



WORD **IMAGE** TEXT OBJECT

COLLEGE BOOK ART ASSOCIATION
INDIANA UNIVERSITY BLOOMINGTON

JANUARY 13-16, 2011

CBAA
COLLEGE **BOOK ART** ASSOCIATION

www.collegebookart.org

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COLLEGE BOOK ART ASSOCIATION MISSION

Founded in 2008, The College Book Art Association supports and promotes academic book arts education by fostering the development of its practice, teaching, scholarship and criticism. The College Book Art Association is a non-profit organization fundamentally committed to the teaching of book arts at the college and university level, while supporting such education at all levels, concerned with both the practice and the analysis of the medium. It welcomes as members everyone involved in such teaching and all others who have similar goals and interests. The association aims to engage in a continuing reappraisal of the nature and meaning of the teaching of book arts. The association shall from time to time engage in other charitable activities as determined by the Board of Directors to be appropriate. Membership in the association shall be extended to all persons interested in book arts education or in the furtherance of these arts. For purposes of this constitution, the geographical area covered by the organization shall include, but is not limited to all residents of North America.

PRESIDENT'S WELCOME

John Risseeuw, President 2008-2011

Welcome to the College Book Art Association's 2nd biannual conference. This organization of book art educators and friends of book art gathers every two years for a national conference at which we exchange ideas, scholarship, and multiple perspectives on the teaching of the art, history, craft, and production of books. We are friends, colleagues, acquaintances, and strangers brought together by our mutual interests - book making, printing, binding, literature, art, history, publication - and our love of teaching. Our hosts at Indiana University have prepared an excellent program and have expended much effort in preparing for our visit. You will undoubtedly take home much from this experience.

Welcome. We are very glad that you are joining us.

PRESIDENT ELECT WELCOME

Richard Zauft, President Elect

As you know, the College Book Art Association's mission is to support and promote academic book arts education by fostering the development of its practice, teaching, scholarship and criticism. Our young organization, founded in 2008, was established to help all of you better attain career recognition, success and fulfillment. To that end the focus of my tenure as President over the next three years will be on the development of long-term support for the organization that will strengthen our ability to achieve these goals. Increasing travel awards, fellowships, research grants, and exhibition and publication opportunities is essential to supporting the teaching, scholarship, and creative research that all of you engage in. Your professional development is the yardstick by which we should measure the success of the CBAA, and will be my priority as President. I ask all of you to help me and your fellow members and professional colleagues with this goal by participating actively in committees to help enrich and deepen the resources and opportunities that your ideas and energy can bring to the organization.

As President-Elect of the College Book Art Association I add my welcome to that of President John Risseeuw, Conference Chair Tony White, the Meetings and Planning Committee, and the rest of the Board of Directors for putting together a terrific conference here in Bloomington. There are many people to thank, and we will recognize them at the annual meeting and awards banquet. I look forward to working with all of you, and especially seeing you in Bloomington as we share in the conference sessions, renew acquaintances, and make new professional contacts.

CONFERENCE CHAIR WELCOME

Tony White, Conference Chair

WORDIMAGE TEXT OBJECT

Welcome to Bloomington and the 2nd biennial conference of the College Book Art Association. The Bloomington Conference promises a wealth of sessions and workshops, special receptions, as well as fascinating tours featuring art and special library collections, departmental tours, and an exceptional book and paper conservation facility. Hosted on the Indiana University campus, the 2011 Conference will offer all of the networking and professional development opportunities members can expect from the Association's biennial conferences! Bloomington offers a diverse environment which has the potential to surprise our members.

The IU Bloomington campus is a magnificent blend of traditional and modern architecture set in a landscaped environment. Walkways meander alongside streams, through woods, and along tree lined paths. The community of Bloomington is alive with art and music — international, classical, jazz, bluegrass, early and popular music. Conference attendees should note that Bloomington is located in the Eastern Time Zone. The Indiana Memorial Union (IMU) operates as a hotel, a conference center and a student union. It is centrally located on the Bloomington campus and includes restaurants, coffee shops, a Mac Store, a bank and various cash machines, a UPS store, book store, and other amenities and services.

There are many pleasant pubs, restaurants and coffee houses located a short walking distance from campus. Kirkwood Avenue is a main street leading from campus to downtown Bloomington. Along Kirkwood you will find many casual eating options. 4th Street is renowned for its unusual and unusually large selection of ethnic restaurants — Indian, Italian, Moroccan, Thai, Burmese, Mexican, Cajun and Korean. Located between 4th and Kirkwood is one of only two restaurants in the US featuring authentic Tibetan cuisine.

All the elements are in place for a fantastic conference— all that needs to be added is you! I look forward to seeing each of you in Bloomington in January 2011. It's going to be a wonderful conference!

OFFICERS AND BOARD OF DIRECTORS

PRESIDENT

John Risseuw, Arizona State University, 2008-2011

PRESIDENT ELECT 2011-2014

Richard Zauft

EXECUTIVE VICE PRESIDENT

Kathy Walkup, Mills College, 2008-2011

EXECUTIVE VICE PRESIDENT ELECT

2011-2014

Julie Leonard

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Phil Zimmermann, University of Arizona, 2010-2013

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Clifton Meador, Columbia College Chicago Center for Book & Paper Arts, 2008-2011

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John Risseuw, Arizona State University, 2008-2011*

Lisa Beth Robinson, East Carolina State University, 2009-2012*

Michelle Strizever, University of Pennsylvania, 2010-2013

(student member)

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VICE PRESIDENT FOR MEMBERSHIP

Richard Zauft, Emerson College, 2008-2011

VICE PRESIDENT FOR MEMBERSHIP

ELECT 2011-2014

Bob Blesse

SECRETARY

Lisa Beth Robinson, East Carolina University, 2010-2012

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TREASURER ELECT 2011-2014

Sarah Hulsey

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Cynthia Marsh, Austin Peay State University

Steven Woodall, Columbia College, Chicago

Kitty Maryatt, Scripps College

John Risseuw, Arizona State University

Kathy Walkup, Mills College

Tony White, Indiana University

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Barbara Tetenbaum, Oregon College of Arts and Crafts

Karen Wirth, Minneapolis College of Art

MEETINGS AND PROGRAMS COMMITTEE

Phil Zimmermann, Committee Chair

Tony White, 2011 Conference Chair

Julie Leonard

Kitty Maryatt

Mary Phelan

Lynn Sures

Barb Tetenbaum

Kathy Walkup

ACKNOWLEDGEMENTS

CBAAs conferences don't just happen! They are the result of significant and much appreciated volunteer effort on the part of our members and other interested people. The program, in particular, is built from the interesting, informative, and provocative sessions selected and juried by a single blind peer review process. The tours and workshops resulted from suggestions by IU faculty and staff. The keynote and other special programs were developed and cultivated from conversations among key board members. The 2nd Biennial 2011 CBAAs conference is no exception.

The 2nd Biennial 2011 CBAAs Conference Chair thanks the following colleagues who have participated in the many levels of planning and organizing to make this conference a particular success. The Bloomington, Indiana 2011 conference and the members of the CBAAs are the beneficiaries of these collective efforts.

Islam Aly, University of Iowa (CV)

Christine Bachman, Graduate Student, IUB (CV)

Karen Baldner, Herron School of Art (PC)

Nan Brewer, Indiana University Art Museum, IUB (PPC)

Paul Brown, Graphic Design Department, IUB (PC) (PPC)

Aimee Cabrera, Graduate Student, University of Alabama (CV)

Jim Canary, Lilly Library, IUB (PPC)

Rebecca Chamlee, Otis College of Art and Design (CV)

Elizabeth M. Claffey, Graduate Student, Texas Woman's University (CV)

Laurel Cornell, Sociology Department, IUB (PC)

Aimee Denault, Graduate Student, IUB (CV)

Ross Gay, English Department, IUB (PPC)

Heidi Gealt, Director, Indiana University Art Museum, IUB (PPC)

Laura Golobish, Independent Researcher, Volunteer Coordinator, (CV)

Charles Hobson, San Francisco Art Institute (DC)

Brooke Hunter-Lombardi, Graduate Student, Ohio State University (CV)

John-Mark Ikeda, Graduate Student, San Francisco Art Institute (CV)

Indiana University Bloomington (IUB)

Diane Jacobs, Scantron Press (CV)

Brenda Johnson, Dean of Libraries, IUB

Catherine Johnson-Rohr, Curator, Kinsey Institute, IUB (PPC)

Melissa Kocias, Registrar, IUB (IUC)

Julia Leonard, University of Iowa (PC)

Tim Mather, Director, School of Fine Arts, IUB (PPC)

Cynthia Marsh, Goldsmith Press, Austin Peay University (PPC)

Emilee Mathews, Graduate Student, IUB (CV)

Mary McManus, Graduate Student, University of Alabama (CV)

Clair Allison Milham, Graduate Student, University of Alabama (CV)

Breon Mitchell, Director, Lilly Library, IUB (PPC)

Mary Morgan, Client Development Manager, IUB (IUC)

Erin Morris, Graduate Student, University of Alabama (CV)

Mary Phelan, University of the Arts (PRMEJ)

Karin Reece, Senior Conference Coordinator, IUB (IUC)

Harry Reese, University of California, Santa Barbara (DC)

James Reidhaar, Graphic Design Department, IUB (PPC)

Katya Reka, Graduate Student, IUB (GD&B) (PC)

Jenna Rodriguez, Graduate Student, Columbia College (CV)

Ruth Rogers, Wellesley College (DC)

Claire Sammons, Graduate Student, Columbia College (CV)

Claire Siepser, University of Alabama (CV)

Joel Silver, Lilly Library, IUB (PPC)

Jessica Spring, Springtide Press (CV)

Betsy Stirratt, Director, School of Fine Arts Gallery, IUB (PPC) (PRMEJ)

Kalmia Strong, Graduate Student, University of Iowa (CV)

Samantha Weiss, Graduate Student, IUB (PRMEJ)

Tony White, Fine Arts Library, IUB (CC) (DC) (PC, non-voting) (PPC)

Steve Woodall, Columbia College (DC) (PRMEJ)

Richard Zauft, Emerson College (DC)

**Conference Chair (CC),*

Conference Volunteers (CV),

Development Committee (DC)

Graphic Design and Branding (GD&B)

Indiana University Conferences (IUC)

Program Committee (PC)

Preliminary Planning Committee (PPC)

Peer Reviewed Members Exhibition Jury (PRMEJ)

SUPPORTERS AND DONORS

SUPPORTERS

INDIANA UNIVERSITY SCHOOL OF LIBRARY AND INFORMATION SCIENCE

INDIANA UNIVERSITY SCHOOL OF FINE ARTS

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VAMP & TRAMP BOOKSELLERS

BOOK CLUB OF CALIFORNIA

FRIENDS OF THE LILLY LIBRARY

RARE BOOK SCHOOL, UNIVERSITY OF VIRGINIA

OREGON COLLEGE OF ART & CRAFT



CBAA 2012 CONFERENCE

TIME, SEQUENCE AND TECHNOLOGY: BOOK ART IN THE 21ST CENTURY

January 5-8, 2012

San Francisco Bay Area, California

Co-hosted by Mills College, Oakland, and a consortium of Bay Area book art educators

Conference co-chairs: Julie Chen, Mills College and Macy Chadwick, Academy of Art University

Conference Hotel: Hilton Garden Inn, Emeryville, California

CBAA 2013 ANNUAL MEETING

January 2013

Yale University

New Haven, Connecticut

SUPPORT THE FUTURE OF THE CBAA

As active members in the CBAA you enjoy many benefits that enrich and help your careers as students, educators, artists, collectors, curators, and librarians. Conference attendance and participation, the newsletter, the critical journal, fellowships, travel grants, pedagogical resources, and the opportunity to show your work in exhibitions are among the benefits you can enjoy. As a not-for-profit organization, your membership fees help support all these activities.

As the CBAA grows, we want to be able to expand this support. Among the Development Committee's priorities are increased travel grants for students and educators, fellowship and internship opportunities at various

institutions, and greater professional opportunities for research and project support for both young and mid-career practitioners.

