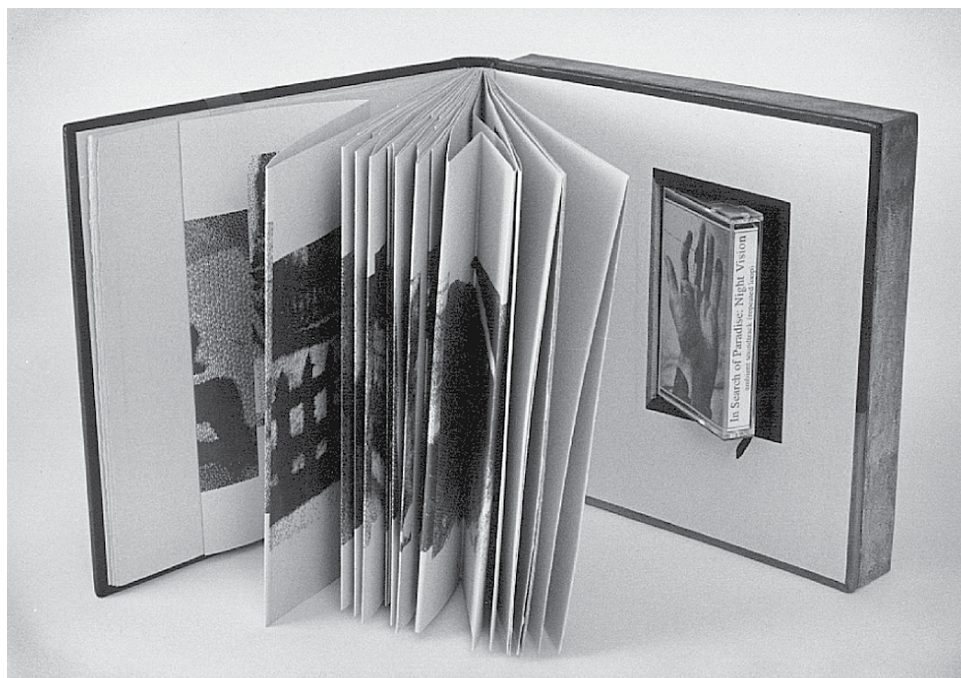


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# Peter Sramek

## Bookworks



2022



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# Peter Sramek

A catalogue of the bookworks of Peter Sramek, including descriptions of works and editions, listings of exhibitions and collections for each work.

## Bookworks

Peter Sramek was born in 1951, grew up in Toronto, Canada and attended the Massachusetts Institute of Technology, studying photography under Minor White. His interest in sequenced imagery led to his involvement with handbinding and bookworks using traditional photo-printmaking processes to which he has added computer imaging technologies. He has exhibited extensively in Canada and his bookworks have been included in group exhibitions in Canada, Europe and the United States. His books are in various collections, notably the National Library of Canada, Yale University Art Gallery and the Museum of Modern Art in New York.

Peter Sramek has taught photography at the Ontario College of Art & Design since 1976 where his courses include ones in photographic sequences and bookworks. He has given many short bookbinding workshops at various universities and art centres and he also gives workshops in digital image manipulation. He continues his involvement with OCADU as Professor Emeritus in an Adjunct Professor appointment.

In approaching the artist's book, Peter Sramek has worked primarily in a varied edition format. He creates the contents - photo image, text, sound, computer image - and then evolves a series of works over time which develop the themes through different treatments in the binding stage. Some of the works are quite sculptural and most make use of the structure of the book object to create an interaction between the viewer and the work through its manipulation.

# Winter Light

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*Winter Light* combines 13 photographic etchings by the artist with poetry by Hannah Tillich written on the death of her husband Paul Tillich, the theologian. The images are abstracted frost or rain on windows and a few landscapes.

The binding is in blue silk with a an Oasis leather spine on raised cords. The etchings are 4"x 5", printed from plates made "size as" from the original photographic negatives. The text is printed by hand letterpress. Of the edition of 15, 12 are bound copies with slipcases and 3 are boxed as folios of unbound sheets, suitable for framing. All photography, platemaking, printing, typesetting and binding is by the artist. The text is copyright of the estate of Hannah Tillich.

Year:	1982
Dimensions:	22cm x 23cm
No. of Pages:	24
No. of Prints:	13
Edition Size:	15, (1-12 bound, 13-15 boxed)



*Winter Light*, 1982

## Provenance

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### Bound Copies

No.1 Estate of Hannah Tillich.

No.2 Matthew Tyson of imprints Galerie,  
Crest, France.

No.3 Private Collection, A.Anderson.

No.4 Rare Book Collection,  
National Library of Canada, Ottawa.

No.5 Private Collection, Eva Friedova.

No.8 Special Collection,  
Metropolitan Toronto Public Library.

No.9 Reserved by the Artist..

No.10 Private Collection, Jane B. Owen.

available

### Folio Copies

No.13 On legal Deposit,  
National Library of Canada, Ottawa.

No.14 available

No.15 available

A few individual prints are in  
The Collection of the Art Bank of the  
Canada Council, Ottawa.

### Exhibitions

1983-85

**National Artists' Books Show,**  
Galerie Aubes 3935, Montréal, Québec,  
(touring throughout Québec).

1983

**You Can't Tell a Book by its Cover,**  
Thorpe Intermedia Gallery, Sparkill, NY.

1984

**Winter Light,**  
Pages Bookstore Gallery, Toronto.

**Winter Light,**  
Metropolitan Toronto Public Library.

1987

**Artists in Books - Made in Canada V,**  
National Library of Canada, Ottawa.  
(image included on the exhibition poster  
and catalog cover)

1993

**The Open Book?,**  
Visual Studies Workshop, Rochester, NY.



*Winter Light*, title page

## In the Light of Passing

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*In the Light of Passing* was produced in response to the death of the artist's uncle. Both the text and the images were made specifically for this bookwork. The landscape photographs taken in various venues, are collaged together and printed onto the Rives BFK pages using Van Dyke photographic emulsion which produces a brown print. The prints are later drawn on with coloured pencils. The pages are folded in thirds and fold out to full length on viewing. The binding is a double-spine structure which opposes the text block against the image block. The text is printed by computer onto Nidigen paper which has a textured brown tone. Written as a poem in 4 stanza's, the text appears through cut-outs in the pages to layer and reconfigure the lines as the pages are turned.

