

M.A.L.A.

(Suitcase)

Artist's books annual residency

2 exhibitions: M.A.L.A.'s new Destination & São Paulo (where M.A.L.A. is located)

All participants are encouraged to complete the creation of an artist book, which then travels in the M.A.L.A. (suitcase) to an international exhibition.

Morada Andarilha de Livros de Artista

(Wandering Home of Artist's Books)

An artist's book Brazilian suitcase traveling all over the world establishing dialogues with different cultures and sharing their views of the concept of DISPLACEMENTS.

<https://www.malalivrodeartista.com/en>

MENTORS OF THE PROJECT M.A.L.A

Estela Vilela (Coordinator)

Monique Allain

Liliana Pardini

Chica Boyriven

M.A.L.A ITINERANCY

2024 – Mexico City & São Paulo

In the first 2024 edition, we had an exhibition in Mexico City at the El Rule Cultural Center during the Zócalo International Book Fair (FIL) in October 2024, and after, in São Paulo at the Página Gallery.

2025 – Paris & São Paulo

2026 – NY & São Paulo

M.A.L.A. & Inspiration Art Group International

M.A.L.A. PROPOSAL

M.A.L.A. – The Wandering Home of Artist’s Books - was born from a desire to foster a closer connection with the multifaceted world of artist books.

In these unique works, images, photographs, drawings, writings, maps, graphics, and other elements fill the pages, shaping constructive spaces and visual narratives that challenge our conventional understanding of books.

This raises the question: **what possibilities does the book offer as a medium for artistic expression?**

All the works together need to fit in an airplane cabin suitcase. Like Mary Poppins suitcase, the artist's books must be small and expand when put out and displayed together as a hole unique installation.

The artist's books cannot contain any material forbidden by airplane companies or by authorities.

M.A.L.A. and Inspiration Art Group International artists are responsible for the transportation and insurance of their own artwork.

We recommend that artists allow the public to touch their works. Despite the risk of damage caused by handling, the connection that is established between the work and the public is much more powerful. One way to deal with this issue is for the artist to produce two copies of the artist's book and keep one safe.

The exhibition setup will be overseen by the the artist from M.A.L.A. designated to be at the location with the participation of the artists from Inspiration Art Group International, and of the venue support team.

The volume of artist's books to be exhibited corresponds to the content of the suitcases.

The works will be positioned in the space, adapting to the specificities and restrictions of the venue, such as tables, shelves, ceiling, and available walls, constituting an organic installation.

After the exhibition, artist from M.A.L.A. designated to be at the location with the participation of the artists from Inspiration Art Group International, and of the venue support team will be responsible for removing the books from the exhibition supports, re-packaging them using the original packaging whenever possible, for subsequent shipment to São Paulo.

In keeping with the nature of a suitcase, the concept of the SUITCASE project is DISPLACEMENT.

Each year, an aspect of this subject constitutes the theme for the exhibition. The focus to be investigated within the concept of displacement for 2026, will be defined later in 2025.

We believe in the importance of the synergy established between participating artists focused on the same theme to obtain works that dialogue with each other. For this reason, we count on the engagement of the artists participating in the project to develop a specific work for it.

MONTHLY MEETINGS

We are opening monthly meetings opportunity between the artists of the Inspiration Group participating in the artist book project, with the aim of promoting the production of works that, together interact with each other and allow for the creation of a cohesive final installation to be presented.

The meetings also aim to promote mutual support among the artists of the Inspiration Art Group International for exchanges of ideas, suggestions, book binding technics, references, and feedback to colleagues on the development of their work.

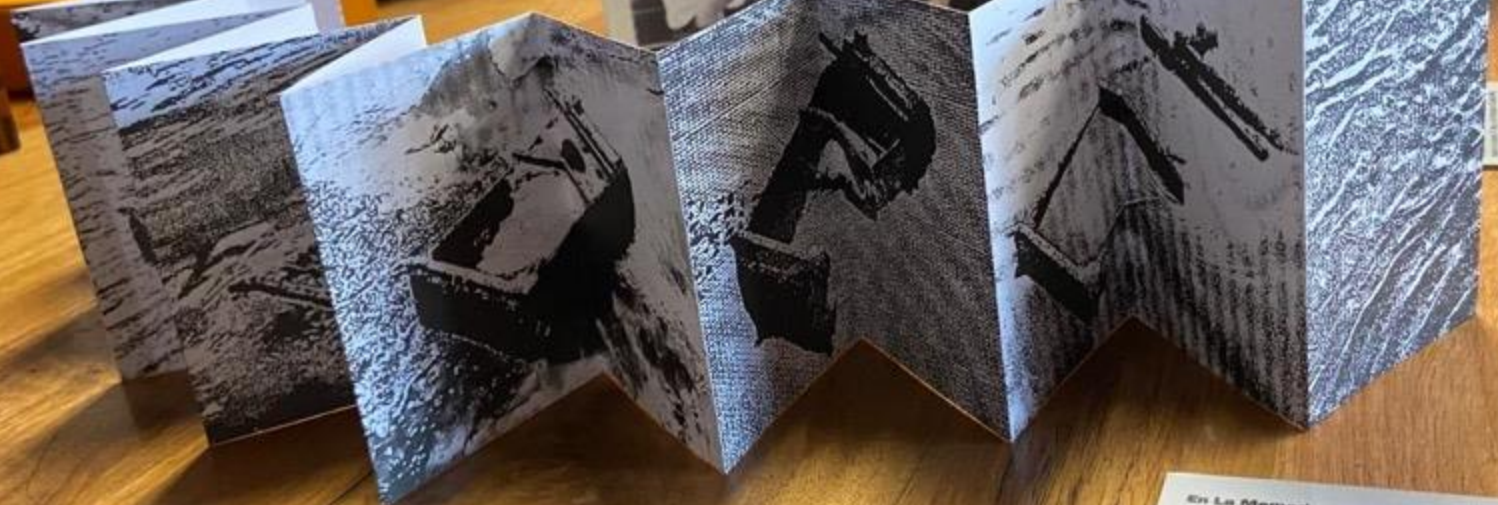
M.A.L.A. 2024 – Mexico City



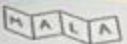








**En La Memoria, Tantas Vagas
Na Memória, Tantas Vagas**
2024



En las pasare a la orilla del mar, casi como en un ritual, siempre me acuerdo al mirar desde donde se puede ver una estructura ancestral con el besar de los años y permanece más o menos asegurado, a la buena ventura.

En mallas demarcadas via del mar, desde como nun ritual, sempre vou so correnta, fuma do antigo estrutura, do que se permanece con o deixar dos anos a fca mais ou menos submerso, de saber dos mareas.



MÓDULO

Hélio Mattos Jr.







REVENIR

MENTE



Information card with QR code



Information card with QR code



Artista: **Alfonso**
2024
DESCOFGAR
NOVER
QR code

Artista: **Alfonso**
2024
DESCOFGAR
NOVER
QR code



Artista: **Christiane Wuffrichler**
2024
DESCOFGAR
NOVER
QR code





PRETO E
BESORO
CINZESO
DORADO
LIVRO DE
11 DE MARÇO DE 2012



Handwritten text on a series of small white cards or papers, possibly names or titles.



edição 2024

São Paulo | Exposição Galeria Página



Local: Galeria Página
Rua Purpurina, 307, São Paulo
@galeriapaginadeilustracao

Período
Abertura: 30/11
Término: 14/12



|| O meet.google.com está compartilhando sua tela. [Interromper compartilhamento](#) [Ocultar](#)



