



Artists' Books Collection
Athenaeum Music & Arts Library



JOHN BALDESSARI

On the cover: John Baldessari, *Throwing Three Balls in the Air to Get a Straight Line*, 1973

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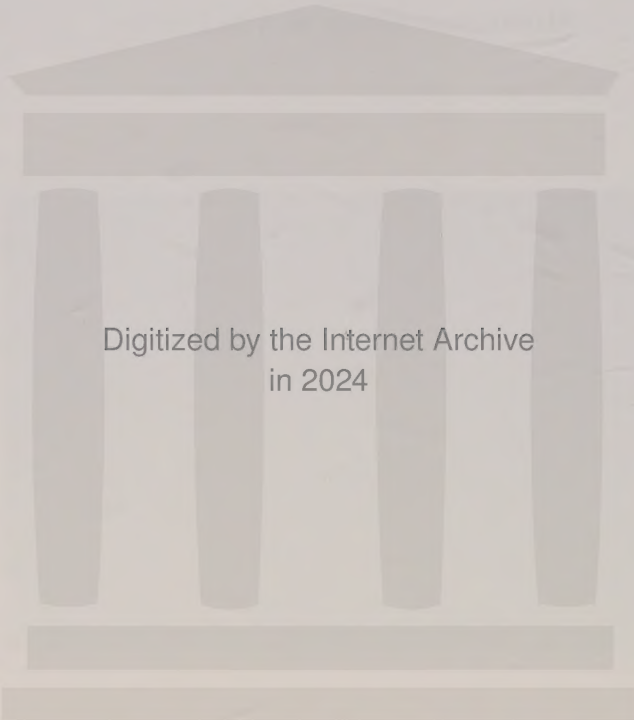
Designed by Maura Walters

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and the *Ellen Browning Scripps Foundation*



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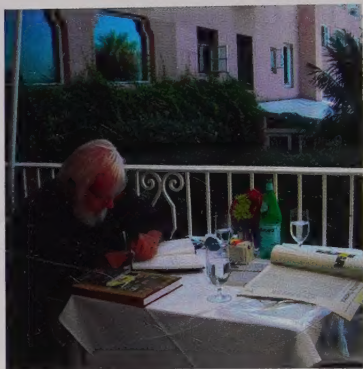


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Contents

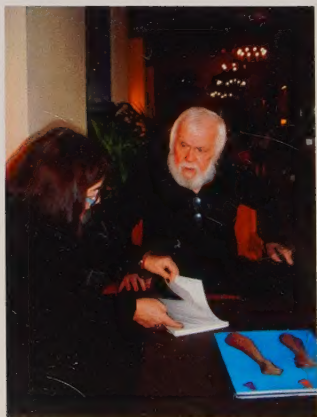
Introduction and Acknowledgments	4
The Athenaeum's Artists' Books Collection	8
An Introduction to Artists' Books	12
An Introduction to John Baldessari	16
Artist's Books by John Baldessari	20
Description of Books	27
Selected Other Material by or About John Baldessari	74
Secondary Sources on John Baldessari's Artist's Books in the Athenaeum's Collection	76
Some Institutions with Collections of John Baldessari's Artist's Books	78
Online Resources and Dealers	81
Athenaeum Artists' Books Publications	82
Staff and Board	83
Credits	84

the Athenaeum to exhibit all artist's books by him at the same time. We were able to exhibit all of the artist's books that had been published by 2011. Baldessari's office told me about a new publication, *PA*, which was planned, but I was not able to find it anywhere, except as a pre-publication order, so unfortunately we did not have that in time for the exhibition.



John Baldessari, signing Athenaeum books, 2008

Over the years, it became a ritual for us to meet John Baldessari during his visits to La Jolla in the lobby of the La Valencia Hotel, where he would sign all books with a happy heart—or so he said—and a good pen. This last time, he came to our meeting with a surprise in hand: He had received a pre-publication copy of *PA* and presented it to us as a gift. It was a wonderfully generous gesture, and as we continued to sip our bubbled water, we listened to his stories: “The La Valencia Hotel,” he told us, “well, when I grew up in National City, I thought only billionaires would stay at the La Valencia, and now I have been here it seems a hundred times.”



John Baldessari, signing Athenaeum books, 2012

While signing he often shared interesting anecdotes, as well as news about upcoming trips and exhibitions. For instance, while signing *Miracle Chips* in 2011, he said, “I am especially pleased with the outcome of this book...” and in 2012, he enthusiastically told us of an upcoming trip to Goslar, Germany, to receive the Kaiserring. The Kaiserring is a prestigious award for visual artists that has been awarded to well-known artists like Henry Moore, Max Ernst, Cindy Sherman, and others. John Baldessari was the thirty-sixth recipient.

Another occurrence that makes this booklet special is the long standing friendship between John Baldessari and artist Raul Guerrero. They met in the mid 1960s as teacher and student at Southwestern College in Chula Vista. Both artists are from National City and have branched out over the years, but always stayed connected. Raul, an artist who has exhibited with us several times and has many artist's books in our collection, finished a portrait of John recently and the Athenaeum was able to acquire one of his drawings, which is depicted on page 19.

We are grateful for our close friendship with John Baldessari and we are happy that we were able to find all his books at last, so we could publish this volume on him.

The production of this publication again involved the creative effort of almost all the staff of the Athenaeum. Of special note are the contributions by Maura Walters, Cornelia Feye, Kathi Bower Peterson, Carol Buckley, and Rebecca Bostwick.

Special mention should be made of our donors Drs. Richard and Rita Atkinson, who enabled us to complete the collection through their generous donation; of Bob Orton, who started the collection with the first volume in 1995; of the ResMed Foundation; and of the Ellen Browning Scripps Foundation, which also made a generous financial donation that made the research and publication of the booklet possible. Last but not least: A special thanks to John Baldessari, who has given generously of his time, his humor, and who has shared his special stories and wisdom on art and the world whenever he has come to visit. We hope to be able to continue like this for many years to come.



*Drs. Richard and Rita
Atkinson, Athenaeum
Patron Dinner, 2012*

Erika Torri

*Joan & Irwin Jacobs Executive Director
February 2013*

The Athenaeum's Artists' Books Collection

The Athenaeum's artists' books collection has become one of the most important collections in the Athenaeum's holdings and is a driving force in the library's development. It was initiated in 1991 when Joan & Irwin Jacobs Executive Director Erika Torri received a generous donation from life member Hope Shipley with the advice "to use it for your dreams." Erika had long hoped to start a collection with artists' books, because that was her passion for many years prior and it seemed to her a most natural fit for the Athenaeum. The budget never allowed for extensive acquisitions, so this was a much welcomed gift. She purchased Harry Sternberg's limited edition *A Life in Woodcuts*, published by Brighton Press in 1991, and thus the collection was launched.

The mission of the collection was established with a focus on regional artists and presses and on artists who emphasized art and/or music in their works, and to add certain additional genres or presses from time to time that seemed important to the depth of the collection.

A most important gift from J. Robert Orton Jr., in 1995 and 1996, of about two hundred books from the RSM collection changed that mission slightly and added to the breadth of the Athenaeum collection. That donation comprised books and pamphlets from the 1960s to 1980s, most of them by artists known for their artwork other than books and all of them conceptual in nature. This area had long held the Executive Director's attention and interest, and that notable gift now enabled her to continue collecting in that genre. This part of the collection is not duplicated in any other regional collection in close proximity.

Since the initial acquisition of the first Harry Sternberg book, the collection has grown enormously through purchases, sponsored acquisitions, and generous donations—now numbering close to 1,800 books—and so has its reputation. It is sought out by artists, researchers, and collectors and can be viewed by making an appointment with the library staff.

The Athenaeum's artists' books collection was named the Athenaeum's Erika & Fred Torri Artists' Books Collection due to a naming



the Athenaeum's North Reading Room, where artists' books are displayed in six to eight exhibitions each year.

opportunity during the “Campaign to Reclaim” fundraising effort to expand the Athenaeum into all its historic buildings, a project completed in January 2007.

In 2009, the Athenaeum artists’ books collection was recognized internationally with the launch of the website www.artists-pub.eu. Artists’ Pub is the first Internet platform to serve as a hub for all activities and events related to artists’ publications and includes information on many major artists’ books collections in the world.

The artists’ books collection influenced the Athenaeum’s exhibition schedule as well. In 1996, the library held its first artists’ books juried exhibition and, since 2007, books from the Athenaeum’s own collection are displayed continuously in the recently remodeled North Reading Room and change with every new exhibition in the Joseph Claves III Gallery. In addition, artists who exhibit their more “traditional” work in solo or group exhibitions will often include their artists’ books because of the library’s focus and reputation.

