



Booknesses: Taking Stock of the Book Arts in South Africa

A Colloquium organised by the
Department of Visual Art
Faculty of Art, Design and Architecture (FADA)
of the University of Johannesburg (UJ)

FADA: 21-26 March 2017

PROGRAMME AND ABSTRACTS



PROGRAMME

BOOK NESS ES: BOOK ART EXHIBITIONS & COLLOQUIUM

PUBLIC WORKSHOPS
21 - 23 MARCH

BOOKNESSES COLLOQUIUM
24 - 26 MARCH

BOOKNESSES: SOUTH AFRICAN ARTISTS' BOOKS
EXHIBITION OPENING - FRIDAY 24 MARCH
FROM 18:30 - UJ FADA GALLERY

BOOKNESSES: ARTISTS' BOOKS FROM THE JACK GINSBERG COLLECTION
EXHIBITION OPENING - SATURDAY 25 MARCH
UJ ART GALLERY - FROM 18:30

A PUBLIC CONVERSATION WITH JACK GINSBERG AND WILLIAM KENTRIDGE
SUNDAY 26 MARCH
UJ THEATRE - FROM 17:00

BOOK NESS ES

BOOK NESS ES: ARTISTS' BOOKS FROM THE JACK GINSBERG COLLECTION

OPENING SATURDAY | UJ ART GALLERY | FROM 18:30
25TH MARCH UNTIL 21H00 | KING SWAY CAMPUS | OPENING AT 19:00

BOOK NESS ES

Tuesday 22 March

9:00 – 12:00 Noon - Papermaking Workshop: Session 1

1:00 – 4:00 - Papermaking Workshop: Session 2

FACILITATOR: NKOSINATHI NDLANDLA - Phumani Paper / FADA

Wednesday 22 March

9:00 – 12:00 Noon - Workshop: Paper engineering and paper structures in book format: Session 1

FACILITATOR: STEPHAN ERASMUS - Printmaking Department, FADA

12 – 1:00 - Lunchtime Seminar Series to Students at FADA

GUEST SPEAKER: PROF. BUZZ SPECTOR (USA) - Buzz Spector: *The Book under (De)Construction* - FADA Auditorium

1:00 – 4:00 - Workshop: Paper engineering and paper structures in book format: Session 2

FACILITATOR: STEPHAN ERASMUS - Printmaking Department, FADA

5:00 – 9:00 - Visit to Artist Proof Studio (APS) Newtown *

Cocktails and demonstrations on the making of William Kentridge's book *Triumphs & Laments*

* Bus leaves from outside School of Tourism & Hospitality (adjacent to FADA entrance) at 5:00pm and returns after the event for re-registered delegates only

Thursday 23 March

9:00 – 4:00 - Bookbinding Workshop:*

FACILITATOR: HELENE VAN ASWEGEN - Printmaking Department, FADA

* Please note this is a pre-registered and paid-for event

Throughout the day - Artist's Book Yearbook Drop-in Sessions

Sarah Bodman will be putting together a new edition of the biennial Artist's Book Yearbook this year (2018-2019 edition publication date Sept 2017). The ABYB surveys international artists' books practice and publishes information and critical writing on the book arts. Any artist, press or publisher can list up to 3 artists' books in each edition. Come and collect a form or fill it in on the spot and have your books photographed ready for listing. This is free of charge. DoVA Stall, FADA

5:00 – 9:30 - Closed Event for International delegates

Hosted by PROF BRENDA SCHMAHMANN - SARChI Research Chair - 33 Twickenham Ave. Auckland Park

Friday 24 March

8:00 – 9:00 REGISTRATION / Stands Open

8:00 – 4:00 ACROSS AND BETWEEN. ANONYMOUS - KAI LOSSGOTT AND PARTICIPANTS - FADA ATRIUM

An 8 hour durational and inter-generational group reading performance and installation of collaboratively curated and edited texts and post-consumer books, for public participation

9:00 - 9:05

WELCOME

DEAN OF FADA: PROF. FEDERICO FRESCHI – FADA AUDITORIUM

9:05 – 10:00 KEYNOTE PRESENTATION:
SARAH BODMAN (Bristol, UK) - Communities of practice – building an internationally connected practice in and for the book arts – FADA AUDITORIUM

10:00 – 10:20 REFRESHMENTS / Stands Continue

10:20 – 12:30 Session 1. THE ARTIST'S BOOK AND PERFORMATIVITY -
CHAIR: DAVID PATON – FADA AUDITORIUM

1A:1 MAUREEN DE JAGER – Proposal for The Book of Holes
1A:2 INGE BRUGGEMAN (USA) - Active reading: experiencing the book as action and activity
1A:3 WILLEM BOSHOFF - KykAfrikaans performed: An aural presentation of *KykAfrikaans*
1A:4 KATJA GENTRIC (FR) - Willem Boshoff and the margins between book-work and performance
1A:5 JONAH SACK - Books in space: Absorption and theatricality in artist's book installations
1A:6 SUE PAM-GRANT - Opening the book: Performance in practice

12:30 – 1:30 LUNCH - FADA ATRIUM

1:00 – 1:30 LUNCHTIME DEMONSTRATIONS / ACTIVITIES -
Bookbinding Structures # 1: Helene van Aswegen / Pop-up Structures #1: Stephan Erasmus / Stands Continue

1:30 – 3:30 Session 2A. DESIGNING AND MAKING.
CHAIR: MAUREEN DE JAGER – FADA 105

2A:6 ISABEL HOFMEYR AND BRONWYN FINDLAY - A book historian and an artist join forces: Book as artistic instrument
2A:7 CHERYL PENN - An Encyclopedia of Everything
2A:8 FABIAN SAPTOW # 1 - Artistic texts. The rematerialisation of the text in the book-works of Pierre Fouché, Benjamin Stanwick and Fabian Saptouw
2A:9 CHRISTINE DIXIE – Binding, intertextuality and materiality in The Binding
2A:10 KAI LOSSGOTT - Throw-away knowledge-fetish: pursuing sustainable art practices with information-objects designed for uselessness

Session 2B. DESIGNING AND MAKING.
CHAIR: JOHN ROOME – FADA 106

2B:11 KEITH DIETRICH - Dialogic imagination in the shaping of three bookworks
2B:12 ALEXANDER OPPER - Undoing the artist's book
2B:13 STEPHEN HOBBS - Be Careful in the Working Radius
2B:14 STEPHAN ERASMUS - A maker of things
2B:15 ILKA VAN SCHALKWYK - Exploring the manifestations of synaesthesia in the artists' books: Reading Colour and Throwing Stones: Paradoxical Freedoms

3:30 – 3:45 REFRESHMENTS / Stands Continue

3:45 – 5:00 ROUNDTABLE. A DISCUSSION OF SOUTH AFRICAN PRACTITIONERS AND STUDIOS WORKING ACROSS DISCIPLINES
KIM BERMAN (CHAIR) - DISCUSSANTS: SUSAN GOSIN (USA), ELIZA KENTRIDGE (UK), WILLIAM KENTRIDGE, MARK ATTWOOD AND NATHI NDLADLA (ZA) - FADA AUDITORIUM

5:00 – 6:00 BREAK

6:00 for 6:30 EXHIBITION OPENING: BOOKNESSES: SOUTH AFRICAN ARTISTS' BOOKS
OPENING SPEAKER: ROBBIN AMI SILVERBERG (New York, USA)
Followed by a performance video: *War-Pigeon Posting* by SUE PAM GRANT - FADA GALLERY

Saturday 25 March

8:30 – 9:00 REGISTRATION / Stands Open

9:00 – 10:00 KEYNOTE PRESENTATION:
ROBBIN AMI SILVERBERG (New York, USA) - The Aegean Sea: The Compulsion to Artist Books - FADA AUDITORIUM

10:00 – 10:30 REFRESHMENTS / Stands Continue

10:30 – 12:30 Session 3. DISCURSIVE PRACTICE
CHAIR: KIM BERMAN – FADA AUDITORIUM

3A:16 BUZZ SPECTOR (USA) - Hand, eye and mind: Criticality and creativity in the book art studio
3A:17 JANE TAYLOR - Between the covers: the erotics of the double-page spread in the work of William Kentridge
3A:18 ANNE THURMAN-JAJES (GER) - The conceptual artist's book
3A:19 DAVID PATON - Simultaneous journeys: Relational thematics in curating the exhibition Booknesses: Artists' Books from the Jack Ginsberg Collection
3A:20 MARY AUSTIN (USA) - Rolling with the times

12:30 – 1:30 LUNCH - FADA ATRIUM

1:00 – 1:30 LUNCHTIME DEMONSTRATIONS / ACTIVITIES
Bookbinding Structures # 2: Helene van Aswegen / Pop-up Structures #2: Stephan Erasmus / Stands Continue

1:30 – 3:30 Session 4A. PRINT, PUBLISH, BIND.
CHAIR: KEITH DIETRICH – FADA 106

4A:21 BRONWYN LAW-VILJOEN AND TERRY KURGAN - Aesthetics and logistics: The making of art books
4A:22 MARK ATTWOOD - Artists' books from The Artists' Press. The printer/publisher: 25 years of producing artists' books at The Artists' Press
4A:23 MALCOLM CHRISTIAN AND MANDY CONIDARIS - Bookends: The fine art book as witness, explored via two books from the Caversham Centre for Artists and Writers
4A:24 MARTIN CIOLKOSZ - Wood, lead and iron – our adventure with letterpress
4A:25 HELENE VAN ASWEGEN - Deliberate: The Process of making artists' books

Session 4B. DISCURSIVE PRACTICE.
CHAIR: DAVID PATON – FADA 101

4B:26 ELBE COETSEE - Memory & material culture
4B:27 EGIDIJA ČIRICAITÉ (UK) - Metaphors of healing in the Prescriptions exhibition of artist's books (via Skype)
4B:28 IAN MARLEY - Facilitating practice-led research, four fundamental aspects that promote success engagement
4B:29 JOHN ROOME - Unflattening: An artist's book as an example of creative practice-based research
4B:30 JO-ANN CHAN - Visualising the voices of Redan: a process of knowledge triangulation