Year: 1986 - 1989  
Dimensions: 29cm x 35cm (closed)  
No. of Pages: 80 (text section),  
14 sheets folded in thirds (print section)  
Edition Size: 3 unique copies plus artist's proof completed



*In the Light of Passing*, copy #1, 1989

**Artist's Proof**

is bound in natural and black Oasis goatskin with inlays. A full skin is laced loosely into the left coverboard and forms a wrapping for the volume.

**Copy No. 1**

is covered in brown and red-brown Oasis goat with loose flaps overlapping the centre opening of the 2 sections.

available



copy #2, 1989

**Copy No. 2**

is covered in brown Oasis goatskin with a black Oasis hide which snaps onto the covers and acts as a presentation mat when the book is opened.

available

**Copy No. 3**

is covered in green and black Oasis goatskin and the two codices hinge where they meet at the back cover.

held on reserve by the artist

**1985**

1985  
**International Book Arts Show,**  
Galerie Aubes 3935, Montréal - int'l. tour.

1986  
Purchased for the rare book collection of the **National Library of Canada**, Ottawa.

1990  
**Artists in Books - Made in Canada VI,**  
National Library of Canada, Ottawa.

**1989**

1993  
**Le Regard Renversant,**  
Le Mois de la Photo, Galerie Occurence,  
Montréal, Québec.

1994  
**Interiors/Texteriors,**  
Buffalo Arts Studio Gallery, Buffalo, NY.

**The Book As Art,**  
Durham Art Gallery, Durham, Ontario.

**1989**

1994  
**The Book As Art,**  
Durham Art Gallery, Durham, Ontario.



copy #3, 1989

# In the Light of Passing, Text only Edition

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In 1994, a text only edition of *In the Light of Passing* was produced by the artist utilizing the window cut-outs and a 5-section, concertina fold structure. The text pages are the same brown-toned Nideggen paper and the covers are a heavy handmade paper by St-Armand in Montreal.

Year: 1994  
Dimensions: 19.5cm x 11.5cm (69cm open)  
No. of Pages: 88  
Edition Size: 20



*In the Light of Passing*, Text only Edition, 1994

## Collections

Sackner Archive of Concrete and Visual Poetry, Miami.

Collection of Keith A. Smith, Rochester

Private Collections

## Exhibitions

1994

**Interiors/Texteriors,**

Buffalo Arts Studio Gallery, Buffalo, NY.



# In Search of Paradise - Night Vision

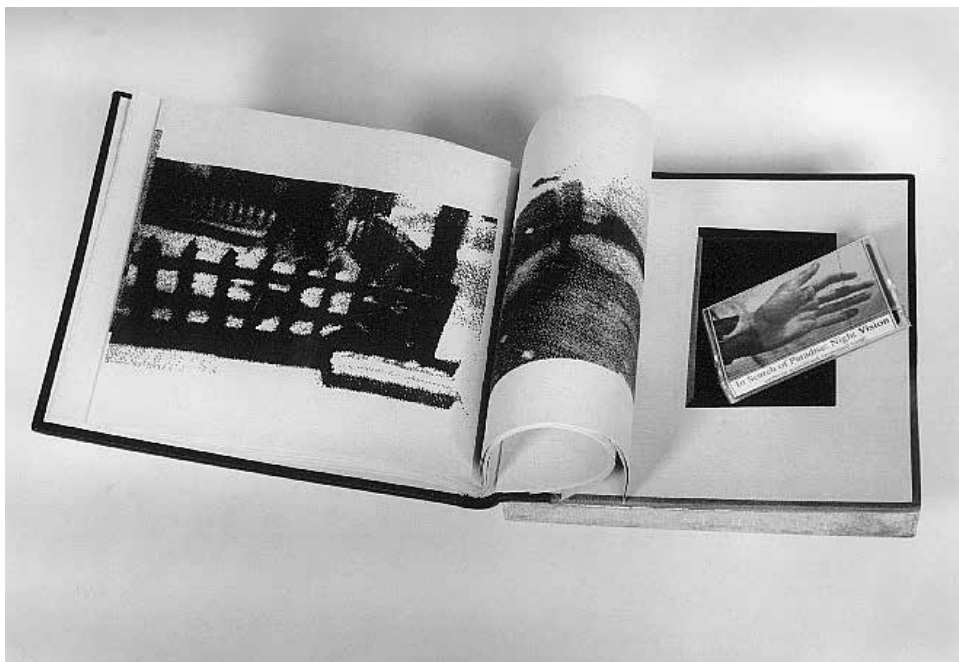
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Begun as an installation work of photographs and sound, *In Search of Paradise - Night Vision* now encompasses a handbound varied edition book (which will be limited to 20). The photographs, sound, computer programming and binding are all by the artist .

The images show indistinct figures and architectural forms blending with the soft dot pattern of the computer rendering. The original photographs were made at night, portraying an unsolid world in which one is unsure of one's footing. A few recognizable elements give some grounding, acting as signposts - a hand, a seated figure, a profile.

The format of the binding varies from copy to copy and the edition includes scroll, accordion and codex bindings . The photographs were digitized and sequenced using an Apple IIc computer to print directly onto the pages. Folded sheets cause the viewer to manipulate the pages, juxtaposing the images in constantly changing ways. The sound element is present in the form of a cassette tape and, in copy number 2, an actual tape player and speakers are enclosed in the scroll container.

Year:	1987 - 2011
Dimensions:	23cm x 24cm (varies)
No. of Pages:	17 sheets folded (varies)
Edition Size:	10 (varied)



*In Search of Paradise - Night Vision*, copy #3, 1991

Interiors/Texteriors, Buffalo Arts Studio Gallery, 1994

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**Artist's Proof No. 1**

is bound in codex form with foldout pages of various lengths. Covered in black Oasis goatskin and green Japanese paper.

