BBB Quote Repository

A book is a time-based medium made up of sequenced pages, bound together, composed to animate a reader with ideas, feelings, information, stories. An intimate and flexible medium, a book can take many forms, be large, small, physical, digital, produced as one-of-a-kind, in editions, and in hybrid platforms. It is usually portable, interactive and haptic. Most commonly, word-laden, a book’s contents can be composed of words, images, shapes, colors, symbols, pop-ups, cut-outs, sounds, smells, and any combination of these.

—Warren Lehrer

Warren Lehrer is a writer, designer and book artist known as a pioneer of visual literature and design authorship. Known for his expressive marriage of writing and typography, his books and multimedia projects help us see the shape of thought and reunite oral and pictorial traditions of storytelling with the printed page, and more recently with the screen and hybrid platforms. Awards include: The Brendan Gill Prize, IPPY Outstanding Book of the Year Award, Innovative Use of Archives Award, International Book Award for Best New Fiction, three AIGA Book Awards, and grants and fellowships from the NEA, NYSCA, NYFA, Rockefeller, Ford, and Greenwall Foundations. He is a 2016 Honoree of the Center for Book Arts. His books are in many collections including MoMA, The Getty Museum, and Georges Pompidou Centre. A frequent lecturer and performer, Lehrer is a professor at SUNY Purchase, a founding faculty member of SVA’s *Designer As Author* MFA program, and co-founder of EarSay, a non-profit arts organization in Queens, NY. [warrenlehrer.com](https://warrenlehrer.com/)

Books are the matter of writing in solid form.

—derek beaulieu

derek beaulieu is the author of over 20 books and the publisher of no press. he can be found online at [derekbeaulieu.wordpress.com](http://www.derekbeaulieu.wordpress.com)

A book is a physical manifestation of words and images in sequence. A book is not a text. A book is a kinetic sculpture. A book is not data. A book is a sensual device to be experienced by all five senses, not solely by the eyes. A book is not letters on a page. A book is an archaeological object awaiting new methods of analysis and comprehension, but still, we will not understand.

—James Reid-Cunningham

James Reid-Cunningham is bookbinder and conservator in private practice in Cambridge, MA. He studied bookbinding at the North Bennet Street School in Boston and spent thirty years as a conservator at Harvard University and the Boston Athenaeum. His artistic bindings and book art have been exhibited nationally and internationally. [reid-cunningham.com](http://reid-cunningham.com)

The book is co-created by writer and reader. The reader fills in the white spaces between the author’s words with their imagination.

—Kate Durbin

Kate Durbin is an artist and writer. Her books include the forthcoming *HOARDERS* (Spork 2019), *E! Entertainment* (Wonder), *The Ravenous Audience* (Akashic Books), and the collaboration *ABRA* (1913 Press). *ABRA* is also a free, interactive iOS app that is "a living text," which won the 2017 Turn On Literature Prize for electronic literature. In 2015, Durbin was the Arts Queensland Poet-in-Residence in Brisbane, Australia. Her work has been featured in *Art Forum, The New York Times, Art in America,* and elsewhere. [katedurbin.la](http://www.katedurbin.la)

The book is a hybrid device—a storage, display, and distribution mechanism for literature, art, and information. Paired with an alphabet, it is the greatest invention of mankind: a dedicated object with the capacity for access and retrieval, without fail, for hundreds of years—in version 1.0.

—Steve Woodall

Steve Woodall is a collections specialist for artists’ books at the Achenbach Foundation, Fine Arts Museums of San Francisco, currently working on media-rich websites that represent bookworks in the collection. Formerly director of the Center for Book and Paper Arts at Columbia College Chicago, he managed the development of Expanded Artists’ Books, a studio-based project with artists to examine the relationship between print and digital media. From 1999-2001 he was an artist in residence at Xerox PARC, part of the research project XFR: Experiments in the Future of Reading. [AFGA](https://legionofhonor.famsf.org/legion/collections/achenbach-foundation-graphic-arts)

A book is whatever you want it to be or don’t want it to be.

For the artist, it is a medium to be used to explore an idea and tell us something new about the world.

For the writer, it is a sequence of pages, one after another, one before another, one next to another.

For the reader, it is a site to resist or to become complicit with the intention of the artist or writer.

—Stephen Bury

Stephen Bury is the Andrew W. Mellon Chief Librarian at the Frick Art Reference Library, New York and the author of *Artists’ Books*(1995, 2015) and *Artists’ Multiples*(2001). [frick.org/person/bury](https://www.frick.org/person/bury)

The book is a device whose content can only be imagined when it is still unread, consequently creating endless versions, and can be shared and expanded after it has been read. Still, it remains the same.

