



**A Look at Artists' Books: Developing Collections at The Met**  
**Wednesday, November 7, 2018**

**Speakers**

**Jared Ash. Associate Museum Librarian, Slavic and Special Collections, Thomas J. Watson Library, The Metropolitan Museum of Art**

Jared Ash is Associate Museum Librarian, Slavic and Special Collections, at Thomas J. Watson Library, The Metropolitan Museum of Art, where his primary responsibilities are acquiring and cataloging Russian and Slavic language material and managing and developing Watson Library's special collections. His previous positions include Special Collections Curator and Librarian at the Newark Public Library (2006-2012), and Curator of the Judith Rothschild Foundation (1997-2002). At the Rothschild Foundation, Jared developed and cataloged a collection of more than 1,200 Russian avant-garde books, periodicals, and works on paper that was donated to the Museum of Modern Art in 2001; he collaborated with MoMA's Department of Prints and Illustrated Books on the 2002 exhibition, *The Russian Avant-Garde Book 1910-1934*, and contributed an essay, chapter introductions and more to the accompanying catalog. He has published essays on the Russian avant-garde and artists' books in catalogs of the Art Institute of Chicago and the library of the Van Abbemuseum, and in the journals *Central Booking* and *Art Documentation*. He holds degrees in Russian Studies from Brown University and New York University, and a Master's in Library and Information Science from Rutgers University.

**Sonel Breslav. Director of Fairs, Printed Matter, Inc.**

Sonel Breslav is the Director of Fairs & Editions at Printed Matter. This includes both the NY Art Book Fair and LA Art Book Fair. Previously Sonel was National Chapters and Programs Manager at ArtTable, the foremost professional organization dedicated to advancing the leadership of women in the visual arts. From 2013–2017 she was the Director of Murray Guy, New York, where she curated exhibitions of work by gallery artists such as Moyra Davey, Matthew Buckingham, Zoe Leonard, Leidy Churchman, and Alejandro Cesarco, among others. In 2012, she founded Blonde Art Books, an independent organization dedicated to promoting small press and self-published art books through exhibitions, talks, online exposure, and book fairs, including the Bushwick Art Books & Zine Fair (2013–2016).

Publications to date include: *Kitsch Encyclopedia* by Sara Cwynar, 2014; *Dust: The plates of the present, February 2013 – July 2015*, published in collaboration with Secretary Press, New York, 2015; *Words With Love*, published in collaboration with artist Cara Benedetto and Small Editions, Brooklyn, 2016. Sonel has organized exhibitions and events at venues such as PS1, MoMA, Queens, NY; ICA, Philadelphia, PA; Mattress Factory, Pittsburgh, PA; Wexner Center for the Arts, Columbus, OH; Hyde Part Center, Chicago, IL; and Dorsky Curatorial Programs, LIC, NY

**Paul Chan. Artist and publisher, Badlands Unlimited, New York City**

Paul Chan is an artist who lives in New York. He is the winner of the Hugo Boss Prize in 2014, a biennial award honoring artists who have made a visionary contribution to contemporary art. A survey entitled *Selected Works* was mounted by Schaulager in Basel, Switzerland (April 11-October 19, 2014). His work has been

exhibited widely in many international shows including: *Documenta 13*, Kassel, 2012; *Before The Law*, Ludwig Museum, Cologne, 2011-12; *Making Worlds*, 53rd Venice Biennale, Venice, 2009; *Medium Religion*, ZKM, Karlsruhe, 2008; *Traces du sacré*, Centre Pompidou, Paris, 2008; 16th Biennale of Sydney, Sydney, 2008; 10th International Istanbul Biennial, Istanbul, 2007; and the Whitney Biennial, Whitney Museum of Art, New York, 2006. Solo exhibitions include: *My Laws are My Whores*, The Renaissance Society and the University of Chicago, Chicago, 2009; *Paul Chan: Three Easy Pieces*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, 2008; *Paul Chan: The 7*, Serpentine Gallery, London and New Museum, New York, 2007-2008. Chan's essays and interviews have appeared in *Artforum*, *Frieze*, *Flash Art*, *October*, *Tate etc.*, *Parkett*, *Texte Zur Kunst*, *Bomb*, and other magazines and journals. Chan founded Badlands Unlimited in 2010.

**Liliana Dematteis. Private collector, Turin, Italy**

Liliana Dematteis co-founded Martano Gallery in Turin, Italy in 1966, and was its sole director until its closing in 2013. During these years, she organized approximately 200 exhibitions of paintings, architecture, photography, graphic arts, applied arts, and books within the context of twentieth century avant-gardes, with a particular focus on the historical critical rediscovery and reevaluation of Italian and European abstraction and futurism. Since the late 1960s, her interests have expanded to new media and experimentation in contemporary art.