**Artist's Proof No. 2**

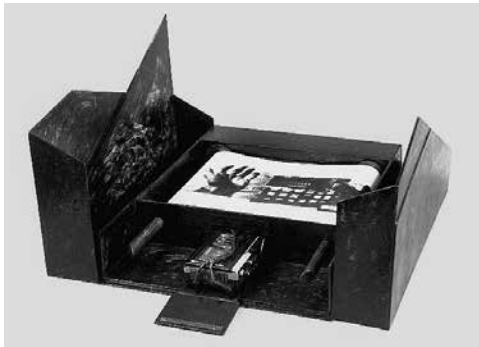
is a boxed folio of unbound sheets.

**Copy No. 1**

is in the form of a scroll with wooden handles with a simple tray container and leather covering flap.

**Copy No. 2**

is in the form of a scroll with wooden handles set into a folding sculptural container. The scroll page is protected by a plexiglas cover and the handles are exposed for viewer manipulation. Hidden in the interior is a cassette tape-player with speakers to play the ambient soundtrack which accompanies the images.



copy #2, 1989

**1987**

1988-90

**The Art of the Book**,  
Canadian Bookbinders and Book Artists  
Guild exhibition (touring).  
(available)

**1987**

1987

On legal deposit, the rare book collection  
of the **National Library of Canada**,  
Ottawa.

**1987**

1987

Purchased for the rare book collection of  
the **National Library of Canada**, Ottawa.

1989

**Artists in Books - Made in Canada VI**,  
National Library of Canada, Ottawa.

**1989**

1989

**Artware: Artists' Bookworks**,  
A Space, Toronto.

**15th Anniversary Exhibit**,  
Centre for Book Arts, New York.

1993

**The Open Book?**,  
Visual Studies Workshop, Rochester, NY.

**Le Regard Renversant**,  
Le Mois de la Photo, Galerie Occurence,  
Montréal, Québec (3-person).

1994

**Arts Ex Libris**,  
Artspace Gallery, Richmond, Virginia.

**Interiors/Texteriors**, Buffalo Arts Studio  
Gallery, Buffalo, NY (3-person).

**The Book as Art**,  
Durham Art Gallery, Durham, Ontario.

1995

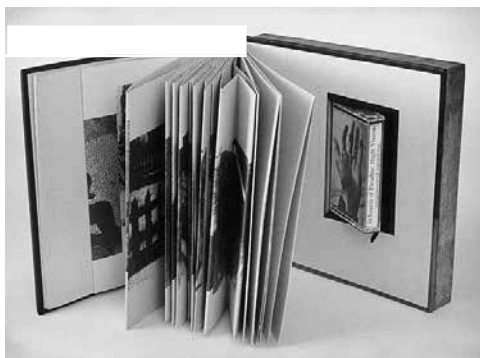
Purchased for the **Allan Chasanoff  
Collection**, NYC (now part of the **Yale  
University Art Gallery Collections**).

**Copy No. 3**

is a sewn codex similar to Copy Number 4. The binding is in dark green and black Oasis goatskin.

**Copy No. 4**

is a sewn codex with foldout pages of various lengths. The back cover is constructed to house a copy of the soundtrack cassette. The binding is in dark green and grey Oasis goatskin with silver leafing and tooled titles.



copy #4, 1991

**Copy No. 5**

is a folded accordion housed in a walnut display rack. Hung on moveable wire rods, the pages can be shifted by reaching past the sharp glass edge of the display.

**1991**

2011

**Art Gallery of Hamilton,**  
Cultural Properties Donation along with the exhibition of photographic prints and Edition #8, the digital variation.

**1991**

1992

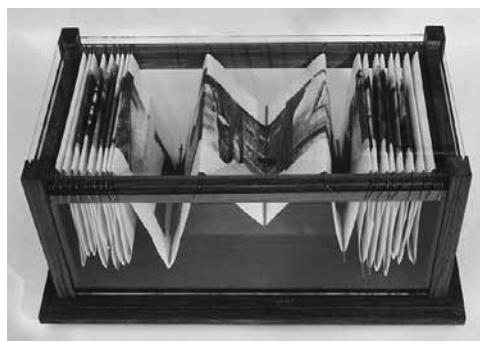
**American Book Arts,**  
Istvan Kiraly Muzeum, Budapest.

1993

**Le Regard Renversant,**  
Le Mois de la Photo, Galerie Occurrence,  
Montréal, Québec (3-person).

1994

**Interiors/Texteriors,**  
Buffalo Arts Studio Gallery, Buffalo, NY.



copy #5, 1993

**1993**

1993

**The Open Book?,**  
Visual Studies Workshop, Rochester, NY.

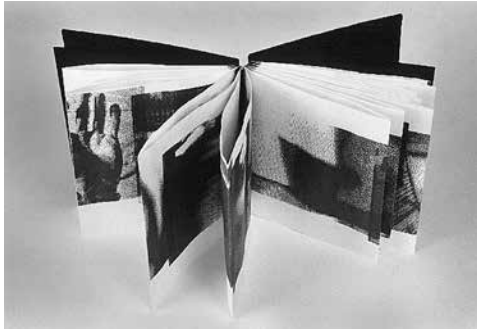
**Le Regard Renversant,**  
Le Mois de la Photo, Galerie Occurrence,  
Montréal, Québec (3-person).

1994

**Interiors/Texteriors,**  
Buffalo Arts Studio Gallery, Buffalo, NY.

**Copy No. 6**

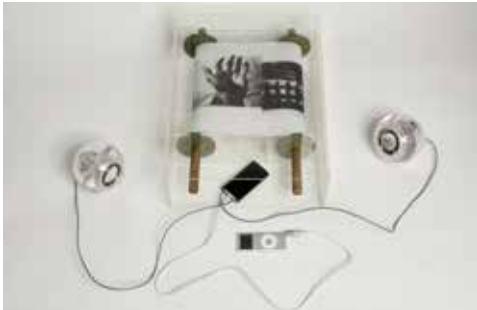
is a folded accordion sewn into hard covers of black silk. The sewing is a packed "caterpillar" style in white silk thread. The binding fans open into a full standing circle.



copy #6, 1993

**Copy No. 8**

is a video recording of the scroll in motion with the audio track which can be viewed and 'read' on a digital device or even projected.



copy #9, 2011

**Copy No. 9**

This scroll version contains an iPod with a looping sequence of photos and the soundtrack for the series. The container is designed so that viewers may turn the scroll handles and view the book without removing the cover of the Plexiglas case.