If you, your family, your employer, or an organization or individual you know might be interested in exploring the many different ways of direct or in-kind support for the CBAA and its goals, please contact any of the CBAA Development Committee members:

Charles Hobson, cmhobson@aol.com

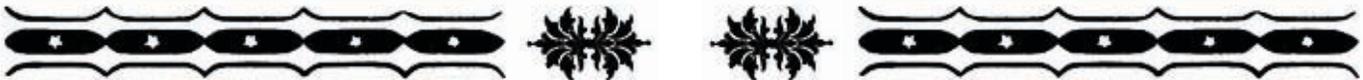
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Tony White, antmwhit@indiana.edu

Steve Woodall, swoodall@column.edu

Richard Zauft, Richard_zauft@emerson.edu



SPECIAL EVENTS

LILLY LIBRARY RECEPTION

Thursday, January 13

05:00pm – 06:00pm

Lilly Library

JURIED MEMBERS EXHIBITION

Friday, January 14

07:00pm – 09:00pm

Juried Exhibition Reception, SOFA Gallery

SILENT AUCTION

Saturday, January 15

06:00pm – 07:00pm Silent Auction Viewing/Cash Bar, Frangipani Room IMU

08:30pm – 10:00pm Silent Auction check out, Frangipani Room IMU

The silent auction at the CBAA 2011 conference functions as a fundraiser for scholarships for student travel to the CBAA conferences.

AWARDS BANQUET DINNER

Saturday, January 15

06:45pm – 09:00pm

Dinner/Announcements/Bar, Tudor Room IMU

**dinner ticketed*

STUDENT PORTFOLIO REVIEWS

Friday, January 14

12:00pm – 12:30pm Set Up for Student Portfolio Review, Georgian Room IMU

12:30pm – 03:00pm Student Portfolio Review, Georgian Room IMU

Saturday, January 15

12:00pm – 12:30pm Set Up for Portfolio Review, Georgian Room IMU

12:30pm – 02:00pm Open Portfolio Review, Georgian Room IMU

Sunday, January 16

08:30am – 10:00am Open Portfolio Viewing, Georgian Room IMU

10:30am – 12:00pm Student Portfolio Review, Georgian Room IMU

TOURS AND WORKSHOPS

Please arrive to the IMU Hotel lobby 30 minutes prior to the printed start time. A guide will meet you and walk over with each group. If walking on your own, please arrive to the destination 15 minutes prior to allow time to stow bags and jackets.

IU Art Museum Tours

Pre-registered participants should meet Nan Brewer outside of the IU Art Museum's third floor elevator.

No late comers can be admitted.

WORKSHOPS

THURSDAY, JANUARY 13

8:30am – 12:30pm

INTAGLIO ON GOLD LEAF

SHARON LINDENFELD

Price: \$50.00

Materials fee: \$20.00

LOCATION

Central Stores/Arts Annex room 016

Intaglio Shop



In this workshop, we will be adhering gold leaf onto printmaking paper and then printing intaglio over it. This creates rich and interesting effects: the gold leaf, while under the etching ink, can take on an appearance of a veil over the image. Each participant will receive a small copper plate, gold leaf, and paper. Inks, tools, and use of the acid will also be provided.

9am – 4pm

WOOD, IMAGE, TEXT, OBJECT

TOM WALKER

Price: \$100.00

Materials fee: \$20.00

LOCATION

Fine Arts Building, room 245

Typeshop



Participants in this one-day workshop will have the opportunity to print with wood types from the collection of the Indiana University School of Fine Arts Type Shop. The collection includes 75 cases of type ranging in size from 4 to 80 lines, in age from @1860 (a font produced by the William Page Company) to 2010 (Van Lanen Latin produced by the Hamilton Wood Type and Printing Museum), and in classification from gothics and antiques to tuscans and latins. A collaborative project will be produced using the shop's five Vandercook proof presses.

12:30pm – 4:00pm

IDENTIFICATION AND USE OF MATERIALS FOR THE CONSTRUCTION OF ARTIST BOOKS

DOUG SANDERS

Price: \$50.00

LOCATION

E. Lingle Craig Preservation Lab/ALF, 851 North Range Road, Room 140F



Where does the creative impulse intersect with a rational desire for permanence and stability? The materials and structures that artists select not only have an effect on the appearance of a created work, but also its longevity. From the perspective of preservation, there are decisions that can be made to improve a book's durability, accessibility and lifespan.

This half-day seminar will help artists make informed choices about the materials used in the creation of artist books. Materials covered will be paper and boards, cloth, inks and adhesives. Focus will be given on options available to artists, the proper selection of materials for particular demands, and long-term effects of those choices. Additionally, the instructor will cover basic concepts of acidity, light, humidity and wear and tear; the main factors of deterioration. A list of suppliers for basic materials will be provided.

SUNDAY, JANUARY 16

9:30am – 12:30pm

ARTISTS' BOOKS AND SERVICE LEARNING: MAKING BOOKS TO EMPOWER

YARA CLÜVER

Price: \$50.00

Materials fee: \$10.00

LOCATION

**Living-Learning Center
Ed Basement classroom, Room EO B01
541 N. Woodlawn Ave**



Artist's books are an ever-expanding means by which to integrate imagery and/or text into structural objects to create unified pieces. They appeal in particular to artists who like to merge artistic fields, but are also an excellent means for academics to bridge pedagogical disciplines. In this workshop we will make a number of sample books and I will discuss my service-learning class, which focuses on artists' books as a means to engage learners from varying backgrounds. I will focus on techniques for teaching the making of artists' books to those forging a creative path. We will explore a variety of book structures that are easy to make from a single folded sheet of paper and that do

not involve a lot of gluing or sewing techniques, if any. These structures are involved enough, however, to allow for complexity. I will also discuss how to elicit ideas from students for their books through text and image. Children in particular become engaged in honing their literary and visual skills when making tangible objects that speak about issues that are meaningful to them. They tend to be especially excited by the resulting uniqueness of their book objects, which end up being complex in form and expression, but not difficult to execute.

9am – 4pm

THE DIVERSE COLLOGRAPH

KASEY RAMIREZ

Price: \$100.00

Materials fee: \$20.00

LOCATION

Central Stores/Arts Annex room 016

Intaglio Shop



The collagraph is a unique and versatile form of printmaking in which textured materials are applied to a rigid substrate to create a printable surface, yielding rich tone and allowing for a variety of image-making approaches. Using carborundum grits, acrylic mediums and other found materials on mat board and Plexiglas matrices, participants can explore various collagraph techniques in ways that are painterly, graphic, or even sculptural, and which can be blind-embossed, inked in intaglio or relief methods, or combined with letterpress and other printmaking and bookmaking methods.

9am – 4pm

SILVER, SALT, SCREEN

AMANDA LEE

Price: \$100.00

Materials fee: \$30.00

LOCATION

Central Stores/Arts Annex room 028



Students in this workshop will make photographic salt prints from drawings and digital negatives. We will also experiment with using silk screen stencils as a mask for the salt chemistry. Developed by Henry Talbot in the 1800s, salt prints were the first silver based paper prints. The salt print combines salt and

silver nitrate on paper resulting in a photographic image that can be easily mixed with drawing and painting. We will approach this historical and alternative photographic technique as an opportunity to embrace failure, process, and experimentation.

9:00am – 12:30pm

A GOOD DAY TO DYE: NATURAL DYES ON HIMALAYAN LOKTA PAPERS

JIM CANARY

Price: \$50.00

Materials fee: \$20.00

LOCATION

Fine Arts Building room 230

Textile Studio



A chance to explore the materials and techniques of dying handmade papers of Nepal. We will make a sampler of dyed papers and learn how to create a variety of decorative papers using resist, shibori and puckering techniques..

*Please arrive to the IMU Hotel lobby
30 minutes prior to the printed start time.
A guide will meet you and walk over with
each group.*

*If walking on your own, please arrive to the
destination 15 minutes prior to allow time
to stow bags and jackets.*

TOURS

THURSDAY, JANUARY 13

1pm – 2:30pm Kinsey Institute special collections

3pm – 4:30pm Kinsey Institute special collections

IU Art Museum Tours

Pre-registered participants should meet Nan Brewer outside of the IU Art Museum's third floor elevator. Make sure to arrive at least 15 minutes early. No late comers can be admitted.

1pm – 2pm Visit to the IU Art Museum's Work on Paper Viewing Room

2pm – 3pm Visit to the IU Art Museum's Work on Paper Viewing Room

3pm – 4pm Visit to the IU Art Museum's Work on Paper Viewing Room

3pm – 4pm Lilly Rare Book Library gallery tour

FRIDAY, JANUARY 14

2pm – 3pm Printmaking Department

2pm – 3pm Photography Department

2pm – 3pm Graphic Design Department

3pm – 4pm Lilly Rare Book Library gallery tour

FRIDAY, JANUARY 14

2pm – 3pm Kinsey Institute – Behind the Scenes

2pm – 3pm A. Lilly Rare Book Library – Behind the Scenes

2pm – 3pm B. Lilly Rare Book Library – Behind the Scenes

2pm – 3pm C. Lilly Rare Book Library – Behind the Scenes

2pm – 3pm E. Lingle Craig Book & Paper Conservation Lab, \$20



MEETING FINDER ALPHABETICAL

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
Artists Books and Non-Artists Books	Saturday, January 15	8:30 – 10:00am Panel 8	Maple Room
Artists' Books and Service Learning: Making Books to Empower	Sunday, January 16	9:30am – 12:30pm	◆ Living-Learning Center Ed Basement classroom, Room EO BO1
Asa Benveniste and the Trigram Press	Saturday, January 15	10:30am – 12:00pm Panel 12	Maple Room
Authorship in Graphic Design and Artists' Books	Saturday, January 15	10:30am – 12:00pm Panel 11	Oak Room
Awards Committee	Thursday, January 13	2:30pm-4:00pm	Redbud Room
Awards Banquet Dinner <i>*dinner ticketed</i>	Saturday, January 15	6:45pm – 9:00pm	Tudor Room
Board Meeting	Thursday, January 13	6:00pm – 9:00pm	Redbud Room
The Book in Public	Saturday, January 15	4:00pm – 5:30pm Panel 18	Oak Room
Book Installation Book	Saturday, January 15	10:30am – 12:00pm Panel 10	Dogwood Room
Codex as Canvas: the Artist Altered Book	Friday, January 14	10:30am – 12:00pm Panel 5	Maple Room
Collaboration as Impetus	Saturday, January 15	10:30am – 12:00pm Panel 10	Dogwood Room
Communications Committee	Friday, January 14	7:30am-8:30am	Hoosier Room
Contemporary Bookmaking in the Middle East/North Africa	Saturday, January 15	4:00pm – 5:30pm Panel 16	Dogwood Room
Cross-media iterations of a single text	Saturday, January 15	8:30 – 10:00am Panel 9	Oak Room
Dé-coll/age: Bulletin Aktueller Ideen	Friday, January 14	10:30am – 12:00pm Panel 6	Dogwood Room
Development Committee	Friday, January 14	12:00-2:00pm	Redbud Room
The Diverse Collograph	Sunday, January 16	9:00am – 4:00pm	◆ Central Stores/Arts Annex room 016
The Dot and the Line	Saturday, January 15	10:30am – 12:00pm Panel 10	Dogwood Room

MEETING FINDER ALPHABETICAL

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
E. Lingle Craig Book & Paper Conservation Lab, \$20	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Editorial Board	Saturday, January 15	7:30am – 08:30am	Hoosier Room
Embodying Bookness: Reading as Material Act	Friday, January 14	8:30 – 10:00am Panel 2	Oak Room
Enhanced Field of View	Saturday, January 15	8:30 – 10:00am Panel 8	Maple Room
Executive Committee	Thursday, January 13	5:00-6:00pm	Redbud Room
The Fine Press Artist’s Book: from Concept to Production	Saturday, January 15	8:30 – 10:00am Panel 8	Maple Room
From Palm Leaf to Book	Saturday, January 15	4:00pm – 5:30pm Panel 16	Dogwood Room
From the Wild West to the Midwest: A Typographic Journey 1999-2009	Friday, January 14	8:30 – 10:00am Panel 2	Oak Room
Graphic Design Department Tour	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
A Good Day to Dye: Natural dyes on Himalayan Lokta papers	Sunday, January 16	9:00am – 12:30pm	◆ Fine Arts Building room 230
Iconometer: A Serial Artist’s Book	Friday, January 14	10:30am – 12:00pm Panel 4	Oak Room
Icons, Cultures and Personal Narrative — Historic Book Formats and the spark they Ignite for the Book Artist	Saturday, January 15	8:30 – 10:00am Panel 7	Dogwood Room
Identification and Use of Materials for the Construction of Artist Books	Thursday, January 13	12:30pm – 4:00pm	◆ E. Lingle Craig Preservation Lab/ALF, 851 North Range Road, Room 140F
An Illustrated Guide to the Papermaker’s Universe: Integrating Hand Papermaking into Book Arts Practice	Saturday, January 15	2:00pm – 3:30pm Panel 15	Oak Room
Intaglio on Gold Leaf	Thursday, January 13	8:30am – 12:30pm	◆ Central Stores/Arts Annex room 016