—Alessandro Ludovico

Alessandro Ludovico is a researcher, artist and chief editor of Neural magazine since 1993. He received his PhD degree in English and Media from Anglia Ruskin University in Cambridge (UK). He is Associate Professor at the Winchester School of Art, University of Southampton and Lecturer at Parsons Paris – The New School. He has published and edited several books, and has lectured worldwide. He also served as an advisor for the Documenta 12's Magazine Project. He is one of the authors of the award-winning Hacking Monopolism trilogy of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook). [neural.it](http://neural.it/)

Thinking about what the *book* is, for me, is also thinking about what a *publication* is, what it means to *publish*, that is, to deem a work as finished and complete and whole, to then prepare the work to be seen by others, to then share that work with others in some bound or unbound form. The book, then, has something to do with access and accessibility, with readers and readership, with the relationship and traversed distance between a writer’s hand and reader’s eye. The book, then, is the physical manifestation of a relationship between a writer and a reader.

—Janice Lee

Janice Lee is the author of *KEROTAKIS* (Dog Horn Press, 2010), *Daughter* (Jaded Ibis, 2011), *Damnation* (Penny-Ante Editions, 2013), *Reconsolidation* (Penny-Ante Editions, 2015), and *The Sky Isn’t Blue* (Civil Coping Mechanisms, 2016). She writes about the filmic long take, slowness, interspecies communication, the apocalypse, and asks the question, how do we hold space open while maintaining intimacy? She is Founder & Executive Editor of *Entropy*, Co-Publisher at Civil Coping Mechanisms, and Contributing Editor at *Fanzine*. After living for over 30 years in California, she recently moved from Los Angeles to Portland, Oregon where she is an Assistant Professor of Fiction at Portland State University.[janicel.com](http://janicel.com/)

**Over Time**

• the stories humans told around campfires and the ensuing conversation

*then humans found a way to move those stories across time and space* • the stories and ideas humans carved into rocks • the stories and ideas humans wrote on papyrus scrolls • the stories and ideas humans hand-wrote and then printed on sheaths of bound paper

*then when interactive media was developed* • the notion of the page expanded to include audio/video and limited interaction

*and then when interactive media combined with the internet a book became* • a PLACE where humans shared stories and ideas and discussed them, returning us back to the beginning

—Bob Stein

Bob Stein is founder and Co-Director of the [Institute for the Future of the Book](http://www.futureofthebook.org/people.html) and founder of The Voyager Company. For 13 years he led the development of over 300 titles in The Criterion Collection, a series of definitive films on videodisc, and more than 75 CD ROM titles including the CD Companion to Beethoven's Ninth Symphony, *Who Built America*, and the Voyager edition of *Macbeth*. Previous to Voyager, Stein worked with Alan Kay in the Research Group at Atari on a variety of electronic publishing projects. 11 years ago, Stein started 'Night Kitchen' to develop authoring tools for the next generation of electronic publishing. A 2017 TED Resident, Stein's recent projects include SocialBook and [Lectory](https://lectory.io/).[futureofthebook.org](http://www.futureofthebook.org/)

As and when language is practiced as graphic gesture, the book is whatever volume has been created by the conceptually third-dimensionless material support of leaves, inscribed and bound. The persistence of such volumes engenders the predominant imaginary of our historical enculturation and belies the circumstance that the practices these volumes seem to contain are mere dialect with respect to so much more. For, the book itself—the book that has always been to come—is simply an architectonic dwelling for language, in any form and supported by any perceptible material, a dwelling that is capacious enough to welcome and care for human life, by allowing its language to be read at length, read, that is, as located communal singularity, style, and outer-inner voice, the substance of language, the articulable substance of, all-at-once, our significance and our affect.

—John Cayley

John Cayley is a writer, theorist, and pioneer-maker of language art in programmable media. At the time of writing he is exploring aestheticized vectors of reading and transactive synthetic language, and he composes as much for reading in aurality as in visuality. Cayley is Professor of Literary Arts at Brown University and directs a graduate program in Digital Language Arts.

[programmatology.shadoof.net](http://programmatology.shadoof.net/)

@programmatology

## As a network of embodied interactions, the book invites us all to delve into the spatial, temporal, visual, verbal and tactile experiences it brings together.

## —Tatiani Rapatzikou

Tatiani G. Rapatzikou is Associate Professor in the Department of American Literature, School of English, Aristotle University of Thessaloniki, Greece. Her publications (monograph, articles, edited volumes) focus on contemporary American literature (fiction and poetry), technological uncanny, cyberpunk/cyberculture (with emphasis on William Gibson) as well as on digital and print narratives. In 2009, she was awarded a Fulbright Visiting Scholar grant for her research in contemporary American fiction and digital media (M.I.T. Comparative Media Studies program). In 2012, she was a visiting research scholar at the Literature Program (Duke University), and winner of the Alumni Engagement Innovation Fund international competition for her project ‘Urban Environments in Transition’ (www.asrp.gr/urban). She has co-edited with Philip Leonard, NTU, UK, a special issue for Gramma: Journal of Theory and Criticism with the title "Digital Literary Production and the Humanities" (http://ejournals.lib.auth.gr/gramma). In 2016 she was a visiting research scholar at York University, Toronto, Canada, for her research in urban narratives and digital literary practice. <http://www.enl.auth.gr/instructor_en.asp?Id=81>