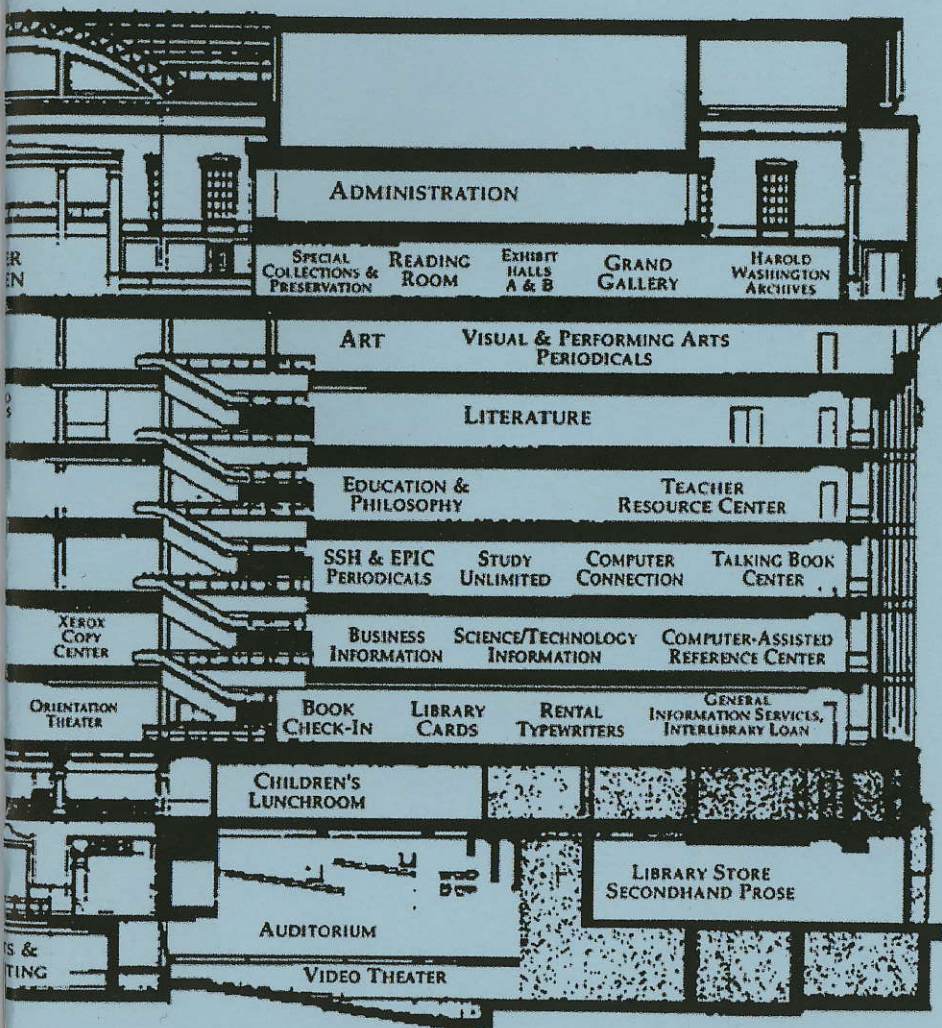


# TEMPORARY SERVICES

## The Library Project

ING WEST



# **The Library Project**

**3 Days Only!**

**at 202 S. State, Suite 1124**

**Opening Reception:**

**Friday, March 16, 5 - 9 PM**

**Additional Hours:**

**Saturday March 17, 10 AM - 6 PM**

**Monday March 19, 10AM - 6 PM**

Featuring work by:

Janell Baxter, E.C. Brown, The Center for New Community,  
Brooke Chaffee, Raimond Chaves, Salem Collo-Julin,  
Paul Druecke, Jim Duignan, J.A. Ellis, Hans-Peter Feldmann,  
Flotsam, Fordham Urban Law Journal, Emily Forman, Paul Gebbia,  
Helidon Gjergji, Kenneth Goldsmith, Kenneth Hirsch,  
Steven Hudosh, Douglas Huebler, James Hugunin,  
Rob Kelly & Zena Sakowski, Nance Klehm, Kathleen Kranack,  
Stephan Lapthisophon, Aemin Annie Lee, Cindy Loehr,  
Josh MacPhee, Ryan McGinness, Rebecca Moran & Rosie Sanders,  
Simon Morris & Helen Sacoar, Leah Oates, OK & OR,  
Stephanie Ognar, Trevor Paglen, Laurie Palmer, Robert Peters,  
Michael Piazza, Andrea Pinal, Jennifer Ramsey, Karen Reimer,  
REPOhistory, Bruno Richard, Jorge Rivera, Van Harrison,  
Chemi Rosado Seijo, David Shrigley, The Somnambulist,  
Dana Sperry, Deborah Stratman, Ervin Stuntz,  
Jocelyn Superstar 2001, Temporary Services, Royal Torres,  
Samuel Torres, An "Uncontrollable" Member of the Iron Column,  
Pedro Velez, Oli Watt, Tara Zanzig, and Pam Zimmerman

Temporary Services

202 South State Street, Suite 1124

Chicago, IL 60604

[www.temporaryservices.org](http://www.temporaryservices.org)

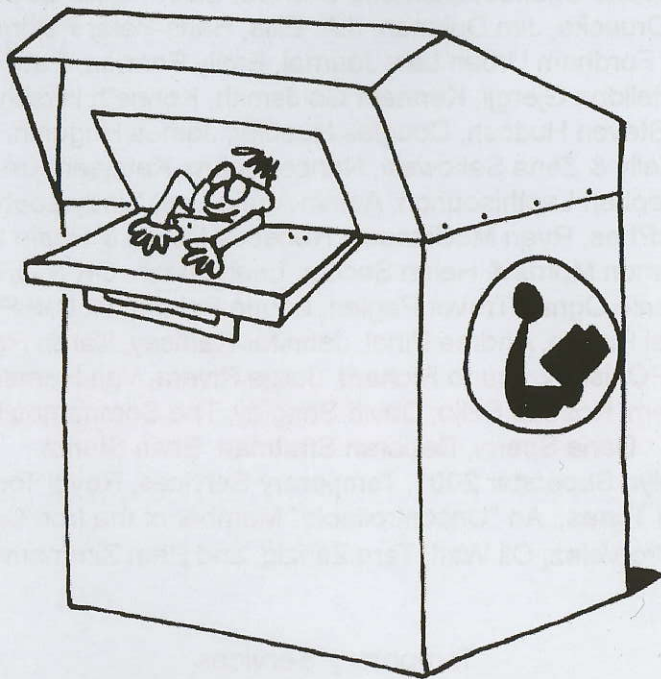


# Acknowledgments

This project was a huge undertaking. So many people have helped it is hard to remember who all of them were. This project was greatly assisted by a variety of people who contributed in many different ways: ideas, information, anecdotes, contact information for artists, distributing proposal information to interested artists, strategic suggestions, and the acquisition or donation of books from other people and organizations.

Thanks to: Michael Piazza, Joel Score, Emily Meehan, Paul Wittenbraker, Doro Böhme, Bruno Richard, Anthony Elms, Michael Piazza, Jennifer Ramsey, Michael O'Conner, Tim Porges, Julian Rothenstein and Redstone Press, Razorfish, Michy Marxuach and Luisa Seijo, pocketbooks, John Rininger, Mark Booth, Robert "Jake" Jacobs, and a number of unknown employees at Harold Washington Library that answered a variety of questions about library policies, procedures, and statistics.

Special thanks to all of the artists involved in this project for their extraordinary generosity, patience, ideas, humor, and dialogue. We'll see you in the library.



From the book *You Can Tell Your Kid Will Grow Up To Be A Librarian When...* by Richard Lee  
[Not included in The Library Project]

## Library Bill of Rights

The American Library Association affirms that all forums for information and ideas, and that the following basic policies should guide their services.

1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views contributing to their creation.
2. Library should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.
3. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.
4. Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.
5. A person's right to use a library should not be denied or abridged because of origin, age, background, or views.
6. Libraries which make exhibits spaces and meeting rooms available to the public they serve should make such facilities available on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use.

Adopted June 18, 1948; amended February 2, 1961, June 27, 1978, and January 23, 1980 by the ALA council



# **The Chicago Public Library**

## **MISSION**

**We welcome and support  
all people in their  
enjoyment of reading  
and pursuit of  
lifelong learning.**

**Working together,  
we strive to provide equal access  
to information, ideas and knowledge  
through books, programs  
and other resources.**

**We believe in the freedom  
to read, to learn, to discover.**

# **The Library Project**

by Marc Fischer

The Harold Washington Library Center in Chicago is the largest municipal, public, circulating library in the country. The building opened on October 7, 1991 with over six million books and periodicals ready for the public to use. The Harold Washington Library is unquestionably one of the most important, prominent, and valued cultural institutions in Chicago. Despite its great size, beautiful architecture, massive holdings, and extensive art collection, Temporary Services feels that this library should offer the public a little more.

