
Notes on the Gravitron Collection

By
Nic Wilson

Why collect?

I started the Gravitron¹ Collection as a research project. Collecting can be an expression of many different types of longing, but for me, this collection represents a desire for exposure to new forms for art writing, a peer group, a historical lineage, and a space for transmission. I'm interested in the many tangents that bring words, images, objects, and actions together, and the avenues that map out possible trajectories for artists who write. Most artists engage with writing, words, and language (to varying degrees) in their practice whether through titles, artist statements, grant applications, or in the associated realm of art journalism and criticism. Though the act and practice is ever-present in the visual arts, I still encounter confusion and/or suspicion when I chose to place writing at the centre of my art practice.

After completing my undergraduate degree, encountering other artists who wrote and used writing in their practice felt like spotting a rare animal in the wild, but only because such work circulates in spaces that were not obvious to me. Representation of artists' writing and publishing in gallery contexts is sparse. There is a curious division between gallery-based work and

publication work; it is hard for me to recall many instances where the run of a gallery exhibition is dedicated to works meant to be distributed first and foremost as publications and/or books. Most of these practices are represented primarily in retail contexts like bookstores and annual fairs in large urban centres. Even when specialized sites for art books and artists' writing emerge in communities, their presence is often precarious or ephemeral.² Some of the Gravitron Collection comes from retail spaces like Good Press, Art Metropole, and Printed Matter, but many come directly from the hands of the artists who made them. This is a special kind of intimacy, similar to that of holding a book and reading it silently. The collection helps to stem the swell of isolation I sometimes feel living in Saskatchewan.

The project is greatly indebted to the work of David Maroto and Joanna Zielińska who worked collectively as The Book Lovers. Their project is about the idea of the artist's novel. Their project offers a specific insight into artists who take the novel—and particularly the conditions of its writing—as a conceptual container for artworks, similar to the way artists have taken up neon signs, billboards, or magazines as cultural containers ready for artistic intervention. The Book Lovers was one of the first encounters I had with artists/researchers/writers taking on a form of artist's writing as a distinct phenomena. Though this was a fruitful starting point, as I embarked on the Gravitron project, I chose to embrace more fluid criteria for art writing. I also wanted to find work that moved independently of literary conceptions of writing. The collection includes everything from mass-market paperbacks from some of the world's largest publishers to micro and one-of-a-kind editions. As an active point of consideration, the designation of "artist's

1. From the exhibition ride of the same name. I like feeling pressed up against the periphery of this centrifuge. It keeps the force of diffusion from hurling me into a void of individuation. I have always felt that language does the same thing for art; it makes a space for meaning on the edge of diffusion—a space where cultural signification might be abstract, opaque, or intangible.

2. I recall the emergence and closure (or dormancy) of so many initiatives, presses, shops, or projects specific to art publishing (Librairie Formats in Montreal comes to mind immediately). Sometimes I love the itinerancy of this work and sometimes I find it exhausting, diffused, on the edge of being perceived.

writing” (as a guiding principle for the collection) remains open to interpretation and drift. More than anything, I started the collection as a way to be surprised by what I found.

Beyond this dead-end is another dead-end and beyond that dead-end is another and another and another, and so on and so on.

An important constellation that emerged throughout the Gravitron Collection project was the network of publishers and distributors that form an ecosystem of art writing. Without regular access to a physical distributor in Regina, I accessed many of these resources at a distance, primarily through Instagram and other online mediators. Some distributors, like Art Metropole and Printed Matter, are fairly large institutions, but many are individuals publishing their own writing and that of their peers. Like many artist-run initiatives, independent publishers can be transitory and have an air of ephemerality. The Gravitron Collection Catalogue is not intended to be a nostalgic exercise that demonizes the instability of new forms of distribution but an acknowledgement of a history that feels vulnerable to many forms of social forgetting.

Before the simplicity of online distribution, institutions made collective, physical catalogues of artists’ publications, which have now become rarefied items themselves. The structure of the Gravitron Collection Catalogue is a nod to the publications that Art Metropole produced until 2012. These publications were mail-order catalogues that listed publications with brief descriptions, their production dates, and publishers. While such catalogues may have been hindered by the limitations of print media—things like image reproduction and response time—the objects remain important archival documents. They give a better, high-level look to art publishing, which can be more satisfying than the individuated spaces of Instagram profiles, and more reliable than the general instability of link rot and domain lapse. Throughout my time

researching collections of artist publications, I was consistently surprised by how quickly information seemed to vanish in the interplay between on and off-line records. Many publications I have encountered in physical collections or retail spaces seem so isolated. No matter how much googling I do, I often find it impossible to find any information about the artist who made a publication or the community it came from. While it seems increasingly easy to dig up dirt from people’s past on Twitter, I wish it was easier to find information on artists who never received wide-spread institutional support though gallery-based exhibitions.

As online infrastructure changes, things get left behind. When Adobe discontinued support for Flash in December of 2020, for example, there was a scramble to archive artworks that used the software. Many initiatives were formed to respond to the resulting infrastructure crisis. As is the case with so many platforms used by artists, Flash was owned by a large tech company whose directions and whims are aligned with those of a much larger global financial system. I often wonder what future-proofing the digital infrastructure of artist-run initiatives means other than getting ready to pick up and move when a platform goes under, becomes hostile, or goes out of fashion to the point where it is functionally irrelevant?

Atop a ladder.

The ability to gather dust (in a very literal sense) is both a virtue and a curse of art publishing. I have seen dozens of storage closets in institutions large and small that hold boxes upon boxes of publications. Sometimes these undistributed volumes number in the thousands. I have heard some refer to this as a positive thing, citing the possibility of further decades of distribution; at the same time, I have experienced the almost absurd task of receiving a tote of books I will never read or use as a gift from an institution showing my work. So many of these books will fail to retain relevance, especially when they are tied to ephemeral gallery exhibitions. More

often than not, these unsold, unsellable, and unread books are perceived as a burden to incoming generations of administrators and curators as distribution techniques are generated and abandoned (often within a decade of their conception). My personal publishing ethos has been to produce manageably sized editions (often 100 or less) and get volumes to distributors and archives or into the hands of people who will read them before they go dormant and become another box of recycling.

Collections of art-specific publications have always been a part of artist-run institutions³ (as both retail endeavours and libraries), but as centres go into crisis, are evicted, or scale down, these initiatives can become very large physical liabilities. Even when there is space for them, they are often tucked away in offices, basements, or storage units. There are also examples of long standing collections being deaccessioned and dispersed.⁴ With the dormancy of Pollyanna 圖書館 Library (a reading room operated by 221A on the stolen Territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh

(Squamish) and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations also known as Vancouver) I am not aware of any remaining artist-run initiatives in Canada that use a reading room/library format for their collection.⁵ The idea of simply walking into a space and browsing a collection without being surveilled, heavily mediated, or having to buy something is still quite unimaginable compared to the ubiquity of the white cube gallery concept still maintained by many artist-run spaces or larger institutions. An interesting example of a grass-roots art library is Samoa House Library, based in Tāmaki Makaurau, also known as Auckland, New Zealand. This independent library was initiated after the dissolution of the University of Auckland's art library and exists to respond to the needs of an artistic community, acting as both a point of congregation and an alternative educational space.