In 2010, the Athenaeum published a booklet exploring the library’s complete collection of artist’s books by the much heralded contemporary artist Ed Ruscha. The project was underwritten by a generous grant from the ResMed Foundation. A second booklet focusing on the Athenaeum’s complete collection of Ida Applebroog’s artist’s books was published in 2011—again with the support of the ResMed Foundation. A third booklet on Allen Ruppersberg was published in 2012. This is the fourth booklet in the series. A fifth on Bruce Nauman will also be published in 2013. All books are sent out to a list of international institutions interested in artists’ books and have received favorable responses.

The Athenaeum Music & Arts Library has decidedly become a pinnacle in the artists’ books world, and both those familiar and unfamiliar with this genre are invited to research this outstanding collection.



An Introduction to Artists' Books

According to Johanna Drucker, in *The Century of Artists' Books*, "it could be argued that the artist's book is the quintessential 20th century artform [*sic*]" (1995, p. 1). The term "artist's books" as it relates to the subject matter in this book derives from the mid-twentieth-century explorations of the book as art itself—not a replica or secondary source but another conduit of expression for practicing artists. As Sol LeWitt said, in the artzine *Art-Rite*, in a review of the artist's book after approximately ten years' time: "They are works themselves, not reproductions of works" (No. 14, Winter 1976–77, "Artists' Books," Walter Robinson, Edit DeAk, Joshua Cohen, eds., NY: 1977, p. 10). In this way the book is like a painting or sculpture, and as art critic Lucy Lippard wrote, the artist's book originated as "a work of art on its own, conceived specifically for the book form" ("The Artist's Book Goes Public," in *Artists' Books: A Critical Anthology and Sourcebook*, Joan Lyons, ed., 1993, p. 50). One wonders what made the book such an important form of expression, what made it different.

The artist's book can trace its roots back to William Blake, who controlled the output of his creation in both word and image, and to Stéphane Mallarmé, whose seemingly scattered letters in his concrete poetry broke the line between word and image. Other roots rest in belle époque France, where the artist more universally gained equality with the author. One-of-a-kind and limited edition small press books of today relate to these traditions—they often marry poetry and image, and the decision making rests in the hands of the creators, not a discrete publisher.

There is a difference between these fine press books and *livres d'artistes* and the artist's book. According to Johanna Drucker,

[U]ltimately an artist's book has to have some conviction some soul, some reason to be and to be a book in order to succeed. It is particularly difficult to keep the craft tradition of book arts and the expressive tradition of the artist's book apart—nor is there any need to—but they should not be confused with each other. (1995, pp. 10–11)

With the artist's book the book form is a constant. It can be replicated, rearranged, or rejected, but it is there nonetheless in the mind of the artist and audience. Artist Don Russell said that

awareness of the book form is an absolute necessity. The page is a very specific space in a very specific context and must be carefully considered as the surface of a canvas *and* the space in which it's exhibited. Given the avant-garde mandate to "experiment," the best artists' books are either those that invent and enrich within this formal consciousness, or those that are aware of the special uses for content this form allows. (1993, p. 53)

Because of this freedom, an artist's book can be a simple publication of images on newsprint or consist solely of full sheets of color; the intent is what matters.

Artist Sol LeWitt enumerated the many benefits and distinction of this form as follows:

Unlike most other media [artists' books] are available to all at a low cost. They do not need a special place to be seen. They are not valuable except for the ideas they contain. They contain the material in a sequence which is determined by the artist. (The reader/viewer can read the material in any order but the artist presents it as s/he thinks it should be). (1977, p. 10)

Two artists are seen as instrumental in the development of the artist's book as we know it. German-Swiss artist Dieter Roth, steeped in the op art and concrete poetry traditions, began to play with the book form in postwar Europe. By experimenting with the organization of pages, inserting blank pages, perforating pages to expose other pages, and unbinding the medium, he created a "visual poetry" based on "a process of orientation and perception over many pages" (Stefan Ripplinger, "Shit, Pudding and all the Trappings—On Dieter Roth's Books" in *Dieter Roth Books + Multiples*, 2004, p. 127). Further experimenting with the book form with his series of books entitled *Literaturwurst* (*Literature Sausage*), he stuffed sausage skins with printed matter mixed with other materials and slapped the title on as a label. Then he signed and

numbered them. An early sausage, in 1961, was stuffed with the *Daily Mirror* (2004, p. 162).

It's interesting that Roth's work with making multiple objects—serials in a sense—under the influence of Fluxus artist Daniel Spoerri can be seen in the work of the other innovator of the artist's book, California transplant Ed Ruscha. Of Ruscha's books, beginning with *Twentysix Gasoline Stations* in 1963, Clive Phillpot wrote,

Their multiplicity was apparent. His books were unsigned, unnumbered (after the very first printing of the first title), and the editions were unlimited. This was a radical break with the nature of previous interactions between artists and books. . . . These were not precious objects to be locked away and protected from inquisitive viewers. They were obviously for use, and intended to be handled and enjoyed. Thus, Ruscha created the paradigm for artists' books. ("Some Contemporary Artists and Their Books" in *Artists' Books: A Critical Anthology and Sourcebook*, Joan Lyons, ed., 1993 p. 97)

Ruscha was a Conceptual artist before the term was coined by Sol LeWitt in *Artforum* (in 1967), and the Conceptual artists who joined him were interested in the dissemination of ideas. Bruce Nauman took the conceptual nature of the artist's book to new heights in 1968 when he burned a copy of Ruscha's *Various Small Fires and Milk*, 1964, photographed the event, and then created the book *Burning Small Fires*, which comprised a cover with a foldout poster.

Artists' books thrived in a time of protest of old-guard ideas in the 1960s and 1970s, and "the social unrest of the period was accompanied by an efflorescence of leaflets, posters, pamphlets, and magazines" (1993, p. 99). As artist Jane Logemann stated in *Art-Rite*, the artist's book gave "the artist a chance to bypass a decadent and closed art distribution system [and provided] a new space for the propagation and reception of art ideas" (1977, p. 10). In "Interview with Lucy R. Lippard on Printed Matter," on Printedmatter.org, an essay by Julie Ault,

Lippard said that the East Coast publisher

was triggered by [Sol LeWitt's] involvement in making artist's books which got no respect; dealers used them as freebies—bait to draw in collectors to buy the big stuff. We both took them more seriously and wanted them to become a real option for artists. (December 2006)

In a note published in *Art-Rite* LeWitt showed an almost populist belief in the artist's book, stating:

The material seen on the walls of galleries in many cases cannot be easily read/seen on walls but can be more easily read at home under less intimidating conditions. It is the desire of artists that their ideas be understood by as many people as possible. Books make it easier to accomplish this. (1977, p. 10)

This embracing of the artist's book during the 1960s and 1970s can be summed up in a note from John Baldessari to the editors of *Art-Rite*:

Re, your request for statements on books: I enjoy giving books I have made to others. Art seems pure for a moment and disconnected from money. And since a lot of people can own the book, nobody owns it. Every artist should have a cheap line. It keeps art ordinary and away from being overblown. (1977, p. 6)

An Introduction to John Baldessari

"Could I make something interesting that might not otherwise be interesting?"

(John Baldessari: National City, MCASD, 1996, p. 87)

At the opening of his exhibition *John Baldessari: A Print Retrospective from the Collection of Jordan D. Schnitzer and His Family Foundation* at the Museum of Contemporary Art in La Jolla, the artist towered over the visitors, his white shock of hair easy to spot even from far across the spacious lobby. He was surrounded by museum members, who wanted a closer glimpse or to hear a few words from one of the "biggest" living artists in America. Part of the exhibition was Baldessari's complete collection of artist's books on loan from the Athenaeum Music & Arts Library.

Baldessari was a teacher for almost four decades. From 1959 to 1967 he taught art at public schools in National City; later he was a professor at UCSD, CalArts, and UCLA. As a teacher in National City, a suburb of San Diego, Baldessari found the freedom to create whatever he wanted without interference from other artists or art critics. As a teacher he collected art instruction manuals, whose advice he ignored or contradicted. His painting *Tips for Artists Who Want to Sell*, from 1967–68, states ironically:

Generally speaking, paintings with light colors sell more quickly than paintings with dark colors.

Subjects that sell well: Madonna and child, landscapes, flowers paintings, still lifes (free of morbid props ... dead birds, etc.), nudes, marine pictures, abstracts and surrealism.

Subject matter is important: it has been said that paintings with cows and hens in them collect dust ... while the same paintings with bulls and roosters sell.

Of course Baldessari then completely disregarded these tips or did the opposite. Following his own thoughts and inclinations, he decided: "Why not give people what they understand most, which is the written

word and the photograph?” (*John Baldessari: National City*, 1996, p. 6).