Dematteis has worked in publishing since 1971, when she founded the Martano Publishing House and released the Nadar series, dedicated to little explored aspects of art history. She has had a great amount of experience with artists' books, first in the capacity as editor, and later as curator and collector.

Dematteis taught the history of visual communication at the Polytechnic University of Turin, is the President of the Pinot Gallizio Archive Foundation Association, and is one of the founding members of Internazionale Situazionista, for which she edited the catalog of works.

**Mark Dimunation. Chief, Rare Book and Special Collections Division, The Library of Congress**

Mark Dimunation was appointed Chief of the Rare Book and Special Collections Division at the Library of Congress in 1998. As Chief, Mr. Dimunation is responsible for the development, interpretation, and management of the Rare Book Collection, the largest collection of rare books in North America. He acquires materials, develops programs of lectures and presentations, and oversees the operations of the Division. He specializes in 18th and 19th century English and American printing and has considerable experience working with antiquarian materials as well as fine press and contemporary artists' books. He is nearing completion of an extensive project to reconstruct Thomas Jefferson's Library at the Library of Congress. He is currently on the faculty of the Rare Book School at the University of Virginia, where he teaches the history of the book, as well as at The Catholic University. He is a member of The Grolier Club and is a Fellow of the American Antiquarian Society.

**Mindell Dubansky. Museum Librarian, Preservation, Thomas J. Watson Library, The Metropolitan Museum of Art**

Mindell Dubansky is head of the Sherman Fairchild Center for Book Conservation, Thomas J. Watson Library. The Center serves the Museum's library and rare book collections. From 1982 through 1990, Mindell coordinated the Watson Library Book Arts Exhibition Program, consisting of thirty-seven exhibitions and including the works of an international group of artists, publishers and conservators. The Program is articulated in *Making Artist Books Today* (Stuttgart: Lucius & Lucius, 1998). Mindell is keenly interested in the challenges artists face in the design and production of unique and edition artists' books, and in the access to and

preservation of those books. Her publications include *Books: The Art of Books That Aren't* and *The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse*.

**Jennifer Farrell. Associate Curator, Department of Drawings and Prints, The Metropolitan Museum of Art**

Jennifer Farrell is an Associate Curator in the Department of Drawings and Prints at The Met, where she curated *World War I and the Visual Arts* (and authored a related *Metropolitan Museum of Art Bulletin*), co-curated *Workshop and Legacy: Stanley William Hayter, Krishna Reddy, and Zarina Hashmi*, and *Picturing Math: Selections from the Department of Drawings and Prints*, created focused displays, and collaborated on museum projects and exhibitions. Previously, she held curatorial positions at the Yale University Art Gallery, the Fralin Museum of Art at the University of Virginia, and the Whitney Museum of American Art Independent Study Program, and was the director of the Nancy Graves Foundation. She has taught at several institutions (including Yale University, The American University of Paris, and The School of Visual Arts), lectured extensively, and authored numerous reviews, essays, and books, including *The History and Legacy of Samuel M. Kootz and the Kootz Gallery* (2017), *Lucian Freud: Etchings* (2015), *Suzanne McClelland STRAY: Found Poems from a Lost Time* (2013), and *Get There and Decide Promptly: The Richard Brown Baker Collection of Postwar Art* (2012), which received a National Endowment for the Arts award and The Frick Collection's 2013 Book Prize for a Distinguished Publication in the History of Collecting in America.

**Russet Lederman. Writer, Editor and Co-founder of 10x10 Photobooks**

Russet Lederman is a writer, editor and photobook collector who lives in New York City. She teaches art writing at the School of Visual Arts in New York and writes on photobooks for print and online journals, including *FOAM*, *The Eyes*, *IMA*, *Aperture* and the International Center of Photography's library blog. She is a co-founder of the 10x10 Photobooks project, co-edits The Gould Collection, lectures internationally on photobooks, and has received awards and grants from Prix Ars Electronica and the Smithsonian American Art Museum.

**David Platzker. Director, Specific Object**

David Platzker is the director of Specific Object, a curatorial project and bookstore that he founded in 2004 with a specialized inventory in Pop, Fluxus, Minimal, and Conceptual artists' publications and artworks. Using these holdings as a springboard, Platzker curated focused exhibitions over the past decade, featuring artists including Lynda Benglis, Bruce Conner, Dan Graham, and Lawrence Weiner. From 1989 to 1998 he served as curator to Claes Oldenburg and Coosje van Bruggen, co-authoring the catalogue raisonnés *Claes Oldenburg: Multiples in Retrospect 1964–1990* and *Printed Stuff: Prints, Posters, and Ephemera by Claes Oldenburg: A Catalogue Raisonné 1958–1996*.

