

JOHN ASHBERY BIBLIOGRAPHY [2]

John Ashbery was born in Rochester, New York, in 1927, he is well known as an art critic and poet. He is perhaps one of the best known Poets of the "New York School". Ashbery graduated from Harvard in 1947 where he wrote a study on his favourite poet Wallace Stevens. The poetry of Stevens has influenced Ashbery's own poetry, however his poetry is characterized by originality in both his form of poems and their content. Ashbery received his B.A. degree in literature from Harvard in 1949 and moved to New York City where he was affiliated with poets Frank O'Hara, James Schuyler, Barbara Guest, Kenneth Koch, and painters Jane Freilicher, Larry Rivers, Nell Blaine, and Fairfield Porter. Ashbery's writings also include several plays, novels and distinguished works of literary criticism, as well as numerous English translations of French literature. He has also enjoyed a distinguished career as an art critic for the Paris edition of the *New York Herald Tribune* and *Newsweek*, and as editor of *Art News*. He is an authority, in particular, on the work of the late American realist painter Fairfield Porter. In addition to all regular editions, there have been many privately printed, small press and fine art editions, as well as volumes combining several titles.



Hanns Schimansky, one of the proof etchings for the *Recital*, with a prose poem by John Ashbery

SELECTED WRITINGS ON ART AND OTHER WRITINGS

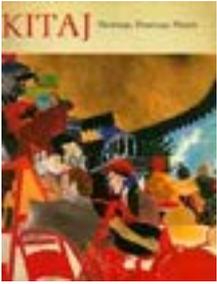
Nouveau dictionnaire de la peinture moderne, published with the collaboration of John Ashbery. Paris : F. Hazan, 1963.

Selected Poems, Jonathan Cape (1967), London, 1967. First edition, with no equivalent American edition of this collection.

Arman. Catalogue with an introduction by John Ashbery. New York, Sidney Janis Gallery, 1968.

- Fragment*, Black Sparrow, Los Angeles, 1969. Poem by John Ashbery, illustrated by Alex Katz. Edition, limited to 750 copies in paper wrappers, 250 hardcover copies numbered and signed by both author and artist, 20 lettered copies hardbound. Printed in Santa Barbara by Noel Young, design by Barbara Martin. Signed by the author and by the artist.
- The New Spirit*. New York: Adventures in Poetry, 1970. According to Kermani, there were 165 copies, 65 of which were numbered and signed.
- John Ashbery and Kenneth Koch: (A Conversation)*. Tucson: Interview Press [between 1965 and 1970].
- The Grand Eccentrics: 19th-Century French Symbolist Painters*, edited by Thomas B. Hess and John Ashbery. New York, Collier Books [1971, c1966]
- The Collected Poems of Frank O'Hara*, Knopf, New York, 1971. Edited by Donald Allen and with an introduction by John Ashbery. The scarce first-issue dustjacket reproduces Larry Rivers's nude drawing of O'Hara.
- John Ashbery, Lee Harwood, Tom Raworth. Harmondsworth*: Penguin, 1971. Penguin Modern Poets, no. 19.
- Light in Art*, edited by Ashbery and Thomas B. Hess. New York: Collier Books, 1971.
- Painterly Paintings*, edited by John Ashbery and Thomas B. Hess. New York: Macmillan, 1971.
- A Joseph Cornell album*, Ashton Dore. New York : Viking Press, 1974. With special contributions by John Ashbery [and others] and assorted ephemera, readings, decorations, and reproductions of works by Joseph Cornell.
- A Nest of Ninnies*, by Ashbery and James Schuyler. New York: Dutton, 1969; Manchester: Carcanet, 1987. [1]
- Kenward Elmslie, Kenneth Koch, James Schuyler*, edited by Ashbery. Harmondsworth: Penguin, 1974. Penguin Modern Poets no. 24.
- Three Plays*, Calais, VT: Z Press, 1978. Dust jacket with cover design by Joe Brainard. 26 lettered copies signed by Ashbery, out of a total hardcover edition of 500 copies printed at The Stinehour Press.
- Two Scenes*. Washington, DC: Folger Shakespeare Library, 1979. Folger Evening Poetry Series. A White Paper.
- Larry Rivers: Drawings and Digressions*. Texts by Carol Brightman and Ashbery. NY: C. Potter, 1979. 200 copies signed by L. Rivers.
- Apparitions: Poems*, by Ashbery, Galway Kinnell, W. S. Merwin, L. M. Rosenberg, and Dave Smith. Northridge, CA: Lord John Press, 1981. 350 copies, 50 deluxe copies specially bound and numbered and signed by each of the poets.
- Fairfield Porter: Realist Painter in an Age of Abstraction*, with essays by Ashbery and Kenworth Moffett. Boston: Museum of Fine Arts, 1982. Exhibition catalog,