I have done work with collections of artists' books at both the National Gallery of Canada and the M HKA (Museum of Contemporary Art Antwerp) and found varying degrees of accessibility in these very different institutions. When I went to the NGC, I was in graduate school and had the institutional affiliation required to access the collection; additionally, I was accompanied by an established Art Historian (Bruce Hugh Russell) who had a personal and professional relationship with the library. In spite of these connections, accessing the collection without a specified research subject was challenging: I was only able to view a list of names, many of which I did not know.

Even after consulting with Bruce (who donated a special collection of queer artist books to the library) and on-site librarians, I found it difficult to narrow in on the subject of artist's writing. I found several interesting publications but—short of asking the librarians to pull every book in the collection and plop them in front of me—there didn't seem to be a way to move through the collection quickly to narrow in on what I thought I was looking for. (At the NGC reading room you

3. Notable collections also exist such as *Also As Well Too*, which is based on Treaty One land in Winnipeg, Manitoba as well as *Artex* in Tihti:áke also known as Montreal, QC.

4. The dissolution of the library at the Photographer's Gallery (now PAVED Arts) in Saskatoon was relayed to me by artist Risa Horowitz. I was also responsible for boxing up decades worth of publications that were destined for the bin while working as a curatorial intern at the MacKenzie Art Gallery. This is not always an entirely sad story. Some collections outlive their usefulness, especially without an institutional commitment to their continued animation. There are barriers to the usefulness of collections, especially when their fragility overrides their ease of access. Sometimes I find this air of preciousness to be annoying, but it is also justified. At the same institution, I accidentally made a small tear in the page of an original issue of *File* magazine in front of the head curator. Alongside the obvious embarrassment of my clumsiness, I felt a real sense of guilt at having caused irreversible damage to the publication. The intractable dialectic between preservation and usefulness will most likely outlive anyone reading this—the Schrödinger's cat of institutional collecting.

5. If you know of any, please get in touch!

are required to submit a digital request for specific publications, which are retrieved from below a spiral staircase by a librarian.) At the M HKA, all of the volumes in the Book Lovers' collection were out in the open, but I still had to ask for them to be retrieved by a staff member because a ladder was needed to access them, and I was not allowed to use said ladder—for insurance purposes.

Books, themselves.

Though I don't think that artists' writing is always best served by the format of a physical publication, I do think books make sense for a number of practical reasons. As a viewer, I find standing in a gallery reading large amounts of text to be uncomfortable and I sometimes lose steam with a piece. I always feel a swell of gratitude when a text exists as something I can take to a couch, even if it is a simple tear-sheet. I also like the ability to return to work throughout the years and pass it along to people I think might appreciate it. Publications also allow for a wider dispersal of work, so long as the cost of postage (both the economic and environmental) can be accounted for and does not become a prohibitive factor for small-scale, peer-to-peer distribution. Throughout the pandemic, as exhibitions were pushed, cancelled, or migrated into fully digital spaces, the ability to receive physical publications was a vital connection for me. For example, the publications made and distributed by Stride Gallery in anticipation of their gallery programming were a rich and thoughtful part of an exhibition I would never see.

Other, more long-standing initiatives have helped in the distribution and promotion of publications by artists, such as Undecimals, a mail art exchange project which connects groups of twelve artists to exchange physical objects, text-based works, or audio pieces over a twelve month period. (Each month, a predetermined artist sends out their contribution to the other eleven members of the group.)

Though I love publications, I have

to admit that a constraint of the current collection is that I have not paid enough attention to art writing that exists outside the form of a printed publication. Part of the next phase of the collection will be finding ways to appropriately document or share texts and practices that go beyond the format of a book. Other forms to explore include posters, postcards, billboards, paintings, drawings, websites, emails, social media posts, videos, oration, performance, podcasts, video games, text messages, radio transmissions, advertisements, and on and on. Again, I want to be surprised by what I find.

I would like to thank many people for their involvement with this publication: Christina Battle for commissioning the project and for many long conversations, the artists and publishers who have made up this research project, and the many friends and peers who have shared time discussing writing who include but are not limited to Bruce Hugh Russell, Blair Fornwald, Risa Horowitz, Simon Fuh, Lillian O'Brien Davis, Claire Ellen Paquet, Hannah Godfrey, Rebecca Martin, and many others.

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A Public Apology to the Siksika Nation by AA Bronson with Ben Miller

Published by the Toronto Biennial. 2019. An apology to the Siksika Nation by AA Bronson for his ancestor's role in cultural genocide.

A Separate Peace by Kegan McFadden

Published by flask. 2021. Found photos with an essay on the dissolution of a formative, long-term queer relationship.

All Books by Liam Gillick

Published by Book Works UK. 2009. A fairly impenetrable series of books written across Gillick's career.

Antelope by Matthew Brannon

Published by Museo Marino Marini. 2013. Vignettists of a department store with tinges of noir pastiche.

APRIL IS THE CRUELEST MONTH by Emma Cheung

Self-published. 2020. Personal reflections from the very early days of COVID lockdown.

Art Criticism & Other Short Stories edited by Helen Reed

Published by Blank Cheque Pres. 2019. An exploration of fan fiction as a container for art writing.

Contributors: Helen Reed, Rose Bouthillier, Amber Dawn, Jen Delos Reyes, Amy Fung, Anna Gray & Ryan Wilson Paulsen, Onya Hogan-Finlay, Ariana Jacob, Sam Korman, Vanessa Kwan, Hazel Meyer, Dan Nelson, Darren O'Donnell, Carmen Papalia, Helen Reed, and Maya Suss

Autoportrait by Edouard Levé translated by Lorin Stein

Published by Dalkey Archive. 2005. An autobiographical portrait set in increasingly complicated, declarative sentences.

Artist Novels: The Book Lovers Publication edited by David Maroto and Joanna Zielińska

Published by Sternberg Press. 2014. An investigation of the history and possibility of the novel as a medium in the visual arts.

Contributors: Roland Barthes, Matthew Brannon, Barbara Browning, Marie de Bruggerolle, Angus Cameron (on behalf of Goldin+Senneby), Guy de Cointet, Henry Joseph Darger, Liam Gillick, Kenneth Goldsmith, Yayoi Kusama, Jill Magid, David Maroto, Ralph McCarthy, Tom McCarthy, Ingo Niermann, Christopher K. Ho, Cheng Ran, Seth Price, Valérie Rousseau, Lindsay Seers, Seth Siegelau, Monika Szewczyk, Jan Tumlir and Joanna Zielinska



Baroness Elsa's Em Dashes by Astrid Seme

Published by Mark Pezinger Books. 2019. A catalogue of punctuation in the work of Elsa von Freytag-Loringhoven.