ARTIST BOOKS

Artist books are books created as original works of art

A LITTLE HISTORY

Precursors

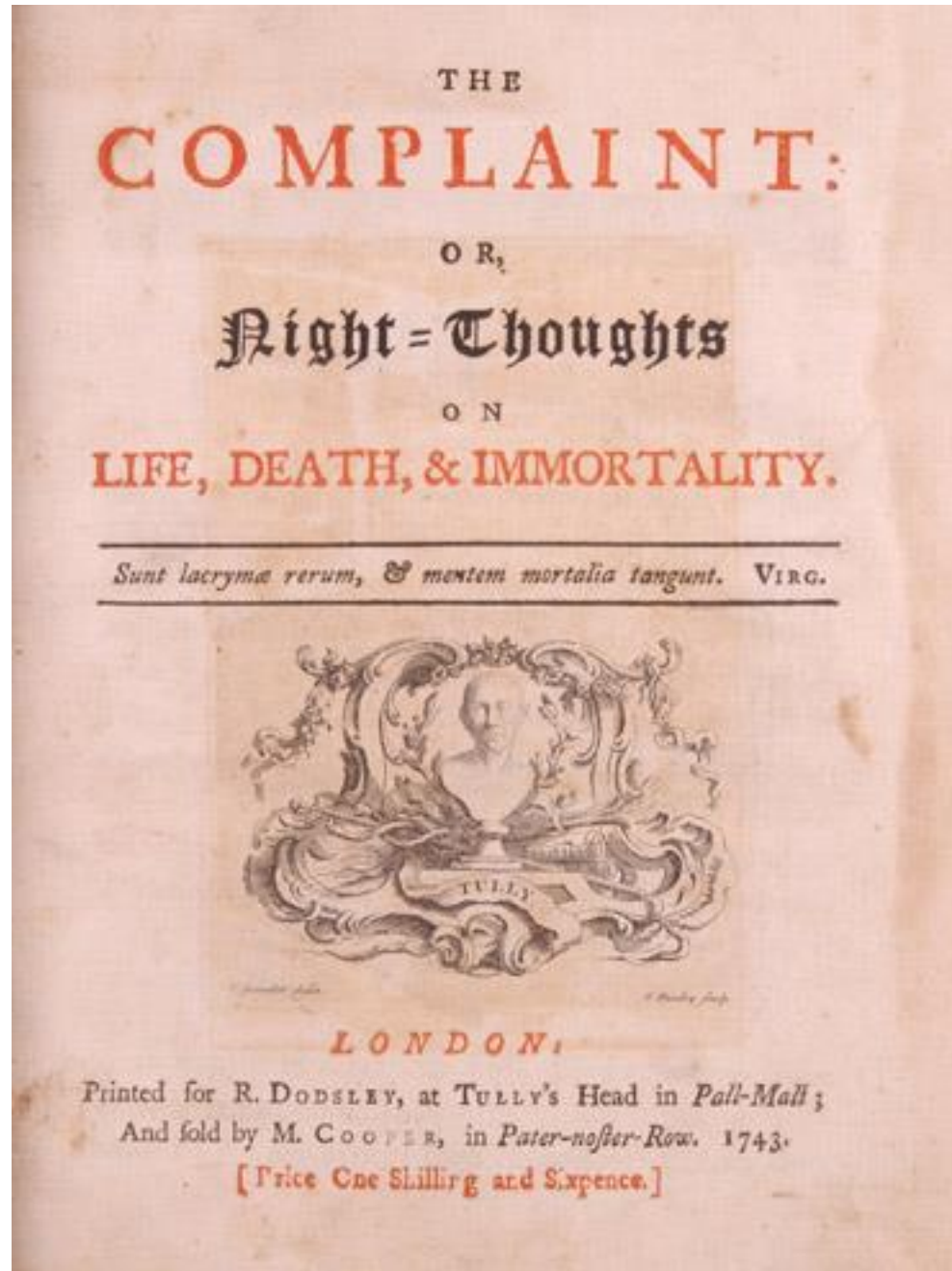


William Blake – He illustrated his poems
Songs of Experience, 1794

There were numerous partnerships in the 18th, 19th and 20th centuries

Edward Young (1681-1765) was an English poet.

Edward Young/William Blake/Thomas Stothard
Night Thoughts



Historical Milestone

Marcel Duchamp's Green Box is a book-object that becomes a historical landmark of what would become the so-called Contemporary Artist's Book



Green Box, Marcel Duchamps, 1934.



Henri Matisse

Jazz

Gérade éditur

Jazz, Henri Matisse, 1947.

For Annateresa Fabris, the definitive edition of John Cage's *Silence* (1961) is the beginning of a new conception of the use of the book as a work of art.

Lectures and Writings by

A handwritten signature in blue ink, which appears to be 'John Cage', is centered on the white background of the book cover.

SILENCE

Between 1961 and 1963, the publication of four artist's books in the United States and Europe definitively changed the way of thinking about books and their relationship with art.

Dieter Roth - *Dagblegt Bull*, 1961-1962.

Ben Vautier – *Moi, Ben je signe*, 1962-63.

Ed Ruscha - *Twentysix gasoline stations*, 1963.

Daniel Spoerri – *An Anecdoted Topography of Chance (Topographie Anedoctée du Hasard)*, 1966.



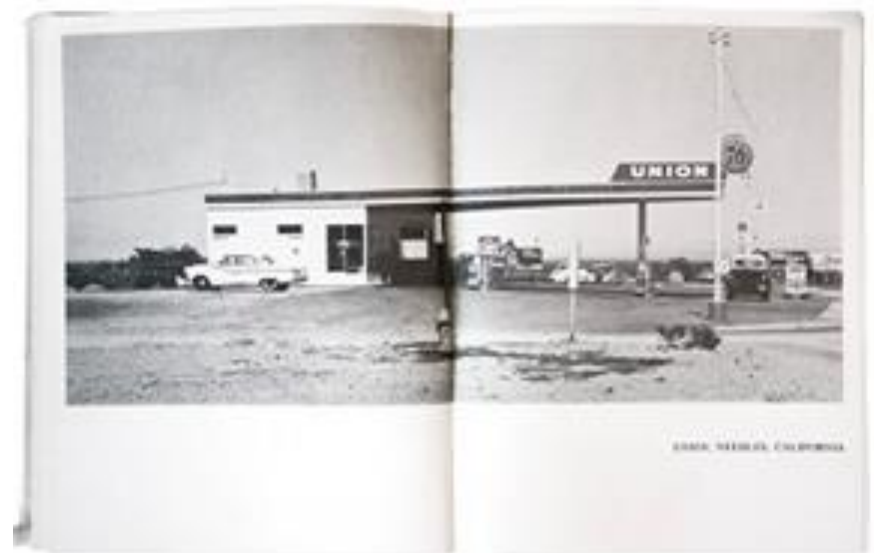
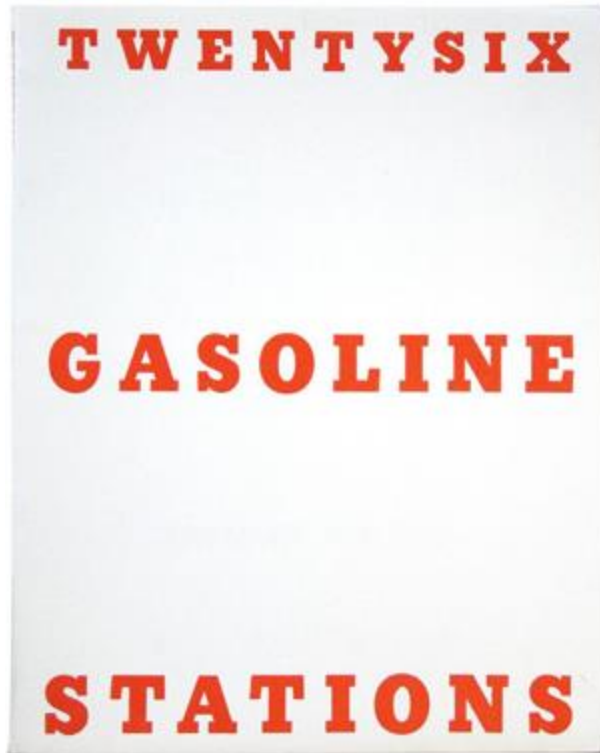
Dieter Roth

Dagblegt Bull ((1961-1962)