His word paintings followed, as well as the *Wrong Series*, which combines deliberately unskilled and often funny black-and-white photographs of National City, with titles like *Looking South on National City Blvd.* The label *Conceptual artist* followed as well. However it would still be more than a decade before Baldessari’s first successful one-man exhibition at the New Museum in New York City in 1981.

It was only logical that he began to create artist’s books, which combine language and photographs. His artist’s books are also an attempt to make art available and affordable to many people (*Pure Beauty*, p. 52). “I enjoy giving books I made to others. Art seems pure for a moment and disconnected from money. And since a lot of people can own the book, nobody owns it. Every artist should have a cheap line. It keeps art ordinary and away from being overblown” (*Art Rite #14*, Winter 76/77, p.6).

His first artist’s book, *Choosing Green Beans*, 1972, reiterates Baldessari’s popular quest of making selections and comparisons. The book’s pages each picture three green beans in a row with a fingertip pointing to one of them. The reasons for the selections remain unknown to the reader and to the artist, but they evoke questions about why we make our choices every day and how we make them.

Ingres and Other Parables, 1972, was his second artist’s book. In it Baldessari tells six short stories about art followed by a deadpan moral combined with photographs of simple objects like rocks or pencils. Morals range from “If you have the idea in your head, the work is as good as done” or “Artists come and go” and “Art is where you find it” to “Historical mispronounced sounds like hysterical.” The effect on the reader ranges from amusement to astonishment. He repeats this format in 2001 in *Brown and Green and Other Parables* with more profound or banal morals such as “A word is the beginning of all things.”

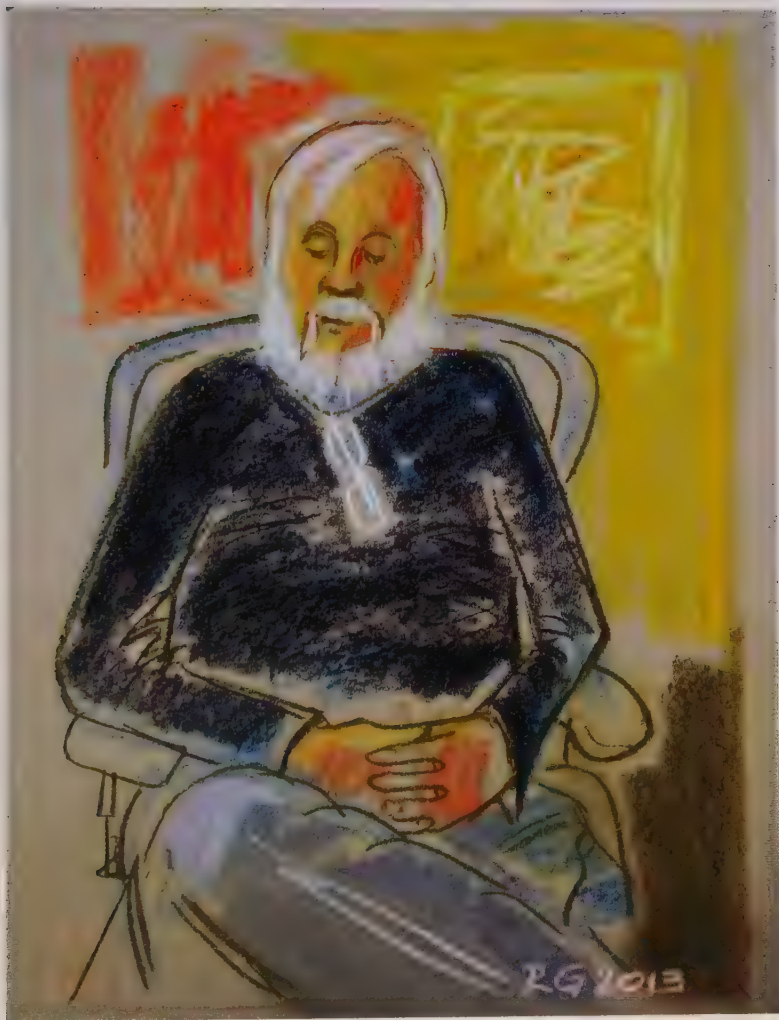
Baldessari frequently depicts the interface between choice and chance. In his third book, *Throwing Three Balls in the Air to Get a Straight Line*, 1973, the artist attempted to do just that. He photographed the results—a more or less arched line of red balls in the air—and

eventually selected the “best out of thirty-six tries.” The number thirty-six was determined by the standard number of shots on a roll of 35 mm film.

Stating the Obvious is the title of art historian Jan Avgikos’ essay in the 1996 exhibition catalog *John Baldessari: National City*. It is a fitting theme for Baldessari’s work. In his *The Telephone Book (with Pearls)*, from 1988, he features black-and-white photographs of people holding old-fashioned telephone receivers. Some faces are blocked out by white or gray dots, and on two pages by colored circles. There are also some images of women wearing pearls—in short, he is stating the obvious.

The overarching topic of Baldessari’s work and books is “How Looking becomes Reading,” as he states in the 1999 artist’s book *The Metaphor Problem: Again*. Combinations of words and often seemingly random images create meaning in the mind of the viewer or reader. Connections are made, associations arise and, whether we like it or not, we are drawn into Baldessari’s strange scenarios of faceless people pointing to arbitrary objects.

To date John Baldessari has created twenty-three artist’s books, and the Athenaeum owns all of them. They are often ironic comments on art and life. Many include Baldessari’s trademark dots placed on the faces of the people featured. Without facial expressions, it forces the viewer to read situations subjectively. He often used still photographs from his collection of anonymous movie stills, which he acquired from Burbank Studios in the late 1970s. *Fable: A Sentence of Thirteen Parts*, 1977, a book that can be folded in many different ways and was printed in Hamburg, Germany, is probably the rarest one. Like Baldessari’s paintings, the artist’s books become more valuable and collectible each year—contrary to the artist’s intentions. Like his paintings, they make us look and think, and like his paintings, they make us look again and question what we just saw and thought.



Raul Guerrero, *John Baldessari*, 2013
Pastel on Strathmore paper, 24 x 18 inches
Collection Athenaeum Music & Arts Library
Athenaeum Purchase with Art Committee Funds
2013.11

Artist's Books by

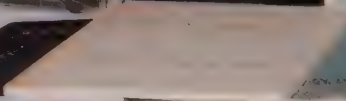
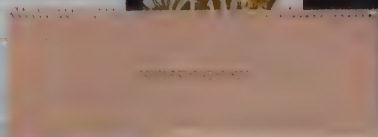
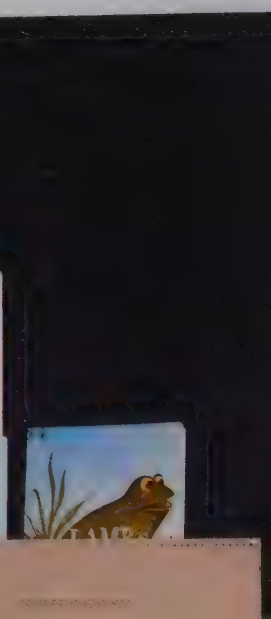
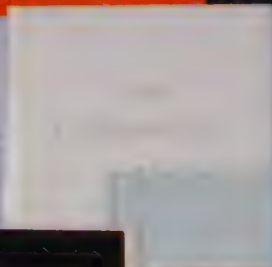
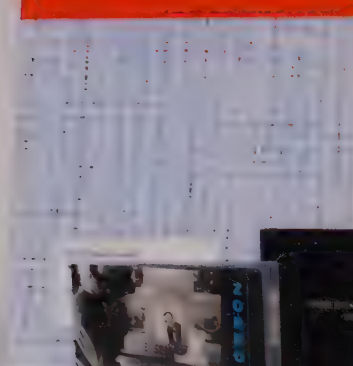
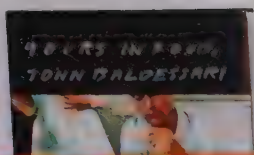
	Title	Pub. Date
1.	<i>Choosing: Green Beans</i>	1972
2.	<i>Ingres and Other Parables</i>	1972
3.	<i>Throwing Three Balls in the Air to Get a Straight Line: Best of Thirty-Six Attempts</i>	1973
4.	<i>Four Events and Reactions</i>	1975
5.	<i>Throwing a Ball Once to Get Three Melodies and Fifteen Chords</i>	1975
6.	<i>Brutus Killed Caesar</i>	1976
7.	<i>Fable: A Sentence of Thirteen Parts (with Twelve Alternate Verbs) Ending in Fable</i>	1977
8.	<i>Close-Cropped Tales</i>	1981
9.	<i>The Life and Opinions of Tristram Shandy, Gentleman</i> (By Laurence Stern; essay by Melvyn New; photo-collages by John Baldessari)	1988
10.	<i>The Telephone Book (with Pearls)</i>	1988
11.	<i>Lamb = Cordero</i>	1993
12.	<i>Zorro</i>	1998
13.	<i>The Metaphor Problem: Again</i>	1999
14a.	<i>Brown and Green and Other Parables</i>	2001
14b.	<i>Brown and Green and Other Parables: Deluxe Edition</i>	2001
15.	<i>Yours in Food, John Baldessari</i>	2004
16a.	<i>Prima Facie: Marilyn's Dress: A Poem (in Four Parts)</i>	2006
16b.	<i>Prima Facie: Marilyn's Dress: A Poem (in Four Parts) Deluxe Edition</i>	2006