Be Your Own Muse: Through the Splinters of One's Labyrinth by Dominique Rivard

Published by Brise-glace. 2021. A long-form text

about the place of auto-fiction in making the self into an other.



Berlin in 33 Eyes by Martijn in't Veld

Published by Happy Potato Press. 2020. A collection of observations from the streets of Berlin.

Black Dots and B-Sides by Liz Ikiriko, Timothy Yanick Hunter, Isabel Okoro, and Katherine McKittrick

Published by G44 Centre for Contemporary Photography. 2020. Collected conversations, quotations, and a playlist surrounding questions of Black diaspora, liberation, and cultural production in the wake of colonialism and White Supremacy.

Carnation Vol. 1 edited by Christina Hajjar, Luther Konadu, Mariana Muñoz Gomez

Published by Carnation. 2018. An anthology of art and writing which focuses on BIPOC artists.

Contributors: Hassaan Ashraf, Annie Beach, Nada Beydoun, Mahlet Cuff, Vanessa Godden, Ketty Haoling Zhang, Sarah Hassouneh, Mary

Hazboun, Anahita Jamali Rad, assiyah jamilla, Zee Morales, Jade Morgan, Nancy Nguyen, Ana Speranza, Marisha Thomas, Johanna Toruño, and Chukwudubem Ukaigwe.

Carnation Vol. 2 edited by Christina Hajjar, Luther Konadu, Mariana Muñoz Gomez

Published by Carnation. 2021. An anthology of art and writing which focuses on BIPOC artists.

Contributors: Adrienne Yeung, Bishara Elmi, Caitlin Taguibao, Cassandra "Chuck" Cochrane, Cheyenne Rain LeGrande 𐌸𐌹𐌺𐌹, Chiamaka Barbara Ukwuegbu, Cilla, Ekene Emeka-Maduka, Faith Paré, Florence Yee & Arezu Salamzadeh, Hagere Selam "shimby" Zegeye-Gebrehiwot, Hema Krueger Vyas, Janell Henry, Lacie Burning, Marissa Sean Cruz, Megan Wray, Nawang Tsomo, Nour Abi-Nakhoul, Nyda Kwasowsky, Olivia Klevorn, Preston Pavlis, Raiyan Syeda, Sabrina Sukhdeo, Steven Beckly, Vanessa Anakwudwabisayquay Susan Cook, Whess Harman, Wren Tian-Morris 天琳琳, Yaimel Lopez.



Chroma by Derek Jarman

Published by Vintage. 1994. An autobiography of colour written while the author was going blind due

to complications with AIDS.

Coney Island Baby 1 by Jeneen Frei Njootli, Gabrielle L'Hirondelle Hill, and Tania Willard

Published by Gallery TPW. 2018. A cut-up text collectively written about gender and invisible labour in Indigenous communities.



Duty Free Art: Art in the Age of Planetary Civil War by Hito Steyerl

Published by Verso Books. 2017. A collection of essays about digital art, globalization, and surveillance technologies.

Elva by Claire Ellen Paquet

Self-Published. 2011. Elva tells the intertwined stories of the wife of a thief who stole millions of dollars worth of gold ingot and the physic enlisted to look for him. The text is crafted around the life and story of Elva Leishman and her husband Ken.

EMILIA-AMALIA Session II: Affidamento/Entrustment Chapbook 1 by Cecilia Berkovic,

Yaniya Lee, Annie MacDonell, Gabrielle Moser, Zinnia Naqvi, Leila Timmins, Joy Xiang and Shellie Zhang

Published by EMILIA-AMALIA. 2019. Documentation of an intersectional feminist working group comprised of artists, curators and critics.

EMILIA-AMALIA Session I: Translation/Annotation Chapbook 2 by Cecilia Berkovic, Yaniya Lee, Annie MacDonell, Gabrielle Moser, Zinnia Naqvi, Leila Timmins, Joy Xiang and Shellie Zhang

Published by EMILIA-AMALIA. 2019. Documentation of an intersectional feminist working group comprised of artists, curators and critics.

EMILIA-AMALIA Session VII: How to Ask a Question Chapbook 3 by Cecilia Berkovic, Yaniya Lee, Annie MacDonell, Gabrielle Moser, Zinnia Naqvi, Leila Timmins, Joy Xiang and Shellie Zhang

Published by EMILIA-AMALIA. 2019. Documentation of an intersectional feminist working group comprised of artists, curators and critics.

EMILIA-AMALIA Session VIII: Questioning Through Writing Chapbook 4 by Cecilia Berkovic, Yaniya Lee, Annie MacDonell, Gabrielle Moser, Zinnia Naqvi, Leila Timmins, Joy Xiang and Shellie Zhang

Published by EMILIA-AMALIA. 2019. Documentation of an intersectional feminist working group comprised of artists, curators and critics.

EMILIA-AMALIA Syllabus/Workbook Chapbook 5 by Cecilia Berkovic, Yaniya Lee, Annie MacDonell, Gabrielle Moser, Zinnia Naqvi, Leila Timmins, Joy Xiang and Shellie Zhang

Published by EMILIA-AMALIA. 2019. Documentation of an intersectional feminist working group comprised of artists, curators and critics.

Escape from Intern Purgatory by Iain Soder, Cat Bluemke, and Jonathan Carroll

Published by Eye Level Gallery. 2021. An Augmented reality graphic novel about an intern

working for a big video gaming corporation.

F. R. David: Inverted Commas edited by Riet Wijnen and Will Holder

Published by uh book. 2017. A periodical focusing on the role of text and writing in the visual arts.

F. R. David: With Love edited by Will Holder

Published by uh book. 2010. A periodical focusing on the role of text and writing in the visual arts.

Gender Fail: An Anthology on Failure 1 edited by Be Oakley

Published by Gender Fail. 2018-19. A collection of radical Queer texts on the failure of large institutions and the generative possibilities of failure as a form of resistance.

Contributors: manuel arturo abre, u american artist, Sasha Costanza-Chock, Demian DinéYazhi, Johanna Hedva, Nicole Killian, Andrea Liu, Be Oakley, Nate Pyper, Sable Elyse smith, Alok vaid-menon, Augustine Zegers.

Gender Fail: An Anthology on Failure 2 Building on Our Failed States edited by Be Oakley

Published by Gender Fail Press. 2020. A collection of radical Queer texts on the failure of large institutions and the generative possibilities of failure as a form of resistance.

Contributors: Anonymous, Art + Feminism, Decolonize This Place, Gender Fail, The H.I.V. Howler, Lilly Hern-Foundation, NYC Low-Income Artist + Freelancer Relief Fund, Quaranzine, Queer Archive Work, Thank God for Abortion, W.A.G.E.

Gnommero, Visibility edited by Sarah Tripp and Richard Taylor

Self-Published. 2013. An anthology of texts organized around responses to Italo Calvino's series of published lectures, 'Six Memos for the Next Millennium'.

