

INTERNATIONAL CONFERENCE

**THE MATERIAL BODY OF THE BOOK:  
BETWEEN TRADITION AND INNOVATION**

PAPER ABSTRACTS

Vilnius, 2020



## **Reflections of Different Periods in the Incunables of the Vilnius University Library: Covers, Provenance, Marginalia, and *Graffiti***

Incunables, the world's oldest printed books and the oldest books among the holdings of the Vilnius University Library, were clearly impacted by various historical periods, fashion trends, and cultural changes. The library boasts Lithuania's largest collection of incunables: 339 titles in 215 volumes. Often the covers and endpapers of incunables incorporate different 15<sup>th</sup>–19<sup>th</sup>-century elements which were used to adorn, repair or otherwise alter the covers and/or endpapers to the owner's needs. The study, analysis, and statistical evaluation of these elements, which have been attributed to specific historical periods based on the dates written in the books by their previous owners or based on a cover style typical of a particular period, suggest that a variety of trends in the decoration, repair, and altering of books prevailed in different periods. Elegant coloured initials, designed in accordance with owner's wishes, were drawn in lieu of plain initials but the use of all initials was omitted in the 15<sup>th</sup>–16<sup>th</sup> centuries. Initials were replaced at a later date by normal letters drawn using plain ink and were in turn replaced by freehand letters. Manicules distinguished by their elegant style were often created using red ink in the 15<sup>th</sup>–16<sup>th</sup> centuries. In later periods, they were simplified, thereby losing their aesthetic appeal, and were casually drawn in brown or black ink. Finally, only 'N.B.' (*nota bene*) was used in books. The elaborate and ornate Baroque covers and the modest covers from the late Enlightenment often incorporate 15<sup>th</sup>–16<sup>th</sup>-century book cover elements (e.g. metal bindings, clasps, headbands, or leather fragments from a hard cover). Book covers were created in later periods to replace original 15<sup>th</sup>–16<sup>th</sup>-century covers that had got worn or did not suit their owner's taste. The investigation also revealed new late-18<sup>th</sup>–early 20<sup>th</sup>-century trends in preservation and repair of the earliest books. Frequently the original coverings of publications from earlier periods were deliberately replaced with new ones for the sole purpose of improving the appearance of the books. The new coverings were made from the latest fashionable materials and featured decorative styles typical of that period. The methods used to make / draw notes, comments, and various images (*graffiti*) in the books and the materials employed (ink, paint, gilding, etc.) depended on the fashion trends that existed during a particular period. The ownership marks also differed in style. In the 16<sup>th</sup> century, the earliest gilt proto-ex-libris and those drawn in regular ink were replaced by heraldic super-ex-libris and super-ex-libris that consisted solely of initials and dates. These later gave way to ex-libris or simple paper labels and stamps. Proprietorship marks made by the book's owners remained popular throughout different periods, but their location, formulation and method of creation changed over time.

**Sondra Rankelienė** holds MA in Library Science and Book Studies at Vilnius University (1997). She has been working in the Rare Books Department of Vilnius University Library since 1995. Her field of study includes the description of the 15<sup>th</sup>–18<sup>th</sup>-century publications and cartography, the analysis of provenance and book covers, the arrangement of exhibitions of thematic, annotated early documents, the compilation of catalogues and bibliographic indexes, and the publication of articles on the printed heritage kept at the Vilnius University Library.

## **The Story Behind an Engraving: The Artistic Expression of Eighteen-Century Books**

History has left few authentic images for today's authors who want to supplement their historical studies with illustrations. Thus it can be seen that reproductions of the same images often reappear in various treatises. One such popular image that has found its way into different texts is an engraving in a 1781 book which is attributed to the earliest graphic works depicting Vilnius University.

The study seeks to shed light on the story behind the creation of the engraving and its destiny, to identify its typological characteristics, and to provide a comprehensive interpretation of the image. The relevance of the study stems from the exceptional rarity of early images depicting Vilnius University. In addition, the engraving is valuable for its historical information, conveyed graphically, on the reform of the university conducted by the Education Committee. And finally, the study provides new insights into the history of the art in 18<sup>th</sup>-century books in Lithuania.

**Ina Kažuro** holds a PhD in Social Sciences and works as a senior librarian at the Rare Books Department of the Vilnius University Library. Her main fields of interest include the history of the books of the Grand Duchy of Lithuania and of the Polish-Lithuanian Commonwealth, the printing houses of Vilnius, and the Cyrillic script.

AGNĖ ZEMKAJUTĖ, the Wroblewski Library of the Lithuanian Academy of Sciences

### **Dressed in Silk: the Use of Fabric in the Bindings of the Old Books Held in the Wroblewski Library of the Lithuanian Academy of Sciences**

The use of fabric for book bindings was rather popular in Western Europe in medieval period. Fabric was used on hard covers. The most luxurious ones were embroidered and set with pearls, stones, and/or metal elements. They were virtually replaced with leather covers decorated with gilt embossing by the mid-16<sup>th</sup> century. As a consequence silk bindings with elaborate decorations became a rare item of luxury.

