

Creative Research: The Artists' Books of Veronika Schäpers, Robbin Ami Silverberg and Julie Chen

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Jack Ginsberg Centre for Book Art






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Creative Research is presented here as an arts-based practice that reveals the artists' research findings through the material, structural, and image-text relationships of artists' books. This understanding is central to the practice of these internationally acclaimed and award-winning artists who, through their book arts, communicate their research of complex personal and inter-cultural positions, language, and meaning-making through being.

Schäpers explores a wide range of materials that offer visual and tactile solutions in their making and reception through the sensual medium of the book. Silverberg's books embody her research into paper as her preferred material and as a vehicle for the multisensory experience of touch, reading and the transfer of ideas. Chen finds meaning in everyday experiences through the immersive experience of engaging with book structure and materiality.

Together, the extraordinary books on this exhibition show the commitment of the artists' creative research into the book as artwork.

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| <p>01</p> |  | <p>Julie Chen Wayfinding Wayfinding examines the relationship between physical and mental learning through the context of navigation through time and space. The piece focuses the reader's experience on the physicality of the book as object with the inclusion of three-dimensional cast paper panels and pages that rattle when turned, all housed in a series of shallow boxes that are hinged together in layers. The inclusion of a three-dimensional alphabet abstracted from diagrams of flag semaphore, addresses the activities of signalling, translation and gesture, highlighting how information is taken in by all the senses and not just through the eyes.</p> |
| <p>02</p> |  | <p>Robbin Ami Silverberg Self-Scrutiny Silverberg: <i>"After reading István Örkény's novella, Self Scrutiny, I found a tongue in cheek syzygy to this terse yet information-loaded tale in the now (sadly) obsolete card catalogue system used in libraries. For this artist book edition, I worked with cards that were donated courtesy of the Brooklyn Museum Libraries and images of cards in the still-active Petofi Literary Museum archive in Budapest. This box of faux cards tells the ironic story of a man's attempt to accept the independence of his mirror image. By repeatedly writing/typing/painting/and rewriting actual catalogue cards along with fictitious ones, I was able to re-create both the storyline and my own commentary. The latter appears as notational references about hyper-reality."</i></p> |
| <p>03</p> |  | <p>Veronika Schäpers Pyongyang, North Korea in May 2004 The photo book from 2004 shows Schäpers' impressions of a seven-day trip to North Korea. The dominant gray color of the buildings, interrupted only by red slogans, made the city feel very dismal. The impression was reinforced by the fact that there was no visible sign of its inhabitants. She had the impression that many of the things that were shown were not normal everyday life, but rather a production staged for foreigners, and it seemed that only small details on the sidelines could break through this staging. In the summer of 2018 friends told her how much the city had changed, and she asked them to take pictures of these changes during their next visit. In addition to numerous new buildings, many of the formerly gray buildings have been painted in colourful shades. Schäpers divided the pictures of 2018 into 6 groups and make a 'picture viewer' TV for each one – a popular city souvenir from the 1960s that, to her, seems to suit North Korea's still very artificial and staged architecture and aesthetics.</p> |

04



Veronika Schäpers

Blühender Kirschbaum // Johannes Bobrowski

Six photos of people viewing cherry blossoms, taken at the Imperial Palace in Tokyo in 2000, are mounted one beneath the other and are reminiscent of a *kakemono* (traditional Japanese hanging scroll). If you gently unfold the sheet, Bobrowski's poem, describing his feelings when viewing a blooming cherry tree, appears in the folds between the photos.

The work is inkjet printed on *kozo* paper and concertina-folded.

05



Veronika Schäpers

Ach // Robert Gernhardt

In direct and forthright language, Robert Gernhardt's poem *Ach* describes a situation that everyone has to face eventually: the confrontation with death. The text is illustrated with collages made of Chinese 'hell money' – paper bills that are meant to guarantee an easy way of life in the hereafter.

The collage of Chinese hell money is pasted between two layers of thin *mitsumata* paper and printed with varnish.

The work is letterpress printed using zinc plates with pink fluorescent printing ink on *ganpi*-paper strips.

