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Lick Ink 在網上銷售藝術書刊。

Lick Ink acts as a distributor of artists' books and editions, with an emphasis on work originating in and around Asia.

Lick Ink 作為經銷商，出售藝術家的書刊，尤其是有關亞洲地區藝術的書刊。

Lick Ink publishes limited edition book-like artworks with an emphasis on the relation and interaction between word and image.

Lick Ink 出版限量的書刊，例如注重圖像與文字互動的書刊。

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Lick Ink

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Free 免費



Introduction to www.lickink.com
Chinese/English edition 雙語: 中文與英文



Lick Ink was started in order to foster the “artist book” sensibility in Hong Kong (and the greater Asian region). Ideally, the Lick Ink catalog should consist of D.I.Y. or self-published productions, pitting individual initiative against the corporate bottom-line, and thus placing these productions more firmly into the realm of one-of-a-kind “art”.

Lick Ink 的成立是為了促進「artist book」在香港（及亞洲地區）的認受程度。理想情況是，Lick Ink 應該有自製或自費出版的作品，以顯示個人創造力與企業製作的競爭，因此這些作品有自成一派的「藝術」風格。

Lucy Lippard, one of the founders of an “artist’s book” publisher, Printed Matter, under the mandate described in the first paragraph, set out the parameters for these productions in this way: “Artist’s book meant a book by an artist . . . My own definition of an artist’s book was quite strict: mass produced, relatively cheap, accessible to a broad public, all art and no commentary or preface or anything that wasn’t part of the artwork by anyone— artist or critic; the sequential nature made it a single piece (maybe at times a whole “exhibition” but that never appealed to me as much as the holistic view).”

作為「artist’s book」出版商Printed Matter的創辦人之一，Lucy Lippard對「artist’s Book」作品的特徵有如下總結：「Artist’s Book 是藝術家製作的書本……我自己對 artist’s book 的定義較為嚴謹：它是大量生產的，相對便宜的，容易為大眾接觸的。『Artist’s Book』作為一件藝術品必須自立於本身的藝術而不含其他元素；這些所有因素使它成為一件藝術品（或者有時它會成為一個『展品』，但是它的整體更加吸引我）。」

But the terrain (or “art scene”) has much changed since the 1970s (while yet maintaining its market-oriented trend). Since the founding of Printed Matter (which now consists of an internationally recognized retail outlet for the “artist’s book” located in New York City), there has been a proliferation of small and independent publishers who produce high-quality limited run art editions, in addition to the alternative production and distribution possibilities of the D.I.Y. photo-copied “zine” of the 1980s and 1990s (which eventually mutated into dot com blogs).

在1970年代，有人嘗試創造一種可以撇開藝術當中的傳統賣點（例如利用博物館與 / 或商業畫廊），同時可以大量生產並且成本較低的藝術形式。「Artist Book」專指這種「概念藝術」的一個分支。但是，自1970年代以來整個形勢（或者「藝壇」）有所改變（雖然仍然維持市場主導）。自 Printed Matter（現為位於紐約的國際認可「artist’s book」零售店）成立以來，出版限量但高質素藝術作品的小型獨立出版商有所增加，除此之外1980年代以及1990年代亦出現了非主流的製作與影印「雜誌」（最終變成網誌）。



Despite all this, and in view of the dire forecasting of the post-digital era’s “death of the book”, the book format, especially as a possible way to format the art object, is not only extant but vital. This ancient playback technology that proceeds by turning the page offers the ability to view text and image simultaneously. The book (and magazine) format still holds great

possibility for “conceptual art”, along with allowing for the intersecting of fictive and documentary impulses. In short, the “artist’s book” not only matches the possibilities of any other post-modern medium but also, to greater or lesser degrees, still presents the artist with an autonomous and alternative space for production.

如上說述，加上後電子時代對「書本之死」的預言，書本作為一種形式，尤其是作為藝術物件的一種演繹方式，不但是現有的，而且至關重要。這種古舊的紀錄兼演示工具在翻頁時可以令人同時看見文字與圖像。書（以及雜誌）的格式作為「概念藝術」甚佳，並可令讀者進入虛構與真實的世界。總之，「artist’s book」不只是一種後現代媒介，它亦或多或少地為藝術家提供獨立且另類的製作空。

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What is an edition?