3:30 – 3:45 REFRESHMENTS / Stands Continue

3:45 – 5:05 Session 5A. HAPTICS AND THE DIGITAL.
CHAIR: DEIRDRE PRETORIUS – FADA 105

5A:31 FRANCI GREYLING - Tinboektoe toe app: Remediation of an artist's book to an application
5A:32 TERENCE FENN - Bookness as activity
5A:33 NIRMI ZIEGLER – A Quite Uncommon Library
5A:34 GORDON FROUD - The altered book – Not a scrap booking exercise

Session 5B. COLLECTING AND ARCHIVING.
CHAIR: IAN MARLEY – FADA 106

5B:35 MARY MINICKA - Archival remnants: Human presence and agency amongst the records of an archive
5B:36 RIETTE ZAAIMAN - Special collections and rare books – the same family?
5B:37 JULIA CHARLTON - The Jack Ginsberg Book Arts Centre at Wits Art Museum
5B:38 PETER DENNIS - Digitising and documenting the Jack Ginsberg and David Paton book arts projects

5:05 – 6:30 - BREAK

6:30 for 7:00 - EXHIBITION OPENING: BOOKNESSES: ARTISTS BOOKS FROM THE JACK GINSBERG
COLLECTION - OPENING SPEAKER: SARAH BODMAN (Bristol, UK)
UJ ART GALLERY – KINGSWAY CAMPUS, KINGSWAY AVE, AUCKLAND PARK

Sunday 26 March

8:30 – 9:00 REGISTRATION / Stands Open

9:00 – 11:00 Session 6. DIVERSITY OF THE FIELD: COLLECTING, CURATING, ARCHIVING
MAKING & THEORISING.
CHAIR: BUZZ SPECTOR (USA) – FADA AUDITORIUM

6A:39 ELIZABETH JAMES (UK) - Collecting artists' books in the National Art Library, V&A Museum
6A:40 WILHELM VAN RENSBURG - Exhibition making & artist book curating: A case of "both/and instead of
either/or instead of neither/nor", to quote Hans Ulrich Obrist
6A:41 FABIAN SAPTOW # 2 - Engaging the archive
6A:42 MARY HARK (USA) - Papermaking in Ghana: Art, craft and environmental conservation
6A:43 PAUL VAN CAPELLEVEEN (NED) - Provocations in multi-lingual artists' books

11:00 – 11:15 REFRESHMENTS / Stands Close

11:00 – 12:00 ROUNDTABLE. SOUTH AFRICAN BOOK ARTS AS A DEMOCRATIC FORCE
ISABEL HOFMEYR (CHAIR) - DISCUSSANTS: KIM BERMAN, MUZI GIGABA,
SIKHUMBUZO MNGADI, SIYA MASUKU, NONKULULEKO CHABALALA – FADA AUDITORIUM

12:00 – 1:00 SUMMATION
Sarah Bodman (UK) and Robbin Ami Silverberg (USA): Observations on the Collo-
quium and Exhibitions and a way Forward for the Book Arts in South Africa – FADA AUDITORIUM

1:30 – 4:30 EDUCATION PROGRAM: ARTISTS' BOOKS AND ART EDUCATION: TURNING
OVER A NEW PAGE
FACILITATOR: WILHELM VAN RENSBURG – PRINTMAKING DEPARTMENT FADA

5:00 – 6:45 VIEWING OF THE EXHIBITION: BOOKNESSES: ARTISTS BOOKS FROM THE JACK
GINSBERG COLLECTION - UJ ART GALLERY, KINGSWAY CAMPUS

6:30 for 7:00 – 8:30 JACK GINSBERG and WILLIAM KENTRIDGE in CONVERSATION*
INTRODUCED and MODERATED by PROF. JANE TAYLOR
UJ THEATRE – Kingsway Campus (DIRECTLY OPPOSITE THE UJ ART GALLERY)

* Computicket or Theatre door

WELCOME
DEAN OF FADA: PROF. FEDERICO FRESCHI

KEYNOTE PRESENTATION - FADA AUDITORIUM
SARAH BODMAN (Bristol, UK) - *Communities of practice – building an internationally connected
practice in and for the book arts*

ABSTRACTS

Session I. THE ARTIST'S BOOK AND PERFORMATIVITY
CHAIR: DAVID PATON – FADA AUDITORIUM

IA:1 Prof. Maureen de Jager
Associate Professor and Head of Department: Fine Art, Rhodes University, Grahamstown, ZA
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Proposal for THE BOOK OF HOLES

Proposal for The Book of Holes is a performance/lecture that emerged out of a practice-based research encounter with a particular set of documents at the UK National Archives – record WO 32/8061. As the name implies, it is prosaically a presentation proposing some future research, anticipated through the lens of a hypothetical reader's engagement with an 'artefact' and an 'essay'. But as the performance/lecture progresses, the ostensible correlation between what is proposed and its realisation begins to break down. The 'artefact' already exists (it has 'materialised'), but as a hand-bound artist's book which invites its own destruction. The 'essay' seems all but deferred, an impossible project beset with irresolution and doubt. These 'undoings' are imperative to the performance/lecture's focus, as it is essentially a meditation on holes – in history, in memory, in archival reserves, in the very language through which we articulate the traumatic past. Working with and through these lacunae – particularly as they pertain to the history of the South African War concentration camps – the performance/lecture reflects on a past that defies stability, comprehension and closure; that refuses distillation into unassailable truths. In the process, it engages its own instability and fracture. An argument is staged that interrupts itself repeatedly: personal interjections and ruminations (from 'the author') intercede in the reasoned coherence of 'the lecture', such that the line between 'objective researcher' and 'invested narrator' becomes blurred.

At the same time, the suggestion is proffered that any attempt to read back the past is an act of interpretative violence, an opening up of new wounds (or old wounds, as the case may be). To read is to misread, where the 'truth' of the past refuses to disclose itself. In this sense, reading the past is not a passive assimilation of 'the facts', but an active and imaginative 'making it so' which implicates readers as co-authors. (In the performance/lecture, the 'actual' reader/listener is implicated in reading the author's thoughts.) As such, the performance/lecture upsets the usual binaries of author/reader, fact/speculation, actuality/proposal. It intimates that our hallowed repositories of historical knowledge – the book, the lecture, the archive – are irreparably riddled with holes, which we re-inscribe each time we write, read, interpret, repose.

Proposal for The Book of Holes is conceptualised as a performative artwork, rather than a 'conventional' colloquium paper. In effect, my performance/lecture interrogates the very 'bookness' of the book – its ontology as an authoritative repository of knowledge.

IA:2 Inge Bruggeman
Asst. Professor, Art Department, University of Nevada, Reno. Director, Black Rock Press and Journal Editor of *Openings: Studies in Book Art* the journal of the College Book Art Association (CBAA), USA
ibruggeman@unr.edu

Active reading: Experiencing the book as action and activity

The experience of reading a physical book is performative in nature. That performance can be the subtle experience of turning pages while in one's favorite reading chair or it can be a call to action as in a book that prompts a Fluxus performance – or as a tool for public reading as in Mayakovsky and El Lissitzky's *For the Voice*. It can also be a religious rite of passage or observance, as in reading the Torah from a traditional scroll. Reading the physical book, as opposed to reading online or on other digital devices, can be an experience that allows us to embody the contents of a book in a unique way.

This talk uses historic and contemporary examples from a range of continents and cultural influences to explore performative, physical, material, and interactive reading experiences. I also discuss my own current research and work involving 'active reading' including my collaboration with poet, Laura Wetherington. Her breathless prose poem *No one wants to play the victim no one when there is a gun involved and blue*, became the title for the first artist book in this active reading series. It is a book that is meant to be read while walking and it can either be installed on 36' of modular 3' shelving in various

configurations or it can be shown condensed with a video reading of the work.

The presentation also includes similar research, publishing, and exhibitions that we are currently working on at the Black Rock Press, in the Art Department at the University of Nevada Reno. This work includes curating an exhibition titled *Expanded Reading: The Book to Come* and a new limited edition publication titled *Selected Durations* with poet David Abel. The exhibition and our publications explore physical, material, active reading in artist books and related publications. The work at the Black Rock Press involves students in mixed media and interdisciplinary publishing and professional practices, and it supports a postgraduate fellowship position in the book and publication arts.

IA:3 Dr. Willem Boshoff

Independent visual and language-based artist and Visiting Senior Professor: Fine Art, University of the Free State, Bloemfontein, ZA
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KykAfrikaans performed: An aural presentation of KykAfriKaans

IA:4 Dr. Katja Gentric

Chercheur Associé Centre Georges Chevrier, Dijon, FRA and Post-doctoral Fellow University of the Free State, Bloemfontein, ZA
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Willem Boshoff and the margins between book-work and performance

One possible approach to the work of Willem Boshoff might identify the book as a general underlying matrix. Initial interest in text as a visual or “opto-phonetic” element is published in the form of the anthology of concrete poems *Kykafrikaans*. Work on *Kykafrikaans* however is carried out in parallel with two other projects. On the one hand Boshoff conducts theoretical research on “visual literary phenomena”, explained in his thesis for the National Diploma in Technology. Secondly Boshoff explores daily tasks and the bookobject as interlinked activities in two diaries: *Bangboek* and the *370 Day Project*. *The Gardens of Words* as a memory-work and permanent action finally lead up to the druid as a performed Encyclopaedia. This artistic practice close to actionism and an extended artist’s book can be linked to several examples from art in the 1970’s within Fluxus, Conceptualism or Viennese Actionism. More precisely, it brings to mind individual artists working in the fringes of these movements: for example Robert Filliou and Timm Ulrichs. The artist’s book as a common denominator in artistic practices from the 1970’s and as a decisive step towards the aesthetics of contemporary art is analysed by Anne Moeglin-Delcroix. While Boshoff’s approach in the margins between book-work and performance also has predecessors in South African art (Walter Battiss, Wopko Jensma have been mentioned) it furthermore has been taken up by more recent artistic practices. We can refer to Kemang Wa Lehulere where performance work is presented at a rhythm of “scenes” in a play, in parallel with his performances of *Fragmented Texts*, where the book-object becomes part of the action. Lerato Shadi performs writing outside the book context; this research is coupled to early performances where the book as object is the initial building block. Bettina Malcomess’s projects, performed under the name Anne Historical, are carried by the extended dictionary of the city of Johannesburg. *Not No Place*, written in collaboration with Dorothee Kreuzfeld. The aim of this paper is to analyse the interrelatedness between book and action in Boshoff’s oeuvre, and to establish a dialogue with other artists working in a continual back and forth between the artist’s book and performance.