Contributors: Simone Hutchinson and Conal McStravick, Richard Taylor, Iris Tenkink, Eona McCallum, Anthony Shrag, Giuseppe Mistretta,

Daniella Watson, Charlotte Morgan, Neil Davidson, Chin Li, Kate Grenyer, Stuart Fallon, Laura Simpson, Ben Knight, Thomas Walker, Rebecca Wilcox, Sarah Tripp and Tom Varley

Good Hope by Carla Liesching

Published by Mack Books. 2021. Archival and photographic investigation of the Port of Good Hope and the Colonial histories that shape contemporary South Africa.



Guitar! by Sarah Tripp

Published by Bookworks UK. 2020. An experimental text on the possibilities of a language with only one or two words.

Harbour: A Compendium by Amy Ash

Published by Amy Ash. 2020. A collection of texts, prose, and poetry considering harbours and the act of harbouring.

he by Kegan McFadden with Nick Kline

Published by As We Try & Sleep Press. 2014.

Recollections of men and moments of queer male experience.

Headless by K.D. (Goldin+Senneby)

Published by Sternberg Press. 2014. An artists' novel about global finance, shell companies, and a secret society created by George Bataille.

Hercules Road by Dalia Neis

Published by Ma Bibliothèque. 2020. A narrative about time layered on a specific location which focuses on an experimental film maker.

Here Comes Trouble by Alex Head

Published by ZK/U Press. 2016. A book of experimental theory about deviance.

How to Play Triple Dribble by Julia Borderie

Published by Mark Pezinger Books. 2020. A record of a project about sport, sculpture, and performance.



Hummzinger by Maryse Larivière

Published by Galerie Division. 2017. A collection of poetry about longing, loving, and sex accompanied by line drawings of humming birds.

I Can Ruin Your Birthday From Winnipeg by Jason Cawood and Evan Tyler with illustrations by Emily Vey Duke

Published by Anchorless Press. 2019. Fiction pulled from dreams with accompanying illustrations.

I Remember by Joe Brainard

Published by Granary Books, Inc. 1975. Autobiographical and conceptual writing based on the repeated prefix "I remember..."

I'm Afraid of Men by Vivek Shraya

Published by Penguin. 2018. Long-form essay about men, masculinities, and their relationship to transphobia.

Intertitles edited by Jess Chandler, Aimee Selby, Hana Noorali, Lynton Talbot

Published by Prototype Publishing. 2021. An anthology which examines a proposed intersection between writing and the visual arts.

Contributors: Fatema Abdoolcarim, Victoria Adukwei Bulley, Bebe Ashley, Anna Barham, Paul Becker, Elaine Cameron-Weir, Adam Christensen, Sophie Collins, CAConrad, Rory Cook, Jesse Darling, Anaïs Duplan, Inua Ellams, Olamiju Fajemisin, Johanna Hedva, Caspar Heinemann, Sophie Jung, Sharon Kivland, Tarek Lakhrissi, Ghislaine Leung, Quinn Latimer, Jordan Lord, Dasha Loyko, Charlotte Prodger, Laure Prouvost, Flo Ray, P. Staff, Alice Theobald, Jesper List Thomsen

Is It My Body? Selected Texts by Kim Gordon

Published by Sternberg Press. 2014. A collection of essays and text works from across Gordon's early life in the visual arts.

It Had Something To Do With The Telling of Time by Annee Grøtte Viken

Published by Onomatopoe. 2015. A seven part screen-play which imagines dialogue between the location of a story and its protagonist.

Published by Homie House Press. 2020. A compilation of notes on Black delight based on the author's experience as a Ghanaian-Italian.

Known and Strange Things by Teju Cole

Published by Penguin Random House. 2016. A wide-ranging collection of essays about art, photography, politics, looking, and travel.



Lightbringer, Lightborne by Fan Wu

Published by Stride Gallery. 2020. A companion piece to a Steven Beckley exhibition about the properties and metaphors of light.

List of Works Not Shown by Phomohobes (Jason Cawood & Colby Richardson)

Self-Published. 2021. A list of names generated by an AI trained on previous titles of Phomohobes works.

Little Black Book (Brevi Appunti) by Theophilus Imani



Men Take Me to Dinner by Darcy Leigh

Published by Easter Road Press. 2019. An essay about men, sex, food, and money.

Metronome No. 11: What is to be done? Tokyo edited by Clémentine Deliss

Published by Metronome Press. 2007. A dense journal of theoretical, academic, and ontological questions about the nature of art practice during the globalization of the art world.

Contributors: Irene Barberis, Magnus Bærtås, Guy Billings, Thomas Boutoux, Nigel Brown Nico Dockx, Richard Dunn, David Elliott, Hu Fang, Karen Forbes Visser, Boris Gobille, Elizabeth Grierson, Machiko Harada, Yuko Hasegawa, Jaimie Henthorn, Pablo Herrera, Naoko Horiuchi, Ian Howard, Yukiko Ito, Takahiro Iwasaki, Michie Iwatsuki, Alan Johnston, Mami Kataoka, Murdo Macdonald, Tracy Mackenna, Michelle Mantsio, Jan Mast, Kaoru Matsumoto, Tokumasa Matubuchi, Roger McDonald, Seichiro Miida, Steven Mykietyn, Ben Nagaoka, Masato Nakamura, Fumio Nanjo, Ruth

Noack, Aomi Okabe, KiyoshiOkutsu Tetsuya Ozaki, Kai Ozawa, Yuko Ozawa, Christos Papoulias. Matthew Pelowski, JohannesRaether, Shingo Sadakuni, Georg Schoellhammer, Matthew Stadler, Fumihiko Sumitomo, YasuhiroSuzuki, Haruaki Tanaka, Tony Trehly, Noriyuki Tsuji, Kosuke Tsumura, Oscar Tuazon, Masahiro Wada,Keith Winter, Michael Wood, Takayuki Yamamoto, Hiroshi Yoshioka.

Metronome No. 3: Tempolabor; A Libertine Laboratory? edited by Clémentine Deliss

Published by Metronome Press. 1998. A dense journal of theoretical, academic, and ontological questions about the nature of art practice during the globalization of the art world.

Contributors: Rasna Bhushan; Ursula Biemann; Peter Brandlmayr; Clémentine Deliss; MarianneEigenheer; Charles Esche; Ewa Esterhazy; Jean-Paul Felley; Izeta Gradevic; Eric Hattan; RummanaHussain; Olivier Kaeser; Birgit Kempker; Jörg Lenzlinger; Renée Levi; Via Lewandowsky; Heinrich Lüber;Muda Mathis; Claudia & Julia Müller; Marianne Müller; Tim Neuger; Olaf Nicolai; Peter Pakesch; DanPeterman; Maria & Michelangelo Pistoletto; Stephan Prina; Martin Prinzhorn; Progetto Arte; TobiasRehberger; Leila Sadeghee; Issa Samb; Nicolaus Schafhausen; Andrew Shields; Kan-Si; MartinaSiegwolf; Gerda Steiner; Reinhard Storz; Peter Suter; Wawrzyniec Tokarski; Annette Ungar; Cyril Verrier;Nebojsa Vilic; Sus Zwick.

