

BOOK LIVE!

8th - 9th June 2012

London South Bank University

International symposium and related live events

a collaboration between the Centre for Media and Cultural Research (CMCR) at LSBU and bookRoom Research Cluster at UCA Farnham. Co-chaired by Emmanuelle Waeckerlé (Reader in Photography and Relational Practices at University for the Creative Arts and BookRoom lead academic) and Professor Richard Sawdon-Smith (Head of Arts & Media at London South Bank University)

Keynote speakers

Joan Fontcuberta *Photographer, artist and all-round critic of contemporary culture* (Spain)

Sharon Gallagher *Founder / director of D.A.P and ARTBOOK* (United States)

List of participants (in alphabetical order)

Andrej Blatniik, *Writer & Lecturer in Creative Writing & Book Studies at the Faculty of Arts, Ljubljana* (Slovenia)

Content vs. context – from the aura of substance to the pseudo-aura of the author. Almost everything is now accessible in an instant (legally or illegally) and the aura of the work as something which is not easy to reach has shifted to the pseudo-aura of the author. How does this contemporary *instant accessibility* of art and literature affect the position of aura; *that special something* in the literary field? Has it shifted from the work to the author? How does this phenomenon affect the literary field?

Sarah Bodman, *Senior Research Fellow for Artists' Books & Programme Leader MA Multidisciplinary Printmaking, UWE* (UK)

New Pages: Celebrating the book as a democratic multiple in a variety of 21st Century forms. A showcase of how artists are exploring and utilising the tools available to create books for e-readers through epub, hypertext and publish-on-demand (POD), and how small publishers are embracing the potential of small-scale publishing of affordable, inventive paper-based books.

Marco Bohr, *Photographer, Researcher in Visual Culture & Lecturer in Visual Communication at Loughborough University* (UK)

Appropriation, Surveillance and Voyeurism in Self-Published Photobooks. Bohr analyses the emerging phenomenon of photographers collecting images from Google Earth and Google Maps for the purpose of self-publishing these images as photobooks. Two parallel developments appear to drive this growing cultural industry. Firstly, the proliferation of satellite imaging and mapping technology allows photographers to view, edit and crop images previously only accessible to government agencies. Secondly, an increasing number of photographers locked out of the mainstream publishing industry either publish photobooks themselves or via specialist companies such as Blurb.

Chris Burnett, *Associate Professor of New Media & Chairperson of the Center for the Visual Arts, University of Toledo* (United States)

Reinventing the Automobile. Out of a deeply intertwined history both the book and the automobile have arrived at a critical stage in the digital age involving personal mobility and intelligence, speed and energy, form and format, reproducibility and sustainability.

Daniela Cascella, *Writer & Visiting Lecturer at Sheffield Hallam University* (UK)

En abîme, a reading with sounds, images and silences. A book is rewritten and reinvented across autobiographical narratives of places, pictures, songs. Through densities of prose and moments of stillness the text zooms in and out of Rome as archival fiction, opens up to visuals and images, morphs into abstraction.

Polly Christie, *Manager of the Digitisation Service, UCA* (UK)

Lisa Chadwick, *Digitisation Services Assistant, UCA* (UK)

David Rule, *Artist* (UK)

Artists Books. The digitisation of the BookRoom artists' book collection, by the Digitisation Unit at the University of the Creative Arts will be used as a focal point from which to explore the issues, ramifications and developments of digitisation in artists' books in the context of learning, teaching and research.

Amanda Couch, *Artist & Lecturer in Sculpture & Film, UCA Farnham* (UK)

Reflection in Digestion 2012: A book in the making. Reading, in medieval times, was 'a bodily performance'. Similarly in this durational performance, Amanda will reconnect the body (of both writer and viewer) with writing through the action of the scribe, thus reconstituting a relationship arguably severed by the invention of the printing press.

Dr Arnaud Desjardin, *Artist & runs The Everyday Press* (UK)

Artists' Books. A live presentation regarding books on artists' books, and the general problematic of dissemination and distribution of artists' books in the present climate of online migration. Rather than focusing on what the future of artists' books may be, the presentation will look at the current modes of circulation and dissemination for artists' books. The recirculation of second hand copies via commercial websites, and the distribution of material books through specialist e-shops, constitutes a huge change to the art-publishing world at large.

