

Hope is The  
thing With  
Feathers



**Birdy**

**THE BLUE NOTE BOOK**

**Volume 5 No.1**

*The Blue Notebook*  
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October 2010

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We welcome submissions of writing on contemporary artists' books and related issues for *The Blue Notebook*. Please email [Sarah.Bodman@uwe.ac.uk](mailto:Sarah.Bodman@uwe.ac.uk) for guidelines or see: [www.bookarts.uwe.ac.uk/bnotebk.htm](http://www.bookarts.uwe.ac.uk/bnotebk.htm)

Artists' contributions are by invitation from the Art Editor, Tom Sowden.

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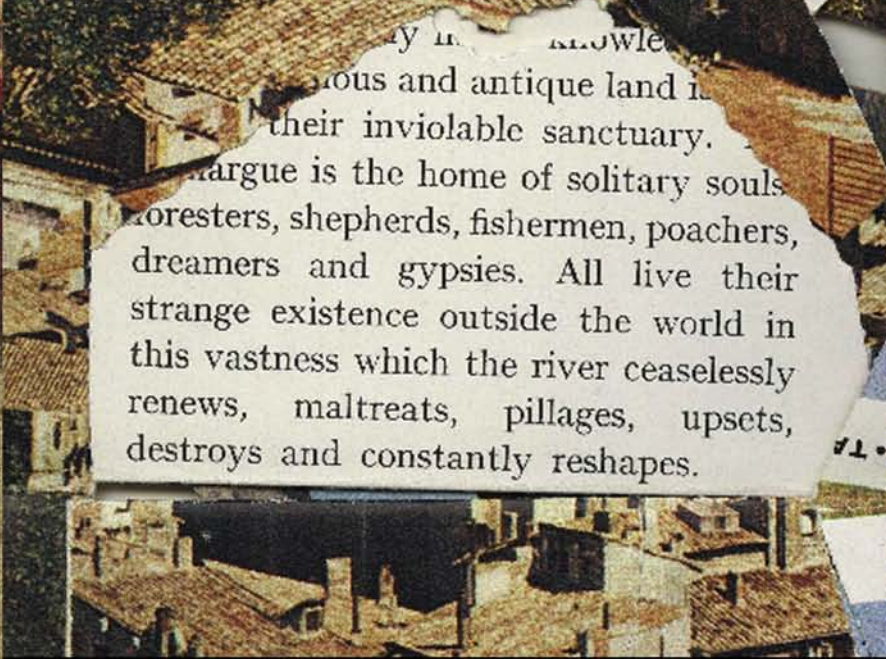
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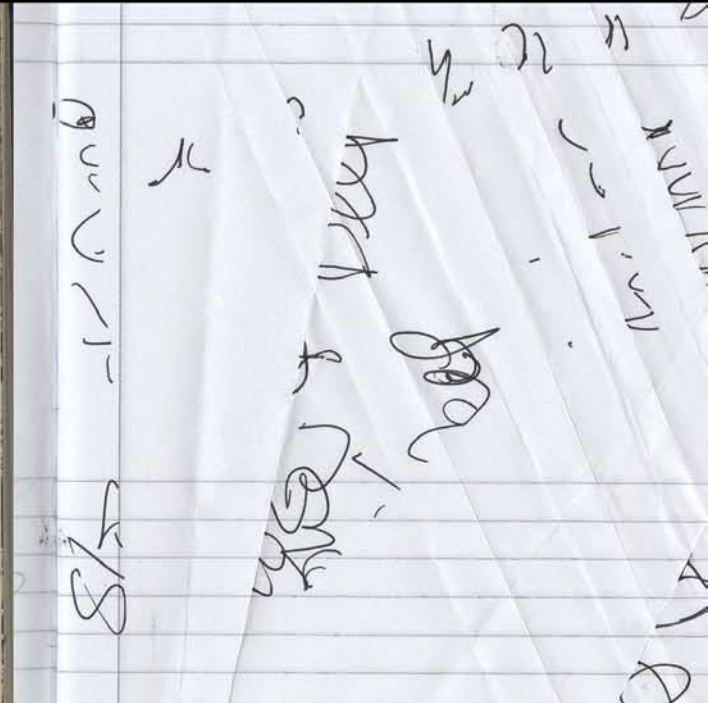
...rins, Le Puyoux and Benedone and  
 now-capped Mont Blanc stand out  
 ...ing to the east, at the foot of the  
 Alpes-Maritimes, we can trace with con-  
 ...ve the line of the sea all the way down  
 ... the Italian border, over L'Estérel, and  
 ...es Maures, to the Cap de Croix and  
 ... the Spanish border; to the west lies  
 ...e Canigou, and the dark and spiny  
 ...eennes mountains are discernible with  
 ... peaks of Saint-Loup and Angoul-  
 ...sing above the rest. Before them  
 ...rainers the Rhone, open to receive  
 ... the waters of the Durance. The winding,  
 ...ndulating Drac is visible as it flows  
 ... through the Provence of the Rhone,  
 ...eavens through Aubagne, Tarascon



...y in ... knowle  
 ...ous and antique land in  
 ... their inviolable sanctuary.  
 ...argue is the home of solitary souls  
 ...oresters, shepherds, fishermen, poachers,  
 ...dreamers and gypsies. All live their  
 ...strange existence outside the world in  
 ...this vastness which the river ceaselessly  
 ...renews, maltreats, pillages, upsets,  
 ...destroys and constantly reshapes.

Cut.....Fold.....Paste.....& Draw Across The Closed Folded Edge  
 When Opened.....Revealed.....An Expanded Notation

New Narrative Defined



# THE ASCENT OF EVEREST

# TO NEPAL

assistance was given us by a contingent of Indian  
 ...engaged in constructing a new road over the ridges  
 ... Valley the Nepalese most kindly made space  
 ...for us to install baggage depots at their lines at the town of  
 ...nagar, eight miles east of Kathmandu, whither we  
 ...aged to feed the loads as they descended from the  
 ...opeway. This would save us a whole day's march from the  
 ...and help to compensate for the inevitable loss of time  
 ...on the programme.  
 ...Meanwhile our party ... looked after in delight-  
 ...fully informal comfort ... Ambassador to Nepal,  
 ...Christopher Sturtevant ... staff. For the third year  
 ...succession, the Summer ... thus helping  
 ...members of their long ... was to end at the top of  
 ... Everest. By negotiating ... approval for these mis-  
 ...sions, by housing ... and ... our needs in transit; by  
 ... forwarding our ... in both ... by these and many  
 ... other services ... First Secretary, Colonel Proud, and all  
 ... others at the British Embassy in Kathmandu, have played  
 ... every valuable part in the final triumph. At the start of a  
 ... expedition the ... and circumstances of the final  
 ... send-off leave ... on the moment just as the  
 ... prospect of a ... and comfort to welcome on  
 ... selves ... a train of thought ... were cheerless  
 ... prospects ... to maintain. We could not have had a  
 ... better ...  
 ... Climbing ... he ... from the ... Embassy with  
 ... Tom ... to take up the arduous duties as Transport  
 ... Officer. They had had the good fortune to travel as far as  
 ... Calcutta with B. ... who had done so much for  
 ... the expedition in London ... way through Calcutta,  
 ... where ... a very kind ... after by Mr Charles Craw-  
 ... ford, President of the Himalayan Club, Charles Wylie met  
 ... Dr Hall of Alipore ... on behalf of George Band,  
 ... to discuss our requirements ... weather forecasts.  
 ... We had requested the Himalayan Club to select for us  
 ... twenty of the best Sherpas for work at high altitude and to  
 ... arrange for their arrival at Kathmandu early in March.

The Sherpas are hill-men whose home is in the district of  
 ... Sola Khumbu in Eastern Nepal. Originally of Tibetan stock,  
 ... to whose language their ... ally akin, they are small,  
 ... sturdy men with all the sterling qualities of born mount-  
 ...aineers. Many of them have migrated to Darjeeling ...  
 ... Indian State of Bengal where, with the encouragement of  
 ... the Himalayan Club, they have made portage for foreign  
 ... expeditions to the Himalayan ... Believed to have  
 ... been first employed by a British mountaineer, Mr M. Kellas,  
 ... even before the first British expedition to Everest in 1921,  
 ... they have taken part in ... subsequent expedition to the  
 ... mountain. Cheerful, loyal and resourceful, they possess an  
 ... exceptional hardihood ... which all men have not reached  
 ... good standard of proficiency in snow and ice climbing ...  
 ... this has been recognized ... toward the "Tiger" badge of  
 ... the Himalayan Club ... the wonderful companions of  
 ... mountaineers.  
 ... There were to be the men intended ... carrying out  
 ... to the head of the Western Cwm, thence to the South Col  
 ... a select band ... from this number ... be ear-  
 ... marked for the Assault parties. They departed on the 4th March,  
 ... and with them ... our sirdar, the ... known as Ten-  
 ... zing. His Himalayan climbing experience, and particularly  
 ... his association with Everest, were quite exceptional. ...  
 ... a young porter ... first taken part in the Reconnaissance  
 ... expedition to Everest in 1935, and since then he had joined  
 ... the ranks of nearly every expedition to Everest. When he  
 ... became one of our climbing parties in 1935, he was thirty-one and it  
 ... was his sixth visit to the mountain. In addition he had  
 ... participated in several other major Himalayan ventures,  
 ... notably the French expedition to Nanda Devi in 1931, when  
 ... he climbed the East Peak of that great mountain. By virtue  
 ... of his wonderful exploit in 1932 with the Swiss guide  
 ... Lambert, reaching a ... on the South-East ridge of  
 ... Everest only about 1,000 feet from the top, Tenzing estab-  
 ... lished himself not only as the foremost climber of his race  
 ... but as a mountaineer of world standing.  
 ... It was ... seeing we had looked forward to with keen



## Welcome to issue nine of *The Blue Notebook*

Thank you to our referees, Maria Fusco (UK) Susan Johanknecht (UK), Jeff Rathermel (USA), Dr Paulo Silveira (Brazil) and Ulrike Stoltz (Germany) for their continual duties.

I would also like to introduce and welcome a new referee who has joined our team from this issue onwards:

Dr Anne Béchard-Léauté is a Lecturer at the University of Saint-Etienne, France, where she teaches design and English for the Department of Applied Languages and the Visual Arts Department. There she is deputy head of the MPhil in Artists' Books and Art Book Publishing (Master 2 Professionnel Edition d'art / Livre d'artiste), the first course of its kind in France.

In 1999 Anne obtained a Ph.D. in Art History from the University of Cambridge and has since developed a special interest in intercultural studies and the relationship between languages and design, including editorial design.

She has also translated a number of design and art history books, mainly for Phaidon and Thames & Hudson. Since recently working as co-author on the 10°N/10°S Design Exchange project between England and France she has developed a close working relationship with design curator Charlie Arnold. As Anne is now based in Torino they are currently, jointly devising an international design project between France, Italy and England.

Many thanks to the writers for this thought provoking selection of essays and reviews:

*Doug Spowart:* Every photo deserves a book: the rise of the photobook in contemporary self-publishing. The connections of photography with the book and the key drivers for the emergence of this new author/producer aspect of book making.

*Lorelei Clark:* Making New Worlds: collaboration and its potential for transformation.

*Andrew Eason:* On Making Reading. What is the nature of the relationship between book artists and the people they want to see their work? How does this compare to other versions of the relationship between books and their authors?

*Anastasia Denysenko* gives an overview of Ukrainian artists' books and a short introduction to the current state of

book arts in Ukraine, featuring the works of several selected Ukrainian artists shown at the Museum of Book and Book Printing of Ukraine in March 2010.

*Kasia Wlaszczyk* reviews White Heat, at KALEID editions. Twenty-two artists from various professional backgrounds such as fine art, fashion, photography, book arts, printmaking, painting, interactive digital media and sculpture.

*Daniel Mellis* reviews Detroit City Map by Kati Rubinyi, which presents a picture of modern-day Detroit together with a skillfully disordered account of a 1943 race riot.

*Sarah Jacobs* presents a two-page piece, *Apology Typology* which records a visit made by Jacobs to her ebook, *Deciphering Human Chromosome 16: We Report Here*. Do make sure you visit the online version of this issue to experience the piece fully.

The IP address for the online version for this issue is:  
[www.bookarts.uwe.ac.uk/blue\\_notebook/1010/9391/tbn9.pdf](http://www.bookarts.uwe.ac.uk/blue_notebook/1010/9391/tbn9.pdf)

You can also view *Apology Typology* at:  
<http://verysmallkitchen.com/2010/07/25/vsk-project-sarah-jacobs-apology-typology-an-internet-refrain/>

Many thanks to the artists who accepted Tom Sowden's invitation to produce artwork for this issue:

*Djeribi, Dr Book (aka Guy Begbie), Jo Moore, Colin Sackett and Klaus von Mirbach.*

Thanks are also due to *Angela Callanan* for her super cover, badge and sticker designs. Angela produced these beautiful rubber stamps on a two-day workshop run by the artist Stephen Fowler, who you will remember produced the original rubber stamp artwork for the cover, badge and stickers for Volume 4 No 1 a year ago. We thought Angela's work would be a nice follow-on tribute to Stephen's previous work, as he taught her how to produce text and images with rubber stamps.

Vol 5 No 2 comes out in April 2011. We welcome ideas for articles for future issues - submission guidelines can be found on our website at:  
[www.bookarts.uwe.ac.uk/bnotebk.htm](http://www.bookarts.uwe.ac.uk/bnotebk.htm)

And finally, many thanks to our readers for your continuing support for *The Blue Notebook* through your subscriptions, which we very much appreciate.

I hope you enjoy this issue.

*Sarah Bodman*

Sarah Bodman



Greg Pimm's *Sacred Ibis*, a Memento print-on-demand book (foreground) in the 2006 *Libris Awards: Australian Artists' Books Prize Exhibition*, Artspace Mackay, Australia. Photo: Doug Spowart

## *Every photo deserves a book: the rise of the photobook in contemporary self-publishing*

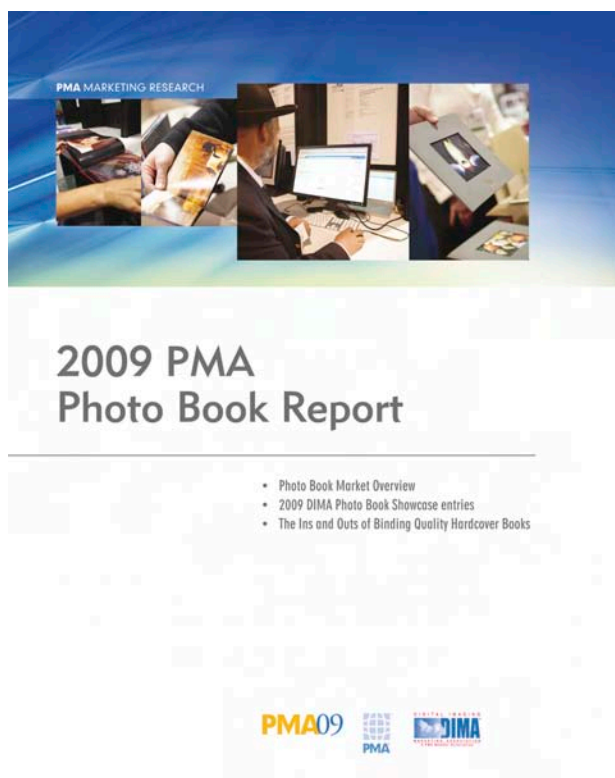
Doug Spowart

‘... for the modern photographer the end product of his efforts is the printed page, not the photographic print.’

Irving Penn

(Charlesworth & Kruger 2003; Fogle:259)

As if to confirm Irving Penn’s quote we are now witnessing the emergence of a new kind of book produced by a new group of authors and publishers. As an indicator of this phenomenon, the Photo Marketing Association, an international organisation dedicated to the photographic retail industry, published in 2009 their third review of the trend.



*Photo Marketing Association 2009 Photo Book Report*

They find that mainly amateur photographers access the newly established online book publishing service providers to produce print-on-demand books for their personal use. They cited an increase in business activity in the United States (PMA 2009a:5) from 80 in 2004 to 340 million dollars (anticipated) for 2009. The emergence of this new publishing form is heralding the democratisation of the book publishing industry - a new era for the author/publisher.

Over the last few years photobooks have been accessed by photographers and artists to express personal stories and narratives in these trade-styled books. These

photobooks have begun to infiltrate artists’ books exhibitions and awards as illustrated by Greg Pimm’s *Sacred Ibis* that was accepted for exhibition in the 2006 *Libris Awards: Australian Artists’ Book Prize Exhibition*.

To understand this phenomenon one must come to an appreciation of the underlying nature of this genre and the drivers for this new incarnation of this physical form of the book. This essay will address these issues and provide a view of the factors that fostered this aspect of self-publishing.

### *Books and photography: historical links*

The history of photography is linked with the history of the photobook and publishing. Some of the earliest experiments in photoimaging by Héracles Florence (1804-1879), Nicéphore Niépce (1765-1833) and Henry Fox Talbot (1800-1877) attempted to develop methods by which text or designs could be copied or printed - capturing camera obscura images from life was an additional spin off. The public announcements of the discovery of photography took place 1839 and within four years the first photographically illustrated books had emerged. One of the earliest photographic books was *Photographs of British Algae: Cyanotype Impressions* (published 1843-53) by Anna Atkins (1797-1871) and was a scientific identification document, illustrated by the cyanotype (Blue print) process. Inventor of photography Henry Fox Talbot’s book *Pencil of Nature* (published 1843-46) consisted of serialised essays on the application of his calotype or Talbotype photoimaging process.

Photobooks as a genre of the publishing industry flourished for the myriad of ways that the photographic image could operate as a storyteller, a precise document of truth, a device to entertain and, at times, also be a carrier of propaganda. In a review published in *Photofile* of the recent National Gallery of Australia exhibition *Picturing Paradise*, which featured historical images from the Pacific region, I made the following statement: ... photographers travelled by boat, camel, donkey and native bearer to the ends of the earth. And when they got there they set up their complex camera contraptions and chemical concoctions and made photographs ... their mission was one of commerce to bring back images that would be published, usually in albums, and sold to fascinate and intrigue those sitting comfortably in western European drawing rooms and studies. (Spowart 2008:71)

### *The scrapbook and the vernacular photograph*

Initially it was difficult for the general public to make books that incorporated their own photographs. The camera and its operation as well as process for





Scrapbook featuring a carté-de-visité image of a koala, Circa 1872. From the collection of the author.  
Photo: Doug Spowart



Unknown author/s, a family photo album, Circa 1940. From the collection of the author. Photo: Doug Spowart

making prints were specialist activities. Professional photographer's images were mounted on card, as the paper on which the images were printed was very thin, and inserted in special albums. However, on occasion, members of the public did purchase loose photographic images that would be "scrapbooked". These images may be personal portraits captured by a professional photographer as well as those originating from the popular *carté de visite* and stereograph collecting crazes. An example of this can be seen in the pages of a scrapbook dating around 1870 from my collection (see image opposite). A professionally made *carté de visite* of a koala are fixed to the pages alongside drawings, actual plant leaves and other printed ephemera.

