

## Long Island University Digital Commons @ LIU

---

Brooklyn Library Faculty Publications

Library

---

Fall 2017

# Print Objects and Fashion Subjects: Independent Publishing in the Contemporary Fashion Milieu since the 1980s

Susan E. Thomas

*LIU Brooklyn*, [susan.thomas@liu.edu](mailto:susan.thomas@liu.edu)

Follow this and additional works at: [https://digitalcommons.liu.edu/brooklyn\\_libfacpubs](https://digitalcommons.liu.edu/brooklyn_libfacpubs)



Part of the [Collection Development and Management Commons](#), and the [Fashion Design Commons](#)

---

### Recommended Citation

Thomas, Susan E., "Print Objects and Fashion Subjects: Independent Publishing in the Contemporary Fashion Milieu since the 1980s" (2017). *Brooklyn Library Faculty Publications*. 38.

[https://digitalcommons.liu.edu/brooklyn\\_libfacpubs/38](https://digitalcommons.liu.edu/brooklyn_libfacpubs/38)

This Article is brought to you for free and open access by the Library at Digital Commons @ LIU. It has been accepted for inclusion in Brooklyn Library Faculty Publications by an authorized administrator of Digital Commons @ LIU. For more information, please contact [natalia.tomlin@liu.edu](mailto:natalia.tomlin@liu.edu).

# Print Objects and Fashion Subjects:

---

## Independent Publishing in the Contemporary Fashion Milieu since the 1980s

Susan E. Thomas, *Long Island University Brooklyn*

**Abstract**—The author documents and discusses the independent books, magazines, and print projects produced by fashion designers since the 1980s when fashion and art aligned and fashion publishing transformed. Significant collaboration among fashion designers, graphic designers, photographers, and artists developed in the 1980s and continues in the twenty-first century. Self-published zines and lookbooks, small-press photobooks, and independent magazines point away from the fashion industry and towards the febrile and conceptual world of artists' books and magazines. Fashion designers' practices have expanded, and book making and publishing, rooted in art and graphic design, have become significant and symbolic multidisciplinary activities within specific networks of distribution.

### INTRODUCTION

Fashion designers' commodification of fine art and architecture in print media and in store, runway, or product design has been noted by scholars,<sup>1</sup> as has the influence of performance art and art "happenings" on designers' presentations.<sup>2</sup> Fashion designers' expanded practices in publishing and authorship have been rarely discussed, however. Often conceptual or multidisciplinary, fashion designers' print publications are distributed within both art and fashion networks. The forms these print objects take

---

Susan E. Thomas is coordinator of reference services, Long Island University Brooklyn, Brooklyn, New York; susan.thomas@liu.edu.

1. Nicky Ryan, "Prada and the Art of Patronage," *Fashion Theory* 11, no. 1 (2014): 7–24; Monica Tilton, "Andy's Heritage – Collaborations between Fashion, Art, and Louis Vuitton," in *Aesthetic Politics in Fashion*, ed. Elke Gaugele (Berlin: Sternberg Press, 2007), 60–75.

2. Zoë Ryan, *Fashioning the Object: Bless, Boudicca, Sandra Backlund*, published in conjunction with an exhibition of the same title (Chicago: The Art Institute of Chicago, R + D Series, 2012); Nathalie Kahn, "Catwalk Politics," in *Fashion Cultures: Theories, Explorations, and Analysis*, ed. Stella Bruzzi and Pamela Church Gibson (London: Routledge, 2000), 114–27.

---

*Art Documentation: Journal of the Art Libraries Society of North America*, vol. 36 (fall 2017)  
0730-7187/2017/3602-0005 \$10.00. © 2017 by The Art Libraries Society of North America. All rights reserved.

are highly symbolic, borrowing from fine presses, artists' books, independent periodicals, and zines. The permanent documentation and archiving achieved at the moment of print publication belies the ubiquitous, ephemeral digital landscape. "Publishing books is an unselfish pleasure [of] aesthetic satisfaction," says Karl Lagerfeld,<sup>3</sup> who opened the 7L bookstore in Paris in 1999 and Editions 7L publishing company in 2000. Print has become subcultural, and the avant-garde associates art and design subcultures.

The proliferation of independent fashion publishing has followed in the wake of artists' books and publications. Conceptual artists explored the book form in the 1960s, and artists produced cheap books and affordable prints, but the subject matter was not palatable to a large audience. Therefore, these forms remained elite, not democratic, in audience.<sup>4</sup> Johanna Drucker's "dour" assessment of the failure to reach the intended audience is challenged by Steven James Tonkin, who argues that "by rereading multiple artists' books as symbolic rather than economic goods, this allows the historical discursive frame to be disengaged from the hypothetical economic model that underpins Drucker's criticism."<sup>5</sup> Tonkin asserts that artists' books are symbolic, not commercial, in Pierre Bourdieu's restricted field of cultural production.<sup>6</sup> Both historical and contemporary artists' books exert influence and interest among contemporary creatives. The combination of the social capital of book artists and the symbolic value of their print objects creates a strong force among graphic and fashion designers, who since the 1990s are likely to have multidisciplinary, multifaceted practices and educations.

Fashion designers' practices are also under the influence of graphic designers, who like their fashion peers are not typically regarded as authors. Graphic designers of the 1960s were influenced by conceptual and pop art and exploited printing advancements, creating experimental work particularly in the mass-market paperback. These various democratic artistic impulses began to align, with mass-market paperbacks and vinyl album covers ultimately reaching a large audience with their messages, appearing in the field of large-scale cultural production. Design authorship as a concept refers to the production of a print publication with maximum agency by a graphic designer. A historical example is *The Medium Is the Massage: An Inventory of Effects*,<sup>7</sup> authored equally by Marshall McLuhan (writer) and Quentin Fiore (designer). The concept of design authorship or designer as author was established by the 1990s when the profession, like fashion, began to be critically examined. In 1998 Ellen Lupton articulated designer as producer, emphasizing the skills needed for designers to direct content "by critically navigating the social, aesthetic, and technological systems across which communica-

---

3. Librairie 7L, <http://www.librairie7l.com/livres-kl.php>.

4. Johanna Drucker, "The Myth of the Artist's Book as a Democratic Multiple," *Art Papers* 21 (November/December 1997): 10–13.

5. Steven James Tonkin, "Conceptual Art and Artists' Books: An Australian Perspective" (PhD diss., Australian National University, 2010), 82.

6. Pierre Bourdieu, *The Field of Cultural Production* (New York: Columbia University Press, 1993).

7. Marshall McLuhan and Quentin Fiore, *The Medium Is the Massage: An Inventory of Effects* (New York: Random House, 1967).

tions flow.”<sup>8</sup> Designer as publisher and relational design are more current, critical concepts that place the designer in a global network of collaborators and multidisciplinary practitioners.<sup>9</sup> Graphic design publishers include Rollo Press, Inventory Books, Occasional Papers, BOM DIA BOA TARDE BOA NOITE (Studio Manuel Raeder), Onomatopée, and Roma Publications. In fashion, these concepts—authorship, producer, publisher—apply when fashion designers deviate from their expected professional practice of solely designing garments and accessories by authoring or producing books and other print projects that reflect critical practices.

### OUTLIER FASHION PUBLISHERS

Prior to the 1980s, a few fashion designers produced their own publications, mainly for promotional purposes. Poiret provides an early example. In 1909, the designer commissioned artist Paul Iribe to illustrate a deluxe, limited-edition album of dress designs in the form of ten plates. This album was distributed to Poiret’s “best clients,” but when Poiret employed George Lepape to produce a second album in 1911, Poiret offered them for sale “like works of art.”<sup>10</sup> *Presage*, a lavish, unbound Parisian subscription quarterly of haute couture published from 1961 to 1987, provides another example. It was an industry publication yet available by subscription to any interested person. Designer Rosita Fanto’s techniques “borrowed from artists’ books created experimental interactions between photography and textile: a die cut page overlaid with translucent fabric partially reveals a model’s picture, allowing the material to dress the photograph.”<sup>11</sup> Fanto said, “I saw every possible art gallery exhibit there was to be seen,”<sup>12</sup> so it seems fair to conclude that she was influenced by contemporary art. *Presage*’s run correlated with the development of artists’ books. While an industry publication, it has become part of the book arts dialogue, along with other periodicals like *Aspen*, published by Phyllis Johnson in box form from 1965 to 1971. Johnson, previously an editor at *Women’s Wear Daily* and *Advertising Age*, assembled graphic designers, artists, musicians, and writers in her seminal print project, which included objects as well as publications. Fashion designer André Courrèges established the in-house photography publication *Bonjour Courrèges*, featuring photography by Peter Knapp, around the same period.