Matt Hulse, *Film, music, sound, performance, word & community artist* (UK)

Barnaby Dicker, *Researcher, artist, filmmaker, curator & lecturer* (UK)

Dummy Jim. Barnaby Dicker has invited artist-filmmaker Matt Hulse to discuss the book related dimensions of Dummy Jim, his soon to be released second feature – a film based on the book 'I Cycled into the Arctic Circle' written by James Duthie, a profoundly deaf Aberdeenshire man (affectionately known as Dummy Jim), who cycled solo on a 3000 mile return trip to the far north of Europe in 1951.

Annabel Frearson, *Artist, researcher & visiting lecturer at University of Hertfordshire* (UK)

Frankenstein2... A presentation and performance of Frankenstein2... a series of artworks and a novel in progress created using all and only the words from Mary Shelley's Frankenstein (1831). To date, extracts have been produced as performed readings, sculptural prints, song lyrics, animated text, a poster (now in the V&A), a magazine article, and a perspex 'logo' (derived from Shelley's manuscript).

Dr Peter Jaeger, *Reader, Dept of English and Creative Writing, Roehampton University (UK)*

Jon Cage, the Body, the Book. Drawing on Roman Jakobson, Michael Holquist, and the emerging study of chronobiology to consider how John Cage's writing 'translates' a living body into writing, thereby rearticulating the body itself as a form of book.

Dr Paul Jeff, *Head of Post-Graduate Taught Studies, Faculty of Art & Design, Swansea Metropolitan University & Director of IPCRES International Project Centre for Research into Events and Situations (UK)*

Laura Jenkins, *PhD Research Assistant, IPCRES (UK)*

IPCRES Reading Ensemble. A participatory reading event exploring the inter-connectedness of body and mind. A perception of moving through two universes at the same time, one a shared physical space, one a more temporal personal space of reverie perhaps; the event will last no longer than 15-minutes and will be a non-representational participatory work with resonances of psychogeography, and other walking/drifting practices from the flaneur to the derive.

Susan Johanknecht, *Proprietor of the Gefn Press & Course Leader in MA Book Arts at Camberwell College of Arts (UK)*

Katharine Meynell, *Artist (UK)*

Poetry of Unknown Words. This collaborative book Poetry of Unknown Words, is a development, transcription and homage to Iliazd's La Poesie de mots inconnus (1949). The sense of an 'unknown' plays on the archive and feminist notions of 'hidden from history', exploring content through technologies and materiality past and present.

Marcus Kaiser, *Gardener, visual artist, composer and cellist (Germany)*

Installation. The infinity between reality and the quotation of reality in books and the quotation of quotation of reality in books...as the reality of books.

Dr Sharon Kivland, *Artist and Writer, Reader in Fine Art at Sheffield Hallam University, & Research Associate of the Centre for Freudian Analysis and Research (UK)*

Nick Thurston, *Artist, author, co-editor of information as material (iam) & Lecturer in Fine Art (UK)*

Reading: some positions. iam and Sharon Kivland propose a reading, which is also a lecture, in relation to her series on Freud's Holidays and related books, all published by iam; with two co-published by Cube Art Editions, Athens. These books always start as conference papers, as readings, before they become, so to speak, 'reading'. Kivland will read, and then Nick Thurston and she will talk, about scholarship, about reading...which is not recognised in all of the business of supposed research in universities (and Kivland is a supposed Reader in one).

Michael Mack, *Publisher of MACK, Managing Director of Steidl & founder of MAPP Editions (UK)*

Six Memos for the New Millennium. In 1985 Italo Calvino wrote, 'the millennium about to end... has been the millennium of the book'. He planned six lessons for a Harvard lecture series in which he would describe the specific quality of literatures contribution to the coming millennium. In this presentation Calvino's titles provide a loose model to consider the impact of digital media in Mack's arena of publishing. The physical and digital books published by Mack will form the basis for an analysis of the changing nature of publishing, the new possibilities of the book form in the digital realm, the economics of this new publishing, and, returning to Calvino's theme, the future role of the book.

Didier Mathieu, *Publisher, Curator and Director of The Centre des livres d'artistes* (France)
[from site to \(web\)site](#). Archiving, collecting and disseminating from the view point of a collector. The Centre des livres d'artistes (cdla) is the home of a growing collection of artists' books (among the three main ones in France), an exhibition space dedicated exclusively to this type of publications, a research centre and a publisher, www.cdla.info.

Dr. Romi Mikulinsky, *Director and Creative Director at the Shpilman Institute for Photography & Research Fellow at the Van Leer Institute, Jerusalem* (Australia)
[The Present and Future of Reading: The Convergence of the Senses and the Word/Image Bind](#). The future of the book is folded with the future of the image but what is the current state reading? Mikulinsky's paper explores the intricate relation between texts and images and the richness of their layering. What does it mean for reading when the world that has become a picture transforms into a world of readable images and legible (be it by humans or machines) texts (or codes, or meta-data) that are all interconnected?