Silk as an element of book bindings or book decoration is rather rare to find in the old books kept at the Wroblewski Library of the Lithuanian Academy of Sciences. Leather or paper was usually used for this purpose. For this reason, every case of fabric use is unique. The presentation will focus on the different applications of fabric (largely silk) that was expected to serve both practical (as a material for a hardback cover, various book marks) and decorative (book mark decoration, illustrations, etc.) functions as well as the types of fabric. It will also focus on the types of books, which usually or almost always include a textile decorative element, and will provide an overview of the decoration techniques.

**Agnė Zemkajutė** is a bibliographer at the Rare Books Department of the Wroblewski Library of the Lithuanian Academy of Sciences. Her main fields of interest include 16<sup>th</sup>–19<sup>th</sup>-century Christian books printed in Lithuania, books that belonged to Catholic institutions of the Grand Duchy of Lithuania, and incunables in Lithuania. She has curated several exhibitions held at the Wroblewski Library of the Lithuanian Academy of Sciences and the Martynas Mažvydas National Library of Lithuania.

## **The Bookbinders' Shops of Kaunas in the Inter-War Period: Processes and Influences**

The presentation will focus on the activities of the bookbinders' shops in Kaunas during the inter-war years. It will provide an overview of small bookbinder firms, which pursued an independent practice as well as the bookbinding shops which operated in the major printing houses. The extensive archival sources have shed light on the nature of their work, the level of their mechanization, the last names of the masters who worked in the bookbinding shops, the prices, the clients, the materials, and the technologies and also reveal the great impact that Estonian leather producer Leopold Aksel Karing had on the evolution of bookbinding in Lithuania. The study seeks to draw a distinction between industrial and artisan production and to trace links to related fields. It also provides an overview of the evaluations that were made by contemporaries and appeared in the periodicals of that period.

**Rūta Taukinaitytė-Narbutienė** (b. 1976, Vilnius) studied at Kaunas Art College from 1995 to 1998 acquiring a speciality in Fine Leather. In 2000–2006 she studied at the Vilnius Academy of Arts and acquired an MA in Art History. She has been a member of the Bookbinders Guild of Vilnius (BGV) since 2012. She was granted the status of art creator in 2017. She is interested in the contemporary artistic handmade book bindings created in Lithuania and beyond as well as in the history, theory, and art of bookbinding, seeks to improve the practical bookbinding skills, and collects historical archival materials on bookbinders during the inter-war period. She participates in conferences, publishes articles, and curates exhibitions. She is the author of the book *Bookbinders on Books and Bookbinding (Knygrišiai apie knygas ir knygrišystę*, Vilnius: Mintis, 2013).

## **Eugenijus Karpavičius: A Book Aristocrat**

Eugenijus Karpavičius (1953–2010) was one of the most famous book artists at the turn of the 21<sup>st</sup> century. He created designs for over 300 books in various genres including art and photo albums, catalogues, works of poetry, essays, textbooks, and academic articles. His book designs received a number of awards in Lithuanian and international book art competitions and they have been exhibited at the national stand of the Lithuanian Publishers Association and at the stands of various Lithuanian publishing houses at international book fairs. They have also been featured at the stands of the world's most beautiful books competitions.

He achieved greatest prominence in creating designs for art publications and architecture photography albums. His creative style, which is based on the classical principles of 20<sup>th</sup> century typography, matured in these types of books.

The artist had a very responsible approach towards the book design process and paid special attention to the quality and selection of textual and visual material. For E. Karpavičius, the book was a totality of elements with a clear scenario (prologue, exposition, and epilogue) based on semantic and artistic attributes and rhythmic pauses. The books designed by him feature a clear layout composition and a comprehensive and logical arrangement of the visual material and reflect an excellent professional knowledge of printing capacities. The artist deliberately avoided external ornamentation and various decorative elements and greatly appreciated moderation. 'Less is more' was the main guiding principle behind his works.

**Danutė Zivienė** is an art critic, holds a PhD in Art History, and is a member of the Lithuanian Artists' Association and the International Association of Art Critics (AICA). From 1972 to 1977 she pursued a degree in Art Theory and History at the State Institute of Fine Arts. In 2009, she defended a PhD thesis titled 'The Artistic Features of the Contemporary Lithuanian Multiple-Copy Book'. She writes articles for cultural publications and cooperates with publishing houses. She has managed a number of publishing projects and was also the compiler and editor of the *Dailė* (Fine Arts) magazine (1998–2016). She has compiled a number of books on the biographies and work of artists, developed a cycle of talks about the National Gallery of Fine Arts in the 20<sup>th</sup> Century (LRT programme 'Proskynos', 1999–2000), arranged a series of exhibitions 'Unknown Lithuanian Art of the Last Decade of the 20<sup>th</sup> Century' (1999–2003), and curated a number of artists' solo exhibitions.

