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The Blue Notebook

Volume 19 No.1
Autumn - Winter 2024

The Blue Notebook is a free PDF journal, downloadable at: <https://www.bookarts.uwe.ac.uk/blue-notebook/>

We welcome submissions of writing on contemporary artists' books and related issues for *The Blue Notebook*.

Please email Sarah.Bodman@uwe.ac.uk for guidelines or see: <https://www.bookarts.uwe.ac.uk/blue-notebook/>

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Welcome to issue Thirty-seven of *The Blue Notebook*

Thanks to all the writers who have contributed articles to
Volume 19 No.1 Autumn - Winter 2024:

Navigating co-creation and collaboration through Artists' Publishing by **Richard Nash**: This article attempts to thread insights and learnings through a decade of research and practice on centring artists' publishing as a collaborative method for qualitative research. The article focuses on a discussion of three case study works. These are 1) *On Innards Publication* (2015), 2) *Non-Sequitur* (2021), and 3) *Re: Infinite Dialogue* (2023). In all three projects, the book has been a central concern in collaborating with a broad range of practitioners across fields of art, design, architecture, media and beyond. Analysis and discussion subsequently considers the unique qualities of artists' publishing in relation to positioning the book as a third space and boundary object. The insights can be useful for the research community in engaging in complex research contexts and the scaffolding for centring the relational position of the book as a method to engage with diverse communities, practices and knowledges, and mediating and remediating the hierarchies involved.

David Paton writes about: The experience of unfolding Felicia Rice's *Heavy Lifting* (Moving Parts Press, 2022) is as physically challenging and it is conceptually rewarding. In this article I set out to describe this experience by unpacking Rice's material and structural considerations as well as the manner in which the work reflects heavily upon the concerns of living in the world at the time of its creation and my experience of it two years later. Born out of the devastating loss of both Rice's home and press in the CZU Lightning Complex Fire in the Santa Cruz Mountains on 20 August 2020, *Heavy Lifting* responds to these events and the equally devastating period of the Trump presidency in the USA through a lens provided by the poetic work of her collaborator Theresa Whitehill. Rice's diverse imagery, coupled with selected scripto-visual texts by Whitehill provide a reading and viewing experience that is both enhanced and complicated by the double-nested accordion-fold structure that challenges conventional handling and requires folding instructions! I undertake a 4-part reading of this work by employing Ruth Rogers' defining qualities that she considers essential to outstanding artists' books: They do not follow a formula; Their makers have pursued an idea for a text or a concept that required research and collaboration often over many years; They invite and challenge us to understand them through multiple non-textual attributes; The reader/viewer experiences the work differently upon returning to it; and the work provokes, engages and sustains the reader/viewer through a deep understanding of their formal and conceptual languages. I argue that each one of these defining qualities are found in *Heavy Lifting*.

Egidija Čiricaite: *THE RELEVANCE OF RELEVANCE - A glance at artists' books from pragmatics; and a few observations*. Artists' books do not feature much in research projects outside fine art, therefore it is only very seldom that we get a glimpse into a discourse where artists' books are analysed within a framework of other humanities, and even rarer - sciences. My research engages relevance theory in cognitive pragmatics as a lens for approaching artists' books, examining how artists' books work, how they function as an art object, how they function as a book, why we find them interesting, and how we make sense of such a complex synthesis of language and image, formal and conceptual features. Here I propose a brief uncomplicated introduction into one of relevance theoretic notions - specifically into the idea of ostensive acts. I introduce it against the background of artists' books to illustrate a few tentative cognitively orientated insights into why we may sometimes choose to engage with rather forgettable artists' books.

Re-working Failure: Taking a different approach to making, **Tamar MacLellan & Philippa Wood**: Central to our practice is a shared commitment to doing things differently. In this way we actively seek out alternative approaches to starting, developing and realising art works. This article aims to share something of our collaborative approach to studio practice through re-working *Plot*, a self-determined unsuccessful book work. Re-working has offered time to reflect and re-engage with key aspects of our practice. Significant making methodologies have emerged with a shared value afforded to dialogue, scheduled side-by-side working and pauses throughout each stage of production to adapt, adjust and amend.

The Great Leap Backwards - **Sarah Jacobs** lives and works in London, UK. For many years much of her artistic practice consisted of making books. For *The Great Leap*, the pages exist in their own right. But they are also evidence of a dismembered (and now irrelevant) book. **John McDowall** provides "an ekphrasis, my reading of the work, of the one instance I held in my hands, and my memory of the stack (and earlier, of examples laid out)."

*

Special thanks to artist **Paul Cooke** (Dubious Books, USA), who allowed us to use a selection of pages from his book *I Know My ABC*, as the featured artist for this issue.

We are always interested to hear about potential written contributions to future issues. Articles are peer-reviewed by our team of referees who offer constructive advice.