什麼是發行版本？



We attempt to categorize things (all these commodities) despite the onslaught of production (and/or recovery), but some things will slip through the cracks, or in actuality, end up in the landfill - another distinct pile or reverse-genre.

As one or another genre overlaps due to this ever-increasing pile, which allows the odd item to rub up against a distant relation, to collapse on one another, artists/ artisans/designers realize forms that were previously unconsidered in the realm of "art".

The conditions that led to these shifts also tend to become obscured in our focus on the "new", but we can rely on two ever-present factors - Technology and The Market - as points of reference in how and why any particular form or style came about.

The Market - being all about "value", assigns a "collectable" status to indicate a possible investment or simply as a gloss to attract the potential customer. In "advanced

儘管當代經濟生產了大量物品，我們仍然把這些物品分門別類。但在這過程中仍有漏網之魚，最終可能被送往垃圾堆填區－另一個特別的物品堆（這或者是藝術品的「逆向類型」）。

這個不斷增長的物品堆使物品的類型重疊，因而不少看起來不相關的物品有了關聯，藝術家／藝匠／設計師明白到以往有很多形式都不在「藝術」的範疇內。

這些趨勢亦模糊了我們對於「新事物」的關注，但是我們可以依賴兩個無時不在的因素－科技與市場－來解釋某個特別的形式或類型是如何形成。

市場全是關於「價值」。它指定某件物品擁有一個「收藏價值」，來展示一個可行的投資，或以此作為賣點吸引潛在的顧客。在「發達經濟體系」中似乎每個人都有收藏物品，而消費者作為「收藏家」都想像到未來某日自己的收藏品會帶來回報。

科技帶來的某一個技術或印刷媒介通常只有一個（被批准的／合法的）用途，但是這些技術或媒介被另作他用，或者被賦予「無用的」用途，例如

economies” it seems that everyone collects something, is a “collector”, and thereby speculates (more or less) in the fantasy of a future return on their particular obsession.

Technology innovates a package or print medium meant for one purpose (which is sanctioned or approved as “correct”) but which is sometimes diverted to another use, or given a “useless” purpose. Take for example the photocopy machine that is used to make “street art” (stencils, stickers, etc.).

Hence, the question – what is an edition? Or, what is worth collecting, archiving or saving when there is a plethora of shiny packaging (let alone – product) to tempt our acquisitive nature? And while some of this is “worthless” (unworthy of the title “art”) these objects (or refuse) are most definitely artifacts that can evoke a time and place for the individual or provide tantalizing clues for the future historian.

使用影印機製作「街頭藝術」
(模板, 貼紙等)。

因此, 我們回到最初的問題: 什麼是發行版本? 在過多的炫目包裝 (更何況產品本身) 當中, 什麼東西值得收藏或保留來滿足我們貪婪的本性? 這當中某些「無用」(不配為「藝術」) 的物品 (或廢物) 很可能會喚起個人對某段時間或某個地點的記憶, 亦可能為未來的歷史學家提供線索。

www.likink.com/blogs/news/11528901-what-is-an-edition



Zines: a personal history

by Michael McInnis

In 1980, while serving in the US Navy, I embarked on a career in publishing. At the time if you had told me that what I was doing was embarking on a career I would have laughed, or more likely sneered. I was a punk gob, a pogoing squid, a sailor who loved punk rock. That love for punk and punk's do-it-yourself attitude inspired me to publish a punk fanzine for what proved to be the ultimate niche market -- other punks in the Navy, more specifically other punks on my ship, the USS Cook, a small fast frigate with a compliment of 240 officers and men.

1980年，當我在美國海軍服役時，我開始從事出版行業。當時若你告訴我那是我職業生涯的開始，我很可能會冷笑。我是一個熱愛朋克搖滾樂的水手，喜歡在朋克演唱會現場瘋狂舞動。這份對朋克樂的熱愛，以及朋克樂的DIY（自助）態度激發了我獨立出版了一本朋克樂的歌迷雜誌。這本雜誌獨有自己的讀者群：海軍中其他的朋克樂迷，更準確地說是我所在的軍艦USS Cook——一架有240名軍官與工作人員的輕型護衛艦——的其他朋克樂迷。

The audience for Punk Dia Logue, or PDL (the title was a play on the ubiquitous Pass Down Log found throughout the ship and the Navy) was myself and five others. Plans to expand the subscriber base for the second issue sank in the bilge of possible disciplinary action. I had printed PDL using the ship's photocopier, a massive machine that hissed and spit out shiny, steaming sheets of paper. While pasting up the second issue, an officer threatened me with Captain's Mast for unauthorized use of government equipment. I was not afraid of Captain's Mast. After all, I had appeared at a few disciplinary hearings for various offenses, ranging from absent without leave to dis

獨立雜誌：一個個人故事

米高麥因尼斯

obeying a superior officer. However, backing down from this threat allowed me the underground satisfaction that my publishing career had been suppressed. Unfortunately, all original copies of the second issue are lost.