**1993**

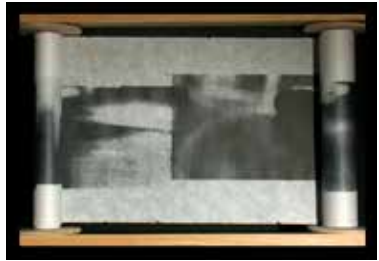
1993

**Le Regard Renversant,**  
Le Mois de la Photo, Galerie Occurence,  
Montréal, Québec.

1994

**Interiors/Texteriors,**  
Buffalo Arts Studio Gallery, Buffalo, NY.

available

**2005**

2005

**Office of the President**  
OCAD University, Toronto.  
**Stephen Bulger Gallery,** Toronto.

2011

**Art Gallery of Hamilton Collections,**  
Cultural Properties Donation.



copy #8, 1993

**2011**

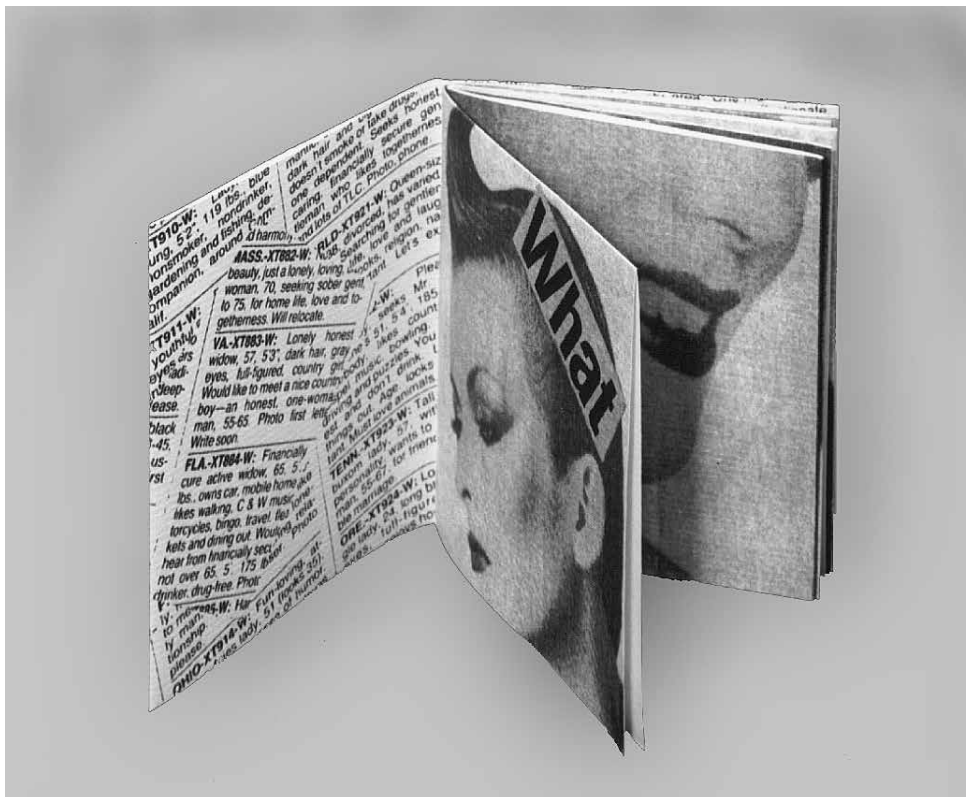
2011

**The (Un)framed Photograph**  
Center for Book Arts, NYC

# What Angels Think

*What Angels Think* is a small, digitally produced book made of 2 folded sheets, pamphlet-stitched in 1 section. The images are taken from a popular tabloid publication, collaged with a short found text on the subject of marriage (essentially a headline and 3 quotes). The covers are a collage of personal romance ads. The book was inkjet printed onto Lana Verges paper. The edition of 50 wqas made , along with a unique leather-bound version.

Year: 1991  
Dimensions: 8.5cm x 9.5cm  
No. of Pages: 16 (including the covers)  
Edition Size: 50



*What Angels Think*, 1991

## Provenance

### Collections

Museum of Modern Art, New York.

Sackner Archive of Concrete and Visual Poetry, Miami.

Collection of Keith A. Smith, Rochester

Private Collections

### Exhibitions

1993

**Bookworks,**  
AKA Artists' Centre, Saskatoon.

**Le Regard Renversant,**  
Le Mois de la Photo, Galerie Occurence,  
Montréal, Québec (3-person).

1994

**Interiors /  
Texteriors,**  
Buffalo Arts Studio Gallery, Buffalo, NY.

### Copy No.1

Hardcover, single signature binding with photocopy transfer collage on the grey Oasis leather cover.



### 1993

1993-95

**The Art of the Book '93,**  
Canadian Bookbinders and Book Artists  
Guild, Ontario Crafts Council Gallery,  
Toronto- followed by Canadian tour.