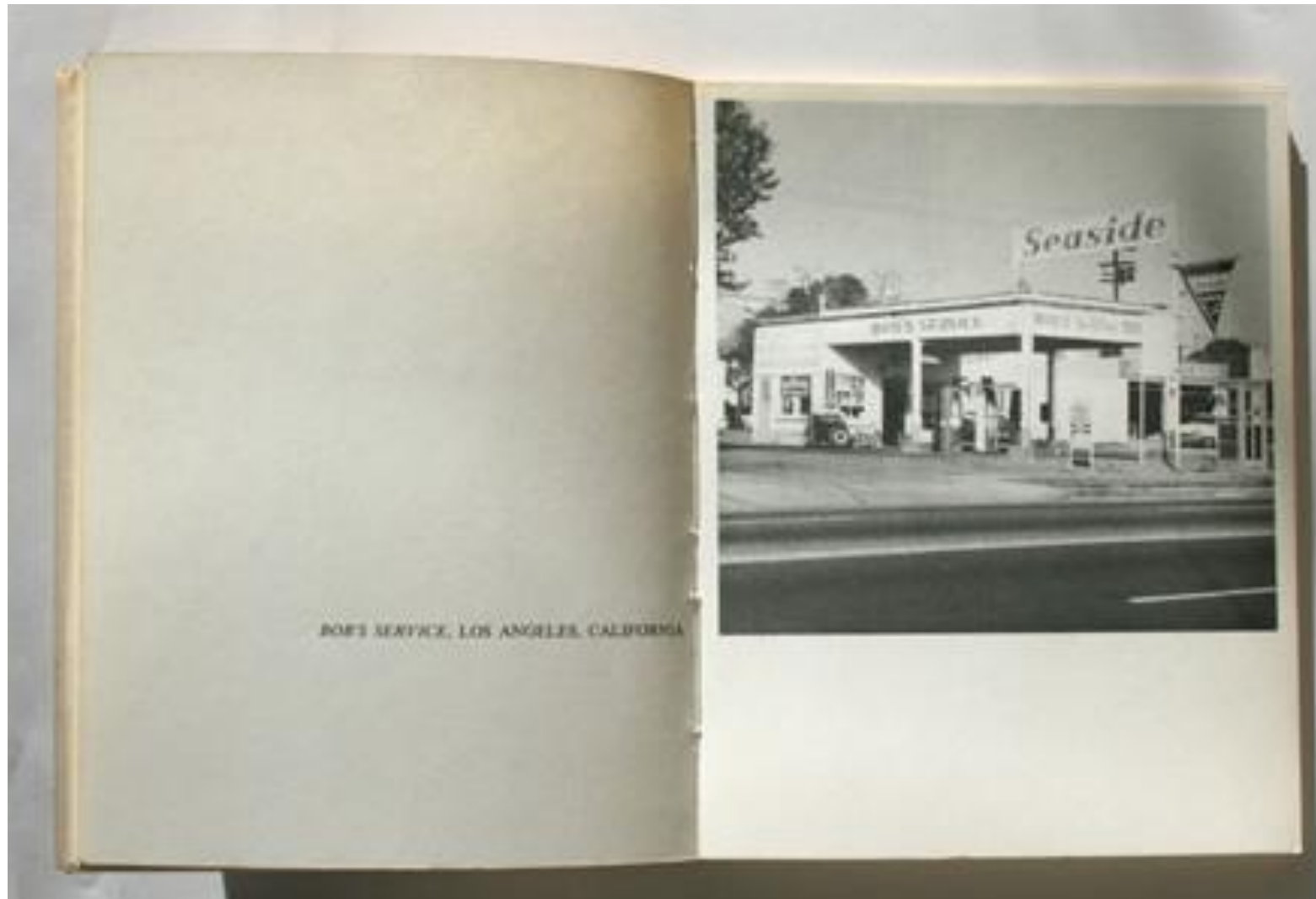
Dieter Roth

Ed Ruscha



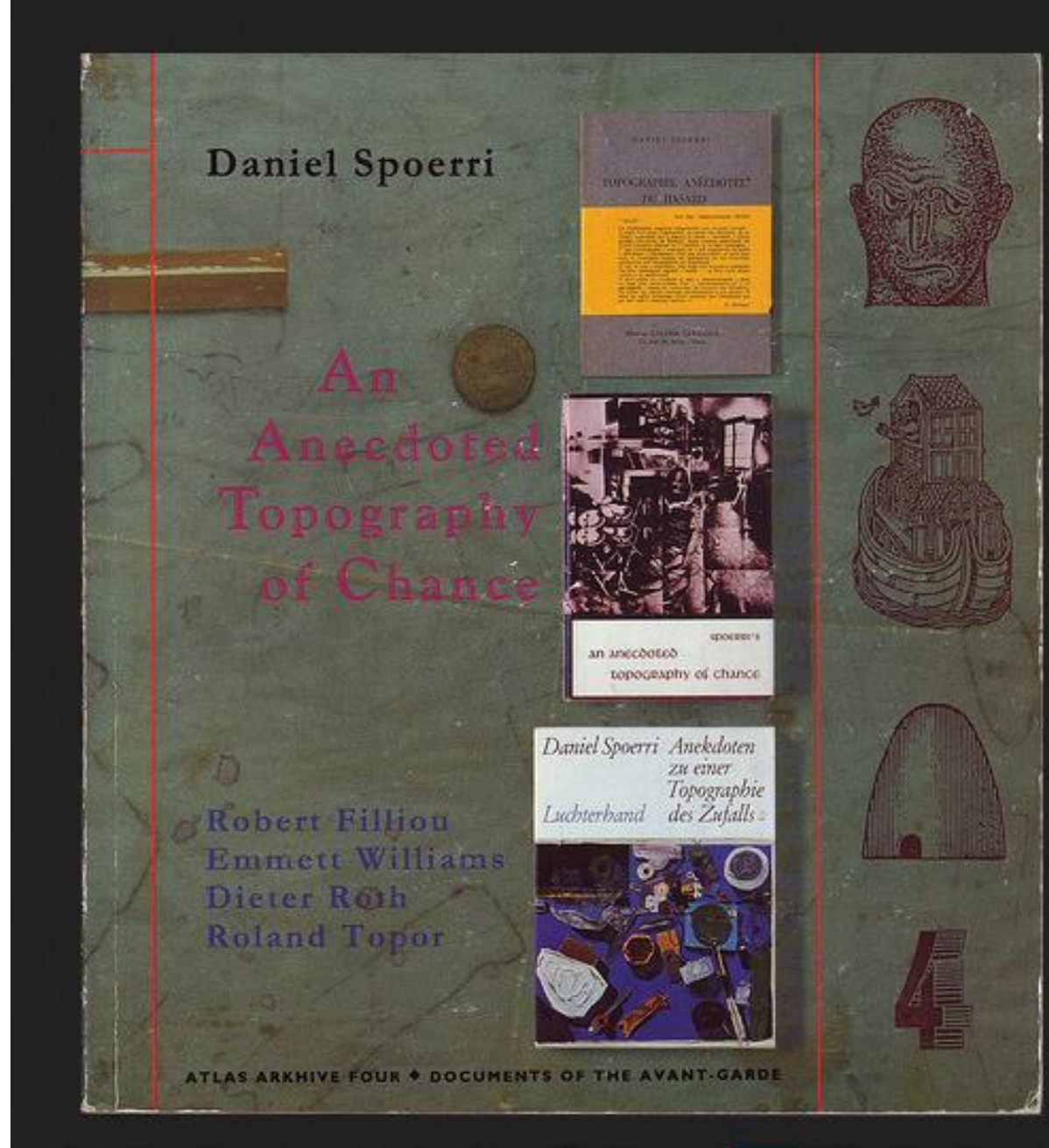
Twentysix gasoline stations, 1963

Ed Ruscha



Twentysix gasoline stations, 1963

Daniel Spoerri



An Anecdoted Topography of Chance (Topographie Anedoctée du Hasard), 1966.

Ben Vautier

Ben Vautier – *Moi, Ben je signe*, 1962-63.



The concept

of the artist's book was established in the

1950s-1960s

in **Western art**

in response to a desire to emphasize the

process of communication.

WHAT IS AN ARTIST BOOK?

Artist book is a book created as original work of art

“It is a book as a form of art.”

Júlio Plaza

<http://seminariolivrodeartista.wordpress.com/2009/09/05/julio-plaza-o-livro-como-forma-de-arte/>

What are **ARTIST'S BOOKS**?

... they are objects of language, they are also matrices of sensitivity. The making-building-processing-transforming and creating of books implies determining relationships with other codes and above all calls for a synaesthetic reading with the reader: in this way, books are no longer read, but smelled, touched, seen, thrown and also destroyed. The weight, the size and their spatial-sculptural unfolding are taken into account: the book dialogues with other codes.

Júlio Plaza

What is an **ARTIST BOOK**?

The creation of the book as an art form involves a critical distancing from the traditional book; by challenging it, tradition is recreated in creative translation, giving rise to new configurations and forms of reading. With the change from the linear system to the simultaneous, we also change the systematics of reading; we no longer deal with abstract symbols, but with figures, drawings, diagrams and images.

Júlio Plaza

What is an ARTIST'S BOOK?

The “artist’s book” is created as a design object, since the author is concerned with both the “content” and the form and makes the latter a signifying form. While the author of texts has a passive attitude towards the book, the artist of books has an active attitude, since he is responsible for the entire production process because he does not believe in the dichotomy “container-content” or “signifier-meaning”.

Júlio Plaza

Júlio Plaza

Julio Plaza (1938-2003), born in Spain, came to São Paulo in 1973; he was an important presence in the local art circuit, as an artist, professor, and curator. As a professor, he worked in the Multimedia Department and the Communications and Art School of Universidade de São Paulo, where he became an important point of reference for the new generations of artists then emerging. As a curator, he was an important collaborator for the USP's Museu de Arte Contemporânea, where, alongside its director, Walter Zanini, he organized several exhibitions presenting innovations in the field of art and technology. Resulting of this collaboration with Zanini are the contemporary art shows titled *Prospectiva 74* and *Poéticas Visuais* (1977).