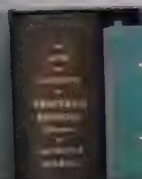
John Baldessari

Call Number	Remarks
AB 2012.36	Library Purchase underwritten with funds from Drs. Richard & Rita Atkinson
AB 2010.44	Library Purchase
AB 2012.3	Library Purchase underwritten with funds from Drs. Richard & Rita Atkinson
AB 2002.32	Library Purchase
AB 2008.150	Library Purchase
AB 2012.1	Library Purchase underwritten with funds from Drs. Richard & Rita Atkinson
AB 2012.16	Library Purchase underwritten with funds from Drs. Richard & Rita Atkinson
RSM B193/cl	Gift of Bob Orton
AB 2002.16	Library Purchase from the Tony Zwicker Estate
AB 1998.12	Library Purchase
AB 2001.77	Library Purchase
AB 1999.39	Library Purchase
AB 2003.58	Library Purchase
AB 2001.88	Library Purchase
AB 2008.141	Library Purchase underwritten with funds from Sharon & Joel Labovitz
AB 2004.110	Library Purchase
AB 2007.56	Library Purchase
AB 2008.104	Library Purchase

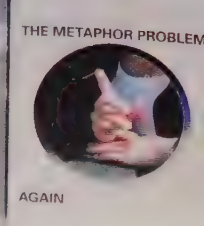
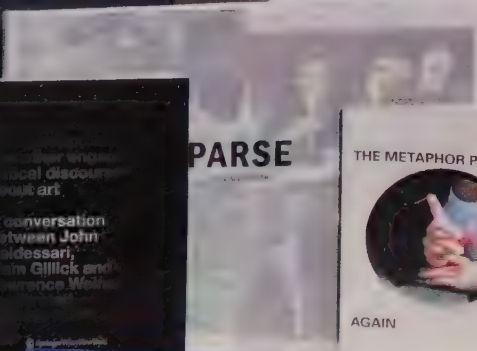
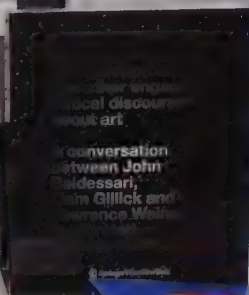
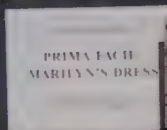
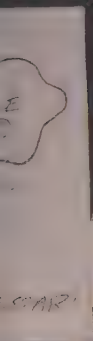
	Title	Pub. Date
17.	<i>Again the Metaphor Problem</i>	2007
18.	<i>Retrospective</i>	2007
19.	<i>John Baldessari, Koen van den Broek: This is an Example of That</i>	2008
20.	<i>Miracle Chips: Guaranteed Fresh</i>	2009
21.	<i>Parse</i>	2010
22.	<i>John Baldessari, Barbara Bloom</i>	2011
23.	<i>PA: John Baldessari in Collaboration with Naomi Shohan</i>	2011

Call number	Remarks
AB 2009.64	Library Purchase
AB 2008.56	Library Purchase
AB 2012.32	Library Purchase
AB 2010.73	Library Purchase
AB 2010.53	Library Purchase
AB 2012.54	Library Purchase
AB 2012.65	Gift of John Baldessari





PA





Description of Books

Choosing: Green Beans, 1972

Choosing : green beans / John Baldessari.
Published: Milan : Edizioni Toselli, c1972.
Description: 1 v. (unpaged) : chiefly col. ill. ; 30 cm. **Language Note:** English and Italian. **Subject:** Artists' books. Conceptual art. **Copy:** 1. **Call Number:** AB 2012.36.
Acquisition Date: 2/1/2012. **Staff Notes:** Signed by artist. Underwritten with funds from Drs. Richard and Rita Atkinson.
Status: Non-Circulating. **Item ID:** 25038.
Collection Type: Artists' Books. **Media Type:** Book.



INGRES
AND OTHER PARABLES



Ingres and Other Parables, 1972

Ingres and other parables / John Baldessari.

Published: [London, Studio International Publications] 1971 [i.e., 1972]. **Description:**

[10] leaves : ill. ; 28 x 31 cm. **General Note:**

Title page dated "1971." **Language Note:**

English, French, German, and Italian.

General Note: Hanging wall format without

dates. **Subject:** Artists' books. Conceptual

art. **Copy:** 1. **Call Number:** AB 2010.44.

Acquisition Date: 5/22/2010. **Staff Notes:**

Signed by artist. **Status:** Non-Circulating.

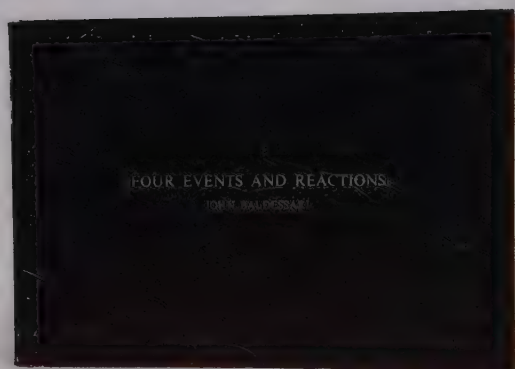
Item ID: 09195. **Collection Type:** Artists'

Books. **Media Type:** Book.

*Throwing Three Balls in the Air
to Get a Straight Line: Best of
Thirty-Six Attempts, 1973*

Throwing three balls in the air to get a straight line : best of thirty-six attempts / John Baldessari. **Published:** Milano : Giampaolo Prearo/Galleria Toselli, 1973.
Description: 1 portfolio : all col. ill.; 25 x 33 cm. **Other Title:** Throwing 3 balls in the air to get a straight line.
Subject: Artists' books. Conceptual art. Photography, Artistic. **Copy:** 1. **Call Number:** AB 2012.3. **Acquisition Date:** 1/6/2012. **Staff Notes:** Edition of 2,000. Underwritten with funds from Drs. Richard & Rita Atkinson. Fourteen sheets, including title and CIP pages, in portfolio. Cover is frayed. **Status:** Non-Circulating. **Item ID:** 24498. **Collection Type:** Artists' Books. **Media Type:** Book.





Four Events and Reactions, 1975

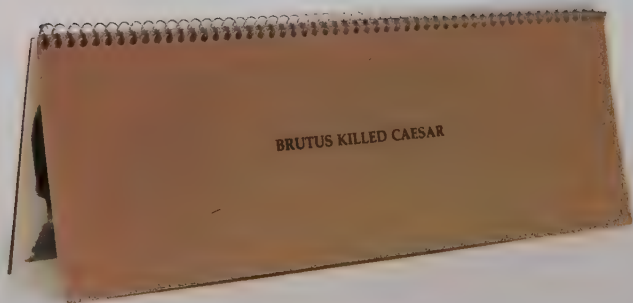
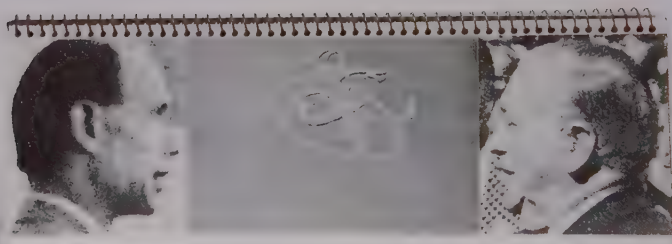
Four events and reactions / John Baldessari. **Published:** [Florence : Centro Di, c1975]. **Description:** [52] p. : chiefly ill. ; 13 x 18 cm. **Other title:** 4 events and reactions. **Series:** (Cat[aloghi] ; 62). **General Note:** Cover title. Published on the occasion of the exhibition held at the Stedelijk Museum, Amsterdam, Nov. 21, 1975-Jan. 4, 1976. **Subject:** Artists' books. Conceptual art. Photography, Artistic--Exhibitions. **Name Added Entry:** Amsterdam (Netherlands). Stedelijk Museum. **Copy:** 1. **Call Number:** AB 2002.32. **Acquisition Date:** 9/4/2002. **Staff Notes:** Signed by artist. **Status:** Non-Circulating. **Item ID:** 23376. **Collection Type:** Artists' Books. **Media Type:** Book.

