such self-deprecating phrases as: "we're supposed to be an art magazine . . . We publish lots of pictures of artists' work with a lot of remarks written in bad English somewhat Latinised to gain a pompous and serious effect.)" This was clearly not intended for anybody's eyes but Les's and when Levine further enlarged Coplan's typing errors which include such psychologically sensitive words as "masochist", "anal" and



“desperate”, the affront acquired a more personal sting. Words, his own words, did prove a stimulus to action and Coplans threatened to sue.

When the Lithography Workshop ceased production in 1976, the reason given was that its original objective of introducing the renaissance in lithography into Canada had been fulfilled. Yet, looking over the later productions of the shop, one cannot help feeling that the sense of distinctive aims and direction was waning. The nature of its unique achievement was tied to a particular episode in art and as a lingering pre-modernism combined with post-modernism to produce a renewed preoccupation with content, so those structural concerns that had enabled the Lithography Workshop to become a project of interest in its own right faded in significance. The shift of energies and resources to the book publishing activities of the Press may have been eased by the fact that the shop had previously produced an occasional artist's book (and from the other side, Claes Oldenberg cast a creative backward glance when he had a black vinyl box made for a hundred copies of his book *Rawnotes*, had a sumptuous five-colour lithograph folded to fit an adjacent pocket and offered the whole for sale as a “print”) yet there is no denying that a fundamental switch of orientation had taken place. *Rawnotes* is a scholarly documentation of Oldenberg's notes for performance not an artist's book and though the

boundary was to be transgressed again with the signal achievement of Michael Snow's *Cover to Cover*, it is clear that the College judged the major opportunities of the later seventies to reside in scholarly documentation, largely of the work of that same generation of artists who had given its vitality to the Lithography Workshop.

References and Notes.

1. Goodman, Nelson, *Languages of Art, an approach to a theory of symbols* (New York, Bobbs-Merrill, 1968), p. 113.
2. *ibid.* p. 115.
3. Wayne, June, "Preface" to *Antreasian, Garo Z. with Adams, Clinton, The Tamarind Book of Lithography: Art and Techniques* (New York, Abrams, 1971.)
4. Wayne, June, "Tamarind Lithography Workshop, Inc." in *Knigin, Michael and Zimiles, Murray, The Contemporary Lithographic Work-Shop around the World*, (New York, Van Nostrand Reinhold, 1974.)
5. *Duchamp's later practice of reissuing some of these works in multiple editions has clouded the issue on this point.*
6. Reinhardt, Ad, 1961 anoted in catalogue, *Americans 1963*, (New York, Museum of Modern Art, 1963.)
7. Goodman, Nelson, *op.cit.* p. 121.
8. Weiner, Lawrence, (1968) quoted in *Lippard, Lucy R., Six Years*, (New York, Praeger, 1973), pp. 73-74.
9. Aristotle, *The Poetics*, *Loeb Classical Library*, (Cambridge, Harvard, 1973), p. 29; see also p. 115.
10. *This is my rule of thumb not Goodman's; however, I believe it responds to the higher logic of his case.*
11. Ferguson, Gerald, "Lithography Workshop" in *Knigin, Michael and Zimiles, Murray, op.cit.* p. 117.
12. LeWitt, Sol, "Paragraphs on Conceptual Art", (1967) in *Lippard, Lucy R., op.cit.* p. 28.
13. LeWitt, Sol. (1971) in *Lippard, Lucy R., ibid.* p. 201.
14. LeWitt, Sol. "Sentences on Conceptual Art, 1968" in *Meyer, Ursula, Conceptual Art*, (New York, Dutton, 1972), p. 174.

15. *Goodman, Nelson, op.cit. p. 114.*
16. *Goodman, Nelson, ibid. p. 116.*
17. *Goodman, Nelson, ibid. p. 195.*
18. *These prints by Levine were actually photo-etchings rather than lithographs.*

*Prints from the Collection of
The Lithography Workshop*

Dan Christensen

Born: Lexington, Nebraska
Lives in New York

1 *Untitled*

Five colour lithograph
22" x 30", Bleed image
Arches paper
1969 NSCAD Print #099

Gordon Rayner

Born: Toronto, Ontario
Lives in Toronto

2 *Untitled*

Twelve colour lithograph
22" x 29", image size 18" x 25"
Edition of 60 on Arches paper
All colour applied in blended inking method.
Twelve individual colours in fifteen colour
bands applied simultaneously with one roller
and four plate positions.
1970 NSCAD Print #105

Robert Murray

Born: Montreal, Quebec
Lives in New York

3 *Untitled*

Five colour lithograph
18" x 28" Bleed image
Edition of 50 on Arches paper
1970 NSCAD Print #106

Greg Curnoe

Born: London, Ontario
Lives in London

4 *Homage to Sam Langford*

(Titled page)
Four colour lithograph
13" x 8" Bleed image
(Text)
Nine seven colour lithographs
13" x 8", Bleed image
A suite of ten lithographs in book form
Edition of 50 on Arches paper
1970 NSCAD Print #107-116

Gene Davis

Born: Washington, D.C.
Lives in Washington

5 *Halifax*

Twenty-two colour lithograph
30" x 36", Bleed image
Edition of 50 on German etching paper
1970 NSCAD Print #120

Philip Pearlstein

Born: Pittsburg, Pennsylvania
Lives in New York

6 *Untitled*

Two four colour lithographs
30" x 22", Bleed image
One one colour lithograph
30" x 22", Bleed image
Editions of 50 on Rives BFK and Arches
paper
1970 NSCAD Print #121,122,125

Dan Graham

Born: Urbana, Illinois
Lives in New York

7 *Time Extended / Distance Extended*

One colour lithograph
22" x 22", image size 18" x 18"
Edition of 50 on Arches paper
1970 NSCAD Print #130

Michael Snow

Born: Toronto, Ontario
Lives in New York

8 *Projection*

Two colour lithograph
20" x 24", Bleed image
Edition of 50 on Arches Paper
1970 NSCAD Print #135

Joyce Wieland

Born: Toronto, Ontario
Lives in Toronto

9 *O Canada*

One colour lithograph
22" x 30", image size 15" x 25"
Edition of 60 on Arches paper
Image determined by the mouth position for
the English pronunciation of each syllable of
"O Canada"
1970 NSCAD Print #136

Guido Molinari

Born: Montreal, Quebec
Lives in Montreal

10 *Triangular Opposition*

Four colour lithograph
22" x 22", Bleed image
Edition of 50 on German Etching paper
1971 NSCAD Print #137

Gerald Ferguson

Born: Cincinnati, Ohio
Lives in Halifax, N.S.

11 *Length 4*

One colour lithograph
18" x 24", image size 9" x 20"
Edition of 50 on German Etching paper
Image is all the four letter words from a
computerized Standard Corpus of Present
Day English Language Usage Arranged By
Word Length and Alphabetically, Within
Word Length
1970 NSCAD Print #138

Vito Acconci

Born: New York
Lives in New York

12 *Trade Marks*

Two colour lithograph
20" x 20", image size 18" x 18"
Edition of 50 on Arches paper
1971 NSCAD Print #141

13 *Kiss Off*

Two colour lithograph
30" x 22", Bleed image
Edition of 50 on Arches paper
1971 NSCAD Print #142

Dan Graham

14 *Homes for America*

One colour lithograph
22" × 30", image size 18" × 18"
Edition of 50 on Arches paper
1971 NSCAD Print #143

Ken Lochhead

Born: Ottawa, Ontario
Lives in Ottawa

17 *Outer Reach*

Three colour lithograph
22" × 30", Bleed image
Edition of 50 on Arches paper
1971 NSCAD Print #157

Sol LeWitt

Born: Hartford, Connecticut
Lives in New York

15 *Untitled*

Five lithograph projects with variations
Seven two colour lithographs
28" × 28", image size 20" × 20"
Three five colour lithographs
28" × 28", image size 20" × 20"
A suite of ten lithographs
Edition of 50 on German Etching paper
1971 NSCAD Print #145-154

Robert Ryman

18 *Circle Lithograph*

Two colour lithograph
20" diameter, image size 10" × 10"
Edition of 50 on Arches paper
1971 NSCAD Print #158

Robert Ryman

Born: Nashville, Tennessee
Lives in New York

Jan Dibbets

Born: Weert, Holland
Lives in Amsterdam

16 *Two stones*

One colour lithograph
29" × 29", image size 14" × 20"
Edition of 50 on Arches paper
1971 NSCAD Print #155

19 *Untitled*

One colour lithograph
22" × 22", image size 12" × 13"
Edition of 50 on Arches paper
1971 NSCAD Print #159

John Baldessari

Born: National City, California
Lives in Santa Monica

20 *I Will Not Make Any More Boring Art*

One colour lithograph
22" x 30", Bleed image
Edition of 50 on Arches paper
1971 NSCAD Print #160

Dennis Oppenheim

Born: Mason City, Washington
Lives in New York

23 *Reading Position for 2nd Degree Burn*

Four colour lithograph
22" x 30", image 17" x 30" Bleed
Edition of 50 on Arches paper
1972 NSCAD Print #164

Jack Chambers

Born: London, Ontario
Died in London

21 *Diego Drawing*

Five colour lithograph
28" x 23" Bleed image
Edition of 70 on German etching paper
1971 NSCAD Print #161

David Askevold

Born: Conrad, Montana
Lives in Toronto

24 *Inflations*

Two colour lithograph
21" x 16", image 9" x 3"
Edition of 50 on Rives BFK paper
1972 NSCAD Print #167

N.E. Thing Co. Ltd.

(Iain Baxter President)
Born: Middlesborough, England
Lives in Vancouver, B.C.

22 *Lithographed — Photographed*

Embossed paper and Polaroid photograph-
lithograph
21" x 29"/ photograph 3" x 4"
Edition of 50 on Arches paper
1971 NSCAD Print #163

Vito Acconci

25 *Touch Stone (For V.L.)*

Two colour lithograph
20" x 29", image 20" x 29"
Edition of 50 on Arches paper
1972 NSCAD Print #169

Richards Jarden

Born: Philadelphia, Pennsylvania
Lives in New York

26 *Disappearing*

One colour lithograph
17" × 24", Bleed image
Edition of 40 on Arches paper
1972 NSCAD Print #170

John Murray

Born: Tampa, Florida
Lives in New York

27 *Northwest Mounted Police*

Two colour lithograph
31" × 21", image 19" diameter
Edition of 50 on German Etching paper
1972 NSCAD Print #172

Emmett Williams

Born: Greenville, South Carolina
Lives in West Berlin

28 *Six Variations Upon a Spoerri Landscape*

Six two colour lithographs
27" × 27", image 19" × 19"
A suite of six lithographs
Edition of 25 on Arches paper
Packaged in folding portfolio with mounted colour lithograph signed by Daniel Spoerri and 32 page illustrated booklet documenting the making and production of the lithographs
1973 NSCAD Print #173-178

Bill Beckley

Born: Hamburg, Pennsylvania
Lives in New York

**29 *The Story is Printed in Red Ink
The Popsicle Colourless
But Flavoured Strawberry***

One colour lithograph
27" × 35", image 20" × 23"
Edition of 50 on Arches paper
1973 NSCAD Print #180

Douglas Huebler

Born: Ann Arbor, Michigan
Lives in Los Angeles

30 *Location Piece #150*

Two colour lithograph
27" × 35", image 16" × 21"
Edition of 50 on Arches paper
1973 NSCAD Print #186

31 *Location Piece #25*

Four colour lithograph
24" × 24", image 19" × 19"
Edition of 50 on Arches paper
1973 NSCAD Print #187

Les Levine

Born: Dublin, Ireland
Lives in New York

**32 *Language ÷ Emotion + Syntax =
Message***

A suite of 6 etchings
Six one colour etchings
25" × 38", image 16" × 22"
Edition of 25 on Copper Plate Delux paper
1973 NSCAD Print #192-197

Karl Beveridge

Born: Ottawa, Ontario
Lives in Toronto

33 *Untitled*

Two colour lithographs
22" x 22", image 21" x 20"
Edition of 50 on German Etching paper
1974 NSCAD Print #212

Toni Onley

Born: Isle of Man, England
Lives in Vancouver, B.C.

36 *Valley to the Sea*

Three colour lithograph
26" x 31", image 20" x 24"
Edition of 30 on German Etching paper
1974 NSCAD Print #219

Eric Cameron

Born: Leicester, England
Lives in Halifax, N.S.

34 *Flame Red*

Four colour lithograph
30" x 22", image 19" x 19"
Edition of 50 on Rives BFK paper
1974 NSCAD Print #215

Carol Conde

Born: Hamilton, Ontario
Lives in Toronto

37 *Untitled 242a + 242b*

One colour lithograph in two pieces
24" x 24"
Edition of 25 on Arches paper
1974 NSCAD Print #242

Claes Oldenburg

Born: Stockholm, Sweden
Lives in New York

**35 *The Office*
*A Typewriter Print***

Five colour lithograph
33" x 22", Bleed image
Edition of 50 on Arches paper
1974 NSCAD Print #216

Agnes Denes

Born: Budapest, Hungary
Lives in New York

38 *Map Projections*

Eight one colour lithographs
Four two colour lithographs
Six three colour lithographs
14" x 10", image 10" x 8"
Edition of 50 on Arches paper
1974 NSCAD Print #244-261

John Greer

Born: Amherst, Nova Scotia
Lives in Halifax

39 Y.D. Klein

Three colour lithograph
22" x 19", Bleed image
Edition of 50 on Rives BFK paper
1974 NSCAD Print #262

Miriam Shapiro

Born: Toronto, Ontario
Lives in New York

40 Homage

Four colour lithograph
20" x 20", Bleed image
Edition of 50 on Arches paper
1975 NSCAD Print #264

41 Re: Art History

Two colour lithograph
25" x 25", Bleed image
Edition of 50 on Arches paper
1975 NSCAD Print #265

David Rabinowitch

Born: Toronto, Ontario
Lives in Toronto

42 Test for Litho (a-e)

Three one colour lithographs
42" x 30", image size 10" x 14"
5 editions of 20 on Copper Plate Delux paper
1975 NSCAD Print #272.274.275

Gordon Smith

Born: Brighton, England
Lives in Vancouver, B.C.

43 Pacific Rim #1

Four colour lithograph
26" x 21", image 22" x 16"
Edition of 80 on Rives BFK paper
1975 NSCAD Print #277

Victor Burgin

Born: Sheffield, England
Lives in London, Eng.

44 Untitled

Two photographic prints
46 ³/₄" x 32 ³/₄"
Ten suites of seven prints
Edition of nine on photographic paper
1975 NSCAD Print #279

Dennis Gill

Born: Halifax, Nova Scotia
Lives in Petite Roche, N.B.

45 Rafter Square

Three colour lithograph
22" x 30", image 16" x 25"
Edition of 25 on Buff Arches paper
1975 NSCAD Print #282

Patterson Ewen

Born: Montreal, Quebec
Lives in London, Ont.

46 *Cummulus Cloud Generator*

Five colour lithograph
22" x 31", Bleed image
Edition of 50 on German Etching paper
1975 NSCAD Print #288

Garry Kennedy

Born: St. Catharines, Ontario
Lives in Halifax, N.S.

47 *Increasing Pressure*

A suite of ten
Ten sheets of paper were run through the
press once, twice, four, eight, and sixteen
times respectively to a total of five hundred
and twelve passes. In the case of the tenth
sheet the pressure was increased on each
pass. This is the ninth of the work.
1976

Publications by the Lithography Workshop

N.E. Thing Co. Ltd.

(Iain Baxter President)

Trans VSI Connection

NSCAD-NETCO

September 15-October 5, 1969

106 pages

8½" × 11"

Gerald Ferguson

The Corpus of Present Day English Language Usage

Second Edition 1978

290 pages

8½" × 11"

Daniel Buren

Born: Boulogne, France

Lives in Paris, Fr.

