

Tony White  
H-155: The History of Artists' Books since 1950  
24 – 29 July in New York City, NY

**Narrative Course Evaluations**

1) *Were the pre-course reading assignments useful? Are there any readings that you would like to see added or removed in future years?*

1. Yes.
2. Yes—appropriate quantity. Stimulating, if general. One of the links (Indiana) didn't work.
3. Yes. I can see these as important references now and in the future.
4. Yes, very useful and I appreciate the list of suggested readings as well that I will continue with in the future.
5. The readings were useful although some were a bit dry. Perhaps a reduced list would be better. The readings took me about 3-4 hours to complete.
6. Very useful.
7. I personally enjoyed the readings. I think one contemporary reading would've been helpful.  
{Private Response}
8. Yes, it was all informative and was not an egregious amount.
9. The pre-course readings were excellent. I read almost all pre-course & will continue post-course. Some were hard to get, and it would have been helpful to have them posted electronically much earlier.

2) *What are your thoughts on the course workbook and/or other teaching materials distributed during class? Was the content appropriate and useful? Will it continue to be useful for you after the course?*

1. Very useful, will continue to use for reference
2. Yes, useful overview—excellent bibliography of hundreds of items.
3. Workbook was very helpful, although some last-minute changes had been made. It was much easier to have the names/dates available as we went.
4. Yes—all useful and helpful. I'll definitely refer to the lists of books we discussed in the future.
5. Teaching materials were very useful, I liked the handout used in the final exercise that we were able to collaborate on a zine.
6. All very useful for the course and the future.
7. There was so much information, the workbook with the complete list was extremely helpful. I'm looking forward to comparing the list to my library holdings and referring to my notes for years to come.
8. All will be exceptionally useful and appropriate after the course is over.
9. The list of books we would be looking at was helpful because TW talks fast and I would have missed some titles and authors (especially the spelling) without it.

3) *How do you plan to use the skills and knowledge acquired during your RBS course? Did you walk away with any "aha!" moments, new ideas, or project plans?*

1. Will likely use skills from demos and field trips in work. Great to see many references too.
2. Not sure—longer term thinking about the term {illegible}. Part of the pleasure of this week has been precisely its non-instrumental nature, so I'm resistant to talking about pay-off.
3. It was useful to see so many different books and methods, and the risograph demo was helpful in understanding process.
4. I gained a lot of directly applicable knowledge and tips that will help with the management of our collections as soon as I return to work. I had several "aha" moments that I look forward to incorporating into my work and that gave insight into materials I work with.
5. I learned where I can go to find additional information on artists' books. I would like to start a project to take the photos/videos of the artists' books in our collection to have better documentation of the works.
6. I plan to check our catalog for a number of works I saw this week. Have made plans for purchases and things to share with faculty and students.
7. All the hands-on exposure to process and artists' books certainly broadened my scope. I think I'm going to work towards being an art librarian.
8. 1) Now familiar with vendors to approach, fairs to attend, and have a network to tap into about questions re: artists' book collecting. 2) Can identify the what and why of artists' books, history of artists' books, and can speak to their importance to researchers and other stakeholders.
9. Yes! The course was inspiring, even though it was very intense, I was excited and engaged throughout.

4) *Did the instructors help you to acquire all the skills and information promised in the course description? Did you learn what you had hoped to learn?*

1. Yes.
2. Yes and yes.
3. It was as promised. Personally, I would have loved more content about the works & their impact—so many artists' books are given {illegible} as autobiographical that one wonders, "so what?"
4. Mostly, yes. I had hoped for a bit more conversation about the readings and discussions specifically about the evolution of the genre. A lot of details did come out via our survey of significant books, but I would have also enjoyed a session/sessions that were focused on specific decades & what was happening with artists' books, artist publications, and in context with the broader art world.
5. Yes. I learned a lot in the course and appreciated the site visits and connections we made.
6. Yes. would have liked more on exhibiting and teaching.
7. Yes it was very fast paced but never a dull moment. TW's experiences and insights were so valuable to the materials & understanding the historic context of the practice.

8. Yes, yes, and much more! TW was such a generous and empathetic teacher, and incredibly knowledgeable. I am saddened that the class is over!
9. Yes, absolutely. TW was generous with his knowledge and time, even with his contacts.