*Throwing a Ball Once to Get Three
Melodies and Fifteen Chords, 1975*

**Throwing a ball once to get three
melodies and fifteen chords** / John
Baldessari. **Published:** Irvine : Art Gallery,
University of California, Irvine, 1973,
c1975. **Description:** [16] leaves : all col.
ill., ports. ; 21 x 26 cm. **Subject:** Artists'
books. Conceptual art. **Copy:** 1. **Call
Number:** AB 2008.150. **Acquisition Date:**
11/11/2008. **Staff Notes:** Edition of 2,500.
Signed by artist. **Status:** Non-Circulating.
Item ID: 02250. **Collection Type:** Artists'
Books. **Media Type:** Book.

Throwing a Ball Over to Get Three Melodies and Fifteen Chords





Brutus Killed Caesar, 1976

Brutus killed Caesar / John Baldessari.

Published: [Akron] : Emily H. Davis Art Gallery of the University of Akron, [1976].

Description: [35] leaves : all ill. ; 10 x 28 cm. **General Note:** Spiral-bound. **Subject:** Artists' books. Conceptual art. Baldessari, John, 1931- . **Copy:** 1. **Call Number:** AB 2012.1. **Acquisition Date:** 1/6/2012. **Staff Notes:** Signed by artist. Underwritten with funds from Drs. Richard & Rita Atkinson. **Status:** Non-Circulating. **Item ID:** 24502. **Collection Type:** Artists' Books. **Media Type:** Book.

*Fable: A Sentence of Thirteen
Parts (with Twelve Alternate
Verbs) Ending in Fable, 1977*

Fable : a sentence of thirteen parts (with twelve alternate verbs) ending in fable / John Baldessari. **Published:** Hamburg : Anatol AV und Filmproduktion, 1977.
Description: [4] leaves : chiefly ill. ; 29 x 14 cm. folded to 10 x 14 cm. **General Note:** Twenty-five captioned photographs.
Subject: Artists' books. Conceptual art.
Copy: 1. **Call Number:** AB 2012.16.
Acquisition Date: 1/13/2012. **Staff Notes:** Signed by artist. Underwritten with funds from Drs. Richard & Rita Atkinson.
Status: Non-Circulating. **Item ID:** 24636.
Collection Type: Artists' Books. **Media Type:** Book.



CLOSE-CROPPED TALES

JOHN BALDESSARI



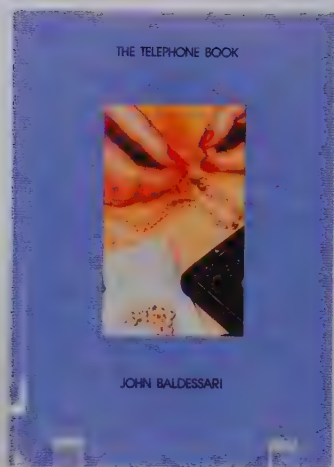
Close-Cropped Tales, 1981

Close-cropped tales / John Baldessari.
Published: Buffalo, N.Y. : CEPA Gallery, c1981. **Description:** [42] leaves : all ill. ; 23 cm. **General Note:** "Part of the third project of 'Four by three,' a series of four exhibitions ... in 1980-81, jointly sponsored by the Albright-Knox Art Gallery, CEPA Gallery and Hallwalls ..." -- P. [2] of cover. Exhibition entitled New Work held at the CEPA Gallery, Apr. 3-May 17, 1981; and at the Albright-Knox Art Gallery from Apr. 4-May 17, 1981 entitled Selected works. **Subject:** Baldessari, John, 1931-. Photography, Artistic. Artists' books. Conceptual art. **Name Added Entry:** CEPA Gallery. Albright-Knox Art Gallery. **Copy:** 1. **Call Number:** RSM B193/cl. **Acquisition Date:** 8/24/1996. **Staff Notes:** Edition of 3,000. Signed by artist. Gift of Bob Orton. **Status:** Non-Circulating. **Item ID:** 09996. **Collection Type:** Artists' Books. **Media Type:** Book.

*The Life and Opinions of
Tristram Shandy, Gentleman, 1988*

The life and opinions of Tristram Shandy, gentleman / by Laurence Sterne ; essay by Melvyn New ; photo-collages by John Baldessari. **Published:** San Francisco : Arion Press, 1988. **Description:** 3 v. : ill. (some col.) ; 27 cm. **General Note:** "Text was set from the critical edition ... edited by Melvyn New and Joan New The type is Caslon Old Style, the face used for the first printings of Tristram Shandy ..." Includes the title page of the 1760 edition. Issued in case; statement of responsibility from case. Laurence Sterne's novel originally published 1760-1767. Melvyn New's essay is taken from the entry for Laurence Sterne in The Dictionary of Literary Biography, v. 39: British novelists, 1660-1800. John Baldessari's work consists of leaves bound accordion style. **Contents Note:** Contents: [1] The life and opinions of Tristram Shandy, gentleman / by Laurence Sterne -- [2] Laurence Sterne and Tristram Shandy / by Melvyn New -- [3] Photo-collages for Tristram Shandy / John Baldessari ; with quotations from the novel by Laurence Sterne. **Subject:** Artists' books. Conceptual art. **Name Added Entry:** Sterne, Laurence, 1713-1768. Life and opinions of Tristram Shandy, gentleman. New, Melvyn. Laurence Sterne and Tristram Shandy. Baldessari, John, 1931- Photo-collages for Tristram Shandy. **Call Number:** AB 2002.16 **Acquisition Date:** 6/11/2002. **Staff Notes:** Edition of 400. Signed by artist. Library purchase from the Tony Zwicker Estate. **Status:** Non-Circulating. **Item ID:** 22878. **Collection Type:** Artists' Books. **Media Type:** Book.





*The Telephone Book
(with Pearls), 1988*

The telephone book (with pearls) / John Baldessari. **Published:** Gent, Belgium : Imschoot, 1988. **Description:** [64] p. : all ill. (some col) ; 21 cm. **Subject:** Artists' books. Conceptual art. **Copy:** 1. **Call Number:** AB 1998.12. **Acquisition Date:** 4/17/1998. **Staff Notes:** Signed by artist. **Status:** Non-Circulating. **Item ID:** 23378. **Collection Type:** Artists' Books. **Media Type:** Book.

Lamb = Cordero, 1993

Lamb = Cordero / [images by John Baldessari ; story by Meg Cranston].
Published: Valencia : IVAM Centre Julio Gonzalez, 1993. **Edition:** 2a ed.
Description: 1 v. (unpaged) : col. ill. ; 18 cm. **Other Title:** Cordero. **General Note:** "This book was produced as a supplement to an installation created for IVAM, Valencia, Spain, May 1989." **Language Note:** English and Spanish. **Subject:** Artists' books. Conceptual art. **Name Added Entry:** Cranston, Meg. IVAM Centre Julio González. **Copy:** 1. **Call Number:** AB 2001.77. **Acquisition Date:** 6/3/1999. **Staff Notes:** Signed by artist. **Status:** Non-Circulating. **Item ID:** 23377. **Collection Type:** Artists' Books. **Media Type:** Book.

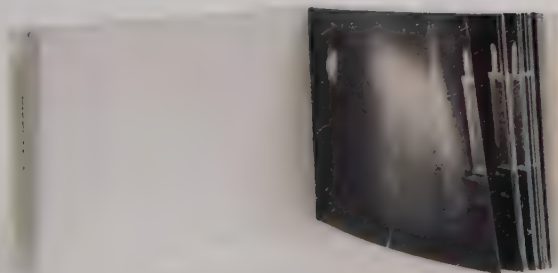


First of your lament: "Ah, now, The Lord is a judge like me. Hence there
 the good. Here an angel has charged by his own — and appearance
 He is a bundle of cruelty "small, late, true. He is a ————
 ———— the creature he has agreed — his own. And the end. I have ————
 ———— the little demons all these years and I know
 ———— Here as death God for sparing me over it



Zorro, 1998

Zorro / John Baldessari ; Hrsg. von Hans-Ulrich Obrist. **Published:** Köln : Oktagon, 1998. **Description:** 1 v. (unpaged) ; chiefly ill. : 11 x 16 cm. **Other Title:** Zorro (two gestures and one mark). **General Note:** Edition of 800 copies. **Language Note:** In English and German. **Subject:** Artists' books--United States. Flip books--United States. **Name Added Entry:** Obrist, Hans-Ulrich. Oktagon (Firm). **Copy:** 1. **Call Number:** AB 1999.39. **Acquisition Date:** 11/19/1999. **Staff Notes:** Signed by artist. Numbered 656/800. **Status:** Non-Circulating. **Item ID:** 23379. **Collection Type:** Artists' Books. **Media Type:** Book.