Halifax, 7 Days

6 Placements

7 Colours

1973

8 bound postcards

7 colour photographs

4" × 6½"

Garry Kennedy

Dedications

Second Edition 1972

100 pages

8½" × 11"

Emmett Williams

Six Variations on a Spoerri Landscape

1973

32 pages

7¼" × 7½"

Lawrence Weiner

Born: Bronx, New York

Lives in New York

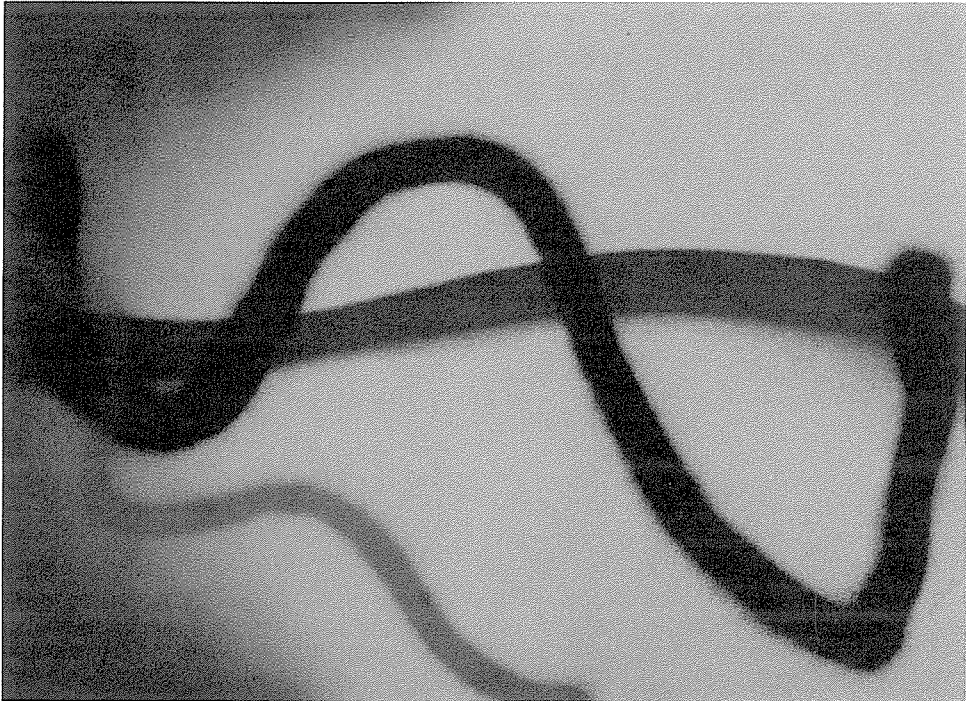
Flowed

1971

30 pages

6" × 4½"

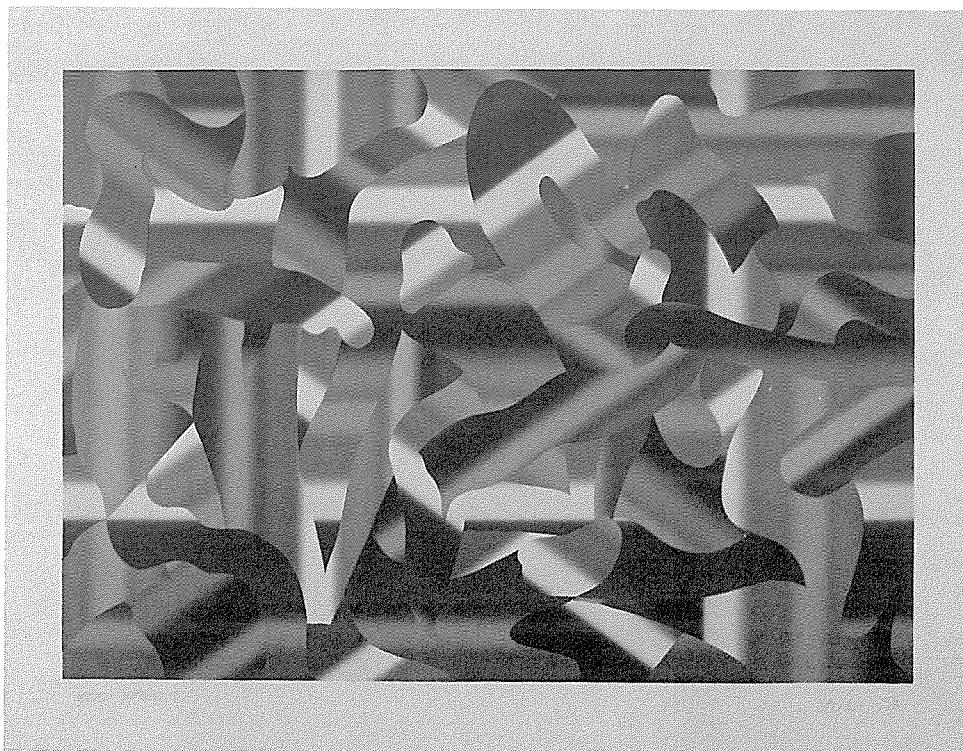
Reproductions



Dan Christensen

1 *Untitled*

Five colour lithograph
22" x 30". Bleed image
Arches paper
1969



Gordon Rayner

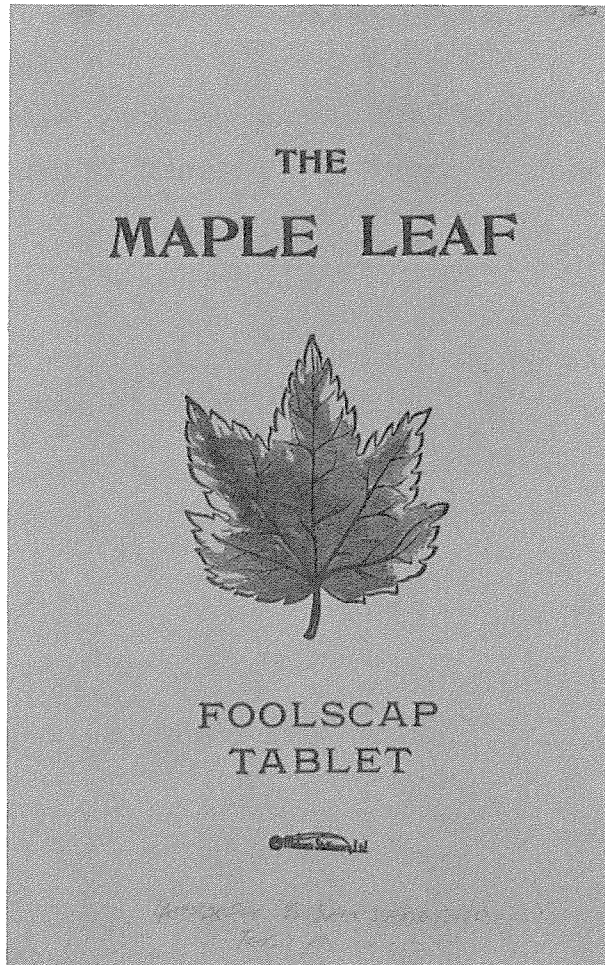
2 *Untitled*

Twelve colour lithograph

22" × 29", image size 18" × 25"

Edition of 60 on Arches paper

1970



Greg Curnoe

4 *Homage to Sam Langford*

(Titled page)

Four colour lithograph

13" × 8" Bleed image

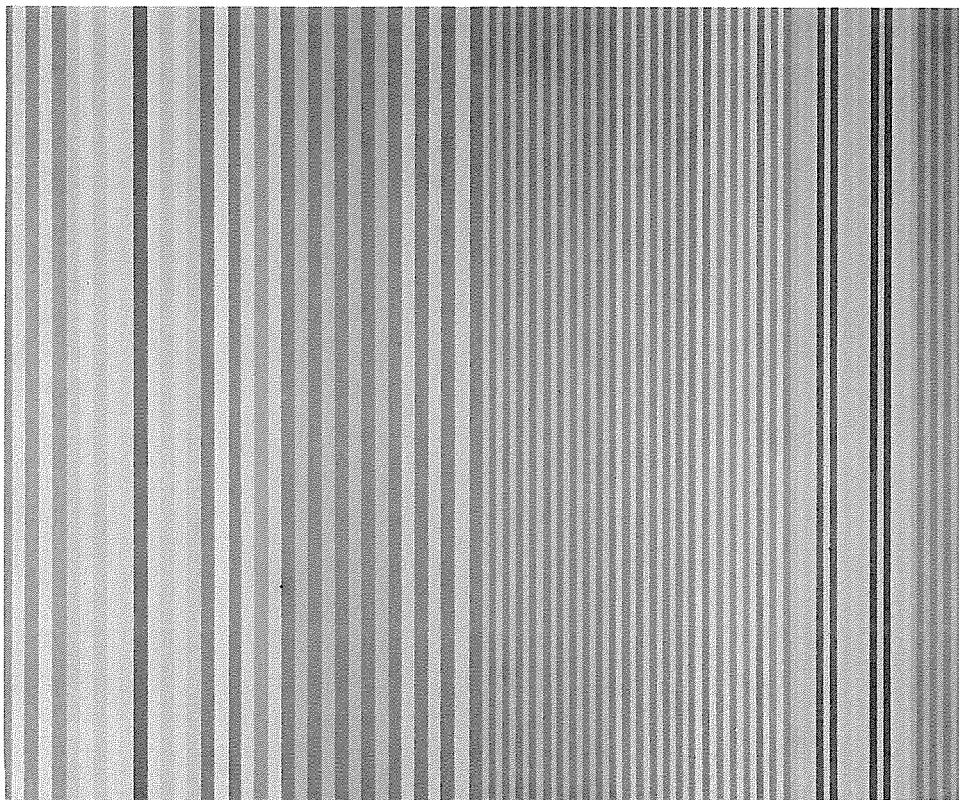
(Text)

Nine seven colour lithographs

13" × 8", Bleed image

Edition of 50 on Arches paper

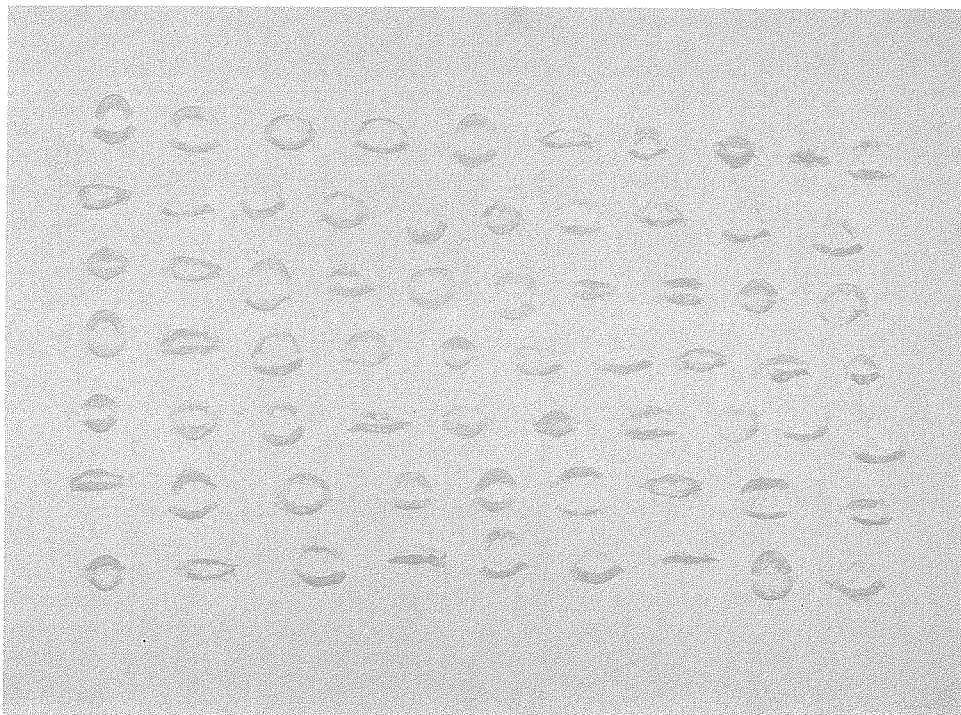
1970



Gene Davis

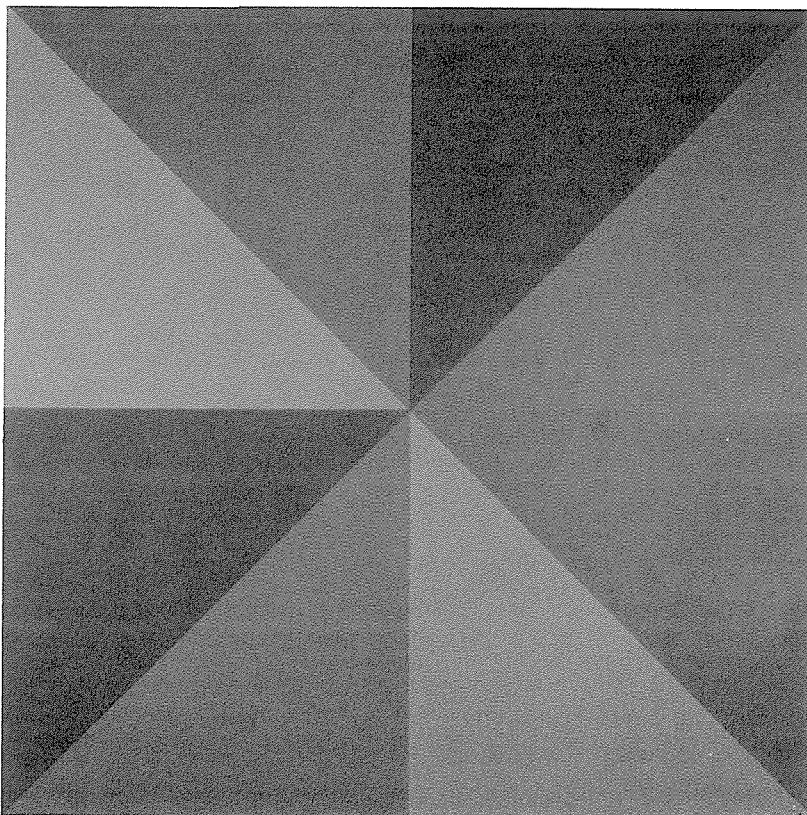
5 *Halifax*

Twenty-two colour lithograph
30" × 36". Bleed image
Edition of 50 on German etching paper
1970



Joyce Wieland

- 9 ***O Canada***
One colour lithograph
22" × 30", image size 15" × 25"
Edition of 60 on Arches paper
1970



Guido Molinari

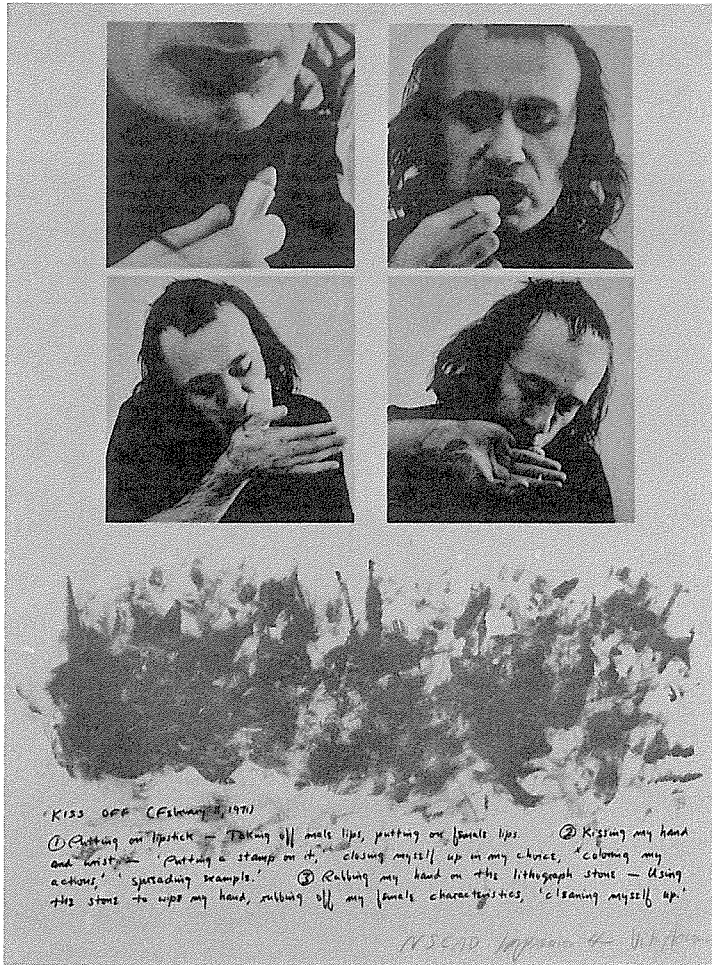
10 *Triangular Opposition*

Four colour lithograph

22" x 22", Bleed image

Edition of 50 on German Etching paper

1971



Vito Acconci

13 *Kiss Off*

Two colour lithograph
 30" x 22", Bleed image
 Edition of 50 on Arches paper
 1971

Homes for America

Early 20th-Century
Possessible House
to the Quasi-Discrete
Cell of '66

D. GRAHAM

San Francisco: Garden City Park
Los Angeles: Central Market
Fair Haven: South Park
Cambridge: Garden City Park
Chicago: Garden City Park
Philadelphia: Garden City Park
Denver: Garden City Park
Boston: Garden City Park
San Diego: Garden City Park
Portland: Garden City Park

The first thing you noticed upon entering the new building was the sense of space and light. The room was bright and airy, with large windows that allowed natural light to flood in. The design was simple and functional, with a focus on clean lines and open spaces. The architecture reflected a modern sensibility, one that prioritized comfort and practicality over traditional ornamentation. The overall atmosphere was one of calm and order, a stark contrast to the chaotic and cluttered environments of the past.

What is it about this place that has captured the hearts of so many? It is the way it combines form and function, creating a living environment that is both beautiful and practical. The design is a testament to the power of thoughtful architecture, one that can improve the quality of our lives and make a positive impact on the world. This is not just a house; it is a statement. A statement about the possibilities of modern living and the potential of human creativity.



The floor plan shows a rectangular layout with a central living area and several bedrooms. The design is efficient, making use of every inch of space. The large living area is a focal point, designed for social interaction and relaxation. The bedrooms are spacious and bright, with large windows overlooking the street. The overall layout is functional and easy to navigate, reflecting the designer's attention to detail and user experience.



The side view of the house shows its compact and vertical profile. The design is well-suited for an urban environment, maximizing the use of limited space. The facade is clean and modern, with a mix of materials that add texture and interest. The large windows are a key feature, providing a connection to the outdoors and allowing for plenty of natural light. The overall impression is one of elegance and simplicity.