## **The Layers of the Artists' Books Designed by Kęstutis Vasiliūnas and Roberta Vaigeltaitė-V**

The artist's book, which was referred to by book scholar Johanna Drucker as a critical art form of the 20<sup>th</sup> century, has transcended the century's boundaries. Imagination of artists knows no limits. They keep searching for new forms of expression and new meanings for the 'body' of an artist's book that would reflect the creators' worldview, aesthetic ideals, and the development of their artistic expression. The interest in artists' books has not subsided as these (often small-scale) conceptual works contain immense layers that open up cultural, social, and personal experience and reveal opportunities for the contemplation of their intersections.

In Lithuania, the artists' books movement gained momentum after the restoration of the country's independence. Thematic artists' book triennials have been organised since 1993. Thus far, eight artists' books exhibitions have been held in Lithuania and 40 exhibitions have been displayed in triennials organised abroad. Thanks to the organiser of these exhibitions, K. Vasiliūnas, the triennials have become international events with an international jury panel and, as a main exposition, have appeared at Vilnius exhibitions and additional exhibitions at foreign art and book fairs, museums, and galleries. In order to promote closer cooperation between artist's book creators in different countries, K. Vasiliūnas has assembled an active and ever-expanding community of artist's book creators.

The study seeks to present artists' books created by two artists, Kęstutis Vasiliūnas and Roberta Vaigeltaitė-V, and to look at how their creative intentions and the concept of the artist's book have changed over time. The conceptual, experimental, associative, and narrative layers, the form and technological layers, and the other segments of the books created by K. Vasiliūnas and R. Vaigeltaitė-V are explored through a double perspective, juxtaposing the roles of the scholar and the artists.

**Rasa Janulevičiūtė** is an artist and art scholar. She teaches at the Design Department of the Vilnius Academy of Arts and is a member of the Lithuanian Artists' Association. She has written a number of scholarly articles and prepared holarly monographs titled 'The Design Department of the Vilnius Academy of Arts, 1961–1990: The Foundation of Professional Lithuanian Design' and '10 Chairs: Narratives in Lithuanian Design'. She takes part in group exhibitions and also arranges personal exhibitions. Her field of study includes design and artists' books, her artistic interests cover calligraphy, ex-libris, graphics, and artists' books.

## **The Book as Editorial Dilemma. The Aesthetic Perspective of Renaissance Publishers in Cracow**

Book publishers active in Renaissance Cracow, like many eminent representatives of this profession in other countries of that period, were often exceedingly well educated people with a broad spectrum of interests, cultivated individuals, and members of the elite. They had an exceptional awareness of the specific demands of a profession dedicated to the 'art of the book' that combined technical, artistic, commercial, and intellectual aspects. The prefaces, dedications, and afterwords, which they contributed (e.g. Jan Januszowski, the famous editor of Jan Kochanowski) to the works they published and were often infused with a very personal quality, are excellent proof of their knowledge of various theories of pictorial resemblance and the functions of depictions. These texts also reveal an increasing awareness of the achievements of the leading foreign printing centres (Venice, Paris, Antwerp) and the value (both artistic and commercial) of the appropriate layout of the book. As a result, the authorial commentaries by Cracow publishers give us rare insight into their awareness of the current professional challenges and the readers' expectations in respect to a book's 'appearance'.

**Joanna Sikorska** is an art historian, a chief curator of the Department of Prints and Drawings at the National Museum of Warsaw, and a lecturer at the Institute of Art History of the University of Warsaw. Her research interests focus on Italian and German graphic art, in particular on the reception of prints in the 15<sup>th</sup> and 16<sup>th</sup> centuries. She is currently engaged in a research project entitled *Reframed Image. Reception of Prints in the Kingdom of Poland from the End of the 15<sup>th</sup> to the Beginning of the 17<sup>th</sup> c.*, which aims to create a scientific digital database dedicated to interest in printed images in Early Modern Poland. She is the author and co-author of numerous publications and NMW exhibitions (e.g. *Masters of the Pastel. From Marteau to Witkacy. The Collection of the National Museum in Warsaw*, NMW 2015/2016).

## **The Poetic Setting of Title Pages in the First Krakow Prints**

During the first decades of its existence, the printed book slowly developed its own shape, becoming ever more distinct from the manuscript book. A very important moment in this process was the creation of the title page. This completely new element was formed in various ways and included varied content. In addition to the title, author's name, and publishing location, it is often possible to find various poems, most often in the form of an epigram. They mostly acted as an advertisement for the publication on which they were placed. Sometimes they also praised its author. In addition these short verses could be enriched with various graphic elements; it is worth noting that this occurred even before the release of *Emblematum libellus* by Andreas Alciatus, the first emblem book. This paper examines the poems found on the oldest title pages of the Krakow prints and discusses the context in which they appear and the functions they perform. It pays particular attention to prints published by Kasper Hochfeder, Jan Haller, and Florian Ungler, and especially the manifestations of Renaissance culture found in them.