Please visit the website for submission details:
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or contact Sarah at: Sarah.Bodman@uwe.ac.uk



Felicia Rice, *Heavy Lifting*, 2022. Size variable, various letterpress printing techniques, nested accordion-fold in a structured clamshell case, edition 34/60, Moving Parts Press, Mendocino, California. Photograph: rr jones.



Felicia Rice, *Heavy Lifting*, 2022. Size variable, various letterpress printing techniques, nested accordion-fold in a structured clamshell case, edition 34/60, Moving Parts Press, Mendocino, California. Photograph: David Paton.

On Heavy Lifting

David Paton

Entry point 1

In a piece on Felicia Rice's *Cosmogonie Intime: An Intimate Cosmogony*, Moving Parts Press (2005) for *Materialia Lumina: Contemporary Artists' Books from the Codex International Book Fair* (van Capelleveen (ed.), 2022) I wrote that in 1997, whilst on a trip to the West Coast and Santa Cruz, French poet Yves Peyré encountered Felicia's father Ray Rice's vertical strip paintings which were inspired by glimpsed slivers of the Pacific Ocean, its incessant movement, changing colour and shifting light. Peyré immediately recognised in them a kinship for the natural world, especially the sea and, despite them having never met, declared that Ray should be the artist for the book. In writing here on Felicia's latest publication *Heavy Lifting* (2022), I am struck by three things that the earlier text elicits. The first is Felicia's description of her father Ray's 100 year-old wooden shed which was his studio for 40 years on the family property on the Mendocino Coast, Northern California, and from where he made paintings and experimental films.

An image of the shed published in *The Heavy Lifting Companion* (Rice, Whitehill & Bruggeman, 2022: xvi) struck me: it was from the small vertical pink-framed window that Ray glimpsed the slivers of the Pacific Ocean that spoke to Peyré so profoundly. Secondly, having also never met Ray, I too have a sense that his, now demolished, shed sits as a beacon around which *Heavy Lifting* could be realised. When Felicia and her husband Jim Schoonover lost their home and Moving Parts Press in the CZU Lightning Complex Fire in the Santa Cruz Mountains on 20 August 2020, it was to this shed and the memories of Ray contained within it, that Felicia moved her life and hopes after the tumult that had flattened her. In Ray's shed, Felicia found herself 'pulling together a workspace' (Rice, et al, 2022: xvii). It is not surprising then, that what is now the home of Moving Parts Press Mendocino, was born from plans Ray had drawn up 40 years before but never realised (Rice et al, 2022: xvi). The third is that this confluence of events which returned Felicia to her family home secured her desire to be rarely found far from the Pacific Coast. Such proximity to water, the antithesis of the terrifying and destructive fire she had experienced, sets up the remaining parts of the elemental quadrilateral: Air – embodied in the primary motif of the bird in both the Birds Panel of *Heavy Lifting* and in the final line of collaborator Theresa Whitehill's poem *The Loveliness of Mistakes*, a poem that responds to Felicia's work as a printer and book-maker: 'You will speak to birds'. Finally, Earth, the canvas upon which the events so graphically and poetically depicted in the

double-nested accordion-fold book must be apprehended and knitted together with urgency. Whitehill's final stanza from *Heavy Lifting* seems most apt here, conjoining these elements in the lines: 'You who come after us will carry the earth on your shoulders as birds carry the air and are carried'.

Entry point 2

My colleagues and I are seated around a table at the Jack Ginsberg Centre for Book Arts, Wits Art Museum (WAM), Johannesburg. Ruth Sacks had recently heavy lifted the book in its bubble-wrapped box from New York to Johannesburg and I had brought it into the Centre for everyone to see, and for Jack to catalogue before I begin the task of writing. I have already unpacked and investigated the various items in the clamshell case: the double nested pages, *The Companion*, the SD card containing the film *On Heavy Lifting*, and of course, the beautifully crafted box and its compartments. I stood back and watched Jack tackle the complexity of unfolding the two wings of the work and noted the initial responses of my colleagues as the work unfolded. Ciara Struwig responded immediately to the visible texts on the Crisis Panel, immediately understanding the urgency of the words in relating to the seemingly chaotic imagery upon which they were printed. Rosalind Cleaver, being a committed activist in the preservation of the natural world, immediately responded to the bird-images, commenting on the density of their printing upon the wood-textured substrate. She immediately drew comparison with the thick coloured inks that characterise Felicia's *DOC/UNDOC Documentado/Undocumented Ars Shamánica Performática* (2017). Jack was still engaged with the complex unfolding of the two wings and was pleased that the table around which we were now standing, was large enough to accommodate the bodily actions required to unfold, separate and view the two panels. It was only now that we discovered the supplied unfolding instructions!