Another view of the house highlights its unique features and design elements. The large windows are particularly prominent, creating a sense of openness and transparency. The use of light-colored materials contributes to the bright and airy atmosphere. The overall design is a perfect blend of form and function, creating a living environment that is both aesthetically pleasing and highly practical.

- BRASSIA
- BRONX
- BUFFALO
- BURTON
- CHICAGO
- CINCINNATI
- CLEVELAND
- DALLAS
- DENVER
- Detroit
- HOUSTON
- KANSAS CITY
- Los Angeles
- Los Angeles
- Los Angeles
- Los Angeles
- Los Angeles
- Los Angeles
- Los Angeles
- Los Angeles

The house was built in 1966, during a time of rapid urbanization and population growth. It was designed as a model of affordable housing, one that could be replicated in various cities across the country. The design was a response to the need for high-quality, functional housing that was also aesthetically pleasing. The house has since become a landmark in its community, a symbol of the possibilities of modern architecture.



A perspective view of the house shows its full form and how it sits on the lot. The design is well-proportioned and integrates seamlessly with its surroundings. The large windows and clean lines are a testament to the designer's vision and attention to detail. The house is a prime example of how thoughtful architecture can create a better living environment for everyone.



A row of similar houses shows how the design can be replicated in a residential development. The houses are built side-by-side, creating a cohesive and modern neighborhood. The design's simplicity and functionality make it an ideal choice for urban housing. The overall effect is one of order and quality, a reflection of the designer's commitment to excellence.



A small site plan or floor plan provides a detailed look at the house's layout and its relationship to the surrounding area. The design is efficient and well-thought-out, with every square foot utilized to its maximum potential. The plan shows the placement of rooms, windows, and structural elements, highlighting the designer's precision and attention to detail.



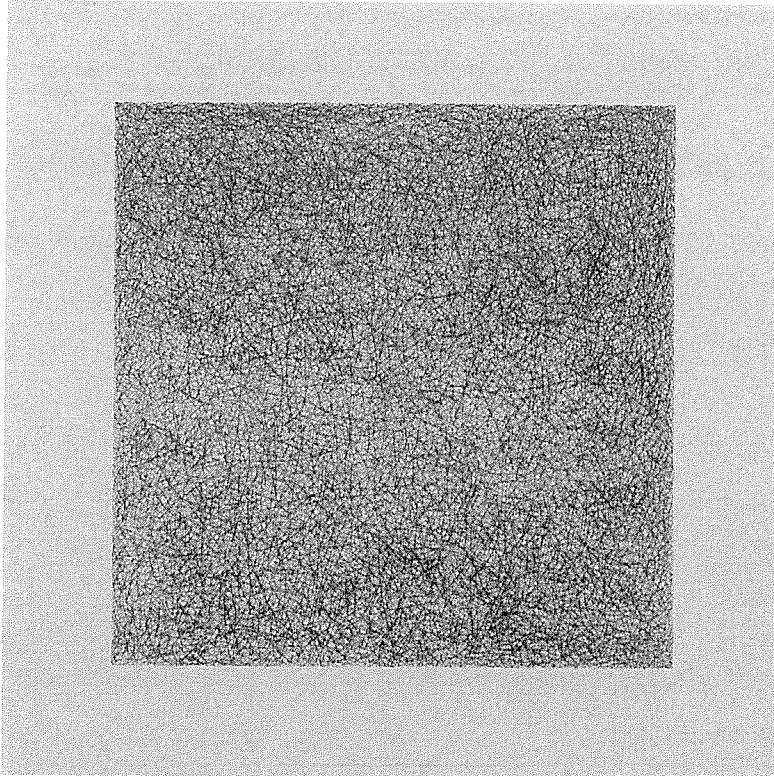
A large photograph shows a full row of the houses, illustrating how they fit together in a neighborhood. The design is consistent and high-quality, creating a sense of community and shared values. The houses are built on a slight rise, adding to their visual appeal and making them stand out as a unique residential development. The overall scene is one of modernity and thoughtful urban planning.



Another photograph shows a different row of the houses, highlighting their uniformity and the quality of the construction. The design is a true work of art, one that has stood the test of time and continues to inspire and influence modern architecture. The houses are a testament to the power of good design and the potential of modern living. They are a model of what is possible when we combine form and function with care and creativity.

Dan Graham

14 *Homes for America*
One colour lithograph
22" x 30", image size 18" x 18"
Edition of 50 on Arches paper
1971



Sol LeWitt

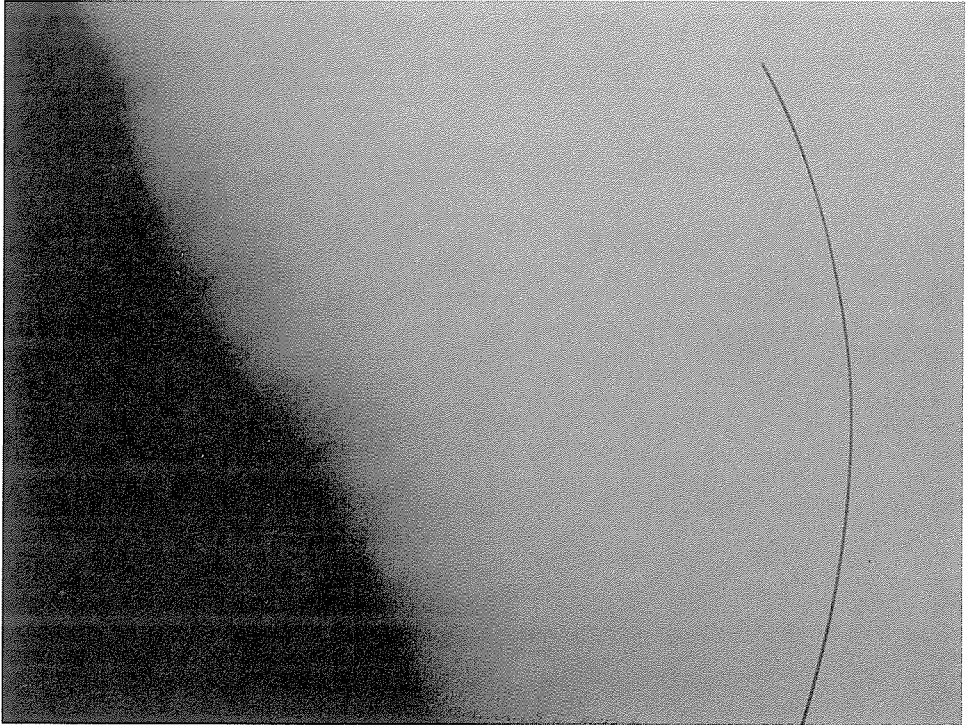
15 *Untitled*

28" × 28", image size 20" × 20"

A suite of ten lithographs

Edition of 50 on German Etching paper

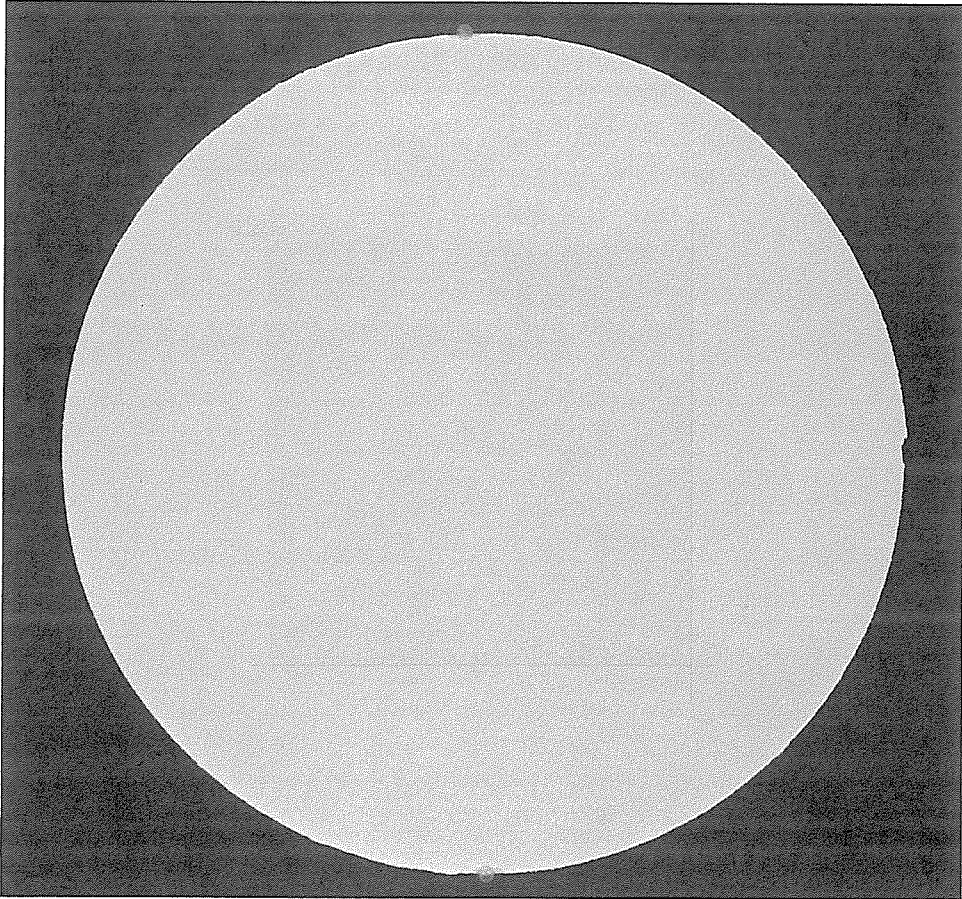
1971



Ken Lochhead

17 *Outer Reach*

Three colour lithograph
22" × 30", Bleed image
Edition of 50 on Arches paper
1971



Robert Ryman

18 *Circle Lithograph*

Two colour lithograph

20" diameter, image size 10" × 10"

Edition of 50 on Arches paper

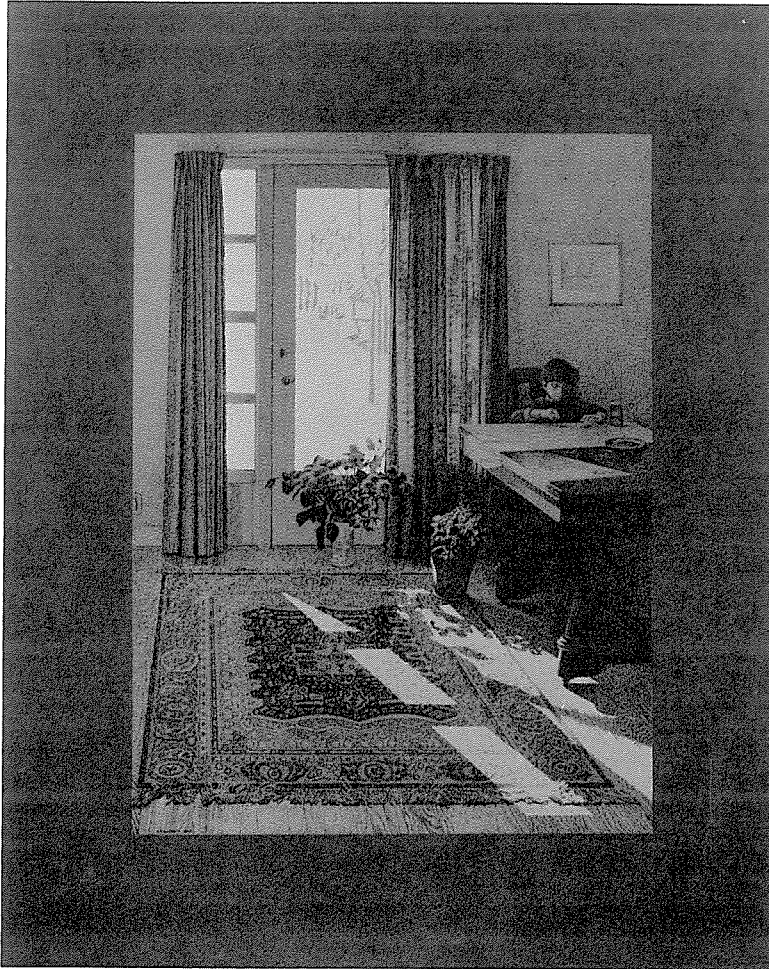
1971

I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.
I will not make any more boring art.

John Baldessari

20 I Will Not Make Any More Boring Art

One colour lithograph
22" x 30", Bleed image
Edition of 50 on Arches paper
1971



Jack Chambers

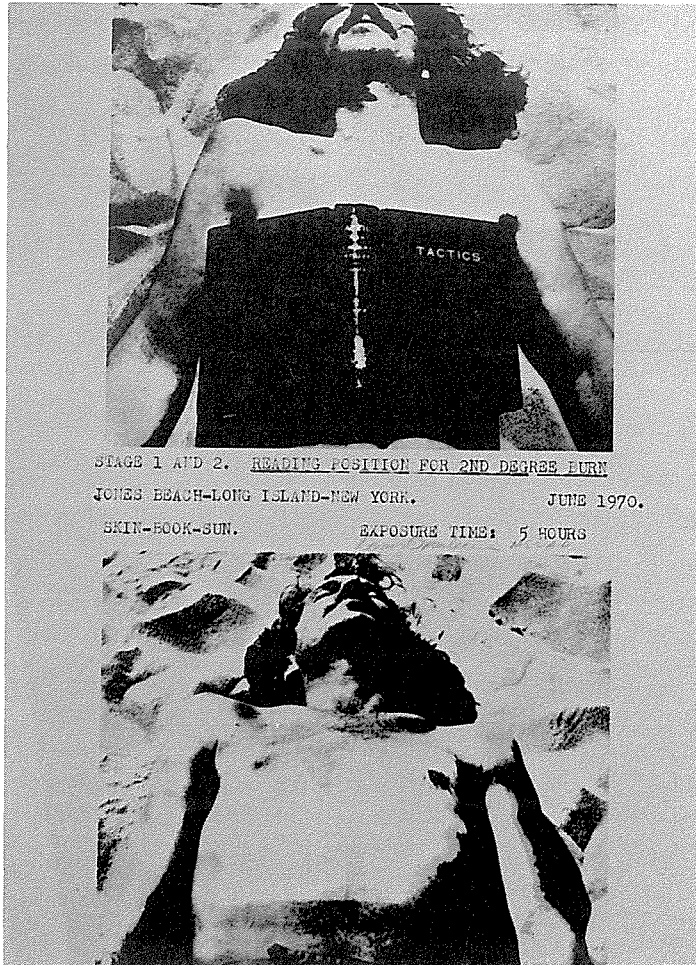
21 Diego Drawing

Five colour lithograph

28" × 23" Bleed image

Edition of 70 on German etching paper

1971



Dennis Oppenheim

**23 Reading Position for 2nd Degree
Burn**

Four colour lithograph
22" x 30", image 17" x 30" Bleed
Edition of 50 on Arches paper
1972



John Murray

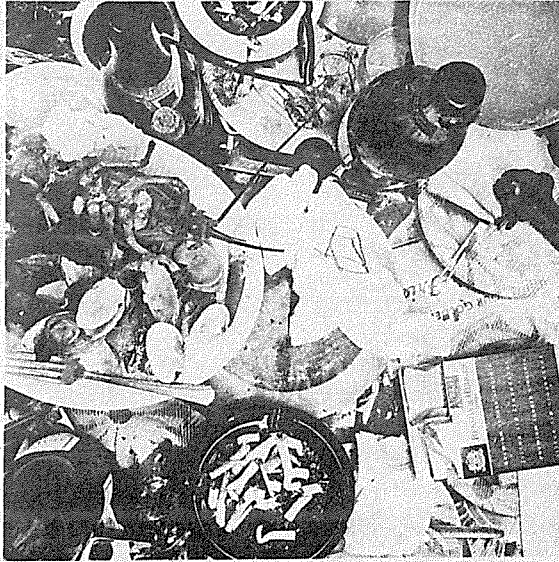
27 Northwest Mounted Police

Two colour lithograph

31" x 21", image 19" diameter

Edition of 50 on German Etching paper

1972



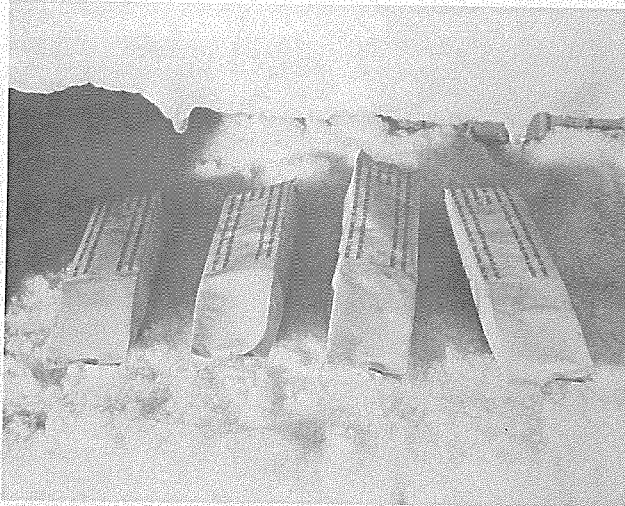
Emmett Williams

28 *Six Variations Upon a Spoerri Landscape*

Six two colour lithographs
27" × 27", image 19" × 19"

A suite of six lithographs
Edition of 25 on Arches paper
1973

Short Stories for Popsicles,



get them by the bunch .