At the time that artists began experimenting with book and magazine forms to expand their audience, fashion designers experimented with inexpensive synthetic and ready-to-wear fashions to expand theirs. The previously described examples notwithstanding, fashion designers made few moves to communicate via books or periodicals. However, in the 1980s fashion designers and an increasingly multidisciplinary

8. Ellen Lupton, “The Designer as Producer,” in *The Education of a Graphic Designer*, ed. Steven Heller (New York: Allworth Press, 1998), 159–62.

9. Andrew Blauvelt, Ellen Lupton, and Rob Giampietro, *Graphic Design: Now in Production* (Minneapolis, MN: Walker Art Center, 2011).

10. Nancy Troy, *Couture Culture: A Study in Modern Art and Fashion* (Cambridge, MA: MIT Press, 2003), 53–54.

11. “Paris Elist,” Harper’s Books email announcement by Harper Levine, October 28, 2014.

12. Quoted in Ginia Bellefante, “Front Row,” *The New York Times*, June 27, 2000, <http://www.nytimes.com/2000/06/27/style/front-row.html>.

fashion milieu began producing books and periodicals themselves as well as in collaboration, expanding their practices and audiences to include readers and artists. French designer Sonia Rykiel published three books of her “reflections on femininity, fashion and the creative process” first in 1979 and then in 1988 and 1989.<sup>13</sup> Rei Kawakubo’s *Six* magazine appeared in 1988. It was “an homage to the European avant-gardes,” in both its layout, “reminiscent of early issues of *Harper’s Bazaar*,” and its content, such as photographs of Eileen Gray’s *S* chair presented with Comme des Garçons fashions.<sup>14</sup> *Six* published images by and of artists. Also notable is the 1990 company book *Sampa: Sagt Paul* by the German fashion house Sama Textile. The book consists of photographs taken by Hannes Schmid, whose subsequent Marlboro Man photographs were appropriated by artist Richard Prince. Harper Levine, proprietor of Harper’s Books, describes *Sampa* as “fashion photography meets artist’s book.”<sup>15</sup>

Subcultures influenced fashion substantively in the 1980s. The graphic imagery of punk, new wave, and hip hop was quickly absorbed by commercial fashion, and the audience for fashion increased. Fashion designers worked to expand their reach by utilizing graphic design idioms or by partnering with graphic designers. For example, in “World’s End,” the staple-bound program for Vivienne Westwood and Malcolm McLaren’s 1981 catwalk show *The Pirate Collection*, the designers exploited the cultural currency of photocopied punk zines. For his 1986/87 lookbook and brochures, Yohji Yamamoto recruited graphic designer Peter Saville, who had created instantly iconic graphics for bands like Joy Division. According to Jay Hess and Simone Pasztorek, this was the “defining moment of modern fashion communication. Almost immediately, ‘graphics’ became as vital for fashion as it had been for the music industry.”<sup>16</sup> Some print objects began to be offered for sale. In 1984, Fiorucci published promotional stickers that appealed to young consumers, memorable for their “postmodern graphic idiom of 1950s American kitsch filtered through an ironic, post punk, new wave, and science fiction aesthetic.”<sup>17</sup> Similarly, fashion outsiders Workers for Freedom published a set of trade cards in 1985. They exemplified “the straight-up aesthetic” or anti-fashion of young people on the streets. Steve Johnson developed the style that was influenced by portrait photographers like Irving Penn. Also, “scrawled contact details” appeared on the reverse of the cards, a design choice borrowed from punk zines.<sup>18</sup>

## FASHION SPHERE FORMS IN THE 1990S

In the introduction to the 2010 exhibition catalog *Not in Fashion*, Sophie von Olfers describes how “new fashion practices [in the ‘90s] started relating to other disciplines

13. Gwendolyn M. Wells, “Of Critics and the Catwalk: Interdiscursive Dialogue in the Postcouture Era,” *L’Esprit Créateur* 37, no. 1 (1997): 72–83.

14. Antje Krause-Wahl, “Page by Page—Fashion and Photography in the Magazine,” in *Not in Fashion: Photography and Fashion in the 90s*, ed. Sophie von Olfers and Eugenia Teixeira (Bielefeld, Germany: Kerber, 2010), 23–37.

15. Levine, email communication.

16. Jay Hess and Simone Pasztorek, *Graphic Design for Fashion* (London: Laurence King Publishing, 2014), 10.

17. To view images of Fiorucci stickers, see <http://www.harpersbooks.com/pages/books/19830/fiorucci/fiorucci-stickers>.

18. Abraham Thomas, “Irony and Mythology: The Fashion Magazine Reconsidered,” in *80s Fashion: From Club to Catwalk*, ed. Sonnet Stanfill (London: V&A Publishing, 2013): 80–81.

and embracing other art forms,” and that the decade was “marked by seminal projects and partnerships that originated from shared beliefs and a strong urge to collapse existing forms of representation and modes of production—in art as well as in fashion, advertising, and publishing.”<sup>19</sup> Clearly, some of these partnerships and some of this collapsing began earlier, but it was in the 1990s when fashion publications began to proliferate. The phrase “print projects” is borrowed from von Olfers’s introduction, in which she notes that many photographs from the exhibition *Not in Fashion* were “originally published in independent fashion and lifestyle magazines or were print projects from the designers.”<sup>20</sup>

By the early 2000s, graphic designers had “taken on a status and power within the fashion industry that was unheard of in the early 1980s.”<sup>21</sup> Some became fashion designers themselves “to promote themselves to a visually literate peer group within the graphics world and further afield.”<sup>22</sup> Examples included the design firms The New RenaisCAnce, Fuel, and 10 × 5, who made a Tyvek paper shirt designed by the group’s members.<sup>23</sup>

Farrelly points out the ephemeral status of the work made by graphic design teams for fashion designers:

Fashion empires have become mini publishing empires often employing their own graphic-design teams, and producing not just invitations to fashion shows, but “look books,” catalogues, press mail-outs, magazines, advertising and even Christmas cards. But this is all a relatively new phenomenon. And much of the material, although highly sophisticated, expensive to produce, exquisitely designed and highly influential, is totally ephemeral, and thrown away without another thought.<sup>24</sup>

“Ever more innovative” in response to the challenge presented by immediate internet publication of runway images,<sup>25</sup> lookbooks began to respond to the introduction of conceptual art practices in the applied arts. They also began to be offered for sale. For example, graphic designer Julia Born and fashion designer Joffrey Moolhuizen together produced the book *OFOFFJOFF: ONE TO ONE*, a print “sequel project” to the Autumn/Winter 2005/2006 *OfOffJoff* collection. The book, which features ten life-sized photographs of the collection—each page a cropped close-up—was extended into a photographic exhibition and then reinterpreted back into book format.<sup>26</sup>

---

19. Sophie von Olfers, introduction to *Not in Fashion: Photography and Fashion in the 90s*, ed. Sophie von Olfers and Eugenia Teixeira (Bielefeld, Germany: Kerber, 2010), 14.

20. von Olfers, 15.