5) *Are there other ways in which the course could have been improved?*

1. N/A
2. The course is brilliant as a survey of the form. A few moments of drilling down on key terms ("artists' book," multiple, &c.) would have been useful too. A change of pace or scale.
3. It was a great course. Some discussion/brainstorming around display methods for the exhibition gallery would have been wonderful.
4. {no response}
5. Having additional opportunities for hands-on interaction with the books would be welcome, including guided analysis of the works. I would have liked to discuss more details on teaching and exhibition strategies for the materials. I would like to see content from Latin America and the Caribbean. Perhaps we could look at less books to allow for more time to analyze each one. A critical analysis of the viewpoints/perspectives of the artists would have been a good addition. Focusing more on artists of color, perhaps by having a guest lecture from an artist book maker of color who is currently active. Having a short discussion on cataloging tips would have also been useful, although I understand it's a lot to get through!
6. Distribute list of reference works as the kitchen sink session was quite rushed. More foreign, LGBTQ, and BIPOC examples.
7. A touchstone on international artists would've been good. I would've liked to have seen more BIPOC book artists.
8. Artists' books coverage in Latin America, South and Southeast Asia, Africa, Canada.
9. The section on books as sculpture and pop-ups seemed a bit incomplete/narrow. I wish we could have handled the books more; mostly TW held them up and showed them. Maybe they could be laid out on a table? I understand why they should not be passed around.

6) *Who might benefit the most from taking this RBS course?*

1. All listed in the course description, however course is probably most fit for those in book trades or with collections they work with.
2. Librarians, grad-students, & anyone interested!
3. Curators and librarians responsible for acquiring & interpreting artists' book collections in public institutions.
4. Lots of focus truly, but librarians and book arts scholars, and curators stood out as good candidates.
5. Art librarians, information {illegible} professionals in special collections environments, art and bookmaking students, especially those interested in Western perspectives.
6. Librarians, curators.
7. Everyone should take this course, but artists & art librarians & curators would especially benefit.

8. Librarians who work at institutions/departments with artists' book collections (established and nascent). Private Collectors who collect artists' books.
9. Librarians and curators would benefit most. TW generously shares acquisitions info. Artists and art historians would also benefit.

7) *Do you feel that you got your money's worth? Would you recommend the course to others?*

1. Yes.
2. Yes and yes.
3. Yes and yes. TW is a wonderful and generous soul.
4. Yes. Absolutely.
5. Yes. I would recommend the course. It was a great experience.
6. Yes and yes.
7. Absolutely! TW was beyond generous with us all.
8. Yes and yes.
9. Yes, certainly. I will definitely recommend the course.

8) *If your course made any trips outside of the classroom, do you feel that they were time well spent?*

1. Yes. The trips were great / a real highlight of the course. I enjoyed the hands-on making and view of different fields.
2. The two trips to collectors were riveting as a glimpse into the world of affluent collectors (not a world I am drawn to, naturally). Riso printing was terrific.
3. Yes, the days were intense and long, but well worth it. It is fascinating to see how collectors live with works of art. Risograph visit was fantastic.
4. I do and I appreciated the willingness of the instructor to do this and the generosity of our hosts. I do think that I could have benefited from more in-class follow-up conversations about what we saw at each visit and how these works connect with the History of Artists' Books specifically.
5. The site visits were all excellent and highly enjoyable. Visiting private collectors, bookstores, and library collections was an exciting way to break up the days and get various perspectives from the field.
6. Definitely.
7. Yes. See 3.6. The field trips were the best. Keep them, especially RISO.
8. Yes, all of them. Being able to meet and get to know private collectors and the highlights of their collections felt very special. The hands-on risograph zine workshop was super fun and collaborative.
9. The four field trips were special and well chosen and all completely different from each other, taking advantage of the New York location and TW's wide contacts. Starting Sunday evening at Printed Matter was a fantastic start to the week.

9) *Do you have any additional thoughts or advice for anyone considering taking this course in a future year?*

1. N/A
2. Session with practicing artists? A case study on a single item, to get to grips with it over, say, 90 minutes.
3. Good walking shoes are a must. Come prepared—do the readings—and ask questions. TW is a wealth of info!
4. {no response}
5. There is a lot of information/content packed into the days. Very useful and interesting but it can be tiring.
6. Do the readings in advance.
7. {Private Response}
8. Don't hesitate—take it!
9. Get ready for an intense week! You won't regret it.

10) *If you had to sum up your RBS experience with a single sentence, phrase, or haiku, what would you say?*

1. N/A
2. A haiku: Books, books, books, books, books. / Tony's inspiring run through. / Thank you, RBS!
3. A very imaginative & engaging week. Thank you!
4. I'm incredibly grateful to have had this opportunity to learn from TW's extensive expertise and meet colleagues from across the country and abroad.
5. The course was intense and thought-provoking, TW shared his expertise and networks with us and was very generous with his knowledge. I learned so much!
6. Time well spent.
7. If you enjoy book nerds and fun, this is your class. {Private Response}
8. Warm and generous exchange between teacher and students has made this an unforgettable summer learning experience!
9. It seemed like a whole semester's worth of information in a week. Fantastic! I feel so knowledgeable now, both with a basic "canon" and resources to continue to learn.