

# **ART + BOOKS**

**June 15 - Aug 15**

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**SUMMER**

**EXHIBITION**

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**THE RARE BOOK & MANUSCRIPT LIBRARY**

<https://www.library.illinois.edu/rbx/>  
Main Library, Room 346 / 1408 W. Gregory Dr., Urbana

## Case 1 Jana Sim

***Diametric.* [Chicago]: Jana Sim, 2008.** MINI01655

This work features a dos-à-dos structure and letterpress printing.

***Konglish.* [Chicago]: By the artist at Columbia College, Center for Book & Paper Arts, 2010.** IUB01763

This work combines drum leaf and dos-à-dos structures, and includes volvelles.

***Meter.* [Chicago]: Jana Sim, 2011.** IUB01761

This work features a Coptic binding structure and laser-cut text.

***Language Möbius.* [Chicago: J. Sim], 2011.** IUB01945

This work features a box built with a Jacob's ladders structure, and letterpress-printed Möbius strips.

Jana Sim, a book artist born and raised in South Korea, arrived in the United States in 2002. She is a graduate of the University of Illinois at Urbana-Champaign and Columbia College Chicago. Ms. Sim finds her inspiration in the challenges of life in a different country, in her observation of cultural differences between Korea and the United States, and the struggles and joys of living her life with, or between two languages, Korean and English.

## Case 2 Loujon Press

**Miller, Henry. *Insomnia, or, The Devil at Large.* Albuquerque, New Mexico: Loujon Press, c1970.** IUZ00305

Edition "G", 1 of 385 copies; signed and dated by the author May 1st 1970. "[One of] 7 deluxe editions of this handcrafted portfolio containing 12 Henry Miller calligraphic watercolors reproduced on 90 lb. laid white Andorra cover... & the book introduction to them in holographed letterpress printed by Loujon Press...", issued in wooden portfolio box with brass nameplate of former owner Paulette Greene on sliding lid.

***The Outsider, vol. 2, no. 4/5.* New Orleans, La.: Loujon Press, 1961-1969.** Acquired through the Dorthea Gilpin Trust Fund. Modern Poetry 810.5 OU

Limited hardcover edition of 500. Issued with "Still life of flora...".

**Bukowski, Charles. *It Catches My Heart in its Hands: New and Selected Poems 1955-1963.* New Orleans, La.: Loujon Press, 1963.** 811 B86i

"777 copies of this book were printed by the editors of the Loujon Press, one page at a time, handfed with 12-point Garamond Old Style for the poems, 18-point Pabst O.S. for the titles—to an ancient 8 by 12 Chandler & Price letterpress; on Lineweave Spectra paper throughout, 320 lb. for the cover, 160 lb. for the jacket, 75 lb., for the text, in shades of white, winestone, saffron, bayberry, peacock, ivory, bittersweet, gobelin & tabasco. The printing, all manual, was done thru the steamy months of June to September 1963..."; signed and dated by the author 5-19-63.

**Miller, Henry. *Order and Chaos Chez Hans Reichel.* Tucson, Ariz.: Loujon Press, 1966.** 818 M614o

**Loujon Press** was founded by Jon Edgar Webb and "Gypsy Lou" Louise Webb in New Orleans in 1960. Together they ran the press out of their tiny apartment in the French Quarter, working 12- to 16-hour days for a year in order to complete their first *Outsider* issue in 1961, in a run of 3,000 copies. The press traveled with them to Santa Fe, El Paso, Tucson, and Albuquerque beginning in 1965, and ceased after the death of Jon Webb in 1971. The library holds the complete run of their influential avant-garde poetry and prose

## Case 2 Loujon Press Continued...

magazine *The Outsider*, including the scarce paperback edition of the 4/5 double issue dedicated to poet Kenneth Patchen. They designed and produced their limited editions solely for authors Charles Bukowski and Henry Miller, which feature multiple hand-colored papers in overlapping layers. *Insomnia, or, The Devil at Large* is the final book produced by the Loujon Press and features reproductions of original watercolors by Miller.