06







Veronika Schäpers




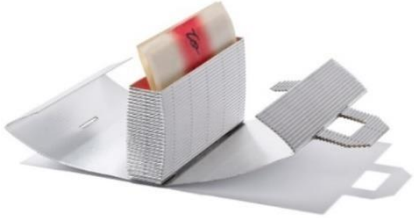
Jin-shin Jiko [suicide on the tracks] // Yoko Tawada





Tokyo's subways illustrate the measures taken in the last few years to prevent incidents involving personal injury – such as barriers along the edges of the platforms, coloured lights at the ends of the platforms, and emergency telephones. The work is letterpressed with polymer plates in gray, partially underlaid with yellow and anthracite on old *Toshaban-Genshi* paper.





The binding is made from *Tsuchi-iri-Mitsumata* paper, a *Mitsumata* paper dyed with coarse pigments.



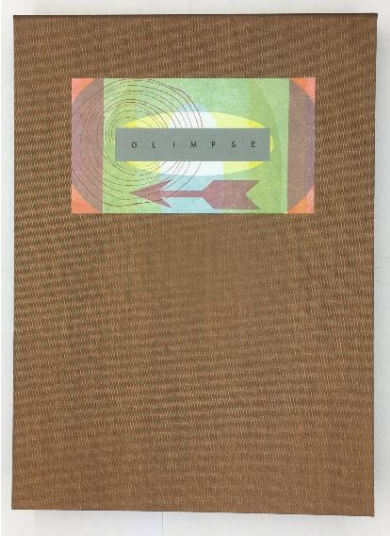
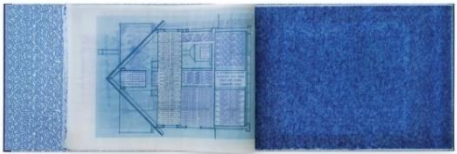
The jacket is made from First Vintage paper with a subway ticket for the Tokyo rail network tucked into it.





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| 07 |  | <p>Veronika Schäpers <i>Okonomiyaki // Yoko Tawada</i></p> <p>The name of this popular Japanese dish, <i>Okonomiyaki</i>, could be translated as ‘fried to order.’ However, the text is not a cooking recipe, but an accumulation of text fragments that can be mixed freely like the ingredients of an <i>okonomiyaki</i>, put into new order or even omitted – just as you like. The work is letterpress printed using polymer plates in German and Japanese on <i>bicchu-ganpi</i> paper and accordion-folded. It is illustrated with sauce-patterns printed by letterpress (in the German edition – seen right), as well as original drawings painted with a mixture of glue and ink (in the Japanese edition – seen left).</p> |
| 08 |  | <p>Julie Chen <i>Bitter Chocolate</i></p> <p>The work is interspersed with historical and contemporary facts about chocolate production and consumption, as well as vignettes from the author's personal history with chocolate. The narrative is about a fictional goddess of chocolate, <i>Cacao Woman</i>, a character loosely adapted from the <i>Popul Vuh</i>, the Mayan <i>Book of Council</i>. The Jacob's ladder structure allows for four distinct presentations of content. The book is first unfolded into accordion format, presenting the reader with visual and written content on each side. Then the page panels can be flipped over within the hinge straps that connect them revealing the second half of the content. The full meaning and impact of the story is only revealed when all four parts of the content are discovered and read.</p> |
| 09 |  | <p>Julie Chen <i>The Veil</i></p> <p>The work presents personal reflections inspired by the current political situation in the Middle East and the world. The story unfolds, in a richly beautiful but strangely disquieting manner, into a carousel book format with shaped and intricately cut pages.</p> |
| 10 |  | <p>Robbin Ami Silverberg <i>Guestbook the House was quiet</i></p> <p>Silverberg: “I invited guest artists who visited Dobbin Mill to participate in a guestbook by making a set of Dobbin Mill papers, that considered their particular style and art practice. Each artist was requested to respond by working on the 15 sheets of paper sent to them, in lieu of their signatures. I then designed an artist book with each guest's contribution, utilizing a favourite poem, <i>The House was Quiet and the World was Calm</i> by Wallace Stevens as the cohesive text. In recognition of the range of artistic expressions, I chose to construct it as a set of separate pamphlets in a clamshell, and the project functions both as a whole and in segments.”</p> |






