



TRANSGRESSIONS  
and  
BOUNDARIES  
of the  
PAGE

## Transgressions and boundaries of the page Oor die einders van die bladsy

2009-2011

### The project in a nutshell

The exhibition **Transgressions and boundaries of the page**, forms part of a creative project and transdisciplinary investigation into the artist's book and practice-based research. (*Transgressions and boundaries of the page: a transdisciplinary exploration of a practice-based research project by means of the artist's book.*)

The project entails the involvement of approximately 40 artists in creating artist's books. Participants will include established and upcoming artists who practice within the fields of visual arts (fine arts, graphic design, illustrators), creative writing (poets, novelists, children's books authors), as well as related fields of architecture and language technology. The creative outputs will be exhibited in a group exhibition at the Word Festival in Stellenbosch during March 2010 as well as at the North-West University Gallery in Potchefstroom and FADA Gallery at the University of Johannesburg. A catalogue and website ([www.bookboek.co.za](http://www.bookboek.co.za)) will also form part of the exhibition and project.

Artists include: Ross Cleaver, Leon de Villiers, Stephan Erasmus, Leora Farber, Gordon Froud, Cheryl Gage, Piet Grobler, Flip Hattingh, Roela Hattingh, Leti Kleyn, Sanko Lewis, Danie Marias, Kabous Meiring, Hennie Meyer, John Moore, Meryke Naude, David Paton, Henning Pieterse, Maritha Snyman, Jaco Spies, Angus Taylor, Strijdom van der Merwe, Jan van der Merwe, Maggie van Schalkwyk, Frikkie Vermeulen, Diane Victor, Fanie Viljoen, Steven Bosch, Louise Marie Combrink, CText, Heilna du Plooy, Franci Greyling, Colette Lotz, Ian Marley, Alwyn Roux, Paul Schutte, Richardt Strydom, Betsie van der Westhuizen, Wessie van der Westhuizen, Cashandra Willemse.

Artist's books function outside the constraints of the publishing industry, and tend to be based on individual artistic vision, conceptualisation and execution. It is therefore the ideal medium to involve artists from diverse disciplines through playful exploration and discovery of the possibilities and boundaries of the book. We foresee a number of innovative artist's books in diverse media, which will invite readers to (re)discover the book as artifact creatively.

The aim of this project is to provide a space for practitioners to pursue their creativity, resulting in creative outputs and also facilitate and deliver formal research outputs.

The project makes provision for

- 1) Artists who want to pursue their creativity by making an artist's book
- 2) Artists who want to do research on their own creative practice
- 3) Researchers who want to reflect on the creative process, concepts and results
- 4) Collaboration between artists and researchers to the mutual benefit of both

### **Community participation and development**

Apart from the flagship project community development is envisaged in which women and children will participate in creative projects involving books, creative writing and bookmaking. The project will benefit the community by means of the following projects, undertaken in collaboration with the Centre for Creativity and the ATKV School for Creative Writing (both already established at the NWU with community projects and links).

### **More information:**

Creative practitioners often participate in interdisciplinary multi-practitioner creative projects, for example themed group exhibitions, collaborative writing projects, performance poetry and performance art. However, these projects are rarely managed or conceptualised with a view to generate research findings. The project *Transgressions and boundaries of the page*, aims to create a space for artists and artists/researchers to pursue their creativity and produce creative work while also being directly or indirectly involved with research.

Specifically this research is in the realm of the emerging field that has been coined practice based-research. Practice-based research refers to creative work in a number of disciplines (fine art, graphic design, creative writing, performing arts) characterised by its reliance on artistic activities and creative outputs. These strategies are growing in popularity and sophistication, especially in terms of *individual research*. Practice-based research internationally is also characterised by collaborative efforts and the value thereof is increasingly recognised. It is argued by the UK Council for Graduate Education (2001) that practice-based research will develop more rapidly if there is a cross-institutional fertilisation as well as cross-disciplinary co-operation. This would also generate original work across sub-discipline boundaries.

In South Africa, the notion of practice-based research is still in a developmental phase, and is being debated from various perspectives - for example the issue of recognising creative outputs as research by the Department of Education. It is therefore in the interest of practice-based research in South Africa to develop an interdisciplinary project, which will lead to an understanding of the management of collaborative practice-based research and in the process also empower creative individuals to formalise their practice as research.

*Transgressions and boundaries of the page: a transdisciplinary exploration of a practice-based research project by means of the artist's book* is a research project in the Research Unit: Languages and Literature in the SA Context and in the proposed (developing) research niche for Visual Culture. This project follows in the footsteps of the successful Tracking Creative Creatures, which was conducted at the Potchefstroom Campus of North-West University in 2007 and 2008.

## **What is expected from the artists in the project?**

- To make an artist's book which will form part of the exhibition
- Participants are also requested to provide the following:
  - A written or visual report of the creative process with regard to this project
  - Artist's statement on the concept of the artist's book
  - Photographs of the book or process (all digital images must be print quality, approximately A4 at 300dpi)
  - CV and photographs of the artist

## **Contractual implications**

- The purpose of this project is to create artist's books and generate practice based research and the project therefore does not aim to generate profit for the organisers.
- Works of art remain the property of the artist. The organisers will endeavour to sell the art works for the artist at the exhibitions.
- Artists are requested to provide artworks free of charge to form part of the project and exhibition. An amount of R500 is available for each artist for material or diverse expenses.
- Reproduction rights are given to the organisers/researchers for reproduction in appropriate publications, like catalogues, interactive DVD, magazines, newspapers, and publications, which may result from the project. The artist will be accredited in all publications and reproductions. Participating artist will be given copies of all relevant publications, which arise from this project.
- Participants in the project must agree that works of art and reports may be used for academic and research purposes.
- Works of art are provided for the project and the exhibition at the artist's own risk. Reasonable measures will be taken to safeguard the works.

## **Timeframe:**

- Workshop and symposium: 4 March 2009
- Development of website [www.bookboek.co.za](http://www.bookboek.co.za) from March 2009
- Community projects between July 2009 and March 2010
- Submission of material for catalogue (photographs of book/process, artist's statement's, photographs and CV) : 30 October 2009
- Submission of artist's book and report: 1 February 2010
- Printed and digital catalogue: March 2010
- Exhibitions: March 2010

## **Organisers:**

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