*The story is printed in red ink
The popsicle colourless
But flavoured strawberry*

Bill Beckley

29 *The Story is Printed in Red Ink
The Popsicle Colourless
But Flavoured Strawberry*

One colour lighograph

27" x 35", image 20" x 23"

Edition of 50 on Arches paper

1973



National Gallery, London

1973

In 1973, the National Gallery was a symbol of the political and social order. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen.

In 1973, the National Gallery was a symbol of the political and social order. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen.

The need for this work was created by the need to create a new order. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen. It was a place where the past was preserved, and the future was seen.

1973

Original Medium

4 color lithograph

1973, 1973, 1973



Douglas Huebler

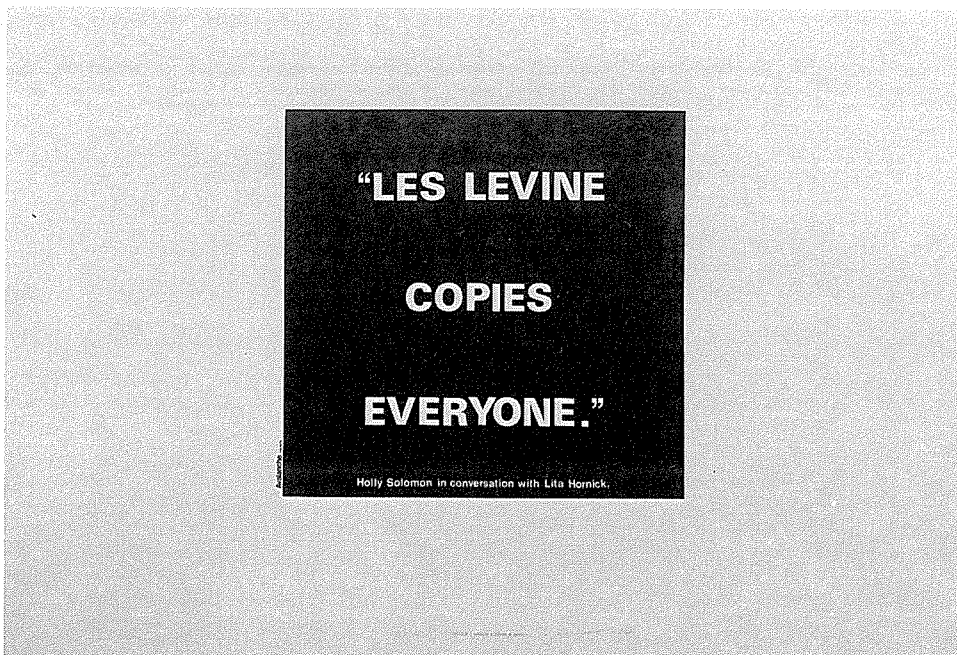
31 *Location Piece #25*

Four colour lithograph

24" x 24", image 19" x 19"

Edition of 50 on Arches paper

1973



Les Levine

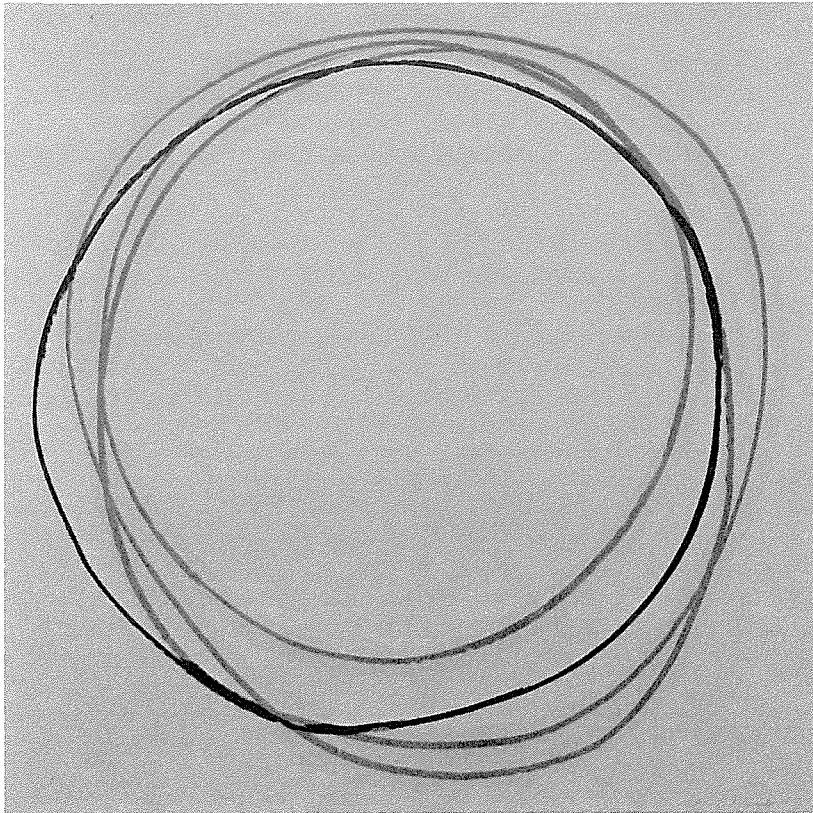
32 *Language ÷ Emotion + Syntax = Message*

Six one colour etchings

25" × 38", image 16" × 22"

Edition of 25 on Copper Plate Delux paper

1973



Karl Beveridge

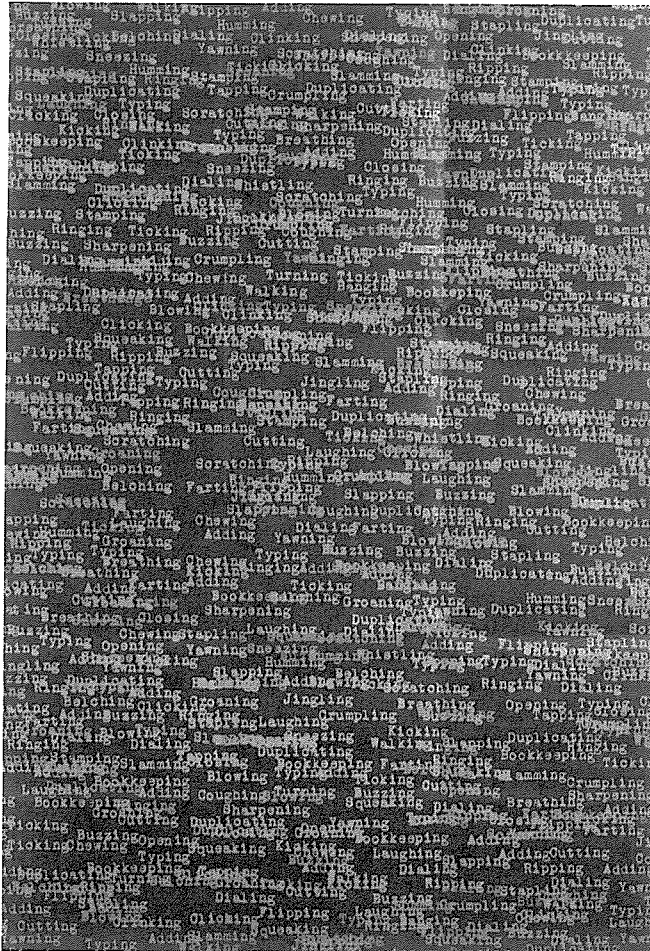
33 *Untitled*

Two colour lithographs

22" x 22", image 21" x 20"

Edition of 50 on German Etching paper

1974



Claes Oldenburg

35 *The Office*

A Typewriter Print

Five colour lithograph

33" × 22", Bleed image

Edition of 50 on Arches paper

1974



John Greer

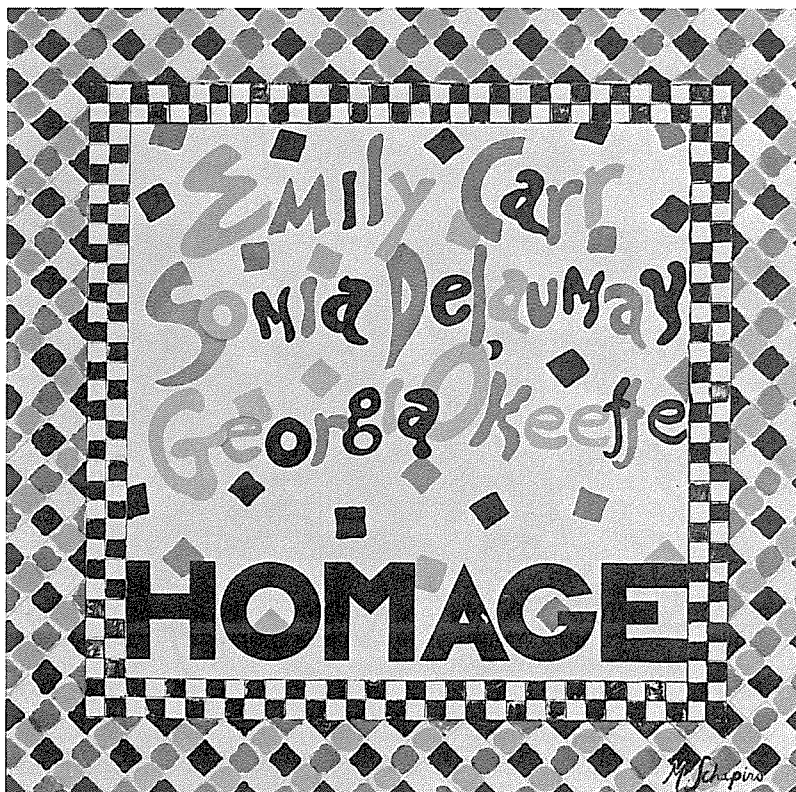
39 *Y.D. Klein*

Three colour lithograph

22" × 19", Bleed image

Edition of 50 on Rives BFK paper

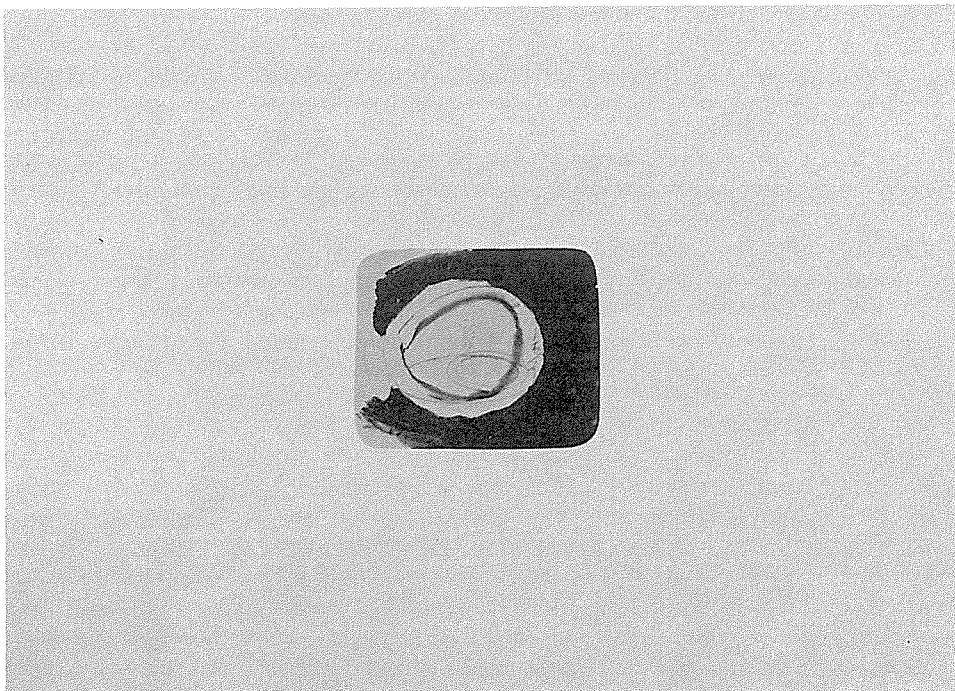
1974



Miriam Shapiro

40 *Homage*

Four colour lithograph
20" x 20". Bleed image
Edition of 50 on Arches paper
1975



David Rabinowitch

42 *Test for Litho (a-e)*

Three one colour lithographs

42" x 30", image size 10" x 14"

5 editions of 20 on Copper Plate Delux paper

1975

Now. Science confirms what
you always knew.



Heroes don't smell very nice!

Victor Burgin

44 *Untitled*

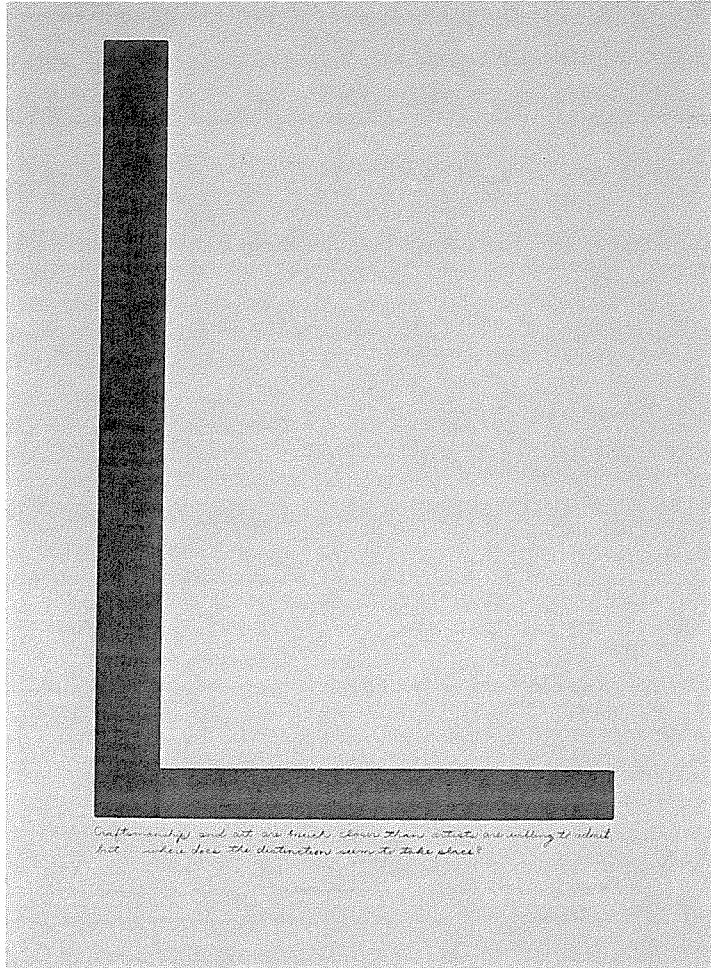
Two photographic prints

46 $\frac{3}{4}$ " \times 32 $\frac{3}{4}$ "

Ten suites of seven prints

Edition of nine on photographic paper

1975



Dennis Gill

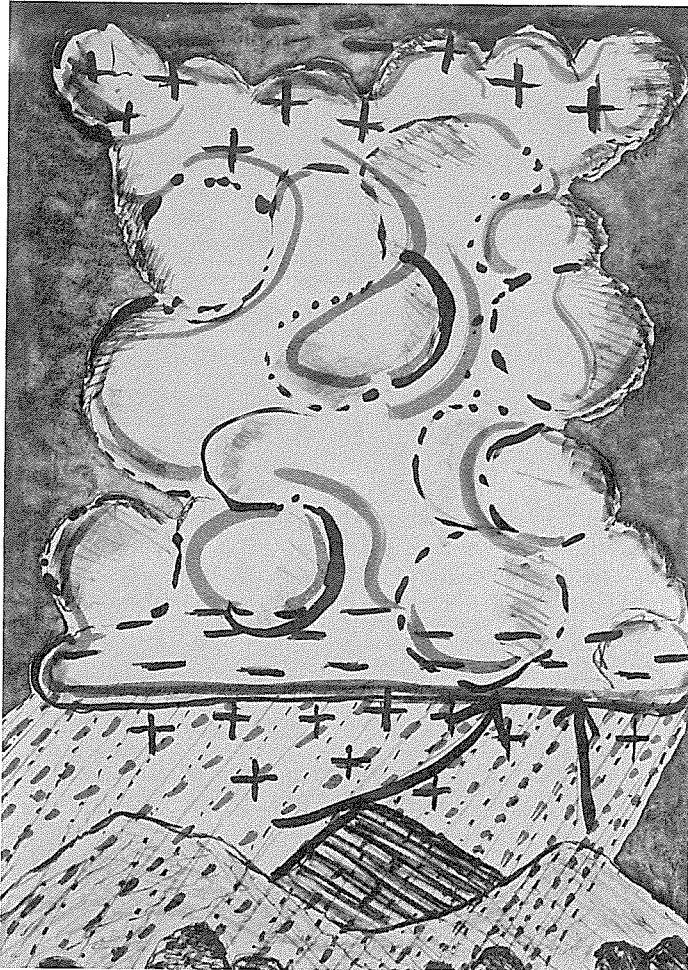
45 Rafter Square

Three colour lithograph

22" x 30" image 16" x 25"

Edition of 25 on Buff Arches paper

1975



Patterson Ewen

46 *Cummulus Cloud Generator*

Five colour lithograph

22" x 31", Bleed image

Edition of 50 on German Etching paper

1975

*The Press of NSCAD:
A Brief Incomplete History and its Future Books*
by Benjamin H.D. Buchloh

In 1970, when Germano Celant's bibliography 'The Book as Artwork' was first published in the Italian art magazine *Data* (1:1), a mode of artistic production that had been vagrant throughout the sixties and operating within the fringes of contemporary art, was finally condensed and categorized as a movement. To consider a printed publication as a structural container of aesthetic information (equally valid to all other traditionally structured containers such as painted rectangles or sculptured volumes) was obviously a preoccupation that emerged with logical consequence out of the aesthetic reflections upon production procedures, commodity form and distribution modes that the post minimal and conceptual artists had initiated around 1965. Yet, of course, the programmatic analysis and reevaluation of the interaction between textual structure and presentational device, the artists' concern for new forms of dissemination, dated from a much earlier period of the twentieth century, when these issues were discussed by artists for the first time in a systematic fashion. The reflections ranged from a desire to accommodate the impact of the technologically available means of technical reproduction, of image production and distribution within aesthetic production procedures, to a programmatic assault on the singular auratic status of the manually crafted artwork as well as a concern for mass distribution and a new definition of author-viewer/reader relationships.