With The Library Project, Temporary Services is adding 100 new books and artists' projects into the library holdings through a donation. The library has not been told about the gifts they are going to receive. Every title has been checked against Harold Washington's catalog to verify that each book is not already owned by the library. Several books that are already in the collection, are being added in creatively altered new versions. We are giving the Library books that it has not acquired on its own. We believe these are books that it will probably want to keep. Nearly all of the books are brand new and most of them were published or created within the last few years.

Though composed almost entirely of books by artists, this gift will infiltrate all of Harold Washington Library and not merely the floor devoted to Visual and Performing Arts. Creating new juxtapositions of materials not normally possible in common library practice is one component of this project. Another major goal is to bring obscure, subversive, self-published, hand-made, or limited edition works by underexposed artists to a wider audience.

Placing these books and projects in the Harold Washington Library may be the most democratic way of presenting this work within the City of Chicago. The Harold Washington Library is centrally located and serves a large, diverse public. An average of 6,000 people visit the library every week. The library is just two blocks away from Temporary Services' 202 South State Street office space - it is our neighborhood library. More importantly, the library is easily accessible from all parts of the city using public transportation. It is close to other major cultural institutions and it is convenient for many people that commute to the downtown area for school and work. All of these factors were major considerations when the choice was made to place books in this institution.

Every reasonable effort has been made to make the donated books look like they already belong to Harold Washington Library. They have call numbers on their spines, manila cardholders that are ready for the due date cards provided at the circulation desk, Reference stickers, and facsimiles of other Chicago



Public Library stamps and markings. Supplies have been purchased from the same mail order outlets that most libraries use. In some cases, books that were originally discarded by HWL were purchased from the library's store for their bindings or stamped forms and cardholders. These tactics have been used to properly integrate the artists' works using the library's preferred methods. It is our hope that this effort will encourage the library to retain these books so that they can actually circulate or remain in the building as reference material. Ironically, due to the Library's security measures, which include book and bag inspections upon exiting the building, we anticipate that it will be easier to add a book to the collection without permission, than it would be for someone to steal a book that we have surreptitiously donated.

Putting these books in Harold Washington is not meant as an act of aggression toward the library. None of the library's current holdings have been damaged or altered in any way. We are only adding books and objects, not taking away or changing anything that was already there. The project and some of the books it includes may cause a little confusion on the part of patrons. The clerks that reshelve books or work the circulation desks may discover a few genuine oddities and surprises. No harm is intended. The addition of one hundred unsolicited donations should hardly be a nuisance when compared to much larger problems that public libraries face. Real problems the library has to contend with include people mutilating books by cutting out pictures, patrons writing and underlining in books, misshelved books that are now lost within the building, patrons tampering with or hacking into the computer systems, and deliberate acts of theft that deprive the public of access to valuable resources. Any public library in a major city has serious problems to contend with. This small gesture cannot reasonably be considered among them.

Harold Washington Library is a great place to visit, as any of The Library Project's artists that live in Chicago will attest. Many of us are now finished with college or graduate studies. We are dependent on HWL as a primary resource for reading material that we can borrow. The library has provided countless materials that have inspired and informed the art being made in this city. It is only natural that some of these artists should want to give back to the library - to such a degree that they are simply giving their work to the collection without even getting the assurance that it will stay there. Countless hours have gone into making original books for this project. The exhibition of these works at Temporary Services will be extremely brief - a total of three days. The lifespan of the books in the Harold Washington Library system remains to be seen and we anxiously look forward to monitoring their presence and locations.

The execution of this project favors browsers, not researchers. The books included in The Library Project are waiting on the shelves. They remain unaccounted for in the computer system until a clerk creates a computer record or adds a bar code sticker. Some might complain that by not having a computer record or not shelving everything on the Visual and Performing Arts floor, these

books will be nearly impossible to find. This complaint partly assumes that anyone expected to find a book by these artists to begin with. Most of the artists in this project have not had books published about their work. Their contributions to the Library Project are their work. The Library Project provides public access to underexposed artists' books and a different way to experience these artists' ideas.

The books included in this project explore a vast array of issues and topics. The breadth of the participating artists' concerns demands that their work be spread throughout the building. In many cases, once the books are placed into different genres and subject headings, it will no longer be obvious that the books ever belonged in the Art section at all.

Some of the subjects covered by books in this project include:

- The subject of war presented in the form of a coloring book (crayons included)
- A critical analysis of photographic representation of prisoners in the United States
- A short commentary on the discomfort of being dressed by an adult when you are a young child
- A collection of photos from a social event archive
- A month of email messages forwarded by an artist's mother to provide emotional and spiritual guidance
- An alphabetical reordering of the complete contents of romance novels
- A detailed resource guide that uncovers the involvement of white supremacist groups in the underground punk and metal music scenes
- The accounts of an "Uncontrollable" member of the Iron Column during the Spanish Civil War
- Two self-published books documenting hundreds of drawings of vernacular architecture that were placed inside bottles and scattered throughout public places in Los Angeles
- A story book in the style of those published by *American Girl* that teaches young girls how to pee standing up so that they can write their names in the snow.

This is only a very small sample of the material that is being donated. These are obviously books that cross genres - made by artists that move through different disciplines. A public library - a place that attempts to contain the world of knowledge under one roof - can clearly provide the most suitable home to such an eclectic array of materials. Most of these artists' books have more in common with other books already in the library than they do with each other.

The organization of this project has primarily worked in two different ways. Some artists and publishers have donated previously published works. Most of these books were not produced in large quantities. Artists' books and small press publications rarely travel outside of rather limited circles. They are hardly ever available at commercial book stores like Super Crown, or giant web-



based sellers like Amazon.com. It is safe to assume that most of the public does not know that these books exist and will never have an ordinary opportunity to experience them. To buy artists' books, one must often look in museum book shops, galleries, independent bookstores, and specialist stores like Printed Matter in New York City. Artists' books, when they do make it into a public library, are frequently held in a special collection. They must be specifically requested for viewing. They don't get the opportunity to rub covers with popular literature or other more commercially available and accessible books from other parts of the building. This is particularly true at Harold Washington Library where the Reference section for Art books is behind glass doors that are marked "Staff Only". You cannot browse in this area. Unless you know exactly what you are looking for, a book that is out of sight in Reference may as well not even exist.

The other way artists have participated in this project is by making new and often unique works. In these cases the library - already well known for its large collection of works by international and local artists - receives more original works for their collection. A substantial art collection that is primarily found on the walls, or as free-standing sculptures, can now also be found on the shelves. The books can be viewed in more private and intimate situations. They can be handled and touched and maybe even taken home. Artist books provide viewers with direct hands-on interaction that is usually missing from museum and gallery experiences. Leah Oates has produced a beautiful portfolio of prints with appropriated images that are derived exclusively from images found in books at Harold Washington. Her work allows viewers to pull large sumptuous ink-jet prints from an oversize envelope. The heavy sheets of paper can be spread across a massive study table to envelope the viewer. E.C. Brown has filled a commercially available binder-size photo album with nearly 250 photographs shot directly from movies he was watching on his VCR. I have never had the experience in a public library of handling something like this eighty page binder filled with bizarre hand-written additions, and strange juxtapositions of stills from dozens of films. Trevor Paglen has made a book that is not intended to be read at all. It is an electronic "ghost" book that will haunt a chosen section of the building. Trevor took an old book and used it to house a motion detector, a power supply, and a small speaker. The "ghost" book will "speak" to visitors in an eerie voice as they roam the aisles. The library already has listening areas and records and CDs that circulate. Now it will have a visitor-activated sound piece right on the shelves.

Rob Kelly and Zena Sakowski have produced a three-part book series "White Lame Eh" that consists of a coat, pair of pants, and a balaclava mask each contained between two hard covers. These are not simply articles of clothing attached to books, they are wearable books! The horrendously uncomfortable articles of clothing are hand-made from a white plastic-coated material. They can still be worn, however, as a nearly naked Rob Kelly demonstrates in photos where he models with the books on on the back of each cover. Another

very different project that encourages a particular course of action is Nance Klehm's "Seed Ledger." This book contains eighteen packets of seeds that can be removed from the book and planted in urban areas. A peel off pad provides printed information about the various useful applications of the plants that can be grown with these seeds.