MEETING FINDER ALPHABETICAL

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
International Concrete Poems as Objects, Books and Sculptures from the Collection of Claus Clüver	Friday, January 14	8:30 – 10:00am Panel 2	Oak Room
IU Art Museum's Work on Paper Viewing Room	Thursday, January 13	1pm – 2:00pm	■ IU Art Museum
IU Art Museum's Work on Paper Viewing Room	Thursday, January 13	2:00pm – 3:00pm	■ IU Art Museum
IU Art Museum's Work on Paper Viewing Room	Thursday, January 13	3:00pm – 4:00pm	■ IU Art Museum
Juried Exhibition Reception	Friday, January 14	7:00pm – 9:00pm	SOFA Gallery
Keynote	Friday, January 14	6:00pm – 7:30pm	Alumni Hall
Kinsey Institute – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Kinsey Institute special collections	Thursday, January	1pm – 2:30pm	■ Kinsey Institute
Kinsey Institute special collections	Thursday, January 13	3:00pm – 4:30pm	■ Kinsey Institute
Librarians and Pedagogy	Saturday, January 15	2:00pm – 3:30pm Panel 13	Maple Room
Lilly Library Reception	Thursday, January 13	5:00pm-6:00pm	Lilly Library
Lilly Rare Book Library gallery tour	Thursday, January 13	3:00pm – 4:00pm	■ Lilly Library
Lilly Rare Book Library gallery tour	Friday, January 14	3:00pm – 4:00pm	■ Leave from IMU Circle Drive
A. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
B. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
C. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Margin arts: haiku and artists' books in the West	Saturday, January 15	10:30am - 12:00pm Panel 12	Maple Room
Meetings and Program Committee	Friday, January 14	7:30am-8:30am	Redbud Room
The Mellon 23 Workshop: Book Studies and the Liberal Arts	Friday, January 14	8:30 – 10:00am Panel 1	Maple Room

MEETING FINDER ALPHABETICAL

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
Membership Meeting	Friday, January 14	3:30pm – 5:00pm	Whittenberger Auditorium
A. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Nominating and Membership Committee	Saturday, January 15	7:30am – 08:30am	Redbud Room
Not Close at Hand: Online Bookbinding Instruction	Saturday, January 15	2:00pm – 3:30pm Panel 15	Oak Room
Notes Towards a Classification of Definitions of Artist’s Books	Saturday, January 15	4:00pm – 5:30pm Panel 18	Oak Room
On My Way to Becoming a Scholar, I Cried and Learned Calligraphy	Saturday, January 15	10:30am – 12:00pm Panel 11	Oak Room
Open Portfolio Review	Saturday, January 15	12:30pm – 2:00pm	Georgian Room
Open Portfolio Viewing	Sunday, January 16	8:30am – 10:00am	Georgian Room
Panels 1, 2, 3	Friday, January 14	8:30am – 10:00am	Panel 1 Maple Panel 2 Oak Panel 3 Dogwood
Panels 4, 5, 6	Friday, January 14	10:30am – 12:00pm	Panel 4 Oak Panel 5 Maple Panel 6 Dogwood
Panels 7, 8, 9	Saturday, January 15	8:30am – 10:00am	Panel 7 Dogwood Panel 8 Maple Panel 9 Oak
Panels 10, 11, 12	Saturday, January 15	10:30am – 12:00pm	Panel 10 Dogwood Panel 11 Oak Panel 12 Maple
Panels 13, 14, 15	Saturday, January 15	2:00pm – 3:30pm	Panel 13 Maple Panel 14 Dogwood Panel 15 Oak
Panels 16, 17, 18	Saturday, January 15	4:00pm – 5:30pm	Panel 16 Dogwood Panel 17 Maple Panel 18 Oak
Paperworks: A Community Book Arts Project at Wellesley College	Saturday, January 15	2:00pm – 3:30pm Panel 14	Dogwood Room
The persistence of hand-making: sustaining the book within the academic arena	Saturday, January 15	10:30am – 12:00pm Panel 11	Oak Room

MEETING FINDER ALPHABETICAL

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
Photography Department Tour	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Poetry Made Visible: Tom Phillips and Dante Alighieri	Saturday, January 15	10:30am - 12:00pm Panel 12	Maple Room
Printmaking Department Tour	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Publications Committee	Saturday, January 15	7:30am – 08:30am	Persimmon Room
Reading and discussing books ... but not in the ways we do in other English classes: Book History and Book Arts at a Small Liberal Arts College	Friday, January 14	8:30 – 10:00am Panel 3	Dogwood Room
Reading Room: A Discussion of the Book as Installation Art	Saturday, January 15	2:00pm – 3:30pm Panel 14	Dogwood Room
Reading Text as Object: A Collaborative Project in Pedagogy	Saturday, January 15	2:00pm – 3:30pm Panel 14	Dogwood Room
Registration Check-in	Thursday, January 13	4:00pm – 6:00pm	Tree Suite Lounge
Registration	Friday, January 14	7:30am – 5:00pm	Tree Suite Lounge
Registration	Saturday, January 15	7:30am – 2:00pm	Tree Suite Lounge
Relational Continuum: The Book as “Lasting Encounter”	Friday, January 14	10:30am – 12:00pm Panel 4	Oak Room
Rice Boy Sleeps: Artists’ Books Meet the Web	Saturday, January 15	8:30 – 10:00am Panel 9	Oak Room
The Scrapbooks of John Ruskin: Stranger than Fiction	Friday, January 14	10:30am – 12:00pm Panel 6	Dogwood Room
Set Up for Student Portfolio Review	Friday, January 14	12:00pm-12:30pm	Georgian Room
Set Up for Portfolio Review	Saturday, January 15	12:00pm – 12:30pm	Georgian Room
Silent Auction Viewing Cash Bar	Saturday, January 15	6:00pm – 7:00pm	Frangipani Room
Silent Auction check out	Saturday, January 15	8:30pm – 10:00pm	Frangipani Room
Silver, Salt, Screen	Sunday, January 16	9:00am – 4:00pm	◆ Central Stores/Arts Annex room 028

MEETING FINDER ALPHABETICAL

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
The spandrel is as interesting as the thing itself: a collaborative book edition	Saturday, January 15	4:00pm – 5:30pm Panel 16	Dogwood Room
Splits, trades, reviews, & distros: Zine Culture as Model	Friday, January 14	10:30am – 12:00pm Panel 4	Oak Room
Student Portfolio Review	Friday, January 14	12:30pm-3:00pm	Georgian Room
Student Portfolio Review	Sunday, January 16	10:30am – 12:00pm	Georgian Room
The Library in Art[’s Crosshairs]	Friday, January 14	10:30am – 12:00pm Panel 5	Maple Room
The Unique Apparition of a Distance: Aura in Julie Chen and Elizabeth McDevitt’s “Octopus”	Saturday, January 15	4:00pm – 5:30pm Panel 18	Oak Room
Updating The Artists’ Publication – 1960 to 2010	Saturday, January 15	4:00pm – 5:30pm Panel 17	Maple Room
Views of Los Angeles: Ed Ruscha’s Book Works	Saturday, January 15	4:00pm – 5:30pm Panel 17	Maple Room
Vander-Mation: Letterpress printing, Calligraphy and Animation	Saturday, January 15	8:30 – 10:00am Panel 9	Oak Room
Ways of Knowing: Book Arts Across the Curriculum	Friday, January 14	8:30 – 10:00am Panel 3	Dogwood Room
Wood, Image, Text, Object	Thursday, January 13	9:00am – 4:00pm	◆ Fine Arts Building room 245
Words Become Images: Visual, Verbal, and Gestural Brainstorming in the College Classroom	Saturday, January 15	8:30 – 10:00am Panel 7	Dogwood Room
Work from Home: Gaylord Schanilec’s Pastoral Wunderkammern	Friday, January 14	10:30am – 12:00pm Panel 6	Dogwood Room
The Workshop Turn	Friday, January 14	10:30am – 12:00pm Panel 5	Maple Room
Writing to be Read: Chapbooks in the Undergraduate Classroom	Friday, January 14	8:30 – 10:00am Panel 3	Dogwood Room

MEETING FINDER BY DATE AND TIME

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
Intaglio on Gold Leaf	Thursday, January 13	8:30am – 12:30pm	◆ Central Stores/Arts Annex room 016
Wood, Image, Text, Object	Thursday, January 13	9:00am – 4:00pm	◆ Fine Arts Building room 245
Identification and Use of Materials for the Construction of Artist Books	Thursday, January 13	12:30pm – 4:00pm	◆ E. Lingle Craig Preservation Lab/ALF, 851 North Range Road, Room 140F
Kinsey Institute special collections	Thursday, January 13	1pm – 2:30pm	■ Kinsey Institute
IU Art Museum's Work on Paper Viewing Room	Thursday, January 13	1pm – 2:00pm	■ IU Art Museum
IU Art Museum's Work on Paper Viewing Room	Thursday, January 13	2:00pm – 3:00pm	■ IU Art Museum
Awards Committee	Thursday, January 13	2:30pm-4:00pm	Redbud Room
Kinsey Institute special collections	Thursday, January 13	3:00pm – 4:30pm	■ Kinsey Institute
IU Art Museum's Work on Paper Viewing Room	Thursday, January 13	3:00pm – 4:00pm	■ IU Art Museum
Lilly Rare Book Library gallery tour	Thursday, January 13	3:00pm – 4:00pm	■ Lilly Library
Registration Check-in	Thursday, January 13	4:00pm – 6:00pm	Tree Suite Lounge
Executive Committee	Thursday, January 13	5:00-6:00pm	Redbud Room
Lilly Library Reception	Thursday, January 13	5:00pm-6:00pm	Lilly Library
Board Meeting	Thursday, January 13	6:00pm – 9:00pm	Redbud Room
Registration	Friday, January 14	7:30am – 5:00pm	Tree Suite Lounge
Light Breakfast	Friday, January 14	7:30am – 8:30am	Frangipani Room
Meetings and Program Committee	Friday, January 14	7:30am-8:30am	Redbud Room
Communications Committee	Friday, January 14	7:30am-8:30am	Hoosier Room
Panels 1, 2, 3	Friday, January 14	8:30am – 10:00am	Panel 1 Maple Panel 2 Oak Panel 3 Dogwood
Refreshment Break	Friday, January 14	10:00am – 10:30am	Frangipani Room
Panels 4, 5, 6	Friday, January 14	10:30am – 12:00pm	Panel 4 Oak Panel 5 Maple Panel 6 Dogwood

