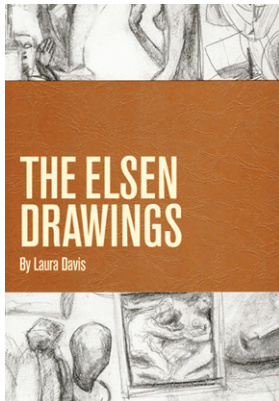




SOBERSCOPE PRESS

2015



January 2015

THE ELSÉN DRAWINGS

By Laura Davis

The Elsen Drawings document every sculpture pictured in Albert E. Elsen's *Origins of Modern Sculpture: Pioneers and Premises* (New York: George Braziller, Inc., 1974). The drawings reproduced here present one in a series of attempts by Laura Davis to grapple with her place within the history of sculpture by drawing through significant art historical books.

"Drawing from the book was a way for me to claim the history [of sculpture] as my own and to take a really close look at it. The only rule was to draw the entire book, and to be methodical about it: the first drawings I did are from the first pages of the book, and the last drawings—the ones on top—are from the last pages. As the images piled up, the newer stuff naturally started obscuring the older stuff. I'd find myself erasing parts of images and favoring others. I was making the history mine by filtering it through myself and then back out."

LAURA DAVIS is a Chicago-based artist working in sculpture, drawing, and installation. www.lauraanddavis.com

Double-sided poster with removable band, folded: 6.75 x 9.75 in./flat: 26.5 x 38.5 in., edition of 500, b+w, \$18



March 2015

STARTING FROM 'I DON'T KNOW': INTERVIEWS ON ARCHITECTURE AND CRAFT

By Samuel P. Smith

Starting from 'I Don't Know' documents a 2011 workshop at Sitterwerk, St. Gallen, in which Studio Mumbai's Bijoy Jain joined expert craftspeople from Switzerland to share the knowledge, techniques, and insights from their own practices with students, artists, and architects. The interviews in

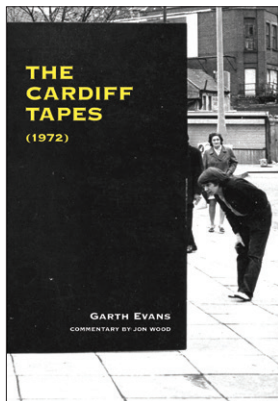
this book explore the creative potential of hands-on learning, local knowledge, and open experimentation. Celebrating the role of chance and collaboration in the process of making, *Starting from 'I Don't Know'* makes an argument for bringing together the oft-separated areas of architecture and craft early in the design process.

INTERVIEWEES: Katalin Deér, Marco Ganz, Bijoy Jain, Ruedi Krebs, Felix Lehner, Salome Lippuner, Hubert Mäder, André Murer, René Odermatt, Ueli Vogt

SAMUEL P. SMITH runs an architecture practice based in Zurich.
www.smith-studio.ch

978-1-940190-07-5, Mar 2015, 5 x 7 in., pb, b+w, 72 pp., \$12

The Sitterwerk Art Foundry and the non-commercial Sitterwerk Foundation—with its Art Library, Material Archive, Studio House, and Kesselhaus Josephsohn—form a dynamic space in St. Gallen, Switzerland, where traditional crafts and the most modern technologies are directly connected in both theory and practice. www.sitterwerk.ch



July 2015

THE CARDIFF TAPES (1972)

By Garth Evans

Commentary by Jon Wood

In 1972, artist Garth Evans welcomed the opportunity to create a public sculpture in Cardiff, Wales, as part of the Peter Stuyvesant Foundation's City Sculpture Project. Concerned that the increasing demand for his work served only to reinforce the political, social, and economic status quos, Evans hoped to unsettle this dynamic by

making a sculpture that would connect with an audience outside of the art world. The morning after the installation of his sculpture, Evans recorded the responses of passersby; to his surprise, "there was a resistance that I had not anticipated—it was as if the sculpture represented an oppressive authority."