IA:5 Jonah Sack

Independent artist, Cape Town, ZA
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Books in space: Absorption and theatricality in artist’s book installations

This paper investigates the use of artist’s books within artistic installations. It aims to demonstrate that there is a tension between the experience of book-viewing and the experience of viewing an exhibition, a tension which goes beyond the logistical and technical problems of displaying fragile printed matter. Rather, there is a qualitative difference between two kinds of experiences of space: the space of the book and the space of the exhibition. While the former is private, intimate, and personal, the latter is communal. When the two kinds of spaces are combined in an exhibition or installation, the viewer’s attention is drawn to the moment of transition between these spaces. I argue that this transition lends itself to metaphors of alienation, distraction, absorption and theatricality. These concepts, some of which are derived from Michael Fried, provide a deeper understanding of the relationship between reading and viewing as alternative models of our experience of the world. In an installation which combines both absorptive and theatrical elements, such as an installation incorporating artist’s books, these models can be combined in complex ways. They can function as more complete analogues of our subjective experience than either element could achieve on its own. These possibilities are discussed with reference to examples drawn from contemporary art and from the author’s own practice.

IA:6 Sue Pam-Grant

Independent interdisciplinary artist, actor, writer and director, Johannesburg, ZA
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Opening the book: Performance in practice

Opening the Book: Performance in Practice – a discourse on how performance plays a pivotal role in daily practice as interdisciplinary artist.

I unpack the characters that have played parts in my artist’s book *Pool of Tears* and its evolution into the Performative Postcard Activation, *War-Pigeon* and *War-Pigeon Postings*.

In *Pool of Tears*, I look at how the performative role of the absence of presence, brings a theatrical discourse into watercolour stains and tissue narratives.

In the film of the book, *Pool of Tears*, tissue texts, under microscopic views, become leading players, narrators and storytelling vessels.

In the performative postcard activation, I talk about the various roles the project demands, and who the players are.

In the performative film of the postcard activation, *War-Pigeon Posting*, I look at the construct of unobstructed and raw performance as live performance captured on film, and who its audience becomes; a discourse around the opposites of physicality and technicality in the ‘act of posting’.

Session 2A. DESIGNING AND MAKING.

CHAIR: Prof. MAUREEN DE JAGER – FADA 105

2A:6 Prof Isabel Hofmeyr & Bronwen Findlay

Isabel Hofmeyr is Professor of African Literature, University of the Witwatersrand and Global Distinguished Professor, New York University (NYU), New York, USA
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Bronwen Findlay is an artist and lecturer in the Visual Art Department of the University of Johannesburg and at the University of the Witwatersrand, Johannesburg, ZA
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A book historian and an artist join forces: Book as artistic instrument

Book history as an academic discipline has long explored the book as object - as gift, as interior decoration, as way of negotiating social relationships, as talismanic object, as embodiment of imperial (and anti-imperial) power, as religious fetishes and so on. Book artists have long used books as ‘raw material’, repurposing and remoulding them to create works of art.

Yet, what about the book itself as artistic instrument? How might the book be used as an implement to make works of art, rather than just being raw material?

This paper explores a project that evolved between a practicing artist, Bronwen Findlay and a practicing academic book historian, Isabel Hofmeyr. Findlay runs an art class which Hofmeyr joined. Together they began extending their shared interest in books as objects to explore how they might be used as instruments. The first stage involved using books as paint brushes. The second involved wetting and reshaping the book in order to use it as a printing implement.

This paper describes the evolution of the collaboration, outlines and describes the various techniques that emerged and then contemplates on what these might tell us about our understanding of books, book history and booknesses.

2A:7 Cheryl Penn

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An Encyclopedia of Everything

An Encyclopedia of Everything is a collection of small artists’ books, (A6 when closed) currently numbering 528. The collection represents the work of 75 international book artists and/or Mail Art artists and about 12 South African artists.

Encyclopaedias in general are tomes of articles and subjects on any and every topic of accumulated, verifiable knowledge.

As indicated by the use of this title, this set of books represents byte-sized pieces of different types of knowledge, although much of the unverifiable type. They demonstrate ways in which dissimilar artists think, how they decode information and the manner in which they present this information through their personal artistic sieves. Most of the books are unique, although they may come in hand-printed or hand-made editions. This is as a result of artistic collaborations on many and varied levels. Collaborations come in the form of writing, limited edition collaborations, permitted collaborations and personal investigations such as *The Bhubezi Mythology* to which artists have been invited to contribute. Covers for my books in particular come

from *The Authentic Massacre of the Innocent Image* series. An *Encyclopedia of Everything* represents a manageable way in which to execute personal and diverse mediums of artistic expression, and interest in, well, everything. Having said that, their book-power lies in their collective expression, rather than a communication by one.

2A:8 Fabian Saptouw: #1

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Artistic texts

The focus of this paper is artistic practices that cite books as their source/inspiration, but would not traditionally be included in a list of artist's books or book arts. The primary reason being their 'bookishness' is often overshadowed by their aesthetic qualities that do not conform to the traditional materiality associated with the artist's book. These works would not have been generated without the originary textual referent. The artists to whom I refer in this text are Pierre Fouché, Benjamin Stanwick and myself, Fabian Saptouw.¹

The element that links all three works is the rematerialisation of text, often in ways that renders the originary content inaccessible. The artwork draws the reader's attention to the visual possibilities of text, without reverting to a sequence of characters that can be 'read' or a narrative that can be understood in the traditional sense. All three artists present a cautious engagement with the nature of language and the reader's assumptions about its presumed ease of access. In Fouché's work the text is encoded into the stitches of a textile, in Stanwick's a biblical text becomes progressively illegible and in my own production the transcription and erasure of the text shifts the materiality of Derrida's publication.

Joanna Drucker links this kind of slippage between the "telling and the told" to the "literal presentation of information on the plane of discourse and the production of a story through a process of enunciation" (Drucker, 2008:2). In viewing these works we witness the artist's translation of the original content as well as a fragment of the originary textual referent. In a text dedicated to drafting a theoretical underpinning for artists' books David Paton argues that the "self-consciousness", "discursive perceptivity" and the "self-reflexivity" of the utterance should be gauged in relation to the theoretical underpinning of the notion of the book (2012:2). Both theorists provide entry points into the discussion of an expanded definition of the artist's book.

The paper explores the value of engaging artistic practices through these frameworks to provide the opportunity to link them with the discourse surrounding the nature of the book and to create a platform for engaging artworks operating in this expanded definition of artist's books.

¹ These artists are situated within the context of other South African artists that have strong ties to the notion of the artist's book. These relevant artists are Colin Richards, Willem Boshoff and Wim Botha.

2A:9 Christine Dixie

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Binding, intertextuality and materiality in The Binding

The artist's book, *The Binding* (2014), developed out of a collaboration with book binder Heléne van Aswegen and is published by Fourthwall Books. The artist's book evolved out of an installation, *The Binding* (2010) which is comprised of three separate but interrelated components – prints (etching and embossing), sculptures and embroidered veils. Each of these three different components manifest in the artist's book in ways that both iterate and recontextualise the original images and conceptual concerns.

In particular the element of touch, specific to the engagement with the book as an object, guided many of the conceptual decisions concerning materiality. The sacrificial lamb, for example, a key metaphor in the work, materialises in the book through the use of hide and fur.

The Binding was contextualised by two key texts, the story of the aqedah, or the binding of Isaac, in Chapters 22 and 23 of the book of Genesis, and the story from Chapter Seven of Sigmund Freud's *The Interpretation of Dreams* in which he retells the dream of the burning child.

Deborah Seddon notes, "... one of the most startling effects of *The Binding* is Dixie's achievement of the visual equivalent of a narrative intertextuality. This intertextuality might be said to operate in Dixie's exhibition as an extended metaphor for patriarchal paternity itself; in which the evidence of kinship is not always readily apparent and thus must be produced." (Seddon 2015:2)

Using Deborah Seddon's essay as a reference point, this paper elaborates on several of the written texts referenced in *The Binding* and more specifically looks at the ways in which the materiality that is intrinsic to the book, - hide, embroidery, string, embossing and print work to convey narrative intertextuality.

Reference: Seddon, D. 2015. *Paternity and Intertextuality in Christine Dixie's The Binding*.

2A:10 Kai Lossgott

Independent trans-disciplinary artist, Johannesburg, ZA
Kai Lossgott <kai.lossgott@gmail.com>

Throw-away knowledge-fetish: pursuing sustainable art practices with information-objects designed for uselessness

"Every art object begins with shopping, whether by the artist or by someone else."
(Joshua Simon, Neo-Materialism, The Unreadymade)

In the age of ecological crisis known as the anthropocene era, it seems evident that consuming information does not alone empower consequential action. What does this mean for the form of object-based data-collection that has defined what has been called "the civilization of the book" (Derrida, *Of Grammatology*)? How can we challenge existing forms of knowledge and pursue relevant knowledges that lead to effective (long-term) meaningful action? What form may an environmentally ethical archive take? Ineffective information is the dis-embodied consequence of unsustainable knowledge once gained by sustained curiosity, and therefore care.

For the pragmatic researcher, practice-led or otherwise, effective knowledge-production is contextually embedded and therefore takes time, as caring does. In the absence of a therapist or nurse for the unwanted objects found in the streets of Johannesburg, the artist takes it upon himself to know intimately the materials we extract, produce, sell, buy, consume and discard en masse, seeking the 'cure' within the curatorial.