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| 11 |  | <p>Julie Chen <i>Chrysalis</i></p> <p>The work reflects an interpretation of the complex and transformative nature of the process of grief. The piece consists of a sculptural book-object housed in a box. The book-object is held together by a series of magnets and can be opened by the viewer until all the panels lie in a flat plane, revealing an inner book with circular pages that can be held in the hand and read.</p> |
| 12 |  | <p>Julia Chen <i>Family Tree</i></p> <p>This work explores the idea of personal identity as framed by one's family history and family relationships. The piece consists of 16 wooden blocks that present six variations based on a single image with visual and written content on all six sides. When the blocks are placed in four rows of four blocks each, a continuous image with corresponding text is revealed. Each of the rows can be turned in order to reveal new content, or the blocks can be jumbled, allowing readers to create their own permutations of text and image</p> |
| 13 |  | <p>Julie Chen <i>True to life</i></p> <p>A visual and textual exploration of the vicissitudes of living. It shows life as a continuous process of change, as truth, perceptions, memory and re-interpretation liquidly mix to form this sea of life. There are twelve views of the 'page' that are accessed by pushing upward on wooden handles. Sections of the next page will slowly slide into view over the previous page.</p> |
| 14 |  | <p>Veronika Schäpers <i>Come in to frower // Oskar Pastior</i></p> <p>The work consists of a short onomatopoetic text by Oskar Pastior in which every letter 'R' has been deleted. The text is illustrated with photographs taken in Tokyo and Kyoto in 1997/98, all showing the letter 'R' instead of an 'L'. The first picture of this kind, a pink cushion printed with the slogan 'come in to frower' provides the title for the story.</p> |




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| 15 |  | <p>Robbin Ami Silverberg <i>Clew</i> The book explores the ‘marriage tree’ in a Hindu temple in Durban, South Africa. The text considers the ongoing ritual of young women wrapping the tree with silk threads as a prayer for a potential spouse, and in doing so, the book makes connections between text, texture and textile, as it also connects issues of marriage and bondage. The final sentence was printed on a hanging tag that needs to be spun around in order to be read.</p> |
| 16 |  | <p>Robbin Ami Silverberg <i>Nightmares Resolutions</i> Silverberg: “<i>This small book set focuses on both the meaning and visual presentation of the manuscript. It repeatedly tries to resolve a nightmare: my father is killed in a dream. Each book repeats the text of the dream sequence by printing the edited version from the previous volume, along with additional hand-written editing and commentary. Part therapy and part hyper-reality, this process continues over the four books until acceptance can be found.</i>”</p> |
| 17 |  | <p>Veronika Schäpers <i>Erbe // Kerstin Hensel</i> Describing the act of giving the same birthday present – a collectible cup – every year, Hensel’s poem provides a strong image of the unkind and often clueless treatment of the elder generation. Frottages of lace papers on <i>mitsumata hakuai</i> paper in light green and pink combine to make a tablecloth. Another version of the cloth, in which frottages of lace papers on <i>ganpi</i> paper in light green and pink are mounted together, make a two-layered tablecloth with white linen cloth embroidered with the poem <i>Erbe</i> in silver-grey. Paper wrapping, in the shape of a Japanese <i>tatoushi</i> (wrapping paper for a <i>kimono</i>), completes the work. See also – a framed print from the book on the south wall.</p> |
| 18 |  | <p>Veronika Schäpers <i>First you have to prove it to me</i> In the spring of 2020, as the coronavirus spread across the globe, more and more conspiracy theories sprang up about the origin and spread of the virus. Social media and news networks played a major role in this. In this book, 24 original black-and-white or colour photograms (one of which is displayed on the column near the exhibition entrance) are displayed opposite two texts. One is an original short story by H.M. Hartmann – written specifically for this edition – about a present-day conspiracy theorist, and the other excerpts Titus Oates’ publication on the <i>Popish Plot</i> of 1679. Twelve envelopes are stored in a hinged slipcase, a construction consisting of two interlocking slipcases that open to a 90-degree angle so the sheets can be removed. This somewhat labyrinthine form mirrors the thoughts of a conspiracy theorist, erratic and resistant to logical arguments.</p> |