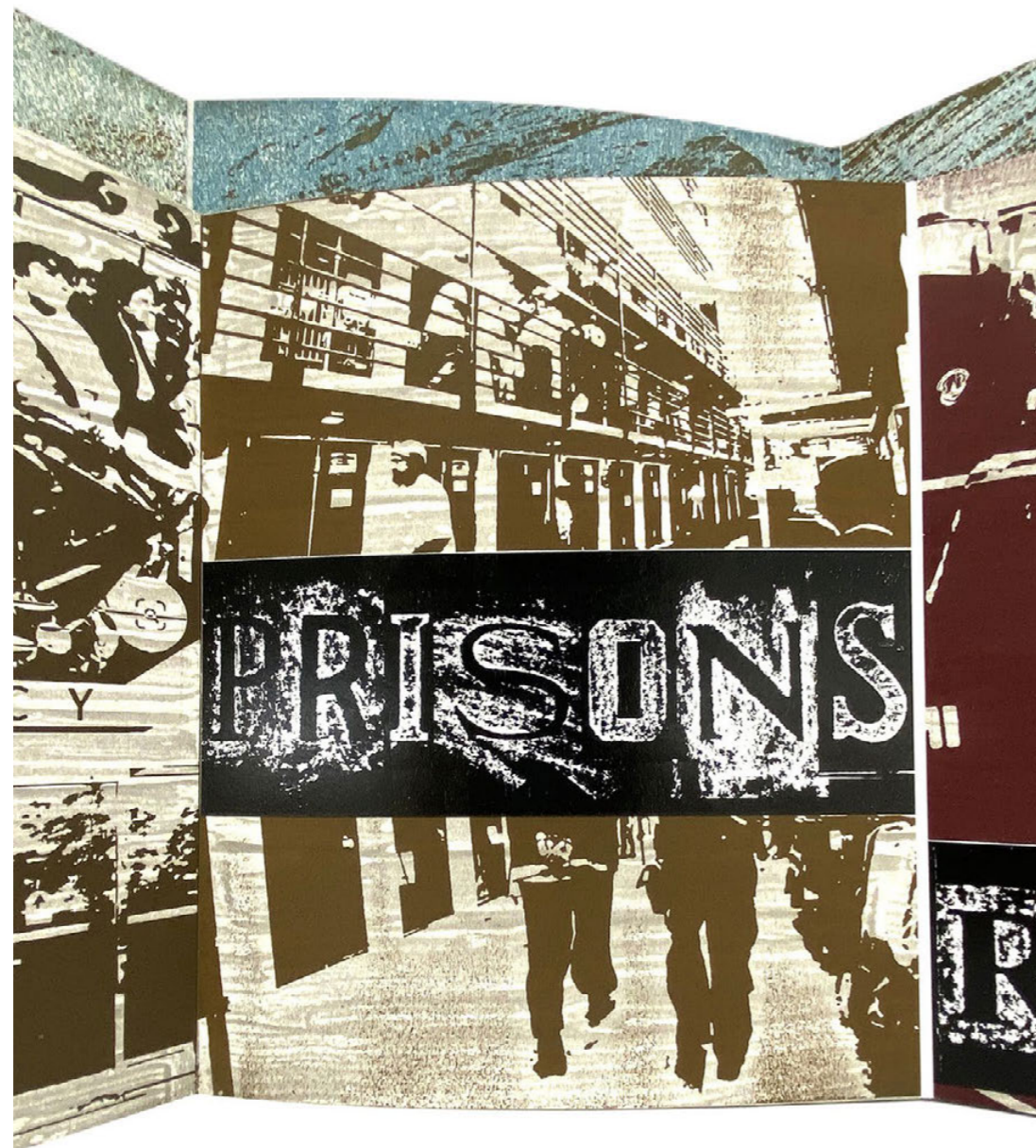
In, of all places, the first page of the February 2023 edition of *Real Estate Magazine. Mendocino Coast Property, Lifestyle, Community* that Felicia has sent with other ephemera, *Heavy Lifting* is described as

an iconoclastic form of book. It's not the kind of book you take to bed for a quick read. For one thing its enormous ... it's folded into an accordion pattern that needs as owner's manual to put it away, and it needs a yards-long snaky table to display it (Rice & Borcich, February 2023: 1).

I love the honest, homely description of an object that does not behave conventionally, but it is the next section that begins to speak of its power as a cultural object:



Felicia Rice, *Heavy Lifting*, 2022. Size variable, portion of “Crisis” panel. Photograph: David Paton.



Felicia Rice, *Heavy Lifting*, 2022. Detail of “Crisis” panel. Photograph: David Paton.

It is a book that demands to be described in a new language: as an ethics, perhaps, or an experience, a grief, or a goad to action (Rice & Borcich, February 2023: 1).