Through slowly and tacitly coming to terms with the practice of collecting and displaying objects in the production of meaning, Kai Lossgott examines the book or archive as symbolic knowledge-object, reading it through neo-materialist theories proposing a decolonial relationship with what we have commonly 'known' as useful and useless. The artist argues that we must care not only for what we think of as 'nature', but especially for the waste-products that singularly define us as a species. To care intelligently and empathetically for the objects that we make, we must accept them aesthetically, on their own terms. We must allow them to be what they are, to observe, value and preserve their intrinsic 'nature' as used material, to emulate and understand it, and to study its origins in a colonial industrial history of resource extraction, production, consumption, and dumping. Embodiment and empathy may also provide a key to the ethical design of future data-carrying objects - not only technically, but materially as well.

Only in pursuing full awareness and acceptance of the architectural meta-forms we live through to shape our lives with meaning can we effectively investigate the alteration of our way of life. Pragmatism, 'unlearning' and radical acceptance, as opposed to denial, become key abilities in responding with resilience and flexibility to the complex challenges of navigating the paralysing pervasiveness of information overload in the early 21st century.

Session 2B. DESIGNING AND MAKING.

CHAIR: Dr. JOHN ROOME – FADA 106

2B:11 Prof. Keith Dietrich

Professor Emeritus, Stellenbosch University, ZA
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Dialogic imagination in the shaping of three bookworks

In this paper I aim to demonstrate how artists' books take shape through a process of Dialogic Imagination, to quote the title of Mikhail Bakhtin's collection of four essays. With reference to three of my own artist's books, I explore the dialogue between the content of these books, the formal devices and materials that I employed in making these books, and the context in which the books were made and presented. The three books I propose to use are *Fourteen Stations of the Cross*, *Fragile Histories | Fugitive Lives* and *Between the Folds: Drifting Among Shadows*. The interplay between text, imaging and design, papers and inks, folding and binding methods, and the contexts in which the books were made and presented, gives rise to various polyvocal, intertextual and transtextual dialogic exchanges that explore the ambiguous territory between text, image and object. With reference to Vilém Flusser's ideas regarding circular and linear time, I argue how the convergence of the above-mentioned elements challenges the linearity of conventional books, and with text, image and object coexisting as a dialogic whole.

2B:12 Alexander Opper

Senior lecturer & independent critical spatial practitioner

Head: Bachelor of Architecture Programme Faculty of Art, Design and Architecture (FADA), University of Johannesburg, ZA and Affiliated Junior Fellow in the PhD programme of the Bayreuth Institute of Graduate African Studies (BIGSAS), GER

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Undoing the artist's book

In 2013 I realised *Separ(n)ation*, a solo exhibition which ran from 24th October to 17th November at Goethe-on-Main, Johannesburg. It encompassed a relational ensemble of seven new works reflecting the concerns of my ongoing long term project of *Undoing Architecture*.

This particular exhibition reflects on the ostensible inoffensiveness of the steel palisade fence. Considering this well-known readymade and ever-present South African built-environment feature, I interrogate the myriad ways in which palisades are both formally and informally 'woven' into the fabric of the city. More specifically, I documented and re-framed ways in which the palisade fence is used, in and around Johannesburg, as a material device for delineation and (re)territorialisation. Across this still very disjointed city, I traced visual and spatial aspects of both banal and more curious fence constructions; built expressions that stem from the defensive and separation-driven repetition of the palisade unit. The palisade, a typological derivative of the suburban 'white picket fence', lends itself to Johannesburg's and – by extension – South Africa's continued (post-apartheid) preoccupation with territorialisation.

As a component of the exhibition I made an artist's book (in a signed and numbered edition of 100). This paper concerns itself with the spatial potency folded into and released through its pages, conceptually driven by my continued inquiring desire to undo architecture.

Just as the exhibition serves as a means for the artistic interrogation of Johannesburg's ubiquitous accretions of steel in the service of defence, so the book serves as a vehicle of interpretation of ferrous barriers. Its role is not the simple documentation of the exhibition. It operates through a collision-driven layering: of notions and artistic representations of territorial provocations. It embodies the simultaneous explication and complication of the trajectory of a scholarly and artistic thinking-making-writing process which resulted in the seven relational artefacts mentioned above. The book reveals, in a different way to the exhibition, the uncanny tension exemplified by the concept of *Separ(n)ation*.

From front-to-middle, it engages the etymology of 'separation'; from back-to middle it grapples with the even more challenging concept of 'nation'. In the centre of the slim volume the two terms collide and entangle themselves in one another, resulting in the neologism, *Separ(n)ation*, expressing a sub-textual critique of the generally lazily used trope of Desmond Tutu's 'Rainbow Nation'. In conclusion, through the typological register of the fence, the book attempts the productive complication of a number of South Africa's disturbingly comfortable binaries, such as: location/dislocation, belonging/not belonging, safety/danger, us/them, security/insecurity, and inside/outside.

2B:13 Stephen Hobbs

Unit Leader Graduate School of Architecture, FADA, University of Johannesburg, ZA

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Be Careful in the Working Radius

Drawing from the world of construction sites and ruined landscapes, my limited edition hand-made pop-up book (2013) serves as a distillation of numerous fores into the built environment through constructions, installations and various forms of documentation. With an emphasis on the dynamics of shifting scale, between 'real' world landscapes and the imaginative potential of each double page spread. My presentation unpacks the logics of conceptual thinking rendered through paper engineering.

2B:14 Stephan Erasmus

Assistant curator ABSA Gallery, artist and independent curator, Johannesburg, ZA

Stephan.Erasmus@absa.co.za

A Maker of Things

In the talk I explore my situation as a uniquely positioned practitioner with in the genre of the book arts. The talk explores the following three points:

My exposure to the book arts as a student. This section lists as examples various interactions with other artists and artworks that guided my interest in making books.

The journey of exploration in learning how to make books without any formal structure as guidance. In this section I describe my own particular journey in teaching myself several of the skills that I have developed as well as some of the people that helped me hone my skill. I use images as well as actual books that I have made to explore some of these experiences.

Accessing the local market with the Artist book as an artwork. Here I discuss my experiences in approaching the market and more importantly the viewer in an attempt to educate and familiarise the buyer/viewer to the genre. Within this part of the talk I draw on my experiences as a practitioner and a curator.

Finally, in closing, I share some of the online resources I have discovered in my journey in making books.

2B:15 Ilka van Schalkwyk

Masters student: Department of Visual Art, University of Johannesburg, ZA

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Exploring the manifestations of synaesthesia in the artists' books: Reading Colour and Throwing Stones: Paradoxical Freedoms

This research paper analyses the artist's books *Reading Colour* (2009) and *Throwing Stones: Paradoxical Freedoms* (2017), exploring the use of grapheme synaesthesia in both works as well as the overlying concept of freedoms. The paper starts with an explanation and analysis of *Reading Colour*, what it is and how it came about.

In order to better explain what synaesthesia is and how it works, I rely on the research of experts in the field of synaesthesia, mainly in neurology and psychology. These researchers include Richard Cytowic, Simon Baron-Cohen, Vilayanur Ramachandran and Edward Hubbard.

To better illustrate how synaesthesia can be used to create art, I refer to the artists Melissa McCracken, Daniel Tammet and Neil Harbisson. Each of these artists uses their synaesthetic abilities to create different manifestations of synaesthetic art.

Finally I explain the concept behind my current artist's book *Throwing Stones: Paradoxical Freedoms* and analyse the work and the use of my own synaesthesia accordingly.

ROUNDTABLE. A DISCUSSION OF SOUTH AFRICAN PRACTITIONERS AND STUDIOS WORKING ACROSS DISCIPLINES

CHAIR: KIM BERMAN

Discussants: SUSAN GOSIN (USA), ELIZA KENTRIDGE (UK),
WILLIAM KENTRIDGE, MARK ATTWOOD AND NATHI NDLADLA (ZA)

FADA AUDITORIUM

OPENING: *BOOKNESSES: SOUTH AFRICAN ARTISTS' BOOKS*

OPENING SPEAKER: ROBBIN AMI SILVERBERG (New York, USA)

Followed by a performance video: *War-Pigeon Posting* by SUE PAM GRANT

FADA GALLERY

KEYNOTE PRESENTATION: – FADA AUDITORIUM

ROBBIN AMI SILVERBERG (New York, USA) *The Aegean Sea: The Compulsion to Make Artist Books*

By exploring the haecceity of the artist book, we can better understand our compulsion to make them. In this talk, I present an overview of my art making practice, followed by a more in depth focus of 10+ books by other artists. In doing so, I present certain distinctive properties that have drawn me to this wonderful art form: the haptic experience of both the reader and of the maker, the multi-sensory effects of the act of reading, and 'the multi-dimensional potential' to effect meaning.

Session 3. DISCURSIVE PRACTICE

CHAIR: Prof. KIM BERMAN – FADA AUDITORIUM

3A:16 Prof. Buzz Spector

Professor of Art. Sam Fox School of Design & Visual Arts, Washington University in St. Louis, MO, USA
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Hand, eye, and mind: criticality and creativity in the book art studio

What, exactly, are the connections between creativity and criticality, as applied to teaching the book arts? At a time in the arts when social and commercial interests in innovation or entrepreneurship are often interpreted as support for creative pedagogy, educational institutions increasingly propose that creativity can be taught by teaching creatively. Conversely, the argument has arisen that that creativity can be stifled by an excessively analytical and normative pedagogy; the 'stuff' of critical thinking. In the book arts, as taught in many universities and art schools, this argument plays out in studio syllabi that offer innovative "episodes" of material experimentation in a non-judgmental environment. I am teaching a studio, "The

Book as Object and Artifact,” in the sculpture area of my university’s College of Art. The stress in many book arts studios is on developing technical expertise as a basis for creative explorations of the book form. In the studio I lead, the emphasis is more on developing critical thinking skills as a basis for comparable explorations in—or about—the book form. In my syllabus I describe the critical terms of the studio in relation to the tropes of metaphor and metonymy, noting that

“metonymy is the more relevant trope. As the dictionary has it, metonyms ‘substitute the name of an attribute or adjunct for that of the thing meant, for example suit for business executive or the track for horse racing.’ This name-changing aspect of metonymy is critical to artworks utilizing ordinarily ‘non-art’ objects or else fashioning things that resemble such objects without preserving their use.”