A number of artists have creatively recycled and reused old books, or made their work using new books that they have purchased. Chemi Rosado Seijo, Helidon Gjergji, Paul Gebbia, Kathleen Kranack, and Pedro Velez have all purchased or acquired books that they have thoughtfully transformed. Rosado Seijo has performed a critical razor attack on a book of modern art history to beautiful sculptural effect. Hidden inside the book is a cut out section near the spine that holds an exacto knife - inviting the reader to edit the text even further. In "Read By Color", Helidon Gjergji has inserted excerpts from Borge's story "The Library of Babel" inside a thick book of literary criticism by another author. He has used colored markers to highlight each printed word, character, and punctuation mark needed to insert this text into the preexisting book. Sections from a ten page story now unfold slowly and deliberately over the course of two hundred pages. The librarian's nightmare of finding a book ruined by highlighting now suggests a way of getting two books for the price of one! Paul Gebbia has purchased eight popular hardback books from thrift shops and switched their covers to create four pairs of mismatched books. Inside each book is one carefully chosen quote taken from the text of the wrongly applied cover. The quote uses a statement by the cover's author to comment on the book it is housing. Adding to the chaos, is the detail that Paul has primarily used books that the library already owns. A 'wrong' copy has been placed alongside the original versions of each book. In one particularly inspired pair of swaps, Rush Limbaugh's writings might momentarily be mistaken for the words of Jean Genet - and vice versa! Using careful redesign and professional digital printing, Kathleen Kranack has meticulously changed the titles of two Pop Psychology books so that the covers more accurately reflect their content. Pedro Velez has purchased a book on conceptual artist Lawrence Weiner and literally added a new perspective to some of his wall texts. He did this by using pen drawing to add shadow perspective and dimension to his famous block lettering font. In another section he used an eraser to remove the walls in some images, allowing the texts to be appreciated away from their architectural integration. Velez has not altered all the images in this book, and some of the drawing is subtle enough to appear printed rather than drawn. Again it should be noted that all of these transformations have been made to books that are being added to the collection.

Several 'zines are included in The Library Project. Thick portfolios of Jocelyn Superstar 2001's *Super Propaganda* and Tara Zanzig's *Auscar Morbid* are featured. Each portfolio contains numerous issues of these 'zines as well as a variety of printed ephemera by each artist. The sheer quantity of material these artists have provided lets the viewer become totally immersed in the artists'



street smart ideas and idiosyncratic aesthetics. These portfolios are self-contained archives that collect several years of printed output.

This project allows Hans-Peter Feldmann's photo-based books much greater placement possibilities than exclusive representation in the Photography section. His powerful book "Die Toten", a collection of images of people that have died as a result of German terrorism between 1967-1993, will be shelved among other books on the subjects of the Baader-Meinhof, the RAF, and others. Jennifer Ramsey has taken photographs that call attention to many particular nuances within the Harold Washington Library. She has filled a blank book with nearly 100 of these photos, creating a site-specific work that uses the library as its subject. The photos capture numerous beautiful details from a close up of an old-fashioned pencil sharpener to the collection of coins in the library's fountain. The book quietly encourages viewers to pay closer attention to their surroundings, and to seek out the sources of her images throughout the building. I purchased an autographed copy of Ervin Stuntz's self-published autobiography "The Life of Ervin Stuntz" from the Library's second-hand book shop several years ago. The book was not discarded, nor had it ever been cataloged. I think that Ervin Stuntz himself may have submitted his book for addition to the library's collection, but the book was rejected. Who reserves the power to reject the life story of Ervin Stuntz? I read this book and I found Ervin's life story and travels interesting. I think others will enjoy this book too so I have added it to the library's collection.

All of the artists in this project understand that the Harold Washington Library Center reserves the right to accept, decline, discard, or sell, any of the unsolicited materials that we have donated. If one of these donated books or projects goes home with a staff member of the library, or is sold to the public for a donation of fifty cents, this should not be written off as a loss. The library primarily uses the proceeds from selling discarded books to purchase new books. The books Temporary Services is adding will find a new audience whether they are cataloged and checked out fifty times, or seen by just one person on staff. Some of these books are so thrillingly strange that library staff might talk about their discovery for years. Some of these books might generate open debates about the title's value when it is discovered that they were placed in the collection surreptitiously. Who gets to decide which gifts are retained and what books are discarded? It seems unlikely that the library will simply throw an unwanted book in the garbage. Some discarded books are cut up and used to add images to the Library's vast publicly accessible picture files. This is yet another way that this project might quietly permeate the library's collections for many years to come.

One way that this project should be viewed is as a massive gift to the Harold Washington Library Center. The library is being given a number of books that would easily cost over \$1000 to purchase. This does not begin to account for the many one of a kind objects that are also being donated. If the library allows

some of the books to circulate, they can collect overdue fines and benefit that way. Some of the measures that they would need to have taken to shelve or circulate a book will have already been done for them. For example, I had a variety of rubber stamps custom-made in order to duplicate the markings favored by the library. The words "Chicago Public Library" have been stamped along the page edges of each book. Cindy Loehr had her book professionally bound. Other artists have purchased sturdy blank books, or enlisted the help of friends with expert book-binding skills. The action of putting their work into the library - which might seem subversive to some patrons - has been treated with real consideration on the part of the participants. Samuel Torres lives in Puerto Rico. He used the library's website to navigate the building and to determine specifically where his 'zines should be placed. Many of the artists that are based in Chicago have made repeated visits to Harold Washington since I first contacted them. They have thoroughly explored the building and considered the collection in new ways.

Until artists' books are as demanded and well distributed as anything pumped out by the mainstream publishing houses, new tactics have to be devised to get these works out into the world. Using a public library allows many people to see these works at a cost of just one book per library. In some cases artists have generously donated multiple copies of the same book. When it was possible, we placed one book where you might expect to find it, and the other copies in less conventional locations. Most of the artists involved in this project have recommended specific locations for their books. Some have invented their own call numbers. Others have allowed me the liberty of placing the books in whatever section I felt was most appropriate.

I wish it would have been possible to include copies of every favorite book I own. I wish I could have added every great book that I want the Harold Washington Library to have. In this respect this project feels incredibly small, incomplete, and insufficient. It should include a thousand books. It should include every single book I can't find, afford, or have only heard about but that I'd love to borrow from a public library. I wish there had been money to go on a clandestine buying spree for the library. I would have purchased every outrageous, brilliant, obscure, and extraordinary book that I always dreamed of checking out. Instead, this project is an elaborate gift from over sixty people. Individually everyone has given a little. Collectively we have given a lot.

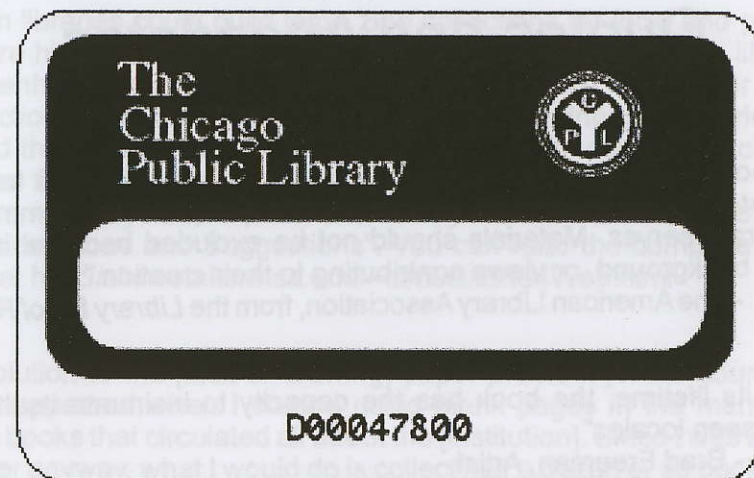
Some people have asked why I didn't try to go through official channels and get permission to add these books. This issue was often raised with regard to books that it seemed certain the library would want to own. I firmly believe the library will keep some of these books. I think they'd be crazy not to. But as any librarian knows, cataloging certain items is highly subjective - especially if you only have one copy of the book. How often have you gone to a video rental store and found a movie in Comedy that you felt should have been in Drama, or a film that was in Science Fiction that you expected to find in Horror?