**Bartłomiej Czarski** has a BA in both Classical and Polish philology and a PhD in literary studies from the University of Warsaw. Currently an assistant professor at the University of Warsaw Institute of Classical Studies, for many years he was also the head of the Department of Early Printed Books at the National Library of Poland. His research focuses on the evaluation of ancient culture in the Renaissance and Baroque, as well as on the history of literature in the context of the history of the book. He has published works about Old Polish and Neo-Latin literature. His latest publications have mostly investigated the ancient classical numismatic iconography in Alciato's emblems.

## **dip your finger in a sea of ink. Max Ernst and the book**

The paper explores two issues: the work in visual artist Max Ernst's still unknown experimental, intermedial literary book, and the question of how to present these books in a book about these books.

I. As a visual artist, Max Ernst (1891–1976) receives the highest recognition worldwide. His work is regularly exhibited in the collections of major museums. In 2005, a museum dedicated to him was opened in his hometown of Brühl near Cologne. What has been written about him in the near century since the beginning of his artistic career fills meters of shelf space. And yet there are blind spots in his artistic oeuvre that are still overlooked: his experimental, intermedial literary oeuvre which is, in fact, a literary oeuvre beyond literature and which pays close attention to the body of the book. Beyond intermedial experimentation, other key features of Max Ernst's writings are his multilingualism (He wrote in three languages: French, German, and English) and his fundamental will to reinvent himself time and again, in accordance with his famous dictum: 'An artist who has found himself is lost.' He used to translate his texts himself, and when he did so, he used to rewrite them. This is why there are many different printed versions of his writings as well as many different editions of his books. Experimenting with image and text, and constantly changing, his books made a significant contribution to the artist's book in the 20<sup>th</sup> century.

Accordingly, the approach to his intermedial literary work was from a perspective that looks at the materiality and objectivity of the book or, even better, at the 'objecthood' of the book following Glenn Most's translation of 'Gegenständlichkeit'. As early as the 1980s, Gérard Genette extended the concept of literature to the concept of the book by introducing the category of 'paratext'. A text rarely presented itself naked was his provocative key thesis. In an ironically self-referential game, he called his book *Seuils* (*Thresholds*) in reference to the name of his publishing house, Éditions du Seuil. Moreover, the title serves as a metaphor that belies a still latent notion of immateriality, the pure spirituality of literature. Today, digital transformation processes, in which leafing through the book shifts to navigating across surfaces, have sharpened the view of the 'sophisticated spatial arrangement of book-shaped textuality,' as Carlos Spoerhase puts it as one of the protagonists in a discourse around the book.

II. In 2019, Max Ernst's enigmatic books were presented in two exhibitions. The accompanying publication was not intended to be an exhibition catalogue but an independent, comprehensive reference book. The main focus was on how to represent the specific approach to Ernst's books adequately. The graphic designers are Silke Fahnert and Uwe Koch, Cologne, the publisher Walther König, Cologne. In the first part of the paper, an overview of Max Ernst's books will be followed by a case study about

the different book editions of '*Paramyths/ Paramythen/ Paramythes*' dating from 1948 to 1970. An important aspect here is a recent find of an as yet unknown proof copy from 1954, which turned out to be a significant missing link in the print history of this book. In the second part of the paper, the author would like to show how the graphic designers referred to Max Ernst's way of making books, thus emphasizing the special quality of Ernst's books.

**Gabriele Wix** teaches at the University of Bonn, Department of German, Comparative and Cultural Studies with an international focus on the interface between art and literature of the 20<sup>th</sup> and 21<sup>st</sup> centuries. He curates exhibitions on artists' books as well as on the textual genesis and writing processes, e.g. Martin Kippenberger, Lawrence Weiner, Richard Tuttle, Stefan Steiner, Thomas Kling, Marcel Beyer, and Max Ernst. He is a member of the board of the European Society for Textual Scholarship. Latest book publication: *tunke den finger ins tintenmeer*. Max Ernst und das Buch (dip your finger in a sea of ink. Max Ernst and the book). Köln: Verlag der Buchhandlung Walther König, 2019, 288 pp.

## **Joining Forces for the Art of the Homeland: The *Jahrbuch für bildende Kunst in den Ostseeprovinzen* (1907–1913) from the Perspectives of Artistic Collaboration, Visual Documentation, Design, and Typography**