Some possible approaches

Object book

Notebook

Diary

Print

Book or catalogue as an exhibition space

Installation book

CONCRETE POETRY

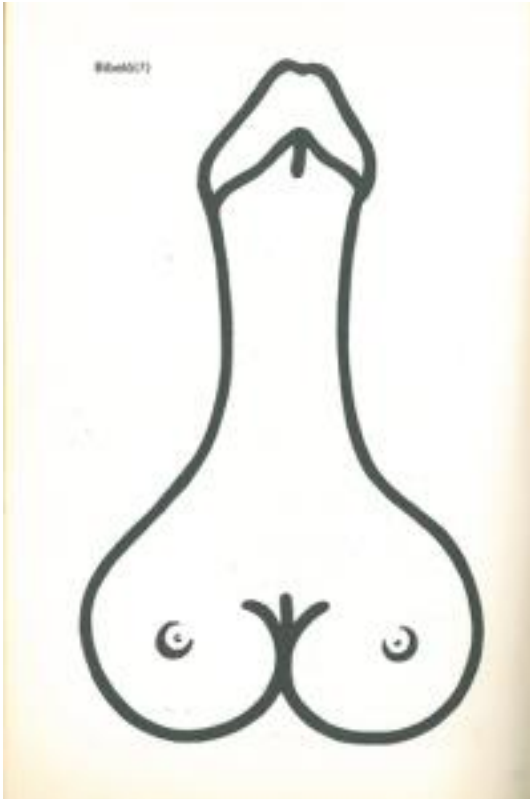
Décio Pignatari



1957

DESTINO
SEM SEMPRE
VIDA, ESCORRENDO
ENTRE
OS DEDOS
NADA
PODEMOS
FAZER
TÃO VELOZ,
SEM PIEDADE
ONDE PARAR?
NÃO
SABEMOS

Décio Pignatari



OPEN
BLU LOW
YELL BLUE
HALFO CLOSE
YELLOW REOPEN
RED OPEN HALF RED
HALF CLOS OPEN BLUE
YELL RED BLUE RED LLOW
HALF OPEN LOSE BLUE
RED HALF OPEN RED
RE OPEN YELLOW
CLOSE OHALF
BLUE LOW
YELLUE
OPEN

Open (Abre), 1969, Augusto de Campos and Julio Plaza. From *Poemobiles* (São Paulo: Ed. de autor, 1974). The Getty Research Institute, 92-B21581. Courtesy Augusto de Campos / Courtesy Anabela Plaza

“...Concrete poems are objects composed of words, letters, colors, and typefaces, in which graphic space plays a central role in both design and meaning. Concrete poets experimented boldly with language, incorporating visual, verbal, kinetic, and sonic elements.

While it is important to note that there is no single definition of concrete poetry, the concrete poems that emerged from the international movement that began in the 1950s in Europe and South America do share important defining characteristics. These are highlighted in [Concrete Poetry: Words and Sounds in Graphic Space](#), a new exhibition at the Getty Research Institute (March 28–July 30, 2017).”

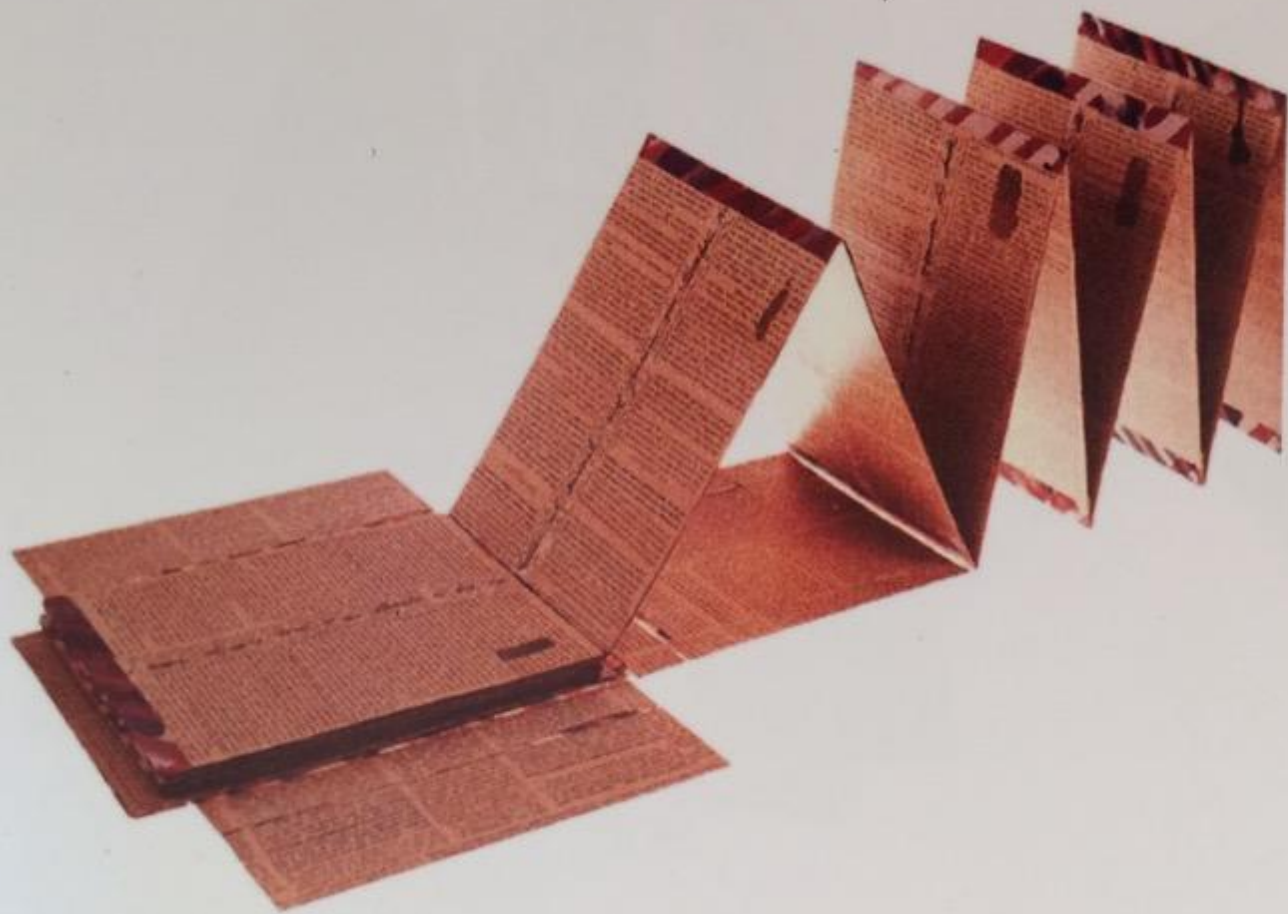
“...Featuring works by foundational figures Augusto de Campos and Ian Hamilton Finlay, *Concrete Poetry* explores how these artists invented new forms such as cube poems and standing poems and continuously re-created their projects across media. Poetry by contemporaries including Henri Chopin, Ernst Jandl, Mary Ellen Solt, and Emmett Williams also plays a prominent role.

https://www.getty.edu/research/exhibitions_events/exhibitions/concrete_poetry/index.html