Metronome No. 8B: The Queel. A Sequel to THE STUNT edited by Clémentine Deliss

Published by Metronome Press. 2002. A dense journal of theoretical, academic, and ontological questions about the nature of art practice during the globalization of the art world.

Contributors: Gaia Alessi and Richard Bradbury; Michael Archer; Dave Beech; Laurence Binyon; RutBlees Luxemburg; Colin Cina; Annabelle Curtis; Francis Dunbar Marshall; R. Nick Evans; Rose Finn-Kelcey; Philip Hoare; Stephen Klee; Ben Fitton; Anna Fasshauer; Nick Ferguson; Kendell Geers; BabakGhazi; Liam Gillick; Stanley Grayson; Felicity Greenland; Alan Johnston; Annis Joslin; Cynthia T. Kent;Stephen Klee; Langlands & Bell; John Latham; Douglas Park; Lt. Gen. Dr. P.I.C.T.; Capt. Nigel Simpkins;Margaret Steed; Barbara Steveni; Gavin Turk; Rex Whistler; Susan William-Ellis; Agatha Wood; CerithWyn Evans

Modern Nature by Derek Jarman

Published by Vintage. 1991. A journal of Jarman's sea-side garden with other sketches of his life.

My 1980s & Other Essays by Wayne Koestenbaum

Published by Farrar, Straus and Giroux. 2013. A book of essays and criticism on topics such as drawing, porn, and gay sex work.

NASCAR by Steffanie Ling

Published by Blank Cheque Press. 2017. A book of experimental stories with smoke breaks.



Neither Either nor Or by Joey Dubuc

Published by Conundrum Books. 2003. A choose your own adventure book.

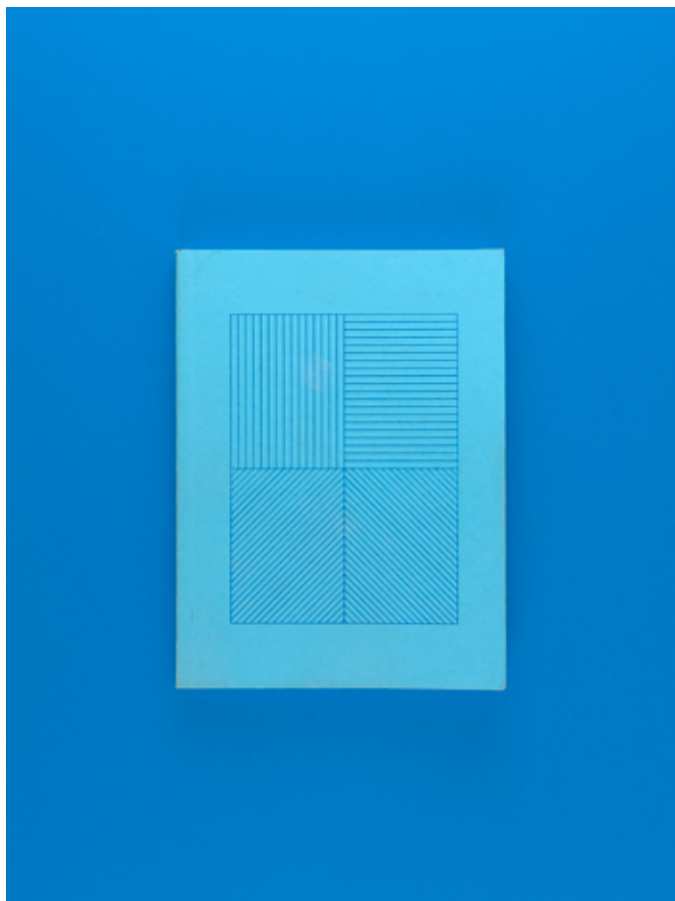
Newspaper by Edouard Levé

Published by Dalkey Archive 2004. An abstract book of prose following the format of a daily news

paper.

No Day Without Its Line by Lyndl Hall

Self-published. 2019. A book of connected essays on the history of lines, drawing, and circles.



No New Theories by Kameelah Janan Rasheed

Published by Printed Matter NYC. 2019. A collection of texts assembled from existing sources along with interviews (and commentary on the interviews) about research, reference, ontology, and Blackness.

Northwest Coast #1: When the Business of Native Art Criticism Becomes Critical by Skeena Reece

Published by Or Gallery. 2019. A series edited by Dana Claxton in which each one of five artists (all Indigenous women) writes about the personal/political stakes of their practice and its connection to the Northwest Coast region.

Northwest Coast #3 by Morgan Asoyuf

Published by Or Gallery. 2019. A series edited by Dana Claxton in which each one of the five artists (all Indigenous women) writes about the personal/political stakes of their practice and its connection to the Northwest Coast region.

Northwest Coast #4: Pulling Back into Place by Marika Swan

Published by Or Gallery. 2019. A series edited by Dana Claxton in which each one of the five artists (all Indigenous women) writes about the personal/political stakes of their practice and its connection to the Northwest Coast region.

Northwest Coast #5: Hybridity: Practices Rooted in Indigenous Epistemologies, Born of Resistance, and Engaged in the Occupation of Sociopolitical Space by Roxanne Charles

Published by Or Gallery. 2019. A series edited by Dana Claxton in which each one of the five artists (all Indigenous women) writes about the personal/political stakes of their practice and its connection to the Northwest Coast region.

Not For The World Would I Compare it To Anything by Hannah Godfrey

Published by Parameter Press. 2018. A collection of fiction about dislocation, travel, and conceptions of 'here' and 'not-here'.

Orgazing by Maryse Larivière

Published by Untitled Art Society (The Bows) 2017. Epistolary novella of poetry and prose about captivity, the body, communication, and sexuality.

Out of Order, Out of Sight: Volume 1: Selected Writings in Meta-Art 1969-1992 by Adrian Piper

Published by The MIT Press. 1999. A collection spanning the first part of Adrien Piper's career as an artist, writer and philosopher.

Paedrus Pron by Paul Chan

Published by Badlands Unlimited. 2010. Plato's "Phaedrus" typeset in a font created by Chan to radically transform and almost entirely rewrite the text.

Peeing in Public by Thomas Geiger

Published by Mark Pezinger Books. 2020. Vignettes about the political nature of peeing in public and a call for increased access to public washrooms.

Portals by Rosie Roberts

Published by SPAM Press. 2020. A long-form experimental poem about the city of Glasgow's five sigils (ring, fish, bird, tree and bell).

Private Book 2 by Lee Lozano

Published by Karma, NY. 1969. A facsimile of one of Lozano's notebooks containing many of her "info-fictions" and conceptual works.



protected by Claire Ellen Paquet

Published by Self-Published. 2017. A collection of small texts on the subject of sanctuary paired with architectural drawings of Christen churches.

Reading Nana: An Experimental Novel by Sharon Kivland

Published by Ma Bibliothèque. 2017. A novel based on the experience of reading and responding to "Nana" by Émile Zola.