In 1907, the Riga Society of Architects (*Architektenverein zu Riga*) started publishing the *Jahrbuch für bildende Kunst in den Ostseeprovinzen* (*Yearbook for Fine Art in the Baltic Provinces*, hereafter the *JBK*). Seven pre-war volumes of this German-language publication, typically referred to as the Baltic Art Yearbook, are widely used as the richest contemporary source of reproductions documenting predominantly lost early-20<sup>th</sup>-century works by artists of Baltic origin. In the new *Art History of Latvia* (Vol. 4, 2014), the author of this paper discussed the *JBK* in the context of artistic life. Nevertheless, researchers still have not analysed this art yearbook in its entirety while considering the interaction of various aspects and perspectives: the aesthetic programme of artistic collaboration, the visual documentation of art, the effects of design and typography, its reception in the society, the immediate impact, etc. Some years earlier, in 1902, Riga typographer Alexander Grosset printed Wilhelm Neumann's book *Baltische Maler und Bildhauer des 19. Jahrhunderts* (*Baltic Artists and Sculptors of the 19th Century*), proving that local masters are able to produce high-quality art prints according to the standards of the age. The *JBK*, coming from the typography of the newspaper *Rigaer Tageblatt*, was the most continuous and successful follower of this trend-setting 'present of the homeland to itself'. The Riga Society of Architects, as the publisher of the *JBK*, aimed to show the scene of Baltic art and architecture as cultivated by a growing and dynamic community, comprising not only the authors of the reproduced works (including Lithuanian Petras Kalpokas) and the published articles but also participants of cover design competitions for every following volume and designers of vignettes and endpapers. In 1909, the result of this teamwork was praised by the trade journal *Archiv für Buchgewerbe*, the Leipzig-based periodical of the German Book Trade Society (*Deutscher Buchgewerbeverein*), which gave a brief but highly positive review of the *JBK*'s qualities in terms of design, layout, typography, and artistic content. A century afterwards, the Baltic Art Yearbook deserves a detailed structural and contextual analysis in light of the early-20<sup>th</sup>-century developments in the visual culture of the former Baltic Provinces and their areas of inspiration.

**Dr Kristiāna Ābele** is an art historian and editor, a Senior Researcher at the Institute of Art History of the Art Academy of Latvia in Riga, a lecturer at the Department of Art History at the same institution, and a corresponding member of the Latvian Academy of Sciences. She is the author of monographs about the artists, Pēteris Krastiņš (2006)

and Johann Walter (Walter-Kurau) (2009; concise version, 2014), articles about artistic life in 1840–1890 and 1890–1915 in the *Art History of Latvia* (ed. by Eduards Kļaviņš; Vol. 4, 2014; Vol. 3, Book 2, 2019) as well as articles, conference papers, public lectures, essays, and exhibition projects about Baltic art in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. She is the editor of several volumes of collected articles, including the triple issue *Representing Art History in the Baltic Countries: Experiences and Prospects* of the journal *Kunstiteaduslikke Uurimusi* (2018, vol. 27, nos. 1–3).

## **Antanas Kazakauskas – a Master of Collage and Designed ‘Garments’ for Books in the 1960s-1970s**

In the 1960s and 1970s, the artist Antanas Kazakauskas (1937–2019) was actively involved in book art. Even as a student at the Vilnius Academy of Arts Department of Graphics, he began collaborating with Vaga and Mintis publishing houses, where he designed about 50 books by Lithuanian and foreign authors and contributed to the creation of the design of the then popular book series *Drąsiųjų keliai (The Paths of the Brave)* and *Noriu žinoti (I Want to Know)*.

In 1962, he graduated from the Vilnius Academy of Arts Department of Graphics and became the first ever student to obtain a diploma in industrial graphics. In modern terms, Kazakauskas can be considered the first certified graphic designer of the time.

Kazakauskas was very passionate about creating book designs; he closely communicated with authors and then adorned their texts as if in stylish custom-designed ‘garments’, where a lot of attention was given both to the author’s message and to every single detail, such as colour, font, the front cover and its harmony with the end cover, endpapers, and jacket flaps. Kazakauskas’ books are easily recognizable by their particularly playful collage compositions and jazz-like rhythms. His illustrations were distinct for their constructivist style, which featured combinations of various fonts and separate words, colour patches, fragments of drawn details, photographs, and various clippings. Very characteristic Kazakauskas’ details: shapes, crowns, clocks, and arrows travelled from book to book. Some of them were clippings from foreign magazines. In addition to Polish publications, Kazakauskas’ bookshelves also contained many Czech magazines as well as the Swiss *Graphis*. This particular tradition of graphic design is the one that comes to mind first when considering the typographic language of Kazakauskas.

**Dr. Karolina Jakaitė** is a design historian and researcher at the Vilnius Academy of Arts Institute of Art Research and a co-founder of the NGO, Design Foundation. Her research include design history studies, design and identity, national pavilions, and Lithuanian design in the 1950s–1970s. Her latest publication is a book about the Soviet Lithuanian pavilion in London in 1968 *Cold War Capsule: Lithuanian Design in London in 1968* (Vilnius: LAPAS Publishing House, 2019).