As Rosalind Krauss has recently pointed out in a very convincing manner,¹ we might in fact have to revise our reading of the history of Dada and Surrealism in favor of a reading by which the publications of that period, the pamphlets and magazines ranging from Apollinaire's *Les Soirées de Paris* to the ultimate achievement of an integration of artistic practice with mass cultural and political needs in John Heartfield's contributions to the *Arbeiter-Illustrierte Zeitung*, would have to be considered as the essential activities of those artists and as the historically most meaningful accomplishments of the programmatic goals to redefine aesthetic practice according to the needs and options of industrialized mass society. And the paintings and sculptures that have been produced in the context of these activities would recede in our appreciation since their production procedure is inherently alien to the ideas of the artists who wanted to abolish the unique auratic existence of the singularized object as much as they wanted to reach new and broader audiences in order to transform viewers and readers into participants and authors.

Inasmuch as the seeing of visual constructs in terms of textual units and the reading of linear textual elements became a matter of the perceptual

apprehension of material and spatial constructs — the material typographical body of the signifier — one of the main sources of an integration of visual and poetical operations within the signifying practice for all twentieth century artists had been the work of Stéphane Mallarmé, his spatial and typographical configuration of the poem, 'Un Coup de Dés', posthumously published in 1914, in particular. It is not surprising to see Stéphane Mallarmé's work entering the focus of post-minimal and conceptual art theory and practice around 1967² in both Europe and the United States and it is partially this rediscovery, inasmuch as it contributed to a programmatic development of the definitions of aesthetic practice, that generated a focus upon printed publications as one of the most essential aesthetic strategies and production procedures of the late Sixties and early Seventies. In his essay 'The Book as Object' (published in *Arts Magazine* in May 1967), Dan Graham sketched out the historical lineage that connected Mallarmé to McLuhan and the contemporary concerns of art production to abandon traditional perceptual conventions and forms of dissemination. The historical transformation that occurred at that moment within the thinking of the minimal artists (the systematic analysis of the constituting elements of visual constructs) that led to a decreased interest in actually producing material constructs in favor of a more systematic analysis of the epistemological foundation of aesthetic thought since Duchamp, in the work of the conceptual artists, necessitated a gradual shift from the design and production of graphic, painterly or sculptural objects to the text of definitions, analytical propositions and historical-polemical tracts. This historical transition also found an adequate reflection in the change of activities at the Nova Scotia College of Art and Design in the late Sixties.

Garry N. Kennedy was appointed president of the College in 1967 and under his tenure the program of the institution emerged as one of the more vital of the art colleges in North America. He and other faculty had been associated as artists with the ideas of post minimal and conceptual artists and had invited them on several occasions for conferences and lectures, as well as for short-term teaching appointments. Although the Lithography Workshop had published four artists' books, (see page 9 for the history of the activities of the workshop), the College decided in 1972 to de-emphasize the production of minimal art prints and to initiate a series of artists' book publications that would incorporate the current interests of artists more adequately and would offer them a place and facilities for the production and distribution of their book projects. From the inception of the Press of the Nova Scotia College of Art and Design it was understood that primarily the students at the College should benefit from the Press's publications through direct confrontation with the artists working on the projects as well as through the access to first-hand information that the publications themselves would provide. Obviously, it was equally understood that, in exchange, the college as an academic institution, located in a removed location and outside of any established cultural center, would benefit from such activities by drawing attention and interest from the

international art community by means of the production and distribution facilities of the Press.

In his outline of the editorial principles and the selection of possible authors as well as in the search for the first director/editor of the newly founded Press, Garry Kennedy was advised by Dan Graham, who had had his first one-man exhibition at the College in 1970, and who has, since then, frequently contributed to the ideas and structure of the College's theoretical and artistic position and program. Graham proposed to appoint Kasper Koenig, then a freelance curator and private art dealer living in New York, as the first director of the Press. Kasper Koenig, who had edited the catalogue of the Andy Warhol exhibition in Stockholm in 1968 — one of the best artists' book publications of the Sixties — and who had started a program of artists' books with his brother in Cologne, West Germany in 1968, had considerable experience and first hand knowledge within the field of contemporary art and the books that he had edited in his own series (by such artists as Franz-Erhard Walther, Robert Filliou, Guenther Brus, Jan Dibbets, Stanley Brouwn and Gilbert & George) indicated that his aesthetic interests and affiliations were compatible with the ideas and strategies of contemporary art production prevailing at the College at that time. In 1972 Kasper Koenig became resident editor of the Press of the Nova Scotia College of Art and Design, and the *Nova Scotia Series*, as a publication program, was founded. Its subtitle "Source Materials of the Contemporary Arts" outlined the Press's commitment and goals: comparable to the functions of academic presses, it wanted to publish and provide primary documents and texts from the field of contemporary art practice for an audience of artists and art students as well as for a more general art public and for academics and art historians of the future who might if they should ultimately develop an interest and understanding of the contemporary art of that period. As the term "Source Materials" indicated, it was understood from the inception of the Press that it would limit its non-profit endeavours and rather tight budget to the publication of original writings by artists and to documentation rather than enter the well-developed market for secondary historical or critical writing, let alone the costly field of picture monographs. Paradoxically, it was traditionally these primary materials and documents that the profit oriented larger art publishers neglected altogether.

In this respect the *Nova Scotia Series* as a project modelled itself upon two historic book series that had had a profound impact on aesthetic theory and practice throughout the twentieth century. The first was the series of the 14 *Bauhausbuecher* that were edited and published at the Weimar Bauhaus in 1924 by Gropius and Moholy-Nagy, the most consistent and continuous collection of primary art-documents and writings by some of the major figures of the 1920's, and the aesthetic ideas associated with that institution. The second was the collection that Robert Motherwell started in 1948 under the title *Documents of Modern Art* for the publisher George Wittenborn in New

York. Both series functioned — and continue to do so — not only as archives of primary sources for critics and historians, but, first of all, as a considerable influence on the discussion of artists and their production. In the case of the Wittenborn series, it offered to an English-speaking audience the first systematic collection of the major texts and documents of some of the key figures of the pre-war avant-garde. For example, Motherwell's anthology *The Dada Painters and Poets* had immense consequences on the redefinition of aesthetic thought in the New York School context after 1952. Both series had also opened the range of aesthetic source materials to various fields, from architecture through painting and sculpture to film, photography and typography and had emphasized the necessity to perceive contemporary aesthetic activities within the broader context of an industrial society.

The very first title to be published by the newly founded Press demonstrated a flexibility with the definition that the *Nova Scotia Series* had been given by its founders and editor: Bernhard Leitner's *The Architecture of Ludwig Wittgenstein*. The book's author was an Austrian architectural historian living and teaching in New York who had become aware of the fact that the unique example of the philosopher Wittgenstein's one-time commitment to architecture was being threatened with demolition by a Viennese department store corporation. Leitner had previously done research on the extraordinary house that the philosopher had conceived and designed for his sister in 1926-28. In order to support a campaign for the preservation of the building, Leitner had returned to Vienna and produced a substantial photographic documentation of the architectural details as well as a manuscript in which the history of the building was discussed and documented and the historical importance of the architectural structure itself was evidenced. Parts of the manuscript and photographic documentation were published in an architectural magazine³ prior to the book's publication to bring the case of the pending demolition to the attention of a broader audience. When the book was published in early 1973 as a co-publication with Studio International in London, the house had, in fact, already been saved in the very last minute and had been declared a landmark building by the Viennese authorities. The book, in spite of the fact that it did not strictly abide by the criteria of a source material publication (it was not written by an artist and did not deal with or document contemporary art issues), turned out to become one of the most successful and internationally acclaimed publications of the Press.

The need for a co-publication agreement with a major academic publisher became apparent after the first publication. This collaboration would not only help to afford and improve the production of the books (given the Press's extremely limited budget) but, would also, more importantly, ensure a professional distribution of the seemingly esoteric subject matter that the volumes in the series would deal with. Kasper Koenig was successful in winning New York University Press as a co-publisher for the following three

volumes that were produced simultaneously: Claes Oldenburg's *Raw Notes*, Simone Forti's *Handbook in Motion* and Steve Reich's *Writings About Music*. It was probably the emphasis on artistic practices that were not contained within the traditional categories of object production that helped to convince Michael Kirby — a theatre and performance historian as well as an artist on the advisory board of New York University Press — to support this new series of publications of writings and documents that would otherwise never, or not at that time, have found their way into publication, hardly in an exhibition catalogue of a museum or the pages of art magazines, let alone the commercial publications of art publishers. With the assistance of Michael Kirby and Malcolm Johnson, Jr., then director of New York University Press, an agreement was found that allowed for a publication of these volumes in late 1973.

At that time it had become evident to a wider audience (an audience of art students and artists, critics and historians) that the traditional limitations of the categories of modernist art production had been overcome within the work of the more important artists of the Sixties and that it was in fact crucial to realize to what extent dancers such as Simone Forti and Yvonne Rainer and composers such as Steve Reich had influenced sculptural thinking in the early Sixties as much as the gradual conceptualization of theatrical activities and performance work. Or, as in the case of the publication of the scripts of the early performance and happening works of Claes Oldenburg, to what extent his subsequent commitment to more conventional practices of sculpture production had historically overshadowed the tendency of his earlier interests — which he shared with other artists such as Allen Kaprow and Jim Dine — to overcome the categorical divisions between the arts in favor of an increasing integration of all artistic activities that would symbolically abolish the separation that split avant-garde practice as a social institution from social life at large.

Oldenburg at the time had specific ideas about how his happening notes and scripts should look, once they were collected and produced in a book format, and more so, what the book itself should look like and feel like. Those plastic and sensuous aspects of a book, aspects that have erroneously been labeled as concerns for the 'book as object', were of considerable interest to Oldenburg. The result of the collaboration between Claes Oldenburg and Kasper Koenig was in fact a formidable publication which, unfortunately, has been out of print for quite a while, since the reprinting of the volume now would be so costly that it would mean the sacrifice of a new publication of the series' projected future volumes. To what extent the publication of these volumes in the early seventies was in fact understood by both artists and the Press as a matter of a mutually idealistic endeavour, is revealed by the fact that Oldenburg contributed a limited edition lithograph to help with the financing of the publication. The volume *Raw Notes* was supposed to be the first of a sequence

of six volumes of Oldenburg's collected writings. Due to the financial limitations of the Press and also the Press's obligation to introduce a broader range of historical source materials into the collection, the subsequent volumes were not yet published, but the Press recently started negotiations with Oldenburg to find out about the possibilities of continuing the publication of his scripts.

As is evidenced from the first five titles that were published under the editorship of Kasper Koenig from 1972 to 1974, a main interest was to make accessible documents and writings that had affected the thinking and practice of the visual arts to a considerable degree without necessarily having entered the public discourse of exhibition in galleries or museums or the distribution of artistic objects through the channels of the market. The books, therefore, avoided playing the role of a catalogue raisonné or an exhibition catalogue, or that of a major historical or critical study that monographs published by commercial art publishers hopefully fulfill. Yvonne Rainer's *Work 1961-1973*, which was published in 1974, constitutes a complete documentation of the performances and scripts of one of the leading exponents of the New American Dance who, throughout her exchange with painters and sculptors as well as musicians and performing artists, had a profound impact on the definition of performance activities in the United States and Europe. The book was published at a time when Yvonne Rainer was gradually moving away from dance and choreography in favour of a new practice of filmmaking that was to become of equally considerable consequence throughout the Seventies within the context of New American Cinema. Rainer's *Work 1961-73* not only offers a documentation of an historical segment within one artist's development but also a documentation of thinking and practice during the minimal and post-minimal period, when sculpture, music and dance interacted once again successfully in order to break down traditional limitations of aesthetic categories within the modernist framework. This editorial policy was continued as well for the last three volumes that Koenig edited for the series in 1975/76: Hans Haacke's *Framing and Being Framed*, Michael Snow's *Cover to Cover* and Donald Judd's *Complete Writings 1959-1975*.

The circumstances under which the manuscripts for the books were produced varied tremendously. They ranged from the apparently simple delivery of an existing manuscript as in the case of the Andre-Frampton dialogues, which was considered by both authors as an archaic historical document with which they hardly wanted to be involved any longer, their hesitation to at least preface the document taking almost as long as it took others to write a complete manuscript; to the present editor's still ongoing collaboration and co-authoring of the manuscript of the descriptive writings of Michael Asher's projected book *Works 1967-1978*, a project that although initiated by Kasper Koenig, was left abandoned in the initial planning stages when Koenig resigned from the position of the Press's editor and director in 1976. In some of the projects, the

editorial work was contributed by friends of either the authors or of the Nova Scotia College of Art and Design. For example, the poet and artist Emmett Williams succeeded in 1972 during his residence at the Nova Scotia College of Art and Design in completing the manuscript for Simone Forti's book *Handbook in Motion*, collaborating with her in a trailer on the ocean shore of East Dover, Nova Scotia. And H. Dennis Young, the chairman of the Art History Division of the College, not only edited the manuscript of the first publication of the Press, Leitner's *The Architecture of Ludwig Wittgenstein*, but also edited and translated, in collaboration with Francois-Marc Gagnon and the present editor, in a long and complicated process, the bilingual edition of Paul-Emile Borduas' *Writings 1948-1952*. This was in fact the first book that the second editor prepared for publication and saw to the press when he took over the editorship in 1978.

After an interim period of two years, from 1976 to 1978 when the Press, due to circumstances and financial limitations, was inactive, Garry Kennedy insisted on the continuation of the Press's activities despite the growing difficulties and the increasing production costs that seemed to make any such venture of publishing artists' books unaffordable within the context of a small academic institution. Once Garry Kennedy had assured sufficient funds to continue the publication program and searched for a new editor to continue the Series, consistency of the new editor's program and continuity with the existing policy played a role in the final choice for the appointment. At that time, I was teaching contemporary art history at the Academy of Fine Arts in Dusseldorf, West Germany, and wrote criticism for museum catalogues. I had previously edited several volumes of the magazine *Interfunktionen* and I had edited a few books and catalogues by artists. *The Nova Scotia Series* was well known to me and I considered it to be one of the best edited and produced series in the field of contemporary art. The editorial program that I submitted was accepted and I joined the college in 1978 as a part-time faculty member of the art history division to teach contemporary art history and as editor and director of the Press.

One of the first decisions of the new editor was to have the books produced and printed within the College itself, rather than having them commercially produced. This seemed especially fitting since the design division of the College owned a Heidelberg printing press that would render perfect results if properly used. This procedure naturally was more time consuming in the beginning stages when design students or art students were involved in the lay-out and paste-up work as well as in design and production decisions. Yet, in the long run it was not only the considerable financial savings that made this new production set-up rewarding, but also the fact that the interaction between the Press as part of the academic community and the college's students was substantially increased. Typically, art students provided the most stimulating and innovative ideas and contributions for the design and production of the

books and it was a group of these students who finally decided to start a newspaper — printed on the Press — that would voice and organize their own interests within the institution.

The editorial policy of the second editor continued and expanded the program of the Nova Scotia Series. Continuity was established partially by the fact that projects such as the Borduas *Writings*, which had been begun before his arrival, now had to be completed, and partially by the fact that the orientation of both editors in matters of contemporary aesthetic activities was comparable in many aspects. Yet, also in a selection process of very limited and precise choices of texts which truly qualify for a series of eminent documents that give insight into the relevant changes in theoretical and aesthetic positions of a particular period of art production, by necessity, the decisions for an editorial program come to somewhat similar results. If Koenig had focussed mainly on the work of artists who had shaped and defined art in the Sixties, ranging from Pop-art (Oldenburg) through Minimal Art (Judd) and the parallel activities in performance, dance and music (Rainer, Forti, Reich), then the continuation of the series under the new editor tended towards an historical acknowledgement of the work of artists that emerged out of the post-minimal and conceptual context. The boundaries, however, were not that systematically drawn. For example, the publication of the dialogues between Carl Andre and Hollis Frampton from the early Sixties, one of the most significant contributions to the series to be published under the new directorship so far, continued the policy of introducing texts into the broader understanding of the Sixties that revealed the degree of interrelationships between the various disciplines and the frequent parallels between sculpture and film — as in this exchange of written dialogues between one of the most consequential sculptors and one of the most important filmmakers of that period. On the other hand, the first part of the series had already published Hans Haacke's *Framing and Being Framed*, a publication of those works of Hans Haacke in which he directly analysed the historical interaction between the power of the museum as a social institution, the commodity status of the work of art and its history, and the present modes of aesthetic reception dependent upon both.