The professional background I bring to this kind of art practice starts with the book as object and artifact, but the work of the studio encourages explorations of the book as a starting point for more expansive exercises of bookishness, libraries, librarianship, shelving, archives, archiving, objects to be read, words to be seen, site-specificity, models, modeling, pages, paging, seriality, and other ways of applying spatial resonance to objects, whether found old or new, or made for nominative (as distinct from narrative) reading. I conclude thusly, “Merely stacking or carving old books is not required.” The matters of reflection, judgment, and contextualization I endorse may not come into play during the time frame of the studio, but can provide a basis for a subsequently more expansive creative practice of the students. I discuss, with examples, the process, practice, and experiments of this studio.

3A:17 Prof. Jane Taylor

The Andrew W Mellon Chair of Aesthetic Theory and Material Performance at the Centre for Humanities Research (CHR) at the University of the Western Cape, ZA
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Between the covers: the erotics of the double-page spread in the work of William Kentridge

The paper considers the complex dialectics of original/copy; verso/recto; subject/object in Kentridge’s visual field.

3A:18 Dr. Anne Thurmann-Jajes

Head, Centre for Artists’ Publications at the Westerborg, Museum of Modern Art, Bremen, GER
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The conceptual artist’s book. Its artistic characteristics and global network – from South Africa to Europe and vice versa

The conceptual artist’s book, which can be defined as a multiplied and published artwork in the form of a book, has established itself as a new art form worldwide since the 1970s. I would like to introduce this form of artistic work in the book medium as illustrated by the artists’ books of William Kentridge and Peggy Buth. Within this context, I discuss the characteristics of artists’ books in the sense of the democratization of art and art as information, as well as their worldwide networking strategies. Whereas the South African artist William Kentridge has meanwhile produced artist’s books worldwide, the German artist Peggy Buth concerns herself in her artists’ books *Desire in Representation – Travelling through the Musée Royale* and *Oh my Kalulu* with the history of Central Africa.

In the second part of my talk, I relate these aspects to the academic teaching and research pursued at the Centre for Artists’ Publications at the University of Bremen. To this end, I present a research and exhibition project being carried out with post-graduate students of the university as an example of research-oriented teaching. The aim of the project is to investigate the strategies, concepts and themes as well as the global dissemination and networking of artists’ books in the present. The research also addresses itself to artists’ books from South Africa and the African continent and integrates them in an internationally networked research project.

3A:19 David Paton

Senior lecturer: Department of Visual Art, FADA, University of Johannesburg, ZA
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Simultaneous journeys: Relational thematics in curating the exhibition Booknesses: Artists’ Books from the Jack Ginsberg Collection

This paper contextualises the themes and choices undertaken in curating the exhibition *Booknesses: Artists’ Books from the Jack Ginsberg Collection*. The exhibition takes its impetus from Ginsberg’s rare copy of Blaise Cendrars and Sonia Delaunay-Terk’s *Prose du Transsibérien et de la Petite Jehanne de France* [*Prose of the Trans-Siberian and of Little Jehanne of France*] (1913). Considered by many to be the first true example of simultaneisme, or ‘simultaneity’ in book form (Kelley 2013). *Prose du Transsibérien*, has acquired not only the status of a French cultural icon, but also a certain cult status exemplified by its ap-

pearance on the cover of Riva Castleman’s controversially titled exhibition catalogue *A Century of Artists Books* (1994) at the Museum of Modern Art in New York and, more recently, on the cover of The National Art Library’s *Word & Image. Art, Books and Design* (2015). *Prose du Transsibérien* proved a provocative and generative place from which to begin the curatorial project suggesting the selection of books with which it might conduct a set of productive dialogues.

Using Katherine Shingler’s (2012) speculations on the key question of what precisely a *livre simultané* might be, and how visual-verbal relationships in *Prose du Transsibérien* may be articulated, this paper unpacks the dialogical relationship between *Prose du Transsibérien* and selected books chosen for the exhibition. By unpacking the intratextual relationships at play in *Prose du Transsibérien*, i.e. the interplay between Cendrars’s textual imagery and Delaunay’s Pochoir images I am able to position this interplay as a guide for curating thematically significant relationships between this work and specifically selected books on the exhibition.

In this paper, these relationships are briefly analysed in relation to five themes: Colour; Journey and Movement; Maps and Mapping; War and Apocalyptic Imagery and Reading and Viewing.

3A:20 Mary Austin

Co-founder and board Chair of San Francisco Center for the Book (SFCB), San Francisco, USA
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Rolling with the times

At the San Francisco Center for the Book, the importance of engaging our community in the arts of the book is something we think about every day. We are always searching for new ways to bring the excitement of making a book to everyone who walks in our front door.

Every year we hold a printing street festival called *RoadWorks*. We close off the street in front of the Center and turn it into a giant printing press, using the street as our print bed and a vintage 1923 Buffalo Springfield steamroller for the pressure. A number of these prints have been translated into books including Michael Bartalos’s *29 Degrees North* which depicts the latitude shared by six destinations depicted in his travelogue and the work of Charles Hobson, Nora Pauwels and John DeMerritt. This event has been going on for thirteen years and each year the attendance increases and brings in new people who are exposed to the power of the printing process.

Howard Rheingold once said “You can’t have an industrial revolution, you can’t have democracies, you can’t have populations who can govern themselves until you have literacy. The printing press simply unlocked literacy.” Although many people think that the printing press is a lost art form, at the Center we are dedicated to preserving and passing this art form on to future generations. One of the most visible ways we do this is at *RoadWorks*. There is nothing quite like seeing the faces of people young and old who see a 4 foot by 4 foot linoleum print pulled off the street. It feels like magic!

Roadworks is a project that brings together our diverse community who can celebrate literacy, creativity and the empowerment behind the printed word. The book artists in our community are printers who have found joy in both the process of putting image and text on paper via type, ink and incredible pressure; and in finding their creative voice and sharing that with the world. It is such a joy to watch the exchange of ideas from printers to printers, as well as printers and artists to new members of the world of printing; this exchange is why I do the work I do. Creating a space where people can come together and become a community unified by the power of creative expression via printing.

Session 4A. PRINT, PUBLISH, BIND. CHAIR: Prof. KEITH DIETRICH – FADA 106

4A:21 Bronwyn Law-Viljoen & Terry Kurgan

Bronwyn Law-Viljoen is an Associate Professor and Head of Creative Writing at Wits University, Johannesburg and Editor of Fourthwall Books, Johannesburg, ZA
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Terry Kurgan is a Research Associate at WiSER, University of the Witwatersrand and Associate Editor and Director of Fourthwall Books, Johannesburg, ZA
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Aesthetics and logistics: The making of art books

In the last six years, Fourthwall Books has made artists’ books and art books. The processes required for these two iterations of the ‘visual book’ are very different and engage a range of skills as well as philosophical, political and commercial considerations. We present three case studies: these are books that we have worked on over the past several years, and which have presented us with several conceptual, philosophical, commercial and even ethical challenges. We aim to demonstrate that it is in the very process of the making of these books that we address these challenges. Each technical, editorial and design decision (what paper to use, how to bind the book, whether or not to include an index, what form the textual engagement should take, what the order of the images should be) is a decision about the book as an idea, a conveyor of

meaning and an engagement with the socius. In addition, the logistics of production (where to print the book, how to ship the book, where to hold the launch, how to distribute) cannot be left out of the equation, since these aspects of bookmaking engage us on the level of the political and ethical. No aspect of the making of the book functions outside of these two contexts (making and logistics). For us, bookmaking is research—it gives us insight into the relationship between design, technique, labour and logistics on the one hand and the ethics of aesthetic-literary production on the other.

4A:22 Mark Attwood

Director of the Artists' Press, White River, Mpumalanga, ZA

mark@artistspress.co.za

Artists' books from The Artists' Press. The printer/publisher. 25 years of producing artists' books at The Artists' Press

I present a talk and slide presentation on the artists' books we have produced at The Artists' Press. I talk about the 15 or so books we have published over the past 25 years. Books included are the 3 *GIF* books, *Qauqaua* and *The Ultimate Safari* as well as smaller publications we have done with Belinda Blignaut, Flip Hattingh, Judith Mason, Robert Hodgins, Robin Silverberg and William Kentridge. All of the books we have published are artists' books produced in collaboration with artists and are signed and numbered in small editions. I talk about the books from the point of view of printer/publisher: the work and processes that went into the making of them, the difficulties involved in book projects, collaborative aspects, successes and failures!

4A:23 Malcolm Christian & Mandy Conidaris:

Malcolm Christian is Director of the Caversham Centre for Artists and Writers and the Caversham Press, KwaZulu-Natal, ZA

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Mandy Conidaris is an independent visual arts professional, Johannesburg, ZA

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Bookends: The fine art book as witness, explored via two book projects from The Caversham Press

This paper is intended as an underpinning for the artist's book *Songs from the Earth*, a project comprising a series of poems written by Mxolisi Nyezwa with prints by Vusi Zwane and Simphiwe Cebekhulu, existing as a portfolio of three separate books (exhibiting proposal to follow). This book is exhibited here at the Bookness Colloquium.

In the early 2000s, Malcolm Christian, the founder and director of The Caversham Press, began to establish The Caversham Centre for Artists and Writers (CCAW). This step was guided by his love of books and bookmaking, prints and printmaking, and his fascination with the integration of word and image.

CCAW also evolved in part from a series of international residencies hosted at The Caversham Press, starting with *The Hourglass Project* in 1999. Women artists arrived at the Press in groups of four, staying for three weeks, over a period of 8 weeks. There was a crossover of two departing and two arriving every three weeks, which led to a request from the participants to create a way of recognising that each artist would only experience a fragment of the group. The initial intention was to create a book of self-portraits, and then the artists motivated to draw each other so that ultimately, the book represented a portrait of friendships established during the residency.