## **Accounts of Post-Digital Bookmaking on Display**

As on-demand print, smart phones, and the internet morph how we absorb books, they have also opened up new networks of book-fanatics. The artists' book makers, independent letterpress studios, and small binders have developed a strong networked community. This paper examines how certain institutions and book producers seek innovation through the historic print and bookbinding processes. It discusses how the existence of the book-object has not disappeared, but only morphed to adapt new significance and relevance. By examining the work of certain unique institutes, which are currently involved in practices of contemporary bookmaking, printing, and publishing, this paper discusses new adaptations of technology and the potential of hybrid approaches to the book. It will focus on two examples in particular, from the Estonian Paper and Print Museum in Tartu, Estonia and the Book Art Museum in Łódź, Poland, discussing how they maintain their integrity to the heritage of print and its practice and processes, while embracing cutting edge and innovative approaches. Examples of research projects include integrating Raspberry Pi into the type-casting process, exploring the limits of post-press photography, and discovering how physical computing systems can be embedded into the book itself. Within these spaces where the museum combines with the working studio, the work embodies three themes: acknowledging the heritage of the book, inquiring into contemporary tools, and encouraging multi-disciplinary, artistic collaboration. Through an in depth look at the contemporary practices, roots, and developments of these key points of enquiry, this paper asks key questions surrounding how space influences the final book and draw parallels between the contemporary role of the book and the museum today.

**Charlotte Biszewski** is a PhD student at the Eugeniusz Geppert Academy of Art and Design in Wrocław. Her research involves narrative and inter-disciplinary printmaking. She works as a community artist, printmaker, and creative technologist with a collaborative approach to print. After graduating in 2015 with MA in Multidisciplinary printmaking at the University of the West of England, she spent two years researching the Bristol Print Industry, which she presented through talks, various publications, and a documentary film, 'Bristol Set in Print', a finalist at the Social Machinery Film Festival. Other awards include The Rebecca Smith Award for Fine-art Printmaking, the David Cantor Memorial Award for printmaking, and the Visegrad Scholarship from the Open-Society Archives.

## **Spatiotemporal Concepts in the Use of Books**

The perception of a book as an architectural construction is a well-known fact. For a long time, the space in books has been taken as the equivalent of a stage or, in other cases, an exhibition space, or even a replacement of it. In such a context, books can not only reproduce the text of a dramatic piece or remain merely a companion to an exhibition, for example as a catalogue, but can also function as the space of a stage or of an exhibition. This supportive role has been revealed through the development of technical vehicles. While Edward Gordon Craig, in his conception of *The Cranach Press Hamlet*, still referred to the possibility of combining the letter press and wood cut to transform the pages of the book into a stage, artists in the 20<sup>th</sup> century profited from the Xerox machine and, some ten years later on, from the new vehicle provided by elaborate computer programs. Since Seth Siegelaub's famous 1969 exhibition entitled 'January 5 to 31, 1969', which is connected with the publication of the first Xerox book, artists have used the space in books to exhibit, but also to blur the differences of spaces and genre. Mauricio Nannucci, for example, published the catalogue 'Nothing is original' as multiple variants and as such, as an additional exhibit to his exhibition. Karin Sander transferred the space of the gallery to her printed book by publishing just the source quote of the computer-based draft of her exhibition. These are a few examples of artists exceeding the page of the book (and consequently the interrelation of images and texts) and taking in account the body of the book. This presentation aims to point out the increasing use of books by artists as a space, either that of a stage, or that of exhibiting. An increased use of the book as a space has become possible through new technical vehicles such as computer programs that easily handle, thereby enable the creation of a new combination of texts and images or even the use of material, which had been unusual for book up until then.

**Viola Hildebrand-Schat** is a lecturer at Goethe University in Frankfurt am Main and a freelance curator. Her teaching and research focuses on contemporary art. She established and currently heads the research network *Das Buch als erweiterter Kommunikations- und Gestaltungsraum* [The Book as Expanded Space for Arts and Communication]. Her publications on intermediality include numerous articles as well as the following monographs: *Kunst verbucht. Handschriften und frühe Drucke als Quelle der Inspiration für das Künstlerbuch* (2015); *Die Kunst schlägt zu Buche. Das Künstlerbuch als Grenzphänomen* (2013); and *Literarische Aneignung und künstlerische Transformation. Zur Literaturrezeption im Werk von Marcel Broodthaers* (2012).

## ***Book Space as a Metaphor of Time***

A book is a sequence of spaces. Each of these spaces is perceived at a different moment – a book is also a sequence of moments.

(Ulysses Carrion, *The New Art of Making Books*)

In the opening lines of *The New Art of Making Books* Ulysses Carrion considers books as a sequential spatiotemporal experience. Indeed, books (old and new) are good at documenting time. They have done so for centuries in the form of diaries, sequential narratives (novels), biographies, coronation books, chronicles, accounts, planetary charts, etc. The codex as an object beautifully illustrates the linear perception of time and its sequentiality and segmentation into smaller units. What about a concertina as a timeline, then? A scroll? 'Linearity is not an aspect of printed media, but a reflection of the processing of human perception into meaning', Johanna Drucker says in a definite statement on why linear narrative prevails even in the face of the almost limitless possibilities of electronic media.