21. Tamsin Blanchard, *Fashion and Graphics* (London: Laurence King, 2003), 7.

22. Liz Farrelly, ed., *Wear Me: Fashion + Graphics Interaction* (London: Booth-Clibborn Editions, 1995): 6–7.

23. Farrelly, 213–17.

24. Farrelly, 7.

25. Hess and Pasztorek, *Graphic Design for Fashion*, 147.

26. Hess and Pasztorek, 174.

## FASHION DESIGNERS' MAGAZINES

Art collective Bernadette Corporation's early collaborative events and happenings in the 1990s led to the establishment of a corporation ("the perfect way to alienate alternative politically correct types"),<sup>27</sup> a fashion line, and the fashion magazine *Made in the USA*. Subsequent published work by Bernadette Corporation, including a group-authored novel from the point of view of a fashion model and interpretation of its works by art critics, place the collective in the network of artist-critics who utilize the fashion system as both subject and art material.<sup>28</sup>

Contemporary, satirical fashion magazines such as *Revue—This Is Not a Magazine* and *Le Derrière Cri*, both of which take the form of a glossy fashion magazine, are explicitly critical of fashion imagery and advertising. *Revue* (2016) is a "magazine-style artist's book" listed as an artist's monograph by D.A.P. It "parodies the stereotypes and prejudices of advertising and fashion, exploring the fantasies of a consumer society."<sup>29</sup> The editorial statement of *Le Derrière Cri* reveals its mission:

LDC revives the tradition of rigorous satire and critique within the theatre of fashion, photography, and contemporary culture. *Le Derrière Cri* purposely strays from the classic magazine model of interviews, articles & reviews, instead using the vehicles of the editorial industry to subvert the image-making economy we so take for granted.<sup>30</sup>

Fiona Duncan notes that "everything about *LDC* is the inverse of industry standard. Black pages with a white serif type: a negative of *Vogue*. An eighteen-page editorial with one dress."<sup>31</sup> *Le Derrière Cri*, according to its undated website, is "written by anonymous insiders [and] pseudonymous provocateurs." Ane Lyng-Jorlén observes that "niche fashion magazines often exclusively target a group of insiders, which makes them business-to-business publications—produced and consumed by professionals working in the image industry."<sup>32</sup>

There are other independent, glossy fashion magazines that mimic traditional women's fashion magazines: *Inventory*, *Office*, *Detour*, *System*, and the now defunct *Industrie* and *Dossier*. Contemporary niche fashion magazines such as these "enjoy relative creative freedom of form and content compared to women's fashion magazines,"<sup>33</sup> yet fashion publishing protocols such as substantial advertising, fashion cy-

27. Artists Space, "Bernadette Corporation: 2000 Wasted Years, September 9–December 16, 2012," press release, <http://artistspace.org/exhibitions/bernadette-corporation>.

28. Ilka Becker, "Life Which Writes Itself: Retrospecting Art, Fashion, and Photography in Bernadette Corporation," in *Aesthetic Politics in Fashion*, ed. Elke Gaugele (Berlin: Sternberg Press, 2014), 76–95.

29. ARTBOOK LLC/ D.A.P. | Distributed Art Publishers, Inc., <http://www.artbook.com/9782914563789.html>.

30. *Le Derrière Cri* website, <http://lederrierecri.com/>. Like many artists' periodicals, only one issue of the magazine has appeared.

31. Fiona Duncan, "A First Look at *Le Derrière Cri*," *The Style*, October 1, 2013, <https://web.archive.org/web/20160309200152/http://www.thestylecon.com/2013/10/01/derriere>

32. Ane Lyng-Jorlén, "Between Frivolity and Art: Contemporary Niche Fashion Magazines," *Fashion Theory* 16, no. 1 (2012): 8.

33. Lyng-Jorlén, 13.

clical orientation, and noncritical stance towards the fashion industry are not entirely rejected. Duncan, who favored *Le Derrière Cri*, finds fault with *System* magazine, which she describes as “FUBU [For Us By Us],” with the “us” being fashion insiders not quite beyond the influence of their fashion industry employers and advertisers. She approves of a lengthy interview with Nicolas Ghesquière about his departure from Balenciaga; nonetheless, she says that the magazine is still part of the SAMO [same old shit] system, just “one of its more self-aware players.”<sup>34</sup>

There are other fashion insiders who form their own intimate networks, utilizing the magazine form to structure and then distribute their ideas. *Here and There* (Figure 1) by Nakako Hayashi, which features conversations and images of designers in their personal environments, is the antithesis of the sardonic *Le Derrière Cri* and *Revue*. The critical aspect of a non-academic magazine such as *Here and There* is in Hayashi’s rejection of fashion magazine publishing protocols and her celebration of independence and community. Theseus Chan, whose own experimental magazine *Werk* explicitly functions as a marketing tool for the design firm WORK, has established a new magazine, *W\_\_K W\_\_K*. Chan devoted the first issue to the fashion label Anrealage, and he also devoted an entire issue of *Werk* to the tenth anniversary of Comme des Garçons’s Dover Street Market emporium.<sup>35</sup> In fact, there are many independent magazines and journals of fashion writing that provide much needed discourse about the fashion industry, often including candid interviews and little or no advertising: *Mode and Mode*, *PpR Journal*, *Many of Them*, *F de C Reader*, *Archivist*, *Vestoj*, *Fashion Projects*, *Address*, *Garmento*, and the now defunct *Worn*. The unusual form and content of the pocket-sized *F de C Reader* (Figure 2) is described by a blogger at *Mono.Kultur* magazine: “The grainy newspaper stock on which the reader is printed easily intervenes as a textile itself and with articles from today and yesteryear [e.g., Chikashi Suzuki on the state of fashion photography in Japan; vintage photos of Margiela], the *Reader* seems to take an anachronistic approach to a cyclical nature of fashion.”<sup>36</sup>

### HAVING A CHEAP LINE: AUDIENCE AND DISTRIBUTION

Artist John Baldessari famously remarked that “every artist should have a cheap line. It keeps art ordinary. I enjoy giving books I have made to others. Art seems pure for a moment and disconnected from money.”<sup>37</sup> Since the 1960s, there has been a tension between the eventual economic capital of artists’ books, based on the artist’s cultural capital, and their original price and purpose. The tension has not dissuaded artists and designers from the book form, for books and magazines nevertheless remain ini-

34. Fiona Duncan, “Nicolas Ghesquière Speaks! In ‘System,’ the Fashion System’s Latest Biannual,” *Bullet*, April 29, 2013, <http://bulletmedia.com/article/system-magazine-is-the-fashion-system-but-thats-ok-because-they-get-ghesquiere/>.

35. Justin Zhuang, “The Godfather of Singapore Graphic Design Makes Another Crazy Cool Magazine,” AIGA (American Institute of Graphic Arts) *Eye on Design* blog, April 29, 2015, <https://eyeondesign.aiga.org/the-godfather-of-singapore-graphic-design-makes-another-crazy-cool-magazine/>.

36. Vg, “Alternatives in Print: F de C Reader,” *Here & Now*, Mono.kultur blog, September 4, 2012, <http://mono-blog.com/2012/09/alternatives-in-print-fin-de-cycle-reader/>.

37. Baldessari, quoted in Lucy Lippard, “Double Spread,” in *Put About: A Critical Anthology on Independent Publishing*, ed. Maria Fusco with Ian Hunt (London: Book Works, 2004), 87.





Figure 1. Various *Here and There* magazine covers and pages in background. Self-published. ©Nakako Hayashi. Image supplied by Nieves and used with permission of Nieves and Nakako Hayashi. Please see the online edition of *Art Documentation* for a color version of this image.

tially affordable art forms. The fashion milieu appears to be committed to producing inexpensive print objects for a non-exclusive audience, at least in theory. Exclusion happens when a consumer is unable to locate a copy due to limited points of distribution or competition to purchase.

Despite limited distribution and availability, these objects are made available, not freely gifted only to fashion insiders. Agnès b publishes a free poster magazine, *Point d'ironie*, distributed in her stores but also in selected spaces such as the Museum of Modern Art library. In early 2016, J.W. Anderson produced a stamp set, priced at twenty-one dollars on the website and valid for UK postage, featuring the sole stamped image that represented his spring/summer campaign. The Rodarte designers curated an issue of *A Magazine*, founded by graphic designer Paul Boudens, available for sale to fans of the cult label and readers of the magazine. French luxury house Kenzo



**Figure 2.** Stacks of *F de C Reader* in the production process at newspaper printing plant. Self-published. © Alin Huma. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

publishes *Kenzine*, a strikingly designed print magazine, in collaboration with the irreverent artists' magazine *Toilet Paper*, produced by Maurizio Cattelan and Pierpaolo Ferrari, and priced at thirty dollars. Kenzo more recently established *Kenzo Folio*, a quarterly publication “devoted to highlighting recent KENZO looks through diverse points of views . . . and embracing the brand’s ethics in the concept of beauty and di-

versity.”<sup>38</sup> The first issue, *Gidi gidi bu ugwu eze* (“Unity is strength”), features youth of the Igbo communities of Nigeria.

