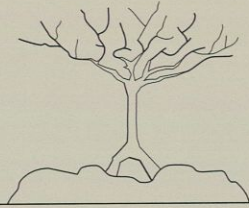


Wanderling

Library; Tem

porary Edition

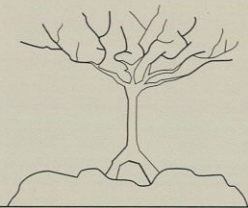
The 15th century - the formative years of modern printing: 1041 Movable clay type invented in China. 1436 Gutenberg commenced work on his press. 1440 Gutenberg completed his wooden press which used metal moving type. 1455 Gutenberg completed work on his 42 Line Bible. 1455 Gutenberg was effectively bankrupt. 1456 Mazarw Bible printed in Mainz. 1461 Albrecht Pfister printed the first illustrated book Edelstein which featured a number of woodcuts. 1462 The attack on Mainz by soldiers of the Archbishop of Nassau, caused printers to flee the city and spread their skills around Europe. 1476 William Caxton sets up his press in West-minster. 1477 The first book to be printed in England (by Caxton) Dictes or Sayengis of the Philo-sophres. 1491 Caxton died and his press was taken over by his assistant Wynkyn de Worde. 1499 Printing had become established in more than 250 cities around Europe. first time, England would lead the way with its literary genius. The 16th century - a period of consolidation: 1501 Italic characters first used in Manutius's Virgil. 1518 Roman types began to replace Gothic typestyles. 1550 Metal screw threads introduced as a replacement for wooden ones to assist the power action of presses. 1559 Plantin's Polyglot Bible printed, with features by engraved intaglio prints. 1563 Parliament passed the Statute of Artificers Act which proved greatly restrictive to craftsmen. 1572 John Day introduced Roman type in England. 1584 Cambridge University commenced



W a n d e r i n g *Library*

MARKERS IV

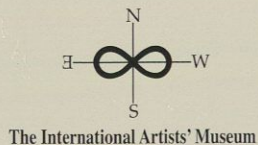
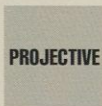
This is Not a Book.



Wandering Library

MARKERS IV

an 'Artists' Books' Event to Mark The Venice Biennale 2003



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Co Production - Esti Drori (Artura)

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Venice Production - Giancarlo Vianello

The International Artists' Museum

Ryszard Wasko - Executive Director | *Doron Polak (Projective)* - Artists' Museum Israel | *John Gian* - Venice

Michael Sternberg - Honorary Board

Citta' di Venezia; Assessorato alla Pace e alle e alle Politiche Giovanili / City of Venice; Peace and Youth Policies Department

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The International Artists' Museum

The International Artists' Museum is no walled-in museum. It is a worldwide channel of communication linking artists and intellectuals from a variety of domains through a growing global network of autonomous, locally-run art centers, interactive but independently funded.

The International Artists' Museum was formed during Construction in Process III, 1990, in Lodz, which saw the event's return to Poland after the collapse of Communism. It is the only existing independent museum in the world run directly by artists. American poet and artist Emmett Williams, a founding member of

Fluxus International, has been its president since that time and its board consists of distinguished artists from different countries.

Since its inception, offices have been opened around the world and Construction in Process has become a moving trans-national event. The International Artists' Museum was created by participants of Construction in Process to give shape and voice to the global community of artists. The nerve center of The International Artists' Museum is located in Lodz, Poland

The International Artists' Museum has emerged partly from the optimistic activities of such artists as Wladyslaw Strzeminski, Wassily Kandinsky, Franciszek Kupka, Marcel Duchamp, Ad Reinhardt, Robert Smithson, John Cage, Gordon Matta-Clark, Allen Ginsberg and many others who have worked

independently and in different countries throughout the last century to open the borders of national cultures and create co-operation between artists. This spirit is alive today in the communitarian projects of The International Artists' Museum.

The museum organizes and sponsors international events, exhibits, symposiums, panel discussions, poetry readings, performances and other projects stressing concepts of art, culture, individual identity, community, crossing borders and living in co-existence. Every few years the museum organizes Construction in Process, its main international event in the organization of which all centers take part.

The Wandering Library: A Series of Multiple Points
Robert C. Morgan

Now we know that a word can exist instead of an image. An image can exist instead of a word. A word and an image can exist as complements of one another or complementary toward one another. They are both housed within the context of the ideograph.

According to the organizers of this exhibition -- Amir Cohen, Doron Polak, and Ryszard Wasko -- the concept of the word and image are suffused with an itinerant meaning. The word travels as does the image at high-speed velocity. We are deluged with the electric sign. We lose and regain contact

in accordance with the speed of language -- sign as image, sign as word, sign as ideograph, the combination, the techno-velocity of the message.

To compete with the commercial media is not the issue here. Artists are learning to re-invent the system of language exchange. This began in the early days of conceptual art -- and it continues today in the books of artists who are aiming for a new dispersion of meaning. How do we get to the core of the place where the image and word form a tangential relationship in a heterogeneous time/space?