The introduction in 1888 of amateur cameras like the *Kodak Brownie* with its advertising slogan 'you press the button – we do the rest', placed photographic technology within the grasp of everyone. Jessica Helfand in an article on scrapbooking in *Aperture* 183 acknowledges this and adds that: 'the notion of pairing found matter with personal snapshots came to allow for a new kind of graphic authorship, one that was easily tailored to the interests and budget of each family member.' (Helfand 2006:42)

By the turn of the twentieth century manufacturers of photographic accessories produced, as part of their product range, special photograph albums. Helfand claims that by 1900 fifty different types were available. These usually consisted of a cord-tie spine or screw-posts covers and an appropriate number of, usually black, pages. Photographs and ephemera were either glued or fixed in place - often by the use of photo-corners (see image opposite). For most of the next one hundred years the format for personal photo-albums remained unchanged except for the availability of colour photography in the 1970s and the introduction of the ill-fated 'magnetic' glue-strip plastic cover sheet albums of the 1980s.

#### *The growth of the photographer's book*

Most early photography book works consisted of travel, geographical, scientific and ethnographic documentation and was based on commission as part of a mercantile process. Many photographers produced bodies of work that followed a theme or subject matter that was of a more personal motivation. Some of these were overtly personal manifestoes (Peter Henry Emerson 1856-1956) or related to political or social engineering issues (John Thomson 1837-1921 & Jacob A Riis (1849-1914). The recognition that the photograph in book form could be a powerful information carrier into the mass media arena inspired many photographers to publish their works.

By the mid twentieth century the genre had become an accepted part of photographic practice. The heroines and heroes of photography such as Walker Evans (1903-1975), Weegee (1899-1968), Henri Cartier-Bresson (1908-2004) and Robert Frank (1924- ) created bodies of work that were to become acclaimed publications.

#### *Every photographer wants their works in a book*

Renowned photography book publisher Dewi Lewis exclaims: 'I have yet to meet a photographer who doesn't want to see their work in book form.' (Lewis & Ward 1992:7)

This central need is connected to the important position that photographers place on the photobook - it is indeed a profound and demanding one. Magnum photographer and photobook collector Martin Parr attests to the influence that photobooks had on his own practice. He states that: 'I'm a photographer and I need to inform myself about what's going on in the world photographically. Books have taught me more about photography and photographers than anything else I can think of.' (Badger 2003:54)

The photobook publishing house *Aperture* is a significant player in the presentation of contemporary, and historical, photographic essays and monographs. Enshrined in the organization's credo is recognition that photographers have a profound need to share their works with their peers. They state:

Every photographer who is a master of his medium has evolved a philosophy from such experiences; and whether we agree or not, his thoughts act like a catalyst upon our own—he has contributed to dynamic ideas of our time. Only rarely do such concepts get written down clearly and in a form where photographers scattered all over the earth may see and look at the photographs that are the ultimate expression. (Craven 2002:13)

Other reasons relate to the status and career based recognition that book publishing provides. In his essay *The Photographer, the Publisher, and the Photographer's Book* Peter Metelerkamp provides one of the key drivers for why photographers to want their works in books. He states that: 'the publication of photographs in a monograph has traditionally been the means to signal seriousness and weight, and to make a claim for membership of the company of 'significant' photographers.' (Metelerkamp c2004:4)

Dewi Lewis considers the market for photobooks to be extremely limited. He identifies that photographers themselves are the largest purchasers of photobooks.





Dean Sewell holding *finding our way to the end*, a collaborative book with partner Tamara Dean. Photo: Doug Spowart



What is perhaps most evident is that whilst photographers may publish their works for a broad market they specifically target their peers. In what may seem a publishing parallel Pauline Rafferty (Rafferty 2009:77) describes this concept in a paper in the *International Journal of the Book* where she investigates the 'generic novel', specifically those relating to the Troubles in Northern Ireland, where a relationship exists between the author as consumer and the author as producer in popular culture. She comments that:

The method rests on the view that in the area of popular culture producers of generic novels are themselves, at some level, already consumers of the generic novels. In popular culture consumption is always a pre-requisite of production and the writers of popular culture novels are always, at some level, the readers of popular culture novels.

#### *The trade published photobook*

The commercially published book requires a team of specialists to make the final product. No publishing product can exist without the expectation that a viable market exists for the book. The trade-publishing environment is not suited to most photographers as the market for their books is very limited. That is not to say that some photobook publishers are indeed successful within the broader publishing arena. In Australia Frank Hurley (1885-1962) is an exemplar from an historical perspective. Today Ken Duncan (1954- ), Peter Dombrovskis (1945-1996) and Steve Parish (1945- ) are the champions. For them however, publishing for the mass market necessitates the production of a varied range of pictorial products from the quintessential coffee table book to travel postcards, calendars, posters, note cards, diaries and limited edition prints.

Whilst every photographer wants their work published in a book for most however, their ardor for the goal is crushed by the reality and the difficulty of the pathway to publishing. Brookes Jensen, photographer, book publisher and editor of *LensWork* magazine in 2006 outlined the gloomy state of the publishing world. He cites concerns about; the changed world of bookselling, print runs, budget pricing, short shelf life, viability, the problem of marketing and low returns.

Dewi Lewis laments the following in his 1992 guide for book *Publishing Photography*: 'Few will achieve that goal, many will find the process of getting into print frustrating to the point of desperation. It is not easy and it is certainly not for the faint-hearted.' (Lewis & Ward 1992:7)

This is the experience of Australian photographers Dean Sewell and Tamara Dean. They completed an artist in residency at Hill End in 2007 and their energetic collaboration resulted in a significant body of work about the people and the regional location. They wanted to publish a book and through Tamara's graphic design skills created a 'dummy' of the book. Contact with potential publishers yielded only letters of reject. With responses that wish them well in their endeavor - such is the nature of entrepreneurship in contemporary publishing. The book remains unpublished.

Lewis again laments: 'Against this depressing background how does the relatively unknown photographer, or indeed even the well known photographer, get a look in?' (Lewis & Ward 1992:31)

#### *Digital technologies and contemporary publishing*

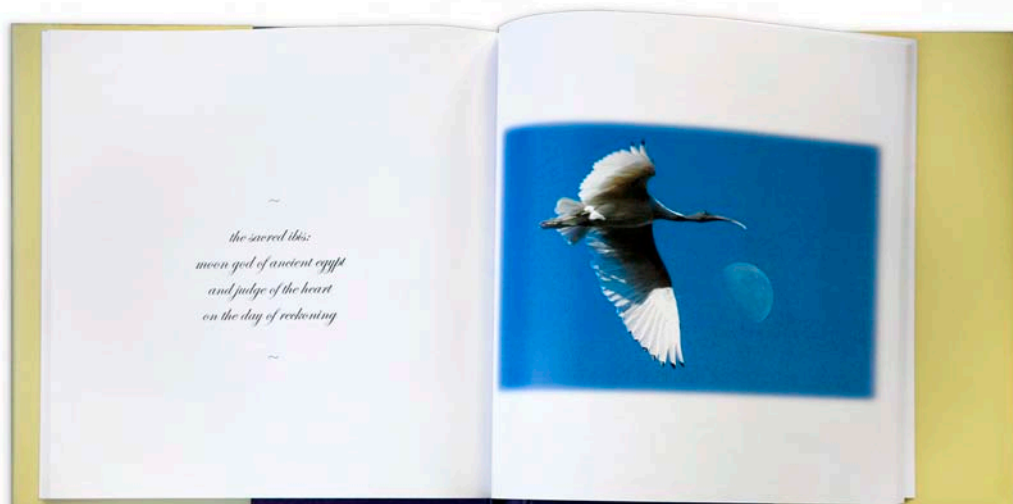
The problem of getting work published has perhaps always existed. However the digital revolution is reconfiguring the publishing world. An example of this is found in the popular music industry where digital manufacture and distribution of music has transformed the playing field. It is now a direct creator-to-listener connection provided by online sales and a compression transport format - the MP3, that gets it there quickly. The traditional hard product merchandising and distribution network is fighting redundancy. Similarly digital technology is reshaping the publishing terrain side stepping the publisher and providing an opportunity for anyone to have their own book. The photobook genre is a leader in this revolution.

#### *The photobook revolution as an indicator of the democratisation of book publishing*

In the introduction to his book *Creating Digital Photobooks* Tim Daly claims that photography has entered its third revolution - a digital one which began fifteen years ago: 'Running alongside the development of the photographer's favorite, the desktop inkjet printer, another revolution, this time in the commercial printing industry, has been gaining momentum.' (Daly 2008:7)

He makes the claim that: 'Before digital imaging altered the way we shoot, store and print, many good photographic projects remained unpublished or not exhibited and were filed away forever in a box.' (Daly 2008:7) Daly pronounces that: 'Photobooks now offer everyone the chance to bring to much-needed closure to many photographic projects.'

Kacie Bluhm in the March-April 2009 issue of *Capture* professional photographer magazine adds:



Greg Pimm, *Scared Ibis*, 2005, 22 x 22 x 1 cm, a Memento print on demand book.  
Photo: Doug Spowart



David Paterson, *Three Days in the Gaspé*, 2009, 25.4 x 25.4 x 1 cm, an Asuka print-on-demand book.  
Winner of the 2009 AIPP *Australian Photographic Book of the Year*. Photo: Doug Spowart

With the recent increase in do-it-yourself technology, publishing a collection of works has become a realistic goal for any photographer with computer access. The usual limitations of time and money are no longer constraining, and many are noticing the benefits of doing work themselves. While five years ago undertaking a self-publishing project meant thousands of dollars out-of-pocket and boxes of books stacked up in the garage, today the myriad of options allows for cheaper production, smaller, customised print runs and fast results. (Bluhm 2009:21)

In her article Bluhm cites many photographers who have taken this path and not only successfully published their books but also made sales that were reinvested in new book works - one photographer has actually set up a publishing business.

In the remainder of the article she describes options for online photobook publishing, design, marketing and promotion. She quotes Sydney self-publisher/photographer Tom Evangelidis as wanting to 'present and finalise a body of work'. His proposed book did have interest in it shown by a major publisher but they had requested certain conditions, 'more commercial, having text and a famous identity to do the foreword.' Evangelidis, however, 'wanted this book to be an extension of my exhibitions so having lots of text or even page numbers was not an option.' He self-published his book *Façade* and established his own company, *Jules Laverne* to produce books for other photographers. (Bluhm 2009:22)

For photographer Greg Pimm (see image above left) the photobook enabled the creation of a publication that provided a personal story. The design is a considered narrative flow of images and prose describing the beauty of the ibis and flight as well as revealing a deeply emotive secret that connects himself and bird. The photobook was the ideal vessel for the holding and presentation of his cathartic story. Without print-on-demand technology this book would not exist – this is the enabling nature of the technology

The Australian Institute of Professional Photography has for the past 5 years, as part of its annual Australian Professional Photography Awards, judged an award for Australia's Photographic Book of the Year. Whilst originally intended to recognise trade published publications qualified by an ISBN, self-published print on demand photobooks and artists' book styled productions have won the title. David Paterson's *Three Days in the Gaspé* made by Asuka was the 2009 Australian Photographic Book of the Year (see image opposite).

From this and other examples in Bluhm's story as well as articles published in the popular professional and amateur photography press self-publishing is booming. As Tom Daly puts it, 'there's never been a better time to self-publish your work.' (Daly 2008:7)

#### *Photobooks are for everyone*

For all segments of society, self-publishing and photobooks satisfy an important and personal need. In 2006 Deb Carlin presented a paper in the eJournal *The Bonefolder* on marketing for artists' book and book arts practitioners. Carlin attributes the interest in self-publishing as being associated with mood and attitudes of American Baby Boomers since 9/11. She claims that:

... the 'nesting' atmosphere at home has turned collecting interests to a deeper discovery of ethnic and family stories, and the paper ephemera and memorabilia exemplifying them ... Baby Boomers (born from 1944 to 1964) have turned to projects that concentrate on the preservation of treasured books and personal histories. (Carlen 2006:6)

Additionally the picture-making public have piled up their images on their computers and resisted the need to print them. A PMA report (PMA 2009b:6) indicates that over the last eight years the total number of prints made in the USA reduced from 30 to 20 billion. Photos are being held on computers. However the virtual storage of images has made them difficult to manage, store, find and retrieve. Computer hard disks crash, files become corrupted - too many images and poor asset management mean that digital storage is becoming recognised as an archive in jeopardy. Whilst online image sharing sites and 'virtual' cards were interesting when we first encountered them - familiarity has meant that we now view this imagery in a very cursive way - with a one-mouse-click passivity.

Now there is a recognition that something needs to happen with images to make them real - to give them physicality. In a discussion about digital scrapbooking Clara Wallace, co-founder of a digital-crafting graphics company states '... anyone who takes digital photos wants to do something with those photos to get them off their computers and into the eyes and hands of their lives.' (Yeager 2007:51)

#### *The salient contributors to the emergence of the digital photobook*

Prior to the digital technology revolution, photographers needed to have darkrooms or visit print labs to convert their negatives and slides into prints. The resulting pictures, by their physical nature - as I have already discussed, needed to be inserted into, or affixed to, pages



in an album. The picture was not a page. The technology of the digital camera created an image file that could be integrated into other digital formats including their insertion into pages and book formats.

The computer essentially provides the vital *hub* where all aspects of the photobook come into being. Image enhancement software replicates the photographer's darkroom facilitating ability for the user to transform their images in ways that are capable of matching personal needs of the communication. Imagination with software skill and dexterity can now deliver image results that are not bound by the reality of the originally captured photograph.

For online technology to be successful access to high speed broadband at a critical mass of 20% was an imperative. In a 2009 industry review report the PMA organisation identified that the milestone for this, in America, was reached in 2005 (PMA 2009b:19). Additionally for these services to be a success users are required to have a developed familiarity and trust of the online environment. Secure order placing and payment services online complete the user interface for the acceptance of online purchasing.

Designing a book is a complex and specialised process. Online book-making providers have streamlined the process and created template software that is offered as a free download to users. Self-help guides and online support networks provide samples and techniques to transform the product into whatever the designer wants. This software also enables a realistic, page-turning preview so the look of the finished book can be experienced.

At the heart of the book production process is the print-on-demand technology alluded to previously by Tim Daly. Computer to press technologies facilitated by presses such as the HP Indigo 5500 have the ability to print all kinds of output including books direct from digital files. These presses are high output – 4,000 A4 full colour prints can be made in an hour on a range of paper substrates using ink formulations that replicate full photo quality and archival permanence. The printer can collate the book and pass it on to in-house bindery technologies and then packages and sent to the author/client.

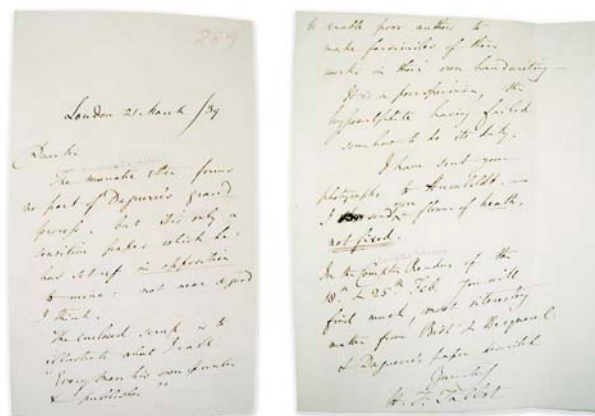
Key service providers in this print-on-demand technology in Australia include *Momento*, *Asuka* and *Clickonprint*. Internationally *Blurb*, *Shutterfly*, *Lulu* and others provide support packages that can help make the self-published book a quality product. Apart from a range of book sizes, papers, binding, finishing and shipping options at remarkably reasonable prices these

providers, as with *Blurbnation*, can connect the designer with any number of support skill specialists from designers to writers. *Blurb* will even help sell your book as well as add to the users option for a successful product through packages that emulate the skills and knowledge that were once possessed only by publishing specialists.

#### *The conclusion:*

A reasonable estimate of the number of photobooks represented by the PMA prediction for the US in 2009 could be 10 million books. It is important to consider that in 2007 PMA (PMA 2009a:9) research indicated that 40% of books were home printed so the figure may rise to 14 million. Further PMA (PMA 2009a:6) research extends the potential for self-published books by identifying that on 50% of books started are finished – the potential for the book as a finished product can be much higher.

Whether practitioners of the photobook realize it or not, they are participants in a mass movement in self-publishing where the author is their own printer and publisher. At the beginnings of photography in 1839 Henry Fox Talbot corresponded with fellow photography experimenter Sir William Herschel about Louis Daguerre's announcement of his discovery of the Daguerreotype process in Paris. Accompanying the letter were examples of Talbot's own photographic experiments. In a statement of prophesy he claimed that these samples "... illustrate what I call 'Every man his own printer and publisher'" (Talbot 1839).



Letter from Henry Fox Talbot to Sir John Herschel, March 21, 1839. Reproduced with the kind permission of The Royal Society (ref: HS/17/289)

Digital technology now makes this prophesy a reality. Additionally photobook practitioners are involved in what Badger states is, 'an autonomous artwork in its own right ... it is perhaps the medium's natural home ...' (Badger 2003:48)

In closing I am reminded of a concept presented in a paper about vernacular creativity and the Flickr network by Jean Burgess where she resurrects the Eastman Kodak quote, 'You press the button – and we do the rest.' She states:

. . . it is no exaggeration to say that Kodak largely came to dominate the very definition of vernacular photography, and therefore vernacular photographic literacy for the United States and beyond. Kodak taught us not only that anyone could and should take photographs, but also where and when and how to take photographs, in relation to shifting ideological constructions of modernity, leisure, domesticity and of course, the family.

If amateur photography in the twentieth century was defined by Kodak's slogan . . . then the slogan of Web 2.0 models of amateur creativity such as Flickr's might be, 'Here are the buttons, you do the rest.' (Burgess 2006:3)

This aphorism holds true also for photobooks and the publishing facilitation that their attendant digital technologies provide for everyone. However I would probably suggest the phrase, 'You click the mouse - we do the rest'.

Perhaps the last word should be left to Kodak World-Wide Managing Director Brad Krutchen who in a conference in 2007 made the following observation: 'We absolutely know people love their memories. People have a desire to hold a physical memory in their hand. It's capture, plus print, that makes a memory.' (Gretzner & Pageau 2007:24)

It's therefore why I make the claim - Every photo deserves a book.