MEETING FINDER BY DATE AND TIME

◆ WORKSHOPS ■ TOURS

TITLE	DATE	TIME	ROOM
Set Up for Student Portfolio Review	Friday, January 14	12:00pm-12:30pm	Georgian Room
Development Committee	Friday, January 14	12:00-2:00pm	Redbud Room
Student Portfolio Review	Friday, January 14	12:30pm-3:00pm	Georgian Room
Printmaking Department Tour	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Photography Department Tour	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Graphic Design Department Tour	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Kinsey Institute – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
A. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
B. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
C. Lilly Rare Book Library – Behind the Scenes	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
E. Lingle Craig Book & Paper Conservation Lab, \$20	Friday, January 14	2:00pm – 3:00pm	■ Leave from IMU Circle Drive
Lilly Rare Book Library gallery tour	Friday, January 14	3:00pm – 4:00pm	■ Leave from IMU Circle Drive
Refreshment Break	Friday, January 14	3:00pm – 3:30pm	Frangipani Room
Membership Meeting	Friday, January 14	3:30pm – 5:00pm	Whittenberger Auditorium
Keynote	Friday, January 14	6:00pm – 7:30pm	Alumni Hall
Juried Exhibition Reception	Friday, January 14	7:00pm – 9:00pm	SOFA Gallery
Registration	Saturday, January 15	7:30am – 2:00pm	Tree Suite Lounge
Light Breakfast	Saturday, January 15	7:30am – 8:30am	Frangipani Room
Editorial Board	Saturday, January 15	7:30am – 08:30am	Hoosier Room
Publications Committee	Saturday, January 15	7:30am – 08:30am	Persimmon Room
Nominating and Membership Committee	Saturday, January 15	7:30am – 08:30am	Redbud Room
Panels 7, 8, 9	Saturday, January 15	8:30am – 10:00am	Panel 7 Dogwood Panel 8 Maple Panel 9 Oak

MEETING FINDER BY DATE AND TIME

◆ WORKSHOPS ■ TOURS

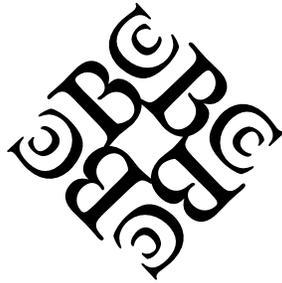
TITLE	DATE	TIME	ROOM
Beverage Break	Saturday, January 15	10:00am – 10:30am	Frangipani Room
Panels 10, 11, 12	Saturday, January 15	10:30am – 12:00pm	Panel 10 Dogwood Panel 11 Oak Panel 12 Maple
Set Up for Portfolio Review	Saturday, January 15	12:00pm – 12:30pm	Georgian Room
Open Portfolio Review	Saturday, January 15	12:30pm – 2:00pm	Georgian Room
Panels 13, 14, 15	Saturday, January 15	2:00pm – 3:30pm	Panel 13 Maple Panel 14 Dogwood Panel 15 Oak
Refreshment Break	Saturday, January 15	3:30pm – 4:00pm	Frangipani Room
Panels 16, 17, 18	Saturday, January 15	4:00pm – 5:30pm	Panel 16 Dogwood Panel 17 Maple Panel 18 Oak
Silent Auction Viewing Cash Bar	Saturday, January 15	6:00pm – 7:00pm	Frangipani Room
Awards Banquet Dinner <i>*dinner ticketed</i>	Saturday, January 15	6:45pm – 9:00pm	Tudor Room
Silent Auction check out	Saturday, January 15	8:30pm – 10:00pm	Frangipani Room
Coffee Service	Sunday, January 16	7:00am – 9:00am	Tree Suite Lounge
Open Portfolio Viewing	Sunday, January 16	8:30am – 10:00am	Georgian Room
A Good Day to Dye: Natural dyes on Himalayan Lokta papers	Sunday, January 16	9:00am – 12:30pm	◆ Fine Arts Building room 230
Artists' Books and Service Learning: Making Books to Empower	Sunday, January 16	9:30am – 12:30pm	◆ Living-Learning Center Ed Basement classroom, Room EO BO1
The Diverse Collograph	Sunday, January 16	9:00am – 4:00pm	◆ Central Stores/Arts Annex room 016
Silver, Salt, Screen	Sunday, January 16	9:00am – 4:00pm	◆ Central Stores/Arts Annex room 028
Student Portfolio Review	Sunday, January 16	10:30am – 12:00pm	Georgian Room



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PROGRAM SCHEDULE

THURSDAY, JANUARY 13

09:00am-04:00pm

WORKSHOPS AND TOURS

02:30pm-04:00pm

COMMITTEE MEETINGS

04:00pm – 06:00pm

REGISTRATION CHECK-IN

Tree Suite Lounge

05:00pm-06:00pm

LILLY LIBRARY RECEPTION

Lilly Library

06:00pm – 09:00pm

BOARD MEETING

Redbud Room

06:00pm

DINNER

on your own

FRIDAY, JANUARY 14

07:30am – 05:00pm

REGISTRATION

Tree Suite Lounge

07:30am – 08:30am

LIGHT BREAKFAST

Frangipani Room

07:30am-08:30am

COMMITTEE GROUP MEETINGS

THE MELLON 23 WORKSHOP: BOOK STUDIES AND THE LIBERAL ARTS

RUTH ROGERS & MARTIN ANTONETTI

PANEL 1 8:30 – 10am Maple Room



The presenters will report on what promises to be an important workshop sponsored by Mellon 23 and held at Oberlin College on October 29-30, 2010. The workshop, which will be run by invited participants from Mellon 23 institutions (mostly liberal arts colleges, many with a strong interest in book history and book arts), will bring together teaching faculty and special collections librarians to explore the role of book studies in the undergraduate liberal arts education.

The workshop is organized around four main themes: 1) book studies as a curricular entity, 2) the pedagogical uses of hands-on training in book arts, 3) teaching with special collections materials, and 4) integrating book studies into a liberal arts curriculum and the specific curricular needs of a given discipline. The presenters feel that this workshop, which has already attracted significant support and encouragement from the library directors and college administrators of the Mellon 23 institutions, reflects the widespread but as yet undeveloped notion in liberal arts colleges that “book studies” may now take its place as an important trans-disciplinary node in the 21st-century undergraduate curriculum. At a time when many colleges are rethinking the curriculum as the boundaries between traditional disciplines become blurry, such a workshop may galvanize current thinking in the curricular uses of book studies and result in a series of concrete proposals or model programs. This paper will describe the results of the workshop to CBAA members and elicit comment and feedback to be used in the workshop’s follow-up activities.

INTERNATIONAL CONCRETE POEMS AS OBJECTS, BOOKS AND SCULPTURES FROM THE COLLECTION OF CLAUD CLÜVER

YARA FERREIRA CLÜVER

PANEL 2 8:30 – 10am Oak Room



The international Concrete Poetry movement of the 1950s and 60s was concerned with the visual appearance of words on the page or other forms of support. It worked with very reduced verbal material, often just a single word or even letters. One concern was the choice of letterforms, the other with the distribution of verbal elements on the surface. Because Concrete poems draw both on the conventions of letters as verbal signs and in their visual appearance on conventions of visual expression and representation, they are considered to combine the media of word and image as “intermedia signs”. The Concrete Poetry collection of Indiana University Professor emeritus, Claus Clüver, which is destined to be included in the larger holdings of the Lilly Library, contains a number of items that extend the poem beyond the two dimensional page. These are usually objects that require manipulation by the reader and can be in the form of folded objects, as cutouts, specially designed books, or sculptural objects. This presentation will display and discuss a number of such objects composed by poets from Austria, Brazil, Denmark, Germany, Portugal, and the United States.

FROM THE WILD WEST TO THE MIDWEST: A TYPOGRAPHIC JOURNEY 1999-2009

DENNIS Y ICHIYAMA

PANEL 2 8:30 – 10am Oak Room



LAND SALE, WANTED, AUCTION, REWARD, DEAD OR ALIVE
These powerful words were printed with wood type on posters and brought law and order to the America in the midst of our westward migration. Manufactured in the early 1800s, wood type reflected the robust and dynamic entrepreneurial spirit of the post-Industrial America. The format was designed as a display type face and its boldness and ability to attract attention became a powerful and popular tool as the frontier expanded. In 2009, a film entitled TYPE FACE was produced and featured the Hamilton Wood Type Museum (Wisconsin, USA) and its historic collection of American wood type, borders and patterns. In the spring of 2010 Rob Roy Kelly’s (American, teacher, author, administrator, 1925-2004) American Wood Type 1828-1900 was re-issued in paperback introducing wood type to a new generation of designers and artists.

Wood type is now in its second renaissance. The first occurred in the mid-1950s when US graphic designers (Herb Lubalin, Milton Glaser, Mo Lebowitz) used them in advertisements and print. According to Rob Roy Kelly, "The graphic designer, more than anyone else, can be credited for the recent rediscovery and appreciation of wood type. Its scale and wonderfully developed positive and negative space caught his eye,... and many new forms of expression developed far removed from those intended by its originators." By the 1960s artists (Robert Indiana, Norman Ives, Stuart Davis) began to see the potential of large, extravagant letterforms in paintings, sculpture and drawings. My paper will begin with a general history of wood type. David Jury, British educator and author (*New Typographic Design*, Yale Press, 2007) describes the designs "as remarkable examples of intuitive craftsmanship unhindered by convention....legibility was not the prime concern any more, letters were being turned into images, something to be seen and recognized rather than 'read'." The focus of the presentation, will be the research and projects that I have done over the past decade in the US and Italy. From the very beginning my research had two major components; the preserving of the wood type design through the printing of complete alphabet specimen sheets based on visits to several public, private, and institutional collections in the US and Italy. We have completed six portfolios over the past ten years. The lure of letterpress is only exceeded by the beauty of large, worn, wooden letters. They invite exploration and experimentation. For many it is a "new" medium that's filled with potential and nostalgia. While its history is brief its impact has produced a film and the re-issue of an important publication. The continual attraction for me was the scale and design of the individual characters. A fifteen-inch letter has an inherent abstraction which when printed with a variety of inks, transparent medium, and paper produces unexpected color and letterform compositions. My current position as faculty in design continues to play an important role in my research at Purdue University. Students have assisted in many of the projects and the research is an integral part of the design and typography curriculum.

* "*The Romance of Wood Type*", *Fine Print*, April 1983.

EMBODYING BOOKNESS: READING AS MATERIAL ACT

MANUEL PORTELA

PANEL 2 8:30 – 10am Oak Room



Despite containing many highly original creative investigations into the relations between narrative language, typography, and book form, Johanna Drucker's artist's books have received little critical attention. With the help of her own statements about books represented, annotated, and mapped in Artists' Books Online, I will look at her work as an outstanding aesthetic experiment in linking narrativity in language to narrativity in codex-forms. Her poetic exploration of the materiality of the printed codex is based upon a large set of self-reflexive operations. As material investigations of the possibilities of print layout and narrativity, they show an impressive cultural and technical mastery. She has assimilated many print traditions, from modernist and postmodernist poetics to the popular press and the history of printing. Mostly self-produced in limited editions, her works cover a wide range of production techniques, including letterpress, off-set, etching, and digital printing. In her stylistic and technical repertoire, one finds collage, drawing, illustration, calligraphy, poetry, fictional prose, and different styles of experimental typography. Typographical design is usually work-specific (and sometimes even page-specific), from typeface choice and paper selection to page layout and binding format.

WAYS OF KNOWING: BOOK ARTS ACROSS THE CURRICULUM

JO VAN ARKEL

PANEL 3 8:30 – 10am Dogwood Room



Students are more energized to learn, when we, as teachers, go beyond the traditional roles of classroom learning. To be sure, one of our most important responsibilities is to provide information and assess a student's abilities to process and manage that information. But we also want to model for them a deeper level of engagement. In doing so, we hope to reveal the curious mind at work: a mind that designs, imagines, observes and from that process develops a deeper understanding of both history and contemporary life. Building and then filling a coptic stitch commonplace book is an ideal form for sparking such engaged learning. This process can happen in courses that are discipline specific or as part of an interdisciplinary curriculum. The coptic stitch book is good for this process because it is a simple non adhesive form that lays flat so students can easily layer and expand their work.

Stage One – Researching: I have students work in teams to research the history of the commonplace book. They collect as much data as they can from images of commonplace books, to lists of people who used them, to earliest examples of commonplacing as a way of learning. I have them do the same with the history of the coptic stitch book as well as a simple study of the basic parts of a book.

Stage Two – Building: This stage involves introducing students to the basics of bookbinding. They learn about such things as paper weight, folios, signatures, and they are introduced to the simple tools of the bookbinder. They work together in teams of two to build and stitch their books.

Stage Three – Pre-Commonplacing: In this stage, we create the shape of the journal. I have them select and imprint images and text on pages distributed throughout the book including one near the beginning and one near the end. The object here is to give the commonplace book a "spine" for content.