The Wandering Library is an attempt to facilitate such a project. Artists who make books make them for their temporal ideas -- their context of meaning. The Wandering Library suggests this. Words and images are not static. They are not frozen in time. They travel in a friendly way together. But this reconciliation of the word and image in the form of the ideograph is what artists are

attempting to clarify. They are signifying more than a single idea. They are interested in the dispersion, the dissemination of the word that goes everywhere in all directions.

Rather than a single path, The Wandering Library is like an asterisk with many points spreading out throughout the globe in all direction towards all culture. The Wandering Library is, in this sense, a means toward transforming the world of language through the ideographic sign, and thus to give meaning s series of multiple points that move in several directions, yet always hits the same point -- the star of infinity that remains through the persistent lexicon, the human effort to mark time. The Wandering Library is both sign and referent, presence and absence, subject and object, all at once.

**Wandering Library:
una serie multipla di punti.
Robert C. Morgan**

Ora sappiamo che una parola può esistere al posto di una immagine. Una immagine può esistere al posto di una parola. Una immagine ed una parola possono esistere come complementi di un'altra od essere complementi all'altra. Entrambe sono situate al di là del contesto dell'ideogramma.

Secondo gli ideatori della mostra –*Amir Cohen, Doron Polak e Ryszard Wasko*- i concetti di parola ed immagine sono soffusi da un significato itinerante. La parola, come l'immagine, viaggia ad alta velocità. Noi siamo sommersi da segni elettrici. Ne perdiamo e ritroviamo il contatto secondo la velocità del linguaggio –segno come immagine, segno come parola, segno come ideogramma, combinazione, velocità tecnica dell'immagine.

Qui non è il caso di competere con i media commerciali. Gli artisti

stanno imparando a reinventare il sistema dello scambio linguistico. Hanno iniziato nei primi giorni dell'arte concettuale -e continuano oggi nei libri degli artisti che puntano ad una dispersione del significato. Come giungere ad un nucleo in cui immagine e parola formano una relazione tangenziale in uno spazio/tempo eterogeneo?

Wandering Library è un tentativo di facilitare il progetto. Artisti che fanno libri, li fanno per le loro idee del momento –il loro contesto di significato. Wandering Library suggerisce questo. Parole ed immagini non sono statiche. Non sono congelate nel tempo. Viaggiano amichevolmente assieme. Ma questa riconciliazione di parola ed immagine nella forma di un ideogramma è ciò che gli

artisti cercano di chiarire. Significano più di una singola idea. Sono interessati alla dispersione, alla disseminazione della parola che va ovunque in tutte le direzioni.

Piuttosto che un singolo percorso, Wandering Library, è come un asterisco a raggiera che si espande verso tutte le culture. Wandering Library è, in questo senso, un mezzo per trasformare il mondo linguistico attraverso il segno ideogrammatico e ciò per dar senso ad una serie multipla di punti che si muovono in varie direzioni, pur restando ancorati allo stesso centro – la stella dell'infinità che rimane attraverso un lessico preesistente, lo sforzo umano per segnare il tempo. Wandering Library è, ad un tempo, segno e referente, presenza ed assenza, soggetto ed oggetto.

books known to us were written in ancient Egypt on scrolls of papyrus, a form of paper made from rushes. The Romans were the first to produce books in their present form. But all their books were written on parchment or thin pages made of tanned animal hides.

For many centuries, books were handwritten; it was only the invention of printing in the mid-fifteenth century that made it possible to produce a number of copies simultaneously. When Johan Guttenberg invented printing, the Jews were quick to take advantage of the innovation. Rashi's interpretation of the Bible was printed in Rago De Calabria, Italy, in 1475. In the late 15th and early 16th centuries, the Italian Shonzino family printed over two hundred

Hebrew books, including the Babylonian Talmud and the Bible.

The printing of Hebrew books being a lucrative pursuit, non-Jewish printers also moved into the field. The best-known of these was the German Daniel Bomberg, who set up a printing works in Venice in the early 16th century. During its fifty year existence, it successfully competed with the Shonzino works. As against some 100 books printed during this period by Shonzino, Bomberg published 200. His most significant projects were publications of the Babylonian and Jerusalem Talmud, in the years 1520-1523, and publication of "Mikraot Gdolot".

The first libraries were founded as far back as over 4000 years ago, but being attached to religious temples or royal palaces, they were not at the disposal of the general public. The first library functioned in Nineveh in 700 B.C., comprising plates and scrolls of burned pottery inscribed with cuneiform writing. Another renowned library of antiquity was that of the city of Alexandria, Egypt, under the Ptolemite dynasty, which assembled papyruses from all over the world. At the end of the first century BC, Julius Caesar founded a public library in Rome. Following the downfall of the Roman Empire in the fifth century AD, libraries only survived in monasteries. One of the most renowned of these was in the Mount Cassino monastery in Italy. Scholars and artists numbered among the monks wrote, copied and illustrated books, with the aim of

preserving the manuscripts in their possession. Without the monastery libraries, the majority of classical literature would have perished.