contributions by John Bernard Myers, Paul Cummings, Prescott Schutz, Rackstraw Downes, and Louise Hamlin. Traveled to Greenville County Museum of Art, Greenville, SC; The Cleveland Museum of Art; Museum of Art, Carnegie Institute, Pittsburgh; and the Whitney Museum of American Art, New York



Kitaj: Paintings, Drawings, Pastels, by Ashbery and others. New York: Thames & Hudson, 1983.

Fifty Years of American Poetry, Harry N. Abrams, Inc. (1984), New York, 1984. Commemorating the fiftieth anniversary of the founding of the Academy of American Poets with an introduction by Robert Penn Warren and wood engravings by Barry Moser. Signed by 22 of the 126 poets represented, many of them former poet laureates, Pulitzer Prize winners, Bollingen Prize winners, National Book Award winners, and winners of the prestigious Yale Younger Poets awards: Stanley Kunitz, John Updike, Anthony Hecht, John Ashbery, Galway Kinnell, Charles Simic, Richard Wilbur, W.S. Merwin, Philip Levine, Donald Hall, John Hollander, Ai, Edward Field, Marilyn Hacker, Mark Strand, Edward Hirsch, Gerald Stern, Carolyn Forché, Alberto Rios, Sharon Olds, J.D. McClatchy, and Charles Wright.

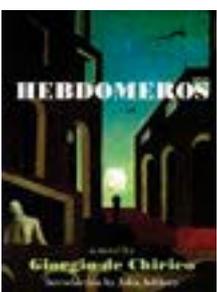
Welliver, by Frank H. Goodyear, Jr., introduction by John Ashbery; New York: Rizzoli, 1985.

The Ice storm. Madras, New York, Hanuman Books, 1987. Hanuman Books are published & edited by Raymond Foye & Francesco Clemente, and feature writings by various countercultural figures in the arts. The highly saturated colors and gold printing of the books' covers and their pocket-size format is inspired by Indian prayer books and by the tradition of Asian miniatures.

The Best American Poetry, 1988, edited by Ashbery. New York: Macmillan, 1988.

Reported Sightings: Art Chronicles, 1957-1987 (art criticism), edited by David Bergman, Knopf (New York, NY), 1989. In the thirty years that John Ashbery has been writing his acclaimed poetry, he has also been one of America's most important art critics--first for the "Paris Herald Tribune," then as executive editor of "ARTnews," next as critic for "New York," and later for "Newsweek." "Reported Sightings" is a generously illustrated selection of his best writings on art. This rich volume covers the wide range of Ashbery's interests--including Surrealism, nineteenth-century French art, Abstract Expressionism, architecture, and design.

A Joseph Cornell Album, by Dore Ashton, New York, N.Y. : Da Capo Press, 1989, c1974. With a special contribution by John Ashbery.



Hotel Lautreamont, Nadja Press, 1991. Edition: 125 copies, numbered and signed by the author (total edition of 151), featuring an illustration by Joseph Cornell.

Hebdomeros, with Monsieur Dudron's Adventure and Other Metaphysical Writings, by Giorgio de Chirico, translated by Ashbery and others, with an introduction by Ashbery. Cambridge, MA: Exact Change, 1992. In his introduction John Ashbery calls the book "the finest work of Surrealist fiction," noting that de Chirico "invented for the occasion a new style

and a new kind of novel... his long run-on sentences, stitched together with semi-colons, allow a cinematic freedom of narration... his language, like his painting, is invisible: a transparent but dense medium containing objects that are more real than reality.”