Categorizations are flimsy. Lots of books address multiple subjects simultaneously. I believe that artists should have a voice in how their work is presented. If their book is going into a library, they should be able to decide which section will provide the strongest experience of their work, and which audience should be favored for access. I believe that hand-made and fragile books should be available for people to discover and touch. If the book gets damaged and only lasts two months instead of twenty years, so be it. Van Harrison has made a "book" that is a solid block of plaster. It weighs about eight pounds and is extraordinary to handle because it looks much lighter than it feels. If someone drops it on the ground, it will probably shatter and that will be the end of that.

I believe it is better for people to have a vital experience of these objects in the short term, than for them to rot away unseen for years behind the "Staff Only" doors of Art Reference. Many people developed new work just for this project. Artists that are doing extraordinary work shouldn't have to be famous or widely-published before they can have their work in the city's public library. For once let's take bureaucracy out of the equation. Let's allow a few books to enter the collection without a passport, a permission slip, an acquisition number, or an RSVP. If the library really does have six million books and periodicals available to the public, how disruptive is the addition of a hundred more?

These books have things to tell you, they have ideas to share, and they won't mind being touched and read. If you need a call number or two, contact Temporary Services and we'll let you know where you can find these books if they are still in the library. If you find any of them on your own, go ahead and try to check them out. Go to the circulation desk and ask the clerk to create a computer record for one of these books. Tell them you'll be happy to wait a few minutes while they catalog it. Tell them you don't care how the book got there but you want it to stay. Give them a list of all the books you'd like to see added to the library. If they don't have money in the budget for obscure books, volunteer to find ways to get the books donated to the library for free. Get the books you want people to see and put them in a library yourself.



## How to Get a Chicago Public Library Card

### Chicago Residents

**ADULTS:** Show one ID with photo, name and address (Drivers License, Illinois State ID, etc.) or a combination of two pieces of identification with name and address. (no post box numbers will be accepted).

**CHILDREN:** (14 years and under): Show one item with home address and complete an application with guardian's signature.

Do you lack the proper I. D. ?

Residents of Chicago with one item showing name and current address can be issued a Courtesy card. The card is good for three weeks and only five items can be borrowed.



# Quotes and Anecdotes

"1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views contributing to their creation."

- The American Library Association, from the *Library Bill of Rights*

"Over its lifetime, the book has the capacity to insinuate itself into unforeseen locales"

- Brad Freeman, Artist

"...the book continues to serve the original vision of the democratic multiple - as a work that one encounters with no introduction and no warning, and that suddenly, oddly, uniquely transforms the viewer's expectations by its unexpected innovative originality."

- Johanna Drucker, artist and author of the book *The Century of Artists' Books*. From the essay "The Myth of the Artist's Book as a Democratic Multiple", *Art Papers*, November/December 1997, Volume 21 Issue 6.

"...I became a young novelist and wrote a book about the Jonestown, Pennsylvania, flood in 1830 - something where Clara Barton threw her weight around. The book was three-hundred-twenty-one pages long and I had set for myself the deadline of my eleventh birthday. I'd heard the girl who wrote *Black Beauty* was eleven so I wanted to be the youngest novelist in the world.

Since I didn't have any idea of how to get it published, I typed it all up, stapled it together, cut up some beer-case cardboard, and covered it with white butcher paper and Saran Wrap. I painted a relevant picture for the cover and smuggled it into the library and put it on the shelves in the correct alphabetical order. I never saw that book again."

- Cookie Mueller, from *"My Bio: Notes on an American Childhood"*

"I recommend all public libraries collect zines to some extent. Each library must determine for itself what that extent shall be. Some small public libraries may only want zines which review other zines; using them as reference resources for their public. Many public libraries will want to collect local zines as part of the historical record. Large

urban libraries could build large zine collections for local and popular culture history research. Regardless of size or locale, public libraries can enhance subject collections (such as, grrrlz, queer, or travel collections) with zines. Considering the cost of zines, all libraries can afford them. They make efficient tools with which conceptual chasms can be filled. They provide diversity."

- Cheryl Zobel from the essay "Zines in Public Libraries: Considerations and Suggestions". You can read the complete essay online: <http://slisweb.lis.wisc.edu/~czobel/Zine4Web.html>

"A solution to the [lack of drawing] paper problem [in the county jail] soon appeared when I started using blank pages in the many hard back books that circulated all about the [institution]. Since I was an avid reader anyway, what I would do is collect half a dozen or so books, and then work in just one until it was played out, (from a few nights to a week), after which I would unobtrusively ditch that book back into the assortments circulating on the tier and pick another to replace it, usually favoring the least popular titles. In spite of this precaution though, my work was occasionally discovered, but since the books saw considerable travel about the jail, the common consensus was that it was the work of an artist in another part of the building."

- Michael O'Conner, Artist in prison

"...[A Library Patron] had the unusual habit of writing all over the backs of business cards from local restaurants, doctors' offices, and other businesses. He would sit at library tables and studiously print in tiny letters a bizarre mixture of addresses, names, and long numbers. Most also contained poems with a rather sophisticated vocabulary, which earned him the secondary nickname of "The Poet." He left these cards on tables and counters all over the library. Apparently he thought the odd mix of unrelated and useless information represented important messages that he should share with others."

- "The Man Who Wrote Messages", from *On The Frontlines: Coping With The Library's Problem Patrons*

"I used to write false blurbs on the inside of Gollancz books...I discovered that Gollancz books had blank yellow flaps and I used to type false blurbs on the inside. My blurbs were mildly obscene...when I put the plastic covers back over the jackets you couldn't tell that the blurbs weren't printed. I used to stand in corners after I'd smuggled the doctored books back into the library and then watch the people read them. It was very funny, very interesting."

- Joe Orton, from *Prick Up Your Ears*



"I'm working the reference desk of a library for an academic institution, but one that allows access to books and service to anyone who wants to walk in. A very disheveled woman comes in, kind of asks permission with a look to put her books down on the desk while she talks to me. I notice that they're all about battered wives/domestic violence/etc. She leans forward, asks, "Do you have any good reference books on poisons?" I, of course, don't know what to do! It's against my principles and the library policy to ask any more than I need to know about her needs, or to interfere...but...

I finally show her some standard chemical guides, first-aid stuff, (since our library does not have a User's Guide to Poison), trying to keep her talking and gauge what I can/should do. Finally I ask, trying to make my meaning clear, "Is there ANYTHING I can do to help with this?" and she realizes what I'm getting at, bursts out laughing. She was a mystery writer, and showed me her latest paperback, with her picture on the inside back jacket, so I could be sure it was all right!"

- Author unknown, extracted from a website of stories contributed by library staff

"One evening when I was working at the Circulation Desk. A patron came up to me with one of our wooden dummy blocks [a piece of wood that often acts as a stand-in for a valuable, oversize, or fragile book] and said "I found my book but I can't get it open," and proceeded to show me that indeed he could not get it open."

- Author unknown, extracted from a website of stories contributed by library staff

"I was shelving a book on Bette Midler from the 70s. I was curious, so I opened it up to flip through and there was a picture of a woman's crotch staring me in the face. At first I didn't know why it was there, assuming briefly that it was part of the original book. Then I flipped through and there were a couple more pages of crotch shots, painstakingly pasted into the book. The pages were obviously from another magazine but looked to be a part of the book so that you wouldn't automatically think that they weren't supposed to be there. I took the book to show it to the library manager, and she disposed of it. I think the person who altered the book did so so that he could look at the book in public and people wouldn't know."

- Emily Ramsey, Librarian

"Circulation staffers have reported that someone is in the process of starting one's own library collection of pornographic literature - straight and gay - in the ceiling crevices of another library men's room. This

particular restroom is cleared of these materials on a regular basis."

- Author unknown, extracted from a website of stories contributed by library staff

"I often find religious/Christian pamphlets around the library, obviously left for others to find and at one library I worked (a junior college) someone did slip a pornographic novel on the shelf (and almost into the collection since the young, not very bright woman working in tech services actually started cataloging it)."

- Emily Meehan, Librarian

"When I was in the fourth grade during the 1969-1970 school year, I worked after school as a library aid, re-shelving books and stuff. I remember one day when I was with my cart of books and the librarian had the radio on, the news, reporting of course on the ongoing war in Vietnam. They were running through the daily lists of the numbers of people killed on each side and each region. I had just put *The Carpetbaggers* back in its spot, when I looked up and had this strong association with the books, in many rows, all numbered, as being dead bodies, stacked in berths and numbered. I looked at the whole library, row after row, as being a representation of the newscasters numbered lists, lots of dead soldiers and civilians neatly stacked. I remember also wondering how they labeled the body bags; obviously they wouldn't be using the Dewey decimal classification system."