In her essay that begins *The Heavy Lifting Companion* Inge Bruggeman echoes this ‘new language’ in the terms that Ulises Carrión described in *The New Art of Making Books* (1975). Bruggeman quotes Carrión who states:

In order to read the new art one must apprehend the book as a structure, identifying the elements and understanding their function ... [requiring] a different reading (Bruggeman, 2022: xvii).

Confronted by a book in a new language requiring a different reading is not, as Bruggeman states ‘entirely intuitive’ and continues by stating ‘the fact that it is challenging and complex responds to equally challenging and complex times is evident’ (Bruggeman, 2022: xviii).

Entry point 3

Self-consciousness and reflexivity are hallmarks of good artists’ books. I define the former quality as a book, aware of itself and its operations, while the latter refers to the formal processes by which such self-consciousness is conveyed to the reader/viewer. Johanna Drucker has already laid down the groundwork for such operations in bookworks when she asks a reader/viewer to become aware of ‘when a book calls attention to the conceits and conventions by which it normally effaces its identity ... to its own processes of enunciation’ (Drucker, 1995: 161). In a recent lecture, Ruth Rogers (2023 online) describes the qualities that she considers essential to a good artist’s book:

Outstanding artists’ books do not follow a formula, their makers have pursued an idea for a text or a concept that required research and collaboration often over many years. The memorable ones do not serve the reader, they invite and challenge us to understand them through multiple non-textual attributes. ... Do you think about the book long after you have seen it? Do you experience it differently upon returning to it? If you are provoked, engaged and sustained by these books, then you have understood their language.

Rogers deftly hones-in on what Drucker means by a book’s ‘enunciation’: Carrión’s requirements for ‘a different reading;’ the REM’s ‘new language’ through ‘a goad to action,’ and what Bruggeman has called ‘a challenging response’ when we are confronted by both the title of, and the object *Heavy Lifting*.

So what are the elements of this challenge? A reader must place Rice’s personal tragedy and loss within the framework of other tragedies, losses and disturbing national and international events: The COVID-19 pandemic, the disaster of managing healthcare and the resultant death toll; the broader political maelstrom of the Trump administration; the murder of George Floyd and rise of the BLM movement across the globe, the re-centering of social life around confronting racism and inequality and other disturbing sociological issues in the United States such as gun violence, housing shortages, policing and prisons, immigration and the environment. Each of these, explicitly named in the Collective Crises Panel – become percussive waves, moving across each other’s paths creating interference patterns that make complex, the ability or desire to re-centre oneself. *Heavy Lifting* was conceived and produced during these years of personal, political, social, economic and environmental catastrophe. As Rice states, it began in 2019 with an exchange with poet Theresa Whitehill in which a poem sparked a drawing which sparked a poem which led to a book structure, stating that

our collective crises are called out in letterforms gathered from gravestone rubbings overprinting high-contrast photographic memes culled from the web. The indistinct dark silhouettes suggest the enormity of these haunting and unresolved issues (Rice online).

Whitehill’s words ‘*From this time, we date a different life. The stories / we told our children changed at this time. / Our dreams changed. Some of us stopped dreaming*’ chillingly tell of the sea change that this period in US and indeed world history has wrought on the public imagination and psyche. At the time I began writing (early January 2024), it seemed that our collective crises had merely deepened and that we might never be able to dream freely again: ‘*War then: the background always. Dreamers / and heretics—always.*’ The density of overlaid imagery, texture and texts provide a rich yet disturbing challenge to the unpacking of both the book’s surface organisation and the content these clamorous images point to. On the back of this panel, subtle warm grey rubbings, taken from rounds of an ancient oak, unfortunately and perhaps even avoidably lost to forest management, the reader encounters a combination of texts and fonts. Stempel Garamond is chosen for extracts of Whitehill’s poems, providing spaces of quiet contemplation. The ten pages contain extracts from three of Whitehill’s poems: *My Grandmothers’ House* (pages 1, 2, 6 & 7); *Heavy Lifting* (pages 3, 4, 8 & 9); *This Once* (page 5). *The Fires* are listed on page 10. Yet even in this visual and poetic quietude, some of the stridency of the images, bleed through in the form of Eduardo Tunni’s *Faster One* font. This font is extremely bold, a challenge for any typographer in its implied movement that



Felicia Rice, *Heavy Lifting*, 2022. Size variable, nested accordion-fold “Birds” panel. Photograph: David Paton.



Felicia Rice, *Heavy Lifting*, 2022. Size variable, nested detail of “Birds” panel. Photograph: David Paton.