Stage Four – Commonplacing: Students then fully invest the habit of commonplacing into the remainder of the course work.

They bring their commonplace books to every class, writing and image-building as they study and learn for the remainder of the semester, even using it as a resource for the final exam.

READING AND DISCUSSING BOOKS ... BUT NOT IN THE WAYS WE DO IN OTHER ENGLISH CLASSES:

BOOK HISTORY AND BOOK ARTS AT A SMALL LIBERAL ARTS COLLEGE

STACY ERICKSON

PANEL 3 8:30 – 10am Dogwood Room



More and more, teachers of book history and book arts are recognizing the benefits – and necessity – of collaboration. Volumes like 2006's *Teaching Bibliography*, *Textual Criticism*, and *Book History* have made their way onto the shelves of college and university libraries, and conference panels, discussion lists, and websites for organizations like the College Book Art Association (CBAA) and the Society for the History of Authorship, Reading, and Publishing (SHARP) are filling with syllabi and sample assignments, anecdotes from classrooms across the world, and links to countless instructor resources – confirming, indeed, the recent assertion that this "community" of scholars, artists, and teachers "has shown itself to be a sharing one."

In this paper, I add my voice to these pedagogical discussions and further emphasize the need for cooperation and an open dialogue among those introducing the wide-ranging, ever-expanding and broadening arena of academic book art to diverse groups of students. I suggest that it is through this kind of collective brainstorming and participation – be it virtual or digital – that scholars and artists can embrace fully their roles as teachers (and even spokespeople) and learn how to approach their field with newcomers, non-majors, and curious colleagues.

I draw here on my experiences teaching Book Studies to students in English classes at Manchester College, a small liberal arts school in Indiana. In particular, I center on a recent three-week elective course called “The Culture of the Book” (linked with a corresponding “Introduction to Book Arts” course for Art students) and my attempts to infuse a “Book” focus into existing writing, literature, and theory courses. Along the way, I both consider the successes of my overarching, interdisciplinary, and often student-driven approach and simultaneously highlight the unique challenges of teaching book history in a small department and small town, including issues ranging from institutional support and limited, even unpredictable, access to archival materials. As my own personal narrative as a member of the Book Art “community” and the narratives, questions, interests, and struggles of my students indicate, we have much to learn about where our field is going and how it will look in the future.

WRITING TO BE READ: CHAPBOOKS IN THE UNDERGRADUATE CLASSROOM

CASEY SMITH

PANEL 3 8:30 – 10am Dogwood Room

◆ This presentation draws on my classroom experiences of the past ten years teaching the history, theory, and making of simple chapbooks to art college students in their required first-year writing courses. The aim of the talk is to encourage arts educators to learn the value of the “fast” chapbook, a form in which the writing, designing, production, distribution, and reception happens in an extremely condensed time frame. Student evaluations prove this to be a wildly popular and successful exercise, which makes me question why they respond so positively. For one thing, students can bring their talents in the visual arts in a direct relationship with their writing: drawing, collage, photography, appropriation, etc. They learn that the sequencing that a book typically necessitates is not only a matter of narrative or argument but of design aesthetics, as well. Most importantly, they learn the value of readership and audience, functions that are too often neglected in the classroom. The 8 and 16 page chapbooks are produced in a small edition (usually ten) and read aloud in the same seminar period. Using only a photocopier, Scotch tape, scissors, and a stapler (sometimes needle and thread), these chapbooks are often surprisingly lovely objects. But since time constraints and materials impede high production values, more attention is paid in critique to conceptual matters than craft perfection. We study the history of chapbooks from the 18th century folk traditions of England and Scotland up through the Mimeo and Xerox revolutions of the recent past. We look at particular cottage operations such as Bob Cobbing’s Writer’s Forum in England that produced hundreds of titles in the last quarter of the 20th century and current poetry chapbook projects such as the Dusie Collective. Students often swap their extra copies with other students or give them to family and friends, a practice that never happens with traditional double-spaced college writing assignments. The presentation will be accompanied by digital images of some of the notable student chapbooks in my collection, a collection that’s nearing a thousand titles.

10:00am – 10:30am
REFRESHMENT BREAK
Frangipani Room

ICONOMETER: A SERIAL ARTIST’S BOOK

EDWIN JAGER

PANEL 4 10:30am – 12:00pm Oak Room

◆ Iconometer is a serial artist’s book. I started this project because I wanted to output ideas and experiments while I was working on larger works, like prints and installations. I use it to explore concept and form on an intimate scale, investigating a small part of a larger work or combining disparate elements to create independent pieces. The content has evolved to include travel narratives, collecting and personal anecdotes. A wide range of media has been used to create the issues, including: Xerox, digital imaging, letterpress, serigraphy, offset lithography, and assemblage.

Iconometer has a strong relationship to the zine format. Zines are small, personal publications that have been around for about thirty years but achieved great popularity in the eighties and early nineties. The quality of these publications ranges from simple Xeroxed sheets folded and stapled to elaborate productions printed using digital means, offset, letterpress, and bound in myriad ways. I see Iconometer as operating on the high end of the Zine, still immediate and personal but produced with great care and attention to detail. What I find most interesting with the zine format, and which I believe is particularly relevant to the theme of this panel, is the way in which zines operated as a pre-blog. Web logs, or blogs are an evolution of the zine. The evolution of the zine has closely followed the development of personal computing and consumer graphic design. Zines increasingly utilized digital means of production until such a point as where the output of the zine to paper was no longer necessary and many people, who in the past, may have published a small book of their thoughts, are now choosing to distribute their work electronically. This presentation will show Iconometer within the context of both Book Art and zine culture. The evolution of the zine, and Iconometer’s relationship to this format, will be explored in relation to the history of the book and literacy, where similar technological shifts have occurred.

RELATIONAL CONTINUUM: THE BOOK AS “LASTING ENCOUNTER”

BRIDGET ELMER

PANEL 4 10:30am – 12:00pm Oak Room

◆ This presentation engages Nicolas Bourriaud’s Relational Aesthetics as a lens through which to critically approach the book arts. Through case studies of three contemporary projects, including Book Bombs, Impractical Labor, and Temporary Services, the book is considered for its potential to “represent, produce or prompt... inter-human relations” (Bourriaud 112).

Book Bombs is a collaborative, site-based zine project examining Philadelphia parks and benches as social spaces, shelters, and art galleries. Mary Tasillo and Michelle Wilson founded Book Bombs in conjunction with Philagrafika 2010. Impractical Labor in Service of the Speculative Arts (ILSSA) is a membership organization for those who make experimental or conceptual work with obsolete technology. Founded in 2008 by Bridget Elmer and Emily Larned, ILSSA serves over one hundred Impractical Laborers as both a Union, established to foster community, solidarity, and peer review, and a Research Institute, formed to support new ideas, communications and resources. Temporary Services produces events, projects, and publications and prioritizes experiencing art in the places we inhabit on a daily basis. Temporary Services was founded in 1998 by Brett Bloom, Salem Collo-Julin and Marc Fischer, and named to directly reflect their desire to provide art as a service to others, and to pay attention to the social context in which art is produced and received.

Bourriaud defines art as “an activity consisting in producing relationships with the world with the help of signs, forms, actions and objects” (107). In this context, the questions central to contemporary critique become, “Does this work permit me to enter into dialogue? Could I exist, and how, in the space that it defines?” (Bourriaud 109). By examining these contemporary projects within Bourriaud’s aesthetic paradigm, a continuum emerges—one that is particularly relevant to contemporary consideration of the book as artwork. The presenter offers this relational continuum as a tool for both practice and critique, with an eye toward its applicability within the diverse field of the book arts.

SPLITS, TRADES, REVIEWS, & DISTROS: ZINE CULTURE AS MODEL

EMILY LARNED

PANEL 4 10:30am – 12:00pm Oak Room



“Most zines start out with the realization that one need no longer be merely a passive consumer of media. Everyone can be a producer!”

- Mike Gunderloy, founder of Factsheet 5, in his book *World of Zines*, 1992

“Each new technology turns its predecessor into an art form. When writing was new, Plato transformed the old oral dialogue into an art form. When printing was new the Middle Ages became an art form.” - Marshall McLuhan, *Understanding Media*, 1964

Immediately preceding the dawn of the internet, in the early 1990s, self-publishing experienced a major renaissance in the form of zines. The word “zine”, denoting a self-published, photocopied, amateur magazine, is derived from its “fanzine” predecessors of the 1930s sci-fi and 1970s punk rock subcultures. By the early 90s, thousands of zines on hundreds of topics were published by people who freely exchanged their work via the US Postal Service. Opposed to mainstream culture, market principles, and mass-publishing, zine culture fostered in its makers and readers both a sense of collective community as well as individual self-actualization. Interestingly enough, a significant number of young zinesters who came of age as self-publishers in this context went on to learn letterpress printing and create artist books as extensions of zine culture. While today some consider zines to be rendered obsolete by blogs, zines offer a host of useful formal strategies as well as social models for artist bookmakers in 2011. This paper will give an overview of zines and zine culture in the 1990s, highlighting details of the physical and textual artifacts themselves as well as of the values, conventions, and community mores that produced and supported them. The discussion will draw largely from the personal collection of the author, who has accumulated over a thousand zines, letters, and related ephemera since she first began publishing zines in 1993.

CODEX AS CANVAS: THE ARTIST ALTERED BOOK

JULIE MELLBY

PANEL 5 10:30am – 12:00pm Maple Room



Several years ago, I was called to the rare books reading room to examine a book that had been vandalized. It was a copy of Marshall McLuhan’s *The Mechanical Bride*, accessioned into the graphic arts collection, which had a penis cut into the book block that stood erect when the book was opened.

Eventually, we discovered that the book had been purposefully altered by the artist John Latham. Latham is perhaps best remembered for the copy of Clement Greenberg’s *Art and Culture* that he and his students chewed to

pulp, distilled in liquid, and returned to their local library in a sealed vial. Needless to say, the librarian refused to accept it but it is now accessioned into the permanent collection of the Museum of Modern Art in New York. This paper will look at various artist altered books, focusing on the relationship between the found object and the final re-created work. Are these acts of bonding or brutalization? Are they artistic creations or conceptual critiques? Do they honor or insult, and does it matter?

Some of the works to be discussed include Marcel Duchamp’s *Unhappy Readymade* (1919), which involved the destruction of a geometry textbook. Forty years later, Latham used the same care Duchamp used to disfigure, and in some cases, mutilate selected volumes, matching the alteration to the author and the text.

A different approach was used by the Tom Phillips, who chose to remake the first book he found costing exactly threepence. A copy of *A Human Document* by W. H. Mallock became the now famous *A Humument* (begun in 1966 and published 1970). Ohio artist Ann Hamilton’s multiple altered book projects including *Indigo Blue*; *Tropos*; and *Lineament*, among others. Like Phillips, the books are not chosen for their author or text but simply by the book’s size and paper quality, which might aid the artist’s cutting, erasing, and burning of the text.

Maria Pisano, like Duchamp, was specific when she selected a copy of Charles Dickens’ *Oliver Twist* to recycle and revitalize as her own *O-livre Twist*. Similarly, Noriko Ambe (whose work is the subject of a retrospective in New York City fall 2010) selected twenty art monographs and meticulously cut the pages to create sculptural books related to the artist in each volume.