The Metaphor Problem: Again, 1999

The metaphor problem : again / words John Baldessari ; pictures Lawrence Weiner.
Published: Küsnacht : Ink tree ; Zurich : Mai 36 Galerie ; Köln : Distribution Verlag Walther König, c1999. **Edition:** 1st ed.
Description: 1 v. (unpaged) : ill. ; 19 cm.
Other Title: Again. Metaphor problem again. **General Note:** "First edition 900 copies"--Colophon. "A collaboration of John Baldessari and Lawrence Weiner, at Hotel Castell in Zuoz, Switzerland, June 1999"--T.p. verso. **Bibliography Note:** Includes bibliographical reference.
Subject: Artists' books. Conceptual art. Photography, Artistic. Symbolism in art.
Name Added Entry: Weiner, Lawrence. Mai 36 Galerie (Zurich, Switzerland). **Copy:** 1. **Call Number:** AB 2003.58. **Acquisition Date:** 5/1/2003. **Staff Notes:** Signed by John Baldessari. **Status:** Non-Circulating. **Item ID:** 20707. **Collection Type:** Artists' Books. **Media Type:** Book.

THE METAPHOR PROBLEM



AGAIN



Brown and Green and Other Parables, 2001

Brown and green and other parables /
John Baldessari. **Published:** [Reykjavík] :
I8, in cooperation with the Reykjavík Art
Museum, c2001. **Description:** [24] p. : col.
ill. ; 19 x 21 cm. **Subject:** Artists' books.
Conceptual art. Baldessari, John, 1931- .
Copy: 1. **Call Number:** AB 2001.88.
Acquisition Date: 12/14/2001. **Staff**
Notes: Edition of 1,500. Signed by artist.
Status: Non-Circulating. **Item ID:** 23382.
Collection Type: Artists' Books. **Media**
Type: Book.





Brown and Green and Other Parables, 2001

Deluxe Edition

Brown and green and other parables / John Baldessari.

Published: [Reykjavík] : I8, in cooperation with the Reykjavík Art Museum, c2001. **Description:** [24] p. : col.

ill. ; 19 x 21 cm. **General note:** Comprises The Overlap Series: Palm Trees and Building (with Vikings), 2001, Ink

jet print 19 x 19" and [artist's book] Brown and Green and Other Parables. **Subject:** Artists' books. Conceptual

art. Baldessari, John, 1931- . **Copy:** 1. **Call Number:** AB

2008.141. **Acquisition Date:** 12/14/2001. **Staff Notes:**

Deluxe edition. Both print and book signed and numbered

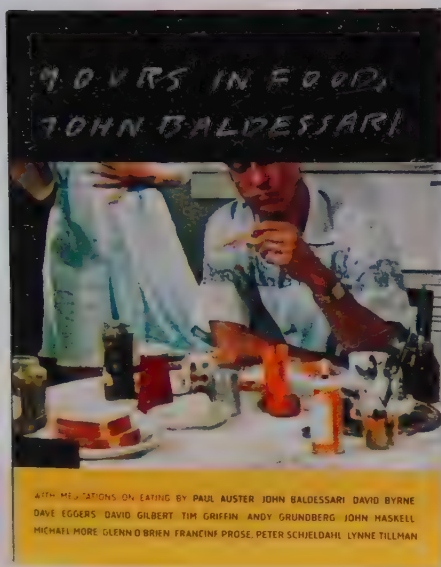
8/75 by artist. Underwritten with funds from Sharon &

Joel Labovitz. **Status:** Non-Circulating. **Item ID:** 23382.

Collection Type: Artists' Books. **Media Type:** Book.

Yours in Food, John Baldessari, 2004

Yours in food, John Baldessari / with meditations on eating by Paul Auster ... [et al.] **Published:** New York, N.Y. : Princeton Architectural Press, c2004. **Edition:** 1st ed. **Description:** 139 p. : ill. (some col.) ; 25 cm. **General Note:** "A Blind Spot book." **Contents Note:** Contents: Paul Auster -- John Baldessari -- David Byrne -- Dave Eggers -- David Gilbert -- Tim Griffin -- Andy Grundberg -- John Haskell -- Michael More -- Glenn O'Brien -- Francine Prose -- Peter Schjeldahl -- Lynne Tillman. **Subject:** Artists' books. Conceptual art. Baldessari, John, 1931- . Food in art. **Name Added Entry:** Auster, Paul, 1947- . **Copy:** 1. **Call Number:** AB 2004.110. **Acquisition Date:** 12/9/2004. **Staff Notes:** Signed by artist. **Status:** Non-Circulating. **Item ID:** 23380. **Collection Type:** Artists' Books. **Media Type:** Book.



*Prima Facie: Marilyn's Dress: A
Poem (in Four Parts), 2006*

Prima facie : Marilyn's dress : a poem (in four parts) / John Baldessari. **Published:** Köln : Walther König ; Outside Europe, NY: D.A.P. Distributed Art Publishers, Inc., 2006. **Description:** [47] p. : col. ill. ; 17 cm. **Copy:** 1. **Call Number:** AB 2007.56. **Acquisition Date:** 8/16/2007. **Staff Notes:** Signed by artist. **Status:** Non-Circulating. **Item ID:** 23375. **Collection** **Type:** Artists' Books. **Media Type:** Book.





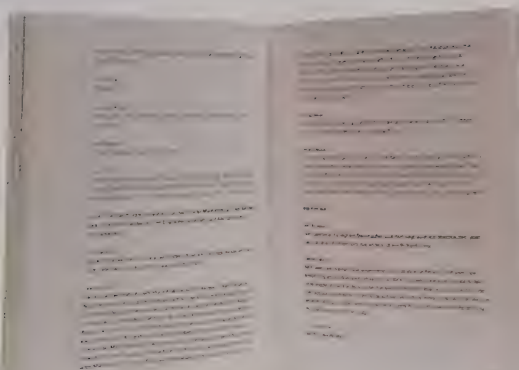
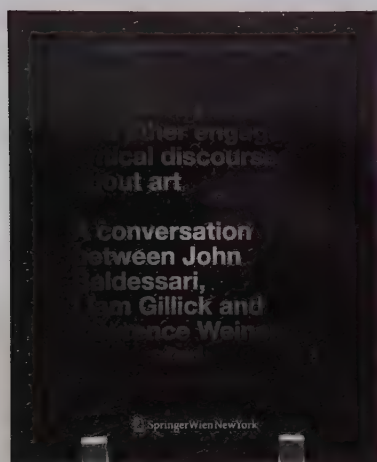
*Prima Facie: Marilyn's Dress: A
Poem (in Four Parts), 2006*

Deluxe Edition

Prima facie : Marilyn's dress : a poem (in four parts) / John Baldessari. Published: Köln : Walther König ; Outside Europe, NY: D.A.P. Distributed Art Publishers, Inc., 2006. **Description:** [47] p. : col. ill. ; 17 cm. + print (29 x 47 cm.) + box (30 x 48 cm.) **Subject:** Artists' books--United States. **Copy:** 1 **Call Number:** AB 2008.104. **Acquisition Date:** 4/28/2008. **Staff Notes:** [Deluxe] edition. Both print and book signed by artist and numbered 10/45. **Status:** Non-Circulating. **Item ID:** 22885. **Collection Type:** Artists' Books. **Media Type:** Book.

*Again the Metaphor Problem
and Other Engaged Critical
Discourses About Art : A
Conversation Between John
Baldessari, Liam Gillick and
Lawrence Weiner, 2007*

Again the metaphor problem and other engaged critical discourses about art : a conversation between John Baldessari, Liam Gillick and Lawrence Weiner / moderated by Beatrix Ruf. **Published:** Wien ; NY : Springer, c2007. **Description:** 141 p. : ill. ; 21 cm. **Series:** (Kunst und Architektur im Gespräch = Art and architecture in discussion). **Language Note:** Text in English and German. **Subject:** Artists' books. Conceptual art. Metaphor in art. Baldessari, John, 1931- . Gillick, Liam, 1964- . Weiner, Lawrence. **Name Added Entry:** Baldessari, John, 1931- . Gillick, Liam, 1964- . Weiner, Lawrence. Ruf, Beatrix. **Copy:** 1. **Call Number:** AB 2009.64. **Acquisition Date:** 10/16/2009. **Staff Notes:** Signed by John Baldessari. **Status:** Non-Circulating. **Item ID:** 07796. **Collection Type:** Artists' Books. **Media Type:** Book. **Copy:** 2. **Call Number:** 700/A259. **Acquisition Date:** 8/4/2010. **Status:** Available for Circulation. **Item ID:** 11378. **Collection Type:** Artists' Books. **Media Type:** Book.