Other projects are available for sale but hidden inside other publications. In 2004, fashion duo Bless began the action of publishing their lookbooks in independent magazines. Bless did not confine their lookbook inserts to fashion magazines. The magazines were offered for sale as usual but also distributed to Bless clients. As a result, Bless clients were exposed to the unique magazines, and the magazine readers exposed to Bless. At the end of that publishing project, Bless produced a multiple (Figure 3) in an edition of fifty consisting of all twelve issues of the magazines topped off by a Bless handle.<sup>39</sup> Priced at about \$250, the multiple is inexpensive considering its limited edition and unique content.

Levi’s is clearly aware of the cultural capital of the fashion sphere and its print projects. The Levi’s Made & Crafted collection publishes “ideas and inspirations behind each collection . . . in a biannual publication, created in partnership with an American art and culture periodical” such as *The Thing Quarterly*.<sup>40</sup> J. W. Anderson collaborated with photographer Larry Clark for a zine insert called *The Smell of Us* in *Detour Journal*’s Spring/Summer 2015 issue. It shows teenage actors in Clark’s movie wearing Anderson’s designs. Subscribers to the magazine received fashion designer Gosha Rubchinskiy’s first photography zine as a supplement. It was based on his debut collection *Evil Empire*. *Pop*, *Purple Fashion*, *Dossier*, and *Detour* regularly include zine or pamphlet inserts.

While fashion industry publications such as invitations and brochures are dispersed to a select few, fashion designers’ publications may be acquired at high-end fashion destinations such as the Dover Street Market, Ooga Booga, Colette, Opening Ceremony, Creatures of Comfort, and Totokaelo. These emporiums and directional boutiques regularly stock publications by fashion designers, and most offer in-store programs or performances that feature them. Boutique proprietors make print desirable by subverting the expectation that designers create only garments and accessories. One journalist described Colette, 10 Corso Como, and Dover Street Market as “elite backlash against democratic fashion,” but the inspiration for Dover Street Market was the Kensington Market, where “punk and vintage and art-school chic happily co-existed.”<sup>41</sup> Newly released zines and artists’ books symbolize the old market and are some of the affordable objects in the stores.<sup>42</sup> IDEA, both a bookseller and a publisher, has an outpost in Dover Street Market where it has launched (and published) limited-edition, instantly collectible photobooks by designers Vetements and Gosha

38. Description from the website of Tenderbooks, <https://tenderbooks.co.uk/collections/fashion/products/kenzo-folio-issue-1>.

39. For a more detailed description of the project, see <https://bomdiabooks.de/product/bless-lookbook-collaborations/>.

40. “Into the Wilderness,” *Lulu* (Fall and Winter, 2014): 49.

41. Sarah Sands, “Fashion Dressed as Art,” *The Spectator*, September 12, 2007, <http://www.spectator.co.uk/2007/09/fashion-dressed-as-art/>.

42. Fashion designer Virgil Abloh of Off-White and artist Cali Thornhill Dewitt collaborated on a project that included a t-shirt, an art installation, and a rope-bound zine at Dover Street Market in Ginza (2014): <http://www.complex.com/style/2014/10/off-white-dover-street-market-ginza-capsule-collection>.



**Figure 3.** *Lookbook Collaborations Bless* multiple, edition of 50. Stack of 12 magazines containing lookbook collaborations, held together by Bless handle. ©Bomdiabooks. Used with permission of rightsholder and Bless. Please see the online edition of *Art Documentation* for a color version of this image.

Rubchinskiy. The *Vetements* book, published in a limited edition of 500, is “the largest photography book ever centered on a single fashion collection, according to Idea Books’s press team.”<sup>43</sup>

Ooga Booga sells garments and accessories by fashion designers as well as publications. In November 2015, the same month that Susan Cianciolo was on the cover of *ArtForum*, the Ooga Booga website had an entry for twenty unique zines made by the designer, selling for just thirty dollars each. In 2015, Marques’ Almeida (future LVMH Prize winners) designed a tote bag for Opening Ceremony that included *Marques’ Almeida Book 01*, the “inaugural issue of Marques’ Almeida’s *Journal*.”<sup>44</sup> In addition to being valued by the people who purchase them, these print projects are bene-

43. Steff Yotka, “*Vetements* Is Releasing a Photo Book with Idea Books—Here’s Your First Look,” *Vogue*, January 11, 2016, <http://www.vogue.com/13386574/vetements-idea-books-photography-book/>.

44. “Wear Your Denim and Carry it Too,” *Opening Ceremony blog*, February 23, 2015, [http://www.polyvore.com/marques\\_almeida\\_for\\_opening\\_ceremony/thing?id=130929284](http://www.polyvore.com/marques_almeida_for_opening_ceremony/thing?id=130929284).

ficial to the designers themselves, whose professional opportunities may be expanded by them. Susan Cianciolo explains how her first book *Run 7*, published with Alleged Press, led to “many exhibitions” as a result of the book having “slowly travelled around [the world].”<sup>45</sup> Jonathan Anderson successfully applied for his position as creative director of Loewe with a “meticulously crafted book.”<sup>46</sup>

Some fashion publications are found at the international art book fairs, which feature artists’ books and small press publications. For example, Ditto Press, a participant in the fairs, has published zines by fashion designers Claire Barrow, Liam Hodges, and Grace Wales Bonner. In an email message to the author, Lucy Moore, proprietor of Claire de Rouen book store, states that both issues of menswear designer Grace Wales Bonner’s zine *Everythings For Real 2*, which was launched at Frieze London 2015, sold out of her store. Bonner’s and Barrow’s zines were art directed by Jamie Reid, whose own art world renown adds cultural capital. Claire Barrow’s limited edition zine, *High Flyers*, is “the paper embodiment of Barrow’s FW15 vision, with sketches, mood boards and inspirational markers combined on the page and channeling the British youth subcultures and politically charged ideas that inform her collections.”<sup>47</sup> These print projects are not limited to documentation of the designers’ seasonal collections in the way that invitations and catalogs are. They are for sale, often facing the art world in the alternative, art-centric fashion scene, which consists of multifaceted boutiques, book stores, book fairs, and websites.

#### INDEPENDENT FASHION PHOTOGRAPHY AND PHOTOBOOKS

The influence of documentary photography on fashion photographers of the 1980s and 1990s is recognized,<sup>48</sup> but the possible influence of book artists on contemporary fashion photographers has not been explored. Photographic artists’ books that feature the body, such as those by Francesca Woodman and Sophie Calle, seem likely to have influenced contemporary fashion photographers, who undeniably address the body in their work but sometimes introduce a critical stance. Collier Schorr’s book *8 Women* utilizes appropriation and her own photography, “introducing a female gaze into the debate about female representation.”<sup>49</sup> Book artist Ed Ruscha has said that “one of the purposes of my books has to do with making a mass-produced object. The final product has a very commercial, professional feel to it.”<sup>50</sup> While perhaps unaware of Ruscha’s photography books, many contemporary photographers take his sensibility a step further, showing commercial work in art gallery exhibitions or using work models

45. Many of Them [firm], *This Must be the Place. Many of Them V. III* (San Sebastián, Spain: Self-Published, 2014), 364.

46. Murray Healy, “Jonathan Anderson: Wonder Boy,” *W*, October 20, 2014, <http://www.wmagazine.com/fashion/2014/10/jonathan-anderson-loewe-designer>.