“Punk Dia Logue”，或PDL（這本雜誌的簡稱與在海軍及軍艦中無處不在的“Pass Down Log”相同，以收戲謔之效）的讀者是我及其他五人。因為可能被紀律處分，我被迫放棄為擴大讀者群而出版第二期的計劃。我印刷PDL所用的影印機是一部在打印出熱氣騰騰的紙張時發出嘶嘶聲的大型機器。在我拼湊著雜誌的第二期時，一位軍官威脅要以「未授權使用政府器材」的罪名控告我。我不怕這個指控。畢竟，我曾幾次出席了犯罪的聽證會。這些罪行從無請假擅自離開到不服從高級軍官的命令。然而，我的出版生涯被公開打擊令我得到了出版地下刊物的資格，我感到滿足。不幸的是，所有第二期的原版雜誌都遺失了。



Six years later, I found myself embarking on a career in publishing once again. This time, I knew what I was embarking on, or at least I thought I knew. I published my second zine, Notes From the Underground, but instead of being about punk rock, I focused this zine on art and literature and called it a litzine. That zine folded after two issues over a rancorous split with a co-editor. Finding a new co-editor, I published my third zine, Nightmares of

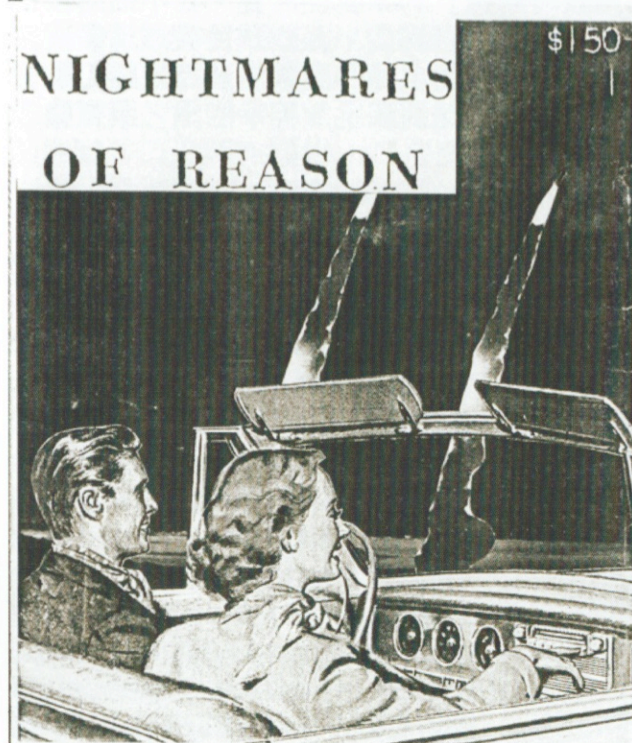
Reason. With each issue I explored new designs, formatting, typesetting and published Charles Bukowski and Allen Ginsburg among other lesser know writers and artists.

六年後，我又開始出版雜誌。這次我知道自己在做甚麼，至少我以為我知道。我出版了我的第二本獨立雜誌“Notes From the Underground”。這本雜誌不是關於朋克搖滾樂，而是關於藝術與文學的“litzine”。我與一位合作主編滿懷惡意的爭執導致這本雜誌在出版了兩期後就停刊。找到新的合作主編後，我出版了我的第三本雜誌“Nightmares of Reason”。在每一期我都探討新的設計，版式與字體排版。我也登載了查理斯布高斯基（Charles Bukowski）與艾倫根斯伯（Allen Ginsburg）以及其他較少人知的作家和藝術家的作品。

What I hope would be a quarterly eventually turned into an annual as publishing, for me, became a junkie's dance of cop shoot cop: scraping up the money, gleaning good writing from

the pile of ineptly scribbled manuscripts, publishing, waiting for the reviews to not appear, then abandoning the concept until I became junk sick, always believing that if I had a little more money then I could do it, I could become an underground Hearst, building an empire of litzines.