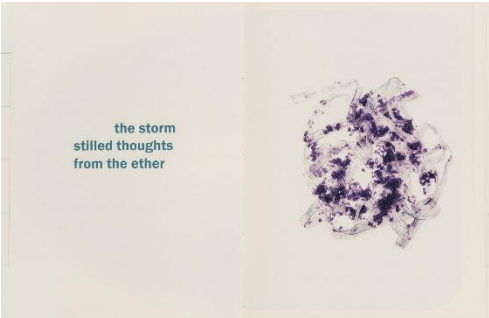



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| 19 |  | <p>Julie Chen <i>Bon Bon Mots</i> Chen: “I got the idea for the format of Bon Bon Mots about two years before I actually made the book. In my mind’s eye, I could clearly see a collection of intimate, confection-like book-objects. They would be so appealing that the reader could not resist holding each one in his or her hand and reading the contents. This, I thought, would be the perfect way to present contents that might not be so pleasant after all. Among the ‘sweets’ in the confection box are a phrasebook of social graces and a calendar recording each day’s guilt and worries. The texts mix sadness and sweetness in equal proportions.”</p> |
| 20 |  | <p>Robbin Ami Silverberg <i>Book of seconds: Memory Loss</i> Interspersed through this artist’s book are small handmade Post-it reminders, with prose thoughts lost to time and memory, a midlife reflection about forgetting. These bits of paper (in the familiar pinks, yellows & blues) are placed on translucent pages, which were made with significant folds and draping. The delicate layering, along with their crisp rattling sound, creates quiet poetry to the reading, adding to the sense of loss and transience.</p> |
| 21 |  | <p>Veronika Schäpers <i>Musashimaru // Choukitsu Kurumatani</i> A short story about an elderly Japanese couple that keep a rhinoceros beetle as a pet for one summer and autumn. The beetle, <i>Hanna Zeckau</i>, is printed on the box which is made of Florida cedar, reminiscent of a cigar box, with the silkscreened title. Various labels are also attached to the box. The work is letterpress printed from polymer plates on 60-year-old <i>toshaban-genshi</i> paper. See also – a letterpress print of the beetle framed on the south wall of the exhibition.</p> |
| 22 |  | <p>Julie Chen <i>You are here</i> The themes of life as a journey and the chances we take are implied even before the box is opened. The book it contains, opens to reveal a kind of pocket prayer book for the soul. The pages unfold in a complex, map-like structure and contain map imagery and a sequentially numbered text that helps us to navigate around the 'twists and turns of the human heart'.</p> |

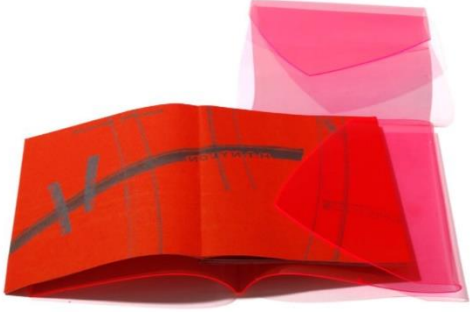
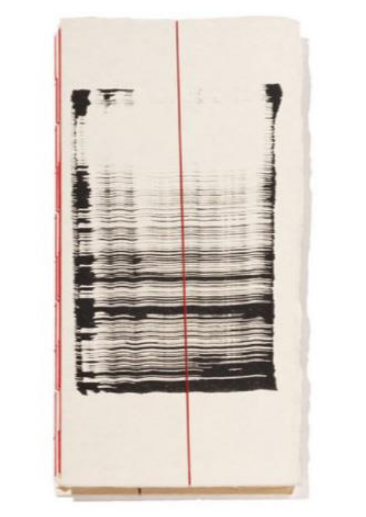
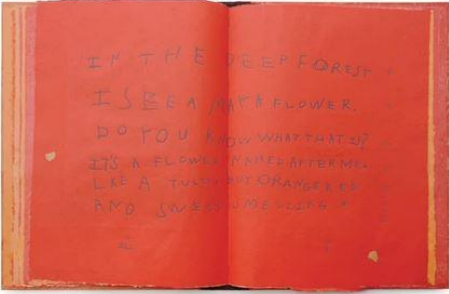
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| 23 |  | <p>Julie Chen <i>Memento</i> This work was made as part of the <i>Al-Mutanabbi Street</i> book project. <i>Al-Mutanabbi Street</i> was the center of Baghdad bookselling that was destroyed by a car bomb in 2007. The project is a reaction against violence and involves book artists and printers from around the world. The piece contains images of the street as it was before the bombing. Woven text entwines the <i>Preamble of the American Constitution</i> woven-horizontally and the Preamble of the Iraq's Constitution vertically. The locket is inspired by Victorian mourning jewelry in which some memento of the person – A braided lock of hair or a small photograph – may be worn close to the body.</p> |
| 24 |  | <p>Julie Chen <i>Panorama</i> This complex folding work explores the issue of climate change from an artist's perspective, simultaneously expressing hope and helplessness in the face of this growing crisis. Opening to a full width of 1,5 metres, <i>Panorama</i> engulfs the reader/viewer in an experience both moving and surprising with large-format pop-ups and interactive folded sections that interlace personal thought with aspects of a more universal reality.</p> |
| 25 |  | <p>Julie Chen <i>Glimpse</i> The mid-century photo album structure contains text written by Chen, examining the question of how a person translates their life experience into a narrative form: prominent events may stand out as the nameable moments, yet it is in the space between these events that life, in fact, is lived. The text is printed on both surfaces of each of the 15 hinged sleeves. Windows in the sleeves reveal small glimpses of the pull-out cards, each written and printed by collaborator, Barbara Tetenbaum, and containing dates and events of the non-important moments of her life.</p> |
| 26 |  | <p>Robbin Ami Silverberg <i>Home Sweet Home</i> Silverberg: "<i>I designed an architectural album of an imaginary middle-class suburban house, filling its plans and layout with the many proverbs I have found about women in the home. The book was printed to look like the almost obsolete technique of Diazo printing (blue-printing), but in fact, it is archival inkjet. The proverbs depict widespread misogyny that is as funny as it is painful.</i>"</p> |

