

BRAD FREEMAN

bradfreemanbooks.org
journalofartistsbooks.org



Brad Freeman's lecture will focus on JAB, the Journal of Artists' Books, that supports critical inquiry into artists' books. Since 1994 JAB has published interviews with contemporary artists whose primary medium is the artist book, reviews of artists' books, and essays about historical issues and contemporary artists and their work. JAB has a two pronged approach to culture creation via publication arts; an educational approach with critical writing and documentation of current activity; and second, a creative approach with publication art—exploring the creative potential of print and the book by commissioning artists' covers (letterpress and offset), artist designed pages, and artists' books made especially for insertion into JAB.

Brad Freeman is an artist whose primary medium is the artist book. He founded JAB, the Journal of Artists' Books in 1994 to provide a forum for critical writing about artists' books. JAB is now produced at the Center for Book, Paper, and Print Arts, Columbia College Chicago where he works. Freeman's artist's books are collected internationally.

DAY 1 – THURSDAY 16TH JULY

- 8:00–8:45 Registration
- 8:45–9:15 **Professor Ross Woodrow & SDVC Professor Ned Pankhurst – Welcome**
- 9:15–10:00 **Brad Freeman – Keynote**
- 10:00–10:30 Morning tea
- 10:30–12:00 **Academic papers – Considering the artists book**
- Marian Macken** Designing with/for/through the Existing: Artists' Books and Documentation
- Noreen Grahame** Artists' Books – Respectable Art
- Joel Lardner** Re-imagining the picture book as a valid site for contemporary book art practices
- 12:00–12:45 Lunch
- 12:45–1:30 **Lyn Ashby – keynote**
- 1:30–3:15 **Academic papers – Post literacy**
- Victoria Cooper** The Grafted Image
- Marian Crawford** The News and the Book
- Caren Florance** Machine Translations: Poets, poetics and artists' books
- Daniel Della-Bosca** The Untouched Book
- 3:15–3:45 Afternoon tea
- 3:45–5:00 **Academic papers – Materiality**
- Gabriella Wilson** The Equal Standard Broadzine: Expanding the readership and language of social and political critique.
- Angela Gardner** Report from a border: text and typography in Australian Artist Books
- Doug Spoward** I'm about to 'read' a book.
- 5:00–5:20 Responses to today's speakers
- 5:20–5:30 QCA library
- 5:30–6:30 Set up of artists book fair (Level 7, Webb Centre)
- 6:00–8:00 Opening of the exhibition books by artists: in the Webb Gallery formal proceedings at 7pm

DAY 2 – FRIDAY 17TH JULY

- 8:15–8:30 Introduction
- 8:30–9:15 **Sarah Bodman – Keynote**
- 9:15–11:00 **Academic papers – The Haptic**
- Tim Mosely** the haptic – and the reception and evaluation of artists books
- Deidre Brollo** Fumbling hands and Phantom Limbs: the photograph, the hand and the artist's book
- Bridget Hillebrand** Climbing discourse: the legacy of touch.
- Sara Bowen** More than Seeing: Artists' books through the lens of Affect Theory
- 11:00–11:20 Morning tea
- 11:20–12:50 **Presentations – collaborative practice +**
- Adele Outteridge & Wim de Vos** Collaborative practice and the material book
- Jenny Fraser** Artists books to overcome cultural oppression
- Fiona Dempster** Reading Intra-disciplinary collaborative artists books
- Kym Tabulo** Sequential abstraction in artists books
- 12:50 Lunch
- 1:15–2:00 Plenary Session / discussion
- 2:00–5:00 Artists book fair (open to the public)
- 6:00–9:00 Conference dinner

DAY 3 – SATURDAY 18TH JULY

- 8:30–1:00 **Tour of artists book sites**
- 8:30 – Queensland College of Art Library
- 8:50 – Boarding tour bus (leaving 9am sharp)
- Centre for the Book – Grahame Galleries
- State Library of QLD
- Studio West End
- 12:30 – back at QCA
- 10:00–5:00 **Artists book fair** (open to the public)
- 10:00–4:00 **books by artists:** exhibition in the Webb Gallery
- 6:30–8:00 Opening of the exhibition *the touching eye;* Bosz Gallery–4a/9 Doggett St Fortitude Valley

SARAH BODMAN



ARTISTS' BOOKS AS A PHYSICAL SITE OF PRACTICE

If a post-literate society might also encompass new ways of thinking about reading, we could think of contemporary artists' books as a site of practice beyond that of McLuhan's signposting of the invention of moveable type as fundamentally responsible for how the Western world physically reads: "along the straight lines of the printed page."

We seem to have already moved from linear to non-linear reading; we are used to flitting through digital screen-based texts, and losing our attention through a multitude of online multi-tasking. Physical engagement with artists' books provides us with space to breathe, a slower rhythm of ingesting information and time to reflect, so what about the artists who are making them? How are artists engaging with the physical book now?

These examples focus on celebrating the book as a physical container used by artists to: re-present language, offer performative reading, view how reading is perceived, appropriate text from novels and instructional manuals into new works, or to transform information from the virtual into the physical.

Sarah is Senior Research Fellow for Artists' Books at the Centre for Fine Print Research (CFPR), and the Programme Leader for MA Multidisciplinary Printmaking at the University of West England's Bower Ashton Campus.

Sarah is the editor of the Artist's Book Yearbook, the Book Arts Newsletter and The Blue Notebook journal for artists' books. Sarah writes a regular news column on artists' books for the ARLIS UK and Ireland News-Sheet, and an artists' books column for the journal Printmaking Today. She is the author of *Creating Artists' Books* (A&C Black, UK and Watson-Guption, New York, USA)

Sarah also works with other institutions nationally and internationally, with the ABPP Artists' Books Partnership-exhibition Programme which loans books from her CFPR collection to universities, collections, schools, societies, galleries, libraries and bookshops around the world.

Sarah's own artists' books include *Flowers in Hotel Rooms* Volumes I-IV, an ongoing series of books inspired by Richard Brautigan's novel *The Abortion*; *Do Not Enter*, unique pulp/screenprinted book, and e-pub for Tim Mosely's *Codex Event 8*, Brisbane; *Dead Search* for the exhibition *Lessons in History Vol. II - Democracy* at Grahame Galleries + editions, Brisbane and *Why Say it Again?* for *Di Carta/Papermade*, International biennial exhibition, curated by Valeria Bertessina, Palazzo Fogazzaro, Schio (VI), Italy.