- Robert "Jake" Jacobs, Artist

"Before I moved to Roanoke, I worked in a public library in Richlands, VA. We had "regular" patrons as does every institution. One of our regulars was named Wendall. Wendall was one of several self-proclaimed "town drunks." He was a sweetheart of a guy, but he was an alcoholic. Everyone knew who he was. Everyone knew where he lived: Under an overpass on the outskirts of town. Wendall was officially homeless.

One day, he walked through our door, obviously drunk, but not causing any problems, and asked if he could get a library card. Logically, the answer was no. However, standing there looking at him, you couldn't make yourself say it.

So we made a deal with him. We would give him a "special" card that he could use for any of our old paperbacks (these were items which had never been/would never be cataloged, donations mostly).

Wendall thought he was really something with his "special" card. He carried it proudly and never came through the door without it. He read old westerns and an occasional romance (he remarked several



times that his favorites were the ones with "them party women on the fronts"). In the two years I worked there, Wendall never had an overdue item, either. And he was an avid user once he got that card!

What was my point here? I think it was just to remind all of us that even the dumbest questions can lead to something positive (not usually, but every now and then). A homeless man walks in to apply for a library card. You know he doesn't have anything with a current residential address on it. But you make an exception, limiting his choices to freebies, and you've made some sort of impact on a man's life. That's what libraries are supposed to be about, right? Opening doors, making accessible opportunities for people."

- Chrissie Anderson, Fishburn Library, Hollins College, Roanoke

"The failure of the democratic multiple is not a failure of production, but of reception - another of the many moments in which the efforts of alternative discourse have been eclipsed by the economically advantaged mainstream. Artists' books have failed to find a place as a democratic art form, at least up until now. But in the future - ?"

- Johanna Drucker, artist and author of the book *The Century of Artists' Books*. Quote is from the essay "The Myth of the Artist's Book as a Democratic Multiple", *Art Papers*, November/December 1997, Volume 21 Issue 6.

# New Books!

## Recent Additions to the Harold Washington Library Center Collection

(Exhibition & Project Inventory)



**Janell Baxter**  
*Praeter Naturam*  
Unique artist book  
2001

**EC Brown**  
*Untitled*  
Unique artist book  
2000

**Devin Burghart (Editor)**  
*Soundtracks to the White Revolution: White Supremacist Assaults on Youth Music Subcultures*  
The Center for New Community in cooperation with The Northwest Coalition for Human Dignity  
1999  
[4 copies]  
The Center for New Community,  
P.O. Box 346066, Chicago, IL 60634  
www.newcomm.org

**Brooke Chaffee**  
*Untitled*  
Unique artist book  
2001

**Raimond Chaves**  
*Los ladrones de dinamita*  
Self-published  
1998

**Salem Collo-Julin**  
*King: Melvil Dewey*  
Modified text  
2001

**Paul Druecke**  
*A Social Event Archive: Volume 3*  
Photo selections and essay by David Robbins  
Art Street Window  
2000  
[2 copies]  
www.asocialevent.com

*"A Social Event Archive is a collection of snapshot photographs contributed by the public. Volume 3 is part of the ongoing series of books documenting the Archive. A Social Event Archive presents its collection as a traveling exhibition, website, and in book format."*

**Paul Druecke**  
*Blue Dress Park*  
Unique artist book  
2001

*"In the Fall of 1999 Mr. Druecke was moved, first to melancholy then obsession, by an awkwardly designed public space at the North end of the Holton Street Bridge. He named the forlorn patch of cement Blue Dress Park. He envisioned a playland. He hosted a christening celebration on June 30th, 2000. He left the space physically unaltered."*

**Jim Duignan**  
*Prose Poetry in Support of Urinary Tract Infections (UTI)*  
Self-published book on tape  
2001

*"UTI can kill unsuspecting youth in the prime of their lives. Help Us maim this before it is too late. Call for sponsorship. It is fast and all calls are anonymous. Please time is a premium."*

**J.A. Ellis**  
(Edited by James Hugunin)  
*Tar Spackled Banner*  
U Turn Monograph Series #9  
2000  
U Turn, 451 Iowa St., Oak Park, IL 60302  
*"A sequel/prequel to Arboretum: A Utopia"*

Hans-Peter Feldmann  
*1000 FRAUEN Die Sammlung*  
Hansen Feldmann Verlag  
1998  
ISBN 3-933485-00-2  
*"The Hansen collection consists of approximately 6000 private photos from seven decades. They come from photo albums, whose stories are unknown. One knows nevertheless, that everyone possesses such photos - they are everywhere, are part of our life. This book shows a selection."*  
(Text translated from German)

**Hans-Peter Feldmann**  
*1967 - 1993 Die Toten*  
Feldmann Verlag  
1998  
ISBN 3-933485-01-0

**Hans-Peter Feldmann**  
*Alle Kleider einer Frau / All the clothes of a woman*  
Art Metropole & Feldmann Verlag  
1999  
ISBN 3-933485-05-3  
*"The photographs in this book, taken in 1974, show one woman's entire wardrobe."*

**Hans-Peter Feldmann**  
*Voyeur*  
Verlag der Buchhandlung Walther König  
1997  
ISBN 3-88375-198-7

**Flotsam**  
*It's Time*  
Self-published  
2001  
[5 copies]  
flotsam2000@hotmail.com

**Fordham Urban Law Journal**  
*Civil Disturbances: Battles For Justice in New York City*  
*REPOhistory*  
Reprinted from Fordham Urban Law Journal  
May 1999

**Emily Forman**  
*Arms of Our Fighting Men*  
Altered book with sewing, buttons, and wire handle  
2001

**Paul Gebbia**  
*Synchronic Bibliomania: Uncommon books sharing a common thread*  
Altered pairs of hardback books with switched dust jackets and inserted quotes  
2001  
[8 books - 4 switched pairs]

**Helidon Gjergji**  
*Read By Color*  
Altered book  
2001

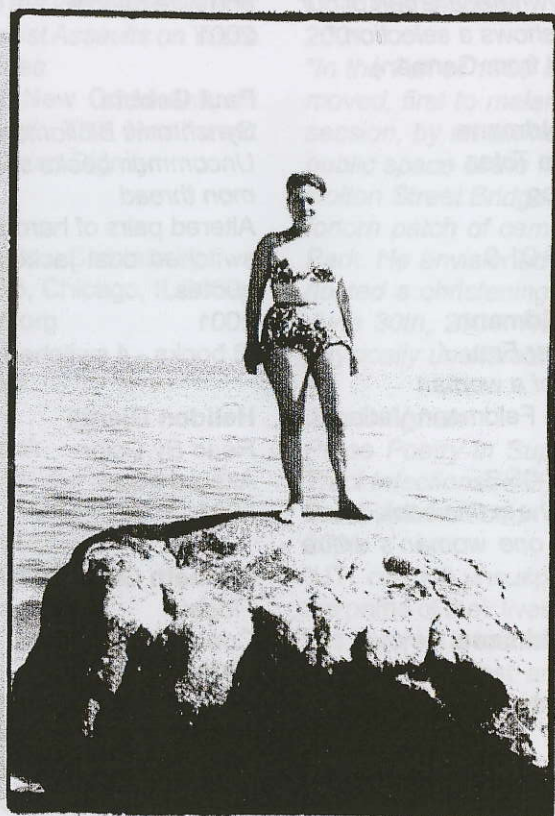
**Kenneth Goldsmith**  
*Fidget*  
Coach House Books  
2000  
ISBN 1-55245-076-7  
www.chbooks.com  
*"Fidget is writer Kenneth Goldsmith's transcription of every movement made by his body during thirteen hours on Bloomsday (June 16), 1997."*

**Van Harrison**  
*Untitled*  
Unique plaster object  
2001



# 1000 FRAUEN

Die Sammlung Hansen



Feldmann Verlag

1000 Frauen by Hans-Peter Feldmann

**Kenneth Hirsch**

(in collaboration with Peter J. Liebenow)

*Fruits, Vegetables and Beautiful Women*

Little City Foundation's Multi-Disciplinary Arts Center  
1998

**Steven Hudosh**

*Untitled*

Unique artist book  
2001

**Douglas Huebler**

*Secrets*

Printed Matter  
1973

ISBN 0-89439-801-5

"Nearly 1,800 'secrets' were submitted for exchange and have been transcribed exactly as written except that surnames have been edited: all are printed in this book and join with this statement as the final form of this piece.' March, 1973 Douglas Huebler"

**James R. Hugunin**

*A Survey of the Representation of Prisoners in the United States: Discipline And Photographs - The Prison Experience*