This presentation examines artists' books through the lens of the Conceptual Metaphor theory in Linguistics and considers how artists use the space of the book as the space of time. It will discuss a selection of artists' books from the Small Press Collection, the UCL (London), and the Artists Books and Medical Humanities Project (University of Kent) as well as the author's recent works. Some of the artists' books will be shown as images, while others will be available as objects for the audience to handle. How do artists express temporal duration using visual elements? How does the structure of a book reflect the artist's narrative? How does book space function as a space of time?

**Egidija Čiricaite** is a graduate student at the Slade School of Fine Art (UCL) and UCL Linguistics in London and a book artist. She creates and is interested in artists' books, how image and text, form and structure are communicated in them, and how meaning and emotions can be presented in a book. Her work has been acquired by many world-famous museums and private individuals.

## **Book Structure and Typography as Elements of Literary Style in Liberature**

Liberature is defined as a literary genre that fuses text with the material body of the book into a meaningful whole. Consequently, the liberatic work is characterised by a unique communicative and artistic unity. Proposed by Polish poet Zenon Fajfer in 1999, and conceptualized as a book-bound, multimodal genre by the present author, it refers to the kind of creative writing in which the book is an essential, semantically loaded component of the literary work. Instances of such works can be found in the past (e.g. L. Sterne's *Tristram Shandy*, and B. S. Johnson's *The Unfortunates*), but it was only at the turn of the millennium that the genre could be properly conceptualised, not least because increasingly more authors exploited such material poetics. The author's presentation focuses on two aspects of the material book as a complex, multimodal sign: the compositional structure and the typography (i.e. fonts and page layout) in order to investigate how they can 'cooperate with the text' and how effectively, they can be regarded as elements of literary style. The author's analysis is based on selected liberatic works, including H. Müller's *Der Wächter nimmt seinen Kamm* (1993), Z. Fajfer and K. Bazarnik's *Oka-leczenie* (2000), G. Rawle's *The Woman's World* (2005), and A. Thirlwell's *Kapow!* (2012).

**Katarzyna Bazarnik** teaches English literature and literary theory at the Institute of English Studies at Jagiellonian University in Krakow, Poland. She has published works on James Joyce, B.S. Johnson, and liberature, as well as literary translation. She collaborated with Zenon Fajfer on two liberatic books *Oka-leczenie* and *(O)patrzyenie*. Together they co-edit the 'Liberatura' series at Ha!art Publishing House, and curate the Liberature Reading Room in the Main Public Library of Krakow.

## **Twenty Years of Liberature, A Book-Bound Genre**

In 2019, twenty years had passed since Zenon Fajfer coined the term Liberature. Since then, this historical and literary category, which displays phenomena present in literature since the dawn of time, has become firmly established in both critical and scholarly discourse. The term Liberature describes both a precise idea of poetics and aesthetics in contemporary literature, which Katarzyna Bazarnik has defined as a book-bound genre and an approach to the physicality of the book, which is as old as literature itself. In a very concise way, one can synthesize it as the idea that in a literary work, the materiality of the book may be as significant as the text itself and the author may be the creator of both the content and the layout and / or material aspect of the work. It is no coincidence that this idea was born in Poland at the end of the 20<sup>th</sup> century, at a time when post-human and post-structuralist critics had begun to question the conception of the immateriality of information implied by classical cybernetics. At a time when texts can exist in many media, the choice of a material medium, like that of a traditional (or untraditional) book, entails more and more a meta-dimension, which casts light on the very fact of its embodiment, i.e. the idea that only when information is embedded in a (material) context it does make sense.

**Emiliano Ranocchi** studied Russian and German philology at Urbino University (Italy) and received a PhD in Polish literature at Sapienza University of Rome. He currently works as a fellow researcher at Udine University where he teaches Polish language and literature. As a dix-huitièmiste and a specialist for Central European literature, he focuses mainly on this period and area. For several years, he has been researching the Polish francophone writer Jan Potocki. During inquiries in Russia, Poland, and Ukraine he found various, until now unknown manuscripts of Potocki: letters, memoirs, and essays. In particular, he investigated the geological corpus of Potocki. He has also re-established the meeting between Jan Potocki, Goethe, and Herder in Karlsbad in the summer of 1785. For quite a long time he has likewise been involved with modernism, particularly with the literary output of a forgotten interwar Polish writer, Jerzy Sosnkowski. He has also written about Liberature, a Polish literary movement dealing with the physical shape of the book. He is the deputy editor-in-chief of the quarterly review *Autoportret* ([www.autoportret.pl](http://www.autoportret.pl)).

## **Artists Books and Processes**

The design of a book's structure, materials, and form, depending on the contents, all define the development of bookmaking in a book arts class. It is not just about illustrating a piece of text, not just about providing information but also about creating an individual interpretation and artistic realization of topics that can appeal to all the senses.