Revue Cigale #2: Displacements edited by AM Trépanier and Laure Bourgault

Published by Cigale. 2020. A bilingual publication of writing by artists on a theme which changes every issue.

Contributors: Angela Marsh, Alexander Schellow and the Animation Research Group (ARG), Dominique Rivard, Fred Schmidt-Arenales, Guy Woueté, Marc-Antoine Blais, Maude Arès, Nora Rosenthal, Simon Labbé, Stephanie E. Creaghan, Vita Evangelista Translations: Anie Richer, Anne-Marie Trépanier, Alexandre Piral, Charles Beaudoin, Delphine B. Locas, Hannah Azar Strauss, Laure Bourgault, Marie-Michèle Beaudoin, Sasha Olthof, Simon Brown, Stephanie E. Creaghan.

Revue Cigale #3: Sovereignties edited by AM Trépanier and Laure Bourgault

Published by Cigale. 2021. A bilingual publication of writing by artists on a theme which changes every issue.

Contributors: rudi aker, Prakash Krishnan, Adam Kinner, Kite, Nathan Young, Veronica Mockler, Léuli Eshraghi, arkadi lavoie lachapelle, Sayaka Araniva-Yanez, alegría gobeil, Maude Pilon Translations: Joséphine Denis, Marilou Craft, Stéphane Grégory, Arianne Des Rochers, Maureen Roberge, Kama La Mackerel, Hannah Azar Strauss, Sayaka Araniva-Yanez, Stephanie E. Creaghan, Simon Brown.

Shame Space by Martine Syms

Published by Primary Information. 2020. A collection of diary entries and video stills on the subject of the self.

Silverfish Magazine issue 001-Cybogities edited by Dallas Fellini and Greta Hamilton

Published by Hearth. 2020. An artist's magazine with writing and projects on a central theme.

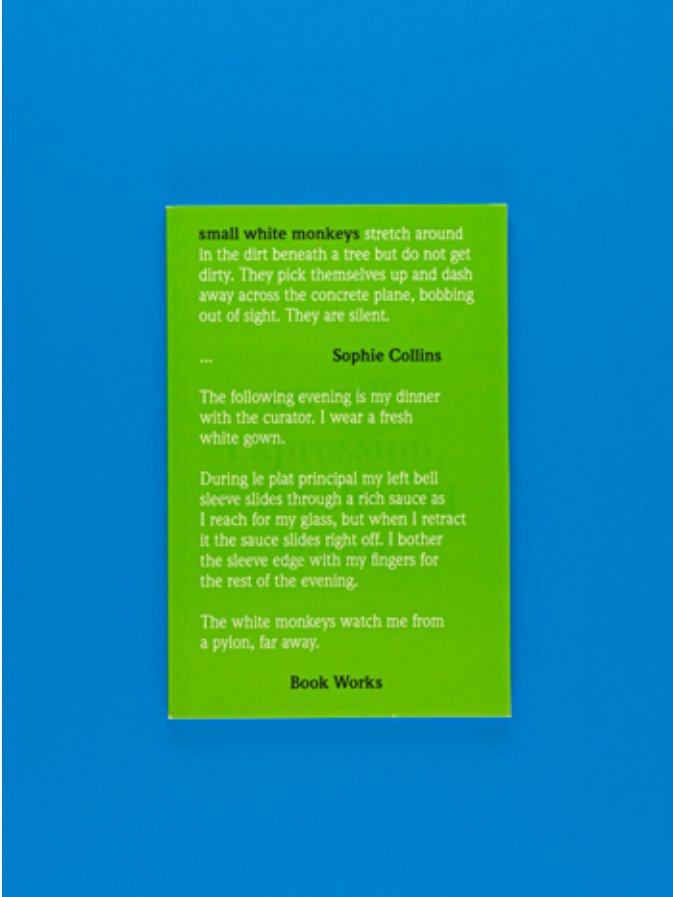
Sleeper edited by Lisette May Monroe and Adrien Howard

Published by Rosie's Disobedient Press. 2022.

Contributors: Francis McKee, Rebecca Tamás, Hussein Mitha, Juliet Jacques, Àkpà Árinzèchukwu, Adrien Howard, CAConrad, Renee Gladman, Lisette May Monroe, K Patrick, Hanif Abdurraqib.

small white monkeys on self-expression, self-help, and shame by Sophie Collins

Published by Bookworks UK in association with Glasgow Women's Library. 2018. A fragmented autobiographical essay on shame, self-help, trauma, and sexual violence.



small white monkeys: stretch around in the dirt beneath a tree but do not get dirty. They pick themselves up and dash away across the concrete plane, bobbing out of sight. They are silent.

— Sophie Collins

The following evening is my dinner with the curator. I wear a fresh white gown.

During le plat principal my left bell sleeve slides through a rich sauce as I reach for my glass, but when I retract it the sauce slides right off. I bother the sleeve edge with my fingers for the rest of the evening.

The white monkeys watch me from a pylon, far away.

Book Works

So Long ~~Charlie Brown~~ by Kegan McFadden

Published by arc.hive artist run centre. 2021. An essay about the death of a mother and the fusion of a personal identity with that of a character from pop-culture.

Solution 257: Complete Love, A Novel by Ingo Niermann

Published by Sternberg Press. 2016. A novel about love and balance in a post-hedonist world.

steal this book by Dora García

Published by Paraguay Press. 2009. A collection of performance documents published as a book intended to be stolen by the audience.

Suicide by Edouard Levé

Published by Dalkey Archive. 2008. A fragmentary account of a person who dies by suicide and is remembered by a narrator.

Tacita Dean's Wanderlust by Laura Demers

Published by Blank Cheque Press. 2018. An essay on the film artist Tacita Dean and her work on the wreckage of the Teignmouth Electron.

The Artist's Novel: A New Medium by David Maroto

Published by Mousse Publishing. 2019. A series of essays on the possibility of novels as a medium in the visual arts.

The Book of Record of the Palm Capsule by Christian Kosmas Mayer

Published by Mark Pezinger Books. 2020. A document of a time capsule placed under the oldest palm tree in Los Angeles.

The day my mother touched Robert Ryman by Stefan Sulzer

Published by Edition Taube. 2015. An ecstatic personal essay about the artist's mother touching a Robert Ryman painting at the Dia Beacon.