Felicia Rice, *Heavy Lifting*, 2022. Size variable, rear view of “Birds” panel including colophon with covers pasted on. Photograph: David Paton.

gestures to the cuts and marks of a wood engraver’s blade. Against the left edge of the black face of each capitalised letter sits a white shadow, separating the legible face from the triangular woodcut-like marks. It is noticeable that each letter is preceded by these triangular marks which, along with their white shadows, produce the illusion of three-dimensionality. The left edge of the font seems slightly raised, while the right edge sits back onto the surface of the paper substrate. This illusion of height is a most suitable textual counterpoint to the relief surfaces from which the imagery is printed. Against the classic serif Stempel Garamond font the Faster One font shouts discordantly on the other surfaces of the two panels. The text, taken from the last stanza of Whitehill’s poem *The Loveliness of Mistakes*, is reversed and broken into textual fragments. On these pages, the reader is confronted by two very different types of reading. This reversal and fragmentation speak back to the imagistic challenges encountered on the reverse side of the panel as indices of difficulty and self-reflexively. Here, Whitehill addresses Rice directly in the opening words of the poem:

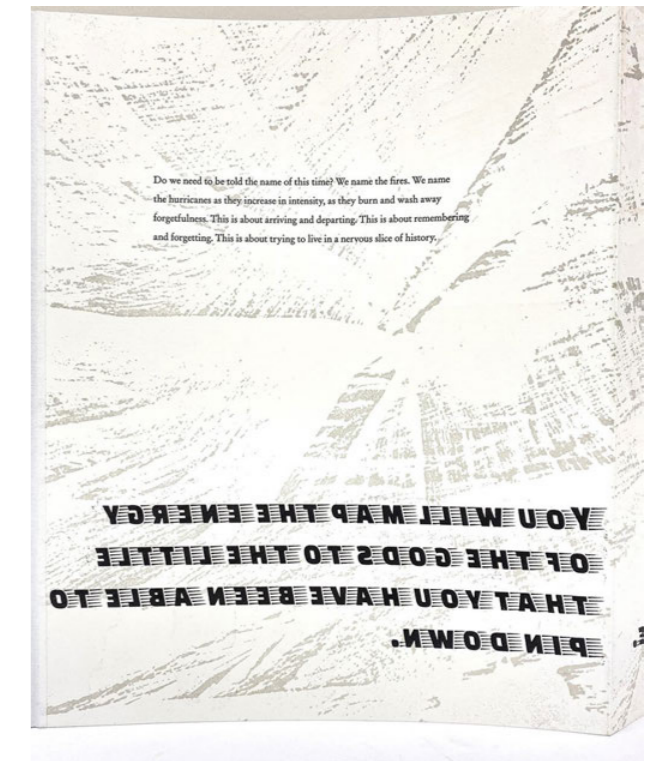
What do you do, Felicia, when you’ve spent two days printing something and you realize it’s all wrong and there is no making it right? You suck it up; you order new paper; you start over.

This panel is also a humorous nod to the printer who must naturally see all images, texts and surfaces in reverse.

Entry point 4

Rosalind Cleaver instinctively reacts to the bird images, the thickness of the ink and its smell. On the noticeably higher pages of the Birds Panel the textual fragments become legible as they are nested in black blocks which seem to ‘label’ the flight of the birds that rise against a texture of wind and smoke from the Oak tree rubbings on each of the eight pages. The bird is symbolic of Rice’s spirit that must rise in the face of the fires that, like many Californians every year, destroyed her property. The text and image blocks are printed by Rice from laser-cut and photopolymer plates in tones of orange, brown, blue and black on Arches Watercolour paper. It is fascinating to consider how Rice managed her interstitial studio spaces and their limitations during the gestation of *Heavy Lifting*. The different faces of the two panels point to the place of their making: The gritty, textured bird images were printed in the shed; the Collective Crises Panel was printed in a temporary steel shipping container and the excerpts from Whitehill’s poems and colophon on the backs of both panels were printed in the clean, new studio where it was possible to do the demanding and careful work required of letterpress printing. The birds are themselves a text, hovering between the opacity of

the Stempel Garamond and Faster One fonts; between earth and air; as collaboration between poet and artist/printer. In Whitehill’s imagination, ‘migratory birds began to fall out of the sky, dead by the hundreds of thousands’. Yet in the end, believes Whitehill, Rice ‘will speak to birds’ and in doing so will put ‘smiles back on the faces that have lost flesh’. For Rice, who observed ‘vultures, gulls, ravens hang in the sky, riding the thermals, slowly cycling, beaks cocked, until wide wings suddenly tip’, she is able to lean out in freefall, then pump her ‘strange new wings’.