More recently Haacke's volume was complemented by a publication of two major works by the French artist Daniel Buren who approaches similar questions with different tools of procedure and analysis. In both instances it seemed adequate to break away from the general principle of the Press to publish only primary source material by the artist due to the complexity of the work that would not be adequately rendered in a visual or textual documentation alone. For Haacke's book the sociologists Howard S. Becker and John Walton contributed an essay that compared Haacke's methodology with that of contemporary sociologists, and the art historian Jack Burnham, a long term friend and correspondent of Haacke, contributed an important essay on the historical background of Haacke's development. In the case of the

publication of Buren's book, the Press was fortunate to win the contribution of the French philosopher Jean-Francois Lyotard and of the curator Jean-Hubert Martin who had been responsible for the acquisition and installation of Buren's work in the Musée National d'Art Moderne in Paris.

The reluctance of New York University Press to engage in co-publication of titles by non-American authors led in the case of the book by Daniel Buren to a collaboration between the Musée National d'Art Moderne in Paris and the Nova Scotia College of Art and Design Press. The volume was published in a French and an English edition both of which were produced and printed on the press in Halifax.

The second volume (after the edition of Borduas' *Writings*) that was published under the new editor was Dan Graham's *Video-Architecture-Television*, a collection of the writings and video works that had been realized since 1970 by one of the foremost, and at the same time, underestimated post-minimal artists. Prior to the period of preparation of the book's manuscript in Halifax, Gerald Ferguson invited Graham to teach in the College's advanced media seminar which turned out to be one of the most productive areas within the studio activities of the school. The theoretical framework and the various contributions by the subsequent participants and visitors to the program were highly stimulating to the institution and within this program exchange, study, production and investigation of the various contemporary methods of understanding the meaning and function of representation and visual culture and its social usage took place. In spite of a general tendency within many art schools to reflect the current trends in an increased programming toward traditional forms and procedures of object production and studio styles, it is due to the awareness of the media faculty and the active participation of the advanced media students that this tendency has not taken over at the Nova Scotia College.

The present editor perceives one of the functions of the series under these circumstances is to go beyond a simple activity of neutral historical documentation and to support — within the limited means that a small academic press has available — the existence and continuation of progressive thinking and practice within the visual arts. This was one of the reasons why, in 1980, a second series was started that runs parallel to the *Nova Scotia Series*, entitled the *Nova Scotia Pamphlets*. This series, which so far comprises three volumes (Martha Rosler's *Three Works*, Gerhard Richter's *128 Details from a Picture* and Jenny Holzer's *Truisms and Essays*), tries to offer artists who work outside traditional media an adequate form of publishing their work and to make it accessible when galleries and museums are reluctant to even consider the historical consequences that conceptual art and contemporary thinking in other fields have had on the definition of aesthetic practice in the beginning of the eighties. At the present moment two more pamphlets are under production

which indicate the close interaction between the advanced media program and the publications of the Press. Like the authors of the previous pamphlets, Dara Birnbaum and Allan Sekula for extended periods of time and during visits to the College have also contributed extensively to the students' progress within the program, and have had a strong impact on the understanding of the languages of television and photography — the fields within which they work — and their relationship to contemporary art. The publications of their writings and their works within the *Nova Scotia Pamphlets* will therefore document and instrumentalize a critical thinking that emerges from the context of the visual arts but which addresses, first of all, the reading of contemporary ideologies within the practice of the media.

The more recent change of orientation of the editorial policy of the Press can be seen as a response to the broader changes that have occurred in art practice and the growing understanding of its historical and socio-political determinations. More precisely, the more than apparent legitimization crisis of Modernism has had consequences on the definition of the term 'Source Materials of the Contemporary Arts', that in the late Sixties and early Seventies seemed to be a relatively safe and secured framework.

The reconsideration of this framework, a continuous process that was initiated in the late sixties, for example, by such artists as Daniel Buren and Hans Haacke, has ultimately not only affected art practice itself, but also art history and criticism, as well as conscious editorial policy. It questioned the validity of a notion of an isolated avant-garde activity that operates independently from the particular needs and conditions of the historical context within which it exists as well as the ignorance with which this activity pretends to operate outside of very specific ideological functions and determinations. The idea of a universally valid internationalist avant-garde practice therefore became as dubious as the continuation of aesthetic activities that disregarded the actual political and social conditions surrounding them in a period of increasingly obvious crisis. However, neither can a false return to regionalist and historicist local high art styles adequately deal with this question, nor can the attempt to establish a local avant-garde solve the dilemma within a social and historical situation where the function of the modernist avant-garde as a social institution has been clearly exhausted and the conditions that once generated it no longer apply. If, in a country like Canada, in spite of the massive funding by state agencies, all attempts to establish such an avant-garde and to furbish it with historical impact and credibility seem to have consistently failed, the failure is partially for these reasons. In an historical and socio-political situation where the need for a radical commitment to the peculiarities and specificities of a particular socio-cultural context has become clearly evident and the invalidity of all false internationalist pretenses of avant-garde art has become blatant, where the entrenchment of a high cultural isolation is as obviously reactionary as a blind submission to the governing ideological practices of mass culture

would support the increasing fascistization of contemporary reality, work on this dilemma constitutes the tasks of the cultural activities of the present.

Two major projects of the *Nova Scotia Series*, both to be published in the fall of 1982, try to take these conditions into account. The first is an extensive documentation of the photographic archive of a local photographer from the industrial district of Cape Breton, Nova Scotia. From the late forties through the Sixties, the photographer Leslie Shedden took photographs of the local mining community, the working conditions and environment, as well as the local housing and consumption architecture. The body of this photographic work offers insight into the role of a small town photographer and his social functions, ranging from that of the family historiographer to the corporation's documentarian. As an exemplary practice of these roles, the photographic archive of Leslie Shedden will be discussed by Don Macgillivray, a labour historian who specializes in Cape Breton history, and by the photography historian and critic Allan Sekula.

'Modernism and Modernity', an anthology of the papers that were presented during the conference on Modernism at the University of British Columbia in Vancouver in the spring of 1981, contains a number of essays by young art historians and critics. Edited by Serge Guilbaut and Benjamin Buchloh, the anthology will offer readings on the ongoing debate that examines critically the validity of the modernist framework, the notion of the avant-garde and its practice, the situation of contemporary artistic activities and the implications of the idea of the post-modern. The essays by T. J. Clark, Thomas Crow, Holly Clayson, Nicole Dubreuil-Blondin, Clement Greenberg, Paul Tucker, Rene Payant and Marcelin Pleynet, among others, constitute also a collection of documents of a recent change in methodological position within art history and criticism itself, a change that criticizes art history as a depoliticized discourse of power.

It seems adequate that at a moment when contemporary aesthetic practice — at least in the activities that are instantly absorbed and exposed by the culture (i.e., the commercial and institutional distribution systems) — merges without a remnant of rupture with the ideological conditions of the cultural industry, that an academic publishing program that has from its inception committed itself to a progressive stance in regard to aesthetic production, would shift some of its attention to those activities within the culture, where resistance against ideological domination and where a rational and critical analysis are presently maintained and developed. It is therefore no mere coincidence that the Press at this moment would devote two entire volumes of the *Nova Scotia Series* to a collection of photographic, historical documents and critical art history writing, in programmatic opposition to a situation where the publishing of the 'source materials' of what is currently discussed and considered contemporary art would imply the publication of colour pictures by regressive and

reactionary middle class artists that adorn the collapse of liberal thinking. It is at this moment of economic and political crisis when the basic framework and perspective of cultural productivity have to be reconsidered in their entirety, when it has become clear that none of the assumptions about the neutral existence of the high arts within their institutionalized isolation can any longer be taken for granted, that a publication program, whose goal is to contribute to the development of theory and practice in art production by providing historical and contemporary resources, has to reconsider its editorial policy and future projects as well. If — at least for the time being — reflections within art criticism and history, on the status and function of the avant-garde are more relevant to aesthetic thinking than the activities of the institutionalized avant-garde itself it seems entirely necessary to direct the attention of art students and scholars in the field of contemporary art to those reflections upon the discourse, practice and institution, rather than documenting the practice itself. This program, however, does not imply that the primary commitment of the editorial policy of the Press to the texts, documents and works of contemporary artists will be abandoned. As is evident in the projected volumes of the *Pamphlet Series* by Dara Birnbaum and Allan Sekula as well as the forthcoming volume of Michael Asher's work in the *Nova Scotia Series*, that commitment remains the main focus of the activities of the Press. It would be desirable to find means and support to expand the scope and number of the future projects beyond the present capacity of the Press to publish approximately three titles a year. The number of projects that should be realized under the present definition of the Press's goals is substantial — projects that range from the documentation of major artists' writings and documents from the Sixties and early Seventies to the active support of younger contemporary artists who continue to operate within and develop the paradigms and strategies of the socially, politically and aesthetically progressive arts of the Sixties and Seventies at the beginning of a decade when fashionable decadence and determined reactionary middle class authoritarianism govern art production and reception.

Footnotes:

1. See: Rosalind Krauss, "The Photographic Conditions of Surrealism", in: *October*, No. 19, Winter 1981, p. 3-34, New York /Cambridge 1981.
2. Dan Graham, "The Book as Object", *Arts Magazine*, May 1967.
For a European example of the interest of Conceptual artists in the work of Mallarmé see: Marcel Broodthaers, *Un Coup de Dés n'abolira jamais le hasard*, Cologne/Antwerp 1969.
3. See: Bernhard Leitner "Wittgenstein's Architecture" *Architectural Design*, Vol. 41 (June 1971).

Publications by The Press

Bernhard Leitner

The Architecture of Ludwig Wittgenstein

A Documentation



Bernhard Leitner

THE ARCHITECTURE OF LUDWIG WITTGENSTEIN

Bernhard Leitner provides an extensive photographic documentation of the house designed by Ludwig Wittgenstein in 1926-28 in Vienna. This unusual book consists primarily of a photographic study of the interior with explanatory drawings to convey the subtlety and precision in Wittgenstein's architecture.

Included is an extract from the previously unpublished *Family Recollections* of Hermine Wittgenstein (Ludwig's eldest sister), which gives an intimate account of Ludwig after his days as a country school teacher before his return to Cambridge — the two year period when he, in collaboration with his friend, the architect Paul Engelmann, devoted himself exclusively to designing the house of Margaretha Stonborough-Wittgenstein.

It is extraordinary that a great philosopher actually designed and supervised the construction of a house. It is doubly extraordinary because of its uniqueness in 20th Century architecture. Although this documentation does not attempt to explain Wittgenstein's architecture in terms of philosophy, the book will undoubtedly reveal to the reader familiar with Wittgenstein's philosophical work a parallel intensity.

128 pages
88 reproductions including
plans, drawings, autographs
7 1/2" x 11"

Claes Oldenburg Raw Notes



Documents and scripts
of the performances:
Stars
Moveyhouse
Massage
The Typewriter
with annotations
by the author

Claes Oldenburg RAW NOTES

Documents and Scripts of the Performances:

Stars

Moveyhouse

Massage

The Typewriter

with annotations by the author

Claes Oldenburg, the sculptor who set new terms for sculpture in the 60's, is best known as the creator of 'soft' sculpture and 'giant' objects as well as the author of projects for colossal monuments. His theoretical happening and performance activities since the late 50's have not been adequately integrated into the understanding and appreciation of his sculptural work.

Therefore, *Raw Notes* presents the previously unpublished complete texts of the performances Claes Oldenburg conceived:

Stars, in Washington, D.C., 1963

Moveyhouse, at the now defunct Filmmakers Cinematheque on 42nd Street in New York, 1975
Massage, during his retrospective exhibition at the Moderna Museet in Stockholm, 1966

The Typewriter, his "last happening" which never was produced and exists solely as a script, 1968

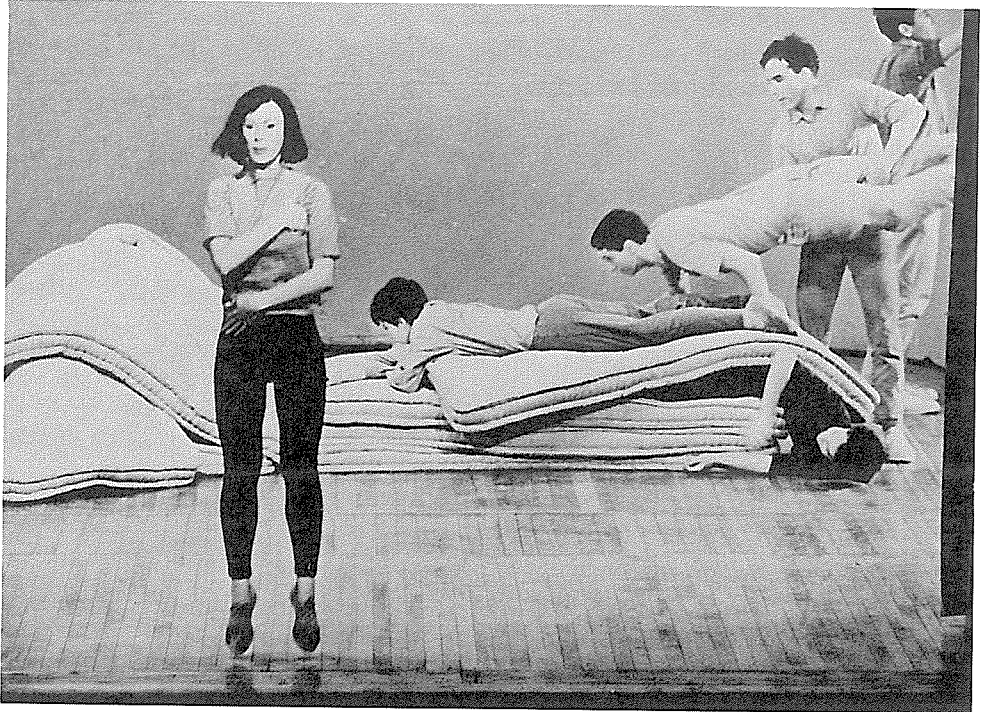
Oldenburg scrupulously collected all the materials relating to the performances, and according to his specifications, the text in the book is typed rather than set and it appears only on one side of the page. Examples of the original manuscript pages are reproduced in sixty-three plates, including stage plans, scores, sketches for programs and posters. More than two hundred annotations by the author expand the texts.

Oldenburg's *Raw Notes* will be read for themselves as literature, as well as for documentary purposes.

554 pages

53 plates

7½" × 11"

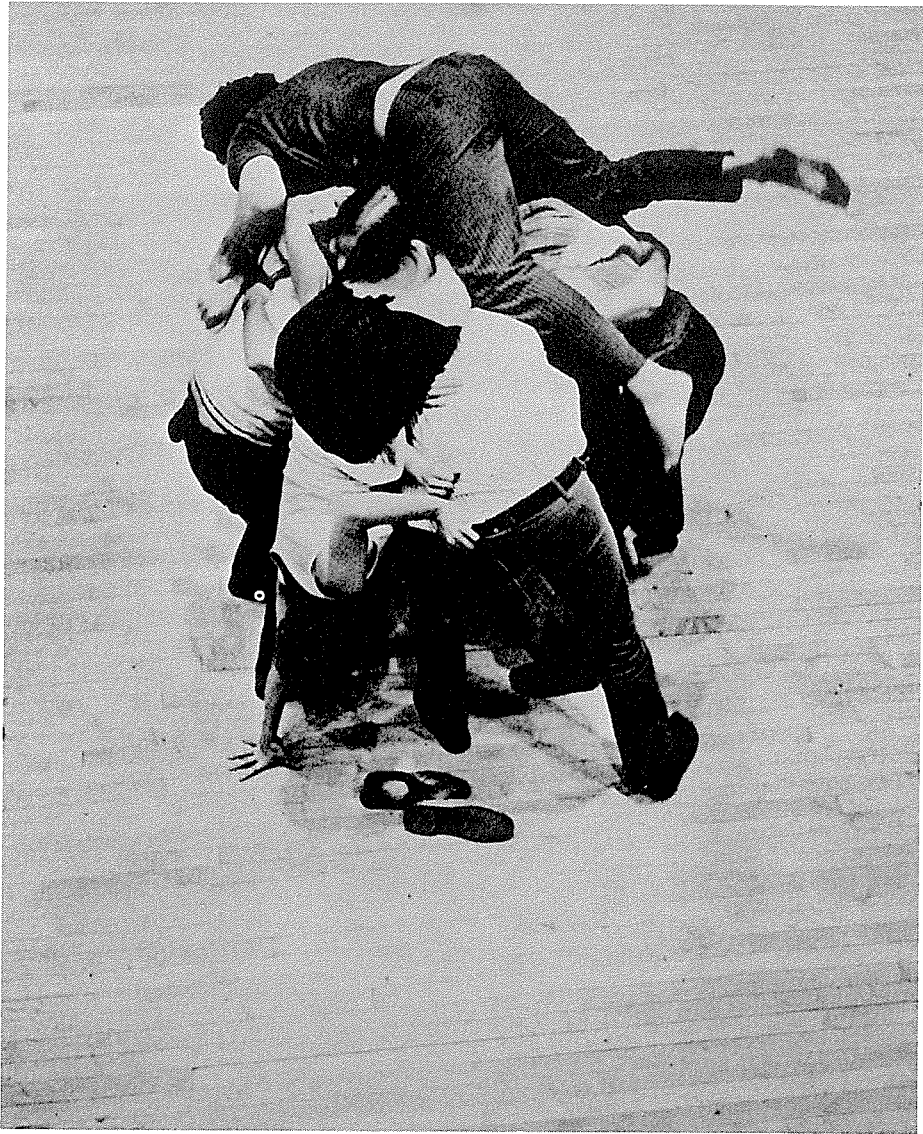


Yvonne Rainer WORK 1961-73

Work 1961-73 traces, on one level, the development of a body of work from early solo dances to evening-long dances for large groups (both of which were to prove extraordinarily influential), to a more recent work that investigates narrative, film, slide projections, spoken and projected texts, and objects. On another — and more profound — level this book is about the twelve-year odyssey of Yvonne Rainer, unquestionably one of the most important and innovative artists to contribute to the breakthroughs in American art of the last decade. The story is told through various kinds of documentation: photos, scripts, facsimiles of notebook pages, concert programs, etc. Also included are theoretical analyses, commentaries and reminiscences written at different points in her career (and from very different points of view).