1999

The Edwin Mellen Press

ISBN 0-7734-8152-4

The Edwin Mellen Press, Box 450,  
Lewiston, NY 14092-0450

**Rob Kelly**

*Untitled*

Unique artist book  
2001

**Rob Kelly & Zena Sakowski**

*White Lane Eh: Balaklava*

Unique artist book

2001

**Rob Kelly & Zena Sakowski**

*White Lane Eh: Pants*

Unique artist book  
2001

**Rob Kelly & Zena Sakowski**

*White Lane Eh: Coat*

Unique artist book  
2001

**Rob Kelly & Zena Sakowski**

*Little Lolita Girls [3 Variations]*

Unique artist book  
2001

**Nance Klehm**

*Seed Ledger*

Unique artist book with seed packets  
2001

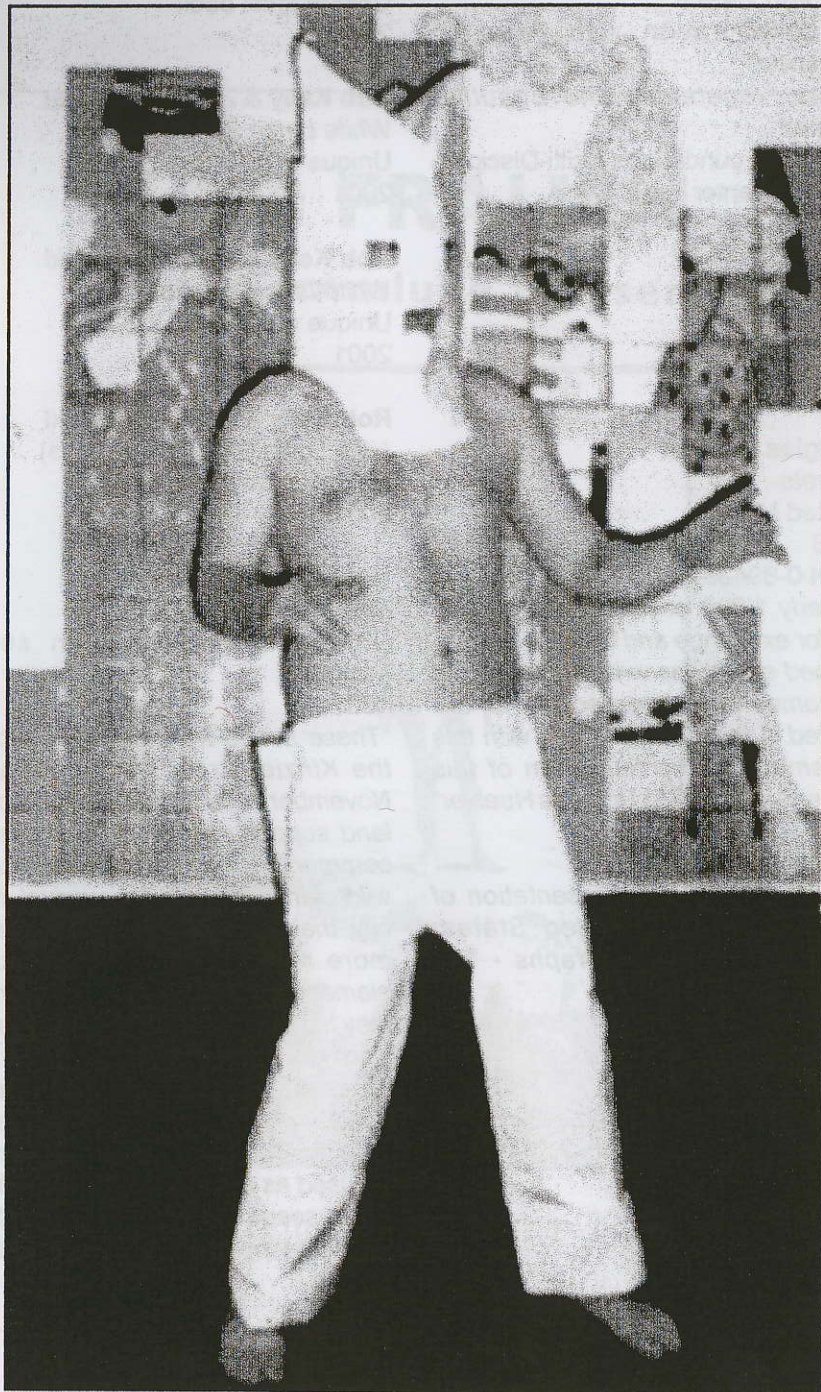
"These seeds were collected along the Kinzie Street tracks in early November 2000. Undeveloped, open land supports a diverse and useful community of wild plants. Because wild plants struggle for survival in a city, their vigorous root systems are more resourceful in seeking out elements from the soil. Consequently they have higher mineral, vitamin and trace element content. Nine of the 15 types of seeds collected are from edible plants. Five of them are medicinal. One of these plants can be used as a building material. All of these seeds will produce plants that build healthy soil and support urban wildlife."

**Kathleen Kranack**

*How to Make a Man Fall*

Altered book  
2001





Rob Kelly wearing two of the *White Lane Eh* books

**Kathleen Kranack**

*If I'm So Single, Why Am I Still Wonderful*  
Altered book  
2001

**Stephen Lapthisophon**

*Hotel Terminus*  
WhiteWalls  
2000  
Whitwalls Inc.  
P.O. Box 8204  
Chicago, IL 60680  
"This will kill that.  
The book will destroy the building."  
- Victor Hugo

**Aemin Annie Lee**

*Dress Me*  
Self-published  
1999

**Cindy Loehr**

*August 2000*  
Self-published  
2001  
<http://www.geocities.com/~bigpigeon/cindy.html>  
[cloehr@excite.com](mailto:cloehr@excite.com)

**Josh MacPhee**

*Architecture/Work*  
Altered book with spray paint stencils  
2001

**Ryan McGinness**

*flatnessisgod*  
RSUB  
1999  
ISBN 1-887128-34-4  
[www.RSUB.com](http://www.RSUB.com)

**Rebecca Moran & Rosie Sanders (Rr-matic Inc.)**

*Rosie & Rebecca Make Their Mark*  
Self-published

2001

"Chicago is a changing city. Rosie and Rebecca discover how to make an imprint on the world that surrounds them. In 'Rosie and Rebecca Make Their Mark', the mischievous duo learn why you should never eat yellow snow. After you read the story, learn how to pee standing up, just like Rosie and Rebecca."

**Simon Morris & Helen Sacoor**

*bibliomania*  
Self-published  
1998/1999  
[2 copies]  
[www.bibliomania.org.uk](http://www.bibliomania.org.uk)

**Leah Oates**

*Unknown Geometry*  
Bee & Rhino Press  
2000  
"A collection of digital prints documenting DNA, the body and nature."

**Stephanie Ognar**

*Flip Book Kiss*  
Self-published  
1997  
"A FlipBook™ movie by Stephanie Ognar"

**OK & OR**

*100 Things in a Bottle: apartment buildings*  
Self-published  
2001  
"The '100 Things in a Bottle Project' began as a project about the urban growth boundary in Portland, Oregon. In its original manifestation the bottles would contain a drawing of an ideal city plan. The hope was that an individual would come across the bottle and remove the drawing. Upon



seeing the drawing the person might gain a new perspective on their urban environment... The project begins with photographs, studies of the vernacular. With this as a basis, we created 100 generic drawings of a chosen landmark type containing landmark-specific generic words and phrases. These 100 drawings were put in bottles that were then placed at 100 different sites specific to the landmark type. For instance 100 drawings of bus stops are placed at 100 different bus stops."