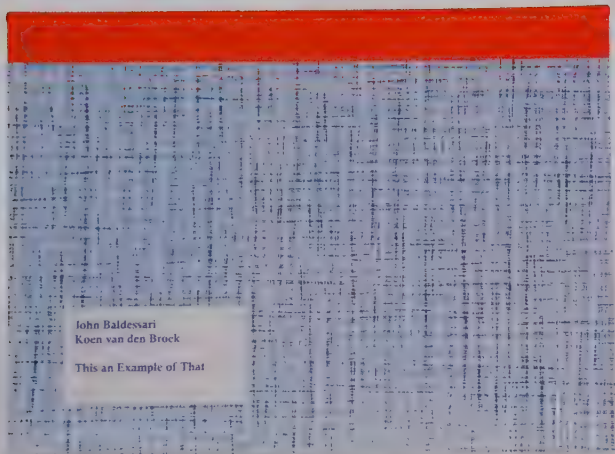


Retrospective, 2007

Retrospective / Juan Balderson Alejandro Cesarco. Published: Köln, Germany: Kunst, 2007. **Description:** {24} p. : ill. (some col.) ; 22 cm. **Subject:** Artists' books. Conceptual art. **Name Added Entry:** Cesarco, Alejandro, 1975-. **Copy:** 1. **Call Number:** AR 2006 .66. **Acquisition Date:** 3/14/2008. **Staff Notes:** Signed by artist. **Status:** Not Circulating. **Item ID:** 11143. **Collection Type:** Artists' Books. **Media Type:** Book.

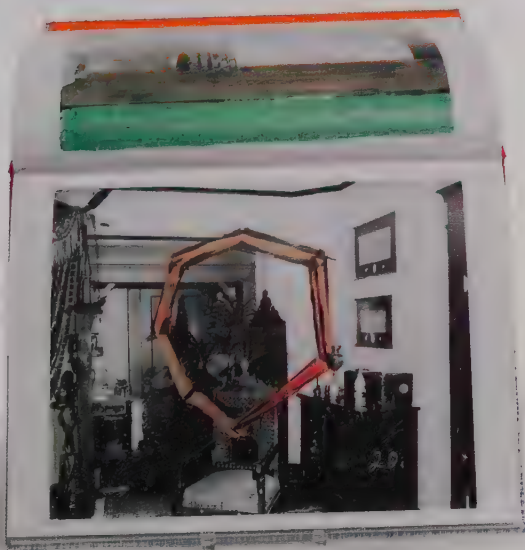
John Baldessari, Koen van den Broek: This an Example of That,
2008

John Baldessari, Koen van den Broek : this an example of that. Published: Strombeek-Bever : Mechelen : Gent : Leuven, Belgium : bkSM ; De Garage ; MER ; distributed by Exhibitions International, c2008. **Description:** 1 v. (unpaged) : col. ill. ; 43 x 32 cm. **Other Title:** This an example of that / John Baldessari, Koen van den Broek. **General Note:** Catalog of an exhibition held at the Galerie Greta Meert, Brussels, Belgium, Oct. 12-Nov. 22, 2008; and at the Bonnefantenmuseum, Maastricht, The Netherlands, Oct. 7, 2008-Jan. 25, 2009. **Subject:** Artists' books. Baldessari, John, 1931- --Exhibitions. Broek, Koen van den, 1973- --Exhibitions. Art, Modern--21st century--Exhibitions. **Name Added Entry:** Broek, Koen van den, 1973-. Galerie Greta Meert. Bonnefantenmuseum. **Copy:** 1. **Call Number:** AB 2012.32. **Acquisition Date:** 1/24/2012. **Staff Notes:** Signed by John Baldessari. **Status:** Non-Circulating. **Item ID:** 24844. **Collection Type:** Artists' Books. **Media Type:** Book.



John Baldessari
Koen van den Broek

This an Example of That



Miracle Chips: Guaranteed Fresh, 2009

Miracle chips : guaranteed fresh / John Baldessari. **Published:** Gottingen : Little Steidl, 2009. **Edition:** 1st ed. **Description:** 1v., unpagéd : ill. (some col.) ; 26 cm. + slipcase. **Other Title:** Cover title: *Miracle chips*® : guaranteed fresh. **General Note:** Title from cover. Book design and editing by John Baldessari with Nina Holland, Simon Johnston ; potato inspiration, Jerry Sohn. Faces on chips are those of famous individuals, known in their field, including the following artists and musicians : Andy Warhol, Rose Sélavy, Wolfgang Amadeus Mozart, Henri Matisse, L.H.O.O.Q., Sol LeWitt, Frida Kahlo, Francisco de Goya, Vincent van Gogh, Miles Davis, Salvador Dali, Ludwig van Beethoven. **Subject:** Artists' books. Conceptual art. Baldessari, John, 1931- --Exhibitions. **Copy:** 1. **Call Number:** AB 2010.73. **Acquisition Date:** 11/10/2010. **Staff Notes:** Signed by artist. **Status:** Non-Circulating. **Item ID:** 14418. **Collection Type:** Artists' Books. **Media Type:** Book.



GUARANTEED
FRESH



GUARANTEED
FRESH

JOHN BALDESS JOHN BALDESSARI





Parse, 2010

Parse / John Baldessari ; [editor, Beatrix Ruf]. **Published:** Zurich : JRP Ringier, [2010?]. **Description:** 1 v. (unpaged) : all ill. (some col.) ; 26 x 34 cm. **General Note:** Title from dust jacket. "This book is based on John Baldessari's art project for the Ringier Annual Report 2009 and published on the occasion of its realization"--Colophon. **Subject:** Artists' books. Conceptual art. Photography, Artistic. **Name Added Entry:** Ruf, Beatrix. **Copy:** 1. **Call Number:** AB 2010.53. **Acquisition Date:** 8/4 2010. **Staff Notes:** Signed by John Baldessari. **Status:** Non-Circulating **Item ID:** 11379. **Collection Type:** Artists' Books. **Media Type:** Book.



111



John Baldessari, Barbara Bloom, 2011

John Baldessari, Barbara Bloom.

Published: [NY] : A.R.T. Press, c2011.

Description: [55] p. : ill. ; 19 cm. **Series:**

(Between artists). **Other Title:** Caption title:

John Baldessari in conversation with Barbara

Bloom. Between artists. Between artists :

John Baldessari, Barbara Bloom. **Subject:**

Artists' books. Conceptual art. Baldessari,

John, 1931- --Interviews. Bloom, Barbara,

1951- --Interviews. Artists--Interviews.

Art--Philosophy. **Name Added Entry:**

Bloom, Barbara, 1951- . **Copy:** 1. **Call**

Number: AB 2012.54. **Acquisition Date:**

11/2/2011. **Status:** Non-Circulating. **Item**

ID: 23250. **Collection Type:** Artists' Books.

Media Type: Book.

*PA: John Baldessari in
Collaboration with Naomi
Shohan, 2011*

PA : John Baldessari in collaboration with Naomi Shohan [Cristina Bechtler and David Company, editors]. Published: [S.l.] : Cristina Bechtler ; Christie's, c2011. **Other Title:** John Baldessari in collaboration with Naomi Shohan. **General Note:** "Issue 3" -- Spine. **Contents:** Preface / Cristina Bechtler -- An email conversation between John Baldessari, Amy Cappellazzo, and Naomi Shohan -- Illustrations by John Baldessari and Naomi Shohan -- Seeing is believing / Jessica Morgan -- Editing edited / David Company -- Special editions. **Subject:** Conceptual art. Baldessari, John, 1931- -- Criticism and interpretation. Artists' books. **Name Added Entry:** Baldessari, John. 1931- Bechtler, Cristina. Cappellazzo, Amy. Shohan, Naomi. Morgan, Jessica, 1968- Company, David. **Acquisition Date:** 4-4-2012. **Copy:** 1. **Call Number:** AB 2012.65. **Staff Notes:** Gift of John Baldessari. **Status:** Non-Circulating. **Item ID:** 26342 **Collection Type:** Artists' Books. **Media Type:** Book. **Copy:** 2. **Call Number:** 709.04/B193p. **Status:** Available for Circulation. **Item ID:** 26343. **Collection Type:** Art Books. **Media Type:** Book.



Selected Other Material by or about John Baldessari

100 artists see God / John Baldessari and Meg Cranston; with an essay by Thomas McEvilley. New York: Independent Curators International, c2004. 709.2/B139o

Art & Project Bulletin 41. AB 2007.97

Artist file: John Baldessari. Vertical file.