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| 27 |  | <p>Veronika Schäpers <i>Ich – wann? Wo? // Heiko Michael Hartmann</i> This is a conceptual work on the theme of absence. The text is juxtaposed with ten persons who seem to have an identity at first but on closer inspection turn out to be non-existent. Letterpress printed in orange and silver using polymer plates on <i>hososhi</i> paper.</p> |
| 28 |  | <p>Veronika Schäpers <i>Ideation by Chance</i> The outcome of an invitation for an exhibition to make a book according to specific design characteristics. Polyester film is formed into the shape of dustcovers, with semi-transparent Post-its, housed in an acrylic case.</p> |
| 29 |  | <p>Julie Chen <i>Ode to a Grand Staircase</i> The work, subtitled <i>For Four Hands</i>, is based on composer Erik Satie's <i>The March of the Grand Staircase</i> (1914) and its silent libretto – musical notes that Satie forbade to be read aloud. The inside back of the case lists facts about Satie. The french-door structure of the book allows the pages to stand out, imitating the form of a staircase. When fully extended and viewed from above, the staircase/ piano key motif is further apparent.</p> |
| 30 |  | <p>Veronika Schäpers <i>26°57,3'N, 142°16,8'E // Durs Grünbein</i> <i>26°57,3'N, 142°16,8'E</i> – At this location in the northwestern pacific, the Japanese marine biologist Tsunemi Kubodera took pictures of a living giant squid in its natural environment for the first time. Schäpers chose these coordinates as the title for this book that contains three poems by the Berlin based author Durs Grünbein. Until these first images were taken, all scientific surveys were based on dead squids washed ashore, or parts of them found in the stomach of sperm whales. Inspired by a note in the newspaper, Grünbein wrote a poem about this discovery titled <i>Architeuthis</i>. Schäpers chose two further poems to be printed, one about the bizarre shapes and behaviours of creatures living in such depth entitled <i>Sous les Mers</i> prompting Jules Verne's <i>Capitaine Nemo</i>, and the other about the legendary fish <i>Remora</i> which Grünbein wrote specially for this book. When Schäpers met Kubodera he showed her pictures and short films of squids he recorded in depths between 600 and 1.000 meters in which a spectator only sees dim silhouettes of the squids, but at the same time starts to sense the diversity of life in such darkness. This gave Schäpers the idea to use the interaction of transparent and opaque pages for this book. These pages are printed with a colour ranging between grey, blue, or black as well as transitions of these colours. The pages are cut horizontally, to make visible the inserted single sheets containing the data Kubodera surveyed, as well as the nautical charts that are often only partially visible.</p> |