OTHER EXAMPLES OF ARTISTS' BOOKS



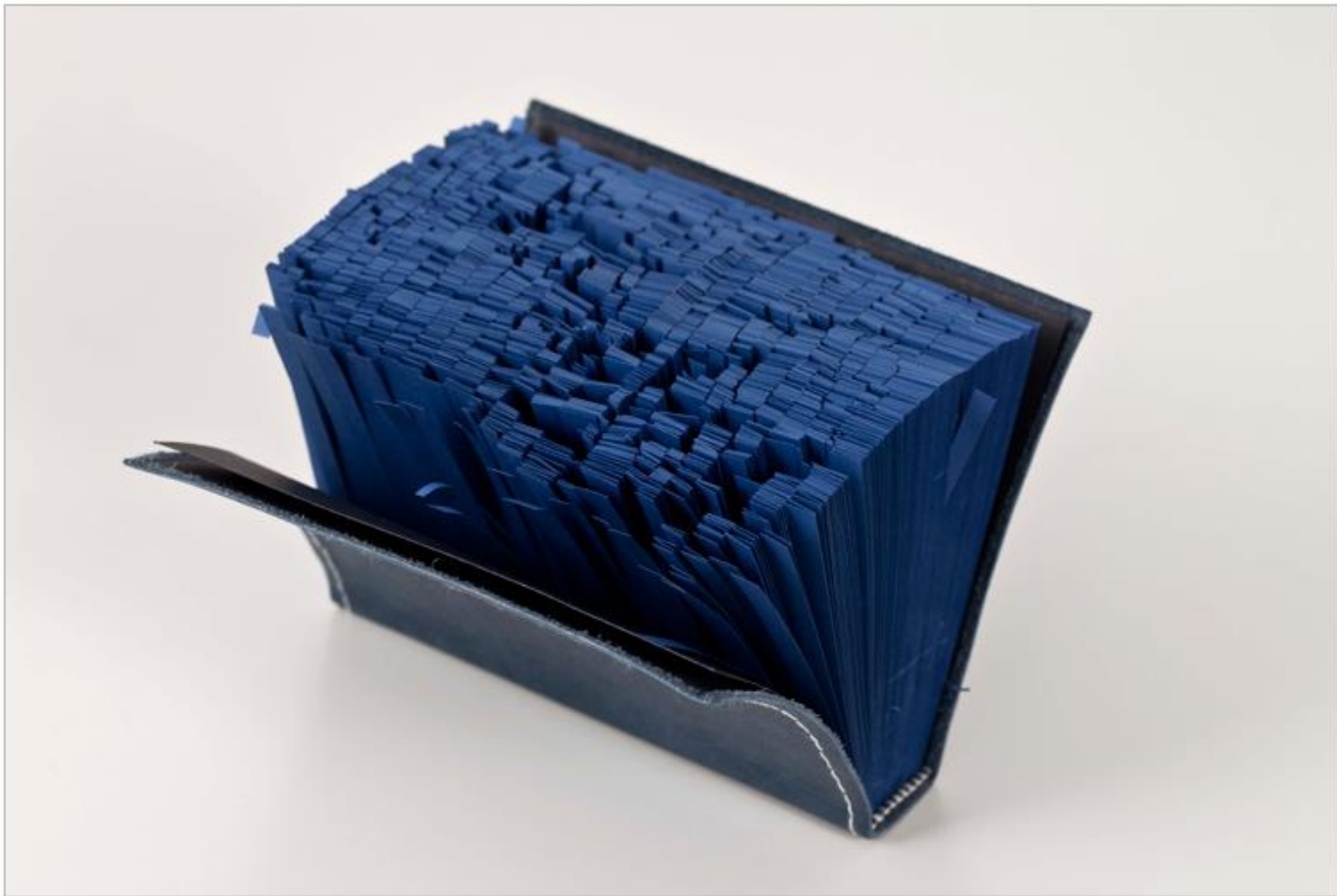
Marilá Dardot – Cumulus, 2011.



ARLINDO DAIBERT
Moradas



Artur Barrio
Book of Flesh, 1977.



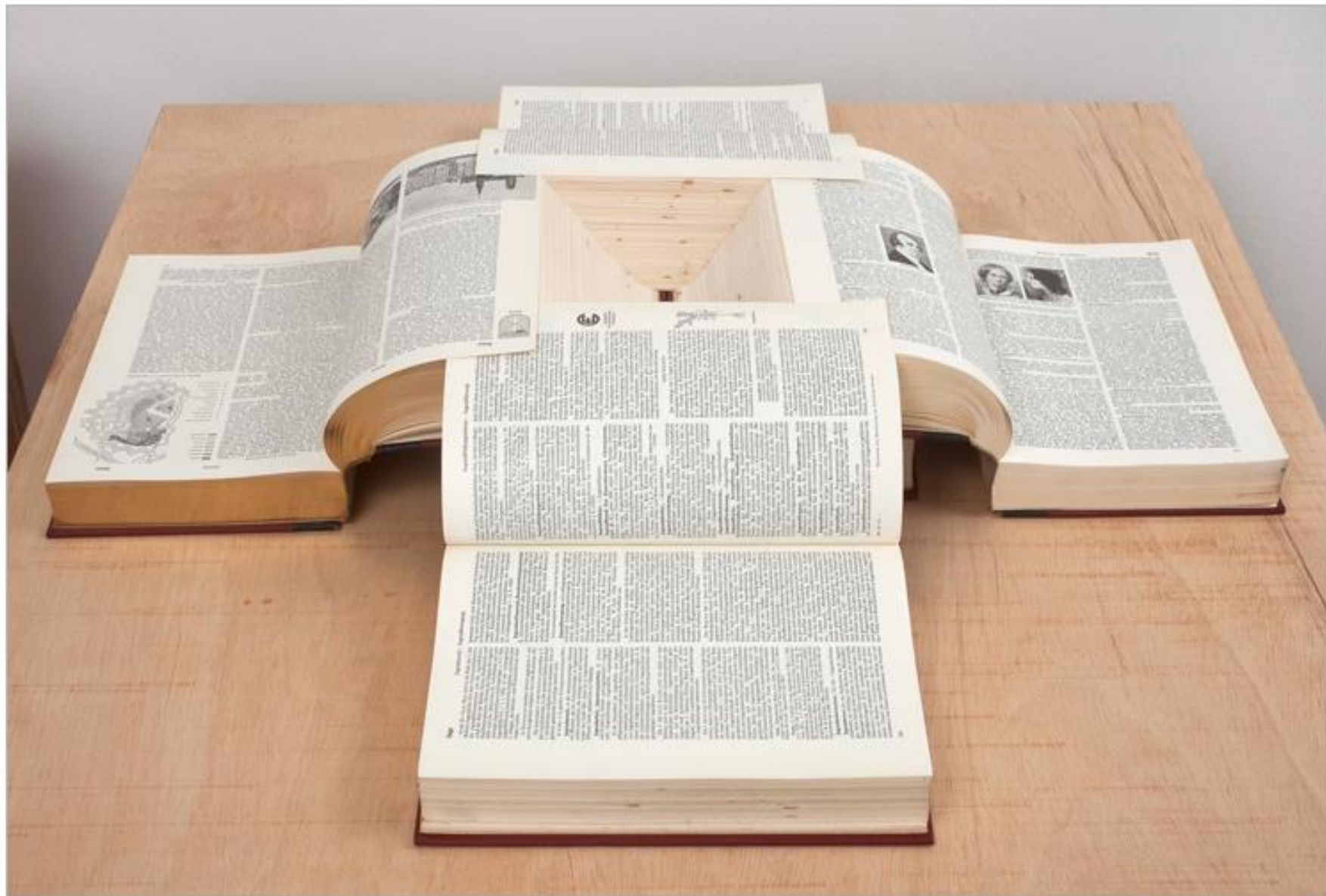
Fábio Moraes

Romance para ser lido sob a chuva, 2008/2011

Livro cortado

Coleção do artista

Foto Sérgio Guerini



Odires Miászho

Brockhaus enzyklopädie, 2011

Livro escultura

Coleção do artista

Foto Sérgio Guerini

O livro-objeto



Marilá Dardot

Terceira margem, 2007

Livro-objeto, capa dura e papel sulfite

Coleção Galeria Vermelho

Foto Sérgio Guerini



Daniel Escobar
The world, 2011
Recorte sobre guias de viagem
Coleção do artista
Foto Sérgio Guerini