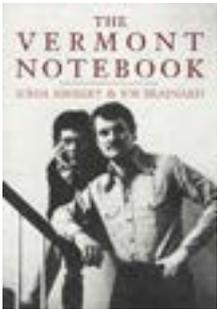


Ellsworth Kelly : plant drawings, essay by John Ashbery, New York, N.Y. : Matthew Marks Gallery, 1992. Catalog of an exhibition held at the Matthew Marks Gallery, Oct. 14-Nov. 28, 1992. An exhibition catalogue of line drawings of plants executed by Ellsworth Kelly in graphite and ink on paper from 1960 to 1992. This catalogue was published to accompany Ellsworth Kelly's first solo exhibition at Matthew Marks Gallery, Plant Drawings at 1018 Madison Avenue in 1992.

Trevor Winkfield's Pageant, with text by Jed Perl and an introduction by John Ashbery. West Stockbridge, MA: Hard Press Inc. 1997. 100 copies were signed by the artist and Ashbery. "If all art aspires toward the condition of music, as Pater wrote, Trevor Winkfield must be counted among the most successful artists of all time." [from Ashbery's Introduction].

Other Traditions, Harvard University Press, 2000

Ashbery explores here the work of six writers he often finds himself reading "in order to get started" when writing, poets he turns to as "a poetic jump-start for times when the batteries have run down." Among those whom John Ashbery reads at such times are John Clare, Thomas Lovell Beddoes, Raymond Roussel, John Wheelwright, Laura Riding, and David Schubert.



The Vermont Notebook, John Ashbery and Joe Brainard, Granary Books/ Z Press. John Ashbery's wonderful 1975 collaboration with artist Joe Brainard (1942-1994). Joe Brainard designed earlier the cover of *Three Plays*, 1978. 26 specially bound lettered copies, signed on the colophon page by poet and artist and bound in the deluxe 1/26-copy binding, each with an original signed Brainard pen-and-ink drawing.

Writing For Bernadette, John Ashbery, Paul Auster, Russell Banks, Allen Ginsberg, Charles Simic, et al, and Joe Brainard (illustrator). Great Barrington: The Figures, 1995. Published on behalf of Bernadette Mayer, in an edition of 26 lettered sets, edited by William Corbett and Michael Gizzi. Fine in fine boxed container with drawing by Joe Brainard on the cover. Contributors include those named above as well as Anne Waldman, Robert Creeley, Lewis Warsh, Ron Padgett, Michael Palmer, Barbara Guest, Kenward Elmslie and numerous others.



Description of a masque, with watercolor woodblock prints by Jane Freiliche. New York: Limited Editions Club, 1999. The third book in the 58th Series of LEC books, illustrated with three woodblock prints by Kenji Shinohara from original paintings commissioned for this edition by Jane Freilicher. Printed upon hand-made textured Tosa Hanga Japanese milled paper, 300 signed and numbered copies. *Description of a masque* was designed and printed by Dan Carr and Julia Ferrari at Golgonooza Letter Foundry & Press. The illustrations by Jane Freilicher were printed by Keiji Shinohara on handmade Tosa Hanga paper. The paper was handmade for this edition at the H.M.P. Mill. Bound in linen over boards, housed in a clamshell box with an onlaid leather title label on spine.

Novel, John Ashbery, Trevor Winkfield. Grenfell Press, New York, 1998.
“Published in an edition of 100 plus 15 artist’s proofs in the spring of 1998. *Novel* was written by John Ashbery in 1954, the drawings were made by Trevor Winkfield in 1996-97. The book was set in Walbaum and printed on Somerset paper at The Grenfell Press, and bound by Claudia Cohen. All copies have been signed by the author and the artist” [Colophon].

Untitled passages by Henri Michaux, edited by Catherine De Zegher [interview by John Ashbery and essays by Raymond Bellour]. London: Merrell; New York: The Drawing Center, 2000. Published on the occasion of the exhibition ‘Untitled passages’ by Henri Michaux curated by Catherine de Zegher and Florian Rodari at The Drawing Center, New York, October 28 - December 20, 2000.