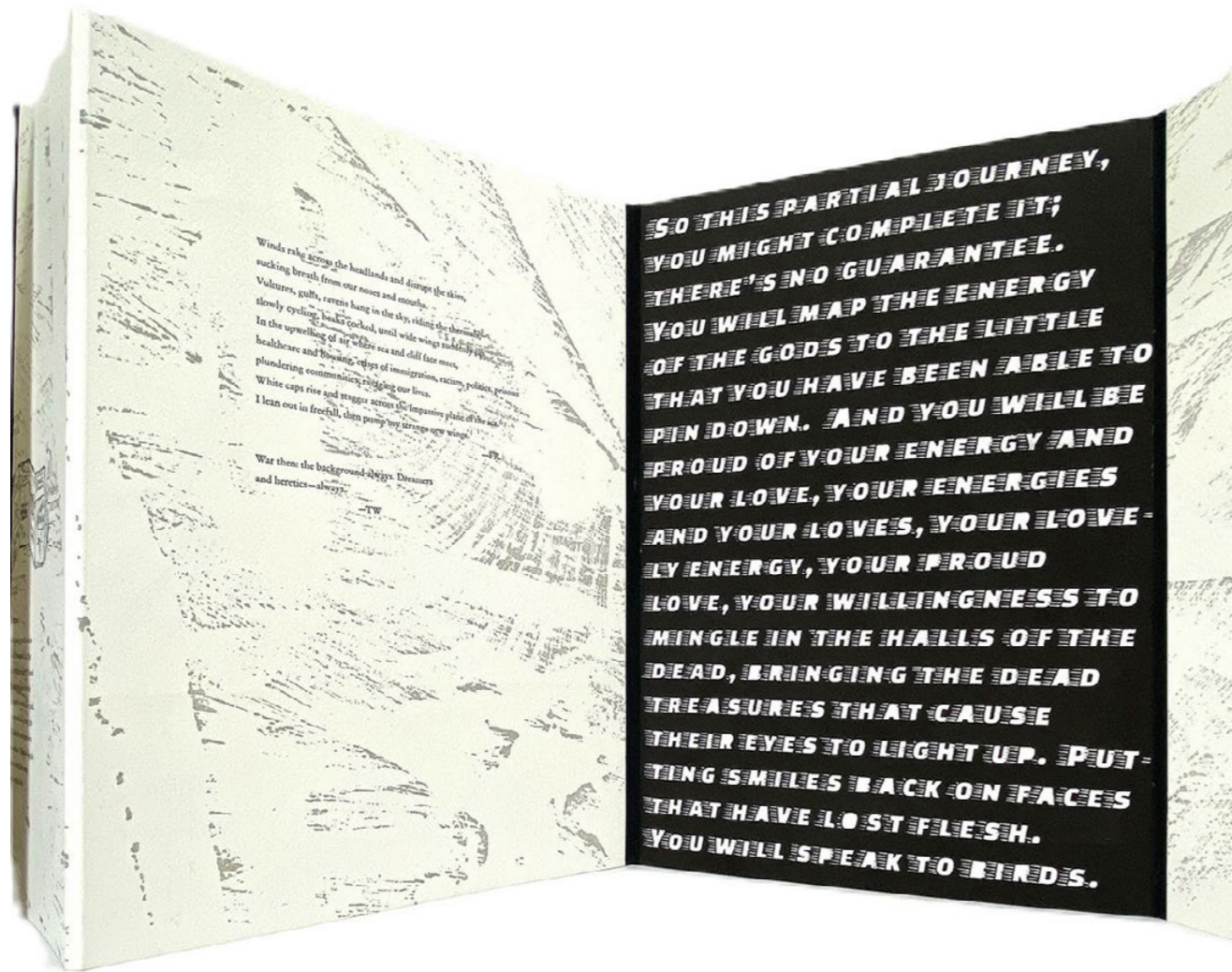


Felicia Rice, *Heavy Lifting*, 2022. Detail of rear view of “Crisis” panel with comparison of typography of poems by Theresa Whitehill. Photograph: David Paton.

The visual and olfactory elements Cleaver experienced upon opening the clamshell box register the results of Rice’s pumping her new wings. It is also found in the instructions for folding and unfolding *Heavy Lifting*:

With the birds panel behind, align the center folds to form a beak, gently nest the Crisis Panel into the Birds Panel, fold the wing tips of Crisis, pinning the tips of the Birds, settle and nest the wings into one another, then slide the length of the wings into themselves following the memory of the folds.

We achieve these events bodily, carefully, questioningly and with curiosity. Returning to the qualities that Rogers highlights in successful artists’ books, it is evident that Rice and Whitehill’s *Heavy Lifting* is an excellent example of such success: It does not follow a formula; the artist/



Felicia Rice, *Heavy Lifting*, 2022. Detail of rear of “Birds” panel with poems by Felicia Rice and Theresa Whitehill. Photograph: David Paton.