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| 31 |  | <p>Veronika Schäpers <i>Triumph eines Hosenverkäufers // Heiko Michael Hartmann</i> The poem conveys the precarious situation of a customer who is forced by an aggressive salesperson to buy a pair of trousers. He feels as if he were the opponent in a boxing match and his only aim is to escape. The pages are stitched on rubber cords that also bend the cover. The work is inkjet printed on clear polythene foil. The cover is made of clear polycarbonate with an inflatable plastic cushion with stamped title in red and colophon in black. The work is completed with a white fleece bag and white cotton gloves.</p> |
| 32 |  | <p>Veronika Schäpers <i>Jack and Betty forever // Yoshinori Shimizu</i> In the fifties and sixties, a whole generation of Japanese learned English by using the textbook <i>Jack & Betty</i>. In his short story, Shimizu describes what has happened to Jack and Betty thirty years after they graduated from school. Letterpress printed using zinc plates in German and Japanese as well as in English and Japanese. The linocuts are on Japanese exercise books with various lines and grids.</p> |
| 33 |  | <p>Veronika Schäpers <i>A Darkened Boat // Jon Fosse</i> In his poem <i>A Darkened Boat</i>, Fosse describes the existential experience of being carried and protected by this boat; it is almost a religious experience, blurring the boundaries between dream and reality. Fosse contrasts opposing elements: light and dark, heaven and earth, presence and absence, all coming together in the unifying element of the boat. Like Noah's ark, it draws everything into its protective embrace. Each of the 31 drawings in this book represents a head covering worn in a religious context. they come from various faiths around the world. Letterpress and foil embossing on Japanese <i>Urushikoshi</i> paper.</p> |
| 34 |  | <p>Veronika Schäpers <i>march 29, 1912 // Robert F. Scott</i> This book contains a single sentence, the last entry in Robert F. Scott's diary dated 29 March 1912: "<i>It seems a pity but I do not think I can write.</i>" The punched and scratched sheets of polyester film are covered by two sheets of 1 mm silicon with inserted silicon cords. The case is made of semi-transparent white acrylic.</p> |
| 35 |  | <p>Robbin Ami Silverberg <i>Smell of Winter</i> Color, texture, and layering, along with scent & sound, are utilized to evoke the feel of the smell of winter. A central signature displays photographs of shadows made on the snow and ice on a visit to Smithsonian's <i>Spiral Jetty</i>, Salt Lake, Utah. There is also an overlay printing of the handwritten recipe for the perfume <i>Snow</i>, designed and produced with <i>MCMC Fragrances</i>, Brooklyn, in a limited edition of 12 spray vials especially for this artist's book.</p> |

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| <p>36</p> |  | <p>Robbin Ami Silverberg Brush Silverberg: <i>"Brush is an early work that focuses on word cognition. In this case, can words really communicate deep feelings? By changing two minor words in an emotionally charged sentence, the meaning and intention is altered. Also, it is a book that looks at the texture of language and makes equivalents to actually texture, of the human hair / of copper wire ... Like the pull and push of this accordion, the two sets of words pull and push as they try to contain or/and present feelings. Lastly, this is not a book that is based only in intellectual exercise. The emotions expressed are real and personal."</i></p> |
| <p>37</p> |  | <p>Veronika Schäpers Solitude // Henry David Thoreau In his poem <i>Solitude</i>, Thoreau describes the advantages of solitary life in his cabin in the woods of Massachusetts, where he lived as a hermit for two years beginning in 1845. All of the materials used come from the medical field. The text is printed on filter paper that was originally used in labs, seen in the round filters bearing the graphics. In order to emphasize the clear, almost sterile impression, Schäpers did not use any color; the book comes to life through the different materials and white tones with the font, designed especially for this project, embossed into the soft filter paper using transparent printing ink. The book has a flexible binding made of Paraprint non-woven fabric, a material that is used in restoration to cover delicate surfaces. The book and filters are stored separately in folded packaging made of archival cardboard, with a silk-screened title. The book is printed with polymer plates on filter paper and the round filters in <i>Hahnemühle</i>.</p> |
| <p>38</p> |  | <p>Veronika Schäpers Weißer Verben [White Verbs] // Durs Grünbein Durs Grünbein's poem <i>Weißer Verben</i> is a response to his first encounter with Kazimir Malevich's painting <i>Suprematist Composition: White on White</i> in the New York Museum of Modern Art. Expecting to experience a revelation upon seeing this icon of modern painting, he instead describes his first reaction as a smile, which is quickly replaced by a sense of disappointment. The poem is executed as a watermark and looks ghostly on the white mould-made paper. The white page is contrasted with a colored graphic element, which presents the poem using a graphemic colour code developed by the synesthete Eva-Maria Bolz. A watermark is moulded in manila hemp and inkjet printed on <i>kozo</i>-paper, with negative screen print on <i>EnDuro</i> Ice-translucent paper and letterpress on <i>abaca</i>-paper.</p> |

