

Journal, in the literature of art librarianship again, perhaps I can use the opportunity provided by the fiftieth anniversary of the appearance of *Twentysix gasoline stations* to update my earlier definitions – to my temporary satisfaction at least:

art: Works usually produced by the use of skill and creative imagination.

book: Set of sheets usually fastened together along one edge and trimmed on the other edges.

art book: Book of which an artist, or art, is the subject.

artist book: Book of which an artist is the author.

artist's book: Book belonging to an artist.

book object: Artwork that only alludes to the book form, or, a book rendered unusable as part of an artwork.

book arts: Crafts utilised in the making of books.

book art: Artworks that utilise books or the book form.

bookwork: Artwork dependent upon the structure of the book, or, a book that supports or contains an artwork.

This short list attempts to bring some order to a still volatile area, but since nothing stands still it will inevitably require re-examination as even more artist books appear and as the field continues to change, along with the language associated with it. Such a repetitive cycle reminds me of the late great Wolfgang Freitag's proposal for a mythical figure that could represent 'the librarian'. His choice was Sisyphus. Too true. Roll on 'artist books'.

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Editor's note

It has been a privilege to edit this special issue on artists' publications marking fifty years of *Twentysix gasoline stations*. Another two anniversaries:

The first article by Clive Phillpot about artists' books was published in *Studio International* just over 40 years ago. A selection of his seminal writings on the topic is now compiled in: Clive Phillpot, *Booktrek: selected essays on artists' books, 1972–2010* (Zurich: JRP/Ringier, 2013). A review of this title will be included in our next issue.

Fifteen years ago Gillian Varley took over from Philip Pacey as editor of the *Art Libraries Journal* (with vol.23 no.1, 1998). She is now stepping down from the role, having made a singular contribution to the profession and the literature of art documentation over this period of changes, opportunities and challenges. On behalf of the editorial team, I would like to thank her for her extraordinary hard work, inspiration and support.

Gustavo Grandal Montero

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