The Beckettian transcript of the Cardiff interviews is framed here by Evans's introduction and commentary, which raise questions about the social responsibilities of art and artists. Art historian and critic Jon Wood contextualizes the transcript within contemporaneous debates about art and public space.

GARTH EVANS has exhibited his work widely since the early 1960s. He is represented in major public and private collections around the world, including the Museum of Modern Art, the Metropolitan Museum of Art, the British Museum, and Tate. www.garthevans.com

JON WOOD is Research Curator at the Henry Moore Institute in Leeds, UK.



November 2015

**THE DYNAMIC LIBRARY:
ORGANIZING KNOWLEDGE
AT THE SITTERWERK—
PRECEDENTS AND
POSSIBILITIES**

Edited by

Ariane Roth & Marina Schütz

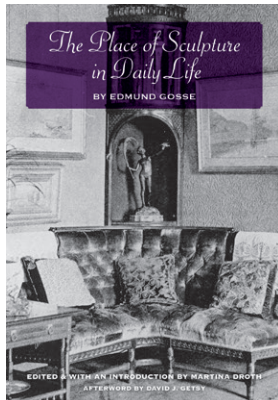
Translated by Alta L. Price

The Dynamic Library presents essays in translation from a 2011 symposium on the organization of knowledge held at Sitterwerk, St. Gallen. Home to over 25,000 volumes on art, architecture, design,

and photography, the Sitterwerk's *Kunstabibliothek* (Art Library) is powered by RFID technology, which relies on digital tracking. Dispensing with the need for "proper" placement, the library encourages serendipitous finds through its dynamic system of organization. The essays in *The Dynamic Library* contextualize the Sitterwerk's associative classification system amid artistic and historical systems of order while pointing to future methods for incorporating subjectivity into information organization.

CONTRIBUTORS: Dorothee Bauerle-Willert, Susanne Bieri, the Café Society, Christian Kern, Felix Lehner, Claudia Mareis, Gerhard Matter, Philipp Messner, Paul Michel, Hans Petschar, Tobias Schelling, Marina Schütz, Hans Witschi

978-1-940190-09-9, Nov 2015, 5.8125 x 9.375 in., pb, 136 pp., \$20



December 2015

**THE PLACE OF SCULPTURE
IN DAILY LIFE**

By Edmund Gosse

**Edited and with an
Introduction by Martina Droth**

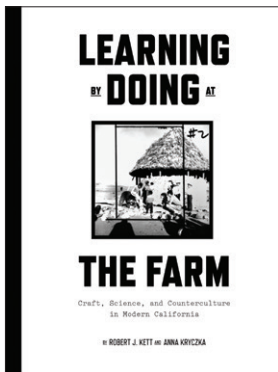
Afterword by David J. Getsy

Author, translator, librarian, and scholar **EDMUND GOSSE** (1849–1928) was one of the most important art critics writing about sculpture in late-nineteenth century Britain. In 1895, he published *The Place of Sculpture*

in Daily Life, a four-part series of essays that ran in *The Magazine of Art* under the headings “Certain Fallacies,” “Sculpture in the House,” “Monuments,” and “Decoration.” Often cited but never before reprinted, Gosse’s essays sought to demystify sculpture and to promote its patronage and appreciation; the issues they raise remain relevant today. In the present edition, Martina Droth’s introduction and commentary contextualize the essays within their era, offering insight into the world of late-Victorian sculpture. David J. Getsy’s text connects the essays’ themes to the present, providing a resonant perspective on the sculpture of today.

MARTINA DROTH is Associate Director of Research and Curator of Sculpture at the Yale Center for British Art.

DAVID J. GETSY is Goldabelle McComb Finn Distinguished Professor of Art History at the School of the Art Institute of Chicago.