47. Lewis Firth, “Claire Barrow Launches Her High Flyers Zine and Opens a Top Secret Shop,” *Hero*, August 24, 2015, <http://hero-magazine.com/article/47287/claire-barrow-launches-her-high-flyers-zine-and-opens-a-top-secret-shop/>.

48. Abraham Thomas, “Irony and Mythology: The Fashion Magazine Reconsidered,” in *80s Fashion: From Club to Catwalk*, ed. Sonnet Stanfill (London: V&A Publishing, 2013); Elliott Smedley, “Escaping to Reality: Fashion Photography in the 1900s,” in *Fashion Cultures Revisited*, ed. Stella Bruzzi and Pamela Church Gibson (London: Routledge, 2013), 161–74.

49. Perimeter Books, <https://shop.perimeterbooks.com/collections/all-titles/products/collier-schorr-8-women>.

50. Ed Ruscha, *Leave Any Information at the Signal* (Cambridge, MA: MIT Press, 2002). The quote originally appeared in a 1965 *Artforum* interview with John Coplans.

for art projects. Photographers Inez van Lamsweerde and Vinoodh Matadin exhibit and publish their commercial and artistic work together,<sup>51</sup> as does Wolfgang Tillmans, who commented on the subject of magazine work:

For me, the printed page had been a sort of unlimited multiple from the start. I always loved magazines and newspapers, as actual compositions and objects; since I was designing some of my spreads in *i-D* at that time (1992–93), they were as close to an original work by me as the print that I was making in the dark room.<sup>52</sup>

Magnum Photos (Paris) published three issues of *Fashion Magazine*, each featuring an invited photographer. Issue 3 is *Fashion Magazine by Alec Soth: Paris Minnesota*, in which he investigates the space between the two cities: “In Paris, I photographed Karl Lagerfeld at the Grand Palais. In Minnesota, I photographed a girl with a Chanel shopping bag in front of Sally’s Beauty Shop.”<sup>53</sup>

Independent fashion photography books or “photobooks” are often self-published. There were hundreds of entries to the 2013 Paris Photo–Aperture Foundation PhotoBook Awards, and almost half of the thirty books shortlisted to win were self-published.<sup>54</sup> Photobooks are also published by small publishers such as Karma, Capricious, Cederteg, Shelter Press, Whisper Editions, Little More, Pogo Books, Galerie Plume Editions, Joff, Du Books, and Mörel Books. Perhaps due to the rise of desktop publishing and the strong interest among young creatives in analog forms such as exquisite paper, it is sometimes difficult to distinguish small press from self-published works. The group producing independent photobooks includes established photographers such as Collier Schorr, Martin Parr, Roe Ethridge, and Jason Evans, as well as lesser-known photographers such as Jason Jaworski, Laetitia Benat, Willy Vanderperre, Skye Parrott, Clare Shilland, Jamie Hawkesworth, and Samuel Hodge. Like Inez van Lamsweerde and Vinoodh Matadin, these photographers deviate from purely commercial work. In his book *Sacrifice Your Body*, Roe Ethridge “conflates a rich array of photographic tropes, combining personal documentary images made in western Palm Beach County, his mother’s childhood home, with surreal collage works, and a series discarded from a Chanel fashion shoot,” for example.<sup>55</sup>

Some fashion designers are the sole authors of their photography books. Hedi Slimane has gone back and forth between helming fashion labels and making photo-

---

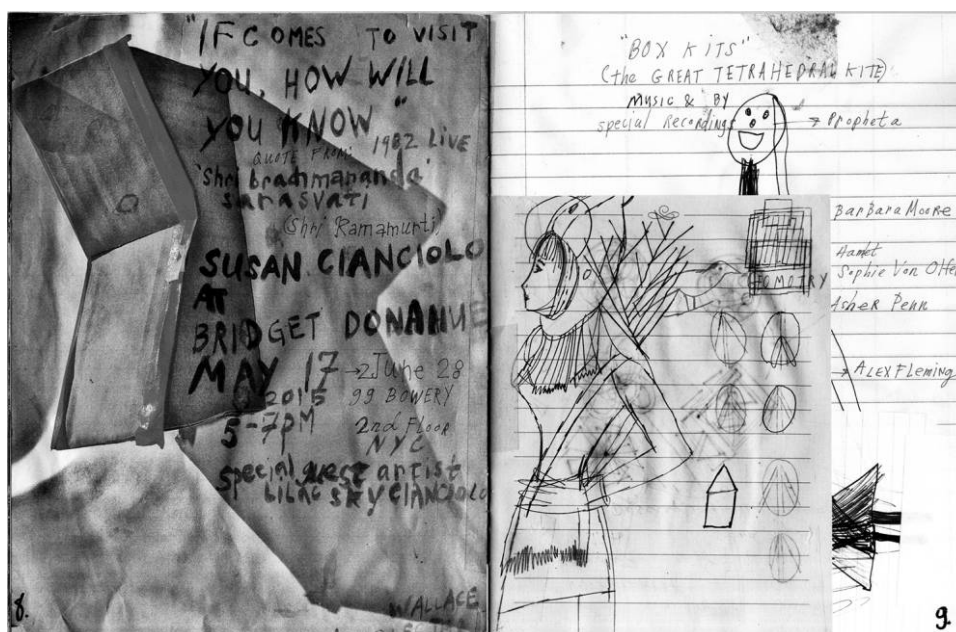
51. Mitchell Oakley Smith and Alison Kubler, “Beyond the Photoshoot: New Fashion Media,” in *Art/Fashion in the 21st Century* (New York: Thames & Hudson, 2013), 222.

52. “Wolfgang Tillmans Opens Up on His Art, His Influences, and His Personal Tragedy,” interview with Peter Halley, *Artspace*, 2015, [http://www.artspace.com/magazine/art\\_101/book\\_report/wolfgang-tillmans-peter-halley-interview-53106](http://www.artspace.com/magazine/art_101/book_report/wolfgang-tillmans-peter-halley-interview-53106).

53. Magnum Photos, <https://shop.magnumphotos.com/products/fashion-magazine-by-alec-soth-signed?variant=937709995>.

54. Jack Crager, “Welcome to the Golden Age of DIY Photo Books,” *American Photo*, April 15, 2014, <http://www.americanphotomag.com/welcome-golden-age-diy-photo-books>.

55. MACK, <http://www.mackbooks.co.uk/books/1019-Sacrifice-Your-Body.html>.



**Figure 4.** Spread from *The Great Tetrahedral Kite*, published on occasion of the solo exhibition *if God COMes to visit You, HOW will you know? (the great tetrahedral kite)* at Bridget Donahue Gallery in New York, May 17th – July 5th, 2015. Published by Nieves. Image features opening-night details (L) and (obscured) list of participants in various performances during run of exhibition (R). ©Susan Cianciolo. Used with permission of Bridget Donahue and Susan Cianciolo. Please see the online edition of *Art Documentation* for a color version of this image.

graphs and publishing photo books since 2000,<sup>56</sup> recently quitting his position as creative director at Yves Saint Laurent. Emerging fashion designer Gosha Rubchinskiy was selected to present his Spring/Summer 2017 collection as the guest designer at Pitti Uomo, the biannual menswear trade show in Florence. In conjunction with the June 2016 show, he will launch a new book and video.<sup>57</sup> His previous books, *Crimea/Kids* and *Youth Hotel*, sold out immediately at Dover Street Market in London, and like Slimane, he turned away from fashion during 2011 to work on his photography projects.<sup>58</sup>

#### EXHIBITION CATALOGS OF THE FASHION MILIEU

In 1994, *Purple* publishers Olivier Zahm and Elein Fleiss collaborated with others to curate the exhibition *L'Hiver de L'Amour* at the Musée d'Art Moderne de la Ville de Paris. The exhibition featured fashion shows, and the exhibition catalog was designed like a fanzine, featuring photo collages, text fragments and quotations, and

56. "Heidi Slimane," *Business of Fashion* website, 2015, <http://www.businessoffashion.com/community/people/hedi-slimane>.