[With *To draw the flow of time*, Henri Michaux, catalogue; *An interview with Henri Michaux*, John Ashbery, *Adventures of ink*, Catherine de Zegher; *L’homme de plume*, Florian Rodari; *Simple gestures*, Laurent Jenny; *The utopia of the sign*, Raymond Bellour; *Signs in action : the ideograms of Ezra Pound and Henri Michaux*, Richard Sieburth].

Writers on artists. [with a.o. John Ashbery on Henry Darger]. London; New York: Dorling Kindersley Pub., 2001.

Joe Brainard: A Retrospective, University of California, Berkeley Art Museum, and Granary Books in association with Mandeville Special Collections Library, University of California, San Diego, 2001.

Joe Brainard : A Retrospective, documents the retrospective exhibition organized by the University of California, Berkeley Art Museum. Senior curator Lewallan provides an overview of Brainard’s life and work, and Ashbery and Ratcliff, art critics, offer essays on Brainard’s style.



They knew what they wanted, Tibor de Nagy Gallery, New York, 2008. Published on the occasion of an exhibition held at Tibor de Nagy Gallery from September 4 to October 4, 2008.

Fairfield Porter: The Collected Poems with Selected Drawings, John Yau and David Kermani, with an introduction by John Ashbery. New York: Tibor de Nagy Editions, 1985. Most of the poems and drawings in this volume appear for the first time. Artist, art critic, and poet Fairfield Porter (1907-1975) is recognized as a major twentieth-century American intimist painter.

TRANSLATIONS

Murder in Montmartre (Champagne Obligatoire)

Vexin, Noel; trans. by John Ashbery (as “Jonas Berry”) and Lawrence G. Blochman. Mr. Ashbery contracted with Dell to translate and add some steamy scenes to this French thriller during a Parisian sojourn; Blochman later doctored the translation.

The dice cup: selected prose poems, by Max Jacob; edited and with an introduction by Michael Brownstein and translated from the French by John Ashbery. New York: SUN, 1979.

Selected Poems, by Pierre Reverdy, translated by Ashbery and others. Newcastle upon Tyne: Bloodaxe, 1991.

Every Question but One, by Pierre Martory, translated by Ashbery. Groundwater Press/ InterFlo Editions, 1990.

The Landscape Is behind the Door, by Pierre Martory, translated by Ashbery. Riverdale-on-Hudson, NY: Sheep Meadow Press, 1994.
Ashbery and Martory were friends since Ashbery's *Fulbright days* (1956). His book *The Tennis-Court Oath* is dedicated to him.

The Landscapist, by Pierre Martory, Carcanet Press (Manchester, England), 2008, translated by Ashbery.
In March 1956, Martory met John Ashbery, then on a Fulbright in Paris, where they lived together nine years. In 1962, Ashbery dedicated *The Tennis Court Oath* to Martory. In 1990, Ashbery translated Martory's first poetry collection, *Every Question but One* (Intuflo Editions–Groundwater), and in 1994 Sheep Meadow Press published Martory's first full-length volume of poetry, *The Landscape Is behind the Door*. Martory died in Paris on October 5, 1998. In 1994, Artery Editions in England published *Oh, lac / Oh, Lake*, a bilingual edition of twenty Martory poems, translated by Ashbery, with artwork by Wishart.

La Récitation de l'oubli, by Franck André Jamme, translated by John Ashbery. Ghent, Ergo Pers, 2009. Published in an edition of 40 copies in December 2009. For this limited edition, Hanns Schimansky created a series of five etchings and a front cover etching. | www.artistsbooks.be

Notes

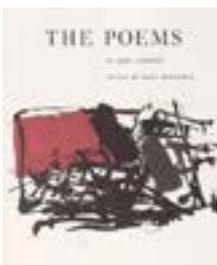
[1] The idea for this collaborative novel came to Schuyler on a drive from the Hamptons into New York City in 1952. At first, working together, Schuyler and Ashbery came up with alternating lines, but this method became too problematic, and had to be abandoned when Ashbery went to Europe in 1955. Eventually, the two poets began composing longer passages alone, but the attempt to continue the collaboration by correspondence proved unsatisfactory. The “hand-made quality” of the work suffered, and it was only completed after the two men were reunited in New York ten years later. “The style of arch ventriloquism that Ashbery and Schuyler adopted in *A Nest of Ninnies* had the virtue of allowing each of the two to escape from his personality, to lose himself in the work.... Perhaps the most extraordinary thing about *A Nest of Ninnies* is that the two poets have dissolved their own personalities and merged so entirely into a common style that it can be said that the book's author is neither Ashbery nor Schuyler but a third entity fashioned in the process of collaboration. They had transformed a game into a form of literary creation.” - Lehman, *The Last Avant-Garde* (NY: Doubleday, 1998), p. 82.

