



Artists' Books & Zines Kunstnerbøker & Ziner

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"In many ways it could be argued that the artist's book is **the** quintessential 20th-century artform (...) The increased popularity of artists' books can probably be attributed to the flexibility and variation of the book form, rather than to any single aesthetic or material factor."

Johanna Drucker, *The Century of Artists' Books*, p. 1

"Unlike an art book, catalog or monograph that tend to showcase artworks created in another medium, the term 'artists' books' refers to publications that have been conceived as artworks in their own right"

printedmatter.org

"But, how can we look at new artists' books in the light of the zine phenomenon? Zines have broadened the scope of publication arts and have made the entire enterprise more lively and current. They have blurred the boundaries within the field in a completely different and more exciting direction than book crafts, and they've created a venue for all kinds of eccentric expression. Book artists could enter this realm and contribute a sophisticated visuality to it, while learning from its vitality and immediacy."

Janet Zweig, *Artists, books, zines*. *Afterimage*, Jul/Aug98, Vol. 26, Issue 1

Value and Validity of Art Zines as an Art Form

Susan E. Thomas

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The Avant Garde Repeating

Dada and Surrealist periodicals are historical influences on the current art zine milieu. Although the words "fanzine" or "zine" were not existent, artists associated with the Dada art movement, such as Francis Picabia (*391*), Marcel Duchamp (*The Blind Man*), and Kurt Schwitters (*Merz*), are viewed as art zine influences because they self-published. The Dada movement in particular was developed by networks of friends and colleagues, often at the international level, and such networks continue today. Marcel Duchamp invited Beatrice Wood to illustrate the cover of *The Blind Man*; in the same spirit, Trinie Dalton asked Sue de Beer to contribute to *Mirror Horror* zine.

Whether one considers "Little Magazines" of the modern period or art zines of the twenty-first century, the do-it-yourself spirit is the same. What are the manifestos of the modern period if not early zines? Conceptual artists' book makers from the 1960s and 1970s, discussed earlier, influence contemporary zine makers. Andy Warhol's influence is strong—his *Wild Raspberries*, described as a parody of the collectible book, was given away to friends. Other art zine influences include self-deprecating underground comic artists like Harvey Pekar, R. Crumb, and Daniel Clowes. In their quest for young blood—the art school students are also courted by cool hunters and fashion designers in search of new talent—many gallery directors closely follow artists' publications.
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