THE LIBRARY IN ART[’S CROSSHAIRS]

HENRY PISCIOTTA

PANEL 5 10:30am – 12:00pm Maple Room



I have identified several dozen artworks from 1962 to the present that may be seen as critiques of the library. These include artists books, bookworks, photographs, and site-specific installations in libraries. From these works several themes emerge relating to identity, authority, order, and creativity itself. A number of artists, such as Stella Waitzkin or Buzz Spector, reflect upon the personal collection of books as a projection of individual identity. A larger group of works (by Ann Hamilton, Illya Kabakov, and others) recognize that public collections are projections of the communities they serve. But “community” easily fractures into a contested term and a third set of works deconstruct it. The artists’ group *Temporary Services* raised questions about how democratically a collection can be built – by smuggling 100 books (mostly artists books) into the stacks of Chicago’s Harold Washington Library. Before the popularity of wikis, community-built collections of user-contributed content were manifested in art projects such as the *Open Libraries* by Michael Clegg and Martin Guttman. Libraries usually select proven publications (authoritative, recognized, heavily used, etc.) but in doing so make themselves targets for anyone rejecting the status quo, as did John Latham in 1966 when he organized a public chewing of the pages of Clement Greenberg’s *Art and Culture* before returning the overdue book to his library as mush in a small glass vessel (or in a 1991 work by Huang Yong Ping in which 44 feet of art books were pulped and reshelved in the Carnegie Library of Pittsburgh.) To librarians, classification schedules and orderly shelving may seem simple schemes for browsing and retrieving. But the systematic interiors of libraries can emit other signals, as in the photo by Andreas Gursky that makes the Stockholm Public Library look like a 19th-century prison, or the illustrations to Jorge Luis Borges’s *Library of Babel* by Erik Desmazières which morph the writer’s endless geometric stacks into overwhelming megastructures of precedent. Works by Andrea Fraser, David Bunn, and others explore the dichotomy between the seeming rectitude of cataloging and classification schemes and the chaos that is often key to discovery and creation.

This survey positions itself between the well-rehearsed discourse on the institutional critique of the museum and the more recent and cacophonous discussion of “the archive.” Understanding these artworks is important to me because I feel that many students (and to some degree, perhaps all of us) enter a library with similar images in mind.

THE SCRAPBOOKS OF JOHN RUSKIN: STRANGER THAN FICTION

EMILEE MATHEWS

PANEL 6 10:30am – 12:00pm Dogwood Room

◆ This presentation will discuss the two scrapbooks that were owned by John Ruskin and are now held by the Lilly Library of Indiana University. Ruskin is an extremely important British writer of the Victorian era, contributing to such fields as art, art history, architectural history, medieval revival, literature, social theory and reform, and the sciences. Not only did he write copiously on these topics, he was also a fine artist and draughtsman, creating beautiful sketches of both natural and manmade objects. His theories and writings influenced his generation greatly, as well as generations afterward. There is a significant body of scholarship about him, as diverse as the fields that he himself espoused, and much attention has been paid to understanding his oeuvre in context of his social and cultural environment.

The two scrapbooks owned by the Lilly Library are approximately two hundred pages worth of textual and visual material. These oddments range from engravings to quotes to drawings, and the subjects are as diverse as pictures of European highlights, exotic princesses, monkeys aping humans, genre scenes of English and Scottish folk, and different types of trees. Some of the prints are even exquisitely hand-painted. The quotes are mainly acerbic in tone, often quipping wittily on the supposedly happy union of husband and wife—a particularly apt inclusion considering Ruskin’s strained relationship and subsequent annulment with his own wife. The materials seem significant to Ruskin’s interests, given his study of architecture and nature, and love of travel.

In this paper I will inspect the relationship between the visual and material evidence provided by the scrapbooks and Ruskin’s life, times, and his literary and scholarly work. What can the scrapbooks tell us about his mental processes by what he considered to be remarkable, important, or worth keeping as indicated by the collection of image and text in the artifacts? I will also take into consideration the meaning of scrapbooks in Victorian times. Do these scrapbooks align themselves with common assumptions, or do they perform differently than we might expect? Does the fact that an important thinker put them together change our perception of them? Or would we take them as seriously if they were of uncertain provenance? With this paper I hope to elucidate some of these questions, and provide an example of visual and textual interpretation as offered by the unique identity of the scrapbook as a book art form.

DÉ-COLL/AGE: BULLETIN AKTUELLER IDEEN

AMY BALLMER

PANEL 6 10:30am – 12:00pm Dogwood Room

◆ Art journals have played an important role in the documentation and study of art for hundreds of years. For scholars, students of art history, and artists these journals contextualize artistic practice and reproduce otherwise inaccessible works of art. This offers a limited view, however, because in this framework artists and their works are the subjects of critical inquiry, thereby preventing the artists from being self-reflective about their own work. Alternatively, artists have also acted as editors and

publishers of their own journals. Artist journals tend to have short runs, inconsistent publishing schedules, and revolving contributors. Their audience is narrow and intimate, consisting of readers (including other artists) familiar with the art movement, which allows for a more specific kind of content. Artist journals, when studied as primary documents, offer a window into specific art movements. This paper will focus on Wolf Vostell’s artist journal *Dé-coll/age: Bulletin Aktuelles Ideen* which was published in Germany from 1962-1969. During the 1960s there was an opening of boundaries between visual art, performance, and publishing. In addition, artists relied more on chance and audience participation to bring a work to fruition. With this evolution of form and production came the need for a change in the way art was documented, and in many cases shown. Reclaiming the role of tastemaker from the critic and publisher, *Décollage* documents performances, lectures, and exhibitions by the international group Fluxus and other artists working in the realm of performance and Happenings. While not a Fluxus publication itself, this journal is crucial in the study of this loosely knit group of artists, musicians, and writers. Vostell himself was a sculptor, painter, and performance artist and was briefly aligned with Fluxus. As much art object as art journal, *Décollage* was an experiment in magazine layout, design, and content.

I am working with *Dé-coll/age* as part of a larger project indexing artist journals from the 1960s and 1970s. While these journals are tremendously important in the study of Conceptual art, without thorough indexing they remain invisible to many students and scholars because the contents are effectively hidden. My paper will focus on *Décollage* as a primary source document for studying the artists, artistic environment, and artworks created internationally in the early 1960s.

WORK FROM HOME: GAYLORD

SCHANILEC’S PASTORAL

WUNDERKAMMERN

BETTY BRIGHT

PANEL 6 10:30am – 12:00pm Dogwood Room

◆ Wunderkammern, or, cabinets of wonder, historically comprised a room or cabinet that displayed objects of perceived value. These precursors to museums began to appear in late sixteenth century Europe and often juxtaposed the real (e.g. a seashell, an animal’s skeleton), with the invented (a purported unicorn’s horn), generating in viewers an air of the marvelous that fed perceptions of an unknowable world.

With *Mayflies of the Driftless Region* (2005), letterpress printer Gaylord Schanilec set in play an artistic program arduous in the manner of conceptual art, yet also suggestive of a contemporary Wunderkammer confined to a single insect. Schanilec has been making books at his Midnight Paper Sales Press for over thirty years (<http://www.midnightpapersales.com/>). His work has increasingly concerned his home environment in the rural woods and lake country of Stockholm, Wisconsin. As a passionate fisherman, Schanilec determined to catch and identify as many varieties of the aquatic mayfly insect as possible (there are over six hundred species of the mayfly in North America alone, and they typically live for only minutes to a few days). The creatures depicted in the resulting wood engravings command the page in a peculiar grandeur, magnified and exotic in greens and golds. Their slight differences in structure and hue compel close observation, and an entomologist’s accompanying descriptive notes rise to the level of found poetry. The result is a captivating merging of scientific precision with artistic license.

Schanilec’s *Mayflies*, joined by Sylvae with Benjamin Verhoeven in 2008, as well as Schanilec’s present project, *The River*, raise questions about concept and craft, about meanings of place and the pastoral, and even about what and how we see. His books offer a testament to one artist’s

living in and through a place, as they cajole the reader into devoting attention to a topic that may at first appear mundane, yet soon and astonishingly transforms into a source of wonder.

12:00pm-12:30pm

SET UP FOR STUDENT PORTFOLIO REVIEW

Georgian Room

12:30pm-03:00pm

STUDENT PORTFOLIO REVIEW

Georgian Room

12:00pm – 2:00pm

LUNCH

on your own

02:00pm – 03:00pm

TOURS **on own**

Leave from IMU Circle Drive

03:00pm – 03:30pm

REFRESHMENT BREAK

Frangipani Room

03:30pm – 05:00pm

MEMBERSHIP MEETING

Whittenberger Auditorium

05:00pm – 06:00pm

BREAK

06:00pm – 07:30pm

KEYNOTE ANN HAMILTON

Alumni Hall

07:00pm – 09:00pm

JURIED EXHIBITION RECEPTION

SOFA Gallery

07:30pm

DINNER

on your own

SATURDAY, JANUARY 15

07:30am – 02:00pm

REGISTRATION

Tree Suite Lounge

07:30am – 08:30am

LIGHT BREAKFAST

Frangipani Room

07:30am – 08:30am

COMMITTEE GROUP MEETINGS

THE WORKSHOP TURN

MATTHEW P. BROWN

PANEL 7 8:30 – 10am Dogwood Room



This paper will explore the role of the book arts in higher education, given current trends in arts and humanities research and in discourses about work, vocation, and a meaningful life. These trends and discourses might be elaborated as three contexts. The first context is the world of humanities research after theory. Having taken the “linguistic turn,” the “corporeal turn,” and the “spatial turn,” humanists who fought the culture wars on the side of theory have, frankly, won. I was trained within these culture wars and argue for the great rewards of theory think for humanities study. Yet there have been costs to this victory. My brief will be to suggest that the book arts are ill-served by aping the language of, say, deconstruction or performativity or rhizomism for an intellectual rationale or critical ether for its educative and creative goals. The second context is the move in higher education to celebrate and finance creative writing curricula (much to the detriment of literary study) and its concomitant public discourse about “the rise of the creative class” (see Richard Florida’s book of the same name). If studio art is occasionally bedeviled by a Romantic ideology of the artist, creative writing programs are afflicted by this in extremis, especially at the undergraduate level. Thus here too, the book arts are hobbled by adopting the language of self-expression, avant-gardism, or Romantic bohemia. The third context is the proliferating attention to craft, heralded by Richard Sennett’s *The Craftsman* (2008), Matthew Crawford’s *Shop Class as Soul Craft* (2009), the Etsy web portal, and the “Creating a New Craft Culture” conference held by the American Craft Council (October 2009). In this current discourse, I find a valuable language that book arts educators can harness to constructive ends. To be sure, book artists might already find themselves speaking this language. Further, there are of course long-standing antinomies between art and craft in the institutional culture of the arts; and this new craft discourse is itself underexamined in terms of its gender politics. Yet the robust language offered by Sennett, Crawford, and others—denominated especially through its focus on the workshop—might not only advance the mission of the book arts. In so doing, I hope to demonstrate, it also addresses the impoverishment of theory and the banality of creative writing dogma to provide a truly vital portrait of arts and humanities education. While the workshop ideal in the academy is not new—its source, much like the new craft discourse, is American pragmatism, the turn of thought associated with William James, John Dewey, and, more recently, Louis Menand—it foregrounds book arts pedagogy as an especially forward-thinking mode of higher education.

WORDS BECOME IMAGES: VISUAL, VERBAL, AND GESTURAL BRAINSTORMING IN THE COLLEGE CLASSROOM

KRISTIN CARLSON

PANEL 7 8:30 – 10am Dogwood Room



In fall 2009 I conducted research to support the notion that art-making and writing can benefit from an interactive relationship, in part because they share the possibility of drawing inspiration from gestural activity. The resulting paper compared the work of cartoonist and writer Lynda Barry—who links her creative success to an intensive practice of stream-of-consciousness writing and doodling—to some of the other contemporary manifestations and explanations of the verbal/visual process in art-making. Barry’s process is shown to share commonalities with the practice of other artists, including Cy Twombly and H. C. Westermann; with the writings of art historians and critics, including Johanna Drucker and Roland Barthes; and with successful arts-based literacy programs for elementary and secondary education. The paper concludes that “if writing can benefit from strong visual and sensory experiences—such as inking words by hand or allowing the

SATURDAY

act of art-making to suggest narratives—then the making of visual art may also benefit from the support and inspiration provided by a strong writing practice, especially if that written practice incorporates gestural activity.”

Based on this research, I propose the question: How do we incorporate the potential of a visual/verbal/gestural creative process into a college-level studio classroom? After briefly outlining the basis of this question in my previous research, I will present strategies for encouraging a more intensive creative process through combined writing and image-making. Strategies will be based on new research and author-conducted interviews exploring ways in which professors of art and creative writing have mixed visual and verbal expression in their teaching. The paper will conclude by suggesting short-term activities, long-term projects, and readings that will help students relate visual and verbal modes of expression through gestural activity. The long-term goal of this research is the development of a semester-long, interdisciplinary course that invites visual artists and creative writers to engage with the relationship of text and image in variety of ways, one of which is their shared ability to perpetuate gestural activity in the service of creative production. The strategies proposed in the paper for CBAA will be useful to teachers with an intense interest in text-image relationships, as well as to studio instructors seeking ways to enliven the classroom through unconventional activity.