**LEARNING BY DOING AT
THE FARM: CRAFT, SCIENCE,
AND COUNTERCULTURE IN
MODERN CALIFORNIA**

**Edited by
Robert J. Kett & Anna Kryczka**

Beginning in 1968, the University of California, Irvine, was host to an experiment in intercultural exchange and artistic and social scientific learning through practice. Located on the edges of William Pereira's California Brutalist campus, the Farm was a space for craftspeople

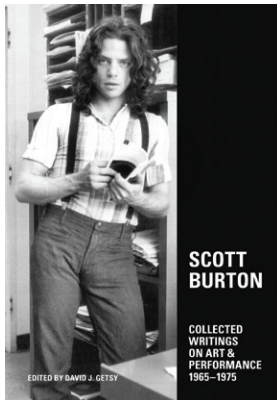
from Guatemala, Mexico, and Samoa to demonstrate their skills; a laboratory for new methods in education and research; and an unexpected countercultural gathering site.

Presenting previously unpublished archival documentation and a critical introduction, *Learning by Doing at the Farm* reflects upon this unusual experiment, which brought together Cold War politics, modern development, and indigenous peoples drawn into the strange intellectual and cultural circumstances of 1960s California.

ROBERT J. KETT will begin a postdoctoral research fellowship at the Max Planck Institute for the History of Science in Fall 2015.

ANNA KRYCZKA is cowriter and coproducer, with Lenae Day, of KLAM Radio 109.5, an audio project in Los Angeles that will launch in Spring 2015.

978-0-9824090-7-7, 2014, 6.5 x 8.5 in., pb, 54 b+w and 35 color images,
124 pp., \$20



**SCOTT BURTON:
COLLECTED WRITINGS ON
ART AND PERFORMANCE,
1965-1975**

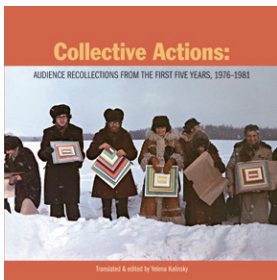
Edited by David J. Getsy

Before gaining widespread recognition for sculptural work that sought to dissolve aesthetic boundaries, most notably between sculpture and furniture, Scott Burton (1939–1989) produced a substantial body of art writing in the late 1960s and early '70s. An eclectic and wide-ranging critic, he wrote such important texts as

the Introduction to the groundbreaking exhibition *Live in Your Head: When Attitudes Become Form*. Yet, his role as an artist-critic has rarely been discussed.

This collection brings together for the first time Burton's essays and unpublished manuscripts from these years, tracing his work as an art critic, as well as his early statements on performance. Distinct in these diverse texts are Burton's increasing concerns with art's appeal to affects, empathies, and subjective responses; the early formulation of his desire to make art public and demotic; and his critical grasp on the implications and exclusions of mainstream narratives of art. The writings gathered here provide rich new context for Burton's sculpture and public art, revealing him as an important voice in the rapidly changing art world of the 1960s and '70s.

DAVID J. GETSY is the Goldabelle McComb Finn Distinguished Professor of Art History at the School of the Art Institute of Chicago.



COLLECTIVE ACTIONS: AUDIENCE RECOLLECTIONS FROM THE FIRST FIVE YEARS, 1976-1981

**Translated & Edited
by Yelena Kalinsky**

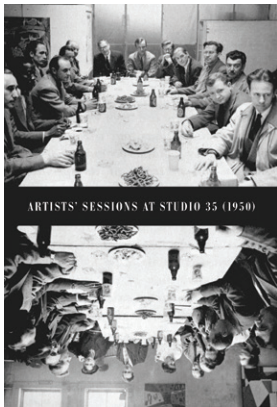
Active in Moscow since 1976, the Collective Actions group played a key role in the development of conceptual and performance art in

the Soviet Union. This book concentrates on the early period of field actions when the question of how to capture and convey ephemeral action was just beginning to be considered. Appearing for the first time in English, the subjective recollections presented here provide a counterpoint to the group's better-known descriptive texts and theoretical writings, a selection of which are also included. Written by several of Collective Actions' regular audience members, the generously illustrated texts share the author-participants' idiosyncratic attempts to remember and give narrative to their own experiences of actions, as they demonstrate the group's ongoing investigation into the status of documentation in participatory art.