57. Ted Stansfield, "Gosha Rubchinskiy Is Staging His Next Show in Florence," *Dazed Digital*, 2016, <http://www.dazeddigital.com/fashion/article/30469/1/gosha-rubchinskiy-is-staging-his-next-show-in-florence>.

58. "Gosha Rubchinskiy Menswear Guest Designer @ Pitti Uomo 90," *Pittimagine*, 2016, <http://www.pittimagine.com/en/corporate/fairs/uomo/events/2016/rubchinskiy.html>.

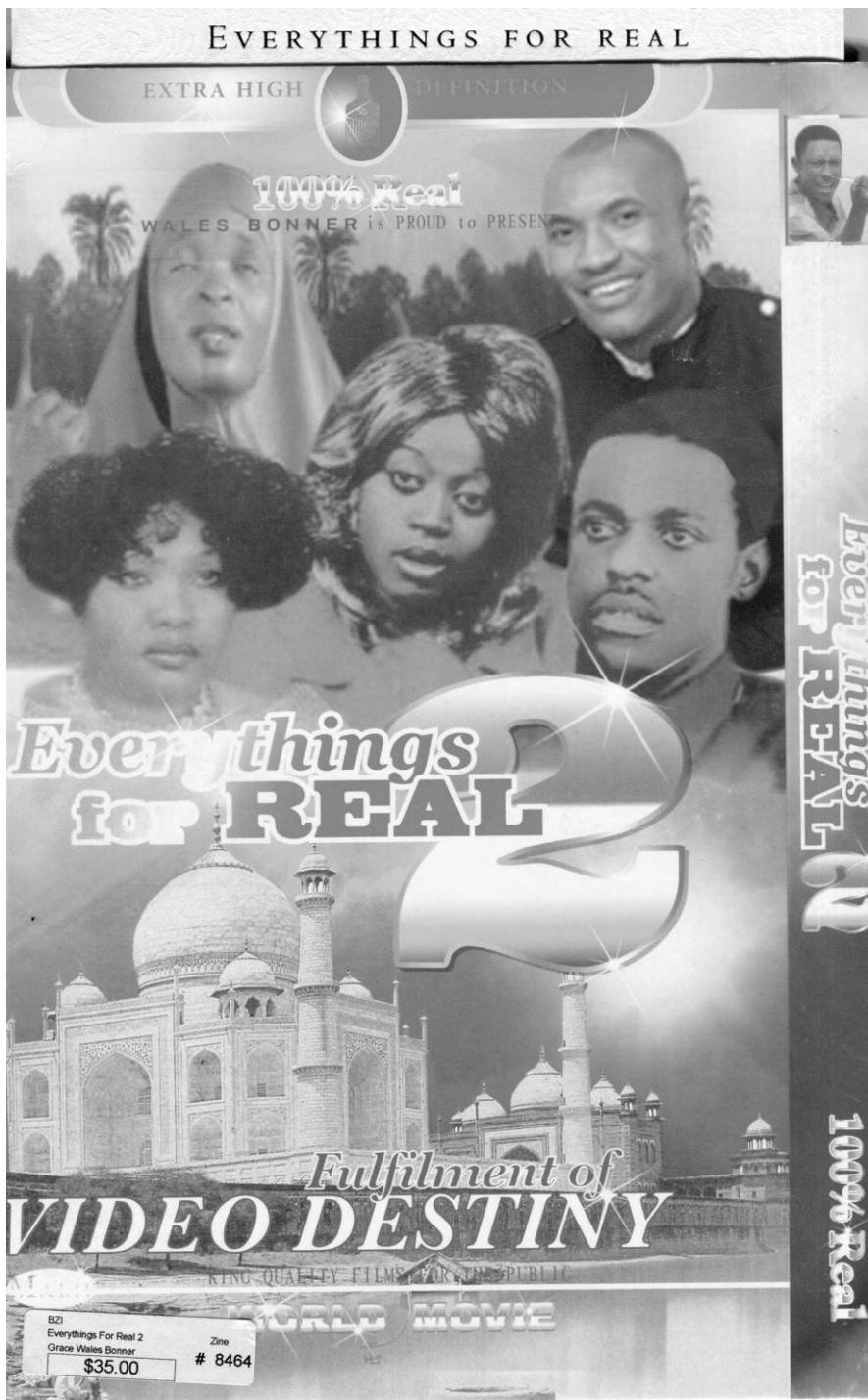


Figure 5a. *Everythings for Real 2*. Front cover of container, with booklet title visible. Published by Ditto Books. No Date. ©Grace Wales Bonner. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.



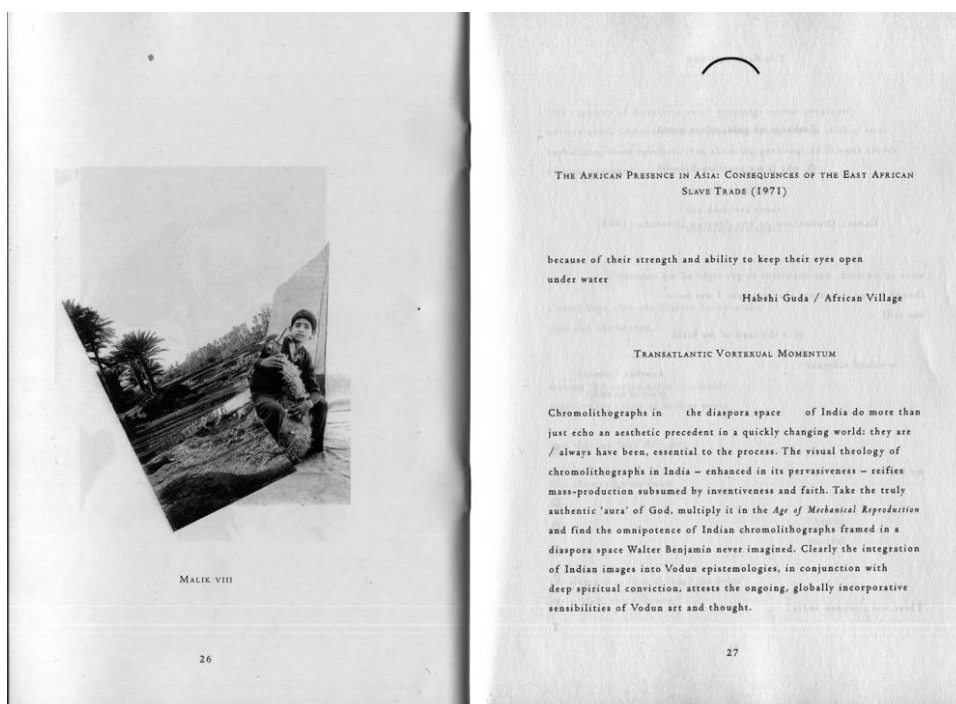


Figure 5b. Spread from *Everythings for Real 2*. Published by Ditto Books. No date. ©Grace Wales Bonner. Used with permission Please see the online edition of *Art Documentation* for a color version of this image.

various fonts.<sup>59</sup> The catalog was released during the early days of independent fashion publishing activity when Bernadette Corporation was active. Bernadette Corporation provides a bridge from the 1990s to the 2010s, once again involving a magazine. Bernadette Corporation's retrospective 2000 *Wasted Years*, displayed in 2014 at the Institute of Contemporary Arts in London, was documented in the fourth issue of *Modern Matter* magazine in collaboration with ICA. The exhibition was first displayed in 2012 at Artists Space in New York, and for that occasion Artists Space published a lookbook documenting Bernadette Corporation's Fall/Winter 1997 *Hell on Earth* collection. In 2010, Gosha Rubchinskiy's third collection *The Sunrise is not far behind the mountains* consisted of three parts:

The first was a video shot in St Petersburg, it was 22 mins long. It was about our friends and skaters, showing what is going on around us. The second was a book. I had asked my young friends to take photographs which represent the summer to them, and I collected them together in this book. And the third part of the presentation was the collection itself. We created an old school suburb gym where there were twelve guys working out for one hour.<sup>60</sup>

59. Carolyn Gray Anderson, "L'Hiver de L'Amour," *Flash Art* 176 (May/June 1994): 109.

60. Rubchinskiy quoted in William Oliver, "Go Go Gosha: Rising Russian Menswear Designer Gosha Rubchinskiy Is Taking Advantage of Post-Soviet Youth," *Dazed Digital*, 2010, <http://www.dazeddigital.com/fashion/article/6436/1/go-go-gosha>.