Jorge Macchi

Buenos Aires tour, 2003

Caixa com livros e mapas

Coleção Fábio Morais

Foto Sérgio Guerini



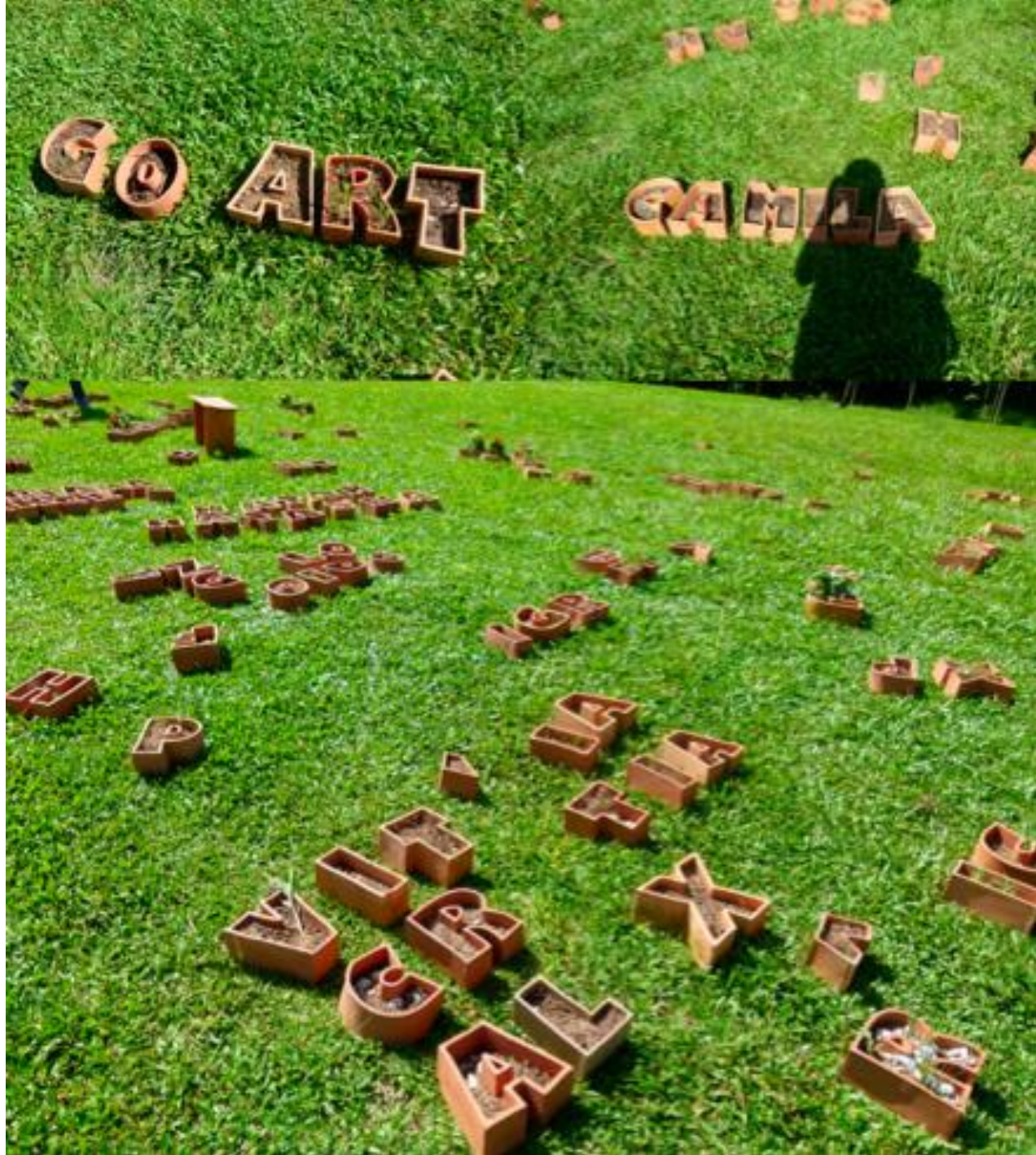
Marilá Dardot, *Education by the stone*, 2012



The artist's work consists of writing the verse "*To learn from stone, frequent it*" on the garden floor, made of Portuguese stones. The verse was taken from the poem "Education through stone" (1966), by João Cabral de Melo Neto.

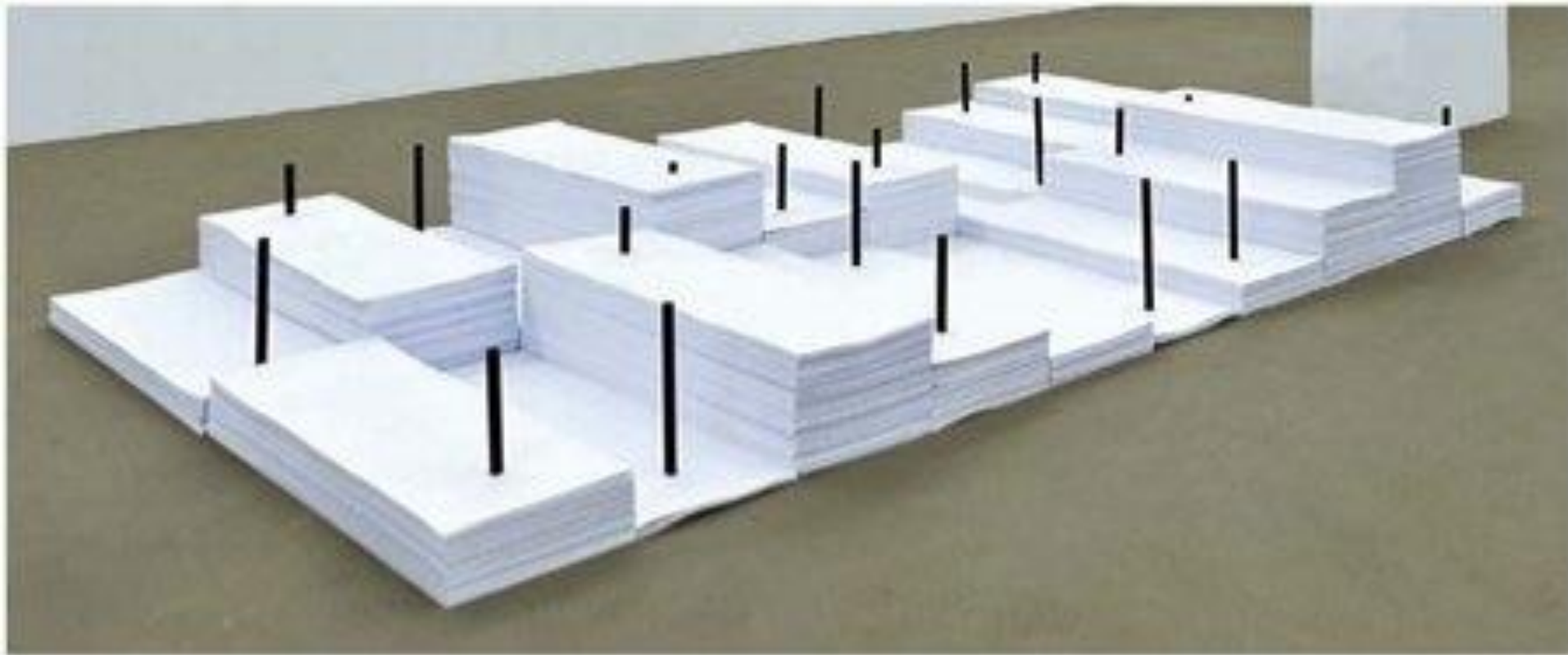


Marilá Dardot – The origin of the work of art, Inhotim, 2011.