最初我計劃的季刊



最後變成了年刊。我似沉迷毒藥一般逐漸迷上這個過程：我辛苦地湊錢，在一堆字跡潦草的手稿中蒐集好的文章，等待著不會出現的評論，然後放棄這個概念一直到我開始有戒斷症狀。我總是相信只要我有多一些錢我就可以出版，我就像「黃色新聞大王」威廉赫茲（William Randolph Hearst）一樣可以成為地下出版界的梟雄，築起一個litzine的王國。

Unable to find a distributor and tired of consignment purgatory at local bookstores, in 1987, I founded the Primal Plunge, Boston's first bookstore dedicated to zines and alternative, independent underground books and publications. The store was an unqualified success if you disregard profit + loss columns.

ELVIS INFIDELITY JONESTOWN
SUICIDE SOLUTIONS PLAGIARISM
DRUGS SITUATIONISM MANSON

ON THE WILD SIDE

EROTICA SUB-GENIUS SOLIPSISM
THE HOMELESS LUNATIC FRINGE
AIDS JOHN WAYNE GACY UFO'S
MARILYN TERRORISM ANARCHY
KOOKS PUNK POETRY JFK-CIA

the primal plunge

—107 Brighton Ave—Allston, MA 02134.

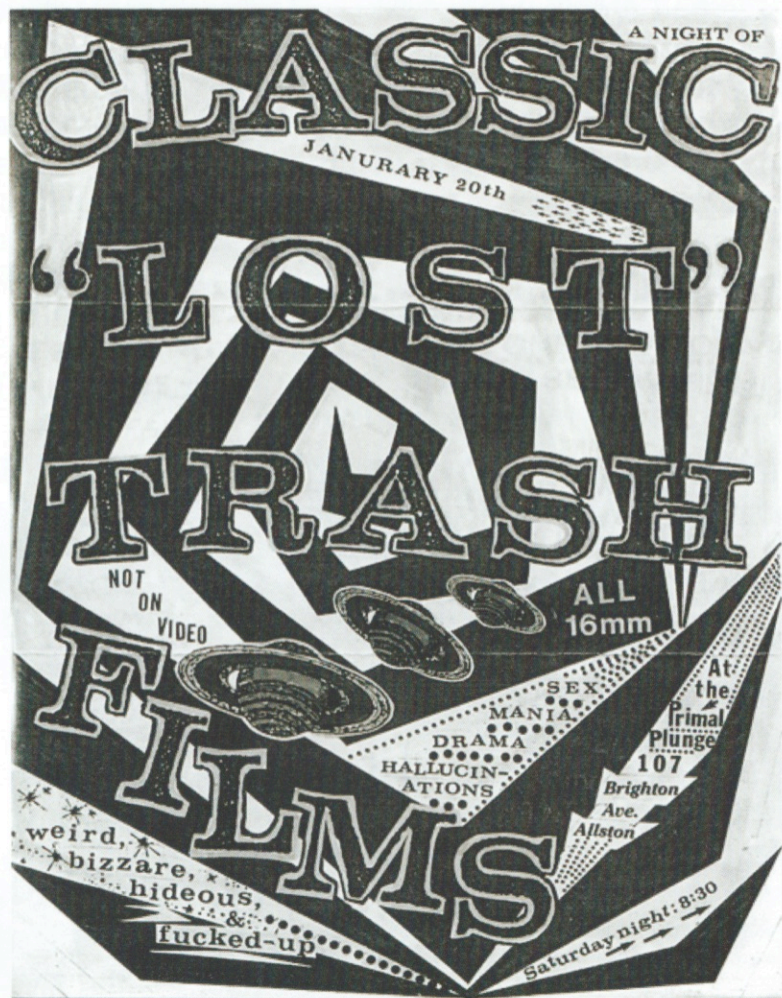
Boston's largest bookstore of underground mags
& books. OPEN everyday 12-6:30, except CLOSED sunday & wednesday.