Over one hundred and fifty leading artists from the world over have been invited by the International Artists' Museum to design artists books, each one in his own personal style. Every artist sent his art work directly to the Jewish Museum in Venice. In addition, each artist sent directly, by Internet, a scanned facsimile of two open pages of his book directly to the Museum center in Israel. This photograph will feature in the exhibition catalogue and in the printed posters we intend to hang in all of Venice's vaporetto stations, from the ghetto area to the Jardini (gardens).

The professed aim of the "Wandering Library" project is to elevate the status of the book, and set it at the hub of the classical cultural creation that has been maintained right up to the present day boom of the computer and the Internet. We hope to be able to dispatch the exhibition around the world, and display the artists' variegated creations.

I wish to thank all the artists taking part in the project; Ryszard Wasko, Executive Director of the international Artists' Museum and the staff of the Museum in Poland; particular thanks to Giancarlo Vianello, the exhibition coordinator; John Gian and their families; to the colleagues of the Markers project in Venice; the entire staff of the Venice Municipality which worked on preparation of the exhibit, with special thanks to the Jewish Museum of Venice which is hosting the project; to the heads of the Jewish community in Venice; to Gaia Ravá; and to the Israeli Embassy in Rome. Personal thanks

to Rachel and Many Heller in Venice, Raffy Peled in Jerusalem, Ran Levadi, Irit Levin, Dana Braun and Mira Bauer. Finally, my profound gratitude to all my colleagues, the Projective and Artura team who toil beside me on a daily basis, with whom I have come a long way and without whom this project would never have come about: Esti Drori, Amir Cohen - idya.com, Avi Pines and Iris Polak.

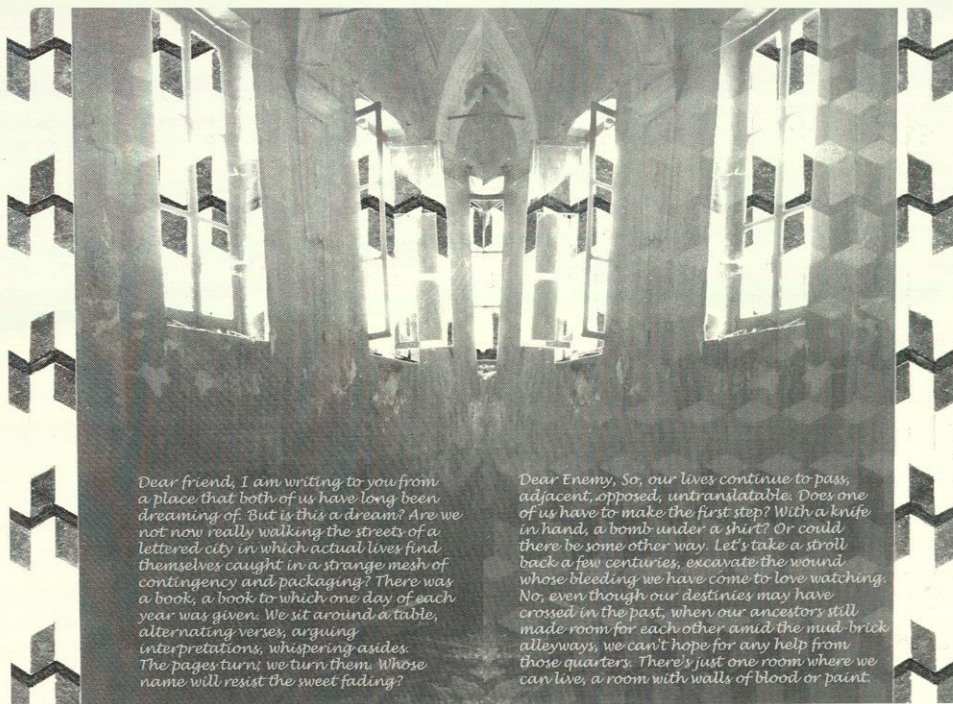
The "Wandering Library" project turns a new page in the series of Artists' Museum undertakings. I hope it is seen by many, imparting a unique cultural experience.

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Dear friend, I am writing to you from a place that both of us have long been dreaming of. But is this a dream? Are we not now really walking the streets of a lettered city in which actual lives find themselves caught in a strange mesh of contingency and packaging? There was a book, a book to which one day of each year was given. We sit around a table, alternating verses, arguing interpretations, whispering asides. The pages turn, we turn them. Whose name will resist the sweet fading?

Dear Enemy, So, our lives continue to pass, adjacent, opposed, untranslatable. Does one of us have to make the first step? With a knife in hand, a bomb under a shirt? Or could there be some other way. Let's take a stroll back a few centuries, excavate the wound whose bleeding we have come to love watching. No, even though our destinies may have crossed in the past, when our ancestors still made room for each other amid the mud-brick alleyways, we can't hope for any help from those quarters. There's just one room where we can live, a room with walls of blood or paint.