*Doug Spowart* is a photographer, teacher, critic and commentator. For over 20 years he has incorporated photographs into artist's books and photobooks - these artworks now totally occupy his practice. Spowart is a PhD candidate at James Cook University in Australia where his topic of investigation relates to the digital hybrid artist's book/photobook.

This essay is adapted from a paper for the *Bibliographical Society of Australia and New Zealand conference*, University of Queensland, 21 & 22 July 2009

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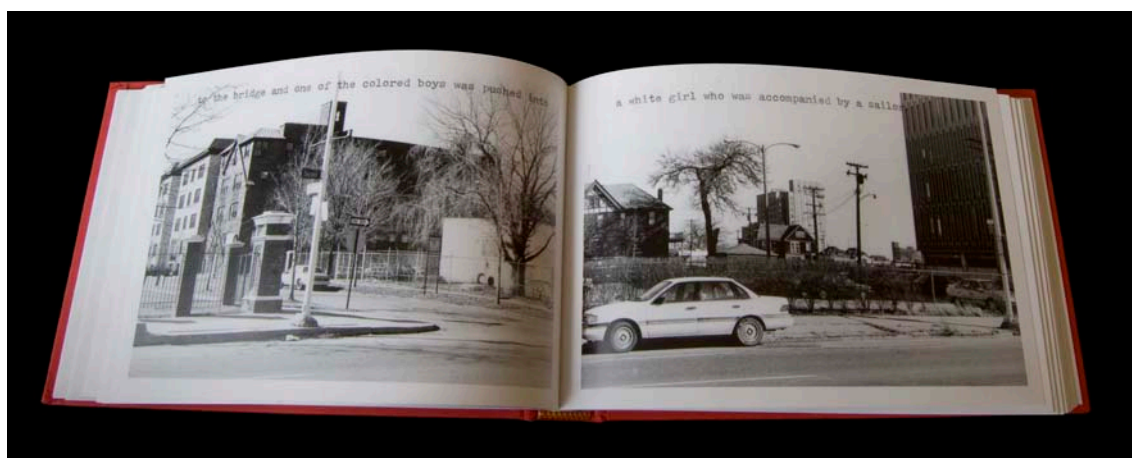
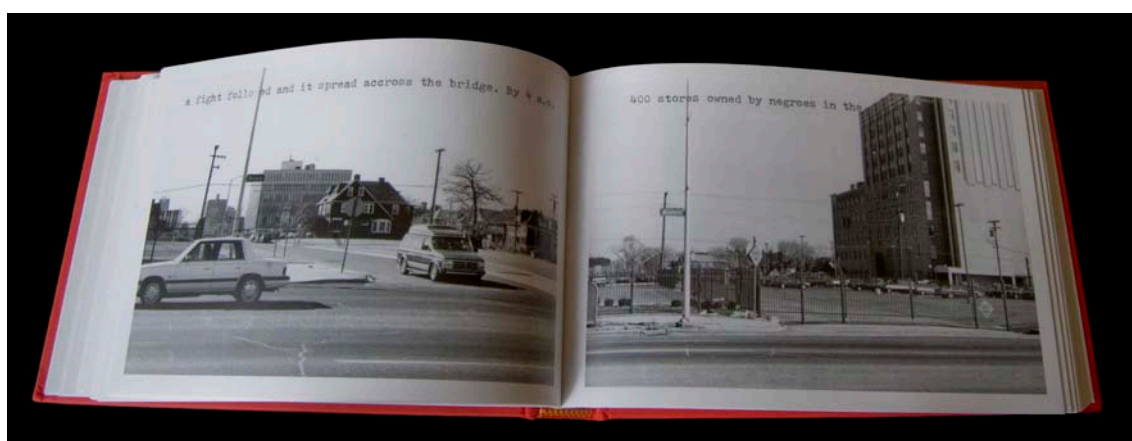
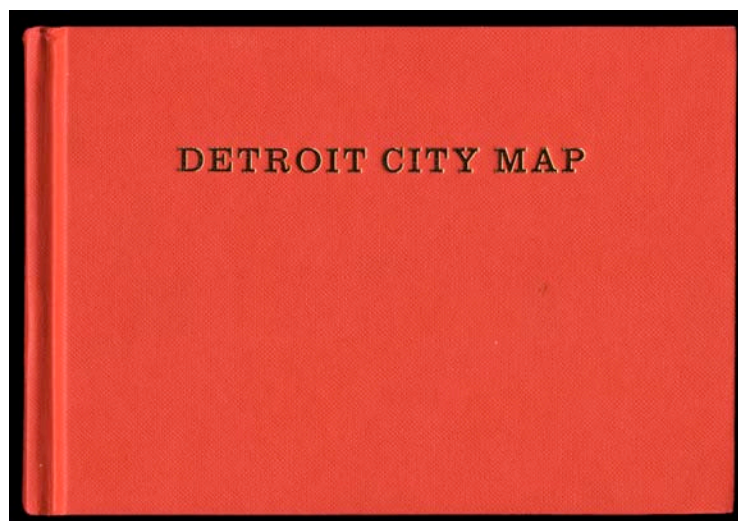
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Kati Rubinyi, *Detroit City Map*, 2008, 12 x 18 x 2.5 cm, offset lithography, cloth-bound



## ***Kati Rubinyi's Detroit City Map***

### **Daniel Mellis**

Kati Rubinyi's *Detroit City Map* superimposes a skillfully confused account of an episode in Detroit's history of racial violence over images of its current half-empty state.

The book is composed of hundreds of black and white photographs of Detroit in 1991 with short phrases typed over them with a typewriter. The photographs are of mostly residential areas together with some images of light industry, the downtown, water and parks. Rubinyi took them:

along a route through the city determined by the crease lines of the unfolded map ... each time my path of travel crossed a street I took two pictures: one in the direction of travel, printed on the right-hand pages of the book, and the other in the opposite direction, printed on the left. (Rubinyi, 2008, 289)

The text 'weaves newspaper accounts of the three riots of the 1920s, 1940s and 1960s with literary sources, its point-of-view shifting over the course of the book.' (Rubinyi, 2008, 290)

The images play an important role in the disruption of a linear narrative, the great success of the book; however they fail in Rubinyi's stated purpose: to portray the reversed figure-ground relationship 'between blocks of houses and empty space in downtown Detroit.' [Rubinyi, 2008, [289]] The unbiased generative system of the images dictates the inclusion of such irrelevant views as bodies of water, parks, roadways, cemeteries, industrial sites, the commercial downtown, churches, etc. The proportion of images of vacant lots to the total number of views is thus much lower than would be expected by an observer of the city. We can selectively disattend to views that are irrelevant to the figure-ground relationship of houses to vacant lots; thus, our impression of their frequency is much higher than in reality. The 'pastoral calm [that] coexists uneasily with the memory of the city's violent past', (Rubinyi, 2008, 289) obvious to the present-day visitor to Detroit is obscured by the procedure that generated the photographs.

The text of the book repeats, with important variations, this anecdote of a racial confrontation on a bridge and nearby park, spread over the first thirty pages in the book:

Free Press      Final Edition      JUNE 20, 1943  
A crowd of about 50 whites were chasing a small colored boy. I started to try to help him and to find out

about the trouble he was in, but whites and negroes came up fast, and before I knew what was going on I'd been knocked down. They scratched my face and half tore my dress off me. Then the fights started to spread all over the island. Next, they attacked a man and his wife who were eating a picnic lunch. They went on around to the bridge and one of the colored girls was pushed into a white girl accompanied by a sailor. A fight followed and it spread across the bridge. One of the colored boys raced downtown to a club and had it announced over the public address system that a negro woman and her baby had been thrown into the river. Preliminary reports to the police indicated that several youths had been stabbed in a fight between negroes and whites. The fight later spread to Gabriel Richard Park and all precincts were asked to send in reserves. Two white women attacked on The bridge by negroes. Sailors insulted white girl the negroes got in between. White girls were attacked by negroes while swimming. A white baby was thrown from the bridge by negroes. CALL 50 POLICE TO BRIDGE More than 50 Detroit Police were called to the Belle Isle Bridge, a few minutes before midnight. (Rubinyi, 2008, 11-40)

The successive variants switch the races of the protagonists, add or subtract detail, and add or subtract parts of the story. The largest variations happen after the anecdote has been repeated for the fifth time. Against the by now familiar background pattern of repeated events - girl pushed into sailor, boy chased by a crowd, picnicker(s) being attacked - lyrical and longer narrative sections are interspersed. A gun appears. A woman at a stove with a child helps an injured man. An immobilised man stares at his gun in a pile. The picnic lunch is finally described: ham and eggs. A trip to Tijuana is related. All this makes for a strange and confused reading experience.

The text is split into small fragments on every page. These generally range in length from two to twelve words and very few of them end concurrently with phrases or sentences. This fragmentation sets a rhythm for reading; the splitting of phrases over almost every page turning drives the reader forward. The repetition of the beginning of the anecdote 'Free Press, June 20 [or 21 or 23], 1943, Final Edition' (Rubinyi, 2008, 11-12) marks the beginning of a new variation of the narrative and creates effective pauses against the strong drive of the narrative.

The images contest the forward rhythm set by the text; they invite the reader to attend to their details. The transitions from residential views to those of light industry or the downtown provide further distractions. These diversions hinder the reader from assembling

each repetition of the narrative from the distributed fragments. However, the generative program of the images ensures that each will be relatively uninteresting compared to the disjointed narrative and so they do not overwhelm the text. The images serve the text by undermining its coherence but do not overly compete for the focus of the reader's attention.

Furthermore, the textual fragmentation disrupts the ordinary process of reading. The reader is prevented from easily referring to the beginning of almost every sentence, let alone a paragraph because there are no page numbers and the photographs provide few signposts. Only at the very end when the images turn from residential areas to downtown do they demarcate a recognizable division of the book. The many repetitions of the text makes the task of referring back to compare the present place of the reader to what has gone before that much more difficult. There is no simple way to tell in which iteration of the basic story a particular fragment falls<sup>1</sup>. The fragmentation and repetition of the text convert the typical linear apprehension of a narrative into a fuzzy cloud of associations and impressions. This is the great success of the book. Rather than transcend linearity by form as in *Un Coup de Dés*, or by the order of reading as in Cortázar's *Hopscotch*, Rubinyi disrupts the conditions that make a linear understanding possible: a coherent continuous narrative and ease of the backwards glance.

The narrative confusion created by this strategy perfectly complements the historical context of the book. The incidents related again and again are some of the rumours that helped to start the Detroit race riot, e.g. rumours of a white baby thrown off the bridge by blacks circulated in the white community while simultaneously rumours with racial roles reversed circulated in the black community. The sense of confusion and misinformation of the reader matches that moving about Detroit on June 20th, 1943.

*Detroit City Map* is a good example of the growing trend of artist's books by architects - Rubinyi is a licensed architect and now works in urban planning. Other architects making artists' books include Julie Cloutier and Alexis Petty as *Facing Desks*, Jessica Young and Luke Bulman as *Thumb Projects*, and the book *Absence* by J. Meejin Yoon, published by Printed Matter.

*Daniel Mellis* is a graduate student at Columbia College Chicago in Book & Paper Arts. His artists' books are held in collections across the country, including Yale University and the Joan Flasch Collection at the School of the Art Institute. He is the recipient of many awards and honours including the *College Book Art Association Award* for best artist's book by a graduate student.

#### Notes

1. To understand the book's literary construction, I had to transcribe the entire book.

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ISBN 978 0 615 15728 3

On my father's side, no love, in his mother's house, things. On the dining room table, a tureen full of desiccated rubbers, curtain hooks, caps of deceased biros, a million pencils—a brand that only existed there. I have carried a few of those pencils along my life and as I use them for my own ends to their own ends, I survive (and remember) everything.

The things that were not given I may write about or make images for.



[ djeribi ]



## Escaping the Trap of Habituation

Among the Sioux tribes of the North West Americas, a few select members of the tribe volunteer to become a *Heyhoka*, which means quite literally one who has an obligation to do things differently from everyone else in order to break all patterns of habitual behaviour.



Lorelei Clark, *The woman in the green coat*, page 83, 2008.

15 x 21 cm (A5), 199 pages, perfect bound and digitally printed in full colour.

Edition of 1000 (Sept 2008), Lagoon Grass Press

Photography by Lorelei & Scott Clark on a Fuji Digital F480 & Samsung Vega 140s.

## ***MAKING NEW WORLDS: collaboration and its potential for transformation***

**Lorelei Clark**

During my honours project in 2007, I spent a fair bit of time thinking and writing about the ways creative enquiry was unique as a research model <sup>1</sup>. At the end of the project the thesis was submitted and the exhibition open and closed, but I felt that the completed work had left me with no forward trajectory. I was able to articulate a conclusion for the thesis, and saw this reflected in a change from a Liberal to a Labour government as migration was a central concern both of the election and my work, now on the eve of another federal election, I find myself wondering where my project led. I now had this past, these roots and understood that I had a unique place, role or voice; but what was I to do with my unique view of the world?

As part of my artistic practice I pursue several enquiries at once, a path I don't recommend since it makes talking about your work in a cohesive fashion problematic. This in fact was the reason I did honours - I was trying to unite the disparate strands- but in the end I left the project where it was lying and pursued other interests. It was a move sideways I suppose: I made a book on my experience of spinal injury, several books looking at love and personal relationships, and some new ones on building the future. As I look at these things now I see they are all dealing with personal experience, both large and small tangible ways we know the world and experiences that shape our understanding and self. Perhaps I was pre-emptive, an honours project simply can't substitute for the vision you have on the eve of seven years practice; it appears now the central issue of my work was always growth, transformation, change and how we are shaping the future.

I started thinking about these things again recently when I read a great article by Anthony Gardner in which he describes collaboration between an Artist, Jonathan Kimberley and a community of Kayili artists from Patjarr on the edge of the Gibson Desert. Things I'd been thinking about the nature of art-making and collaboration combined with what I'd been thinking about Andrew Eason's opinion that book artists themselves should be talking about where their work is intersecting with other disciplines: Reflecting on how their practice matters in contemporary art practice, how what's inside the books is informed by that which is outside of them and what it is that our books are saying.

During the production of artwork the brain is in an autotelic experience, more commonly known as 'flow'. In this almost effortless yet highly focused state, there is no worry of failure and we are too involved in what we are doing to care about protecting the ego. Afterwards we may emerge with a stronger self-concept because we know we have met a difficult challenge: Paradoxically the self expands through acts of self-forgetfulness

(Csikszentmihalyi & Csikszentmihalyi, 1988, as quoted in McIntyre, 2005, page 15.) This suspension of the ego allows Individuals creating a collaborative work to connect in ways which aren't possible in ordinary circumstances. During the flow experience differences between people are easily suspended, which allows a sort of pan-culturalism to emerge.

I came across this idea of pan-culturalism via John Safran who, in his recent comedy documentary series *Race Relations* is attempting to 'overcome his Jewishness and get out of his ghetto (2009).' His idea struck me as typically naïve and his attraction to girls he referred to as Eurasian can be easily read as the lure of the exotic other, however, in his usual wilfully misguided way I am certain his efforts will lead audiences into fantastic and frightening places they've never visited but probably should. I was surprised to find this idea reflected in an interview with Iwona Blazwick, Director of Whitechapel Gallery:

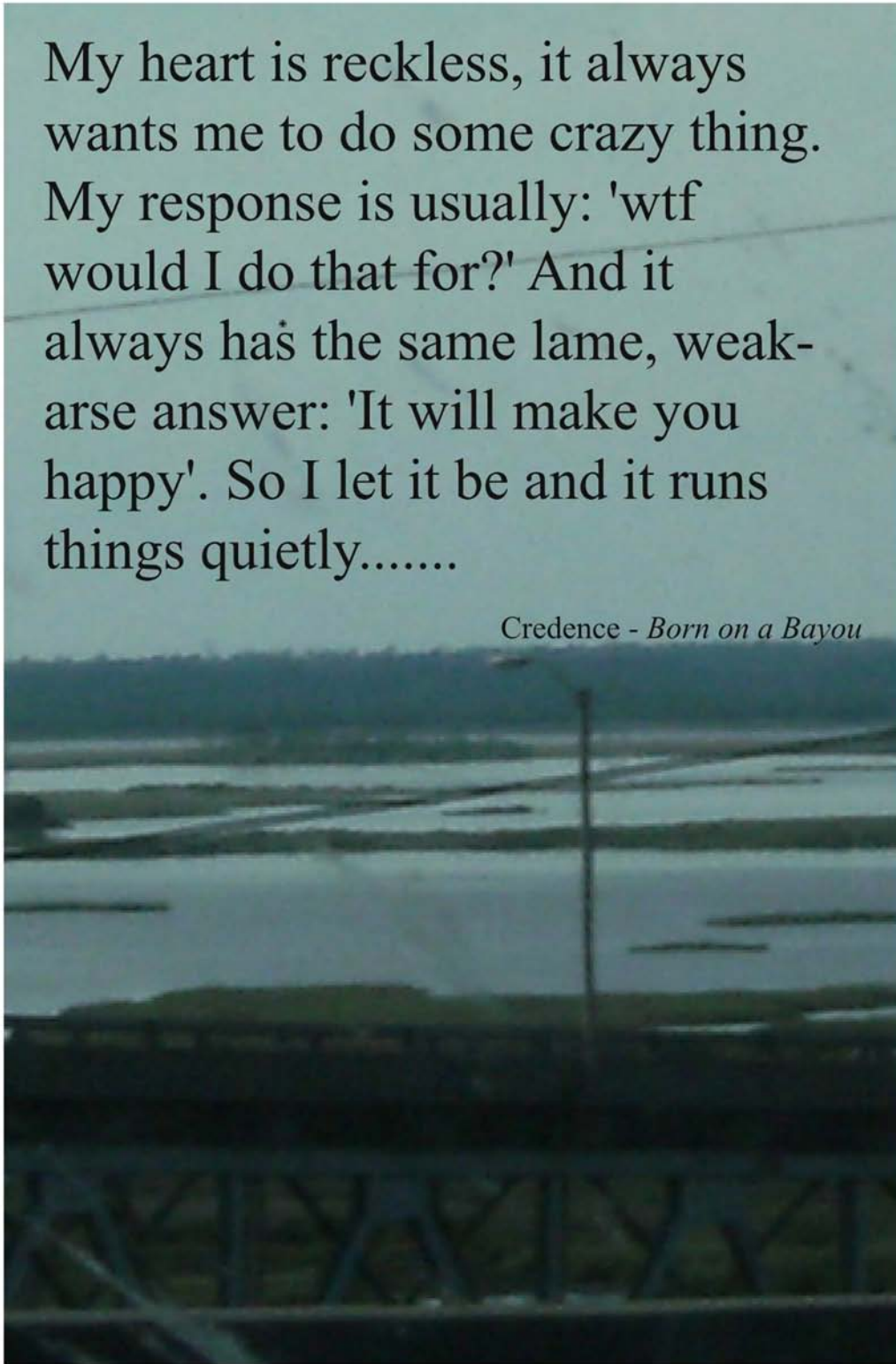
The main inspiration for my involvement in the Arts was really the experience of my parents, who were immigrants. They'd come away from the war, from the terrible strife and trauma of what had happened in continental Europe. They became architects and they were really dedicated to tomorrow, to try and find a future which transcended nationality, the enmities and the struggle against different borders, different ideologies. And they found that through culture. (Creative Choices <http://www.creative-choices.co.uk/knowledge/inside-story/visual-arts/iwona-blazwick> 23/6/2010.)