1995

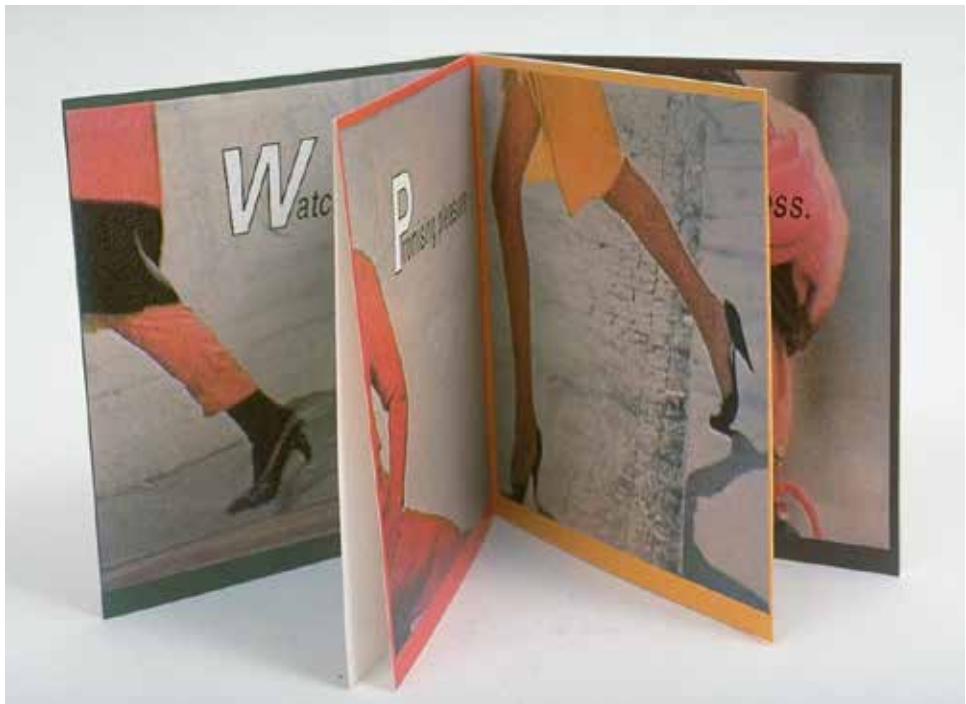
**The Art of the Book '93,**  
Japanese tour.

# Watching

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*Watching* is a single-sheet fold book, digitally produced and printed on the Canon Laser Copier. The text was written by the artist and layered onto images cropped from fashion magazines. Done with a sense of humour, the combination of text and image speaks about the collision of sexual desires and political correctness.

Year: 1993  
Dimensions: 30cm x 40cm  
No. of Pages: 8 (including covers)  
Edition Size: 50



*Watching*, 1993



## Provenance

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### Collections

Sackner Archive of Concrete and Visual Poetry, Miami.

Collection of Keith A. Smith, Rochester.

York University Art Gallery Collection of Artists' Books

Private Collections

### Exhibitions

1993

**Bookworks,**

AKA Artists' Centre, Saskatoon.

**Le Regard Renversant,**

Le Mois de la Photo, Galerie Occurrence,  
Montréal, Québec (3-person).

1994

**Interior/Texteriors,**

Buffalo Arts Studio Gallery, Buffalo, NY.



# Burning

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*Burning* is comprised of a 7 part poem about desire written by the artist along with digital photographs printed directly onto the page. The binding is a Coptic sewing with board covers painted in acrylic. Following a number of maquette versions, the edition of 9 is currently in process.

The text is laid on a background of close-up details, mostly of a woman's head, which translucently fill the pages. Each stanza is divided onto a series of pages and made visible through cut-outs in each page. In this way, the lines of the poem are interlaced through the sequence of images. The reader is led through the writer's articulation of the interior experiences of romantic and sexual desire – written in the time prior to any external acknowledgement of these intense feelings.

Year: 2004  
Dimensions: 12cm x 18cm  
No. of Pages: 132  
Edition Size: 9



*Burning*, 2004

## Provenance



### Exhibitions

2001

**100 Universes**, Contemporary Crafts Gallery, Portland, Oregon  
(double-page spread contributed to handmade accordion book project)

2004

**Bookworks**,  
Center for Book Arts, NYC.

### Art of the Book '04

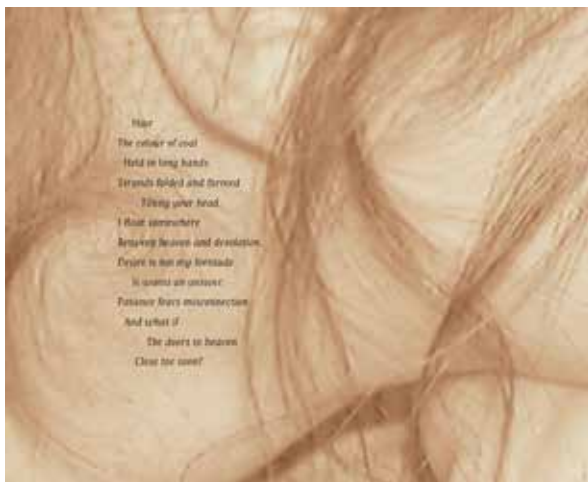
Canadian Bookbinders and Book Artisans Guild (Canadian tour)



### Print Edition

2004

A series of 7 inkjet prints presents the stanzas as standalone images as a set. These are differently montaged and provide frameable works to accompany the book.



# il cuore aperto

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*il cuore aperto* is a multilingual adaptation of the artist's work *Burning* and utilizes four languages as interwoven threads to complete the poems and express the multi-layered nature of desire. Each language represents another experience of intense attraction.

This miniature book was produced in an edition of 40, with 25 going to the CBBAG exhibition *A Book Arts Mosaic* which saw 25 boxed sets travel for presentation to libraries across Canada and then purchased for collections. The double-sided concertina is fastened within a St-Armand paper wrapper with blind tooled and incised decoration. The text and images are digitally printed using Epson pigment inks. The text, photography and binding are by the artist.

Year: 2005  
Dimensions: 6cm x 9cm  
No. of Pages: 28  
Edition Size: 40



## Exhibitions

2005

### A Bookarts Mosaic

Canadian Bookbinders and Book Artisans  
Guild (Canadian tour)

## Collections

Multiple Canadian Library Collections  
as part of the Bookarts Mosaic exhibition  
in a box project

Private Collections

# Slice

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As soon as an image is published it has the possibility of entering into the society's collective understanding of culture, of history, of identity. *Slice* is a digitally photographed bookwork, which assembles details of images published in the 1955 US Camera Annual. The images appear in the order in which they presented in the original book along with excerpted texts. The work is about the existence of images and of artists – our consciousness of them and how they are understood. By re-presenting a time slice of the idea of photography in 1955, the work provokes consideration of contemporary attitudes about photography, specific photographers and the meaning of images in society.