[2] Red Grooms (born Charles Rogers Grooms on June 7, 1937) is an American multimedia artist best known for his colorful pop-art constructions depicting frenetic scenes of modern urban life. Painter, sculptor, printmaker, filmmaker, and theatrical showman, Grooms has brought his unique vision to life in nearly every medium.
Besides painting and sculpture, Grooms is also known for his prolific printmaking. He has experimented with numerous techniques, creating woodblock prints, spray-painted stencils, soft-ground etchings, and elaborate three-dimensional lithograph constructions.
Soon after he arrived in New York, Grooms met filmmaker and photographer Rudy Burckhardt, an artist with strong ties to the Abstract Expressionists. In 1962, Grooms collaborated with Burckhardt on the film *Shoot the Moon*, for which he not only acted in several roles, but also created costumes, props, and animation. In all, Grooms has made twelve films of varying lengths.

From 1985-87 Grooms's work was showcased nationally when the Pennsylvania Academy of Fine Arts organized *Red Grooms: A Retrospective*, a traveling exhibition that was shown at the Denver Art Museum, the Los Angeles Museum of Contemporary Art, the Tennessee State Museum, and The Whitney Museum of American Art.

LIMITED EDITIONS

Abstract expressionist artists were not particularly involved with printmaking or encouraged to create artists' books. [1] A significant and undervalued exception are four oversize books by the New York School of poets, each paired with large, colorful screenprints by four second-generation abstract expressionist artists. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., *Portfolio of 4 Books of Poetry* published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s.°[2]



The Poems by Ashbery, prints by Joan Mitchell. New York: Tiber Press, 1960.

In 1961 a number of portfolios were published in New York that brought together work by some of the most promising younger poets and painters, and Ashbery collaborated with Joan Mitchell on what was called *The Poems*. *The Poems* is one of four volumes devoted to poems by American poets and screen prints by their painter friends; *The Poems* by John Ashbery, prints by Joan Mitchell; *Permanently* by Kenneth Koch, prints by Alfred Leslie; *Odes* by Frank O'Hara, prints by Michael Goldberg; *Salute* by James Schuyler, prints by Grace Hartigan. N. Y.: Tiber Press (1960)[3].

Four volumes, folios, illustrated with original screen-prints, original cloth-backed illustrated paper over boards, acetate dust jackets, and a publisher's cloth slipcase. 200 numbered copies signed by the authors and the artists from a total edition of 225 (the 25 contributors' copies were not signed).

Self portrait in a convex mirror, San Francisco : Larry Rivers, The Arion Press, 1983.

With original prints by Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, and R.B. Kitaj.

Self portrait in a convex mirror is designed as a tribute to Ashbery, his poem is accompanied by signed prints from his artist-friends, as well as a reproduction of the famous self-portrait by Parmigianino that originally inspired Ashbery to compose the poem.

The prints are in various media, including lithography, etching, and wood cut. The text is printed in handset type radiating from a circular hub like spokes in a wheel. Along with the record of Ashbery reading the poem, there is a new foreword to the poem written by the author. The foreword is signed by Ashbery and each original print bears the particular artist's signature.[4]

Fragment, Black Sparrow Press, 1969, Los Angeles., 1969. Illustrated by Alex Katz. 20 lettered copies hardbound in boards by Earle Grey, each with an original tipped-in ink drawing by Alex Katz, and signed by both author and artist.

The Kaiser's children, by John Ashbery, images by Eric Stotik. Portland, Charles Seluzicki, 1991. Twelve leaves letterpress printed with color-process printed illustrations tipped-in. Loose sheets laid into wrap-around folder with gold tassel. Edition of 50 numbered and signed copies. Ashbery's text and Eric Stotik's images were created separately and without any prior knowledge of this project.