I find this really inspiring myself, and as an artist I approach this ideal of pan-culturalism at the point where I'm creating work. That period of intense thinking when I'm immersed in creating a work, it's not cognitive thinking as it's usually understood, but making, encouraging and doing which ideally evolves into a period of resolution and completion, which in turn triggers more thinking, making and doing. There is a kind of learning through making going on here, a creative process which develops intellectual conceptual skills; the capacity to think, problem solve, communicate, advocate, speculate, investigate, challenge and question through processes of making.

There is currently a lot of talk about the creative possibilities of changes in technology such as mobile computing, the internet, mobile telephony, e-books, digital media and other emerging forms of interaction with computers such as gesture-based like Nintendo's Wii. The line goes that these new technologies are participatory, students are not simply educated by listening and taking notes, instead students take ownership of their knowledge and discipline, learn how to express themselves in different ways and contribute back in the learning environment through interpreting and creating content. I think it's important to note here that participation and collaboration is not the

My heart is reckless, it always  
wants me to do some crazy thing.  
My response is usually: 'wtf  
would I do that for?' And it  
always has the same lame, weak-  
arse answer: 'It will make you  
happy'. So I let it be and it runs  
things quietly.....

Credence - *Born on a Bayou*



Lorelei Clark, *The woman in the green coat*, page 112, 2008.

15 x 21 cm (A5), 199 pages, perfect bound and digitally printed in full colour.

Edition of 1000 (Sept 2008), Lagoon Grass Press

Photography by Lorelei & Scott Clark on a Fuji Digital F480 & Samsung Vega 140s.



same thing and as such this trend does not represent a fundamental shift in education. Certainly more importance is currently being attributed to learning by doing in a classroom context, but the classroom is hardly the draconian world it was in the 1950's and learning by doing as a method has been used in vocational/trade based ways of learning since at least the rise of guilds.

Douglas Adams put it succinctly; 'the computer is actually a modelling device, we can model anything on it' (2002, page 6). The fundamental change then is the way 'digital media can be embedded within the curriculum of every subject as a conceptual 'framework' for analysing different contexts, this means we are developing additional literacies or even transliteracy; the ability to read, write and interact across a range of platforms, tools and media from signing and orality through handwriting, print, TV, radio and film, to digital social networks' (Transliteracy Research Group, 13/10/2009 <http://nlabnetworks.typepad.com/transliteracy/>). Another interesting point to note is how digital media and learning operates by 'social rather than cognitive orientation' and as such is particularly suited to collaborative works (James Gee, 2010, page 43).

Mark Dery in his recent post *Public Regions: The Fate of Solitude in the Age of Always Connect* was thinking about recent studies suggesting that the profusion of mobile communication devices are implicated in an increasing trend where not only are teenagers never alone, but they are failing to see the benefits of being alone with their thoughts (<http://trueslant.com/markdery/2010/06/25/534/>). In light of our topic here, does this mean any sort of creativity these teenagers are involved in is going to be at the very least socially oriented if not an outright group activity? It seems that this may have a profound impact on studio-based art making as we know it, although it's impossible to tell at this stage how that might play out. Certainly it is possible to use these new technologies in ways that expand our range of cultural experience, open up new forms of cultural expression and foster new avenues for cultural exchange and to transform passive recipients of cultural messages into active co-creators of cultural content.

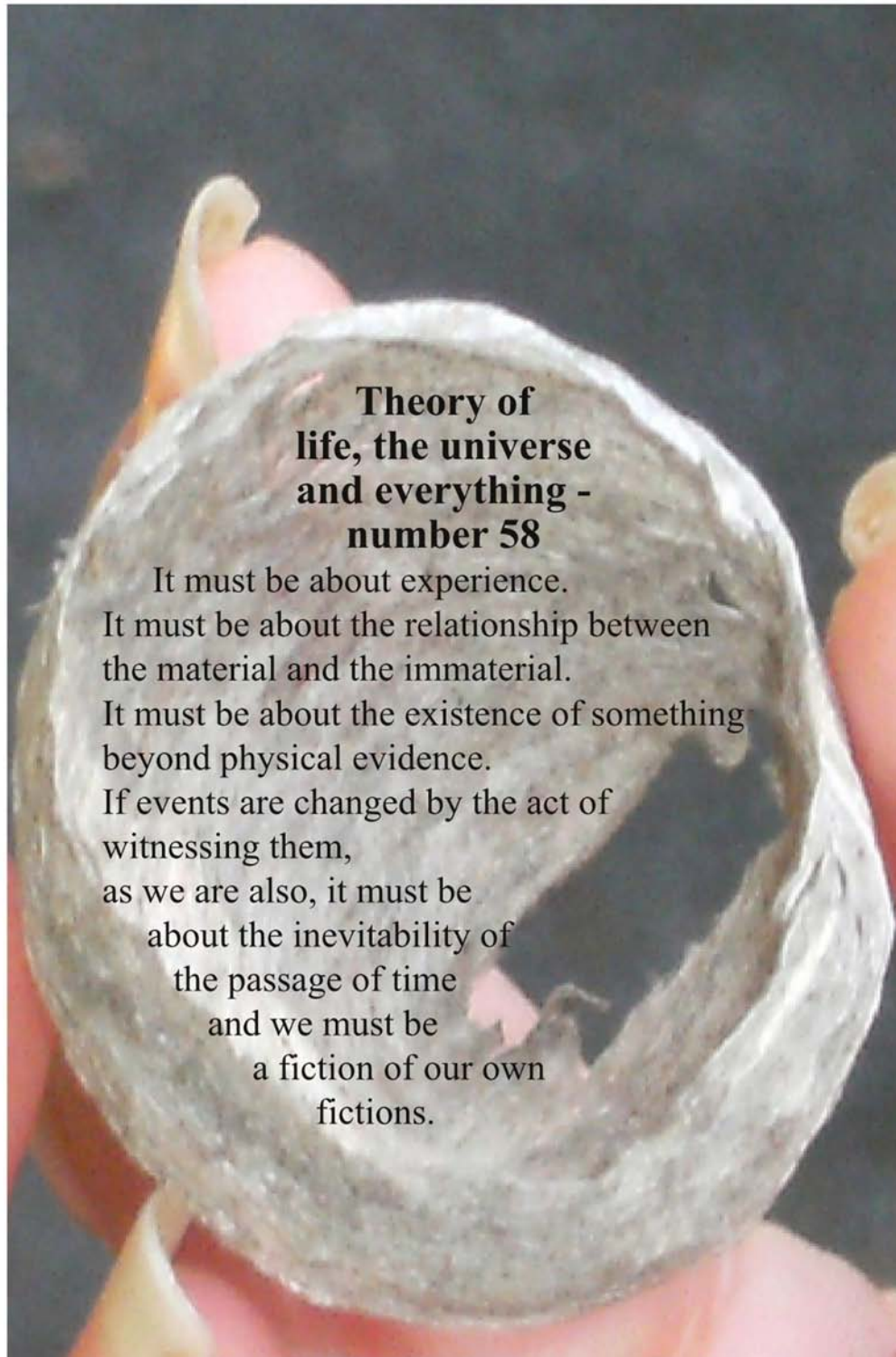
And this ties into a lot of things going on today; community and collaborative art projects with youth, disadvantaged and minority groups, and obviously there are important implications for upholding an art based curriculum in schools, currently a big issue in Australia. Getting back to Gardner's article, he quotes Artist and Writer Barbara Bolt who uses the term 'working hot' referring particularly to collaborative work and goes on to explain how 'these collaborations aren't significant or political because they cross cultural boundaries, they aren't an 'eclectic mix' of anything.' (2000, pages 315-332)<sup>2</sup> Kimberley goes on to give a whole other list of nots but I'm more interested in what he claims it actually is: 'working out new ways of being with each other, and creating something unexpected through collaboration' (as quoted in Gardner 2009, pages 67-68).

This is emerging from the very process of working in a mode of practitioner-based enquiry, and transcends our usually western notion of the self as separate replacing it with something more akin to eastern notions of self, where identities are created through relationships and emotional exchanges with other people.

The processes of creative collaboration often pass unnoticed in exhibitions unless they can be evidenced in the work's outcome. Indeed invitations to sociability will better create a dialogue if there is a particular quality in the relationship, a tension of difference, friction between and amongst, loose threads, stuff that doesn't add up or is lost in translation. Obviously what we're talking about here is making meaning. In the collaborative artwork the making is the common language and we develop and find meaning through the process of dialogue and connection which is producing the work. So how does one invoke a dialogue across the divides of contemporary art? Between on the one hand the National; which is political, a scrutiny of a country's symbolic architecture in a culturally specific past, inscribed in national time and circumscribed by a regional horizon, in places where the past is an unfinished story continuing to shape and spin the present. And the International; apolitical, techno-pop, post-industrial, post-critical art with no past, designed for general consumption and fun?

Artists creating these works may not even be separated ethnically, demographically or ideologically. While the latter has been put forward as a condition of contemporaneity and seek to take their place on the world stage, the former enunciates a very legitimate continuing wrestle with our own provincialisms, a catalogue of wrongs not righted present in the life of every person. These parochial, paternal, fundamentalist and authoritarian national aspirations compete with an ongoing globalisation of every space and territory including the traditional, spiritual and personal which threatens to reduce it all to meaningless kitsch. The latter suggests this has already happened and we should retreat into dreary discussions of miscellany - how does the colour yellow make me feel? The question is not whether we can accommodate both these positions and the myriad that lie between, it is whether we can create a meaningful dialogue. How do we incite a rich cross-cultural traffic between all these positions that has a relationship to the real? Can we take it further; are these polarised world views capable of forming sensitive and experimental working relationships?<sup>3</sup>

I'm interested in what makes us human, what we're doing in this world which surrounds us. It's particularly about the production of desire as well: How do I want to be in this new world I'm creating? I'm mapping a way forward, creating worlds as it were, and characters or selves to inhabit them. In this ever-changing world the breadth of knowledge and diversity of views is growing, what should we hold on to? What should we let go of? Can we articulate the values we should maintain and develop? What are our visions for this 21st century?



**Theory of  
life, the universe  
and everything -  
number 58**

It must be about experience.  
It must be about the relationship between  
the material and the immaterial.  
It must be about the existence of something  
beyond physical evidence.  
If events are changed by the act of  
witnessing them,  
as we are also, it must be  
about the inevitability of  
the passage of time  
and we must be  
a fiction of our own  
fictions.

Lorelei Clark, *The woman in the green coat*, page 40, 2008.  
15 x 21 cm (A5), 199 pages, perfect bound and digitally printed in full colour.  
Edition of 1000 (Sept 2008), Lagoon Grass Press  
Photography by Lorelei & Scott Clark on a Fuji Digital F480 & Samsung Vega 140s.

Where are we going? How do we get there? Citizenship involves having a meaningful say in the cultural direction and future of the space you inhabit, it is one of the ways we belong to a culture and mark our place. Participating and contributing creates a sense of belonging which in turn grows new hopes and opportunities.

This idea of Creating worlds has accumulated a bit of cultural capital - reflected in the 2002 Sydney Biennale theme by curator/artist Richard Grayson (*The World May Be*) *Fantastic* which followed on the heels of Dave Hickey's *Beau Monde* at SITE Santa Fe in 2001. And is likely to be recurrent in such exhibitions based as they are around national pavilions, for example the recent Venice Biennale *Making Worlds* curated by Daniel Birnbaum and Sydney Biennale: *A World of Art*. But it's also a current theme in pop-culture like the self help phenomena *The Secret*; the basic premise of which is articulated in *Ways of Worldmaking*; that 'worlds' - the complex weave of values and practices that creates our sense of reality - can be remade through 'determination and skill'; that starting from a world already on hand, the 'stubbornness of fact' of an existing world can be overcome and 'remade' into a new world; that the concept of a firm immutable world can be displaced by worlds that are but versions (Nelson Goodman, 1978, page 157).

I see these ideas as parallel to post-modern theory, which 50 years ago turned the art object into a discourse open to interpretation between artist and viewer and the relationship between a work and the wider context within which it was produced and received became visible, but possibly what is going on now is a further explosion of the art object.

What I mean to suggest is its broken form signifies the point at which something ceases to be itself but it is converted into an explosion of countless particles in different configurations of matter. Less like when a beam of light is refracted through a prism and more like the evolution of life from single cells to multicellular endlessly complex organisms. Complexity is a necessary condition for evolution and can be defined as many parts interrelating to function as a complex whole. Of course we could be just as easily be talking about any or all aspects of human society, not just art. We live in an imperfect universe, where there is always something to be done, somewhere to go, something to get, it is easy to become distracted and creativity is the lever that helps us make sense of the world. Creativity provides a disengagement from the seemingly inescapable continuity of material events in order to arrest focus on the fugitive nature of our understanding of lived experience.

The act of creating, in this case, is a way of seeing the entire world. But it's also more than this, when we're shaping works we're shaping ourselves. So it's a way of seeing and connecting to or being in the world. The production of an artwork achieves a personal

transformation and the artwork itself functions to validate this. The artist articulates both how well the artwork functions as evidence of and catalyst to self-transformation in the work by using a language the audience can understand and by placing their work in the public realm.

I have always found what I'm working with on the outside is a reflection of the things that are happening on the inside.<sup>4</sup> Writing this article over six months has been more difficult and evolutionary than my honours project. I have been unsure from the outset where it was going. Although its purpose was certain: "It's time I published something, it'll be good for my work, career." The topic has been varied, at times elusive, divergent. Writing has been like remodelling, there's sawdust, stripping, pulling out old nails, a combination of old and new, materials recycled but also jettisoned. But what does all this mean in terms of this conversation we're having?

'To evolve is to be constantly updating our conceptualisation of the world until it ultimately includes all of the interrelationships that make up who we really are, our interconnectedness with the entire universe' (Harris, 1990, page 14). To make work, especially collaborative work is an investment of value and personal meaning by another, a relationship, worn by hugging and holding, being carted places, being played with. We need to think about why we enter them, how they are constituted, how they are part of being 'human'. This idea is central to contemporary art-making and particularly collaborative practice where the relationships constitute the work, are in fact the beauty of it.

*Lorelei Clark* lives in Queensland, Australia; she is a writer and book artist, environmentalist and biologist. She has exhibited and been acquired by private and public collections in many Australian cities, and internationally in the UK, Europe and USA.

Prior to Art School she tagged turtles on tropical islands, occasionally leaping from perfectly good boats onto their backs and trained young men in the use of power tools in idyllic bush settings.

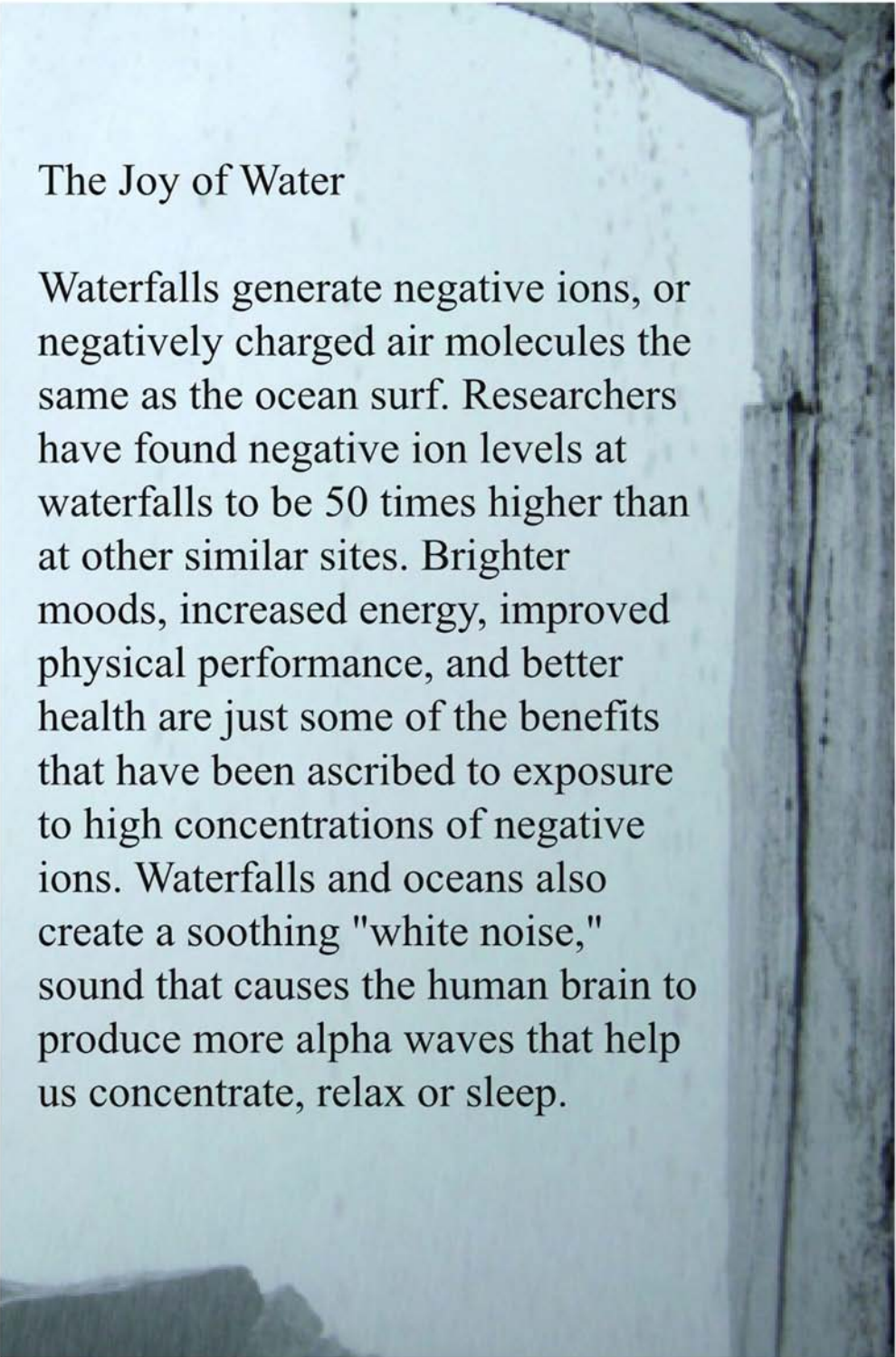
lagoongrass@bigpond.com  
www.lagoongrasspress.com

#### Notes

1. Clark, (2007) *Myths, maps and meaning in migration: Narratives of belonging in the artist's book*. Southern Cross University, School of Arts and Social Sciences. Lismore, NSW, Australia

2. Barbara Bolt explains at length how artmaking is a way of seeing the world in both references listed in the Bibliography, in fact, this came to my attention





## The Joy of Water

Waterfalls generate negative ions, or negatively charged air molecules the same as the ocean surf. Researchers have found negative ion levels at waterfalls to be 50 times higher than at other similar sites. Brighter moods, increased energy, improved physical performance, and better health are just some of the benefits that have been ascribed to exposure to high concentrations of negative ions. Waterfalls and oceans also create a soothing "white noise," sound that causes the human brain to produce more alpha waves that help us concentrate, relax or sleep.