The unique, handmade copy is inkjet-printed on long sheets, accordion-folded and assembled with an exposed spine sewing. A limited offset edition is in process.



# My Father's Prague

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*My Father's Prague* consists of panoramic black and white tipped into a long-stitch binding reminiscent of 19thC albums. The photographs capture locations from my father's childhood in Prague, visited with him on our first trip there together. Commentary was written later as he reviewed the prints and suggested old photographs to include. The revealing of personal histories written on the fabric of an historic city is experienced as an individual story yet points to the way cities are layered with a myriad of invisible threads of life trajectories.

In one copy, the binding utilizes a walnut spine which is sewn on with the longstitches creating a measured pattern, recalling my father's skills in woodworking and design as well as his mother's career as a tailor and seamstress.

Year: 2008

Dimensions: 18cm x 36cm x 4cm

No. of Pages:

Edition Size: 2 (varied bindings)



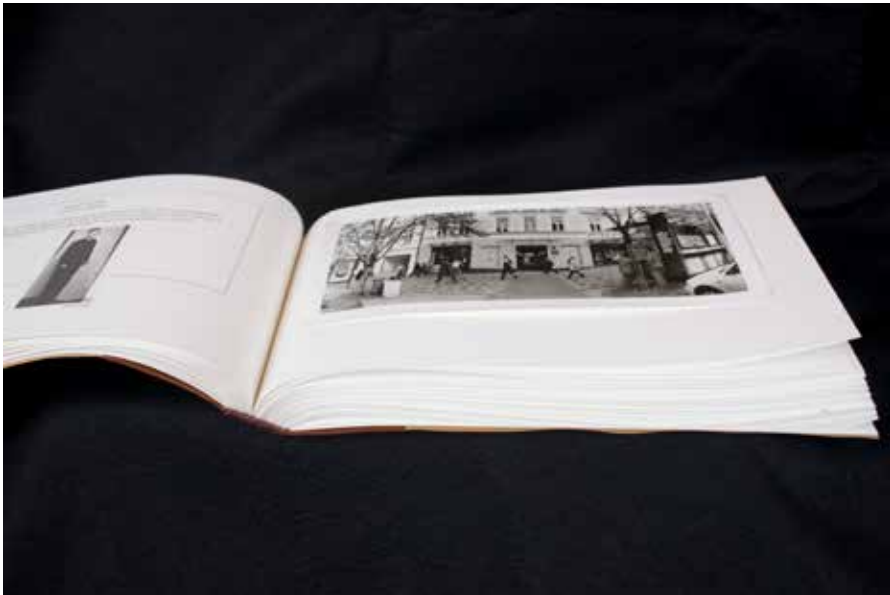
## Exhibitions

2008

**Art of the Book '08**

Canadian Bookbinders and Book Artisans

Guild (Canadian tour)



# Art of the Book: An integrated engagement

Peter Sramek, *Art of the Book '08*. CBBAG. Exhibition catalogue essay, 2008 (excerpts)

*The Art of the Book '08* presents an outstanding opportunity to appreciate the wide range of traditions and practices which have been a significant feature of the book arts over the past 25 years and which continue to evolve in the 21st century. I would suggest that this diversity is primarily due to the contemporary book arts community's openness to the intertwining of innovation with tradition. The book's iconic role in society, along with its distinctly material, physical, 'objectness' has attracted practitioners from a broad range of disciplines and, as a result, binders, letterpress printers, conservators, craftspeople of all persuasions, photographers, printmakers, writers, painters, conceptual artists and more, meet in the realm of the handmade book. The cross-fertilization that results is unique. In representing the members of the Canadian Bookbinders and Book Artists Guild, this exhibition provides an overview of this dynamic and lively discipline.

Although not ubiquitous in all cultures, books have been central to much of humanity's experience of the world and to the human endeavour of cultural expression. Books are markers of culture, containers, records, proof of human thought, creativity, knowledge and artistic activity. As such, they act as touchstones in the complex world of human experience. This central role of the book in culture, as a point through which ideas and histories pass, can be viewed as an overarching backdrop for those of us working in the book arts. Whether the artist is building on traditions of fine printing and binding or using the book form for its diaristic, literary, archiving characteristics, the underlying context is the central importance of books and the printed page in society. The works in this exhibition are a response to such cultural experiences and histories, whether as design bindings, letterpress and calligraphic work responding to literary texts or as artists' books based on personal narratives....

## *The Nature of Book Arts*

Reviewing the submissions and observing the jurying process gave me an opportunity to reflect on the nature of book arts practices and ponder the essentials, the common threads, as well as the divergent possibilities being explored today. The images that come to mind when I think about book arts revolve around interconnected networks of opposites with common intersections expressed on many levels. There are the oppositions of finely controlled technique and free creative expression; of focus on materials versus pursuit of a concept; of traditional forms and 'anything goes'; of designing the container and developing content. Most works balance somewhere on each of these continua. The book arts are diverse by their very nature and the only common ground can seem to be a – sometimes tenuous – link to the idea of 'book'.

One could digress here to ponder the changing role and forms of the 'book' in the 21st century in the face of electronic media, which has taken over many of the societal and informational functions of the book. A number of the works in the show do point to such a discussion, yet this is not the main trend of this collection, nor of my text. Although book artists are far from Luddites and seem to chat endlessly online about digital printing and software typefaces, the heart and soul of the medium is its hand-produced nature. In an age of quick and easy solutions – prepared foods, TV entertainment, email correspondence and video cellphones, the book arts represent a slow practice, one which engenders thoughtfulness and meditation, attention to detail and tactile experience....