Over the years of CCAW's existence, bookmaking became an integral part of the residency programs, including books made by children during outreach workshops facilitated by Gabisile Nkosi. The last international CCAW residency to date was Inspiration, hosted in 2009. One outcome of this was *Songs from the earth*, a series of poems written by Mxolisi Nyezwa, and these were influenced by the story of Gabisile's tragic death.

Moving forward, as opportunities for international residencies began to close down, so smaller focused local residencies developed at Caversham. For three years, Vusi Zwane became the Caversham artist-in-residence, and he in turn trained Simphiwe Cebekhulu as a printmaker/artist. Towards the end of Vusi's residency, Malcolm conceived the idea of combining Mxolisi's words with Vusi's and Simphiwe's printed imagery. This resulted in a portfolio of three artists' books titled *Songs from the earth*, and is the most recent book project to come out of Caversham.

Using these two projects as 'bookends', this paper explores certain aspects of the Caversham philosophy around the making of artists' books, with special reference to the way that the CCAW residency books stand as witness to life experiences and creative processes.

4A:24 Martin Ciolkosz

Founder of imPRESSed Craft Bindery and Letterpress Studio, Johannesburg, ZA

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Wood, lead and iron – our adventure with letterpress

Few years ago life called for change. Escape from 9-5 rat race routine. Time to spend with our children. To work with books, objects that we have been hoarding for years: books that sparked the idea that turned into imPRESSed.

The journey was, and still is exciting. Collecting turned into binding, repairing and eventually printing. Books, how difficult could it be. After all, if William Morris could do it, so can we. Except William was a perfectionist, upset to be living in a mechanical world that turned a blind eye on century-old crafts and techniques. We, on the other hand, live in times where digital perfection is easier. Ever-present automation makes us believe that we can, while in fact, we cannot. We can only push buttons, or do we? The realisation that we become a mere component in a digital world was the catalyst for action. We started to search for mentors and machines. Johann Maree, Mark Sandham and others, unbeknown to them, have made a distinctive imprint on how to do things: honouring centuries-old methods, using vintage tools and equipment and paying attention to the finest details.

The search for knowledge and implements took us on many journeys around the country, learning new skills and techniques each day, saving tools and machines one at a time. While knowledge requires relatively little space, in one's mind or on the shelves, heavy cast iron monsters from the industrial revolution need substantially more. As our collection grew, so did the need for dedicated space where we could display our treasures and share our knowledge and passion with others. The perseverance paid off: we created a one-of-a-kind studio to channel creative energy onto paper. We might, after all, only be the custodians of archaic crafts and apparatus, but in the studio, be imPRESSed.

4A:25 Heléne van Aswegen

Master bookbinder, Department of Visual Arts, Stellenbosch University, Stellenbosch, ZA

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To deliberate: The process of making artists' books

I share my experiences as a maker of contemporary artists' books in South Africa over the last six years by placing a strong emphasis on the practicalities of producing professional standard archival artists' books.

As an artist's book maker the role I take within the bookmaking industry is in stark contrast to a typical commercial bindery. Although there are some overlaps in equipment and skills, many principles are turned on their heads when the practice is done by hand (and as an art practice). Some would be, the emphasis on quality over quantity; time management and the unique collaborative process of conceptual development of abstract ideas with other artists.

I introduce this process by describing the required environment for undertaking the task. This includes a brief overview of the studio space and its facilities. Secondly I present a terse exposition of the materials involved in book-making. Sourcing and making one's own archival materials is outlined (taking into consideration the often unusual nature of artists' books), alongside some insights on printing and mark-making on the pages (production of content).

Subsequently, I focus on the practical skill-set derived from book making practice. This includes stressing the importance of reviving the waning practice of hand binding. I share some experiences from my teaching of these skills to a range of students from novice to advanced. This part of the presentation also acknowledges the interdisciplinary nature of artists' books, such as thinking out of the box and sourcing skills and materials from other disciplines and practices.

The above mentioned serve to contextualise the second half of my presentation, wherein I present some of the challenges involved in the establishment of complex book projects. This includes fundamental aspects such as realisation of proposals, collaboration, deliberation and time management.

Throughout I present original photography and images from my studio, in the process of realising collaborative book arts projects with Keith Dietrich, Christine Dixie, David Paton and Maureen de Jager.

Session 4B. DISCURSIVE PRACTICE.

CHAIR: DAVID PATON – FADA 101

4B:26 Dr. Elbé Coetsee

Founding Director of Mogalakwena Craft Art Development Foundation (MCADF), Bochum, Limpopo, ZA

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Memory & material culture

"In Africa, when an old person dies, it is as if a library has burned down."

Amadou Hampaté Bâ (Malian philosopher)

During 1994 Elbé Coetsee established the Mogalakwena Craft Art Development Foundation with the aim to provide skills training and employment opportunities. The Craft Art Village is within walking distance of the neighbouring villages under the authority of traditional chief Kibi in the Blouberg district of the Limpopo Province. Working with Northern Sotho speaking women over a long period of time, exposed Coetsee to their way of life. During 2003 a cultural research project was initiated to document the mainly oral culture of local Bapedi, Hananwa, Batlokwa, and Babirwa (Northern Sotho) people living in the Blouberg area. The main aim of the project is towards nation building and creating an archive for future generations. With the introduction of electricity and cell phone reception to this remote area in 2006, it became obvious that many facets of local Northern Sotho culture; daily routines, habits, customs and rituals are fast changing. The strong interplay between the two value systems, modern urban and traditional rural values does not only provide a culturally rich environment, but also clearly exposes former traditions. It is furthermore a cue to the imminent amalgamation of the traditional, mainly oral, with western culture. For example, an elderly man driving a donkey cart while talking on a cellphone.

This research project includes; the collection, documentation, categorisation, contextualisation, preservation and dissemination of contemporary Northern Sotho oral culture in the Blouberg area. Coetsee poses questions and a discussion is initiated. As a result of not sharing a mutual language as well as low levels of functional literacy, participants draw images on cloth. Images depict aspects of life in the villages. The drawings are then hand-embroidered and these hand embroidered 'pictures' are painstakingly recorded in writing by two/three of the craft artists with basic Sepedi literacy skills and thereafter embroidered. The Sepedi text is again painstakingly translated into English by three women with an understanding of English and also embroidered. These hand-embroidered ethnographic art panels and texts are categorized according to themes: Business, Trade & Transport; Education; Environment/Nature; Farming & Hunting; Governance; Health & Healing; Religion; Sport & Leisure; Traditional Dance, Song & Entertainment; Traditional Skills and Customs; Village/Rural Life; Food & Recipes; Special projects; Bio of craft artists.

A selection of panels is hand-bound to compile artist books, e.g. Book on Governance, Book on Healing, a collection of Recipe Books as well as First Aid books, Book on Trade & Industry, etc.

4B:27 Egidija Čiricaitė

Artist, publisher, curator and founding member of Collective Investigations, a platform for experimental publishing, printing, book history and culture, London, UK
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Metaphors of healing in Prescriptions exhibition of artists' books [via Skype]

In June 2016, The Economist published an article on the dangers of misleading metaphors being employed in public discourse. "The metaphor of 'stress' for mental or emotional strain or tension has shaped thinking about mental health since it was coined in the 1930s. Borrowed from physics, it suggests that people can withstand adverse or demanding circumstances up to a certain point, after which they will break. Yet it is wrong."

It is now generally accepted, that metaphors are not only a figure of speech, but they are central to the way we speak, and structure our thoughts, helping us to conceptualise the unfamiliar in terms of the familiar. While they play a ubiquitous role in communication, they are inevitably present in non-discursive forms of artistic expression, grounding the artist's choice of vehicles which may translate his private experience into a form accessible for public.

The talk surveys a selection of works from *Prescriptions* exhibition on the subjects of healing (and not healing) considering the metaphors employed and the visual, structural, verbal outcomes that they have encouraged. The presentation follows cognitive metaphor theory (developed by George Layoff and Mark Johnson) and examines basic conceptual metaphors as well as novel metaphors created by the artists and based on their knowledge and values, allowing to arrange their experience in a meaningful artistic way.

4B:28 Dr. Ian Marley [with Jo-Ann Chan]

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Facilitating practice-led research. Four fundamental aspects that promote successful research engagement

This paper explores four fundamental, interrelated and complementary aspects which students should engage with in order to understand and conduct practice-led research within the creative disciplines. These aspects are unpacking the notion of knowledge, identifying an appropriate research paradigm, using a research model that will allow the creative project to develop and understanding the required outcomes and assessment criteria.

Firstly is the need to explicate knowledge and come to terms with a definition that encapsulates both its tacit and explicit dimensions, which are essential to practice-led research in the creative disciplines. Additionally, students need to be made aware of how to access knowledge, where these different knowledge modalities are likely to occur and how to record them. Secondly, and related to the definition of knowledge it is important to identify and understand a contextualising research

paradigm, which will allow for this holistic conceptualisation of knowledge and consequently accommodate multiple knowledge modalities. In this context the participatory paradigm is deemed appropriate as it advocates a comprehensive epistemology that accommodates experiential, presentational, propositional and practical knowing. Thirdly, an appropriate research model needs to be identified which gives structure to the creative production cycle while at the same time allowing for the changeable and serendipitous nature of practice-led research. The final aspect to student success is being aware of the required outcomes and assessment criteria. This is tantamount to beginning with the end in mind. The aspects mentioned above are clarified by means of an artist's book titled *Written in Bone*, created by Jo-Ann Chan, then, a fourth-year illustration student at North West University.