Christoph Nicolaus, *Visual Artist & curator* (Germany)
["garonne-für sich"](#). This one-hour performance by Marcus Kaiser and video installation is the result of the interaction of two works; "garonne" a series of video works by Christof Nicholas which provides the setting for "für sich" a composition for one cello by Carlo Inderhees. The work is 'alive' for only one-hour every day, whether a performance takes place or not. The two works "garonne" and "für sich" have their own individual time flow on top of the twenty-five hour rhythm of the piece as a whole.

Paula Roush, *Lisbon-born artist based in London & Senior Lecturer LSBU* (UK)

Maria Lusitano, *Portuguese artist based in Sweden*

[A Field \(of interconnected realities\): the week of mash-up electronic goodness \(2010-12\), is the re-enactment of Une Semaine de Bonté \(A Week of Goodness, 1934\) by Max Ernst](#) unpacked and re-imagined the book, questioning the relation of identity and cultural representation to the virtual space of the book, and generated "a performative space for the production of reading". Roush and Lusitano present the collage-novel, a pioneering work in the ontology of the artists' book.

Mark Sanderson, *Subject Leader, Media Arts Communication Design, UCA Maidstone* (UK)

[The Text that Reads Itself](#). The idea of a text that 'performs its own reading' may not entirely new, but it presents itself in a vivid new form, now supercharged by technology. Animated text, Kinetic Typography, Motion Graphics are all facets of the same technological package that has radically changed reading and readerships. Sanderson explores the divide that is opening up between conventional reading and a new and enhanced form of reading that could be described as 'hypertextual'. This digitally encountered and experienced form of reading has opened up all kinds of possibilities, direction and redirections for the contemporary reader, which it will be argued has not only changed reading, but may be changing the way imagination is activated.

Sylvia Schimag (*produced by Antoine Beuger and Wandelweiser*)

[Performs John Cage's "Empty words"](http://www.timescraper.de/) <http://www.timescraper.de/>

Andreas Schmidt, *German-born, London based photographer/artist* (UK)

[The Speed of Books](#). Investigating traditional and current publishing models such as print-on-demand technologies, Schmidt compares these models by talking about his own work in both fields. For more than three years now Schmidt has been experimenting with print-on-demand technology to produce a set of artists' books that aim to re-define the definition and nature of photography and push the boundary of what a book can be in our current times.

Seekers of Lice, *Artist & curator (UK)*

[Invent the Present \(III\)](#). A performance lecture with two screen projections; one of still images of art works and the other a film of a walk through London streets with a hand-held camera. The lecture circles around revolutionary moments in literature and modes of production and how these have affected composition, content, execution, dissemination and reading modes.

Paul Soulellis, *New York-based artist & Creative Director of Soulellis Studio (United States)*

[Weymouths](#) celebrates memory, geography and cultural identity through site-specific books that draw upon the linked histories of Weymouth, Dorset (UK) and Weymouth, Massachusetts (USA). Project commissioned by the cultural Olympiad.

David Speck, *Artist (UK)*

[TWO EXERCISES](#). A presentation initiating, and possibly assisting in, a performance of Specks arrangement of George Brecht's 1961 score by a computer. The dissemination of the arrangement which was originally produced between 2010 and 2011 and published in a hand-bound letterpress collectors' edition will be discussed. The arrangement is for computer terminal in C; it is part of a series of conceptual and process based art works and propositions for both human and computer.

Dr Stefan Szczelkun, *Artist, Senior Lecturer at University of Westminster & Editorial Board at Mute (UK)*

[Agit Disco: Art, Ethnography or Activism](#). The Agit Disco project collects playlists that have been made to reflect the diverse political effects of music on peoples' lives. Starting its life as a wiki website it has now been realised as an artists' book by Mute Books. Stefan will describe the evolution of an idea and speak of his own background as an artist with the 'Working Press: books by and about working class artists' publishing project which flourished in the decade 1986 - 96.

Rahel Zoller, *Artist & Designer (UK)*

[The Inner Monologue of a Book](#) is a concept that tries to behold the state of the codex from a unique perspective. The monologue reads the thoughts of a book, as it contemplates whether the codex will still survive in its traditional form or whether the e-book, its younger relative, will take its place. These are the reflections of a self-understanding book, who looks back onto the great triumphs that bound paper and text have achieved over centuries.