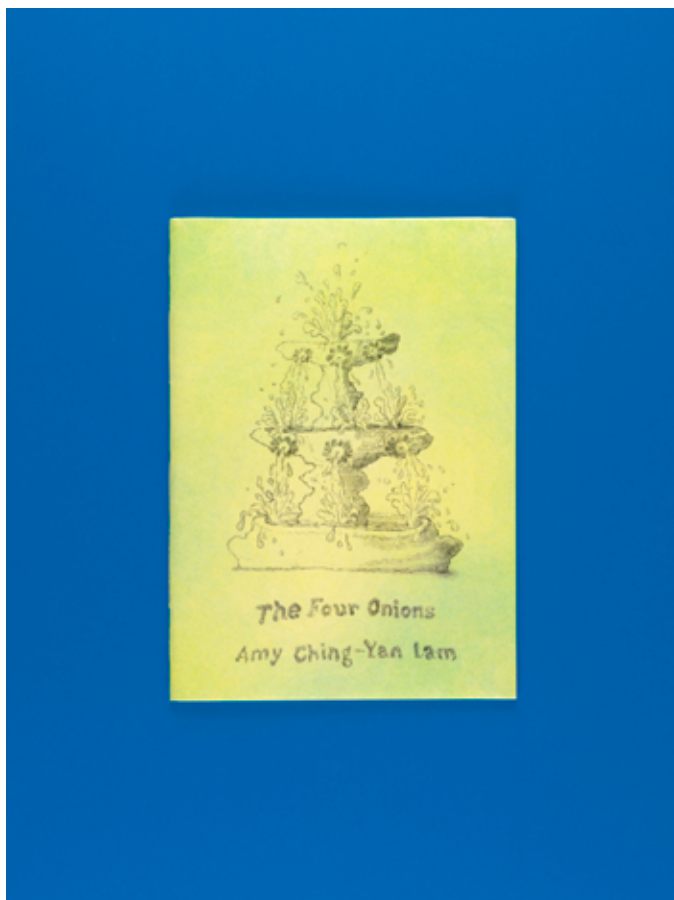
The Emblematic Cabinet by Hanakam & Schuller

Published by Mark Pezinger Books. 2020. An exploration of the heraldry found in Julian F. Abele's designs for the expansion of the Duke

University campus.

The Four Onions by Amy Ching-Yang Lamb

Published by Yokeless Press. 2021. A collection of poems focusing on the artist's family, food, the senses, and history.



The Happy Hypocrite 01 – Linguistic Hardcore edited by Maria Fusco

Published by Bookworks UK. 2008. A limited series journal of and about experimental art writing.

Contributors: Ahrarnia, Farhard; Arao, Paolo; Byrne, Gerard; Coupland, Douglas; Eldridge, Giles; Fanni Tutti, Cosey; Home, Stewart; Mason, Andrea; Reid, Clunie; Robertson, Lisa; Singh, Alexandre; Thurston, Nick

The Happy Hypocrite 02 – Hunting and Gathering by edited Maria Fusco

Published by Bookworks UK. 2008. A limited series journal of and about experimental art writing.

Contributors: ArtstrA/Barbara Reise Archives;

Beard, Steve; Clausen, Susanne; Darrieussecq, Marie; Dillon, Brian; Dodds, Andrew; Hirschhorn, Thomas; Lester, Gabriel; Melvin, Jo; Rashied-Walker, Rashanna; Shelley, Andrew; Thurston, Nick; Tillman, Lynne

The Happy Hypocrite 03 – Volatile Dispersal: Speed and Reading edited by Maria Fusco

Published by Bookworks UK. 2009. A limited series journal of and about experimental art writing.

Contributors: Addison, Joseph; Adler, Mortimer J.; Bacon, Francis; de Montaigne, Michel; Douglas, William O.; Eliot, T.S; Johnson, Samuel; Livingstone, Richard; Mill, John Stuart; Newman, John Henry; Ortega y Gasset, José; Plato

The Happy Hypocrite 04 – A Rather Large Weapon edited by Maria Fusco

Published by Bookworks UK. 2009. A limited series journal of and about experimental art writing.

Contributors: Buckley, Bernadette; Derkson, Jeff; Hopkins, Candice; Iles, Anthony; Kane, Daniel; Lomax, Yve; Longo, Robert; Lynch, Sean; Oldfield Ford, Laura; Pendrell, Luke; Sawatsky, Rachelle; Soobramanien, Natasha; Thurston, Nick; Von Schlegall, Mark

The Happy Hypocrite 05 – What Am I? edited by Maria Fusco

Published by Bookworks UK. 2010. A limited series journal of and about experimental art writing.

Contributors: Barthes, Roland; Basar, Shumon; Briggs, Kate; Clark, George; Ewan, Ruth; Gibson, Beatrice; Hirsch, Antonia; Kraus, Chris; Lippard, Hanne; Price, Seth; Prouvost, Laure; Sutcliffe, Stephen; Tripp, Sarah

The Happy Hypocrite 06 – Freedom edited by Maria Fusco

Published by Bookworks UK. 2013. A limited series journal of and about experimental art writing.

Contributors: Bordowitz, Gregg; Chan, Paul; Cooper Jones, Chloé; Coste Lewis, Robin; Coxhead, Gabriel; Davis, Lydia; El Rashidi, Yasmine; Hiller, Susan; Jennings, James; Katz, Alison; Kennan, Thomas; Owens, Craig; Resnick, Sarah; Singh

Sidhu, Ranbir; Taïa, Abdellah; Tillman, Lynne

The Happy Hypocrite 07 – Heat Island edited by MASON LEAVER-YAP

Published by Bookworks UK. 2014. A limited series journal of and about experimental art writing.

Contributors: Cameron-Weir, Elaine; Gibbs, Allison; Holder, Will; Kielty, Gerry; Marquiss, Duncan; McArthur, Park; McLauchlan, Anna; Mistretta, Giuseppe; Nash, Paul; Prodger, Charlotte; Sanzaro, Francis; Simpson, Mary; Stow Print College, Glasgow; Yago, Dena

The Happy Hypocrite 08 – Fresh Hell edited by SOPHIA AL-MARIA

Published by Bookworks UK. 2015. A limited series journal of and about experimental art writing.

Contributors: Al Qadiri, Monira; Al-Maria, Sophia; Al-Mutairi, Abdullah; Bailey, Stephanie; Borkowski, Alex; Darragh, Judy; Gibson, William; Helmy, Malak; Khalid, Raja'a; Khan-Dossos, Navine G.; Kholief, Omar; Pedraglio, Francesco; Sellars, Simon; Tuanjian, Lena; Wark, McKenzie

The Happy Hypocrite 09 – '#ACCUMULATOR _ PLUS' edited by HANNAH SAWTELL

Published by Bookworks UK. 2016. A limited series journal of and about experimental art writing.

Contributors: Allahyari, Morehshin; Allan, Jennifer Lucy; Berardi, Franco; Cussans, John; Faver, Colin; Jlin; Lawrence, John; Livingstone, Kieron; McClanahan, Angela; Moreno, Louis; Pope, Emily & Ruth Angel Edwards; Shakir, Anthony 'Shake'; Shani, Tai; Watts, Jonathan P

The Happy Hypocrite 10 – Tolstoyevsky edited by VIRGINIJA JANUŠKEVIČIŪTĖ

Published by Bookworks UK. 2018. A limited series journal of and about experimental art writing.