4B:29 Dr. John Roome

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Unflattening: An artist's book as an example of creative practice-based research

This paper interrogates the notion that creative outputs such as artists' books can perform a dual function. By referring to Nick Sousanis' graphic novel as well as ideas from my own research and selected authors on practice-based research, I aim to:

- Examine how creative research differs from traditional forms of research
- Present arguments for the acceptance of artistic works as research outputs
- Present selected methods and frameworks for conducting creative research

Sousanis was awarded a PhD from Columbia State University USA for his graphic novel *Unflattening* (2015). He was not required to submit an accompanying thesis. The graphic novel IS his thesis. Unflattening is a reaction against narrow and rigid thinking that Sousanis calls "flatness". He draws inspiration from the novella *Flatland* by Edwin Abbot. Sousanis makes the point that the visual medium is a powerful tool for cognition and communication, and when it is combined with verbal communication it becomes even more powerful. Unflattening emphasizes the role of imagination in breaking down rigid thought barriers and established or limiting ways of seeing, thinking and being in the world.

Academic researcher Henk Borgdorff claims "Art practice qualifies as research if its purpose is to expand our knowledge and understanding by conducting an original investigation in and through art objects and creative processes" (Borgdorff, 2012, *The Conflict of the Faculties*: 53). *Unflattening* is an example of an artist's book that serves as both creative artefact and research document. My own doctoral research explored the process of using basic computer software to make drawings and animations. I considered how this impacted on my creative process in general, and more specifically on the production of works in non-digital media. To contextualise this investigation I interrogated a number of practice-based methodologies and frameworks that led to the development of my own research framework.

4B:30 Jo-Ann Chan

Lecturer, Graphic Design, School of Communication Studies, North-West University (NWU), Potchefstroom, ZA
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Visualising the voices of Redan: a process of knowledge triangulation

This paper presents a project completed as part of a practical Masters in Graphic Design with particular focus on the role of knowledge triangulation in the process of making. This practice-led research project is an exploration of the narrative of identity of the Redan rock engraving site through an experimental application of forensic anthropology to this disappearing landscape. The outcome of the process of exploration and experimentation is captured in a five part artist's book. Through this artist's book, this project aims to allow audiences a glimpse into its aesthetic narrative by capturing the identity of this landscape as it is and may never be seen again.

The creative production process through which this identity is captured entails a complex conversation between three bodies of knowledge, namely thematic focus, visual language and content. Narrative identity directs the study as the thematic focus of the project. Forensic anthropology is appropriated as a processual guide and visual language in the design process. The history of the Redan rock engraving site fulfils the role of content and populates the exploratory process. As content, this site also brings with it the principles of rock art research. This triangulation of knowledge requires an ongoing interaction between the three anchor points. While these three components have significant parallels that make the conceptual direction of this project possible, there are also contrasting aspects that cannot be avoided. This triangulation represents the navigation of the challenges and options that emerge through the creative process.

**Session 5A. HAPTICS AND THE DIGITAL.
CHAIR: DEIRDRE PRETORIUS – FADA 105**

5A:31 Prof. Franci Greyling

Subject Chairperson and Associate Professor: Creative Writing, North-West University, Potchefstroom, ZA
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Tinboektoe toe app: Remediation of an artist's book to an application

Artists' books as a zone of activity and interface of different traditions – including literature, visual arts and graphic design – relate to several discourses and are also increasingly relevant in the debate about the analogue and the digital. Artists' books require the reader-participant's concrete handling, experience and interpretation of the work. Yet, artists' books are largely inaccessible to reader-participants. During exhibitions, readers are often prevented from handling the books; and artist's books that are part of collections, remain accessible to distinguished individuals only. The unique, concrete and multifaceted nature of artists' books makes it difficult to convert them into alternative formats and to make them available in alternative ways. More recent developments of the haptic screen and computer tablets and the associated development of applications (apps) and distribution channels such as the App-Store and Google Play offer new possibilities for the remediation and distribution of artists' books. This paper discusses the remediation of a concrete artist's book into a digital application. The speculative representation (Teixeira, 2015) involved the cooperation between the writer/artist, a programmer (Wildrich Fourie) and graphic designer/s. *Tinboektoe toe* is the story of the *Middelste Meisiekind* (Middle Girl) who goes on a journey with her magic cart and writes to friends during her trip. Real correspondents actively participated in the establishment of the concrete work – which consists of a collection tins, postcards and stamps – as well as in the establishment of the overall story world. The underlying question of the practice-based research project is: How can *Tinboektoe toe* be mediated from an artist's book into an application, whilst maintaining the integrity of the original work? The paper pays attention to the contextualisation, creative challenges, cooperation context, problem solving and interface design of the artist's book app.

5A:32 Terence Fenn

Lecturer in the Department of Multimedia, FADA, University of Johannesburg, ZA
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Bookness as activity

In this paper, I describe a recent informal research project undertaken with 3rd-year interaction design student that sought to analyse and reflect on books and the acts of engaging with text through an Activity Theory lens. The purpose of the study was to ascertain to what extent millennials engage with books and reciprocally, what are the motivational and behaviour needs that drive and define this engagement.

5A:33 Nirmi Ziegler

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A quite uncommon library

My love affair with books started with their sacredness in my father's library, my nose being at first astounded at their curious fragrance, fingers and ears sensitive to papers touched and turned, and eyes to objects being honoured through careful placement.

In 1997 I curated the exhibition *A very different library* of art books in the City Gallery of Stuttgart which drew an unexpectedly high number of viewers and is until today dear to my heart. This paper details why this exhibition was so exceptional and hence successful.

The very same year I came to South Africa for the first time to curate an exhibition in the Durban Art Gallery as part of a cultural exchange programme between the *Kunstverein Baden-Wuerttemberg*, the art society of the region, and several art organizations in Durban.

Very little did I know back then, that I would stay in Durban for good. The love affair for books extended to a love affair for making paper: John Roome, now my husband, became my mentor and teacher. I created handmade paper from cotton, as traditionally practiced in Europe, but soon experimented with indigenous fibres, detailed in this paper.

Having a background as a silk screen printer, although no longer practicing, I produced a series of mono-prints on my handmade paper. But unlike most book artists, I did not produce an art book where the pages are stacked on top of each other and bound, but instead sewed them together into a 'carpet' titled *Ragtag*.

Through this work a new 'book artist' was born. *Ragtag* is a work in progress, where pages are changed or added, layered or altered.

5A:34 Gordon Froud

Senior Lecturer, Dept. of Visual Art, University of Johannesburg, ZA
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The altered book: Not a scrap-booking exercise

In this presentation, I aim to highlight successful examples of existing books that have been altered by artist's interventions as a means to creating new knowledge and a new language for art making. I show local and international examples in order to demonstrate how creative intervention on a book art level is substantially different to a scrap booking exercise. I include discussion on my own artists' books as part of the presentation.

**Session 5B. COLLECTING AND ARCHIVING.
CHAIR: IAN MARLEY – FADA 106**

5B:35 Mary Minicka

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Archival remnants: human presence and agency amongst the records of an archive

As a point of departure, if we take that artist's books display a much more interventive interaction with the page and the book-structure – as the materials, fabrication and composition are there to be manipulated to the artist's specific intent, or are accepting of a more explorative and whimsical outcome.

What then of the actual historical archives? What can they offer us in terms of an understanding of the creative impulses and routines of manufacture involved in the making and shaping of a historical record? What kind of dialogue is possible with the past in this way?

Without negating the appalling history of this country that many of these records document; nor, the necessary debate currently being played out in the public realm with regard to the place of historical collections with their origins that appalling history; nor, the acknowledged problematic nature of the archive, as a construction in the exercise and maintenance of power. Maybe – somehow, there is the possibility of a dialogue with this evidence that can inform our idea of creation, agency and transformation of records from spare carriers of 'factual' information, to a more fleshed-out understanding of the human presence and agency present in the composition of these records?

Archival records are more than just the textual or written information that is contained in them. Their material aspects also bear witness to their act of creation, a lifespan of use and eventual afterlife within the archive. Documents undergo active transformation, even before being bound into volumes or gathered into tied bundles destined for archival storage. The transformation leaves behind more palpable traces of the human hands that shaped these records.

As a conservator I am naturally interested in this kind of a dialogue, as many of these remnants serve as sign-posts that guide conservation treatment and repair decisions, as they bear witness to earlier forms and iterations of a document, as well as of earlier forms of harm and alteration. I am of a mind to think that those creatively engaged with the page and the binding as medium of expression could also possibly be interested to see what an archive could reveal.

I share with you some of what I have found in the Archives of the Western Cape. In no way am I sure of an entirely successful outcome in this exercise. It may well be that this is no more than a very useful exercise in ordering and marshalling some thoughts and experiences I have had in working with the records at the Archives. I hope it will be more, or at the very least, that it may just be the start of something that will progress and grow.

The presentation features illustrated examples of archival remnants, including: "letter-locking" and folding, to the slashed cancellation of a document and threading of pages – the deliberate, as well as the incidental and accidental.

5B:36 Riette Zaaiman

Manager: Archives and Special Collections, UJ Library, University of Johannesburg, ZA
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Special collections and rare books - the same family?

Terminology like "special collections" and "rare books" have quite a variety of definitions and interpretations which can cause total confusion of the picture that comes to mind when these phrases are used. Collecting rare books in an academic library is one of the most challenging tasks. How much control does the librarian actually have and what kind of criteria is relevant for purposes of appraisal? Is it beneficial or restrictive to have a defined and regulated framework for collection management of rare books and special collections?

How does a librarian at an academic institution do justice to the most beautiful works of art in a rare book collection? The answers to all these questions summarises the issues around the collecting of rare books in an academic library.

5B:37 Julia Charlton
Senior Curator: Wits Art Museum (WAM), University of the Witwatersrand, Johannesburg, ZA
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The Jack Ginsberg Book Arts Centre at Wits Art Museum

This paper outlines the evolution of the *Jack Ginsberg Book Arts Centre* to be established at Wits Art Museum and examines the context out of which the Centre arises; the relationship with WAM and the institutional structure at the university within both are located.

The creation of the centre is discussed within the framework of university art museum formulations generally and WAM's identity more specifically. This context of collections and research archives (such as the WFP Burton Photographic Archive, the Neil Goedhals Archive and the Battiss Archive) already in WAM's holdings are briefly outlined and their role in the core academic project explored. The existing archives, though individually named and acknowledged through attribution, are physically integrated into the museum's storerooms.