The layout of visual material in relation to text has been carefully considered with regard to historical and contextual connections. The result constitutes a new work, and it is quite likely that *Work 1961-73* will set a precedent, in years to come, for bibliographic forays into the area of performance.

346 pages
230 illustrations
7½" × 11"



Simone Forti HANDBOOK IN MOTION

An Account of an Ongoing Personal Discourse and its Manifestations in Dance

Simone Forti is a dancer who has always forged her own path. She arrived in New York in the early 60's from California. She brought with her a series of pieces which proved to be of serious influence on the development of "post modern" dance and sculpture in years to come.

Her "dance-constructions" were based on a concern with bodies in action, the movement not being stylized or presented for its visual line but rather as a physical fact. Her more recent dancing is centered on the harmonics of momentum and equilibrium. The artist traces the development of her work intuitively rather than chronologically, including narratives about a time of participation in the drug culture which sheds light on the changes in her dancing. The book includes drawings, "dance reports" (short descriptions of events whose movement made a deep impression on the author's memory), and documentary materials such as scores, descriptions, and photographic records of performances.



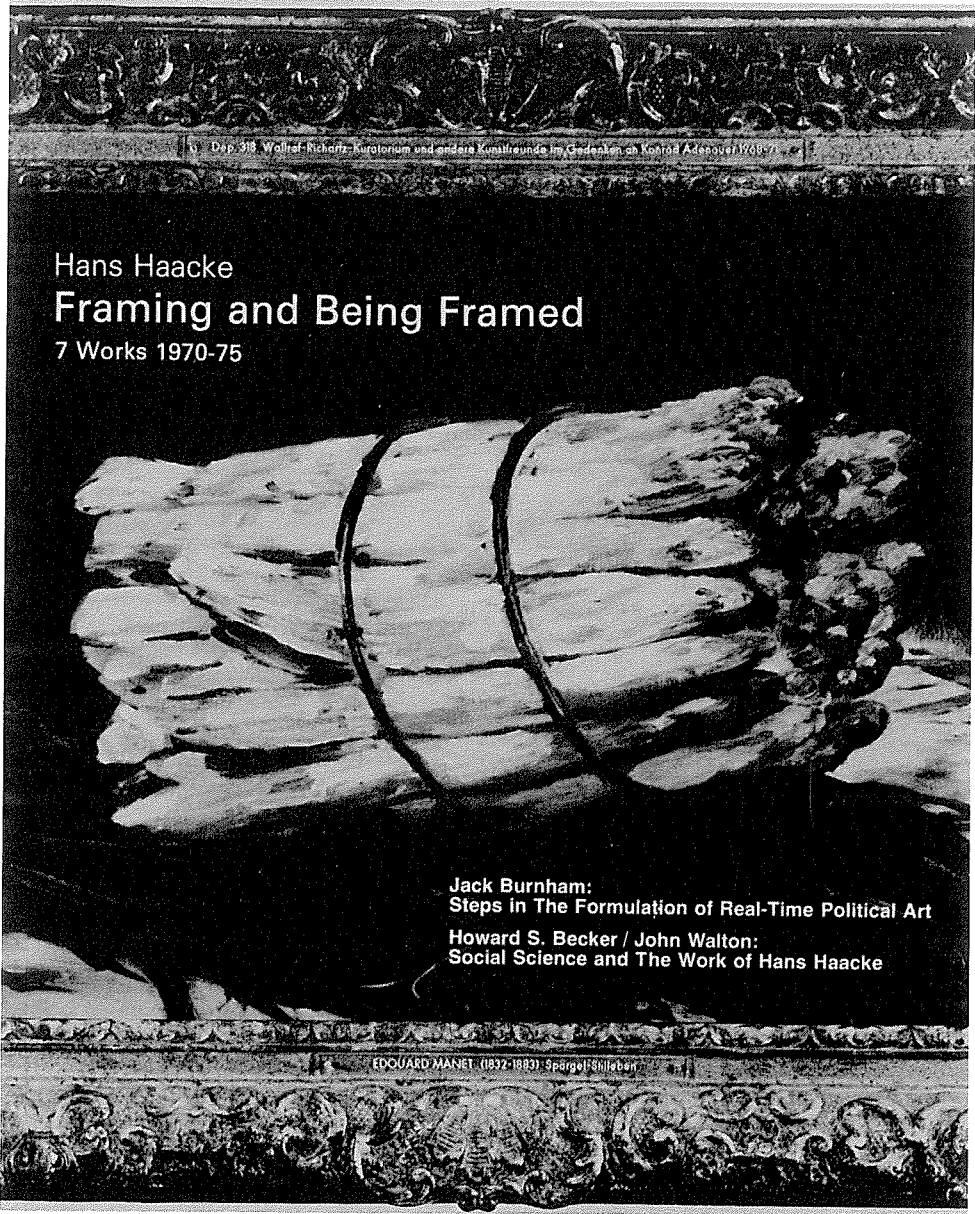
S. R. performing *Pulse Music* (5/69) at the Whitney Museum of American Art in New York on May 27, 1969.

Steve Reich
WRITINGS ABOUT MUSIC

Writings About Music is the first book by one of the most important and innovative composers working today. Steve Reich investigates the relation of Western composers to non-Western music, especially Balinese and African, and gives a musical analysis of some African music made during the composer's visit to Ghana in 1970. He discusses the relation of music to dance both in our culture and in others and the development of his own music from the early tape pieces of the 1960's to the instrumental pieces of the 1970's, stressing his movement away from electronics and towards live music.

Writings About Music is fully illustrated with musical examples and photographs. It includes a list of works, important performances and recordings.

80 pages
35 illustrations
7¹/₄" × 9"



Hans Haacke
Framing and Being Framed
7 Works 1970-75

Jack Burnham:
Steps in The Formulation of Real-Time Political Art
Howard S. Becker / John Walton:
Social Science and The Work of Hans Haacke

Hans Haacke FRAMING AND BEING FRAMED

Hans Haacke, the by now well renowned conceptual artist who instigated a lively debate on the political limitations of artistic activity when his work was censored from an exhibition at the Guggenheim Museum, employs information-gathering and research methods previously not associated with the fine arts. He is challenging the notion of autonomy of art by making the social context of art practice the subject matter of his work. *Framing and Being Framed* features seven works of Haacke in facsimile produced from 1970 to the present, among them the famous Manet-Projekt '74 piece that was banned from a museum show in Germany in 1974. The book provides the reader with an understanding of the complexity and the political implications of art production and the art reception network. The book is prefaced by Jack Burnham tracing Haacke's development from his earlier work using systems of a physical and biological nature to the present investigation of social systems. In an extensive essay, the social scientists Howard S. Becker and John Walton examine and draw a conclusion on Haacke's work and its relation to the social sciences.

165 pages
illustrated
8" x 10"

Donald Judd

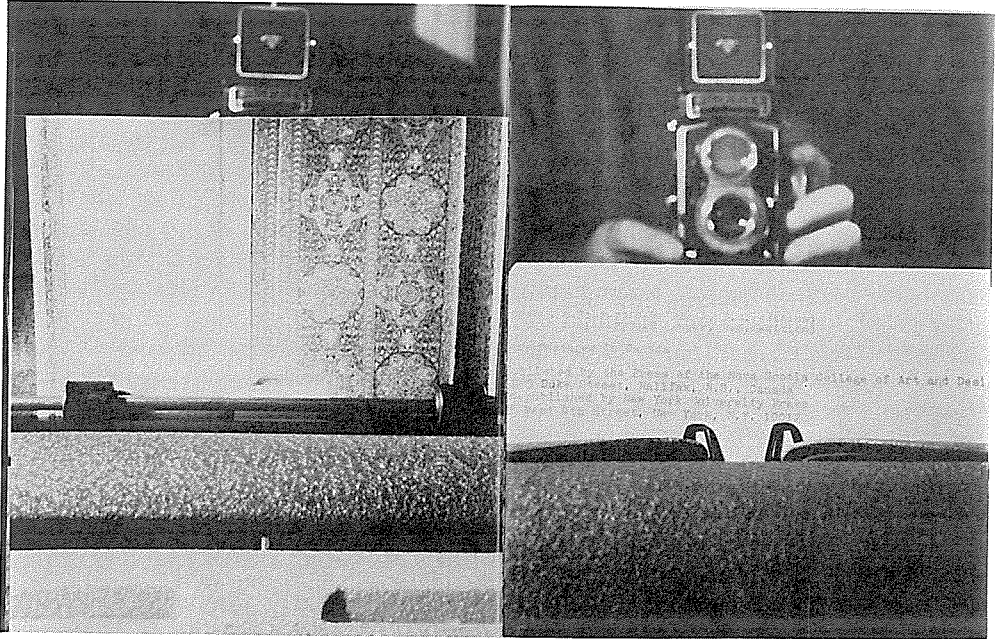
Complete Writings 1959–1975

**Gallery Reviews Book Reviews Articles Letters
to the Editor Reports Statements Complaints**

Donald Judd
THE COMPLETE WRITINGS 1959-1975

The book collects all of Donald Judd's essays and art reviews, including some which were previously unpublished. Judd's uncompromising reviews avoid the familiar generalizations so often associated with the then emerging styles, but instead deal with blow-by-blow accounts of the works of more than 500 artists showing in New York during the late 50's and mid 60's. The book is not a mere survey of the art produced and exhibited during that time, but a critical account of this period in art in America. Besides the programmatic texts where Judd is addressing social and political ramifications, the reader will find a focus on the work of Jackson Pollock, Kasimir Malevich, Barnett Newman, Ad Reinhardt, John Chamberlain, Larry Poons, Kenneth Noland, and Claes Oldenburg. Donald Judd's essay 'Specific Objects' (1965), which by now has to be considered as one of the essential definitions of sculptural thought in the 60's, is included as well as his notorious polemical essay — published here for the first time — 'Imperialism, Nationalism, Regionalism' (1975). 300 reproductions accompany the text and an extensive index is included.

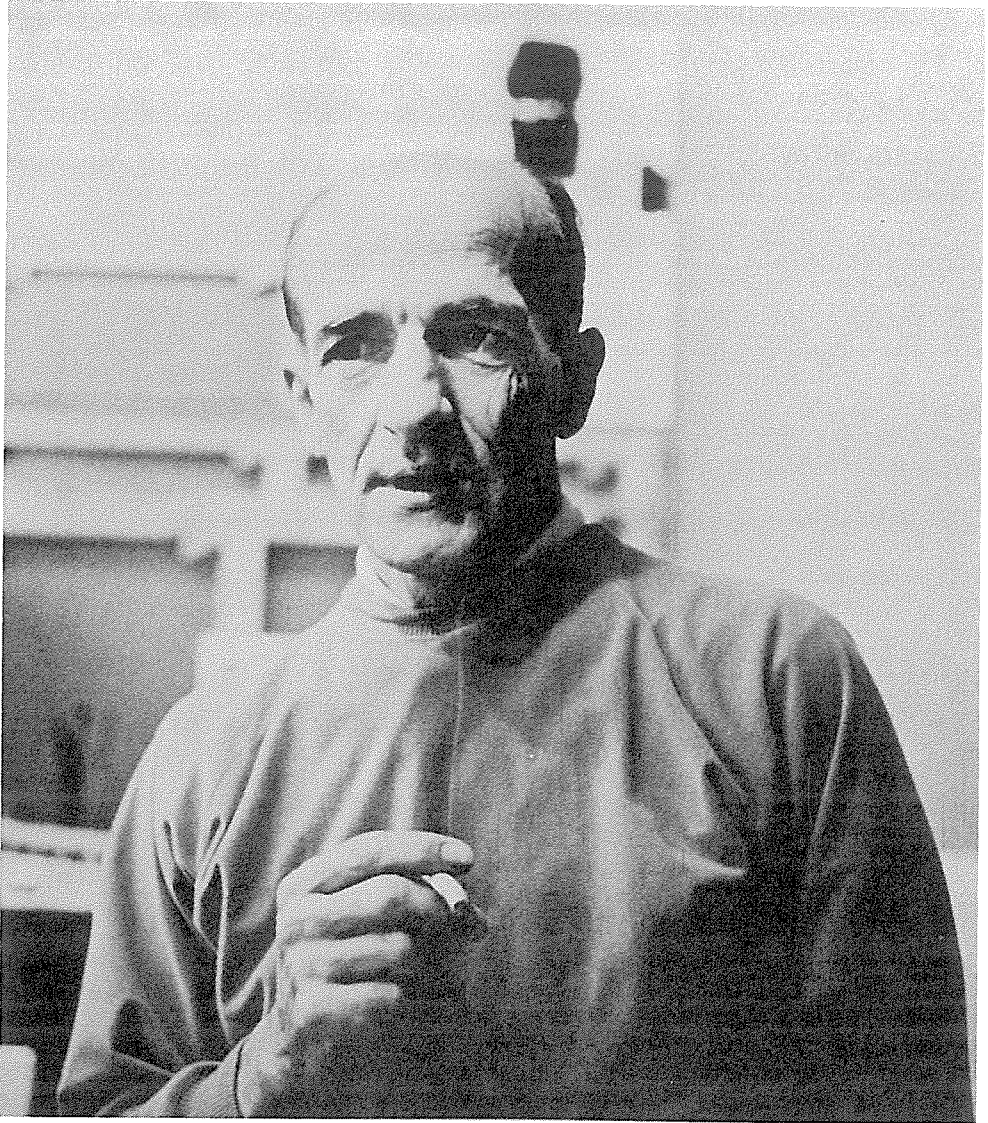
240 pages
300 bw illustrations
8½" × 11"



Michael Snow
COVER TO COVER

Michael Snow, one of the most relevant artist-filmmakers to evolve in the 60's, conceived *Cover to Cover* as an original work in bookform. The book is totally photographic. The methodology employed is that the other side of the page is always the other side: if one side shows a face, the other side shows the back of the head. This was accomplished with two cameras which recorded simultaneously from the same distance but from diametrically opposed angles, *Cover to Cover*. The two-sidedness often consists of both inside and outside spaces. Sequences leading into each other are of varying length and are part of a larger 'narrative' which, along with its method are basic to *Cover to Cover*. Michael Snow has challenged the reader's/viewer's notion of a book, indeed one's very notion of perception.

360 full page
reproductions
7" x 8"

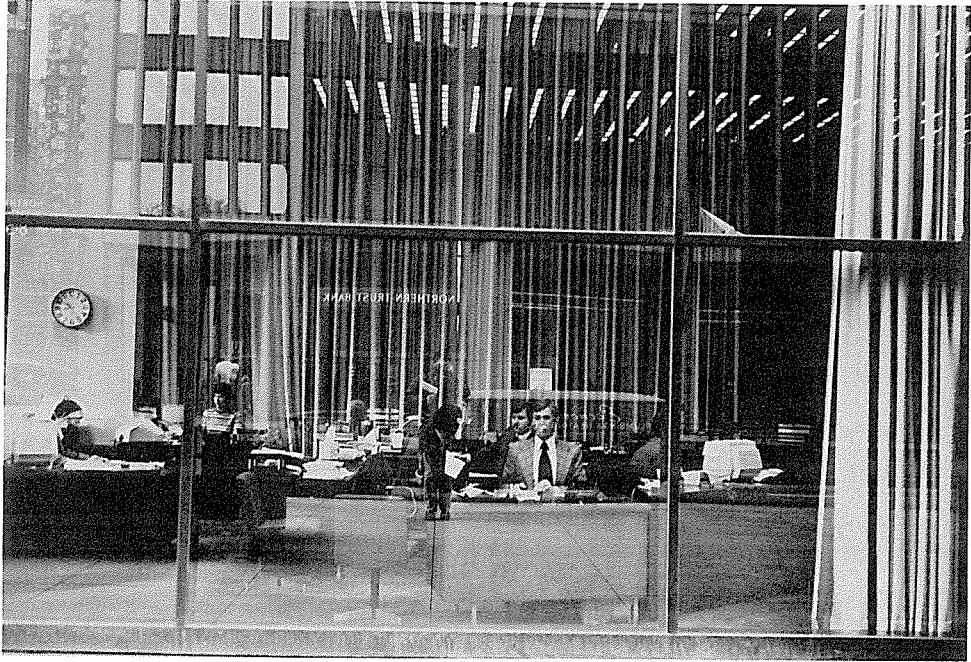


Paul-Emile Borduas
ECRITS/WRITINGS 1942-1958

Bilingual edition, edited by Francois-Marc Gagnon, translated into English by Francois-Marc Gagnon and Dennis Young.