**Figure 6.** Spread from *Ost End Girls*. Self-published. ©Atelier E.B. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

The book, according to Rubchinskiy himself, is an essential component of the fashion collection.

Independent publisher Nieves published the catalog for fashion designer and artist Susan Cianciolo's 2015 exhibition *if God COMEs to visit You, HOW will you know? (the great tetrahedral kite)* at the Bridget Donahue Gallery in New York (Figure 4). The 2006 catalog *The Woman of the Crowd* documented Cianciolo's collaboration with Cone Denim, which was launched at the Sears-Peyton gallery in New York and at LACE (Los Angeles Contemporary Exhibitions) gallery in Los Angeles. The opening nights included runway shows, and the garments and other objects were on display and for sale for the duration of the shows.

Recently, two emerging fashion designers published books to accompany events or exhibitions. Grace Wales Bonner produced the zine *Everythings for Real 2*, previously mentioned, to explicate her Spring/Summer 16 collection *Malik*. Instead of cataloging the collection itself, it "references the poetry of diaspora, blaxploitation cinema, pirate VHS cover design, mirroring and rhythmicality, and the postcolonial and cultural theory that informs so much of Wales Bonner's design work" (Figures 5a and 5b).<sup>61</sup>

In an interesting reversal of expectation, the 2014 fashion exhibition *You Reach Out—Right Now—for Something: Questioning the Concept of Fashion* at Art Tower Mito

61. Description from the web site of Claire de Rouen book store, accessed December 10, 2015, <http://shop.clairederouenbooks.com/products/grace-wales-bonner-everythings-for-real>.



**Figure 7a.** Atelier E.B. window display at Tenderbooks, May 2017. Photograph by Mark Blower. ©Atelier E.B. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

in Japan was based on a book that fashion designer Nakako Hayashi published in 2011, *Kakucho Suru Fashion (Expanded Fashion)*. In addition, an exhibition catalog was produced to complement the 2014 exhibition,<sup>62</sup> and issue 12 of *Here and There*, the magazine Hayashi produces occasionally, further documented the exhibition by including personal information about her relationships with the featured artists and notes on her experience preparing and installing the exhibition.

There are visual artists working with the subject of fashion and producing catalogs for sale in art environments. The 2012 art exhibition *\*95 (In Paris The Outsiders are Officially In)* featured the conceptual work of Marc and Ian Hundley and Nick Relph, loosely based on their shared experience of the *Comme des Garçons* Spring/Summer 1995 runway presentation in Paris.<sup>63</sup> The artists produced an inexpensive catalog brochure for the exhibition, adding another layer of reinterpretation of the original event. Artist K8 Hardy's runway performance in 2012 at the Whitney Biennial, *Untitled Runway Show*, is documented in her artist's book *How To: Untitled Runway Show* (2013), by DoPe Press, and artist Seth Price, in *Documenta 13*, presented garment sculptures

62. Cameron Ailan McKean, "Nakaho Hayashi's Delicate War against Big Fashion," *Japan Times*, April 15, 2014, <http://www.japantimes.co.jp/life/2014/04/14/lifestyle/hayashis-delicate-war-against-big-fashion>.

63. Neon Parc [gallery], "*\*95 (In Paris, the Outsiders Are Officially In)*," press release, 2014, [http://www.rainoff.info/projects/\\*95.php](http://www.rainoff.info/projects/*95.php).



**Figure 7b.** Close-up of window display of Atelier E.B. at Tenderbooks, May 2017. Photograph by Mark Blower. ©Atelier E.B. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

made with fashion designer Tim Hamilton as part of his piece *Folklore U.S.* The line was launched at an evening fashion show in a parking garage and then sold at Sinn-Leffers, a department store near the *Documenta* venue. The project was later exhibited at Petzel Gallery, which published a small catalog. A more comprehensive book<sup>64</sup> was launched at Artists Space in New York in 2014, where newly made garments were displayed. The book includes “anecdotes and speculation to guide readers through fabrication processes, materials, and fashion industry protocols.”<sup>65</sup> Atelier E.B., the fashion label collaboration of designer Beca Lipscombe and artist Lucy McKenzie, presented its third collection, *The Inventors of Tradition II*, in 2015 and 2016 at art galleries and at the Palace of Art in Glasgow. Garments were sold directly to the public from a custom-built boutique installation, and the lookbook *Ost End Girls* was produced on the occasion of the exhibition in Glasgow (Figure 6).<sup>66</sup> It features a catalog of the garments, texts by Lucy McKenzie, and photoshoots and graphic details, textiles, showroom interiors, shop-fronts, and ads from the work of Atelier E.B.<sup>67</sup> In 2017, Koenig Books published an in-depth cloth monograph called *Inventors of Tradition II*. The

64. Seth Price, *Folklore U.S.* (London: Koenig Books, 2014).

65. Artists Space, “Folklore U.S. Seth Price,” press release, 2014, <http://artistspace.org/programs/folklore-us>.

66. PDF versions of *Ost End Girls* (2013) and *The Inventors of Tradition Collection 2011* can be found at <http://www.ateliereb.com/Lookbooks.html>.

67. World Food Books shop, <http://www.worldfoodbooks.com/artist/atelier-e-b/>.



**Figure 8 (left).** Front cover of *Fanzine*, 2007. Artist book of staple-bound photocopied sheets with ink and dye diffusion transfer print (polaroid)  $8\frac{1}{2} \times 7$  in. Edition: 6/10. Whitney Museum of American Art, New York; Frances Mulhall Achilles Library and Archives, promised gift of The Avant-Garde Reference Files of Barbara Moore. ©Susan Cianciolo. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

**Figure 9 (right).** Front cover of *Fanzine*, 2015. Artist book of machine-stitched bound sheets with ink.  $11\frac{1}{2} \times 9$  in. Edition: 12/20. Whitney Museum of American Art, New York; Frances Mulhall Achilles Library, Special Collections. ©Susan Cianciolo. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

Atelier E.B. lookbooks and the Koenig book were installed in a window display at Tenderbooks, an art book store, publisher, and gallery in spring 2017 (Figures 7a and 7b).

### PUBLICATION AS PERFORMANCE

Performance has been part of the artists' books landscape from the start. One type of book documents time and event-based or performance art; another consists of instructions to be performed. A well-known example of instruction is Yoko Ono's book *Grapefruit*<sup>68</sup>; a recent example of documentation is Toom Tragel's *Baldessari Sings LeWitt*,<sup>69</sup> published in 2009. Since the 1990s, Susan Cianciolo has made books that both document her work and perform it, and she has dispersed them during alternative runway presentations (Figures 8–9). The press release for her 2015 exhibition at the Bridget Donahue Gallery devotes a paragraph to the “handmade books” of the exhibition:

68. Yoko Ono, *Grapefruit* (New York: Museum of Modern Art, 1964).

69. Toom Tragel, *Baldessari Sings LeWitt* (Zurich: Rollo Press, 2009).

The exhibition also features a selection of handmade books that elaborate upon the artist's approach to live performance. Among them are zines made for the twelve fashion collections Cianciolo produced under the moniker "Run" between 1995 and 2001 . . . the books tether themselves to a single performative event, anchored by photography and collage.<sup>70</sup>

In 2008, K8 Hardy performed at Printed Matter's 2008 T-shirt Day, utilizing the store as a runway. She then created the limited-edition zine *Fashionfashion PM, Inc.* (Figures 10a and 10b), "a collection of photo collages documenting this event alongside handwritten meditations on the t-shirt, fashion, and Hardy's early experiences as a fashion rebel."<sup>71</sup> Fashion designer Yukinori Maeda, as Cosmic Wonder, debuted at Paris Fashion Week in 2000 and later expanded his practice. In 2007, he launched the periodical *Cosmic Wonder Free Press* with Nieves. His publications are part of his exploration of installation, community and performance, including *Cosmic Wonder Restaurant*, an interactive performance piece and publication in the form of an envelope containing loose-leaf photographs, a menu, and a publication. The performance first took place in 2013 in a community garden in New York. Each visitor was "served" a performance—music, dance, song, or a poetry reading. Grace Wales Bonner not only launched her zine at Frieze London 2015 but also "performed" it at the Serpentine Gallery as part of Transformation Marathon with musicians, who were the sole performers. At the artists' book store Printed Matter, Cheryl Donegan released a zine that featured "live drawings" made on site by a fashion illustrator. The zine features her "fashion-forward" collection *Broken Gingham*, which was originally performed at NADA New York in 2015.