#### OK & OR

100 Things in a Bottle: mini-malls  
Self-published  
2001

#### Trevor Paglen

Ghost Book  
Altered book with sound emitting electronics and a motion detector  
2001  
www.paglen.com

#### Laurie Palmer

Aurora's Motive  
Unique artist book  
2001/1988

#### Robert Peters

Gold & Silver Do Not Spoil  
Chicago Books  
1988  
ISBN 0-918914-28-0  
[3 copies]

#### Michael Piazza

Observed Reading on the Armitage  
Bus 8:15 a.m. 2/15/01  
Three books attached and belted together with velcro  
2001

#### Michael Piazza

Bid for the Revolution of Heavenly Spheres  
Self-published  
2001  
Note: 2001 edition includes a pea shooter

#### Andrea Pinal

The American Pageant  
Altered book  
2001

#### Jennifer Ramsey

Untitled  
Unique artist book  
2001

#### REPOhistory

The Lower Manhattan Sign Project:  
June 27, 1992 - June 30, 1993  
Lower Manhattan Cultural Council  
1993  
www.repohistory.org

#### Karen Reimer

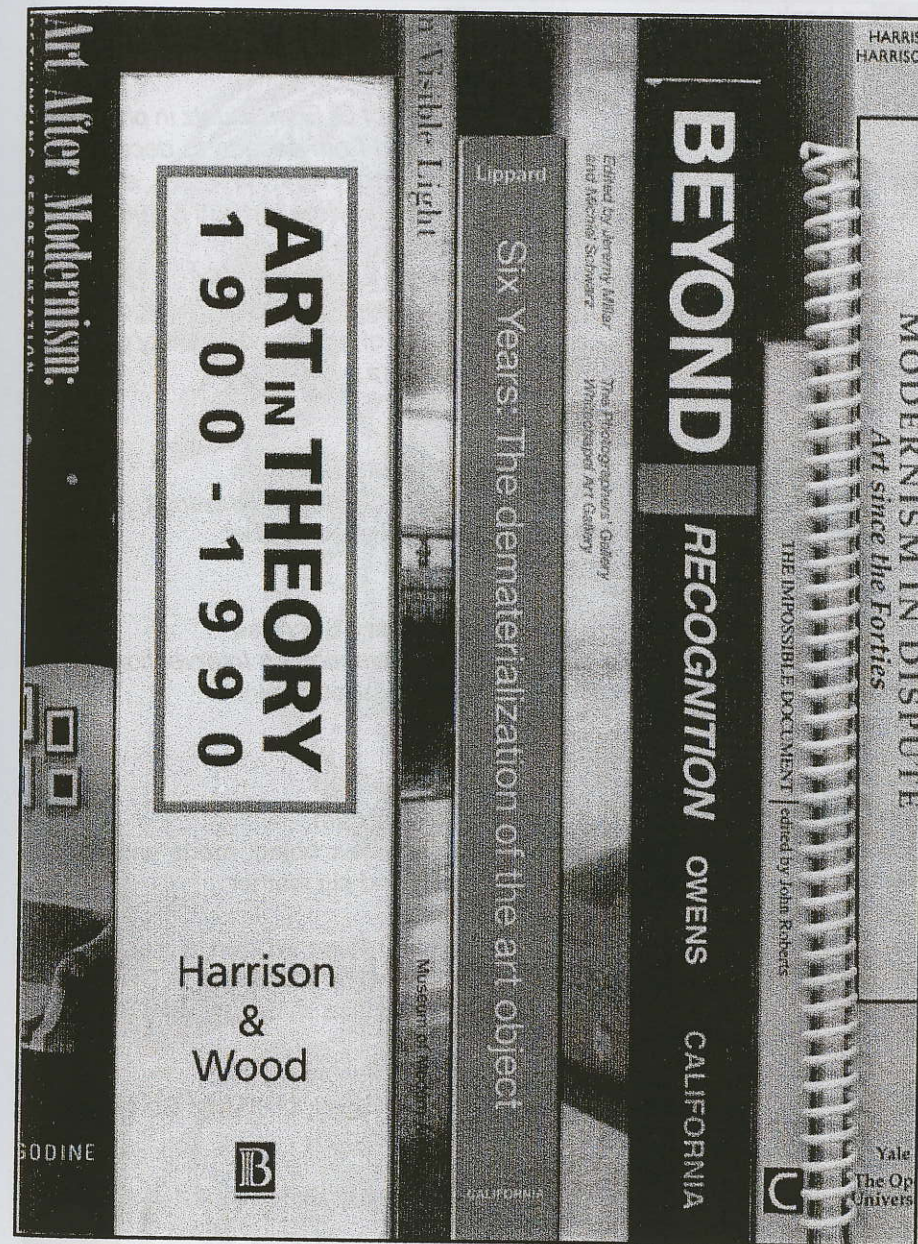
Legendary, Lexical, Loquacious, Love  
Sara Ranchouse Publishing  
1996  
ISBN 1-888636-09-2  
Sara Ranchouse Publishing  
P.O. Box 476787, Chicago, IL 60647  
Email: salata@artic.edu  
"An Adult Romance for the Post Structuralist Woman"

#### Bruno Richard

Sexy Politzei  
Elles Sont de Sortie  
1982  
Bruno Richard, 15 Passage de la Trinité, 75002, Paris, France

#### Jorge Rivera

Tom Sawyer Abroad  
Altered book  
2001



bibliomania by Simon Morris & Helen Sacoer



**Jorge Rivera**

*Historia del Pueblo de Puerto Rico*  
Altered book  
2001

**Chemi Rosado Seijo**

*Untitled*  
Altered book with exacto knife  
2001

**David Shrigley**

*Grip*  
pocketbooks  
2000  
ISBN 0-7486-6283-9  
www.pbks.co.uk

**David Shrigley**

*Why We Got The Sack From The Museum*  
Redstone Press  
1998  
ISBN 1-870003-77-2  
Redstone Press, 7a St. Lawrence Terrace, London. W10 5SU  
email: redstone-press@virgin.net

**The Somnambulist**

(Editors: Martin Billheimer, Bertha Husband, León Leiva Gallardo, Marijo Marchnight)  
*No. 2 Spring 2000*  
Self-published offset journal  
2000  
The Somnambulist, P.O. Box 478234, Chicago, IL 60647

**Dana Sperry**

*a return gift: Pell City Book Drive*  
Self-published  
2001

**Deborah Stratman**

*You and Your Brain*  
Altered book  
2001

**Ervin Stuntz**

*The Life of Ervin Stuntz: From 1900 Into 1989*  
Self-published  
1988-89

"The life of G. Ervin Stuntz in photo form as I lived from decade to decade from 1900 into 1989. Written, edited & published by me in 1988 & 1989."

**Jocelyn Superstar 2001**

*Super Propaganda for Chicago*  
Portfolio of 'zines and a variety of printed ephemera  
2001

**Temporary Services**

*Michael O'Conner: Drawings*  
Self-published booklet  
2000

**Temporary Services**

*Public Inventions & Interventions*  
Self-published booklet  
2000

**Royal Torres**

*Pater Nostrum*  
Unique book object made with paper, fabric, and pig leather  
2001

"Inside I have written a fragment of Hemingway's short story 'A Clean Well-Lighted Place' in English and Spanish"

**Samuel Torres**

*Stop the Show, Life Must Go On*  
Self-published  
2001  
[3 copies]

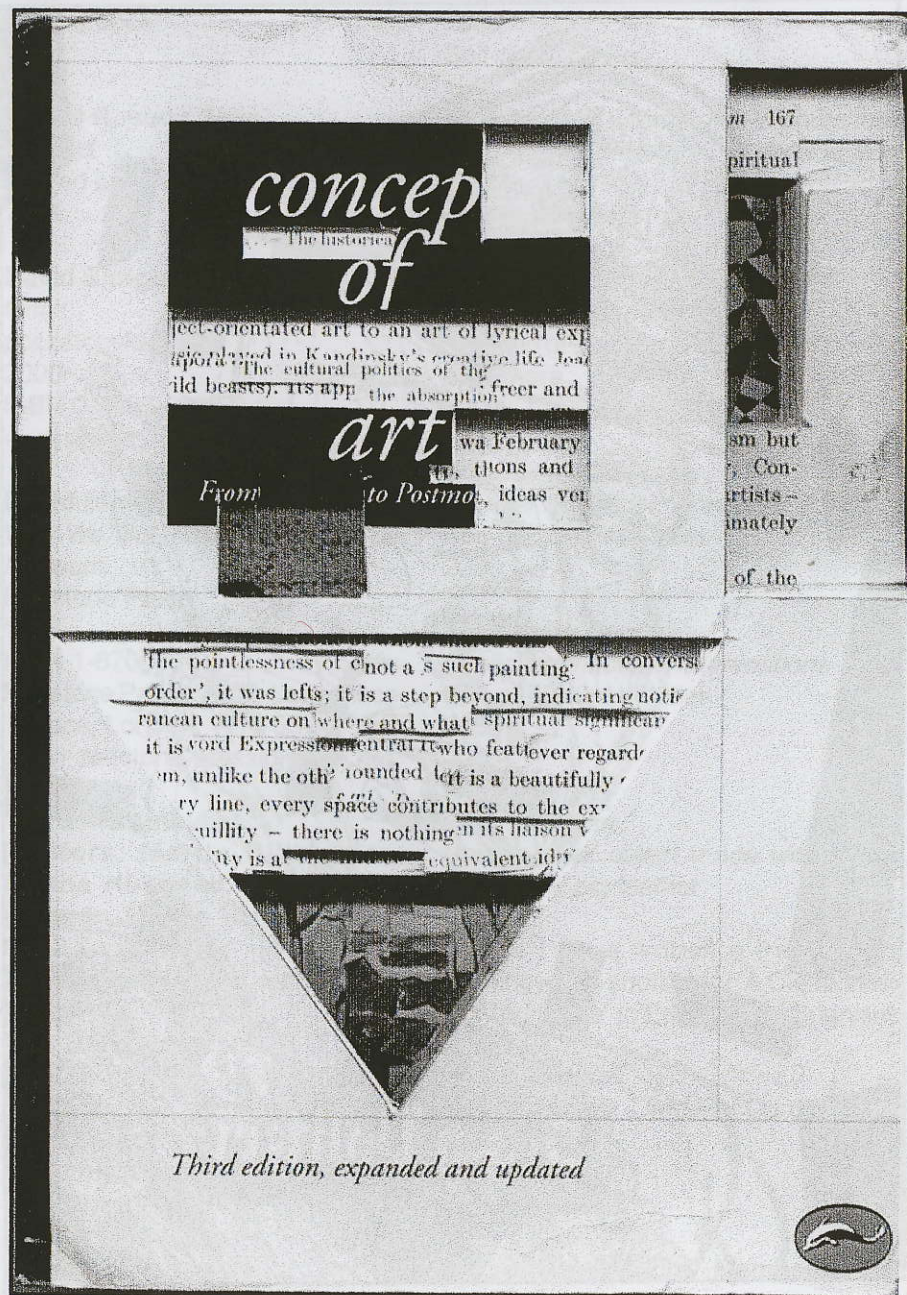
**An "Uncontrollable" Member of the Iron Column**