## *Essential Considerations in Book Art*

It became clear to me in observing the jurying process, that certain criteria predominated. This has prompted me to attempt an articulation of the essential aspects of successful book art in the context of CBBAG's mandate. Although clearly not definitive, I would suggest the following:

### *Coherence of all Aspects*

The need for coherence of concept, content, enclosure and structure seems to be an essential consideration. The relationships of concept and structure, text and image, cover and contents, design and meaning must somehow be manifested for the work to be successful. The book cannot simply be a container for a collection of bound leaves.

### *Relation of Carrier to Contents*

The relationships just described naturally suggest the importance of the presence of a text and/or imagery. This may be created by the artist, or consist of content that the artist responds to. Either approach is equally valid, it must be considered integral to the piece. As mentioned by the jury, it is the handling of/response to content which fulfills or explicates the intention of a fine binding, in addition to impressive aesthetics and technique. Likewise, the text selected for fine press printing or calligraphic rendering needs to inform the treatment. From another angle, artists creating content must carefully consider the structure of the book, developing an appropriate form which is neither gratuitous nor simplistic.



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### *Engagement with the Book Form*

This leads us to think about structure and how there must be an engagement with the book or page beyond its simple function as a container or surface on which to impose content. Strong content simply placed on a series of pages does not necessarily speak to the artform, especially if it avoids the presence of the book as a structure, as a cultural object, as a sculptural form and thus strays from the potential of book art. Many of the works in the artist's books category push the boundaries of the conventional book form and in so doing stretch our notion of 'bookness'. It seems clear that some attributes must remain of what constitutes a book, be they pages or binding, linking of sequential content, etc. Exactly where the boundaries lie is a topic constantly under debate. The jury suggested that, "Straying too far from the book's functionality" was problematic. I would say that the best work either embraces or addresses in some manner that functionality in a manner that is appropriate to its contents.

It is also important to note here that the exploration of unusual structures is certainly not new and some that were once innovative have now become overused. Although adventurous to an audience who may think only of conventional library bindings, for those in the book arts the response can be, "Been there, seen that, now tell me something more with it." As in any artform, one works within a history and contemporary dialogue of the medium. Ultimately, structure is not isolated from meaning and one must consider what one has to say through the work.

### *The Importance of Production and Technique*

At the heart of this medium is involvement in the physical production. It is the physical making of the work which defines the practices that CBBAG represents and which, I dare say, are central to the artists in this exhibition. Missing here, of course, are the areas of book arts which involve commercial production - small press books and artists' conceptual books. This does not imply anything negative about these endeavours, which are included in other book arts contexts. It simply means that the production by hand in all or part of the process is at the core of CBBAG's mandate. Direct involvement in the production is often why people make their own books, just as their tactile qualities are why people love books as objects.

Along with hand production, goes attention to the craft in order to create an object of the highest quality. Here again, there are important traditions and skills which are being passed-on. There might be an impression in post-modern society that these skills are being lost, however, this exhibition shows that this is not happening. In fact, through individuals and organizations such as CBBAG, the teaching of these skills has blossomed. At the same time, when reviewing the diversity of book art, one deduces readily that there are different opinions about the importance of technique. When one considers fine binding or boxmaking, letterpress printing and calligraphy or paper works, the value of the technical skill is evident. However, the largest group, the artists' books, range from the technically consummate to the rough-and-ready. Despite this variety, I would suggest that a poorly constructed piece, which does not handle well can only succeed if this roughness is truly intrinsic to the conception of the work. A book designed to disintegrate might well have a conceptual rightness. Even so, it seems that there is no place for sloppy work. A work may be raw, with an eccentric form yet I would say, and I think the jury would agree, that it should be well-crafted, structurally sound and "handle well." Although one can argue intelligently for experimentation and a looser approach to technique, one would do well to remember that many of the innovative structures being used today have historical precedents or been devised by conservation binders who taught them to book artists who then adapted them to their own vision. In that, they have practical and structural roots. The high quality of this year's exhibition provides ample examples.

### *Readability*

Ultimately, the book requires performance. Unlike a painting, books are like a score prepared by the artist. The interaction of the viewer with the work brings the book to life. This demands that the book actually be performable and that the nature of its performability be conceptually appropriate. Here, where concept, content and structure meet, quality of execution becomes critical and all aspects of the work must feel coherent.

### *Summary*

What is the essential nature of book art? This has been discussed at length by many in the field and one need only to look at the diverse nature of The Art of the Book '08 to see that there are wonderful surprises and potential disagreements. The essentials discussed here do not prescribe the form of successful works, yet they provide criteria for appreciating the quality of each artist's engagement. Excelling in only one aspect may not yield the best work as it is the integration which produces the most exciting and compelling pieces. Craft without vision is bankrupt and vision without craft often leads to disappointments. In the same way, tradition and innovation belong hand-in-hand. If at times, there seem to be opposing streams of isolated practice, it is exhibitions such as this which provide an opportunity for them to blend and influence each other in new ways....

April 2008

## Selected Curriculum Vitae

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### *Selected Solo Exhibitions*

- 2022 *Urban Drift*, Central European House of Photography, Bratislava, Slovakia  
 2015 *Paris After Marville*, Alliance Française, Toronto  
 2009 *In the Footsteps of Sudek and Atget*, French Cultural Institute, Prague  
 2007 *Body/Location*, Galerie la Petite Mort, Ottawa  
 2006 *The Male Image*, Galerie la Petite Mort, Ottawa  
 2005 *Possible Histories*, Gallery 44 Vitaines, Toronto  
 2002 *Italia Panoramica*, Carrier Gallery, Toronto  
*After Sudek: Praha Panoramatická*, Kingston Artist's Inc., Kingston ON  
 2001 *Slice*, Gallery 44 Vitaines, Toronto  
 1990-94 *Remembrance*  
 Galerie Séquence, Chicoutimi, Québec; Toronto Photographers Workshop, Toronto;  
 The Photographers' Gallery, Saskatoon, Saskatchewan; Centre Vu, Québec City;  
 Toronto Imageworks, Toronto; Members' Gallery, Gallery 44, Toronto.  
 1985-88 *In Search of Paradise: Night Vision*  
 Centre Vu, Québec City; Gallery 44, Toronto; Centre Eye Gallery, Calgary, Alberta.  
 1984-86 *Winter Light*  
 Metro Toronto Public Library, Toronto; Pages Bookstore, Toronto.  
 1979-81 *Getting Gas Across Canada*,  
 Gallery 44, Toronto; Art Gallery of Ontario, Toronto.  
 1981 *The Male Image*, The Canadian Centre of Photography, Toronto.  
 1975 *The Real Ones*, Tufts University, Boston.