### CONCLUDING THOUGHTS

This article examines typologies of independent publishing in the fashion landscape and their distribution in art and fashion environments. The printed matter of the fashion industry, such as invitations and brochures, remains insular, distributed freely only to a select few. The commercial print objects created in the independent fashion sphere are for sale to anyone aware of the various art and fashion networks that make them available. In many cases, purchase is possible only in physical spaces such as directional boutiques, art book fairs, and select online stores. In every case, availability is limited, increasing desirability.

In this context, the role of the internet needs to be addressed in any discussion of the fashion industry. Fashion as represented on the internet has enabled people worldwide to view runway imagery and digital lookbooks, purchase garments and accessories online, and read fashion forecasts on magazine websites and gossip on blogs. Unlike some of their contemporaries, Arnaud Vaillant and Sébastien Meyer, artistic directors of Courrèges, have chosen to relaunch the historical house publication *Bonjour*

70. "Susan Cianciolo, *if God COMes to visit You, HOW will you know? (the great tetrahedral kite)*, May 17–July 12, 2015," press release, <https://bridgetdonahue-media-w2.s3-us-west-2.amazonaws.com/files/NtQP1kckTJOfQ-fGfj7QNQ.pdf>.

71. World Food Books shop, <http://www.worldfoodbooks.com/artist/atelier-e-b/>.

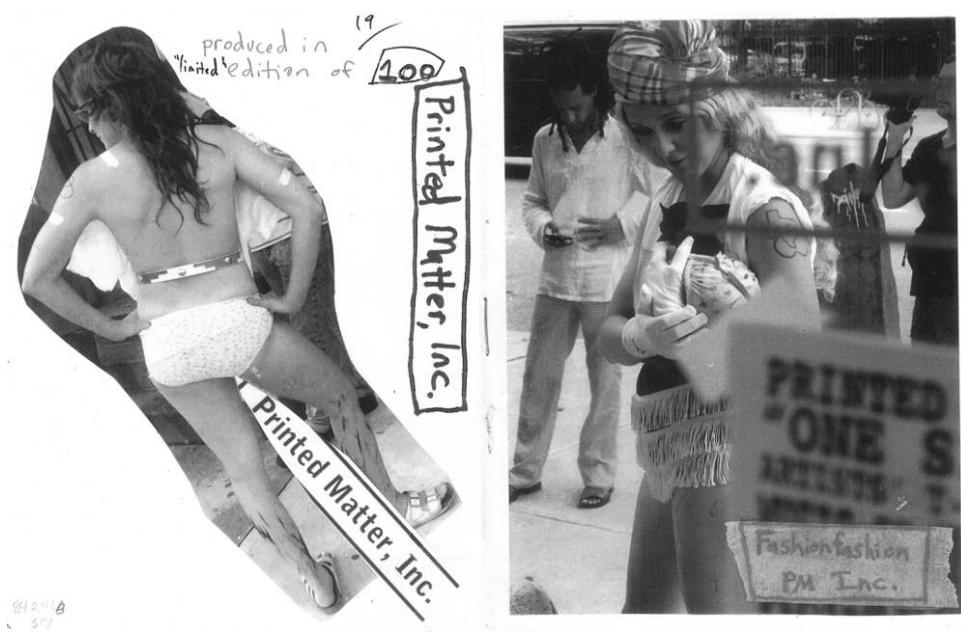


Figure 10a. Front and back covers of *Fashionfashion PM Inc.* Zine by K8 Hardy. Copy is 19/100. ©K8 Hardy. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

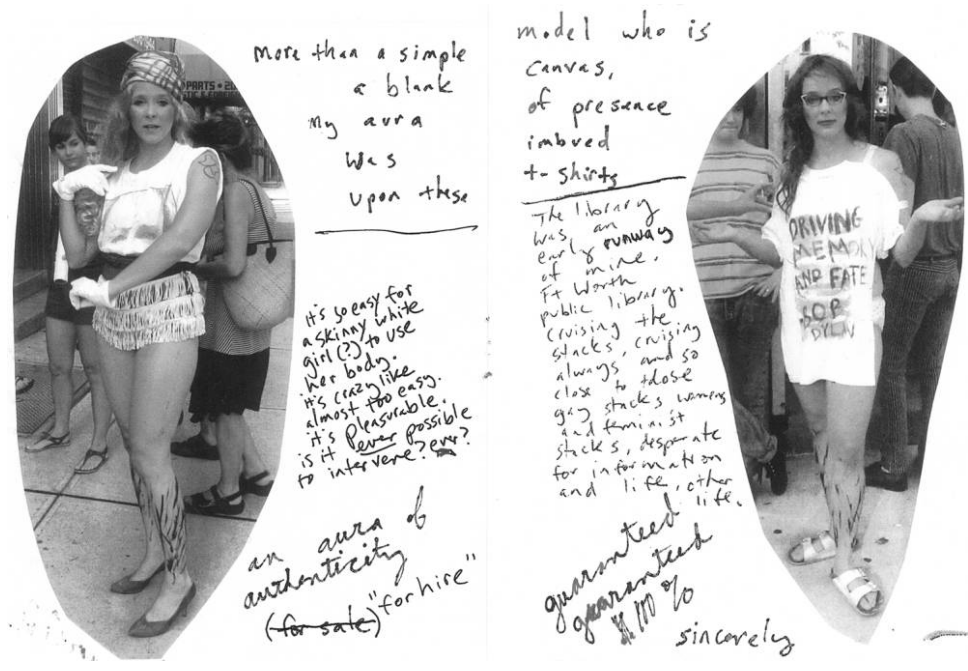


Figure 10b. Spread from *Fashionfashion PM Inc.* "My aura of presence was imbued upon these t-shirts." Zine by K8 Hardy. Copy is 19/100. ©K8 Hardy. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

*Courrèges* as an Instagram account, not a print publication. The internet yields much information about the subjects of this article, yet it cannot provide access to even one print object. Only Atelier E.B.'s lookbooks were presented as PDFs, and while most satisfactory for understanding Atelier E.B.'s process and practice, they lack the haptic qualities of paper and printed forms. In addition, most of the books discovered by internet searching were sold out, even recent releases.

In the era of the great unbound "book" of the internet, many creatives seek a discrete, bound, or otherwise secured print form rather than one whose content and readership change moment by moment. Material print projects signify permanence, and in an era of ephemerality and experience, they offer the opportunity for ownership and engagement with form.

#### **ACKNOWLEDGMENTS**

The author would like to thank several people for their assistance and support: James Mitchell, with whom I co-organized a session featuring Susan Cianciolo, k8 hardy, and Francesca Granata at the NY Contemporary Artists' Book Conference in 2014; Nakako Hayahi, Benjamin Sommerhalder, Asher Penn, Alin Huma, Ines Kaag, and Desiree Heiss (Bless); Beca Lipscome and Lucy McKenzie (Atelier E.B.); Raphaël Brobst, Bridget Donahue, Grace Wales Bonner, Ben Freeman, and Dom at IDEA Books; Annette at BOM DIA BOA TARDE BOA NOITE; Tamsin at Tenderhooks; and fellow librarians Farris Wahbeh, Holly Wilson, and Cheryl Costello. Special thanks to Susan Cianciolo, k8 hardy, and Francesca Granata, who continued to communicate with me long after the conference. This work was supported by the Faculty Development Fund at Long Island University Brooklyn.