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| 39 |  | <p>Julie Chen <i>Book of Hours</i> The format of a <i>Book of Hours</i> is known as a 'blow book', a historical structure originally designed as a magic trick that allows the presenter to show completely different visual sequences of pages within the same book. <i>Book of Hours</i> contains 12 distinct sequences. The first and last sequences on each side of the book were designed collaboratively by Chen and Keri Miki-Lani Schroeder, and the other eight sequences were designed individually by each artist. These different narratives exist concurrently within the same space and time of this book but are activated sequentially by the reader. The cone motif used throughout this book – and displayed on the box here – was inspired by the concept of the light cone which, in general and special relativity, denotes a single point in space and time.</p> |
| 40 |  | <p>Veronika Schäpers <i>Im Hochhaus // Heiko Michael Hartmann</i> The idea for this book is based on a radio report from 29 July 2010, about finding the mummified corpse of Sogen Kato in a bizarre case of pension fraud. The work is letterpress printed from polymer plates and barrier tape on <i>bicchu-ganpi</i> paper with five gatefold sheets in a wrapped cover made from a GA file, with silkscreened cases of pension fraud in Japan in 2010 and 2011.</p> |
| 41 |  | <p>Veronika Schäpers <i>Durchblicke // Sabine Hassinger</i> Images taken from a karaoke screen illustrate this poem by Sabine Hassinger. The thin, transparent paper and the Jacob's-ladder structure allow a variety of text-image combinations. The booklet is enclosed between two sheets of flexible polythene foil and is inkjet printed on <i>kozo</i> paper.</p> |
| 42 |  | <p>Julie Chen <i>Domestic Science</i> This double-sided accordion-fold book can be read in two directions and from both sides. One direction is entitled <i>Idioms</i> and explores the effect of context on meaning and how combinations and presentations of words communicate ideas that transcend individual meaning. Simple mundane terms and objects of everyday life become colourful metaphors for psychosocial conditions. In the other direction, <i>Pop-up Icons</i> explores fundamental aspects of our contemporary existence through both serious and playful eyes. Meaning is conveyed through shared experience and imagination.</p> |

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| 43 |  | <p>Veronika Schäpers <i>Funky Sabbath // Marcel Beyer</i> The poem <i>Funky Sabbath</i> consists of three verses describing the city of Kaliningrad and its citizens after the end of the Cold War. It is letterpress printed from zinc plates in German and Russian on latex strips. A multicolored frottage, derived from used bicycle tires, is arranged into house-shaped forms. A paper-pasted oval box supports the title, printed in letterpress. See also – a version letterpress printed from zinc plates in German and Russian on red Chinese paper. The dark-blue pattern is printed from used bicycle tires.</p> |
| 44 |  | <p>Veronika Schäpers <i>Wurmzauber 2002</i> The term <i>Wurmzauber</i> denotes an old Saxon magic charm from the ninth century, which was believed to expel a worm that caused consumption. The work contains <i>Torinoko</i> paper mounted on red <i>kozo</i> paper, dyed with black shoen ink. The text is printed with zinc plates in black. See also – a framed print from this book on the south wall to your right.</p> |
| 45 |  | <p>Robbin Ami Silverberg <i>Just 30 words</i> Silverberg: “In 1944, deported Hungarian Jews were forced to write postcards home from Auschwitz, suggesting that they were well and in the resort town of Waldsee. The cards additionally requested a response in 30 words or less. This micro-managed horror was the starting point for <i>Just 30 Words</i>, which also presents scenarios that are each limited by the same dictate attached to those postcards – any communiqué must be a maximum of 30 words. With this artist book, I attempt to understand the limitations of written language: Each time, reading between the lines offers more than what can actually be read.”</p> |