我一直都找不到發行商，也厭倦了把雜誌寄售在當地書店的恐怖經歷。1987年，我找到了波士頓第一間專售獨立/地下刊物的書店Primal Plunge。若忽視它的盈利業績，這書店是一個不合格的成功典範。

I held weekly events in the dark and dingy hallway that the Plunge abutted on the second floor of a consumptive building in Allston

(Massachusetts, USA). For a five dollar donation you could see driver-ed films, hear local writers read and see bands play unplugged sets.

在（美國麻省）奧斯頓，每星期我在一棟舊樓的第二層—Primal Plunge的那段黑暗昏沉的走廊舉行活動。只需五美元你就可以觀賞一些過時電影，聽當地作家朗讀以及欣賞樂隊的不插電演奏。



Through my litzines and the Primal Plunge, I made connections with dozens of fellow publishers. All of us striving to circumvent the traditional publishing world by emulating the indie labels and bands that ran those labels. For us, self-publishing was no crime. For many writers and artists, publishing one's own zine was the best way to showcase work, to put your own indelible stamp on an artifact. In this way, zines are the parents and grandparents of blogs and social media posts respectively.

透過我的文藝雜誌和Primal Plunge，我聯繫了一些出版社。我們所有人都小心翼翼地避開傳統印刷業而效仿那些獨立品牌。對我們來說，自助出版並非犯罪。對於許多作家與藝術家，自助出版是展示自己作品的最好方法，自己的作品因此留下不可磨滅的痕跡。如此看來，獨立雜誌分別是博客與社交網絡帖子的前輩與祖輩。

（圖片）

Four zines that, to me, represent the best of self-publishing are Randy Russell's American Job (which was eventually turned into low budget indie film), Carol Schneck's and Charlie Nash's Circular, Denise Dee's The Closest Penguins and Elisha Rashkin's Life of Crime. It's no surprise that each of them published each other. Their personal narratives on life, love, crime, music, art and work seem both naive and astute.

對我來說，自助出版的獨立雜誌當中最好的四本是Randy Russell的“American Job”（最後成為了低成本的獨立電影），Carol Schneck與Charlie Nash的“Circular”，Denise Dee的“The Closest Penguins”以及Elisha Rashkin的“Life of Crime”。他們互相出版對方的作品，這也毫不希奇。他們個人對生活、愛情、犯罪、音樂、藝術以及工作的敘述似乎充滿純真的感情及敏銳的觀察。

First feature I'd like to show you, dpeg sviatko, is the SPELL-RIGHT 35,000 word dictionary. Type in a misspelled word and I'll beep when the error is. Then press the RETURN key to go on to the next feature.

I can also erase a whole word with a sing. Press the WORDERASER key once for each word. Press RET to erase on this line. Again press RET

Now is the time for all good men to come to the aid of his countrymen. One line memory correction. Cua! pitch. Auto return, content.

MOTLEY CRUE Auto return

Life is a bitch, then you marry one

now is the time for all good men to come to the aid of his countrymen. One line memory correction. Cua! pitch. Auto return, content.

now is the time for

now is the time for all good men to come to the aid of his countrymen. One line memory correction. Cua! pitch. Auto return, content.

Irene Moon

NOW IS THE TIME TO COME TO THE AID OF HIS COUNTRYMEN. ONE LINE MEMORY CORRECTION. CUA! PITCH. AUTO RETURN, CONTENT.

MOTLEY CRUE RULES VINCE NEIL FOR PRES.

albert koeppen
cat

estoy un ni': "
muchas gracias, senores y senoras.

RAY Vawter jkr. d no:w is the time for all good neb to meet their master . Nowq is the hour to go to eternitly. Do you agree Where do we go from here You tell me!

This is a pretty nice typewriter except my typing doesn't do it justice'
Lets just start over again! I sure like to type on this machine except its very sensitive

Now is the time for all good men to come to the aid of his countrymen. One line memory correction. Cua! pitch. Auto return, content.

- JOB STORIES BY:**
- MIKE BAKER
 - JIM CLINEFELTER
 - TIM COATS
 - JEFF CURTIS
 - LINDA DAY
 - DENISE DEE
 - SEAN WOLF HILL
 - W. JOE HOPPE
 - ERIC MAYER
 - P.J.K.
 - RANDY RUSSELL
 - CAROL SCHNECK
 - TOM SHANNON



Randy Russell's American Job (which was eventually turned into low budget indie film) Randy Russell's "American Job" (最後成為了低成本獨立電影)