*A Day Mournful And Overcast*  
everybody is born one publishing  
1999



*Sexy Politzei* by Bruno Richard





*Untitled by Chemi Rosado Seijo*

[4 copies]

Autonomous Zone

1573 N. Milwaukee Ave., #420,  
Chicago, IL 60622

**Pedro Velez**

*Lawrence Weiner*

Altered book  
2001

**Oli Watt**

*The Disasters of War - a Coloring  
Book*

Produced at the School of the Art  
Institute of Chicago  
1997

**Oli Watt**

*The End is Near*

Self-published  
1999

**Tara Zanzig**

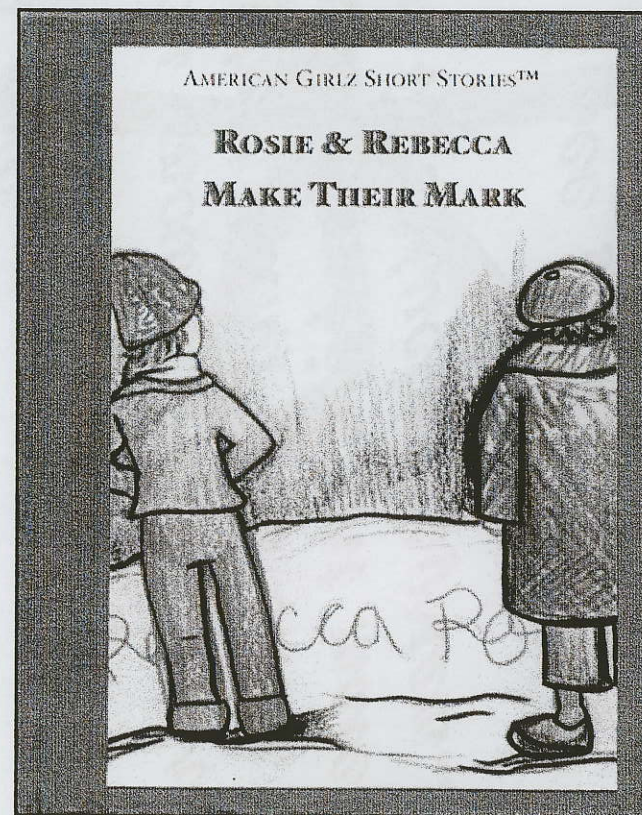
*Auscar Morbid*

Portfolio of 'zines and a variety of printed  
ephemera  
1998-2000

**Pam Zimmerman**

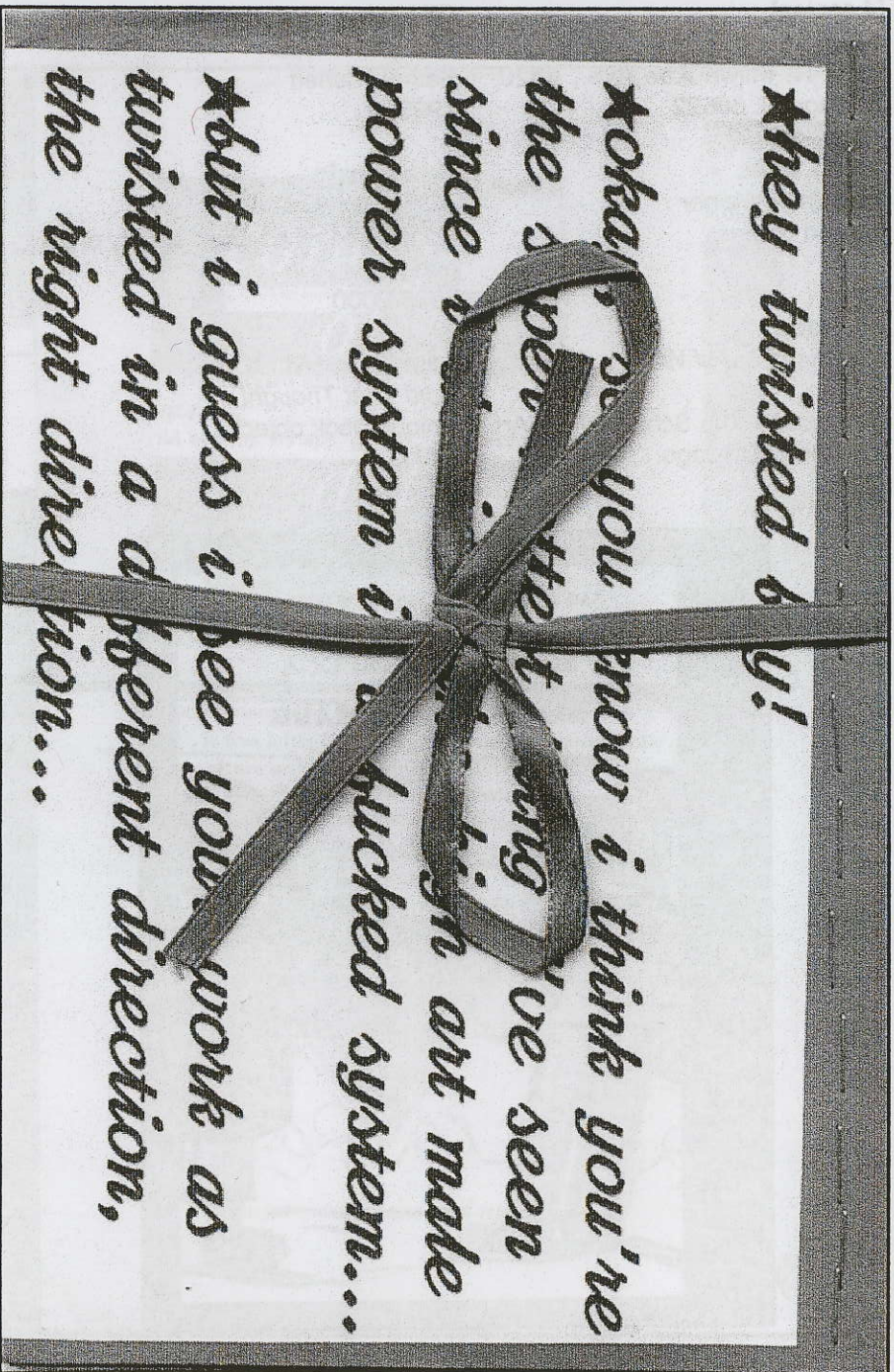
*Hold That Thought*

Unique book object  
2001



*Rosie & Rebecca Make Their Mark by  
Rebecca Moran & Rosie Sanders (Rr-Matic Inc.)*





★hey twisted & y!  
★okay, so you know i think you've  
the power that i'm saying i've seen  
since i was a kid. i've seen  
power system i've seen. i've seen  
★but i guess i see you work as  
twisted in a different direction,  
the right direction...



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VIEW LOOK