ICONS, CULTURES AND PERSONAL NARRATIVE — HISTORIC BOOK FORMATS AND THE SPARK THEY IGNITE FOR THE BOOK ARTIST

KAREN BALDNER

PANEL 7 8:30 – 10am Dogwood Room

◆ While technical skill building will have to take a central position in teaching the book arts the ultimate question in an academic setting will be how books can serve a narrative. Books are not neutral objects. They come already loaded with meaning and history. And this history can be intimidating as well as overwhelming. What are some of those meanings and can they be drawn upon for conceptual sources, inspirations and motivations for the aspiring book artist? Is there added value in including the spectrum of history into personal narrative? This presentation will unfold formats with a specific iconic place in history that have served for optimal platforms to develop personal meaning. Emphasis will be on historic formats that translate particularly well into contemporary canons of meaning. For example, the miniature book with its emphasis on the secret and the taboo that can open a forum for contemporary intersection of secrets, knowledge and power. Or books that emphasize function, such as the “vade mecum” that can unfold potentials for performability. Or the palimpsest that provides a forum for issues of memory. Examples of student and peer work will render the interdependence of cultural/historic signs, structure, and development of narrative as well as the intersection of personal histories with definitions of the book. Experiences and examples for this presentation have been culled from ten years of teaching the book arts as well as a very personal engagement with the meaning of the book as a social place.

THE FINE PRESS ARTIST’S BOOK: FROM CONCEPT TO PRODUCTION

MICHELE BURGESS

PANEL 8 8:30 – 10am Maple Room

◆ I would like to present examples from the work of my students in the “Art of the Book, 2 & 3” courses at San Diego State University. Examples

will include sample books and digital slides.

In these courses, the student artists create a small edition of hand printed and bound artist’s books, exploring one theme in depth, while incorporating techniques that can be used to make multiple copies of the book. Even though this class is very labor intensive and conceptually challenging, it is very popular in our program.

Students write their own texts using techniques incorporated in “found” poetry forms, drawing from sources in science, literature, art, and “how-to” books. For the imagery, media and techniques of choice may include, but are not limited to, those used in hand binding, printmaking, painting, digital art, and other computer-generated imagery printed letterpress, creative writing, photography, drawing, and pochoir. However, techniques of choice must be adapted to edition standards. The binding structure is determined by the student, drawing from one of several styles learned in “Art of the Book, 1.” Throughout the semester, exercises and discussions deal with the creative process and the processes used in conceptualizing and transforming ideas into “paginated” visual art forms. I will describe these and show examples. Periodic critiques, brainstorming sessions, and interim assignments for mock-ups, pagination charts, and research will be described, plus examples of “process” work will be shown.

ARTISTS BOOKS AND NON-ARTISTS BOOKS

MARTHA CAROTHERS

PANEL 8 8:30 – 10am Maple Room

◆ To make a book as a composition of elements is to solve a puzzle consisting of contextual and visual pieces. To compose is to comprehend. To compile is to reflect. To visualize is to communicate. Paul Ouwkerkerk phrased this observation about the design and construction of books in conjunction with a student workshop in 2002. This same course of action is applicable to student books produced in ART 309: Book Arts at the University of Delaware. Each student solves the puzzle with varying perspectives and ideas regarding the book arts endeavor. For nearly thirty years, students in this course have included art majors, non-art majors, art teachers, and non-art teachers. These undergraduate students and elementary/secondary teachers have been co-enrolled in the course. Their artistic books are a resource for comparing and contrasting the contextual and visual aspects of their creative efforts. As a result it’s possible to reveal why they compose, how they reflect, and what they visualize. And furthermore, how artists and non-artists are similar and different in what they comprehend, reflect, and communicate in their books. Visual examples of student books will be shown during this presentation to demonstrate how students have made a book by solving the puzzle of contextual and visual pieces.

ENHANCED FIELD OF VIEW

KITTY MARYATT

PANEL 8 8:30 – 10am Maple Room

◆ Artists’ books are de facto interdisciplinary. This contemporary buzz word is viewed by many as a desirable goal in undergraduate education today. Its value to the book arts can be foregrounded by requiring a significant research element in bookmaking assignments. Though we have turned undergraduates loose on self-reflexive projects, we find that some of our most fascinating and complex book projects at the Scripps College Press have been investigations of some aspect of history or culture. The requirement of substantive research means they have to pursue the unfamiliar, examine and investigate, interrogate and challenge, analyze different points of view and come to conclusions. As a result, they potentially open the door to depth and nuance in their writing, imagery and structure. This talk will examine how the research on two different collaborative projects sharpened focus and helped

students to choose their own point of view on the subject. In *To One's Taste*, the book was nominally about spices, but the topic led them to focus particularly on Central Asia and the Silk Road, on the life stories of individuals from the 8th and 9th centuries and movement of goods across significant natural impediments. The research had several important results: by studying the diversity of cultures and geography in the Central Asia region, they gained some understanding as to why there are so many conflicts there today. They witnessed a remarkable event: the discovery of a 9th century Dunhuang scroll in our Special Collections and the step-by-step validation of authenticity by a visiting English scholar. Further, they were able to benefit from up-to-date research provided through the International Dunhuang Project website. The concept of The Three Perfections in Chinese culture concerns the harmony between calligraphy, painting and poetry. Harmony is potentially easier to achieve when the same tool is used, and the main effort for our students was to create that kind of harmony using disparate tools and techniques. Students analyzed the use of space on particular scrolls and wall hangings, the structure of poetry from *The Book of Songs* (5th century BCE to 500 CE), and the use of sequence and narrative in scrolls. The idea of reading the landscape they developed both from left to right and then in reverse gave a contemporary aspect to the project, which they wouldn't have discovered without this research. The resulting book was called *Boustrophedon*.

VANDER-MATION: LETTERPRESS PRINTING, CALLIGRAPHY AND ANIMATION

MARILYN ZORNADO & BARBARA TETENBAUM

PANEL 9 8:30 – 10am Oak Room



There has been an explosion of interest in the use of text in animated films, movies titles and advertising, coinciding with a wider appreciation of the book arts. The ease of producing text motion graphics has led to many innovative directions in the service of art and advertising. This presentation focuses on a segment of this activity — calligraphy and letterpress printing—and show cases a variety of work utilizing these mediums. It examines the unique skills and tools these traditional crafts can offer to animation.

Marilyn Zornado has 40+ years as a calligrapher and 30 years working in the animation field. She wrote her 2009 dissertation on “Animated Poetics” in which she examined animated text as a form of shaped poetry. She directed, animated and produced “Spring Lines” a short film that uses her skills as a calligrapher. In tandem with the printer, Barbara Tetenbaum, Zornado created a letterpress-printed animation short film, “Old Time Film”, using handset type, ornaments, dingbats and other letterpress printing materials. Both Zornado and Tetenbaum are interested in expanding the use of their book arts skills, and joined forces to create this 3 minute film. Both these 3 minute films, “Spring Lines” and “Old Time Film,” along with excerpts of related work, will be screened as part of the presentation. The two films that will be shown will be *SPRING LINES* created using animated calligraphy, using After Effects and *MAYA*. And *OLD TIME FILM* made entirely on letterpress printed animated cells.

CROSS-MEDIA ITERATIONS OF A SINGLE TEXT

ROBERT ROWE & JAMES FEROLLO

PANEL 9 8:30 – 10am Oak Room



As the printed page yields its privileged position as the most authoritative source of current information, six artists examined our cultural bias toward the printed page as the primary site of poetic

performance. In collaboration with Illinois Poet Laureate Kevin Stein, six artists on the faculty at Bradley University responded in a variety of media to a single text—a poem titled “On Being a Nielsen Family.” This single text served as the starting point for a gallery installation that included printed books and images, audio installations and interactive video installations. This paper will summarize the interpretations of each of the six artists as well as the thoughts of the author on how his text has been transformed and interpreted in the different iterations. The text of the poem (perhaps appropriately for this exploration) meditates on the modern condition of being defined by the media we consume. The author is not dead, but is willing to step back and observe how different “readings” of his work play out.

These works were installed at the Hartmann Center Gallery at Bradley University from December 3–18, 2009. In the exhibition space, the viewer could go from being seated in a chair with a book to standing in front of a screen that integrated his or her image into a visual mix comprised of the text of the poem along with cultural symbols and electronic noise. In other iterations, the viewer could select from various genres of archival video footage. The poet is also documented in a reading performance of his work. Participating artists were: George Brown, Scott Cavanah, Jim Ferolo, Ed Lamoureux, Robert Rowe, Chad Udell, and Gary Will.

RICE BOY SLEEPS: ARTISTS’ BOOKS MEET THE WEB

CHARLES HOBSON

PANEL 9 8:30 – 10am Oak Room



Riceboy Sleeps, a small unlimited edition by the leader of the Icelandic rock band Sigur Rós, is a fascinating example of an artists’ book interacting with the web in a unique way. It functions entirely successfully as a real book in one hands, yet directs the reader to a website where two short videos enhance the experience of the book and then, on re-reading, the book enhances the videos. This is a particularly dramatic example of how artist’s books may relate to the internet. At the San Francisco Art Institute a class assignment was given in which students were required to produce a book that related to a YouTube video of their choosing. They were not to simply put the web images from the video into the book, but to create a book that expanded and drew upon the experience of the video. There were several very successful examples. There are other potentials. Michael Henninger, a book artist and teacher at Cal State East Bay in Hayward, California has produced books that are published on the web by being formatted on the website to be printed and then made into a book with bind-it-yourself instructions. The website book-of-numbers.com provides a complete on-the-screen book that is distinguished from the first two examples given here by having no real world book counterpart. Its use of quirky illustrations and music gives an experience set up sequentially like a book, but has no tactile component. The move to electronic publishing by Amazon, Apple and Barnes & Noble, while coming from a different universe than artists’ books, provides potential for artists to interact with new publishing formats. On line books can now be read or listened to on line but what’s new is the opportunity for visual images and music to be interlaced with traditional text. Artists working in the book format can now produce visual works that link word and image, sequence and structure and link them to the internet in special ways. *Riceboy Sleeps* is a harbinger of such interactions. Some references:

“Curling Up with Hybrid Books, Videos Included,” Motoko Rich, *The New York Times*, Thursday, October 1, 2009

“Publish or Perish,” Ken Auletta, *The New Yorker*, April 26, 2010

10:00am – 10:30am

BEVERAGE BREAK

Frangipani Room

COLLABORATION AS IMPETUS

KRISTEN MEROLA & TATE SHAW

PANEL 10 10:30am - 12:00pm Dogwood Room

◆
Kristen Merola and Tate Shaw propose to present on their recent collaborative book project, *Binder*. In 2010 Merola and Shaw were invited to create an edition for the new experimental artists' residency and publishing program at Florida State University's Small Craft Advisory Press and FormLab. *Binder* is a 24-page book letterpress printed from photo polymer plates and includes a pocket to hold an irregular, 2-D polyhedra that was laser-etched and cut and can be folded and transitioned by the reader for the creation of geometric, 3-D forms. *Binder* is a 3-ring binder and artificial study manual about an invented theory of Virtual Families. Merola, a photographer whose previous projects conceptualized family photographs, turned her camera on a group of friends that are family placeholders. As with many family albums, the photographer is mostly absent from the book's images, created in both 2004 and 2010. In past projects Merola's work has shown that current trends toward digital storage of family archives are an unsettled matter in contrast to Shaw's work, which accepts and reflects the mass shift toward digitization in our culture. Shaw and Merola saw SCAP's letterpress and digitally driven FormLab as an opportunity to collaborate and respond to their own divergent thinking about the image in a digital era. Merola's photographs were made on film, scanned, and then merged with Shaw's digital book layout. Each page was output back to film for photopolymer plate production. The same images were used as faces of the digitally designed 2-D object prepared for laser etching and cutting. Shaw's recent projects making 3-D photo sculptures that represent the flexibility of contemporary digital image storage, paired with Merola's photographs, brought about a concept that is the Virtual Family. For Shaw and Merola's, *Binder*, a Virtual Family is a group that gathers and functions as a family unit while maintaining flexible boundaries and without a hierarchical structure. Likewise the pages of their 3-ring binder book have a flexible sequence and boundary (they can be added to or subtracted from). The same is true for the 2-D polyhedra object included, which can be permuted infinitely without ever forming a geometric Platonic solid. Merola and Shaw propose to show that SCAP's residency created a unique opportunity to innovate through a facility and concepts that are technologically diverse.