The Book Arts Centre however is conceived differently – although physically located within the museum's envelope, a dedicated area has been allocated to accommodate the Centre that will also house the museum's small reference library, new offices, and a separate research and display area. The footprint of the museum is being expanded accordingly.

The history of WAM itself and the philanthropic environment which enabled its creation provide a background to the extraordinary gift by Jack Ginsberg of the book arts collection. Different components make up the collection; the artist's books themselves, an extensive collection of monographs on South African artists and, perhaps most uniquely, books on the history of the artist's book, including the earliest original material. The collection has already been the subject of significant scholarship, and much work has already been undertaken to make the collection accessible worldwide through the extensive website. I discuss how access to the physical objects themselves, up until now only possible through visiting Ginsberg's private home, will now be facilitated at WAM and the potential this has to encourage its ongoing study, research and appreciation.

5B:38 Peter Dennis
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Digitising and documenting the Jack Ginsberg and David Paton book arts projects

Since 2004, over 12 years, Jack Ginsberg and David Paton have been developing large collections and archives of artists' books. The digitisation of the documentation and management has specific requirements: it is not just a book that is recorded - more an artwork. So the task has been to develop, in close liaison with Jack and David, comprehensive database systems to accommodate the requirements of artists' books.

The presentation provides an overview of the Jack Ginsberg and David Paton projects, the approach and database systems put in place, and making the artist's book information available to a wider audience.

OPENING: *BOOKNESSES: ARTISTS BOOKS FROM THE JACK GINSBERG COLLECTION*
OPENING SPEAKER: SARAH BODMAN (Bristol, UK)
UJ ART GALLERY – KINGSWAY CAMPUS, KINGSWAY AVE, AUCKLAND PARK

Session 6. DIVERSITY OF THE FIELD: COLLECTING, CURATING,
ARCHIVING MAKING & THEORISING.
CHAIR: BUZZ SPECTOR (USA) – FADA AUDITORIUM

6A:39 Elizabeth James
Senior Librarian, National Art Library Collections, Victoria and Albert Museum, London, UK
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Collecting artists' books in the National Art Library, Victoria and Albert Museum

This paper offers a history of and rationale for collecting artists' books in one institution, the National Art Library at the Victoria and Albert Museum in London, England. It is offered as a case study, intending to contribute to conversations among fellow librarians and curators concerned to develop coherent collecting policies, and also to aid dialogue with makers and publishers, whose artistic aims may take little account of institutional priorities, and are sometimes even antithetical to them, in material or theoretical respects.

The National Art Library (NAL) is Britain's foremost research and reference library on design and art history, open to everyone. Its origins lie with the first School of Design set up by the British Government in the 1830s. Today the Library is

part of the world-leading Victoria and Albert Museum (V&A), which showcases historic and contemporary art and design. The Library's primary function is to provide information to researchers, but it also curates the V&A's collections of examples of the art and design of the Book. This is the context in which, since the late 19th century, artists' books have been acquired by the NAL.

In this library, 'artists' books' constitute a broad church, including arts-and-crafts private press publications; deluxe modern artists' illustrated books (or livres d'artistes) with original prints by great names such as Picasso and Matisse; magazines, manifestos and conceptual books intended for cheap or free distribution; unique 'book objects' from the late 20th-century book art boom; and photo books of all kinds. Thus they comprise one of the largest collections in Britain. This collecting history is amplified and illustrated, and concluded by addressing some of the issues faced by the NAL today, not least the continuing requirement to align the collecting of artists' books to corporate strategic objectives, and demonstrate their relevance to the creative and knowledge economy.

6A:40 Wilhelm van Rensburg
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Exhibition making and artist's book curating: A case of "both/and instead of either/or instead of neither/nor", to quote Hans Ulrich Obrist

Exhibition making and curating practices have undergone dramatic changes in recent times. These practices nowadays not only include conservation, interpretation and display of objects in museum collections, but also staging a truly creative enterprise. The curator's "monologue" has been interrupted by a polyphonic clamoring of multiple voices, all in conversation with one another. The curator is no longer a mere "taste maker" or a "chooser of objects", but a "builder of a pedestrian bridges" (Felix Feneon) creating connections between art and a whole range of publics, as well as between art and other fields. Moreover, the curator is a veritable "junction maker" (JG Ballard). This paper reflects on the curatorial practice of mounting an exhibition of artists' books at *Art on Paper* (AoP), a commercial gallery, in 2014, and the curatorial practices and insights that stemmed from that experience. Exhibitions usually offer art (and by implication, artists' books) its first contact with an audience, and in so doing they place art and artists' books within explicit or implicit narratives and discursive frameworks. This paper considers the multiple geneeses of the AoP exhibition that impacted on the manner in which the curating of the artists' books for that exhibition subsequently germinated and flourished. The main insight of the curator has certainly been the way in which definitions, concepts and theories of artists' books and curating an artist book exhibition, has been dramatically expanded and extended, becoming, in what Carolyn Hamilton and Pippa Skotnes (2014) conceive of as "curature", a creative act in itself.

6A:41 Fabian Saptouw: #2
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Engaging the archive

Engaging the Archive was a solo-exhibition that broadly examined the function and value of the concept of the book within the archive and the context of the contemporary moment. The exhibition was presented at three Cape Town Libraries during 2015-2016; the University of Cape Town Chancellor Oppenheimer Library, The Cape Town Central Library and The Bellville Public Library.

Due to developments in hardware and software the printed word has become a fragmented and open-ended artifact. Various key signifiers of meaning in relation to the materiality of the book have been drastically altered in our highly digitised era.

This exhibition attempted to reframe the institutional relationship to the materiality of the book and challenged the viewers' assumptions and expectations of text and image.

The book holds a highly valued position within the academic context because of its link to the collection, curation, preservation and presentation of knowledge. The links between these practices were examined by responding to key texts within the historical and theoretical terrain. Various texts have been published that explore the history of the printed word in relation to the development of society, philosophy, economics and history. *Engaging the Archive* engaged these multiple histories in an open-ended and nuanced way to illicit viewer interest and generate reinterpretations of existing texts and ideas. This was accomplished by visually drawing together a diverse set of references to echo the complex nature of the book. The referenced time period ranged from the oldest existing piece of handmade paper dated 399 AD, Gutenberg's movable type innovations, Xerox machines, Epub encoding for tablet devices and the sacred space texts occupy in fiction novels ranging from the medieval to the post-apocalyptic environment.

Each text was engaged with an understanding of its salient elements and how it fits into the conceptual framework of the exhibition. The two key ideas engaged through the artworks are 'marginalia' and the 'scriptorium'. These terms define the imagined spaces of consumption and production of the bygone manuscript age, and act as a lens through which to view the book-related objects presented in the exhibition. In the paper the historic value of both terms are expanded upon as well as the way the research project articulates those concerns in relation to the current perception of book arts.

6A:42 Prof. Mary Hark
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Papermaking in Ghana: Art, craft and environmental conservation

In 1969, the Forestry Research Institute of Ghana (FORIG) brought fourteen Pulp-Mulberry plants (*Broussonetia Papyrifera*) into the country from Asia, and planted them in a forest preserve with the intention of evaluating the potential for paper production. This plan was never implemented, and the Pulp-Mulberry became a serious non-indigenous invasive plant. Initially supported by a Fulbright Senior Research Grant, I, along with faculty from Kwame Nkrumah University of Science, Technology (KNUST), artists, educators, and horticulturalists, developed a hand papermaking initiative using the Pulp-Mulberry. Over time, the project has developed a portfolio of strong and beautiful handmade papers appropriate for professional artistic applications.

To date the Kumasi papermaking initiative, while still itinerant, regularly produces editions of high-quality paper for special projects. Most recently Ghanaian artist Ibrahim Mahama and I collaborated on an edition of works curated into the current Hand Papermaking Journal annual portfolio. In addition to book arts activities, the project actively researches other design applications and is currently partnering with local iron craftsman on a collection of functional, designed objects combining wrought iron and paper that makes use of this paper's strength and translucency. I share the development of this community project and its current initiatives which contribute to local and international collaborative artistic endeavors which are committed to sustainable conservation practices and work toward fiscal stability.

6A:43 Paul van Capelleveen
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The reading game. Provocations in artists' books

In many artists' books a normal linear reading is out of the question. Some artists and publishers of artists' books have complicated the layout of the pages by including translations in bilingual or even multilingual editions. What happens if the text is not simply in one language, but in two or more parallel texts and translations? Examples from the works of three artists/printers - Jean Vodaine, François Da Ros, and Johannes Strugalla - show some possibilities that are compared to solutions offered by other artists (Ines von Ketelhodt and Burgi Kühnemann).

ROUNDTABLE. SOUTH AFRICAN BOOK ARTS AS A DEMOCRATIC FORCE

CHAIR: ISABEL HOFMEYR

Discussants: KIM BERMAN, MUZI GIGABA, SIKHUMBUZO MNGADI, SIYA MASUKU,
NONKULULEKO CHABALALA – FADA AUDITORIUM

SUMMATION

SARAH BODMAN (Bristol, UK) and ROBBIN AMI SILVERBERG (New York, USA):

Observations on the Colloquium and Exhibitions and a way Forward for the Book Arts in South Africa
FADA AUDITORIUM

EDUCATION PROGRAM: ARTISTS' BOOKS AND ART EDUCATION: TURNING OVER A NEW PAGE

FACILITATOR: WILHELM VAN RENSBURG – PRINTMAKING DEPARTMENT FADA

JACK GINSBERG and WILLIAM KENTRIDGE in CONVERSATION

INTRODUCED and MODERATED by PROF. JANE TAYLOR

UJ THEATRE – Kingsway Campus (DIRECTLY OPPOSITE THE UJ ART GALLERY)

BOOK NESS ES:

A PUBLIC CONVERSATION WITH
JACK GINSBERG AND
WILLIAM KENTRIDGE

INTRODUCED AND MODERATED BY
PROF. JANE TAYLOR



SUNDAY | UJ THEATRE | FROM
26 MARCH | KINGSWAY CAMPUS | 18:00
STARTING AT
19:00