### *Book-Related Group Shows*

- 2011 *The (Un)framed Photograph*, Center for Book Arts, NYC  
 2008 *Hanga Ehon: The Handprinted Book*, Yamazaki Shoten Gallery, Kyoto, Japan  
*The Art of the Book '08*, CBBAG, Canadian tour  
*Art Under Cover*, Metropolitan Toronto Library  
 2006 *McLeave Gallery Lineage Tour*, Eye Level Gallery, Halifax plus tour (UK, Australia)  
 2005 *A Book Arts Mosaic*, CBBAG, Canadian tour  
*Bibliotheca*, Stephen Bulger Gallery, Toronto  
 2004 *Juried Artist Member Show*, Center for Book Arts, NYC  
 2003 *Art of the Book '03*, CBBAG, Canadian tour  
 2001 *100 Universes*, Contemporary Crafts Gallery, Portland, Oregon  
 1994 *The Holiday Collection*, The Crafts Council Gallery, Toronto (bookworks).  
*The Book as Art*, Durham Art Gallery, Durham, Ontario.  
*Interiors/Texteriors*, Buffalo Arts Studio Gallery, Buffalo, NY (3-person).  
*Arts Ex Libris*, Artspace Gallery, Richmond, Virginia.  
 1993 *Bookworks*, AKA Artists' Centre, Saskatoon, Saskatchewan.  
*Le Regard Renversant, le Mois de la Photo*, Galerie Occurrence, Montréal, Québec (3-person).  
*The Open Book?*, Visual Studies Workshop, Rochester, New York.  
*The Art of the Book '93*, Canadian Bookbinders & Book Artists Guild, Ontario Crafts Council,  
 Toronto plus Canadian and Japanese tour.  
 1992 *American Book Arts*, Istvan Kiraly Muzeum, Budapest, Hungary.  
 1990 *The Book Arts*, Harbourfront, Toronto, by the Canadian Bookbinders & Book Artists Guild.  
*Artists in Books - Made in Canada VI*, National Library of Canada, Ottawa.  
 1989 *15th Anniversary Exhibit*, Centre for Book Arts, New York.  
*Artware: Artists' Bookworks*, A Space, Toronto.  
 1988-90 *The Art of the Book*, Canadian Bookbinders and Book Artists Guild,  
 Ontario Crafts Council Gallery, Toronto plus Canadian tour  
 1987 *Artists in Books - Made in Canada V*, National Library of Canada, Ottawa.  
 1986 *International Book Arts Show*, Galerie Aubes 3935, Montréal, Québec  
 - toured to the Centre For Book Arts, New York and to Paris, France.  
 1983 *You Can't Tell A Book By Its Cover*, Thorpe Intermedia Gallery, Sparkill, N.Y.  
 1983-85 *A National Artists' Books Show*, Galerie Aubes 3935, Montréal - touring show.

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## Collections

National Library of Canada, Ottawa.	Museum of Modern Art, New York.
The Art Bank of the Canada Council.	Art Gallery of New Orleans.
Metropolitan Toronto Public Library.	Sackner Archive of Concrete & Visual Poetry, Miami.
Allan Chasanoff Collection of Artists' Books, Yale University Art Gallery	University of Alberta Library

## Selected Publications, Reviews & Interviews

2007	"The Altered Library Book Project", CKLN radio interview
2008	Peter Sramek, "Art of the Book: An Integrated Engagement", Canadian Bookbinders and Book Artists Guild ( <i>Art of the Book '08</i> catalogue essay)
	"From Darkness to Light", Ideas, CBC radio (radio episode feature)
2005	Felix Russo, "Peter Sramek: Bookworks", PhotoEd magazine
2001	Dierdre Hanna, "Slice", Now Magazine
	"Slice", Art on Air, CKLN radio interview
1996	Rafael Goldchain, "Digital Reflections", Blackflash magazine Vol. 14 No.1
1995	Shereen LaPlantz, <i>Cover to Cover: The Art of Bookbinding</i> - bookworks documented.
1994	<i>Souvenir Écran</i> , VU, Centre de la Photographie, [Québec] - 13th Anniversary publication.1993
	E. Forbes, "The Open Book?", Gallery Review, <i>Democrat and Chronicle</i> , 7 April, [Rochester].
1993	<i>Art of the Book '93</i> , Canadian Bookbinders and Book Artists Guild, Toronto - exhibition cat.
1992	Keith Smith, <i>Structure of the Visual Book</i> , Sigma Foundation - bookworks documented.
	<i>American Artists' Books</i> , Istvan Kiraly Muzeum, Budapest, Hungary - exhibition catalogue.
1990	<i>Artists in Books - Made in Canada VI</i> , National Library of Canada, Ottawa - exhibition cat.
1988	<i>The Art of the Book</i> , Canadian Bookbinders and Book Artists Guild, Toronto - exhibition cat.
1987	<i>Artists in Books - Made in Canada V</i> , National Library of Canada, Ottawa - cat. & poster.
1986	<i>International Artist's Books Contest of Canada</i> , Galerie Aubes 3935, Montréal. - catalogue.

## Past Gallery Representation

Stephen Bulger Gallery, Toronto  
Galerie La Petite Mort, Ottawa  
Toni Zwicker, New York  
Ted Cronin Gallery, New York  
Granary Books, New York  
Printed Matter, New York  
Imprints Books, London (now Crest, France)  
The Photographer's Gallery, London, UK



Interiors/Texteriors, Buffalo Arts Studio Gallery, 1994