Lorelei Clark, *The woman in the green coat*, page 175, 2008.

15 x 21 cm (A5), 199 pages, perfect bound and digitally printed in full colour.

Edition of 1000 (Sept 2008), Lagoon Grass Press

Photography by Lorelei & Scott Clark on a Fuji Digital F480 & Samsung Vega 140s.

after I'd already positioned it in my argument, she uses Heidegger's conceptions of "handling" and "handlability" to support her theory.

3. These 2 paragraphs were written in response to viewing the recent Asia-Pacific Triennial and reading the reviews in the special edition of *Eyeline 71*- see Bibliography.

4. For a full discussion of this see Meek and her sources.

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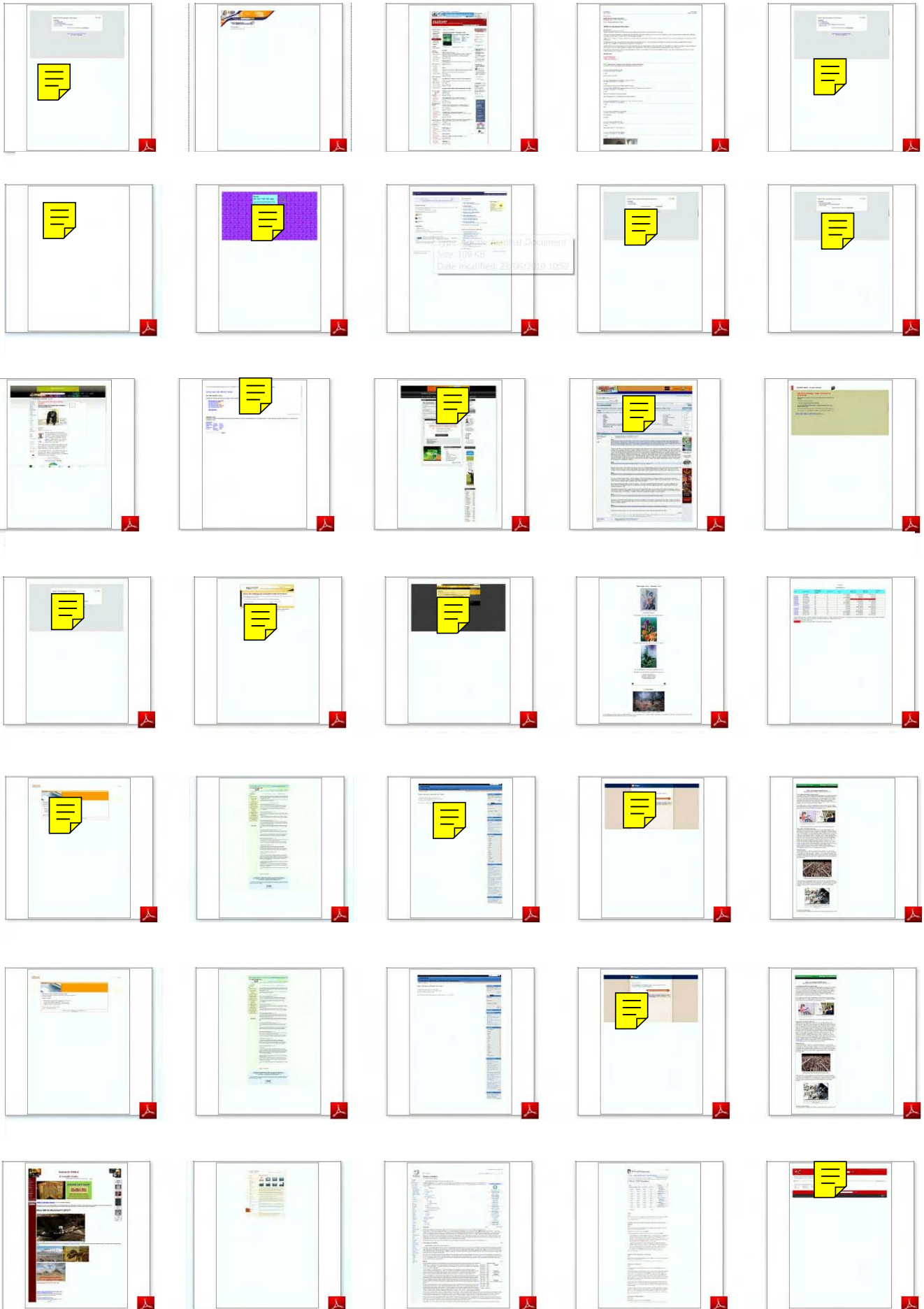
*Race Relations*, Safran, J. Broadcast in Australia on ABC 1 in 8 parts over 21 October 2009 – December 2009.

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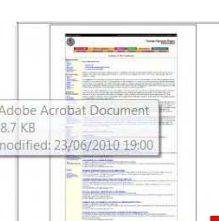
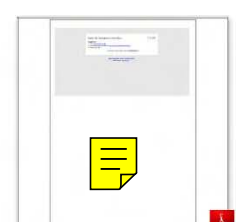
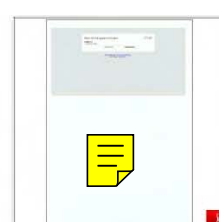
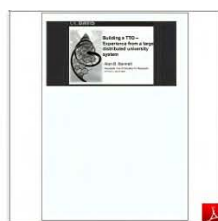
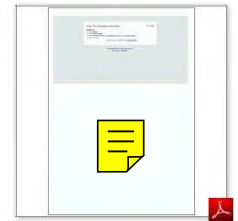
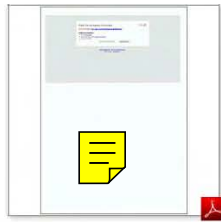
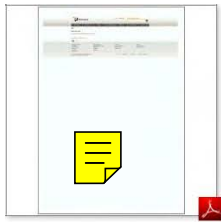
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# Apology Typology

## Deciphering Human Chromosome 16: Revisiting the Report







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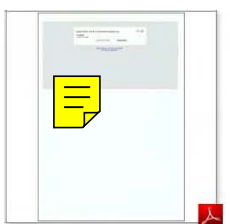
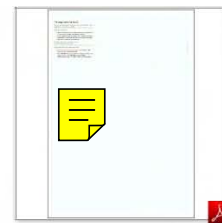
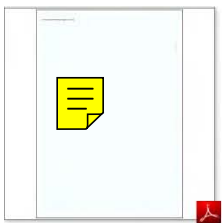
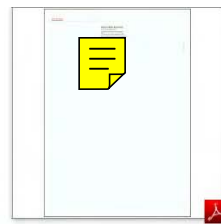
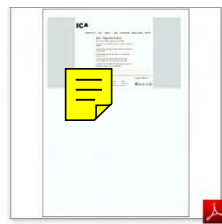
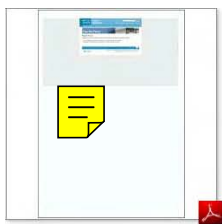
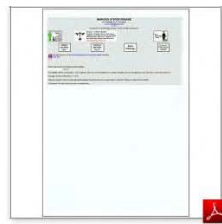
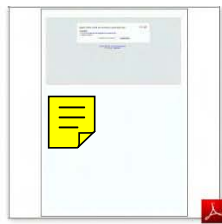
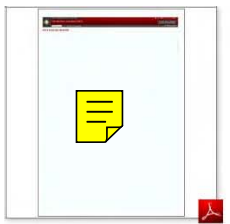
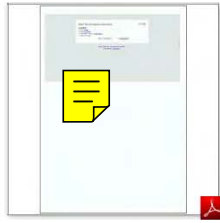
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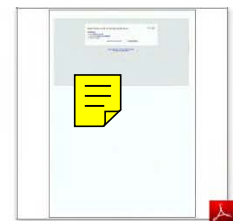
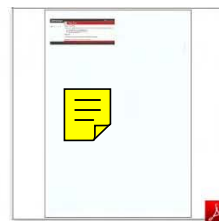
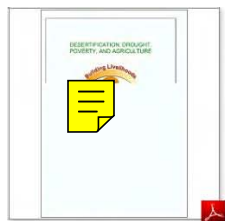
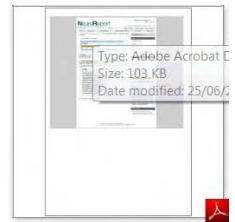
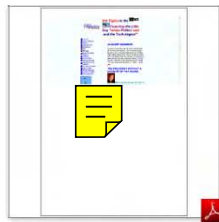
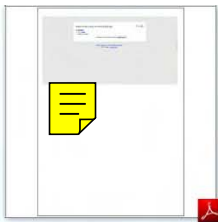
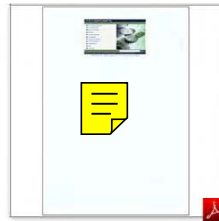
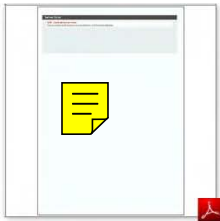
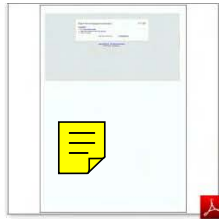
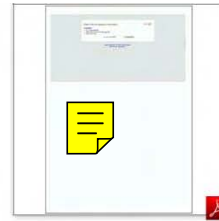
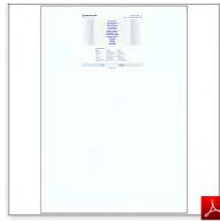
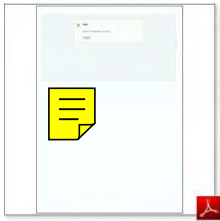
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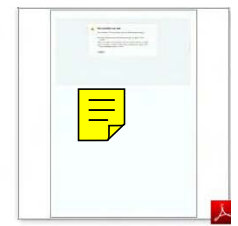
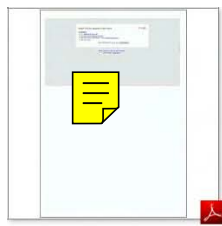
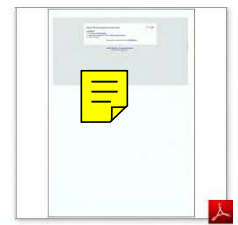
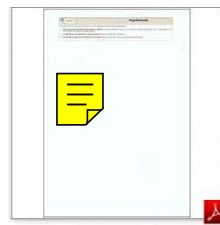
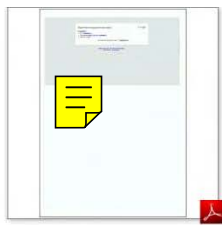
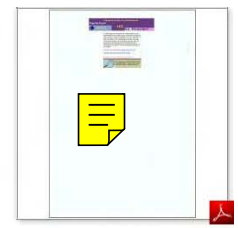
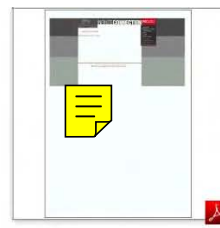
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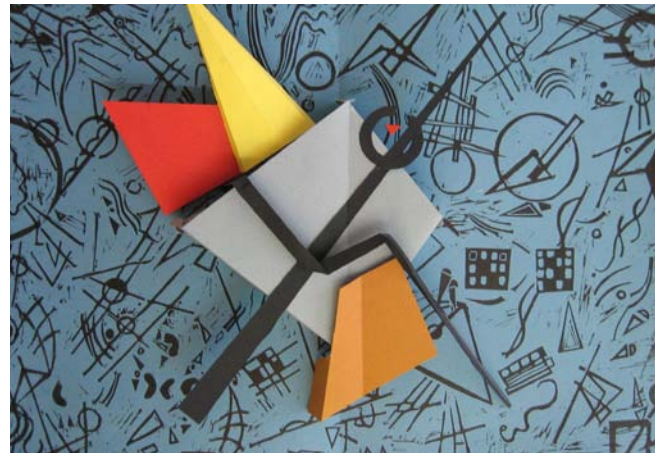








Tetyana Denysenko, *Artists Poetry: Kandinsky, Picasso, Dada*, 2009. Engraving, pop-up elements, unique work, Kyiv, Ukraine. Photograph: Tetyana Denysenko



Art studio Agrafka, *Letters to Sereida*, 2010. Screenprint, decal, wood, unique work, Lviv, Ukraine. Photograph: Art studio Agrafka



## *An overview of Ukrainian Artists' Books*

### **Anastasia Denysenko**

This essay forms a short introduction to the current state of book arts in Ukraine, featuring the works of several selected Ukrainian artists shown at the Museum of Book and Book Printing of Ukraine in March 2010. This exhibition was the first time artists' books had been shown at the State Museum in Ukraine, and it provoked huge interest in the field amongst the visiting audience. Such phenomena as exhibitions of artists' books have rarely been on show previously in Ukraine, but the interest of curators, institutes and the public audience has been aroused recently. Among these presentations the project *Book Lunch* at the Center for Contemporary Art in Kyiv should be mentioned, which was realised in 2008 and which for the first time in Ukraine, presented artists' books as a genre in a thematic exhibition in a formal gallery space. Though artists' books are held in several public collections such as the Ya Gallery Art Centre ([www.yagallery.com.ua](http://www.yagallery.com.ua)), the Center for Contemporary Art in Kyiv ([www.cca.kiev.ua](http://www.cca.kiev.ua)) and the Museum of Book and Book Printing of Ukraine ([www.vuam.org.ua](http://www.vuam.org.ua)), they seldom appear on show in dedicated exhibitions on the subject; more often they are exhibited as part of multi-media projects.

In 2009, at the Publisher's Forum in Lviv ([www.bookforum.com.ua](http://www.bookforum.com.ua)) a mini-exhibition of artists' books for children was presented, and then earlier this year, for the first time, contemporary artists' books were shown at the State Museum - The Museum of Book and Book Printing of Ukraine. What follows here is a short overview of some of the books featured in this exhibition, which was curated with the intention of combining a show of invited artists, alongside books from the museum's collection in one space. The museum proved to be an apt venue for the exhibition as it is situated in the premises of the former printing house of the Kyiv-Pechersk Lavra monastery, which had been working here for three hundred years, since the early 17th century.

Several artists responded to poets' texts to create their book works, mainly those who work in the field of book arts, or as professional illustrators. Poetry is, for most of them, a starting point for making artists' books. As a motive, the text provides an inspiration of associative means for creating images freely, not just as literal interpretations. Alongside this, an appreciation of both historical experience of the Futurists' discoveries and today's comprehension of their movement, unconsciously penetrates contemporary art practice. For example Tetyana Denysenko ([www.behance.net/denysenko](http://www.behance.net/denysenko)) essentially attempts to explore artists'

approaches to text, figuratively interpreting the poetry of 20th century artists such as Picasso, Kandinsky and the Dada movement through graphics and paper pop-up elements.

Nastasiya Shygaieva ([http://users.livejournal.com/anasha\\_/](http://users.livejournal.com/anasha_/)) is inspired by movable book forms, such as pop-up, flag books and others. One of her flag books (below) is devoted to the poetry of Alexander Vertinsky with black and white illustrations of the theatre, stage and actors of the twenties. The flag-book construction in this case is a specific medium to reproduce the illusions and drama of this world.

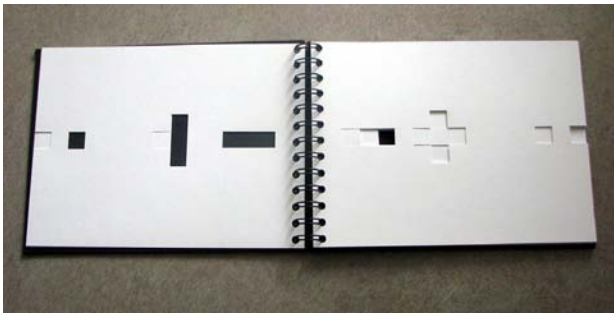


Nastasiya Shygaieva, *Poems of Alexander Vertinsky*, 2009. Cardboard, paper, plastic sheet, pen, printed illustration, Kyiv, Ukraine. Photograph: Ievgeniia Perutskia

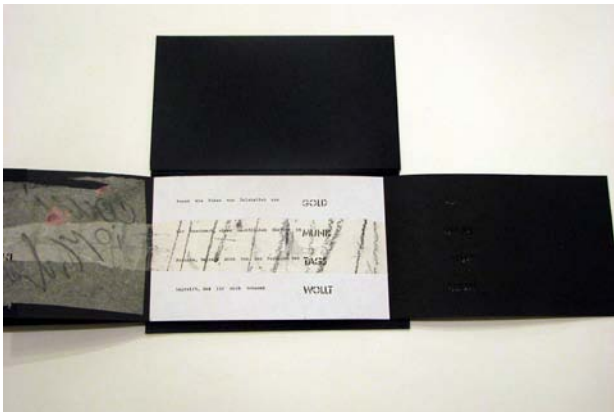
Abstract image interpretation finds its realisation in the books of the art studio Agrafka (Romana Romanyshyn and Andriy Lesiv, [www.agrafkastudio.com](http://www.agrafkastudio.com)). They create and use in their works graphic signs and distinctive iconic symbols. The wooden pages of their *Letters to Sereda* are fastened with a pin which accentuates the naturalness and simplicity of the book and simultaneously expresses the significance of the text.