## Case 3 Bea Nettles

**Nettles, Bea; Grace Nettles. *Of Loss and Love*. Rochester, NY: Inky Press, 1975.** 811N38o

**Nettles, Bea; Connie Nettles. *The Nymph of the Highlands*. Rochester, NY: Visual Studies Workshop Press, 1974.** 813N388n

***Mountain Dream Tarot: A Deck of 78 Photographic Card* Rochester, NY: Distributed by Light Impressions Corp., c.1975.** MINI 133.24N38m

The photo work of Bea Nettles' (b. 1946) is deeply rooted in familial relationships, female identity, and the mystical world of dream-soaked memories. In addition to experimental photographic techniques for creating images, Nettles has worked in the book form since early in her career and continues to do so today. Here are just a few examples of Nettles' artist's books from the 1970s. They demonstrate the manner in which she uses books to play with process, form, and technique to create a series of performative self-portraiture that subtly disrupts strict demarcations that define normative ideas of female identity.

Nettles taught photography and artists' books from 1970 to 2007 at various institutions including the University of Illinois, where is she currently Professor Emerita.

## Case 4 Russell Maret

***Mediaeval in Padua*. New York: Russell Maret, 2008.** IUQ04765

***A Roman inscription on Santi Giovanni e Paolo al Celio*. New York: Russell Maret, 2010.** IUB02047

***The Book of Jonah*. New York: Russell Maret, 2012.** IUQ04767

***Pressed for Time: A Descriptive Bibliography of the Work of Russell Maret*. New York: Russell Maret, 2014.** IUZ00353

***Roma Abstract: An Alphabet*. New York: Russell Maret, 2016.** IUZ00368

The type designer and printer Russell Maret has ran his own press in New York City since 1993, having previously worked with Peter Koch in Berkeley, among others. The RBML subscribes to Maret's work and receives a copy of everything that he produces. While *Interstices & Intersections or, An Autodidact Comprehends a Cube* (2014) is one of the RBML's most-shown books, this case features a selection of his many other works. Some focus on his research into the history and construction of letterforms, while others showcase the alphabets and text-specific typefaces that he has created.

Perhaps the best way to learn about Maret's body of work and his current project, *Character Traits*, is to check out his blog at <http://russellmaret.blogspot.com>, or to watch the podcast of his lecture, "Making Third Stream Books in the Post-Digital Age," delivered at the Bodleian Library as Printer-in-Residence in 2017: <https://podcasts.ox.ac.uk/making-third-stream-books-post-digital-age-0>

## Case 5 Amos Paul Kennedy Jr.

*A Fallen Prince book poster.* York, AL: York Show Print, c. 2001-2008.

*Be Too Brave to Lie.* Detroit: Kennedy Prints!, c. 2014.

*Vote But Don't Vote in the Dark.* Detroit: Kennedy Prints!, c. 2014.

*Grow Detroit Grow.* Detroit: Kennedy Prints!, c. 2014.

*Courtney Becks business card.* Detroit: Kennedy Prints!, 2015.

*I Am As Southern As Collard Greens.* Gordo, AL: Kennedy Prints!, c. 2011.

*Go Tell It On the Mountain.* York, AL: York Show Print, c. 2001-2008.

*King quote.* Undated.

*Put the Message in the Hands of the People and Move On, No. 1,* Los Angeles: Sold at Art Libraries Society of North America annual conference, 2001.

*The Haitian Revolution in Global Context: A Bicentennial Commemoration.* Syracuse, NY: Printed at Cornell University, 2004.

Kennedy doesn't seem to name his work—perhaps because he works in insistently utilitarian multiples like signs, posters, and business cards. Thus, the naming is left to a second party. Printing on chipboard, he builds up layer upon layer of color. Despite an MFA and subsequent art professorship, Kennedy identifies as a printer, not an artist. "I don't make art; I make a living," Kennedy said in 2012. "There's a difference, isn't there?"

Despite information online and in print that says otherwise, Kennedy is not an alumnus of the University of Illinois. He actually attended Grambling State University, an historically Black university in Louisiana whose print shop he worked in, and the University of Wisconsin-Madison.

## Case 6 Flying Fish Press

**O'Banion, Nance, Julie Chen, and Elizabeth McDevitt. *Domestic Science.* Berkeley: Flying Fish Press, 1990. IUQ04923**

The bright colors and blocky design reminiscent of a 1950s kitchen provide a cheery yet plausibly Stepfordian pop-up rumination on domestic life. From the colophon: "This book was printed by Julie Chen with assistance from Elizabeth McDevitt on Fabriano's Rosaspina paper in an edition of 150 copies and a deluxe edition of 15 copies. The illustration blocks were cut in linoleum by Nance O'Banion. The text was handset in 12 point Gill Sans. Julie Chen designed the book structure and engineered the pop-ups. Sandy Tilcock produced the boxes. Many hands assisted with the binding...".