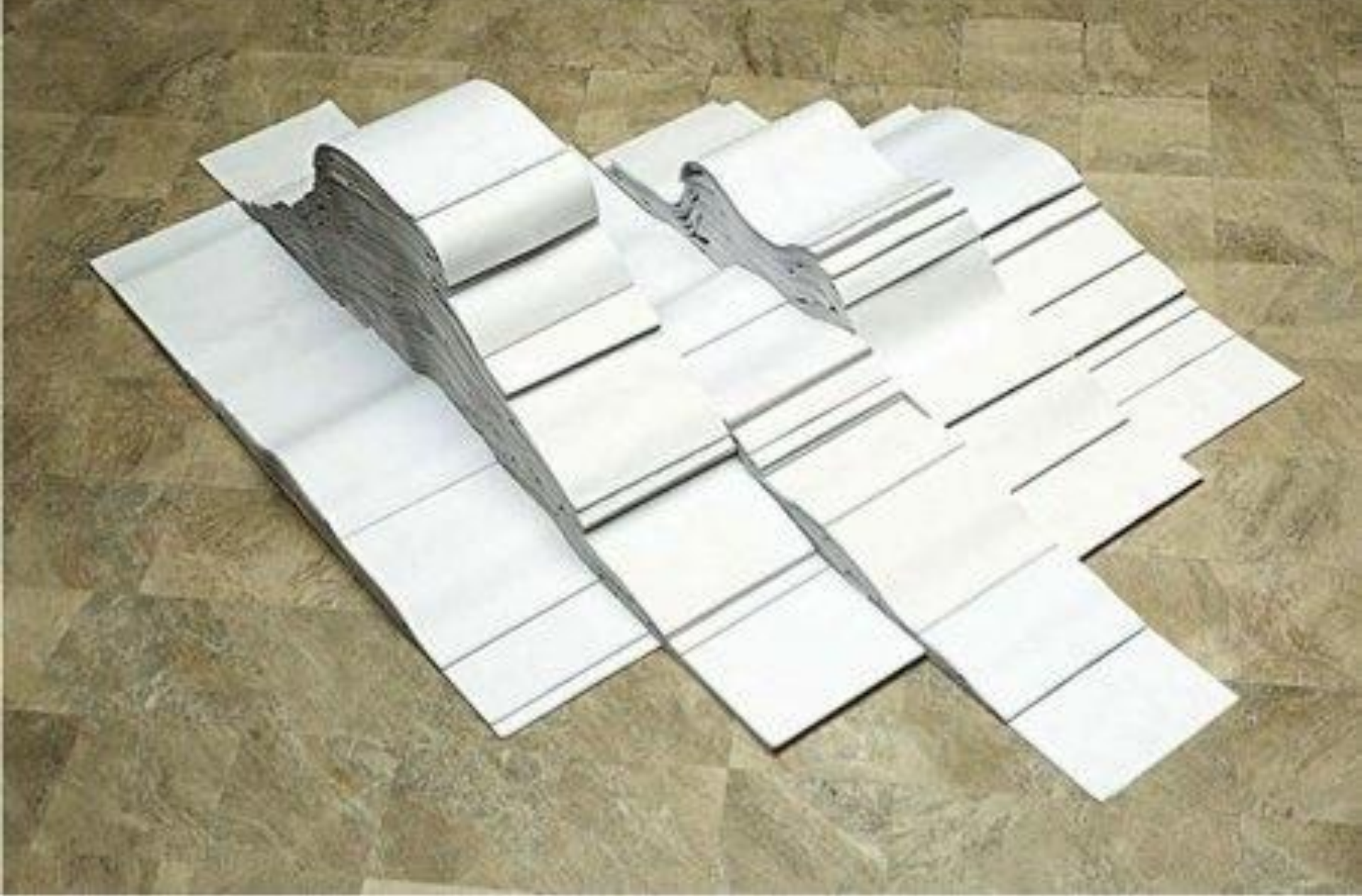




Metragem (Footage) – Edith Derdyk (2011)



Tabuleiro (Board) – Edith Derdyk (2010)



Onda seca (Dry wave) – Edith Derdyk (2007)



Horizon in 8 books – Monique Allain (2013)



Cover of one of the 8 books

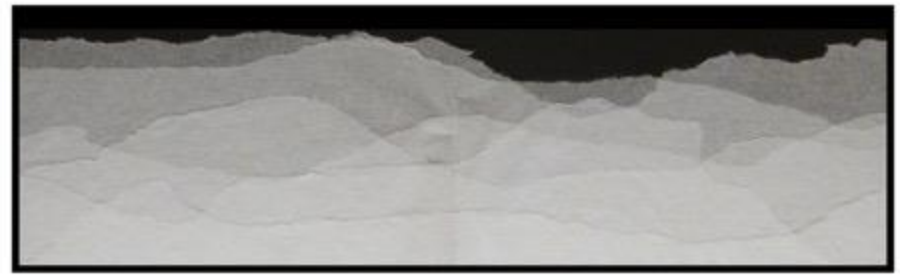
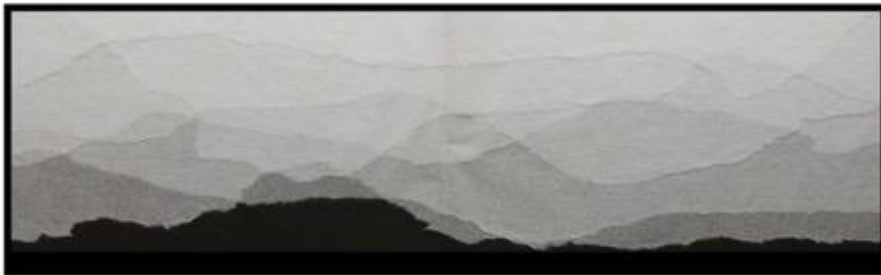




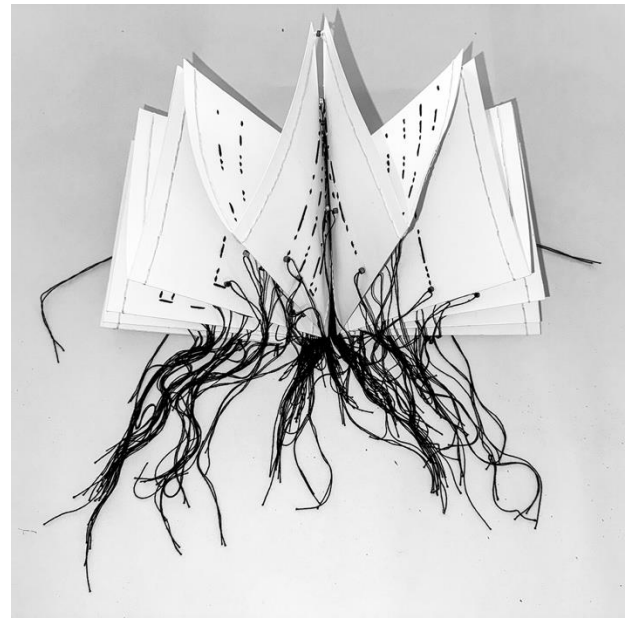
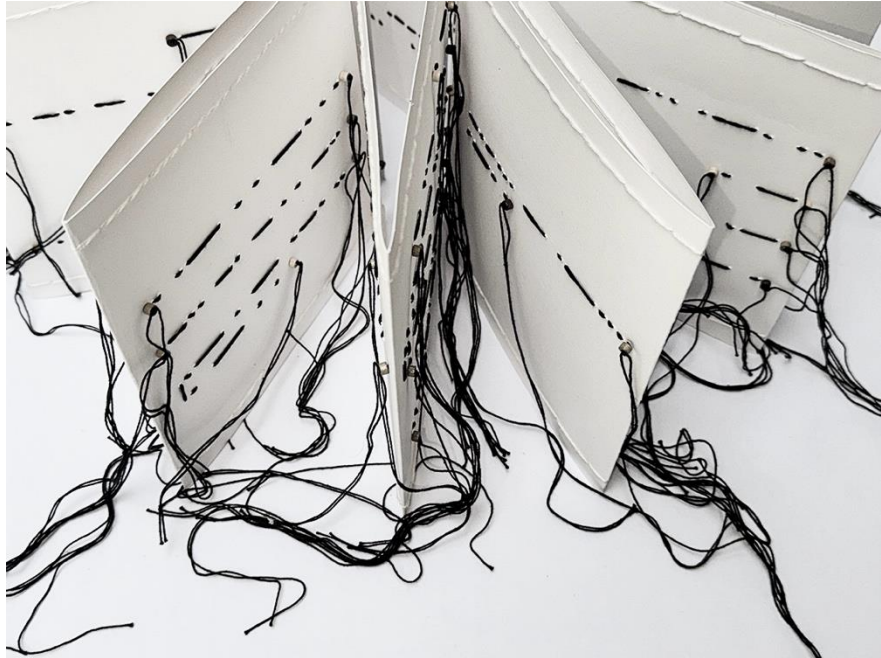
Two closed books arranged in sequence.



Two open covers side by side with the horizon line in sequence.



Open book showing the binding with torn Japanese paper sheets seen in the “dawn” and “dusk” positions.