Baldessari – RMS W VU: Wallpaper, lamps, and plants (new). Zürich: Museum für Gegenwartskunst, c1988. AB 2008.22

Baldessari: While something is happening here, something else is happening there: Works 1965–2001 = Baldessari : Á meðan eitthvað er að gerast hér, er eitthvað annað að gerast þar : Verk 1965–2001. Reykjavík: Listasafn Reykjavíkur, c2001. AB 2008.136

Baldessari: While something is happening here, something else is happening there: Works 1988–1999 / texte von Meg Cranston, Diedrich Diederichsen und Thomas Weski. Köln: W. König, c1999. 770.92/B193b

Discourses: conversations in postmodern art and culture / edited by Russell Ferguson ... [et al.]; foreword by Marcia Tucker; a photographic sketchbook by John Baldessari. N.Y.: The New Museum of Contemporary Art, c1990. 700.9/D611

John Baldessari / Coosje van Bruggen, N.Y.: Rizzoli, 1990. Spec. Coll. 709.2/B193/B891

John Baldessari: arms & legs (specif. elbows & knees), etc. Paris: Galerie Marian Goodman, c2008. Spec. Coll. 709.04/B193a

John Baldessari: California viewpoints, August 23–October 12, 1986 / with an essay by Hunter Drohojowska. Santa Barbara, Calif.: Santa Barbara Museum of Art, c1986. AB 2011.23

John Baldessari catalogue raisonné / edited by Patrick Pardo and Robert Dean. New Haven: Yale University Press, 2012. **Spec. Coll. 709.2/B193c**

John Baldessari, Hans Ulrich Obrist. Köln: W. König, c2009. **709.2/B193**

John Baldessari, Koen Van den Broek: this an example of that. Strombeek-Bever: bkSM; De Garage, c2008. **AB 2012.32**

John Baldessari: National City / edited by Hugh M. Davies and Andrea Hales. San Diego: Museum of Contemporary Art, c1996. **AB 2003.36; 770.92/B193j**

John Baldessari: noses & ears, etc. Part three / essay by Liam Gillick. Los Angeles: Margo Leavin Gallery, c2007. **AB 2009.8**

John Baldessari: pure beauty / Jessica Morgan and Leslie Jones; with contributions by Marie de Brugerolle ... [et al.] **709.04/B193**

John Baldessari: raised eyebrows/furrowed foreheads. New York: Marian Goodman Gallery, c2009. **Spec. Coll. 709.04/B193r**

John Baldessari: somewhere between almost right (with orange) / [organized by Tracey Bashkoff]. Berlin: Deutsche Guggenheim, c2004. **770.92/B193s**

An unofficial biography of John Baldessari: developing conceptual art through mixed media / edited by Monica Millian. [S.l.: Webster's Digital Services, 2011]. **709.2/B193/M654**

More than you wanted to know about John Baldessari. Vol. 1-2 / John Baldessari. Zurich: JRP/Ringier ; Dijon: Les presses du reel, c2013. **Spec. Coll. 709.2/B193m**

Secondary Sources on John Baldessari's Artist's Books in the Athenaeum's Collection

Artist/author: contemporary artists' books / Cornelia Lauf and Clive Phillpot. N.Y.: Distributed Art Publishers; American Federation of Arts, 1998. 700.9/L373

Artists' books: a critical anthology and sourcebook / edited by Joan Lyons. Rochester, N.Y.: The Visual Studies Workshop Press, 1985.
R 700.9/A791

Artists' books: the book as a work of art, 1963–1995 / Stephen Bury. Aldershot, Hants, England; Brookfield, Vt.: Scolar Press, c1995.
Spec. Coll. 700.9/B957

Artspeak: a guide to contemporary ideas, movements, and buzzwords / Robert Atkins. N.Y.: Abbeville Press, c1990. 700.9/A874

Book as artwork 1960/1970 / Germano Celant. N.Y.: 6 Decades Books, 2010. Spec. Coll. 700.9/C392

Booktrek: selected essays on artists' books (1972–2010) / Clive Phillpot. Zurich: JRP/Ringier ; Dijon: Les presses du reel, c2013. Signed by the author. Spec. Coll. 700.9/P564

The century of artists' books / Johanna Drucker. N.Y.: Granary Books, 1995. 700.9/D794

Cover to cover: the artist's book in perspective / Rob Perrée. Rotterdam: NAI Publishers, c2002. 700.9/P455; AB CAT 51

Esthétique du livre d'artiste, 1960–1980: une introduction à l'art contemporain / Anne Moëglin-Delcroix. Paris: Mot et le reste/ Bibliothèque nationale de France, c2012. Spec. Coll. 700.9/M693

John Baldessari: some stories / produced by Media Art Services; a portrait by Peter Kirby. S.l.: Media Art Services, c1990. VHS-934

Künstlerbücher: Frankfurter Kunstverein, 16.10.–23.10.1981 / [Katalog, Heidi Knorsch]. Frankfurt: Der Kunstverein, c1981. **Spec. Coll. 700.9/**

Künstlerbücher mit Photographie seit 1960 / Hans Dickel. Hamburg: Maximilian-Gesellschaft, 2008. **Spec. Coll. 700.9/D548**

Looking, telling, thinking, collecting: four directions of the artist's book from the Sixties to the present / edited by Anne Mœglin-Delcroix ... et al. Mantova: Casa del Mantegna, [2004]. **Spec. Coll. 700.9/G914**

Malerbücher, Künstlerbücher: die Vielseitigkeit eines Mediums in der Kunst des 20. Jahrhunderts / Ausstellung, Martin Hellmold, Anne Thurmann-Jajes. **Spec. Coll. 700.9/M245**

No longer innocent: book art in America 1960–1980 / Betty Bright. N.Y.: Granary Books, 2005. **700.9/B855**

The photobook: a history, vol. II / Martin Parr and Gerry Badger. N.Y.: Phaidon Press, 2008. **770.9/P259/v.2**

Some Institutions with Collections of John Baldessari's Artist's Books

Complete Collections

Athenaeum Music & Arts Library

La Jolla, California

Partial Collections

(Institutions with eight or more of twenty-three books)

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Berner Fachhochschule

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Paris, France

California Institute of the Arts

Valencia, California

Carnegie Mellon University

Pittsburgh, Pennsylvania

Castello di Rivoli, Museo d'Arte Contemporanea

Rivoli, Italy

Concordia University

Irvine, California

Emory University

Atlanta, Georgia

Getty Research Library

Los Angeles, California

Harvard University

Cambridge, Massachusetts

Hirsch Library, Museum of Fine Arts, Houston

Houston, Texas

Indiana University
Bloomington, Indiana

Kunstbibliothek-Staatliche Museum zu Berlin
Berlin, Germany

The Metropolitan Museum of Art
New York, New York

Minneapolis College of Art and Design
Minneapolis, Minnesota

Museum of Contemporary Art
Los Angeles, California

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New York, New York

National Gallery of Canada Library
Ottawa, Canada

New York Public Library
New York, New York

New York University
New York, New York

Nova Scotia College of Art and Design
Halifax, Nova Scotia

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Princeton University
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Rhode Island School of Design
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School of the Art Institute of Chicago
Chicago, Illinois

Smithsonian Institute Libraries
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Tate Modern
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University of California, Los Angeles
Los Angeles, California

University of California, San Diego

La Jolla, California

University of California, Santa Barbara

Santa Barbara, California

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Albuquerque, New Mexico

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Zentralbibliothek Zurich

Zurich, Switzerland

Online Resources

Artists' Pub

artists-pub.eu

Athenaeum Music &

Arts Library

l.jathenaeum.org

Camden Arts Centre

camdenartscentre.org

Choose Books

choosebooks.com

Getty Research Library

getty.edu/research

MFC-Michèle Didier

micheledidier.com

Rhode Island School of Design

risd.edu

World Cat

worldcat.org

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artistbooks.de

Barbara Wien /

Wilma Lukatsch Galerie

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Book Finder

bookfinder.com

Buchhandlung Walther König

buchhandlung-walther-koenig.de

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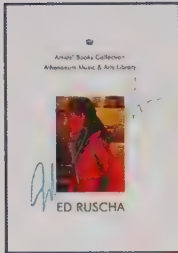
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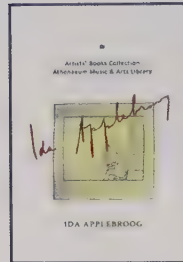
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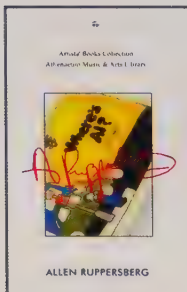
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NUMBER 2

Ida Applebroog, 2011



NUMBER 3

Allen Ruppersberg, 2012



NUMBER 4

John Baldessari, 2013

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