**DAY 1 - THURSDAY 16TH JULY**

8:00-8:45  Registration  
8:45-9:15  Professor Ross Woodrow & SDVC Professor Ned Panikhurst – 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  
12:45-13:30  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, poets and artists’ books  
  Daniel Delia–Bosca The Unravelled Book  
3:15-3:45  Afternoon tea  
3:45-5:00  Academic papers – Materiality  
  Gabriella Wilson The Equal Standard Broadside: Expanding the readership and language of social and political critique.  
  Angela Gardner Report from a border: text and typography in Australian Artists Books  
  Doug Spowart I’m about to read a book.  
5:00-5:30  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 Tjrm

**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  
  Deirdre Brodie 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  
11:20-12:20  Presentations – collaborative practice  
  Adele outeridge & 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  
12:20-12:50  Lunch  
12:50-1:00  Plenary Session / discussion  
2:00-2:50  Artists book fair (open to the public)  
6:00-9:00  Conference dinner

**DAY 3 – SATURDAY 18TH JULY**

8:30-10:00  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  
10:00-10:30  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;  
  Boz Gallery – 46/9 Doggett St Fortitude Valley

**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-Guptill, 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, colleges, 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-book for Tim Mosely’s Codex Event 8, Brisbane; Dead Search for the exhibition Lessons in History Vol II – Democracy at graham galleries + editions, Brisbane and Why Soo Aagedi for Di Canta/Pepameade, International biennial exhibition, curated by Valeria Bertesina, Palazzo Fogazzaro, Schio (VI), Italy.