This volume provides the anglophone reader for the first time with the writings of Paul-Emile Borduas in a French original and English translation version. Borduas, the painter from Montreal, who has to be considered as one of the most vital figures of painting in the forties and fifties in Canada, has been an equally industrious writer of manifestoes and pamphlets. The 'Refus Global', which caused his dismissal from a professorial position in Montreal and his emigration to New York, is here published for the first time in a facsimile version of the original and English translation. The writings represent an interesting and valuable source of North American art history: the reception of Surrealism, the antagonism and transition from Ecole de Paris dominance to New York School painting, seen through a Canadian artist's mind, who is equally close to both historical and cultural situations, and the advanced thought of Borduas on forthcoming problems of separatism as a general political problem of Canada and regionalism as a specific artistic problem occurring in all parts of the world.

160 pages
3 bw illustrations
7 1/2" x 11"



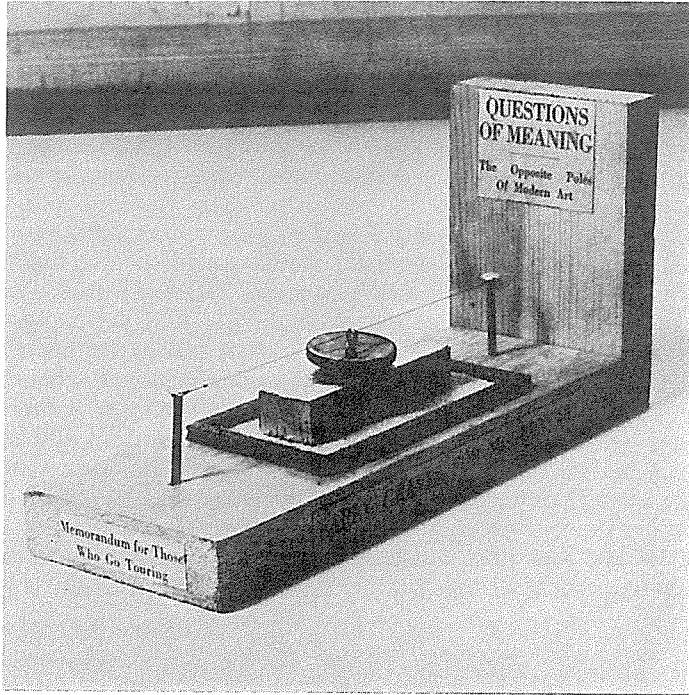
Dan Graham VIDEO-ARCHITECTURE-TELEVISION

Writings on Video and Video-Works 1970-1978

Dan Graham by now is considered one of the major artistic figures who arose around 1965, representing the generation of artists whose work we have come to define as post-minimal and conceptual art.

The works of Dan Graham collected in this volume, give a complete overview of the last ten years of Graham's production using video equipment as a functional tool in his sculptural installations, environmental concepts and performance activities. The restriction to the aspect of Dan Graham's video-artworks (which represent only one part of his various activities) allows for a precise comparative reading of the different implications of the artworks and yields an easier understanding of the development and logical necessity of each step in the different application of video in Graham's art. The second part of the book comprises theoretical writings and comments by Dan Graham of the interrelationships between video as a tool for artistic production and the broad variety of different applications that video finds in reality. Furthermore, Graham examines the specific differences between corporate television and private video production and their potential integration in public cable TV stations (some of his more recent works deal with such projects for cable TV stations).

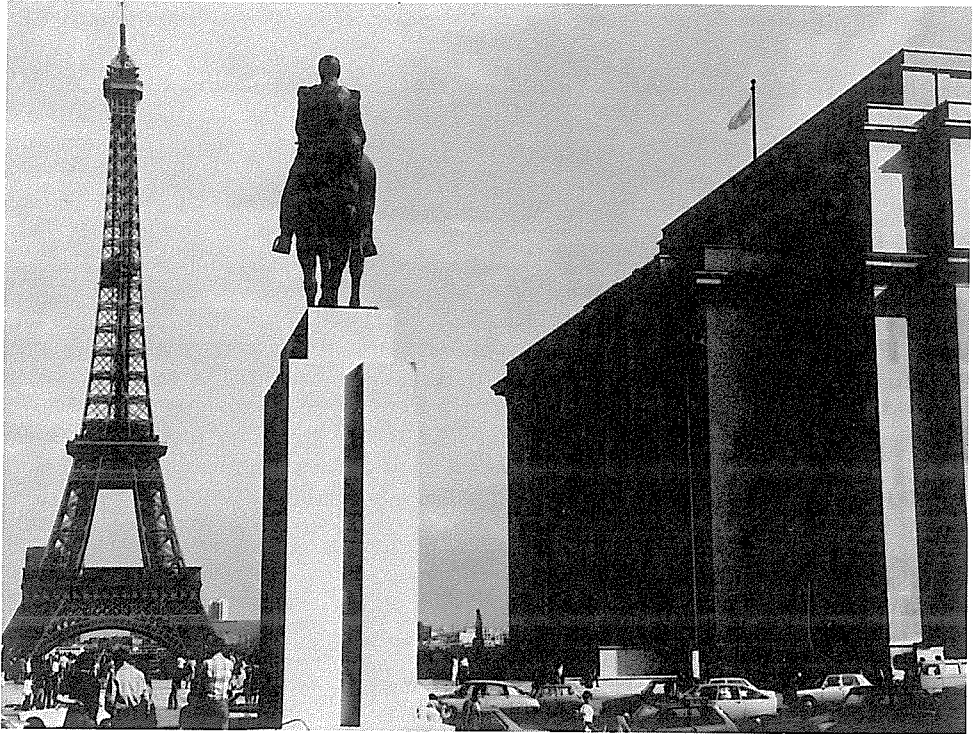
89 pages
75 bw illustrations
8 1/2" x 11"



Carl Andre - Hollis Frampton 12 DIALOGUES 1962-1963

This is the first publication of an unusual series of written dialogues exchanged between Carl Andre, the sculptor, and Hollis Frampton, the photographer, filmmaker and writer. This exchange occurred when both artists were on the verge of defining their own work, which was to have such an extraordinary impact on both the visual arts and contemporary film. The dialogues cover a wide field, ranging from critical analyses of Andre's sculptural and poetical works, and Frampton's photography, as well as pertinent and sometimes polemical debates on the works of their peers (Frank Stella, John Chamberlain and James Rosenquist, among others). They also include a wide variety of historical and methodological problems in photography, painting, filmmaking, sculpture, poetry and music, with critical and most original evaluations of individual works of modern art history by Brancusi, Bunuel, Duchamp, Picasso, Rodin and Weston, among many others. The book is illustrated by a number of hitherto unpublished photographs by Hollis Frampton from the period before he decided to become a filmmaker, as well as numerous illustrations of the works and photographs by other authors. Fully annotated by the editor.

134 pages
95 bw illustrations
9" x 11 1/2"



Daniel Buren
LES COULEURS: SCULPTURES
LES FORMES: PEINTURES

Daniel Buren's book *Les Couleurs: Sculptures* (1975) and *Les Formes: Peintures* (1977) offers a detailed documentation of two major works by the artist. Both works complement each other — one an outdoor installation that is disseminated throughout the city of Paris, the other an installation that is concealed from view underneath five paintings in the museum. They explore the range of framing devices and display systems, the perceptual conventions that these elements embody and their determining impact on the production and the reception of art.

The colour photographs by Daniel Buren are accompanied by three essays. Jean-Hubert Martin describes the complex history of the installation, exhibition and acquisition of these two works by the Museum of Modern Art in Paris. Jean-François Lyotard, the French philosopher, analyses the work of Buren in terms of a progressive restructuring of perceptual conventions and a transformation of the traditional aesthetic notions that he sees typically embodied in the contemporary return to representation. Benjamin H. D. Buchloh discusses the historical background of Buren's works and situates them in the development of Buren's oeuvre as well as the context of the contemporary avantgarde practice.

73 pages
43 colour plates
39 bw illustrations
9" x 12"

French and
English
Editions

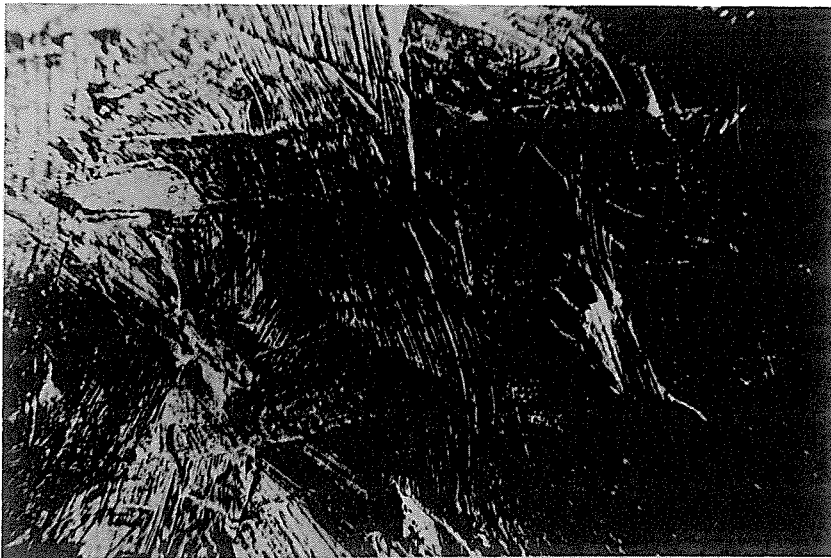
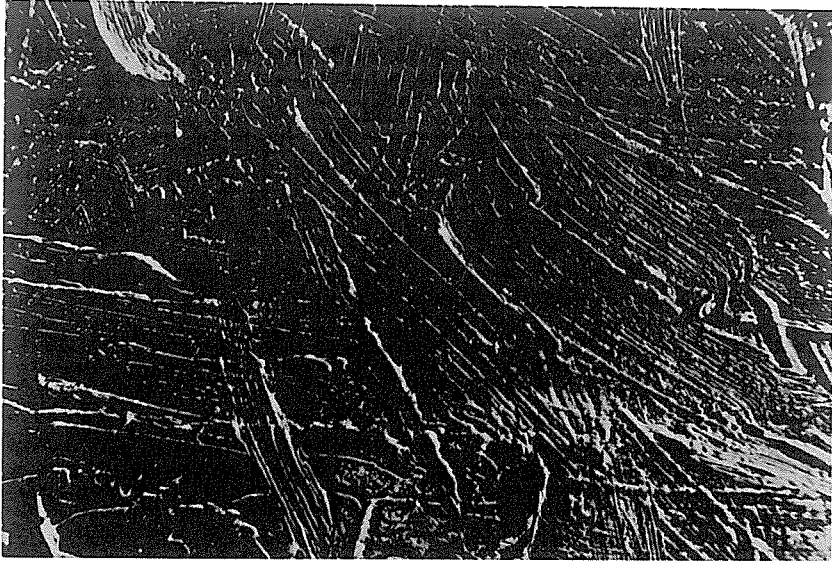


hard drinker
funnel
drinkitite
emperor
bingo boy, bingo mort
dipsomaniac

Martha Rosler 3 WORKS

Martha Rosler's *Three Works* is the first volume of a new series called the Nova Scotia Pamphlets. The author, a photographer and photography critic as well as a practicing artist traces the ways in which aesthetic photographic convention and the social practice of art fail or succeed in generating meaning that takes not only the political conditions within which it was produced into account but that would also assume social and political responsibility and activate the viewer/reader of the artists' work. This volume contains three works by Martha Rosler: *The Restoration of High Culture in Chile* (1972) a short fiction/essay which examines in an exemplary manner the various degrees of political anaesthesia and corruption that a successful adaption to unquestioned and abstracted notions of high culture implies. *The Bowery in Two Inadequate Descriptive Systems* (1974) is a photo work in which the validity of contemporary urban photography is questioned for its capacity to continue the historical potential of documentary photography. *In, Around, and Afterthoughts* (1981) is a fully developed critical essay in which these questions are explored more systematically and the attempt is made to develop criteria that could define contemporary photographic activities as meaningful social practice.

87 pages
49 bw illustrations
11" x 8"



Gerhard Richter
128 DETAILS FROM A PICTURE
(HALIFAX 1978)

From Author's Note

In the summer of 1978 I took photographs of the surface of an oil sketch on canvas (78 × 52 cm, 1978 — it had been previously exhibited in my exhibition *Pictures* at the Anna Leonowens Gallery of the Nova Scotia College of Art and Design). The photographs were taken from various sides, from various angles, various distances and under different light conditions.

The resulting 128 photographs were organized in two versions: one, the sequential order that is presented here under the covers of a book and a second version which is presented pictorially in grid-form (*128 details from a picture II*, 1978, 127 × 400 cm, photographs on board, framed. Collection Kaiser Wilhelm Museum, Krefeld).

Gerhard Richter, August 1979.

65 pages
128 bw reproductions
10¹/₂" × 7¹/₂"

HELD OVER THRU

ABUSE OF POWER SHOULD COME AS NO SURPRISE
ALIENATION CAN PRODUCE ECCENTRICS OR REVOLUT
AN ELITE IS INEVITABLE
ANGER OR HATE CAN BE A USEFUL MOTIVATING FOR
ANY SURPLUS IS IMMORAL
DISOBT IS THE APPROPRIATE RESPONSE TO MOST SI
EVERYONE'S WORK IS EQUALLY IMPORTANT
EXCEPTIONAL PEOPLE DESERVE SPECIAL CONCESSIO
FAITHFULNESS IS A SOCIAL NOT A BIOLOGICAL LAV
FREEDOM IS DEEPLY NOT A NECESSITY
GOVERNMENT IS A BURDEN ON THE PEOPLE
HUMANISM IS OBSOLETE
IDEALS ARE EVENTUALLY REPLACED BY CONVENTIO
INHERITANCE MUST BE ABOLISHED
KILLING IS UNAVOIDABLE BUT IS NOTHING TO BE
LABOR IS A LIFE-DESTROYING ACTIVITY
MONEY CREATES TASTE
MORALS ARE FOR LITTLE PEOPLE
MOST PEOPLE ARE NOT FIT TO RULE THEMSELVES
MUCH WAS DECIDED BEFORE YOU WERE BORN
MURDER HAS ITS SEXUAL SIDE
PAIN CAN BE A VERY POSITIVE THING
PEOPLE ARE NUTS IF THEY THINK THEY CONTROL
PEOPLE WHO DON'T WORK WITH THEIR HANDS
PEOPLE WHO GO CRAZY ARE TOO SENSITIVE
PEOPLE WON'T BEHAVE IF THEY HAVE NOTHING
PLAYING IT SAFE CAN CAUSE A LOT OF DAMA
PRIVATE OWNERSHIP IS AN INCITATION TO DI
ROMANTIC LOVE WAS INVENTED TO MANIPUL
... IS THE MOST BASIC MOTIVATION
... IS THE MOST BASIC MOTIVATION

Jenny Holzer
TRUISMS AND ESSAYS

Jenny Holzer's *Truisms and Essays* is the third volume in the Nova Scotia Pamphlets. It collects a large number of 'found' statements, that were originally published anonymously in the format of posters in the streets of New York. The sentences are commonplaces of contemporary ideology, prejudices and cliches of thinking that voice repressed desires and aggressive fears. Holzer is successful in making these statements of reified thinking and perceiving transparent in the manner that she simply formalizes and arranges these sentences alphabetically and by juxtaposing various seemingly contradictory viewpoints of conviction without suggesting a reading that would allow for the reader's easy identification or a simple gesture of critical distantiation. The 'essays' are short texts which comprise one hundred words each and they condense moments of unconscious linguistic everydaylife into moments of sudden awareness of one's proper constitution in ideology.

70 pages
illustrated
10¹/₂" × 7¹/₂"

Forthcoming Publications From The Press

Dara Birnbaum

Rough Edits: Popular Image Video

75 Pages

4 Colour Reproductions

35 B/W Illustrations

Leslie Shedden

***Mining Photographs
And Other Pictures***

With essays by

Allan Sekula

And Don Macgillivray.

Introduction by Robert Wilkie

350 B/W Reproductions

275 Pages

Michael Asher

Work 1967 - 1978

250 Pages

12 Colour Reproductions

150 B/W Illustrations

Modernism and Modernity

Essays and Contributions by:

1. T. J. Clark
2. Clement Greenberg
3. John Foster
4. Paul Tucker
5. Marcelin Pleynet
6. Benjamin H. D. Buchloh
7. Allan Sekula
8. Thomas Crow
9. Nicole Dubreuil-Bloudin
10. Henri Lefebvre
11. Introduction - Serge Guilbault

250 Pages

60 B/W Reproductions

Allan Sekula

Photography Against the Grain

160 Pages

60 B/W Reproductions