Contributors: Bernstein, David; Fusco, Maria; Kalinauskaitė, Monika; Kingsley, Zoe; Lastovskyte, Erika; Lawton, Michael; Lin, Candice; Narbutaitė, Elena; Norton, Nick; Schoen, Kim; Waidner, Isabel; Žakaitis, Jonas;

The Happy Hypocrite 11 – Silver Bandage edited by ERICA SCOURTI

Published by Bookworks UK. 2019. A limited series journal of and about experimental art writing.

Contributors: Chen, Mel Y.; Conrad, CA; Gallagher, Adam; Gen, Daniella Valz; Hemsley, Alexandrina; Jagoe, Rebecca; Mockridge, Jessa; Papadopoulou; Pearce, Naomi; Sajid, Parsa Sanjana; Staff, Patrick; Vourloumis, Hypatia



The Happy Hypocrite 12 – Without Reduction edited by Maria Fusco

Published by Bookworks UK. 2021. A limited series journal of and about experimental art writing.

Contributors: Maria Fusco; Mohamed Abdelkarim; Andreia Afonso; Leila Al-Yousuf; Alison Ballance; Jordan Baseman; Ohad Ben Shimon; Claire Biddles, Nastyia Nikolskaya and Mathew Wayne Parkin; Oisin Byrne; Julia Calver; Anna Chapman Parker; Holly Corfield Carr; Jesse Darling; Daphne de Sonnevile; Seán Elder; Seb Emina; Tim Etchells; Carl Gent; Dale Holmes; Adrien Howard and K Patrick; Agnė Jokšė; Sophie Jung; Sumaya Kassim; Rebecca La Marre; Amy Lam; Mohamedali Ltaief; Robert Herbert McClean; Chris McCormack; Susana

Medina and Roc Sandford; Joseph Noonan-Ganley; Jaakko Pallasvuo; Joanna Walsh; Siân Williams and Kelly Best.

The Land We Are edited by Gabrielle L'Hirondelle Hill and Sophie McCall

Published by ARP Books. 2015. A collection of essays and projects which re-center discussions of land and Indigenous sovereignty in the wake of the Truth and Reconciliation Commission.

Contributors: Dylan Robinson and Keren Zaiontz; The New BC Indian Art and Welfare Society Collective; Jordan Abel; David Garneau and Clement Yeh; Layli Long Soldier; Jonathan Dewar; Leah Decter and Jaimie Isaac; Leah Decter and Ayumi Goto; Skeena Reece and Sandra Semchuk; Ayumi Goto and Peter Morin; Adrian Stimson with Jonathan Dewar; Allison Hargreaves and David Jefferess



The Mattering of Matter: Documents from the Archive of the International Necronautical Society by Tom McCarthy, Simon Critchley, et al.

Published by Sternberg Press. 2012. The textual

result of a fictitious society which has attempted to enter into the physical realm of the dead.

The Self-Illuminating Pen by Sarah Tripp

Published by MAP Editions. 2020. A series of letters written by the light of a pen that only allows the writer to see one word at a time. The volume also collects several writing prompts. A companion piece to the book "Guitar" also by Sarah Tripp.

The Small by Simon Wortham

Published by Ma Bibliothèque. 2020. A piece of fiction about an academic who receives a cryptic set of writings by his mentor just after his death by suicide.

The so-called utopia of the centre beaubourg - An interpretation by Luca Frei

Published by BookWorks UK, Casco, Office for Art, Design and Theory, Utrecht. 2007. A satirical account of an imagined utopia constructed under the Beaubourg area of Paris which examines the foundations of state-sponsored art.

The Sun Is Always Setting by Steph Yates

Published by Glovebox Press. 2021. A set of writings about imagined spacial relationships.

The Weather by Martijn in't Veld

Published by Happy Potato Press. 2019. A series of eulogies of pop-culture icons based on the weather report at the time and place of their death.

Theater for Beginners by Richard Maxwell

Published by Theatre Communications Group. 2015. A set of conceptual tools for theatre performers.

This is Not Another Photo of a Gay Cisgender White Man by Be Oakley

Published by GenderFail Press. 2018. An essay about the ubiquity of images of white, cis, gay men as a signifier for queerness.

Thoughts One Can't Do Without: No. 1 by Samuel Wells

Published by Juxtapress. 2020. A group of texts on the problem of hyper-productivity under capitalism.

Tools for Today by Jess MacCormack

Published by Artist Project. 2020. Collection of writing and contributions about the ways that marginalized identities generate feelings of loss and grief.

Top Stories by Anne Turyn

Published by Primary Information (Facsimile Edition). 2022. A facsimile edition of this pioneering periodical of prose by women artists from the 1970s.

WANK: a stone butch glossary by Darcy Leigh

Published by Easter Road Press. 2019. A collection of terms about masturbating from a queer perspective.

With Sufficient Distance by Jeanette Johns

Published by Parameter Press. 2016. Writing on the perception of geometry and mathematical understandings of two-dimensional space.

Yes, I Am A Destroyer by Mira Mattar

Published by Ma Bibliothèque. 2020. A story about unbecoming and the uncertainty of narration from the perspective of a young governess.

You are of vital importance by Sarah Tripp

Published by Bookworks UK. 2014. A collection of texts and essays about relation through the twisting forms of performance documents and short, riddle-like pieces of prose.

Yours to Discover by Zinnia Naqvi

Self-published. 2010. A series of autobiographical essays about education, research practice, studio work, and new comer identities.

I'll be better in the morning by Julian K

Self-published. 2019. A loose-sheet publication of poems and shades.

Slow Scrape by Tanya Lukin Linklater

Published by The Centre for Expanded Poetics & Anteism. 2021. A collection of poems that are partially derived from performance scripts.



Moments In and Out of Time by Megan Feniak

Published by Stride Gallery. 2022. A publication with fragmentary texts on Christian monasticism.

Garden of Mirrored Flowers by Hu Fang

Published by Sternberg Press and Vitamin Creative Space. 2010. A novel about a young professional in China who is planning an amusement park based on a new social, economic, and cultural model for the country.

Dear Navigator by Hu Fang

Published by Sternberg Press. 2014. A collection of narratives about hunger artists and a simulated journey to Mars.

Catalogue for the Gravitron Collection
by Nic Wilson

Commissioned by Christina Battle

"Notes on the Gravitron Collection" Edited by
Zachary Ayotte and Christina Battle

Published by BlackFlash Expanded, Sept. 2022.
BlackFlash Expanded is funded as part of Canada
Council for the Arts' Digital Now program.

Gravitron is a long-term project looking at writing
that sits in various proximities to visual art practice.

www.gravitrongravitron.org
@gravitron__

**Swimming Up a Dark Tunnel by Leticia
Cosbert Miller**

Published by Gallery 44 Centre for Contemporary
Photography. 2022. A series of essays about
water, migration, bathers, swimming pools and the
Mediterranean.

**Tuesday or September or the End by Hannah
Black**

Published by Capricious. 2022. A piece of
speculative fiction about a rupture in the year 2020.

Shame by Andrea Büttner

Published by Koenig Books. 2020. An adaptation
of a PhD thesis about shame and its aesthetic
manifestations in contemporary culture and art
history.