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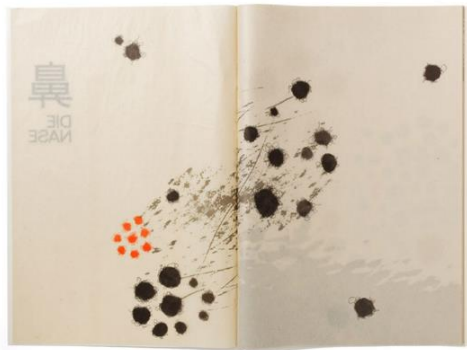


Julie Chen

Full Circle

This is a powerful exploration into the cycles of faith and belief from the first moments of obsession through the experience of deepest doubts, and ultimately passing through the place of peace where the mind and heart are (re)united before the endless cycle starts again. A large box-mounted wheel rotates continuously beneath a series of windows to reveal the many stages of the faith cycle with concurrent letterpress images of the human body. One window in the wheel also reveals a tray with compartments containing simple every-day objects that take on varied and potent meanings for each individual reader as they attempt to connect or reconcile the complex spiritual world in their imaginations with the material reality before them. Three drawers open from a slot in the outer tray, cradling pop-up diagrams which act as three checkpoints along the cycle. This is one of Chen's most advanced book structures to date, the ingenious wheel is not only a marvel of book craft but also an opportunity for a level of self-exploration leading the reader toward the realization that meaning may be encountered within the process of seeking.

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Veronika Schäpers

Die Nase // Ryunosuke Akutagawa

In his short story Akutagawa describes a vain and selfish Zen priest from the Heian era who agonizes about his extremely long nose. Concentrating on the theme of vanity, the text is illustrated with large-scale prints of skin and hair – one of which is framed on the wall above. It is letterpress printed from polymer plates in German and Japanese on *mitsumata* paper and illustrated with photographs of skin structures and of small balls made of hair, printed in various colors using polymer plates. Japanese binding with vellum strips in a white cover made of *kozo-ganpi* cardboard.


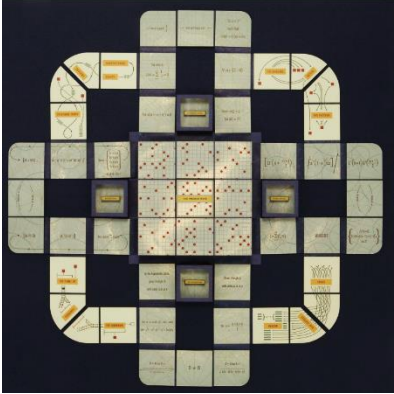
48



Veronika Schäpers

Fuji // Cees Nooteboom

Mount Fuji rising above the clouds is the symbol of Japan and has provided a spiritual basis for the Japanese since ancient times. This 3.776m high, dormant volcano is world renowned for its symmetry and serenity. Nooteboom describes *Mount Fuji* from different perspectives, expressing his admiration. The 36 images are inspired by the fading gradations resembling the sky in the woodblock prints of Hokusai's *36 views of Mount Fuji*. The book comes in a box containing five kitchen sponges in the shape of Mount Fuji, standing for one of the countless goods representing the national treasure. The book contains hand-printed colour gradations from linoleum on *mitsumata*-paper – two of which are framed and exhibited close by – and letterpress printing using polymer plates in German and Dutch on *bicchu-ganpi* paper. The work includes five kitchen sponges in the shape of *Mount Fuji*.

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| 49 |  | <p>Julie Chen <i>Personal Paradigms</i> The work presents a truly interactive experience for the reader in the form of a game that is played, and the results then recorded in a collaborative ledger book. The object of the game focuses on the player's own life experience and perceptions at the moment that the game is being played. The work is presented in a sumptuous cloth covered box, including a letterpress printed game board and a multitude of beautiful laser cut game pieces.</p> |
| 50 |  | <p>Julie Chen <i>A Guide to Higher Learning</i> This work examines the experiential process of acquiring knowledge, on both academic and personal levels. The piece is comprised of eight sections of rigid square pages that are hinged together in unexpected ways, giving the reader a physical reading experience that mirrors the complex meaning of the content. The book in its fully unfolded form reveals an intricate and fascinating visual pattern of mathematical information.</p> |
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| | Julie Chen | https://flyingfishpress.com/ |