National motifs in the form of ornaments have also penetrated contemporary artists' books. Being constructively reconsidered, they look absolutely appropriate when used as artistic images responding

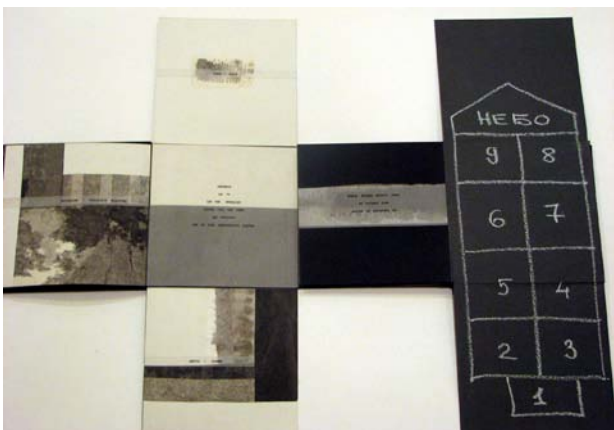




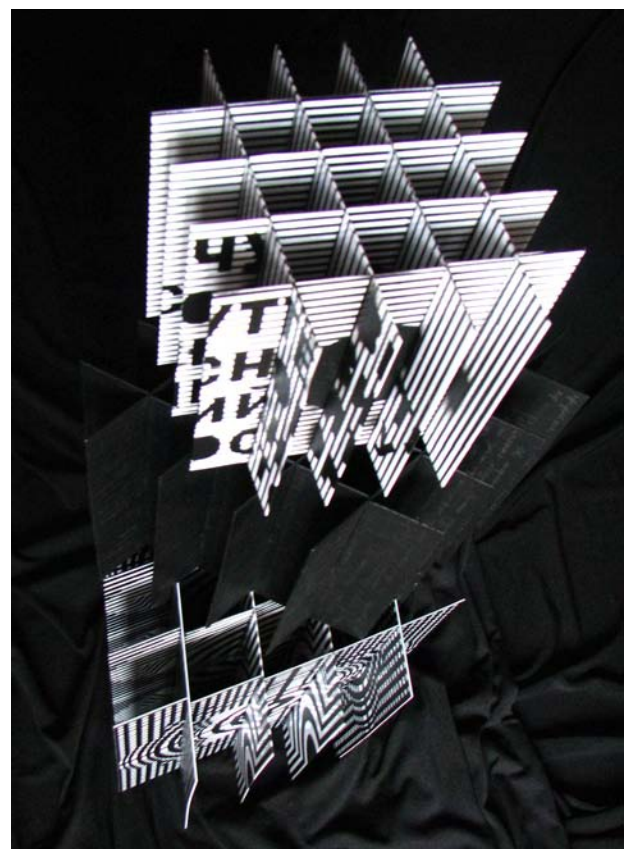
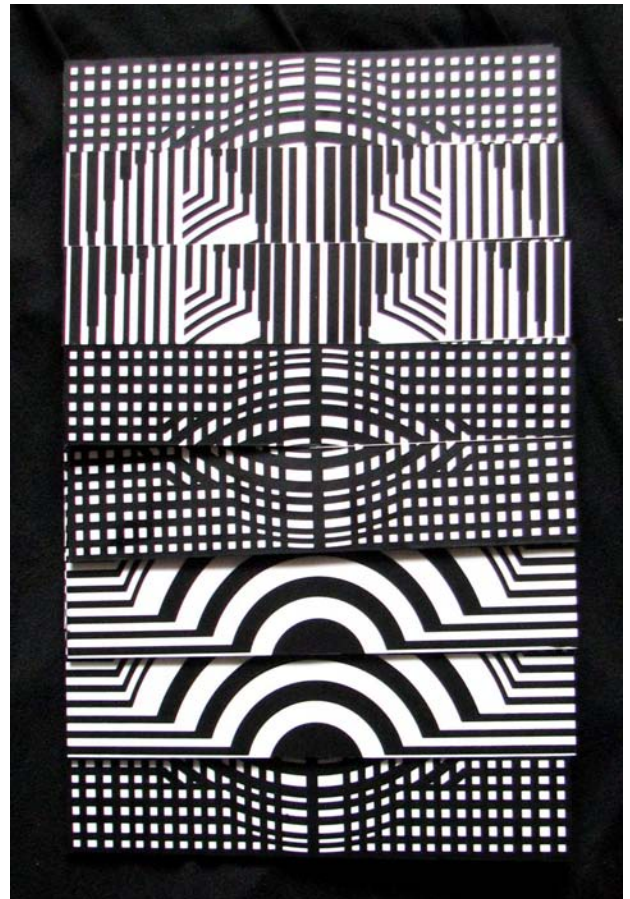
Olena Turianska, *The Diary*, 2009. Paper, cut-out, unique work, Lviv, Ukraine. Photograph: Olena Turianska



Olena Turianska, *Night*, 2005. Paper, filter paper, ink, cut-out, unique work, Lviv, Ukraine. Photograph: Olena Turianska



Olena Turianska, *The Silence*. Text by Harald Herrmann, 2007. Paper, tracing paper, ink, collage, unique work, Lviv, Ukraine. Photograph: Olena Turianska



Andrew Sakun, *The Sensorial Principles of the Space Perception* 2010, mixed media, unique work. Photograph: Andrew Sakun

to classic Ukrainian poetry, for example in artists' books by Olesya Pylypenko.

One of the most interesting examples of artists working with the medium of *vylynanka* (in Ukrainian: a cut-out from paper) is Olena Turianska. In her books, she explores themes such as Time, Eternity, and those of subjectivity and emotional experience in creativity. Poetic extracts from writers such as Harald Herrmann, Marina Tsvetaieva (from the German translation) or Rainer Maria Rilke are depicted not through literal texts but through tactile references which allow the viewer to feel and form their own way of reading and perceiving the original texts.

Interaction between artists and audience plays a great role not only during the exhibition itself, but for some artists such as Iryna Ozarynska it is an integral part of the creative process. Ozarynska's book *The Poor Man and the King of Crows* (2009) illustrates a Ukrainian fairytale, but the work is not yet complete; what it requires is a response from the audience. The essence of this book is the active, current interaction with 'little' viewers.



Iryna Ozarynska, *The Poor Man and the King of Crows*, 2009. Mixed media, unique work.

The visiting children who examine this illustrated story, acquire their own visual experience, familiarise themselves with the fairy tale and then suggest their own artistic interpretation. From their input, Ozarynska adds new pages to the book, subsequently expanding it into an everlasting story.

There are also attempts to bring 'space' into artists' books. In one case the approach is a means of setting the exhibition space in motion, such as the site-specific book-installation Oleh Gryshchenko's *MakhnoPoems* (2010); in another it is in a more compact but transformable book which presents the idea of forming space; Andrew Sakun's *The Sensorial Principles of the Space Perception* (2010).

Sakun's *The Sensorial Principles of the Space Perception* is an image-bearing outline on the theory of human

perception of space; a metaphor of creativity in the book form. The book's form itself proposes its own semantic meaning - the idea of the transformation of space through human efforts, by our own will. The design of our own 'space' and duration of this process is a model of a creative act that makes every person that a demiurge, a driving force for their own creation of the space they assemble: you can combine segments in your own combination to form your own interpretation of the book's space, which afterwards can then be flattened again to make the original unassuming two-dimensional container. The idea of interpreting and transforming space in this artist's book provides an opportunity for every viewer or participant to become familiar with creativity as the greatest form of perception.

Planes with geometric figures images symbolise the infinity of space. Simultaneously they form limited, solitary fragments of separated space, in just the way we perceive space, limited by the three dimensions of height, length, width, yet also being aware that it is boundless. This then is our dual conception of space itself – being the universe's quality and simultaneously the quality of our perception of the universe.

The basis of Oleh Gryshchenko's *MakhnoPoems* is that of excerpts from poems by Nestor Makhno<sup>1</sup>; a Ukrainian anarcho-communist leader<sup>2</sup> of the independent anarchist army in Ukraine during the Russian Civil War. He turned to organising the Free Territory of Ukraine<sup>3</sup>, an anarchist society<sup>4</sup>, committed to resisting state authority, whether capitalist or communist. This project was cut short by the consolidation of Bolshevik power. Though particular historical persons should not always be exploited for political speculation, it should be admitted, that they do captivate the imagination of artists with the opportunities they give for creative potential and as a source of inspiration. There is still a tendency in Ukraine to make cultural connections around these people's ideas, through for example, the festivals held in their names today.

Gryshchenko ([www.behance.net/OleGR](http://www.behance.net/OleGR)) explores the personality of Nestor Makhno and his world-famous perilous venture through his book *MakhnoPoems*. In his artwork Gryshchenko reveals the spirit of Makhno's war from a national point of view, the role of Ukraine's ethos involved in it.

Gryshchenko's first attempt to make a book, *Revolution Poems by Nestor Makhno* (2008), was presented in a traditional format. Turning over the pages of this book one can see some quite ferocious drypoint images - grimaces of the army's evils. These images are exactly as dry and sharp as the daily routine of war. They accumulate the ideas about the Nation as the main body

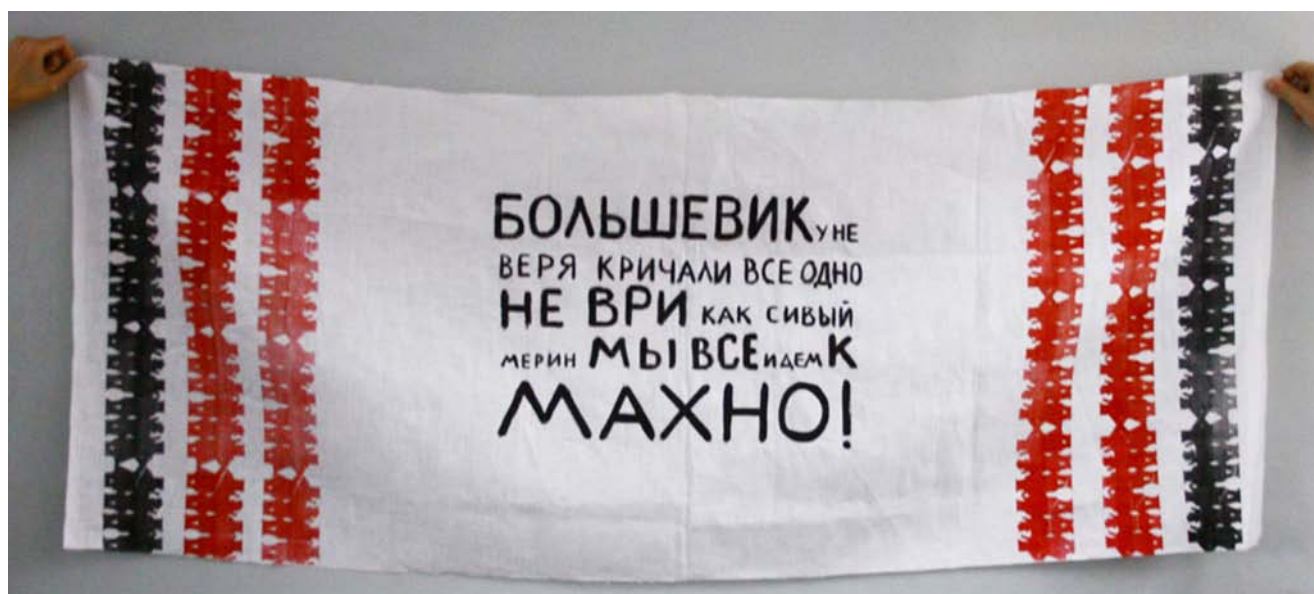




Oleh Gryshchenko, *Revolution Poems by Nestor Makhno*, 2008  
Paper, dry-point, pen, unique work, Kyiv, Ukraine. Photograph: Oleh Gryshchenko



Above and below: Oleh Gryshchenko, *MakhnoPoems*, 2010  
Canvas, relief print, acrylic paint, unique work, Kyiv, Ukraine. Photograph: Oleh Gryshchenko



of this rebellion; a dormant power that was awakened by one provocative man. The aspects emphasised in this artist's book are of two a priori differently directed vectors. One of them is the army comprising of the masses united by their ethnic roots, the other is their leader Makhno with his anarchically-cosmopolitan slogans and abnormal ambitions.



Oleh Gryshchenko *MakhnoPoems*, 2010  
Canvas, relief print, acrylic paint, unique work, Kyiv, Ukraine.  
Photograph: Oleh Gryshchenko

More recently Gryshchenko produced this new book because, as he says, of his purely boyish desire for playing with weapons. The Makhno theme appeared again, this time requiring space and a site-specific realisation, which is how the *MakhnoPoems* came into being in 2010. The rolls of thin linen in *MakhnoPoems* have the appearance in the tube of bullets hidden inside the barrel of a machine-gun. Their ornamental national designs symbolise the traditions for which the nation is seen as a medium that resists attempts to transform it as a society. These bullets explode at the time of antagonisms, rebellions and key historical struggles. The visual simplicity and laconism of the linen refers to the simple and honest sincerity of human courage that is peculiar to the nation's movements. The crudely frayed edges of, and paintwork applied upon these linens is accentuated to indicate the awkward yet powerful rhythms of Makhno's poems. Cutout images on the linen resemble random bursts of fire, like homogenised soldiers of an army, who each shout out monotonous slogans but not their own words.

As for Oleh Gryshchenko himself – he is representative of a young generation of artists with an academic background. He specialises in book arts and traditional illustration, and recently graduated from the National Academy of Fine Arts and Architecture in Kyiv. Although being an alumni of a classic school with all its attributed subjects such as academic drawing and surface anatomy, Gryshchenko appears to be an artist completely free of any restraints, working in any mediums relevant to his particular projects, from graphics to fine art or graffiti.

It should be noted, that this is a common feature of Ukrainian artists who produce books - none of them can be pigeonholed exclusively as a book artist, and artists' books usually account for only a small part of their artistic activity. This is not because of the artists' lack of interest in the book as a means of working, but because of a lack of opportunities for specific exhibitions and critical interest in the subject. However, it appears that this situation will soon change for the better when taking into consideration the audience's interest in the exhibitions that have recently taken place in Ukraine and the enduring works of the artists presented here.

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As a curator she is interested in organising exhibitions on contemporary artists' books.  
<http://artistbooks.ning.com/profile/NastyaDenysenko>

#### Notes

1. [http://en.wikipedia.org/wiki/Nestor\\_Makhno](http://en.wikipedia.org/wiki/Nestor_Makhno)
2. [http://en.wikipedia.org/wiki/Anarchist\\_communist](http://en.wikipedia.org/wiki/Anarchist_communist)
3. [http://en.wikipedia.org/wiki/Free\\_Territory](http://en.wikipedia.org/wiki/Free_Territory)
4. [http://en.wikipedia.org/wiki/Anarchist\\_communities](http://en.wikipedia.org/wiki/Anarchist_communities)

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## On Making Reading

Andrew Eason

I make a book. I make it for you, my imagined reader. I make it for you to open, for you to touch, for you to read and to see that I am here. If I can let you know what I think, we can meet there, in that place where the idea is, and we can share a discussion later, based on what we both see there. I don't know what you'll do with this. Will you see what I think you will? Will you invent something I didn't foresee? All to the good.

What I mean by the above can be expressed as an intention I will call 'making-reading'. By 'reading', in this instance, I mean reading in a fairly wide sense, to mean what you do when you interact with a book.

'Making-reading' is therefore an attempt to describe an activity that lies closely alongside the desires that prompt artists to make books. Making-reading ties together the creativity felt on the part of the artist with the experiences that readers have. Making-reading is not only writing and printing and otherwise making the book, it is making the book *for others*.

Making-reading comes about *through* the book, *through* the mechanics and poetics of the book, but that is not what it is. What it *is*, is an affect towards creativity that pulls together the position of the artist's role in society with the role we perceive books as having. Descriptions of why artists make books tend to concentrate on the material effects books make available to artists, boosting their creativity in that way, but it generally has not acknowledged the important, indeed core concern that informs artist's work with books: that books are made *for their readers*. Time and again this is found at the centre of a process that takes artists along sometimes difficult routes to deliver the contact artists keenly desired with their audience. (That said, for every difficulty books throw up, there are compensations). The desire for contact that 'powers' making-reading, produces ways of working and other ramifications that affect everything from artists' books means of production and distribution, to the character of book fairs, to the efforts book artists make towards face to face contact. At heart there is a drive towards contact with readers that will often cause the maker of artists' books to enter into a tension between market and gift economies. Such a tension is found throughout artists' practice<sup>1</sup>, but it is marked by a particular consciousness of producing 'special' circuits of exchange through books, for example, through bookfairs or the one-to-one appointments with library collectors<sup>2</sup>. Our anecdotal experience is that books seldom fiscally recover the resources artists put into them. Making-

reading almost always takes the form of a *gift* to some degree. This can be an act charged with emotion:

I feel like they need more ... I don't ever want anyone to feel short changed, so I'll go above and beyond the call of duty, to sell something, or to talk... I'll spend 20 minutes talking to someone who's bought something for £5 ... It's really important to me, ... to have engagement with people ... that have taken the time. I mean, time is so valuable to people, ... I feel like they need something more than a book, they need some more words, or they need a conversation, or they need ... for me to listen to their story, actually... When I've shown at Origin... I've been given recipes, and poems... really lovely exchanges, or stories that I've taken away...

(Lucy May Schofield in conversation with Andrew Eason. Research interview conducted as part of *Becoming What the Book Makes Possible: Aspects of Metaphorisation of Identity and Practice through Artists' Books*, 2010. Time index: 1: 45.47)

Research into *literal* reading implicates the reading of fiction as a way of experiencing the world of others, creating artificial ways of being that allow us to empathise with the events and tribulations of characters<sup>3</sup>. Neuropsychology research indicates that our brains respond to media (including writing) in ways physiologically similar to real-life experiences<sup>4</sup>, allowing us to feel real emotions, real empathy, for events and people who may never have existed. We can certainly learn things from fiction, considering the various themes, problems and subjects that authors bring to their work. It has even been theorised that reading fiction, and the empathetic work it accustoms us to, can help to make us better citizens<sup>5</sup>. Whether this is true or not, we certainly experience fiction as a way to enter into the worlds of others, and many of us have had experiences that may that have caused us to see the world a little differently afterwards. Our other, non-fiction reading, is again a source of information about the world, and we can use it as a way to understand things we would not otherwise.

That reading can help us to 'put in touch' separate individuals or different sections of society is not a new idea. George Eliot, reviewing an early German sociological study or social criticism, notes in 1856 that:

... The greatest benefit we owe to the artist, whether painter, poet or novelist, is the extension of our sympathies. ...a picture of human life such as a great artist can give, surprises even the trivial and the selfish into that attention to what is apart from themselves... Art is the nearest thing to life; it is a mode of amplifying experience and extending our contact with



our fellow-men beyond the bounds of our personal lot. (Eliot, 1856, 54)

(We might have looked at more contemporary sources too, from the mass of materials on the history of the book, to the new ways of looking at media and audiences explored by academics like Henry Jenkins. Eliot's reflection here points to the idea's long history and widespread appeal). My point is that we are *accustomed* to seeing books as not merely objects, but as windows into a mass of experience and understanding, including social understanding. In fiction in particular, books come to represent contact with characters and with authors: with other *people*, in fact. So, to be clear here, this making-for others is in reality a pervasive part of the creative act across most media. You may have had this question at the back of your mind from the outset: are we saying that artists' books are special in this regard. Not really, (though they may have some interesting aspects to offer in how they hybridise the approaches to the reader thus made possible). I'm not claiming that artists' books are somehow special in this regard, merely that this aspect of artists' books is worth looking at, and that we can turn to their relationship to books in general, and to their dependence on the symbolic book in actuating their readerly quality, to gain a pedigree for making-reading. (As interesting as the task of picking out what unique qualities artists' books offer in this regard would be, I have not the space to address it here: I can only point it out as a place to look).