Felicia Rice, *Heavy Lifting*, 2022. Portion of rear view of “Crisis” panel including ‘wrong reading typography’ of poems by Theresa Whitehill. Photograph: David Paton.

printer and poet pursued a concept that required research and collaboration over many years; the book does not serve its reader but invites and challenges understanding of its form and content through multiple attributes; the book encourages reflection after engaging with it and evokes very different experiences upon returning to it. In its structural, material and visual presentation, *Heavy Lifting* provokes, engages and sustains its reader/viewers through a deep understanding of its compelling pictorial and poetic languages.

David Paton is an Associate Professor in the Department of Visual Art at the University of Johannesburg, South Africa and is the Senior Researcher in the Jack Ginsberg Centre for Book Arts (JGCBA), Wits Art Museum (WAM), University of the Witwatersrand (Wits), Johannesburg. He received his PhD by Existing Published or Creative Work from the University of Sunderland, UK in 2019. David has curated numerous exhibitions of book arts in South Africa, authored catalogues of these exhibitions, some of which are to be found in prestigious international library collections and published a number of articles and chapters on the book arts in local and international journals.

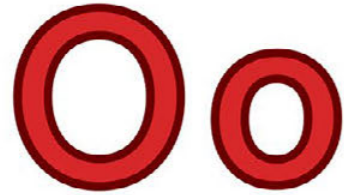
David is a trustee of the Ampersand Foundation (TAF), Johannesburg and New York, and is an International Advisor for the CODEX Foundation, Berkeley, CA. He co-hosts the website ‘Artists’ Books in South Africa’ that received the 2018 National Institute for the Humanities and Social Sciences (NIHSS) award for Digital Humanities in South Africa. He was awarded the University of Johannesburg Vice Chancellor’s Distinguished Award for Teaching Excellence in 2022 and is a National Research Foundation (NRF) C1-Rated Scholar.

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For more information on *Heavy Lifting* visit:
<https://movingpartspress.com/publications/heavy-lifting/>

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Ozzy is observing an okapi



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Dr Caren Florance is an Adjunct Assistant Professor in the Centre for Creative & Cultural Research at University of Canberra (UC CCCR), Australia. Her teaching career has been broad: Typography, Creative Writing and Cultural Heritage at UC; Text in Art and The Book as Art at the Australian National University Printmedia & Drawing Workshop and the National Art School in Sydney. Research interests include creative materiality, contemporary bibliography and Australian artist's book history. Her creative practice, sometimes under the imprint Ampersand Duck, is text-based and poetic, rooted in handset letterpress, and spans the spectrum of book publishing and design. It is held in national and international library collections. Her latest commercial publication is *Lost in Case* (Cordite Books, 2019). <https://carenflorance.com>

Maria Fusco is a Belfast-born writer based in Scotland. She is Professor of Interdisciplinary Writing at the University of Dundee, previously teaching at the University of Edinburgh and Goldsmiths, University of London. She is the author of eight books and writer-director of four largescale performances. Works released this year are the opera-film, *History of the Present*, co-made with Margaret Salmon with new music by Annea Lockwood, and *Who does not envy with us is against us*, a book of essays of which Isabel Waidner has written, "Fusco mobilises a previously unnamed mood shared by the international, intergalactic working classes. I've never seen anything like it." <http://mariafusco.net>

Jeff Rathermel is an artist, educator, curator and independent scholar who lives and works in the United States. In the past he served as the Director and Curator of the Perlman Teaching Museum at Carleton College, one of the nation's leading liberal arts institutions. Prior to that he held the joint position of Executive and Artistic Director at Minnesota Center for Book Arts. Current areas of research include modern collage/

assemblage practices and contemporary Fluxus-inspired publications.

Rathermel holds Bachelors and Masters of Fine Arts degrees from the University of Minnesota where he studied printmaking, hand papermaking, digital arts and traditional binding. He has curated and organised countless book art exhibitions and his personal artwork is shown and collected internationally.

Dr Paulo Silveira lives in Porto Alegre, Brazil. He has degrees in; Fine Art (drawing and painting) and Communications, and a PhD in Visual Arts - History, Theory and Criticism, from the Universidade Federal do Rio Grande do Sul (UFRGS). Paulo is Professor for Art History of the Instituto de Artes at UFRGS, and also a member of the Comitê Brasileiro de História da Arte, CBHA (Brazilian Committee for the History of Art). He is the author of *A página violada* (the violated page) 2001, and regularly writes articles on contemporary art and artists' books. He is a member (heading the artists' books section) of the research group Veículos da Arte - Vehicles of Art, and coordinates the Fundar, research group on the establishers of contemporary art (UFRGS-CNPq).