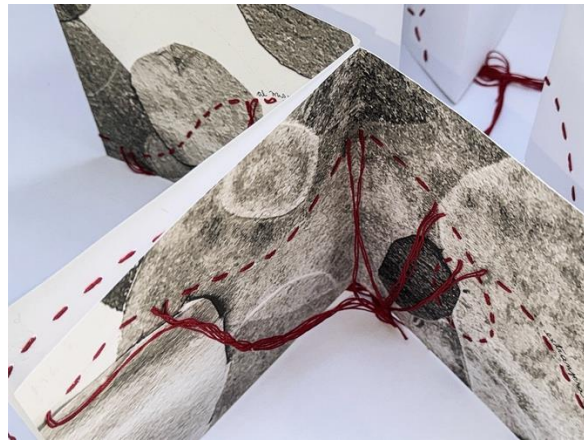
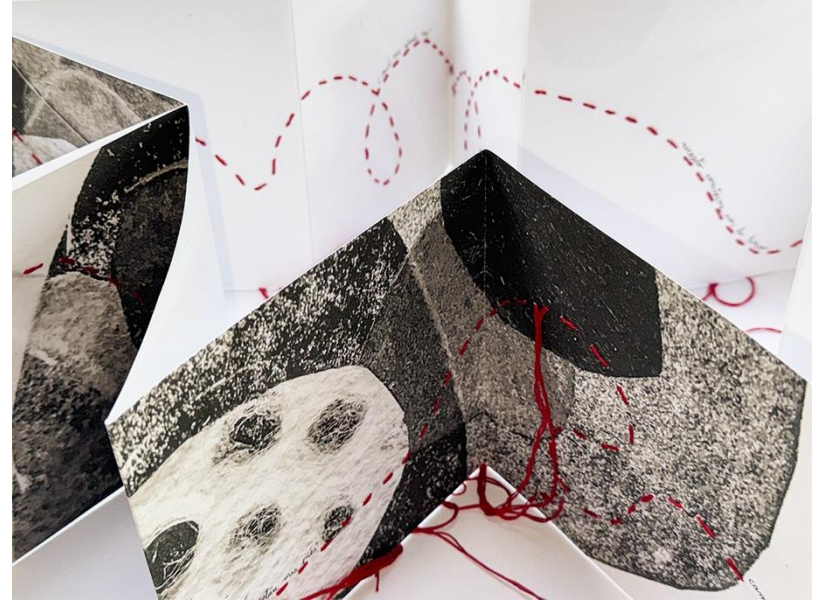
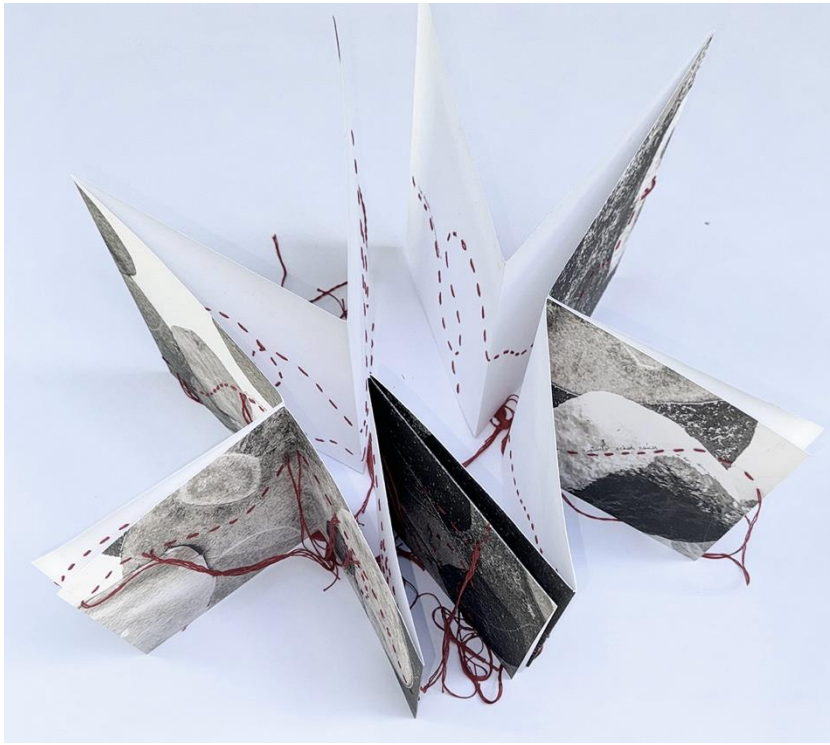


Walking Vol.1,
2024





Walking Vol.2,
2024



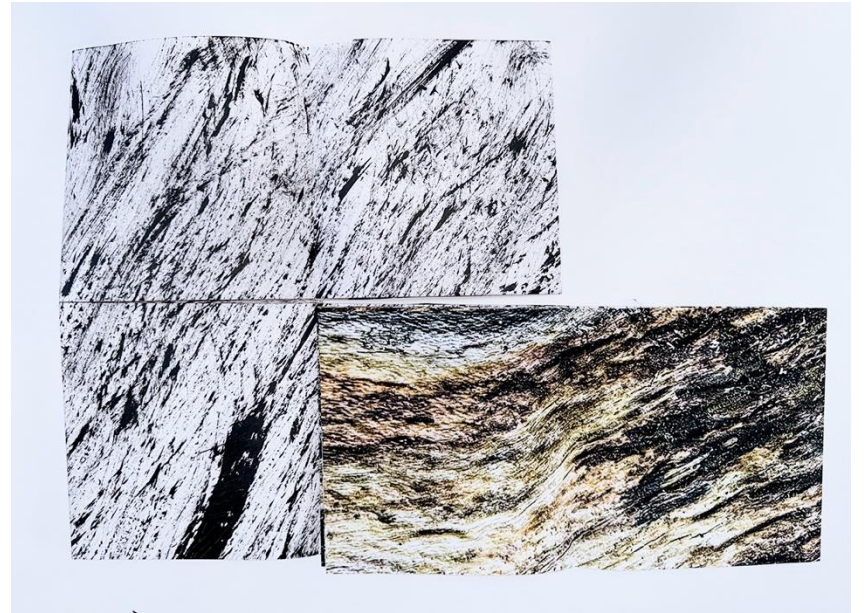
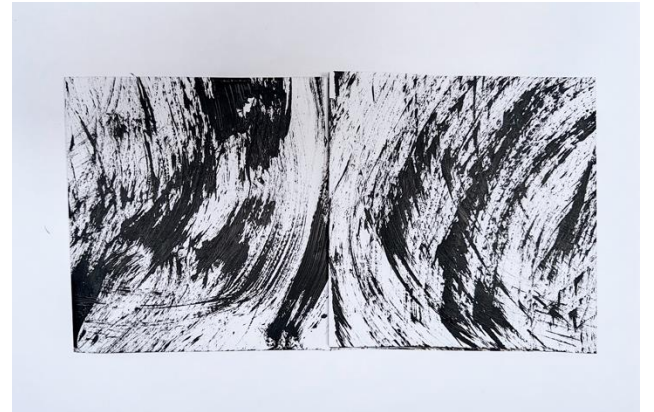
Walking Vol.3,
2024





Walking Vol.4, 2024





Walking Vol.5, 2024

ARTIST'S BOOKS LINKS

ART CENTERS AND COLLECTIONS

NYPL:

<https://libguides.nypl.org/artistsbooks>

Stephen A. Schwarzman Building,

Fifth Avenue and 42nd Street

New York, NY 10018

917-275-6975

NMWA:

<https://nmwa.org/learn/library-research/artists-books/>

<https://nmwa.org/whats-on/exhibitions/online/book-art-unbound-books/>

[1250 New York Ave. NW Washington, DC 20005](https://nmwa.org/whats-on/exhibitions/online/book-art-unbound-books/)

[202-783-5000](https://nmwa.org/whats-on/exhibitions/online/book-art-unbound-books/)

Franklin Furnace Artists' Books Collection:

<https://franklinfurnace.org/artist-books/>

200 Willoughby Avenue, PMC510

Brooklyn, NY 11205-3802

(718) 687-5800

Monday-Friday, 10am-6pm and by appointment

ART CENTERS AND COLLECTIONS

Pratt Institute Libraries:

<https://libguides.pratt.edu/artistsbookscollection>

<https://libguides.pratt.edu/artistsbooksguide>

200 Willoughby Ave

Brooklyn, NY 11205

718.636.3704

Printed Matter:

<https://www.printedmatter.org/>

<https://www.printedmatter.org/catalog>

231 11th Ave, NYC, 10001

212 925-0325

Center For Book Arts:

<https://centerforbookarts.org/>

28 West 27th St, 3rd Fl New York, NY 10001

[212-481-0295](tel:212-481-0295)

Institute for Studies on Latin American Art:

<https://islaa.org/>

142 Franklin Street New York, NY 10013

Tue–Sat: 12–6 PM Sun–Mon: Closed

ART CENTERS AND COLLECTIONS

Brooklyn:

<https://booklyn.org/>

hello@booklyn.org

(718) 383-9621

140 58th Street

Bldg B-7G

Brooklyn, NY 11220

EXHIBITIONS

MoMA: A Century of Artists Books

<https://www.moma.org/calendar/exhibitions/439>

ARTISTS

Chris Perry

<http://www.phoenix-gallery.com/chris-perry.html>

<https://www.freedformats.com/>

Felipe Ehrenberg

<https://www.jonathanahill.com/pages/books/7323/beau-geste-press/books-and-anthologies-of-art-by-5-17-march-1976-galerie-s-t-petri-archive-of-experimental-and>

<https://islaa.org/bookshop/ehrenberg>

PUBLISHERS

The Conservatory

<https://theconservatorynyc.com/collections/acc-art-books>

Small Press NYC:

www.smallpressnyc.com

Small Press Books

220 5th Avenue 19th floor

New York NY 10001

917 843 8856

SHOPS

Talas:

[https://www.talasonline.com/?srsltid=AfmBOornWlclMqOTOL34pA_2As9j-
eoOhvG4JNw5XLb2Z2_jpgUOomj](https://www.talasonline.com/?srsltid=AfmBOornWlclMqOTOL34pA_2As9j-
eoOhvG4JNw5XLb2Z2_jpgUOomj)

212 219-0770

330 Morgan Ave

Brooklyn, NY 11211

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