The book as a symbol comes to represent not only knowledge, but also contact with others. It represents not just discourse, but empathy. This is reflected in Eliot's comments, which can be read as allowing contact for the artist with the reader or (as she intended) for the reader with the characters: the book is a circuit that channels contact in both directions.

By such means, books come to mean something more than what they objectively are, and in my research interviews I was frequently to encounter artists who felt powerfully that their books gave their readers contact with the artist and vice versa.

Books issue a promise to us as their audience. The 'promise of reading', posits that the object presented *as a book* always promises reading, whether it *can* be read or not. Our encounter with it as readers is predicated on its fulfilling or denying the reading it promises. This is always the case, and it is one direction we can come from to try to say what it means to make a book. (We cannot really do so by talking about materials). To make a book is to make something that promises reading, even if I, the artist, mean to cheat the reader of that promise to make some other point.

In making artworks that appeal to this promise of reading, artists are working with the symbolic book. (Invoking the possibility of 'book' promises the reading experience even when the artist subverts it). But the book symbolises more than this sole aspect of reading. As I said above, it represents not just discourse, but also empathy. When artists work with the book, I believe they are also working with or towards this promise of empathy, and that this is the real meaning of making-reading<sup>6</sup>. It is a reaching out towards the other through the means, but also through the *meaning* of the book. Whatever neuropsychology research eventually has to say about the science of reading and its relationship to the social, there really is a shared world of reading that all books are symbolically part of. Participating in or otherwise relating to this is an important feature in artists' work with books.

To present one's work as a book is to place it within the purview of this shared world, so the work's reception would always be affected by its status relative to the symbolic book. Books presuppose readers, and that is a big part of why they get made.



Readers of Jonathan Monk's *Meeting #13*, (2000)

The people in the image above are taking part in a gathering initiated by the text of Jonathan Monk's *Meeting #13*, (2000) which reads 'A la Tour Eiffel, le 13 Octobre 2008 a midi'. The instruction doesn't specifically exhort the reader to be there, nor does Monk state that he will be present. The event is up to the readers to produce. The above picture records the shared world of their reading, made real.

The contact that books give us (as readers) with others has been created for us by artists, authors, poets, etc, who *wanted* that contact. That was their desire. Compare these words of Walt Whitman's with the excerpt from my interview with Tate Shaw that follows it:

This [the poem] is the touch of my lips to yours...  
this is the murmur of yearning.  
(Whitman, 2008 [1892], 43)

Whitman offers *himself* as part of what he offers the reader. In another place he asserts:

Camerado, this is no book,  
Who touches this touches a man  
(Whitman, 2008 [1892], 382)

The connection is intimate and clearly tactile, but - however passionately - offered without insistence. The activity is always under the reader's control. *Intimate and tactile* are qualities often heard associated with books. Perhaps it is because they are the qualities that dispose the book towards our connection with one another through them that this is so.



Tate Shaw, *Ordinary Curtains*, 2006. (Page spread and detail at right). Here the artist makes literal the expression of contact by including images of fingerprints on the page.

Here is Tate Shaw on his book *Ordinary Curtains*, (2006):

...so there was definitely this kind of “post-read” (that’s kind of a clunky term)... something that I’d made... editing down in a certain way to present it to the reader... I would imagine that the reader was... [I was] reaching out to touch the reader through the book. Literal fingerprints...when I first started in wanting ...to touch, out to them, it’s palpable through the pages. If you’ve got *Ordinary Curtains* there in front of you, there’s this one section of greasy fingerprints... on the page... quite literally attempting to say ‘you and I are touching in this... same way’

(Tate Shaw in conversation with Andrew Eason. Research interview conducted as part of *Becoming What the Book Makes Possible: Aspects of Metaphorisation of Identity and Practice through Artists’ Books*, 2010. Time index 1: 8.21)

A somewhat different example is offered by Lucy May Schofield. Offering this level of contact and commitment to the reader can be exhausting:

I think the more I’ve made, the more hopeful I’ve been, of letting them have their own existence. I think in the beginning they were really so personal... and I didn’t edit much at all so everything was really raw and I used to describe being at bookfairs as being...

you’re just exhausted afterwards because it had been like you’d exhibited your heart on a table... I’ve tried to ... have less ownership of them when they go out there... when people read them, they instantly have... their own perceptions, they have new characters and... then they own it, and it’s gone from me.

(Lucy May Schofield, *op cit.* Time index: 1: 19.00)



Lucy May Schofield, *Forty Two*, (2007). *Forty Two* is described on Schofield’s website ([www.lucymayschofield.co.uk](http://www.lucymayschofield.co.uk)) as: “A picture and some words for each of the 42 days and nights spent observing the seasonal change, capturing the contemplation of hibernation in the Scottish Borders. A book of metamorphosis and desire”. This intimate diary offers a level of contact with her audience that is affecting and intense.

The sense of an offering to the reader is important, carrying with it a sense of connection through the book. It can often be characterised as being to a certain extent a gift of the artist’s time and resources and feeling. One of the characteristics that people mention in relation to books is that the smaller world of books means that there is often an opportunity to share moments of exchange with the audience. This sense of personal exchange has

been of importance to Lucy May Schofield:

That exchange – I think it's just about impact... it's such a basic requirement that I have that it just needs to have had... you want to know in some way that what you've done might have had an impact on someone, you know, in relationships that you build and friendships that you have... It's that validation that you're here for a reason... you've done something good for somebody, so I think that's what the books try to do...

I don't think they're really alive without an audience... I don't think they exist unless [they have one].

(Lucy May Schofield, *op cit.* Time index: 1: 17.52)

Making-reading, as well as being about offering something to the reader, involves the artist in an attempt to model the reader's reactions, to anticipate their reading and to make for them a process through the book. This of course employs the methods and techniques of narrative, etc. But for the moment I want to shine the spotlight on the empathetic link with the imagined reader. I found that artists would sometimes have recourse to the metaphor of a 'puzzle' or 'complexity' to describe the sense in which they were preparing the ground for the other. (And in which they are perhaps preparing a certain tension or foregrounding of the task of reading). Of course, to a certain extent we can take "puzzle" literally, but the subtle interleaving of image and storyline in for instance, Tate Shaw's *Ordinary Curtains*, (2006), though puzzling, is not literally a puzzle:

I just love the work of making... the code... I've got all these bits and... there's such a love for figuring out how they're all going to work together... the idea that you can put them all [in] place and you're creating this complex, complete description of something... it almost comes across, I think, as parts that... then have to be put together...

(Tate Shaw, *op cit.* Time index: 1: 38.07)

Shaw here is clearly imagining the work the other has to do. In fact, he offers this work as part of the value of his book:

...many people've said to me 'I just don't understand what's happening, but I'm trying to'...and I think that's... the goal. [There is] this constant awareness of that... of that sort of consciousness... I go back to... movement of books, and turning pages, and what it means to... turn pages and actually be an active participant in a work...

(Tate Shaw, *op cit.* Time index: 1, 39.16)

The active participation Shaw wants to offer is something that advocates of reading hold up as one

of reading's hallmarks. The effort required to 'make reading happen' means it is seldom to be viewed as a passive experience. (A work like *Ordinary Curtains* requires more than the usual readerly impetus in this regard.)

Although the procedure of a linear narrative seems to isolate a single reading pathway through the narrative, readers' experience is always to be seen as something instigated by the reader, and to a certain degree *created* by the reader as they bring the resources of their own lexicon of metaphor to bear on the development and empathetic implementation of the story. I have noted above that books as a symbol always promise this empathy, this work, this contact, even when they do not actually contain it. In Shaw's case, they do. (We may also view as 'valuable distanciation' what we might otherwise see as 'difficulty understanding', allowing us to claim our experience of the book as more truly our own, and more deeply infused with our personal forms of understanding.)

Readers make their own way through the sequence and can work out their own means of interpretation. David Faithfull's work frequently employs a landscape motif, and though his books take on a series of 'views' through this imagined space, the reader is expected to construct the space more completely. Here Faithfull sets out his 'palindromic' method:

The idea of this palindrome in the landscape was to get this opposing views on the landscape ... and you get a much more kind of objective overview of it.

(David Faithfull in conversation with Andrew Eason. Research interview conducted as part of *Becoming What the Book Makes Possible: Aspects of Metaphorisation of Identity and Practice through Artists' Books*, 2010. Time index: 1: 1.01.00)

This 'objective overview' is never shown: it must be created by the reader.

For the book artist, constructing an experience for the reader, which is one that the reader actively constructs, and which brings the reader by stages, closer to the goal of contact, is sometimes the goal. The work the reader has to do towards this echoes the work the artist put in to making it: there is a kind of exchange of labour. Here Carolyn Trant notes the work she has prepared for viewers of her 'room-sized-book'/installation *The Falcon Bride*, (2007),

...that sense of revelation which in a way you stage-manage... actually managing time as well as space in which you're actually controlling to a certain extent – you can't absolutely... I'm sitting here ...observing the way people look, where they go first, how they move

around the room, what their eye's drawn to, how long they spend, and also the idea of not explaining much at the beginning, even when people ask me. Seeing how they can actually slow down. Having to use more of themselves to fathom out what's going on and then they always thank me afterwards, saying, "I'm glad you didn't tell me in the beginning, because now I'm beginning to feel it", and then they're talking about feeling it, rather than knowing it, so it's this whole thing that you get with the book...

(Carolyn Trant in conversation with Andrew Eason. Research interview conducted as part of *Becoming What the Book Makes Possible: Aspects of Metaphorisation of Identity and Practice through Artists' Books*, 2010. Time index 1: 6.20)



Carolyn Trant, *The Falcon Bride*, (2007)  
Views of *The Falcon Bride* as installed at the Star Gallery in Lewes, September 2007, show how the concept of the 'room-sized-book' expanded to include sculptural objects, the dispersal of pages across the available space, and a sensitivity to the environment the material was shown in.



The tension between public and private in this space is also of interest. The 'commonwealth of reading', is something which is in its full sense a consensual property, a 'public field' each instance of which is always created privately, by the reader. This 'leveraging' of a private

experience towards public meaning is one of the central concerns of publishing- or at any rate of authorship. This public/private detail of the more general urge towards making contact that I have been writing about, is taken up by Lucy May Schofield, who suggests a reason why books, rather than paintings or some other exhibited form, might represent an expressive mode for artists who want to work on this boundary of public and private:

AE - I think we're quite interested in... games ...  
I think we like to set up conventions so that we can present little worlds...

LMS - It is absolutely that, yeah. I think it's about control of that as well, you know. I find it... interesting that the sort of people that make artists' books... it's a complete generalisation, but they are often softly-spoken, quiet, contained people... It's kind of a ... particular type of artist I think that... make books, and I really enjoy that kind of world where you're communicating... in quite a secret way... It's a whispering, isn't it? It's not kind of a loudspeaker...  
(Lucy May Schofield, *op.cit.* 1, 23.30)

The exposure that Schofield risks in her work poises private reflection on the edge of public knowledge. Her readers are given the gift of this contact, along with the material transaction (often approaching gift status) of the book. The gift nature of the exposure is emphasised by Schofield's placing the responsibility for its onward transmission completely (and literally) in the hands of her reader.

...I think that's what appeals to me so much... You can really command someone's attention for a limited time and speak to them one to one. It's so cathartic to do, especially... with the themes that I sort of explore... it's like someone telling you a secret I suppose, and you're responsible for passing that on or keeping it to yourself. (Lucy May Schofield, *op.cit.* 1, 25.12)

The sense of 'someone telling you a secret' describes in a compact way the crossover between the public and the private, the shared and the silent, that the act of making-reading achieves.

Andrew Eason's PhD Thesis, *Becoming What the Book Makes Possible*, was completed in Summer 2010. He is currently preparing a revised version in pursuit of publication, and working towards a further dissertation extending aspects of the thesis into its interactions with the library institution. A book artist himself, he is also a contributor to discussions on the artist's book and the future of books in libraries. [www.andreweason.com](http://www.andreweason.com)



1. See (Hyde 2006)
2. See (Bodman, *Artists' Books Creative Production and Marketing*, 2007)
3. Proponents of this view include Martha Nussbaum and Wayne C. Booth. See (Booth 1988) and (Nussbaum 1995) A corrective to their broadly optimistic view of reading's power is offered by Suzanne Keen in works cited below.
4. See (Keen, *A Theory of Narrative Empathy*, 2006)  
The section *How is Empathy Studied?* features a useful survey of such research.
5. See (Nussbaum 1995)
6. Of course, one of the ways of 'working with' is to be critical of our uncritical acceptance of the promise of reading. One reaction is to work with a critical suspicion towards this, to try to make readers see what they are really doing, in ways ranging from the subtlest distanciation technique to turning the book into a sausage.

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Axe branch embankment level line low marsh railway river salt signal steam tide valley



Steam tide valley axe branch embankment level line low marsh railway river salt signal



Flora Mc Lean, *View Finder*, 2010



Private view of *White Heat*, 01/06/2010

## White Heat

### Kasia Wlaszczyk

In the UK, much like their plumbing, politics are divided into two main streams. It's either a tap running hot or running cold, Conservative or Labour. Through history and dogma, the two have prevailed, and so in this year's British General Election when the Liberal Democrats became a serious player in the political, black and white chess field, a grey area of a coalition was formed, which was just big enough to question how effectively a government can be formed through an either/or approach between two dominant parties.

This lack of scope in the political spectrum created a void that *KALEID editions* decided to explore with their exhibition *White Heat*, where out of the political ping-pong game a more collaborative experience was sought. "The exhibition hints at the diverse gamut of values, which the British general election's two party first-past-the-post voting system fails to reflect", says Victoria Browne, co-curator with Dr. Aylin Kunter and one of the artists exhibiting in *White Heat*.



Overview of the gallery

Established in 2009, *KALEID editions* represents contemporary artists' books and small press publications in London, simultaneously conceived as an annual programme of exhibitions, performances and events. *White Heat* is an attempt not only to question the prevailing structures but to diversify them through twenty two artists and therefore twenty two standpoints.

"The exhibition enables *KALEID editions* to engage artists' books with an interdisciplinary group of artists, whether fine art, fashion, photography, book arts, printmaking, painting, interactive digital media or sculpture. Artists were invited to articulate and draw upon a personal perspective disseminated through the book format, to exhibit as part of an assemblage of socio-political ideas."

Inspired by Harold Wilson's 1963 *White Heat of Technology* speech, the political potentiality of artists' books is highlighted, creating both an individual experience, where one can hold the book and physically experience a singular standpoint, and a collective one where like in a library, the works make a collaborative entity. However, unlike being stacked up in a library shelf, these books are physically and conceptually mobile where concepts interchange and a lack of chronology or any conventional order provokes the reader to form his own individual approach in this new order.

Browne emphasises the quality of artists' books as having both 'academic status' and 'anarchic qualities of self-publishing'. With a history of ideological and artistic manifestos it is within the very action of creating through this medium that the political is evoked and the idea of art as a dissemination of ideas is put before its material value. Coming from a variety of artistic backgrounds, the artists gathered echo the fragility of the current political coalition, to create a left field collaboration without the need of cohesion. Here, no consensus is reached as none is sought in the first place. An experimental space is constructed within which the political and the aesthetic, public and personal exist in parallel. The exhibition is devoid of the maltreated sarcastic play on the various 'crises' of current times and in turn seems to take on a more constructive criticism, one of potentiality through instability.

One of the approaches taken is Desmond Felix's *The Manifesto of Magnolia Slimm*, a CD in which the current recession and political climate is the source of a poetical audio. Felix's highly structured and lyrical medium of hip-hop is aimed, as the artist claims, at "sexing up today's predictable political discourse." Another playful stance is taken by Harvey Dellanzo and Graeme Gerard Halliday, both artists touching on the British media and its constant state of urgency, dramatification and inescapable subjectivity. Dellanzo's piece *Black White and Read All Over* is layered with collages of appropriated words from *The Scottish Sun*, *The Daily Record* and *The Daily Sport* that through witty rearrangement highlight the absurdity of the beloved headline, while Halliday's *Articulate and Juxtapose* playfully questions the glorification of and our addiction to the shocking and the unlawful. Although bold statements, these works leave space for doubt, where the reader is left questioning how much of this is an independent criticism and how much is it simply a playful acceptance of the scale and power the media has gained.

Artists Mayari and Angie Butler take on the everyday as a space of potentiality, with Mayari's *Gratitude Journal* encouraging the reader to note down both minor and





The Readers performance



Augusta Oglivy's and Martin Sexton's performance reading, 03/06/2010

major events in life while Butler's *Small Pleasures*, a packet of hand typed cigarette papers, gradually reveal a narrative while being pulled out one by one throughout a day of a smoker.

Flora McLean, fashion designer and professional milliner, offers another individual approach through her construction of a ballot box hat book and selection of voting visors, *View Finder*. McLean plays on the idea of the iconic shape of Grace Jones' hair as a medium through which to shape the future government, emphasising individuality as the first step to a political engagement. Having created her book in the time leading up to the General Election, visitors can try on the hat and become, as the designer explained, "a futuristic hat book wearing warrior who can't see too well and is indecisive to what the future may hold".

While McLean celebrates distinct singularity over the multiple, Peter Rapp criticises the singular as authority in his narrative *great...Britain*. Rapp's book presents a British history, one in which the Boer War, opium trade and apartheid are integral to the British Empire and its aftermath. Disillusioned with the conventional history book, Rapp states "By deliberately selecting such events as the concentration camps in the Boer War, Indian and Irish famines and wars in Iraq and Afghanistan, I intend to question the selections that history makes and to attempt to give a perspective on the atrocities being committed in our time." Putting in perspective the acquired economic wealth and commerce of contemporary Britain that is now once again shaken, Rapp highlights the trajectory of consumerist nationalism; heritage proves more burdensome than glorious; and national interest is valued over international collaboration. With such a statement *great...Britain* could easily be seen as the contemporary version of an antiauthoritarian voice of the revolutionary years of Europe, in which old ideologies are questioned and new forged.

History and heritage also play integral roles in Andrew Pegram's work, *Divine Decline*, a collection of small scale photographs of buildings that despite their architectural and historical value are left abandoned and un-restored. Through a neo-romantic portrayal of the passage of time, Pegram, a contemporary photographer, creates, much in the vein of Foucault, a heterotopia. In his work the buildings are like cemeteries, physically disseminated throughout London and the everyday while simultaneously occupying a more ambiguous space of absence. If the city in its skyscraping glory was the embodiment of the modern, then Pegram's phantom buildings seem to define our post-modern age of ruptures and dissemination.