TEXTS BY Ivan Chuikov, Ilya Kabakov, George Kiesewalter, Vladimir Mironenko, Andrei Monastyrski, Vsevolod Nekrasov, Irina Pivovarova

YELENA KALINSKY received her PhD in art history from Rutgers University. Her translations of Collective Actions' documentary and theoretical writings can be found on-line at conceptualism.letov.ru.

978-0-9824090-5-3, 2012, 8 x 8 in., pb, color, 116 pp., \$24



ARTISTS' SESSIONS AT STUDIO 35 (1950)

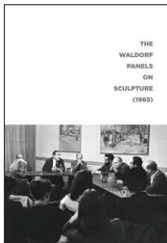
Edited by Robert Goodnough

In April 1950, about two dozen of the artists who came to be known as the Abstract Expressionists met for a series of discussions about their own work, as well as about the modern scene. Nearly 65 years after the actual meetings took place, the transcript of *Artists Sessions at Studio 35 (1950)* still pulses with heated discussions around basic artistic issues like titling, process, relationship to history, community,

and professionalism. This publication is the first attempt to make this oft-referenced document available to a broad audience.

PARTICIPANTS: Alfred Barr, William Baziotos, Janice Biala, Louise Bourgeois, James Brooks, Willem de Kooning, Herbert Ferber, Jimmy Ernst, Robert Goodnough, Adolph Gottlieb, Peter Grippe, David Hare, Hans Hoffman, Weldon Kees, Ibram Lassaw, Norman Lewis, Richard Lippold, Seymour Lipton, Robert Motherwell, Barnett Newman, Richard Pousette-Dart, Ad Reinhardt, Ralph Rosenborg, Hedda Sterne, Bradley Walker Tomlin

978-0-9824090-0-8, 2009/2011, 5.125 x 7.5 in., pb, b+w, 64 pp., \$10



50th Anniversary

THE WALDORF PANELS ON SCULPTURE

Edited by Phillip Pavia & Natalie Edgar

In Spring 1965, dozens of New York artists met for the two-part, invitation-only Waldorf Panels on Sculpture. Organized by Phillip Pavia for inclusion in his magazine, *IT IS*, the transcripts feature heavy audience participation and touch on a wide range of sculptural issues, ranging from the status of found objects to perspectives on Surrealism and Pop Art. Reprinted here for the first time since their original publication, the panels convey the sense of a genre—and an artworld—in transition.

PARTICIPANTS: Herbert Ferber, Reuben Kaddish, Ibram Lassaw, Isamu Noguchi, Claes Oldenburg, Phillip Pavia, James Rosati, George Segal, David Slivka, George Sugarman, James Wines

978-0-9824090-3-9, 2011, 5.125 x 7.5 in., pb, b+w, 120 pp., \$16



SUBJECT MATTER OF THE ARTIST: WRITINGS BY ROBERT GOODNOUGH, 1950-1965

Edited by Helen A. Harrison

Foreword by Irving Sandler

This book presents Robert Goodnough's previously unpublished 1950 MA thesis, "Subject Matter of the Artist: An Analysis of Contemporary Subject Matter in Painting as Derived from Interviews with Those Artists Referred to as the Intrasubjectivists," alongside related writings by Goodnough from *IT IS*, *Artforum*, and *Artnews*.

978-0-9824090-6-0, 2013, 5.125 x 7.5 in., pb, b+w, 10-page color insert, 80 pp., \$12



**DELIVERANCE:
WRITINGS ON
POSTAL RELATIONS**

By Marc Fischer

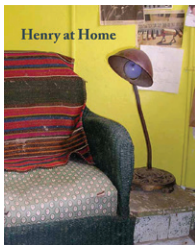
In 2010, Marc Fischer experienced postal trauma when he moved away from his beloved Nancy B. Jefferson Post Office on the Near West Side and became a customer of the Roberto Clemente Post Office in Chicago's Logan Square neighborhood. "Rather than forfeit the ability to mail things close to home, I did what any normal person with access to social media would do: I kept going back there and then

complained about it on the internet."