Between 1998 and 2004, Platzker was the Executive Director of the non-profit bookstore Printed Matter, where he organized numerous exhibitions and artists' publications, increased and focused the programming and profile of the organization in addition to founding their annual book fair. Following his tenure at Printed Matter, Platzker served from 2004 to 2008 as Project Director for Art Spaces Archives Project (AS-AP), New York, a non-profit research initiative dedicated to the documentation and preservation of the archives of alternative art spaces.

From 2013 until February 2017 Platzker was Curator of Drawings and Prints, at The Museum of Modern Art, where he co-curated with Jon Hendricks, Consulting Fluxus Curator in the Department of Drawings and Prints, *There Will Never Be Silence: Scoring John Cage's 4'33"* (2014); *Gilbert & George: The Early Years* (2015); and with Connie Butler and Christophe Cherix, *Adrian Piper: A Synthesis of Intuitions* which is presently on view at the Hammer Museum of Art, Los Angeles under the title *Concepts and Intuitions, 1965–2016*.

**Robert J. Ruben. Private collector, New York, NY**

Dr. Robert Ruben is a pediatric otolaryngologist and Distinguished University Professor at Albert Einstein College of Medicine and Montefiore Medical Center. He is Editor-in-Chief of *International Journal of Pediatric Otorhinolaryngology*, has authored over four hundred articles and several books, and chairs the NY Academy of Medicine's History of Medicine and Public Health section. His Grolier Club exhibitions are: *Hear, Hear! Six Centuries of Otology* (2002); *Beyond the Text: Artists' Books in the Collection of Robert J. Ruben*, with Yvonne Korshak (2010); and, with colleagues, *Extraordinary Women in Science and Medicine* (2013).

Robert's artists' books collection began in 1953 with the purchase of Robert Ziller's *Wij maken Geschiedenis* because the graphics were dramatic and the illustrations--instead of complementing--challenged the text. In Kenneth Patchen's *Sleepers Awake on the Precipice*, added a year later, the story was conveyed through an explosive use of typography, with invented forms, diagrams, drawings, and scale disruptions as part of the textual continuum. Over time, non-traditional books, broadsides, and pamphlets were added.

Serendipity, in the late 1970's, led Robert to San Francisco's Califia bookstore and proprietor Edwina Legget when, with crystallized understanding, artists' books emerged as a bibliophilic quest. The first collected deliberately were Julie Chen's *Octopus* and Claire Van Vliet's *Narcissus*. Works have been added since on the basis of subject, form, and esthetic with some emphasis on social and environmental issues and/or the work of several artists.

**Allison Rudnick. Assistant Curator, Department of Drawings and Prints, The Metropolitan Museum of Art**

Allison Rudnick, Assistant Curator, manages the Study Room for Drawings and Prints and oversees the ephemera collection. She joined the department in 2012 and has held positions at the print shop Harlan & Weaver and the Whitney Museum of American Art. Her exhibitions include *The Old Ball Game: New York Baseball, 1887-1977* (2016) and *On the Ropes: Vintage Boxing Cards from the Jefferson R. Burdick Collection* (2018), and she contributed to the exhibition *World War I and the Visual Arts* (2016). She has published and presented widely on modern and contemporary printmaking practices. She holds a BA from Connecticut College and an MPhil from the CUNY Graduate Center, where she is a PhD candidate.

**Tony White. Florence and Herbert Irving Associate Chief Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art**

Tony White is the Florence and Herbert Irving Associate Chief Librarian, The Metropolitan Museum of Art. Previous appointments include Director of Decker Library, Maryland Institute College of Art (MICA), and Head of the Fine Arts Library, Indiana University Bloomington. He served for six years as the first appointed Field Editor for Artists' Books and Books for Artists for the College Art Association's online reviews journal. He has curated library exhibitions on artists' books at Yale University's Sterling Memorial Library, the Museum of Printing History, the Center for Book Arts, the Lilly Rare Book Library, and the Columbia College Center for Book and Paper Arts, among others. He is a founding board member of the College Book Art Association, and a founder of the Contemporary Artist's Books Conference held each fall at MOMA's PS 1 since 2009, as part of the New York Art Book Fair, where he chaired a panel on criticism every year. For several years he served on the editorial board for the *Journal of Artist's Books*, guest-editing issue 25. His board service includes the Center for Book Arts (NYC), the College Book Art Association, and the Kinsey Institute. He has published articles, catalogs essays, and book chapters on artists' books, artists' publishing, and topics in art librarianship. In spring of 2018, he taught *The History of Artists' Books since 1950* as part of the University of Virginia's Rare Book School. He is a member of the Grolier Club.