After two years of foundation studies in printing and binding techniques, as well as letterpress and typography, the students are able to explore many materials such as plastic, metal, leather, textiles, and wood and have an opportunity to discuss their projects on a weekly basis in the burgBUCHlabor (burgBOOKlaboratory), which was founded in 2012. Thus, over time, they build a good basis, on which to develop a book, taking it beyond the traditional form and structure, depending on its contents.

The transgression of the boundaries, of what a book was, is, and can be, can be seen in the unusual results produced in this medium.

Due to the students' active participation in exhibitions and fairs at home and abroad, they gain vital experience in presenting their own work. At the same time, this course, the only diploma course in book arts in Germany, allows them to increase their awareness.

The lecture contains some pictures of artists' books and processes, which show, what the book can be in 21st century.

**Sabine Golde** has been working as an artist for more than 25 years. Her artist's books, published under the name of Carivari, can be seen in numerous museums, libraries, and private collections as well as at exhibitions and book fairs in Germany and abroad. She has been a professor of book arts and the head of the department at Burg Giebichenstein University of Art and Design since 2007.

GYTIS SKUDŽINSKAS, book artist, Vilnius

### **The Book as a Pocket-sized Gallery and a Continuation of a Work of Art**

The NoRoutine Books publishing platform is presented as an artistic practice that was created by artists and combines the tradition of publishing books, the post-production of a work of art, and limited print run versions of artwork. The presentation tells how a printed project is converted into a continuation and facsimile of a work of art and the classic book format is used as a unique exposition space. The presentation also discusses alternative publishing practices and their role in the representation of a work of art.

**Gytis Skudžinskas** is a book artist, who works in the spheres of visual and sound art and who designs and formats art albums. He lives and works in Vilnius. During 1999–2003 he studied at the Vilnius Academy of Arts, Klaipėda Faculty of Visual Design, where he received an MA in Visual Art. Since 1999 he has participated in exhibitions and since 2006 has been a member of the Union of Lithuanian Art Photographers. During 2001–2011 he created various visual art projects. During 2004–2007 he worked as a curator and project manager at the Klaipėda Culture Communication Center, during 2013–2015 as a curator at Prospekto Gallery. Since 2014, together with Vilma Samulionytė, he has expanded the activities of the artist-controlled publishing platform, NoRoutine Books.

## **The Non-Routine Aesthetics of the Photography Book: a Study of *NoRoutine Books* Publications**

NoRoutine Books, a publishing house that has been successfully operating for several years now, publishes limited-edition (always consisting of 99 copies) photography books. Founded in 2014 by artists Vilma Samulionytė and Gytis Skudžinskas, the publishing house is not geared toward making a profit but rather experiments in redefining the traditional form of photography albums. 'Routine' in this field means an elegant appearance, black as a dominant colour, and a monotonous rhythm of arranging images. The word 'NoRoutine' included in the name of the publishing house reflects the commitment of its owners to resist this format and to create something never seen before, a new form of book. Thus every book produced by the publishing house is unique in terms of design and is finished manually once it leaves the printing facility. Some unique attributes are given to each book without repeating anything that was done previously. For example, *Burning Slides* by Aurelija Maknytė respectfully features slides that look like they had been 'recreated' with fire, i.e. real-size miniatures (2016). *Fotoobjektai* (2017), a book by Arūnas Kulikauskas, is a photo object in itself as it takes over the creative principle of the artist's book because there is a different (photo) moment of recollection 'imprinted' on each copy as though on the wooden surface of an object. The folding and inclusions in *Inscenizuoti paveikslai* (2018) by Audrius Puipa and Gintautas Trimakas become a diary for the creation of 'living pictures'. Meanwhile, *Nuogirdas* (2017) by Ričardas Šileika can be used as a key ring.

The publishing house has produced 16 books so far. Five of them were sold out despite their rather high price. They attract the interest of those who appreciate the art of books and are displayed in international exhibitions. 'NoRoutine' has turned into a phenomenon that paradoxically runs a risk of making the creation of a non-conventional book format a routine practice. Thus, it is time to explore the specific aspects of the design of these books as unique objects and to look into how artistic solutions help to reveal the photography presented in these books.

**Agnė Narušytė** is an art and photography critic and curator. She is an associate professor at the Vilnius Academy of Arts and a researcher at the Lithuanian Culture Research Institute. She is also an editor of the photography section of the weekly publication *7 meno dienos* and a regular commentary writer for the LRT programme *Kultūros savaitė*. She has published her scholarly studies in the following books: *The Aesthetics*

*of Boredom in Lithuanian Photography* (VDA, 2008), *Lithuanian Photography: 1990–2010* (Baltos lankos, 2011), *Camera Obscura: Lithuanian Photography in 1839–1945* (co-authored with Margarita Matulyte, VDA, 2016) and *Post Ars partitūra* (M puslapiai, 2017). In 2019, together with her colleagues, Lolita Jablonskienė, Laima Kreivytė, and Jolanta Marcišauskytė-Jurašienė Narušytė, she updated the permanent exhibition of the National Gallery of Art which tells the history of modern art in Lithuania.