Part archive and part therapeutic exercise, *Deliverance* presents all of Fischer's post office-related posts on Facebook since 2011, documenting Fischer's committed but fraught bond with Chicago's post offices.

MARC FISCHER is a Chicago-based artist; founder of the initiative Public Collectors; and member of the group Temporary Services, which runs Half Letter Press. www.publiccollectors.tumblr.com | www.temporaryservices.org | www.halfletterpress.com

978-1-940190-06-8, 2014, 4.75 x 7.5 in, pb, b+w, 56 pp., \$10



HENRY AT HOME

By Nancy Shaver

Henry at Home presents photographs of objects from Henry—a shop in Hudson, New York, run by artist Nancy Shaver—as they appear in the homes of the people who purchased them. These photographs, taken by the objects' new owners, are accompanied by images of Shaver's work. The book includes a text by Lucy Raven and an interview between Shaver and Steel Stillman.

978-0-9824090-1-5, 2010, 6 x 7.5 in., pb, color, 74 pp., \$20



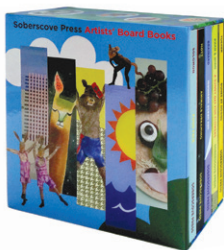
REFRESH

By Kristin Lucas

On October 5, 2007, Kristin Lucas became the most current version of herself when she succeeded in legally changing her name from Kristin Sue Lucas to Kristin Sue Lucas in a Superior Court of California courtroom. *Refresh* presents transcripts of discussions between Lucas and the presiding judge, in which they debate change, its perceived meaning, and its relation to law.

978-0-9824090-2-2, 2011, 4.25 x 5.5 in., saddle-stitched, b+w, 16 pp., \$7

14 ARTISTS' BOARD BOOKS

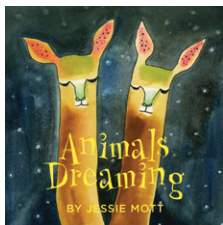


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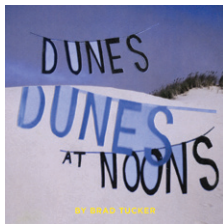


ANIMALS DREAMING

Jessie Mott

Right now, animals are dreaming all over the world. The act of dreaming is celebrated as a means of transporting us to other worlds, where anything is possible.

978-1-940190-00-6, \$10

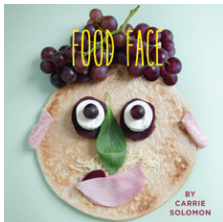


DUNES AT NOONS

Brad Tucker

Dunes at Noons: a sparse poem of seemingly limitless landscape punctuated by text and form.

978-1-940190-04-4, \$10

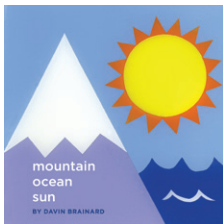


FOOD FACE

Carrie Solomon

In *Food Face*, “playing with your food” takes on a whole new meaning through a series of healthy, easy-to-follow recipes illustrated by whimsical characters composed of ingredients.

978-1-940190-03-7, \$10

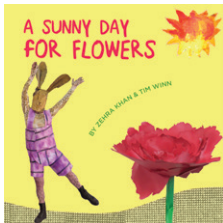


MOUNTAIN OCEAN SUN

Davin Brainard

Celebrating the possibilities of color and shape, *mountain ocean sun* presents deceptively simple paintings, in which what you see is what you get.

978-1-940190-01-3, \$10



A SUNNY DAY FOR FLOWERS

Zehra Khan & Tim Winn

In *A Sunny Day for Flowers*, animals frolic with flowers in a sunny world, where real objects and a paper reality collide.

978-1-940190-02-0, \$10

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Cover: Laura Davis, *The Elsen Drawings* (detail), 2014.



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