Haibun, illustrations by Judith Shea, Collectif Génération (Colombes, France), 1990. The six 'Haibun' poems were illustrated by 7 soft ground etchings by Judith Shea. Rives paper. Hand-printing: Rene Taze (etchings), Francis Merat (typography). Limited edition of 30 similar but not identical copies. Judith Shea offers an illustration which is the etched outline of a glove accompanied by two dabs of red and one of black. [5]

John Ashbery: a wave, with eight lithographs by Will Barnet. New York, N.Y. : 451 Books (2002). 90 copies, signed by Ashbery and Barnet. Design by Sasha Cutter and Charles Miller, set in Gill Sans and printed letterpress by Grenfell Press on Arches paper, with the lithographs printed by Maurice Sanchez at Derrière l'Etoile studios. Small folio, publishers' linen binding in a matching folding box by Claudia Cohen.

Faster Than Birds Can Fly, by John Ashbery, with full-page illustrations in colors by Trevor Winkfield. New York: Granary Books 2009. 40 numbered copies signed by Ashbery and Winkfield.

"Though it may have ended up looking like a child's coloring book (albeit one that's already been colored using Technicolor crayons), my original intention was to produce an updated Codex Amiatinus painted by Northumbrian monks in the seventh century, not far from where I grew up in the North of England. So much for intentions... though Ashbery's poem has long struck me as liturgical. Is that bowler-hatted bird actually Thomas Traherne? And can that pretty butterfly really be the soul escaping from the body? I've tried to leave my images open to as many interpretations as every single one of Ashbery's words." - Trevor Winkfield.

Trevor Winkfield also edited James Schuyler's *The Home Book* (1977), designed the dust jacket for Ashbery's *Flow Chart* (1991) and illustrated his *Novel* (1998).

Six poems, seven prints. Kent, Ohio: Kent State University Libraries, 1971. Folder, no.6 of Occasional Papers.

Kent State University dedicated a new twelve-story library building in 1971, and invited six poets and seven artists to contribute work in

celebration of the event. John Ashbery and Grace Hartigan from the New York School contributed to the project. Edited by Alex Gildzen and designed by J. Charles Walker, the poems of John Ashbery, James Bertolino, Gwendolyn Brooks, Denise Levertov, Steven Osterlund and Snyder are accompanied by 7 prints in black or purple by Grace Hartigan, Alex Katz, Otto Piene, Fairfield Porter, Harvey Quaytman, Mary Ann Begland Sacco, and Robert Smithson. They prepared sketches on acetate which were reproduced directly as prints. Published in an edition of 500 copies.

Ignorance of the Law Is No Excuse, (Iowa City, IA): Empyrean Press, 2004.

Poetry broadside printed in an edition of 200 copies. Illustrated by David Tallitsch. Signed by John Ashbery and David Tallitsch. The artwork is partially colored by hand.

The Recital /Le Récital, a prose poem by John Ashbery, bilingual edition in a French translation by Franck André Jamme, Ergo Pers, 2009. Published in an edition of 40 copies in December 2009. For this limited edition, Hanns Schimansky created five etchings and a front cover etching.

La Récitation de l'oubli, by Franck André Jamme, translated by John Ashbery.

Ghent, Ergo Pers, 2009. Published in an edition of 40 copies in December 2009. For this limited edition, Hanns Schimansky created a series of five etchings and a front cover etching. | www.artistsbooks.be

Notes

[1] "Abstract expressionist artists. were not particularly involved with printmaking or encouraged to create artists' books. Another significant and undervalued exception. are four oversize books by the New York School of poets, each paired with large, colorful screenprints by four second-generation abstract expressionist artists. Each bound volume in the untitled boxed set contains five screenprints, including the title page and covers. This is Hartigan's only book illustrated with original prints." "These four volumes - *The Poems*, *Permanently*, *Salute*, and *Odes* - were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screenprint medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s." Robert Flynn Johnson, *Artists' Books in the Modern Era 1870-2000*. The Reva and David Logan Collection of Illustrated Books. (London): Thames & Hudson, Fine Arts Museums of San Francisco, (2001), pp. 43, 226-227.