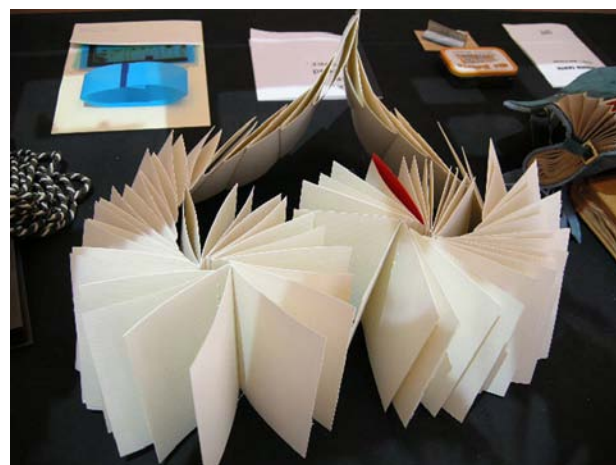
Victoria Browne is another artist re-visiting the modern, with her piece *Chequered Game of Life*, 2010 (image left).



Appropriating Milton Bradley's 1860 version, in which financial success and material wealth are the highest values at stake, Browne replaces the original motifs with Cartesian graphs, emphasising as she puts it "our aspirational society driven by speculative market forces". The rat

race for material wealth proves to be as much based on chance as any board game, yet unlike in chess, we cannot replay our steps and begin again.

Each work having a strong conceptual voice, the aesthetics are none the less secondary. Stephen Lee's *Landscape Logarithm*, Johnette Taylor's *Old Fashion baggage*, Sofia Stevi's *Couple*, 2010 (image below), A.A.B.A.M.'s



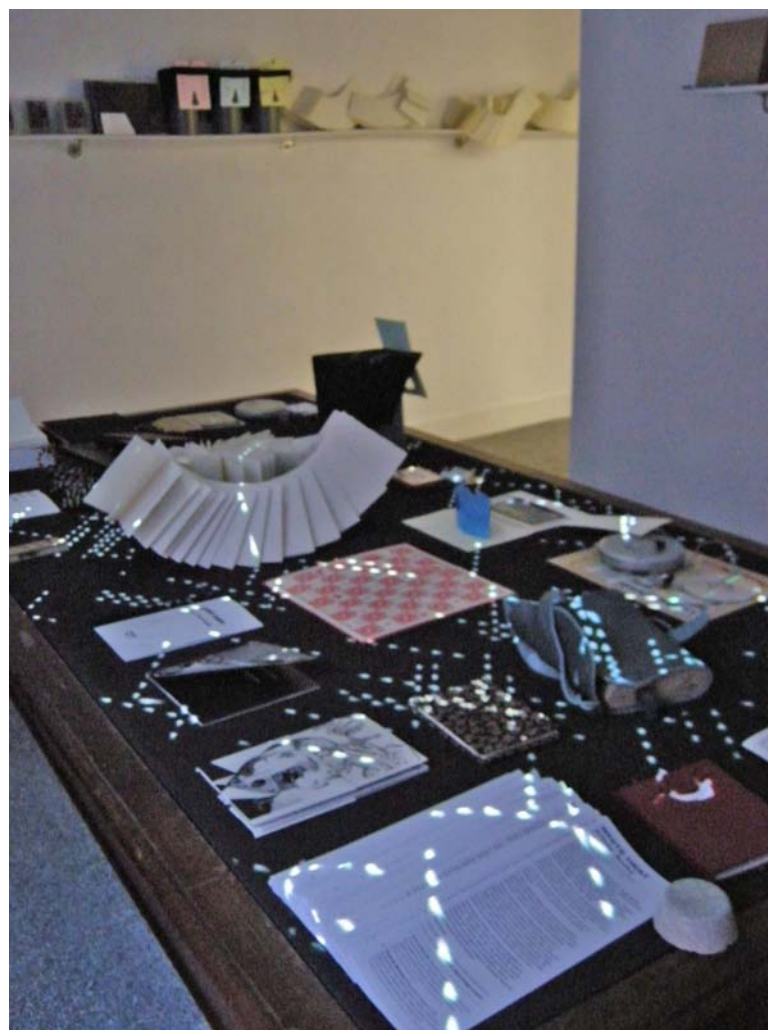
*Botched Earth* and Stephen Fowler's *White Heat* all address artists' books as a framework for imaginative exploration that provokes the format into a more adventurous reading through their use of unconventional media and shapes.

This sense of a journey, a narrative that takes us out of our surroundings was further explored through the two performances that took place during the opening week of the exhibition, including an extravagant performance by The Readers, and Augusta Oglivry's and Martin Sexton's reading of *Attendant to the Stars*, a piece that contains a meteorite that fell in Transylvania and was captured by an overhead infrared camera. Taking turns in reading, and therefore creating a collaborative narrative, Oglivry and Sexton split the reader, between a place of contemporary reality and a transcendence of metaphysical and esoteric existence.





Carolyn Trant, *The Magic Rabbit*, 2010



Overview of the exhibition with the Hellicar and Lewis installation *Replicate, Mutate and Evolve*, (2010) visible on the table.

Although the collection challenges the convention of book arts, some preserve the art of the traditional craftsmanship, with Lorna Crabbe's *The Pigeon in the Future*, Shelley Revill's *Worm* and Carolyn Trant's *The Magic Rabbit*, all being handbound, and Daniele Genadry's *Streaming* and Mary Rouncefield's *The Older Boy's Book of Mathematical Curves* both being hand screenprinted.

These pieces hold the collection within the medium's context of an art that, whether editioned or singular, is a hands-on production, a practice that requires time and skill and therefore a true art in a sense that is often scarce within the contemporary arts. All of the artists' books are displayed on the iconic gambling table of the *KALEID* project space and with such a layered dialogue, what holds the collection together like a common denominator, is Hellicar's and Lewis' piece *Replicate, Mutate and Evolve*. The interactive light installation projects a constantly moving flock of light "pixels" across the table that react to the sound and interactions of the visitors to the books. This refreshing and innovative approach transforms the project space into an organism, a living event that while self-sustainable, is equally responsive. As Joel Louis states; "We like the idea of light consuming information, responding to movement. Light can be thought of as a pure form of information, and the law of conservation of energy states that you can't destroy energy, merely convert it into another form. The same goes for information."

This constant presence of information, packed into ever new ways of consumption through multimedia and the internet has placed the form of the book into a new context, one that allows for a sculptural and finite experience. Each book is a three dimensional manifesto that like any other, has to be read out and engaged with personally in order to come into existence. Through such a necessity the artist's book as a medium encourages self-sufficiency in the increasingly unstable global climate comparable to the town of Lewes making their own currency, where the do-it-yourself culture is the policy of the day. Instead of proposing a new grand narrative, White Heat presents a multiplicity of experimental approaches and an invitation to step into the grey areas between the chequered black and white.

*Kasia Wlaszczyk* is a BA Art History student at Goldsmiths and was assistant curator of the *White Heat* exhibition at KALEID editions. [kasia@kaleideditions.com](mailto:kasia@kaleideditions.com)



## ARTWORK CONTRIBUTORS

### Angela Callanan, cover, badge and sticker design

I am originally from Ireland but now live in Wales. I initially trained as a nurse and now work full time in IT Support. It took me a long time to decide what I wanted to be when I grew up, and I am not sure if I am there yet. Although my work is now primarily a mixture of print, photography and book art, I explored and experimented with several media before arriving at this point. I am currently working on a series of prints called *weapons of hurt and healing* and this is evolving into questions about the invisible pain we carry around and the idea of what it would look if it could be seen – psychological wounds exhibited as physical manifestations.

Most of the stamps here were made at a recent Homemade Rubber Stamp Workshop with Stephen Fowler. I can see this becoming a new addiction along with artists' books and typewriters. There is something deeply satisfying about cutting into rubber and seeing the stamp emerge, inking it and stamping as you go along to see what you're going to get. It is also a very forgiving medium and small mistakes don't seem to matter. You have to let go of any preconceived ideas about what the result may be, it probably won't look remotely like what you planned, but you'll like it even more for that very reason. [www.angelacallanan.com](http://www.angelacallanan.com)  
[www.preciouslittlebirdy.blogspot.com](http://www.preciouslittlebirdy.blogspot.com)  
[www.flickr.com/photos/angelacallanan](http://www.flickr.com/photos/angelacallanan)  
[artistbooks.ning.com/profile/AngelaCallanan](http://artistbooks.ning.com/profile/AngelaCallanan)  
[bookartobject.blogspot.com](http://bookartobject.blogspot.com)

**Djeribi** (page 19) born Paris 1967, emigrated to Dublin, 1990 and on to Leitrim, 2000, has been running mermaid turbulence, a publishing project since 1993. Her inclusive polymorphic practice also includes writing, visual arts (artists' books, objects, films, installations), food (sourdough bread, pâtisseries, edible art performances) and farming with her two children and Lukasz Jurgowiak, a basket-maker. Work currently in progress : *Protest Song* (public art), *Local Hands* (film), *the rural cinema project*, *the institute of life wonderful*. Also: Artist in residence summer 2010, Knockvicar organic garden (Roscommon, Ireland). A handful of commissioned pieces to appear in *Les Cahiers Intempestifs* (France) later this year. Most recent artist's book: *Path to Promise* (a commission within a community project funded by the EU Peace III programme). [mermaidturbulence.com](http://mermaidturbulence.com)

**Dr Book** (page 4) is a multi-disciplinary artist and lecturer delivering begbiebook arts workshops for libraries, arts centres and literary festivals. His research interests and practice engage with transforming book structures with surgical precision, through expanding 3D time-based, non-linear narrative. He is currently working in collaboration with Lawrence Upton, a sound and graphic artist; performer, poet and AHRC Creative Research Fellow in Goldsmiths Department of Music. This collaboration has been commissioned as part of

the research project: *Poetry Beyond Text: Vision, Text and Cognition* by the University of Dundee, Scotland.  
[www.guybegbie.com](http://www.guybegbie.com)

**Sarah Jacobs** (pages 28-35) *Apology Typology* records a visit Sarah Jacobs made to her ebook, *Deciphering Human Chromosome 16: We Report Here*. The original *Report* contained links to over 250 websites collected in the months following publication in the journal *Nature* of "The sequence and analysis of duplication-rich human chromosome 16" (Vol. 432, December 2004). However over the years many of the websites have changed, migrated, or are no longer available, leaving in their place only a nonchalant expression of regret: an internet refrain. Jacobs' piece, *Song of the Data Stream* can be viewed at: [www.songofthedatastream.net/song](http://www.songofthedatastream.net/song)

**Jo Moore** (page 42) 'An Island' 2010, screenprint on paper. Jo Moore is an artist-writer whose work comprises text, bookworks, photographic images, printmaking, interventions, and sound recordings. She also runs peach-tree, pear-tree press. Of current interest are the relationships between art-making and cartography as representations and descriptions of space; the different kinds of landscapes that can be mapped, and the different methods one might use to do so.  
[www.peachtreepeartree.com](http://www.peachtreepeartree.com)

**Colin Sackett** (page 49). Based in Axminster in East Devon, close to the Dorset border and the coast, my everyday activity is the design and production of books, largely in collaboration with artists and writers. My background is non-academic, initially working in library bookselling, and from the early 1980s, artist-run galleries and publishing, specifically Coracle Press, then based in London, who I have worked closely with since. My work as an artist and a publisher has been with the primacy of the book as a form, as a structure for varieties of what might be called 'advanced' reading. A preoccupation with words and sounds and how they appear, and in the way landscape can be presented, in an analytical and theoretical sense, rather than just depictively, and in the making of guidebooks and surveys. These in particular are quite plain works of geography, human and physical, that have a concern with the vernacular of the book, and as demonstrations or models of how one might show a place in some definitive sense. In addition to the many publications there is an ongoing accumulation of online works and commentaries available under 'Writing and readings' at my website.  
[www.colinsackett.co.uk](http://www.colinsackett.co.uk)

**Klaus von Mirbach** (end page 58) Josef Beuys once said: I get out of art. I got out of art when our daughter was born. No time for painting, no money for baronial studio rents and expensive stock holding. And with the child I remembered what I had learned: drawing. And I began to collect papers. Letters and memos, packaging material, pictures from magazines, one line, one word from a poem. The drawings and all that stuff end up in books. Books as a way to tell of my, our life. Bookmaking as a way to be more intimately involved in life. No art.  
[www.klausvonmirbach.blogspot.com](http://www.klausvonmirbach.blogspot.com)

## REFEREES' BIOGRAPHIES

**Dr Anne Béchard-Léauté** is a Lecturer at the University of Saint-Etienne, France, where she teaches design and English for the Department of Applied Languages and the Visual Arts Department. There she is deputy head of the MPhil in Artists' Books and Art Book Publishing (Master 2 Professionnel Edition d'art / Livre d'artiste), the first course of its kind in France.

In 1999 Anne obtained a Ph.D. in Art History from the University of Cambridge and has since developed a special interest in intercultural studies and the relationship between languages and design, including editorial design.

She has also translated a number of design and art history books, mainly for Phaidon and Thames & Hudson. Since recently working as co-author on the 10°N/10°S Design Exchange project between England and France she has developed a close working relationship with design curator Charlie Arnold. As Anne is now based in Torino they are currently, jointly devising an international design project between France, Italy and England.

**Maria Fusco** is a Belfast-born writer, critic and editor. She is Director of Art Writing at Goldsmiths College in London. Her research interests centre around the distributive, networks of association and ensuing cultural seepage that inform and invigorate contemporary art writing, with a particular interest in self/independent visual arts publishing.

She regularly contributes to international visual arts magazines and journals, edited *Put About: A Critical Anthology on Independent Publishing*, also convening an accompanying conference at Tate Modern. She is the editor of *The Happy Hypocrite* journal for and about experimental writing.  
[www.thehappyhypocrite.org](http://www.thehappyhypocrite.org)

**Susan Johanknecht** is an artist and writer working under the imprint of Gefn Press. She is interested in the book as a site for poetic and collaborative practice. Her project *Cunning Chapters* co-curated with Katharine Meynell, is a series of artists' chapters thematically linked by ideological concerns of 'well madeness', loss and conservation in the production of art work, using a combination of technologies.

Susan Johanknecht is Subject Leader of MA Book Arts at Camberwell College of Arts, University of the Arts London.

**Jeff Rathermel** is an artist, educator and arts administrator who lives and works in the United States. He currently serves as the Artistic Director at Minnesota Center for Book Arts (MCBA), the nations largest and most comprehensive institution dedicated to contemporary artists' books. In addition, Rathermel is a visiting assistant professor at Carleton College in Northfield, Minnesota and a faculty member at the University of Minnesota and the College of Visual Arts in Saint Paul, Minnesota. He holds Bachelors and Masters of Fine Arts degrees from the University of Minnesota where he studied printmaking, hand papermaking, digital arts and traditional binding. He has curated and organised countless book art exhibitions and his personal artwork has been shown internationally.

**Dr Paulo Silveira** lives in Porto Alegre, Brazil. He has degrees in; Fine Art (drawing and painting) and Communications, and a PhD in Visual Arts - History, Theory and Criticism, from the Universidade Federal do Rio Grande do Sul (UFRGS). Paulo is the co-ordinator of the publishing section of Editora da UFRGS, and the author of *A página violada*, 2001. He regularly writes articles on contemporary art and the artist's book. He is a member (heading the artists' books section) of the research group Veículos da Arte - Vehicles of Art.

**Ulrike Stoltz** is an artist who lives and works in Germany and Italy. Her focus is on books, typography, texts, drawings, and installations.

Ulrike is the Professor for Typography and Book Art and Design at the Hochschule für Bildende Künste Braunschweig, Germany (University of Art and Design, Braunschweig). Her current academic research project is on non-linear reading in books.

Co-founder and member of Unica T ("a fictitious person making real books") for 15 years, until the group split in 2001. She has continued in artistic collaboration for 20 years with Uta Schneider as usus.  
[www.boatbook.de](http://www.boatbook.de)



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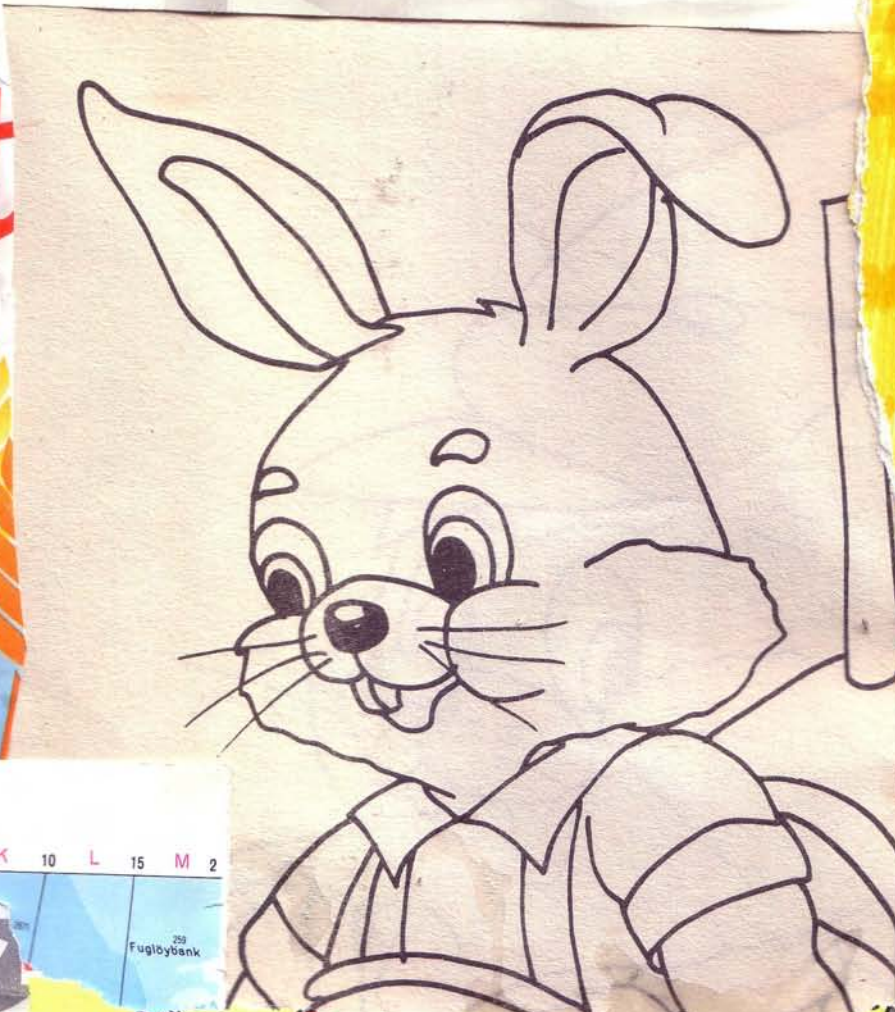
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On our window sill  
are still dried cherry pits  
from last summer