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Co-founder and member of Unica T ("a fictitious person making real books") for 15 years, until the group split in 2001. She has continued in artistic collaboration for more than 35 years with Uta Schneider as «usus». She received the Artist's Book Prize 2020 of the Herzog August Bibliothek in Wolfenbüttel for her book *Caro Giordano*. <http://www.boatbook.de>

Various contributions for scientific anthologies and publications, most recently: *superILLU. Towards a Theory of Illustration*. Juliane Wenzl/Ulrike Stoltz (Editors). Contributions from Christopher Breu, Nanne Meyer, Leonore Poth, Andreas Rauth, Johannes Rößler, Uta Schneider, Stefan Soltek, Ulrike Stoltz, Detlef Surrey, Friedrich Tietjen, Matthew Tyson, Franziska Walther, Juliane Wenzl. 352 pages, German/English, 110 illns, 17 x 22.5 cm, Softcover, 2022, Jonas Verlag, ISBN 978-3-89445-593-4; <https://asw-verlage.de/katalog/superillu-2485.html>

Featured cover and interior pages: Artworks from
I Know my ABC, Paul Cooke, Dubious Books:

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I Know My ABC is an homage to early learning kids ABC books. It's also a kind of fanzine for some famous people whose work I admire.

The people featured in the zine are Andre 3000, Bjork, Christopher Walken, David Lynch, Elvis, Francis McDormand, George Romero, Hal Ashby, Idris Elba, Joni Mitchell, Kim Deal, Lionel Richie, Marc Almond, Nick Cave, Ozzy Osbourne, PJ Harvey, Quincy Jones, Robert Smith, Scott Walker, Tom Waits, Uma Thurman, Vivienne Westwood, Willem Dafoe, Xzibit, Yoko Ono and Zinedine Zidane.

36 pages including cover. Full colour. 100% nonsense.

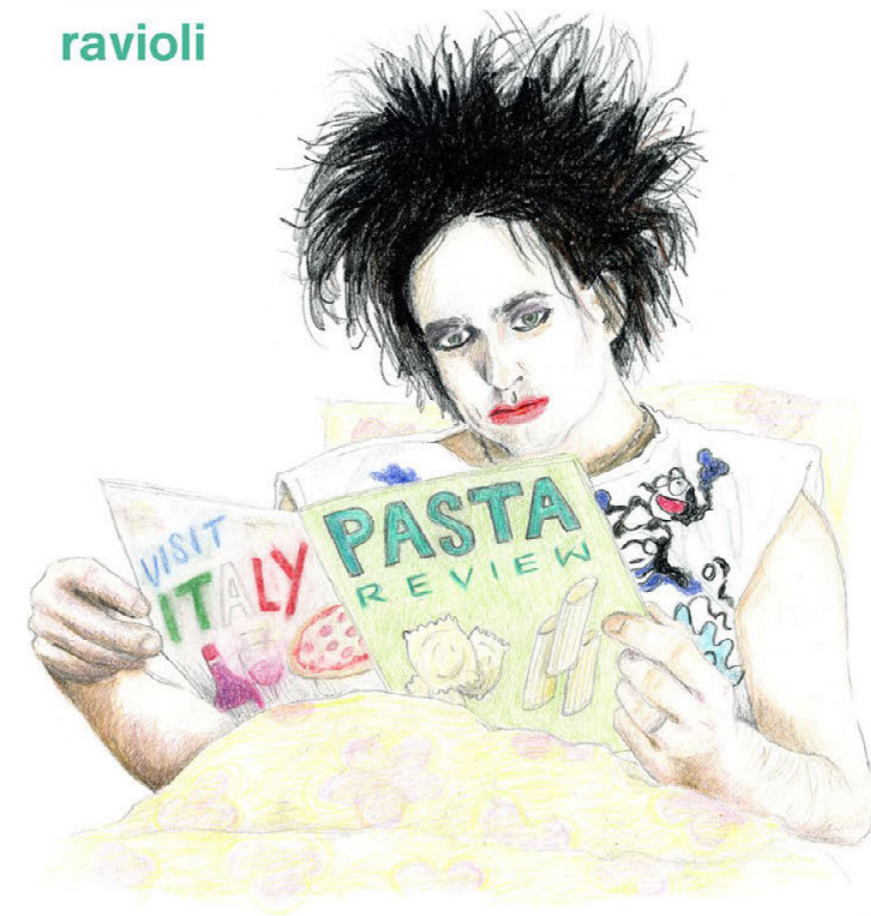
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Paul Cooke is an artist from Bristol, UK now relocated to Lexington, Kentucky. He graduated from the Multi-Disciplinary Printmaking MA at UWE in Bristol in 2017. He discovered the joy of making books at UWE and now publishes under the press name Dubious Books.

He feels like his books fall somewhere between artists' books and zines and he perhaps leans heavier on his foot that's in the zine world. Most of his books are a celebration of nonsense, surrealism, humour, and a love of words. They can be found at:
<https://www.etsy.com/shop/dubiousbooks/> and his press email is dubiousbooks@tutanota.com

Robert
is
reading
about
ravioli

Rr



Nick
has a
newt
on a
napkin

Nn