[2] The portfolio *21 Etchings and Poems*, published in 1960, represents a noteworthy collaboration between the visual and literary arts. Each print closely integrates text and image, including a poem written in the hand of its author and imagery created through a wide range of innovative print techniques. Initiated by artist Peter Grippe, director of the renowned Atelier 17 print workshop, and the result of nearly ten years of effort, *21 Etchings and Poems* is not only a landmark of mid-20th century American print publishing, but is unique in its inclusion of writers and artists from across the spectrum of 1950s cultural production. [Elaine Mehalakes, *21 Etchings and Poems*, an exhibition at the Davis Museum at Wellesley College: www.wellesley.edu/davismuseum/whats-on/past/node/36744].

"In 1950 Hayter returned to France, leaving his New York print workshop, Atelier 17, in the hands of Peter Grippe. A year later Grippe initiated this project, setting the style of each print with his own collaboration with Dylan Thomas: each artist would create images around poems handwritten by their authors. Most of the artists knew how to etch (the exceptions were late contributors to the project, American painters de Kooning and Kline). Among the writers were art critics such as Sir Herbert Read and Harold Rosenberg, and some of the most interesting poets and writers of the time, such as Richard Wilbur, William Carlos Williams, and Theodore Roethke. The completed work was finally issued in 1960." (Riva Castleman, *A century of artists books*, New York: Museum of Modern Art, 1995, p. 206).

Recordings of the poems and images of the etchings are available at http://www.davismuseum.wellesley.edu/exhibitions/exhibitions_etchings_poems.html.

[3] These four volumes - *The Poems*, *Permanently*, *Salute*, and *Odes* - were a collaboration between four leading artists of the second-generation of abstract expressionist painters and four of their poet friends of the New York School. The screenprint medium that was chosen was the perfect vehicle to convey painterly gesture and saturated color. Along with *21 Etchings and Poems* (1960) published by the Morris Gallery, N.Y., these four volumes published by the Tiber Press were the only distinguished artists' books containing abstract expressionist works created during the 1950s." - Robert Flynn Johnson, *Artists' Books in the Modern Era 1870-2000*. The Reva and David Logan Collection of Illustrated Books. (London): Thames & Hudson, Fine Arts Museums of San Francisco, (2001), pp. 43, 226-227; "These are two of four volumes devoted to poems by American poets and screen prints by their painter Friends. Serigraph, or screenprint, a method of making a stable stencil, allowed u,e artist to paint an image with gum on silk, which could be lifted, leaving openings through which paint or ink could pass onto paper. Both, Hartigan and Mitchell used it to convey their own versions of Abstract Expressionism." Riva Castleman, *A century of artists books*, New York: Museum of Modern Art, 1995, p. 204.

[4] *Self-Portrait in a Convex Mirror*, prints: No. 1) Richard Avedon of John Ashbery; 1 photomechanical print in offset lithography (reproduction of photograph), b&w full-page. No. 2) Willem de Kooning; b&w lithograph, paper made at the Twinrocker Mill in Indiana, lithograph printed from stones at Hampton Editions Limited, Sag Harbor, N.Y. No. 3 & 4) Elaine de Kooning and Jane Freilicher; contributed 1 b&w lithograph, each full-page, Printed from stones at Hampton Editions Limited, Sag Harbor, N.Y. No 5) Jim Dine; 1 b&w woodcut, full-page, Printed at the Arion Press. (References: D'Oench, E. *Jim Dine prints*, 178). No. 6) Alex Katz; 1 b&w lithograph, full-page, printed from a metal plate at Siena Studio, New York. No. 7) R. B. Kitaj; 1 b&w, soft ground etching, aquatint, full-page. Printed by Aldo Crommelynck, Paris. No. 8) Larry Rivers; 1 photomechanical print : photogravure (reproduction of drawing), hand col., full-page. Printed at Universal Limited Art Editions, West Islip, N.Y.

[5] "In her lithographs (?) for this book the artist has placed drawings related to her torso and clothing sculptures on pages that are folded in ways that initially conceal them from the reader. The process of turning the pages from right to left in order to read Ashbery's text expands into a separate spatial experience, as flaps must be opened in other directions." Riva Castleman, *A century of artists books*, New York: Museum of Modern Art, 1995, p. 213.