BOOK INSTALLATION BOOK

TATIANA GINSBERG

PANEL 10 10:30am - 12:00pm Dogwood Room

◆
When we read we conjure spaces. Imagining the garden where Rochester and Jane Eyre converse, or Darwin's cabin on the HMS Beagle, we build cerebral environments for the fictional or factual characters and ideas from a book's pages to inhabit. These imaginings often give rise to new works—novels and poems, paintings and films—so that what we read inevitably expands to encompass, and interconnect with, other creative works. Perhaps it is only a small step, then, to think of books inspiring two other forms of art: installations and artists' books. Twentieth-century inventions, artists' books and installations have in common the potential to deal with space, engaging viewers in tactile, visceral relationships to form and content.

I am interested in projects that draw on the imagined spaces conjured by reading to create physical spaces in the form of site-specific installations. One aim of these projects is to open ideas from the original texts as experiences for new audiences. And in turn, these projects often include or lead to artists' books, where these imagined spaces come home to codex forms that aim to incorporate the visual and spatial aspect of reading.

THE DOT AND THE LINE

MELODIE CARR

PANEL 10 10:30am - 12:00pm Dogwood Room

◆
While researching dual vision publications, I discovered that very little, if any, illustrative content is accessible to Braille readers. This project was my attempt to create a dual vision book with text and illustrations equally available to all readers. Through the use of "Braillography" (my phrase for the equivalent of typography in printed material) and increased tactile graphics, high-quality paper, and leather bindings I offer the Braille reader a new awareness of reading experiences that already exist for sighted readers. To the sighted reader, I offer an awareness and appreciation of the artistic beauty of Braille and tactile graphics. In addition to the copies of the book, I have framed each pagespread in frames sans glass so it becomes "touchable art" when exhibited in a gallery. A visitor to an exhibition can touch and read the story and illustrations as he/she walks through the exhibit.

AUTHORSHIP IN GRAPHIC DESIGN AND ARTISTS' BOOKS

MATTHEW ARON & SHAWN SIMMONS

PANEL 11 10:30am - 12:00pm Oak Room

◆
Excellence is assessed according to different measures in the fields of book art and graphic design, but the two fields share a number formal and aesthetic demands of their practitioners: expert visual and verbal communication; mastery of materials; thorough understanding of typography; deftness with craft and technology; and a tireless ability to consider non-conventional approaches as conventions quickly become tired tropes. Indeed, the histories of artist's books and graphic design are also intertwined, in part through several key figures claimed by both fields, such as El Lissitzky, Eric Gill and Irma Boom.

Lately, the two fields seem to be intersecting more and more in the territory of authorship. Trends in DIY design and designer-as-author/client—championed by designers such as Stefan Sagmeister and Ellen Lupton—have brought many designers into the realm of book arts as a solution for professional projects in which they are also the content creators. Book artists as different as Keith Smith and Clifton Meador have seized upon advancements in design technology; in the same way that desktop publishing software made it easier for people to become book designers in the 1980s and 1990s, inexpensive web-based on-demand printing is now democratizing book production. These developments are only a few of the many that have allowed an expanding concept of authorship in book art and graphic design.

As educators, we are also interested in how a trend in undergraduate pedagogy that focuses on promoting students' self-authorship and critical analysis as a means to encourage work with more complex cognitive, social and personal content. We will address how this new self-authoring paradigm could transform our two twentieth-century creative fields and help students navigate the twenty-first-century world.

This paper will consider the historical and possible future intersections between these related fields by investigating the continuing legacy of artists and designers like Lissitzky. We will explore how authorship is emphasized, investigated and taught by practitioners, and how in doing so we might take each field to a new level, and push university-level studies in these disciplines to new heights.

THE PERSISTENCE OF HAND-MAKING: SUSTAINING THE BOOK WITHIN THE ACADEMIC ARENA

CYNTHIA THOMPSON

PANEL 11 10:30am - 12:00pm Oak Room



With a variety of new media to be considered in the fields of printing and book arts, it is important that we encourage our students to understand and explore the possibilities that are offered in edition art and design arts. The Letterpress and book binding studios at Memphis College of Art focus on creating a challenging, supportive trans-discipline environment in which students are encouraged to collaborate within the areas of hand papermaking, letterpress printing, book arts and digital technology. Concentration is on the acquisition of technical skills and the development of each student's independent voice and passions, as well as, conceptual advancement. Multi-level projects emphasize material, process and content, in order for the acknowledgement of their respective relationships.

In contrast, the twenty-first century digital student, majoring in design, has limited knowledge and practical experience with the cast lead alphabetic matrices of Johanna Gutenberg and its impact on a technical, social, and artistic level. The relationship of letterpress and graphic design, as presented within the Bauhaus curriculum, was a vital component to the design student's development. The format provided not only an ability to independently produce impression typography, but challenged the student's sense of matrix composition, the tactile topography of typography, and press bed architecture and mathematics. The institution and continued augmentation of a linear thought process, within a student's academic education, is necessary for a design student of the college.

A respect for the historical lineage and understanding of both disciplines is needed as foundation for an expanded exploration that challenges the student's common assumptions of the book. An interdisciplinary relationship between pure design and the conceptual multiple is sought. Our discussion will focus on the integration of the numerous disciplines and techniques of book arts with those of design arts: form, structure, and content; linear design methodology; pure typography; printing; bookbinding; and the multiple. This presentation will contextually redefine the persistence of hand-making and its survival within the academic arena as it pertains to the contemporary letterpress/book arts studio. We will demonstrate how fine art based programs within higher education can transcend beyond the implied traditional role of "book arts" for its sustainability. Work which integrates and expands the notion of process will be presented illustrating the contemporary application to newly aligned disciplines—such as two- and three-dimensional experimental design. Moreover, this will highlight a cultivated cross-discipline, synthesized body of innovative work, in addition to critical and personal design vocabularies.

ON MY WAY TO BECOMING A SCHOLAR, I CRIED AND LEARNED CALLIGRAPHY

LAURA CAPP

PANEL 11 10:30am - 12:00pm Oak Room



I came to Iowa as a reader and writer—specifically in pursuit of a graduate degree in English Literature. While there, I discovered Iowa's Center for the Book, which has taught me how to be a writer—and reader—of a different kind. When I found my first calligraphy class through the Center, I was simply searching for a reprieve from graduate seminars filled with high theory, critical jargon, and the pseudo-scientific approach that seems to characterize literary studies today. What I was missing in the graduate classroom, however, I unexpectedly discovered through calligraphy. The patience it required to create a muscle memory for the shapes of letters allowed me to savor language in a way that seemed absent from academic discussions. And the creativity it required to produce projects with color, texture, and density allowed me to express an emotional response to language that did not seem welcome in the classroom. What began as a diversion, in other words, came to fill a need so acute that had I not discovered the Center, I would likely also not be writing a dissertation now. I have come to find a place for myself in the world of literary studies that was not evident to me back then, but my experience with calligraphy has allowed me to understand that place, to better articulate it, and to see my contributions not as lacking but instead as unique and important in a conversation largely dominated by a particular kind of voice.

More than recounting how book arts saved me from the emotional angst of graduate school, though, I propose to explore the interrelationship of my scholarship and calligraphy by discussing my process in completing a series of calligraphic works that uses as its textual foundation the poems that I am analyzing in my dissertation—dramatic monologues by women poets from the late Victorian and Modernist periods. My scholarly arguments necessarily affected many of the aesthetic choices I made about legibility, density, and layering, but my calligraphy also, I was surprised to learn, influenced my arguments. The time that copying involves led me to pay even closer attention to the poems' language than I typically would and resulted in revelations about word choices, punctuation, and meaning. Consequently, although it has been difficult at times to productively reconcile my interest in book arts and literary criticism, they have proven to be mutually beneficial pursuits.

ASA BENVENISTE AND THE TRIGRAM PRESS

KYLE SCHLESINGER

PANEL 12 10:30am - 12:00pm Maple Room



Asa Benveniste's Trigram Press was one of the forerunners of what would come to be known as a renaissance in the art of the book in the 1970s. Tom Raworth and Barry Hall's Goliard, Gael Turnbull's Migrant, Stuart Montgomery's Fulcrum, Simon Cutts's Coracle, and Benveniste's Trigram were among the finest literary presses in the UK. They contributed much to an ongoing poetic dialogue on both sides of the Atlantic, and consistently published exceptional writing in satisfying, if not "artistic" formats. With no less than a dozen books of poetry to his credit, Benveniste was one of the major (if forgotten) voices in the British Poetry Revival, and he generously gave his expertise in printing, publishing and typography to a generation (or two) of emerging and then unknown writers who would forever change the face of poetry. He was a brilliant editor, decades ahead of the mainstream literary curve, seemingly oblivious to the trends and fads of the time. His standards as an editor were in sync with his own writing, while also reflecting his meticulous skill and instinct as a printer and designer. Benveniste was a maverick editor; he chose an eclectic range of writers and produced over fifty books by poets such as Jack Hirschman, Piero Heliczer, Anselm Hollo, Tom Raworth, David Meltzer, Tristan Tzara (translated by Lee Harwood), Jonathan Williams, JH Prynne, Louis Zukofsky, and Brian Marley. Visual artists include Jim Dine, Lee Friedlander, Tom Phillips, Barry Hall, Wallace Berman, Glen Baxter, Pip Benveniste, and Jack Smith. This is the first essay on the press and printer who lead the British Poetry Revival by bringing poetry and pictures together in innovative book forms.

MARGIN ARTS: HAIKU AND ARTISTS' BOOKS IN THE WEST

JOSH HOCKENSMITH

PANEL 12 10:30am - 12:00pm Maple Room

◆
The growth of an artists' book tradition and a haiku poetry tradition in the West have been remarkably concurrent. Artists' books in their modern conception were born out of the 19th- and 20th-century livres d'artiste tradition as well as early 20th century typographical and publication innovations. Haiku, the traditional Japanese poetic form, was introduced to Europe and America after Japan opened to the West in the late 19th century. Haiku influenced Modernist poetics through Ezra Pound and others in the early 20th century. By mid-century, there were nascent disciplines for both artists' books and English-language haiku. Some individual artists began to devote the majority of their work to creating artists' books, and some poets to haiku. Over the next decades, thriving, mature communities developed around both arts.

As a haiku poet and book artist, I've been struck by parallels in the way the two disciplines developed. I believe that the same Modernist cultural currents helped both art forms to take root in the West: the interchange between 'high' and 'low' arts; the blurring of the line between art and life; and Zen-like engagement with the art object as a 'thing-in-itself' (epitomized by William Carlos Williams' statement "no ideas but in things").

Contemporary practitioners of both arts now share some of the same challenges and preoccupations. They balance between obeying the requirements of longstanding, somewhat hermetic traditions and the need to create fresh work that is relevant to contemporary art audiences. Book artists work within and against a long craft tradition of bookbinding and book design. Haiku poets in the West work within a traditional, rule-bound form developed in a very different culture and language. Artists in both disciplines must thoughtfully consider which traditional elements to accept and which to discard. Both disciplines exist on the margins of current art and poetry mainstreams.

There are many examples of artists' books that feature haiku, and haiku publications that can be considered as artists' books. I'll present a Power-Point slide show of examples illustrating parallels in the development of both art forms, and the spectrum of the fertile tension between tradition and currency. I'll discuss the examples with reference to the critical literature on artists' books, haiku, and the influence of Zen on modern art and literature. Some key critical figures include R.H. Blyth, John Cage, Johanna Drucker & Betty Bright. Featured artists may include Lidia Rozmus, Stephen Addiss, Vince Koloski and Alec Finlay, among others.

POETRY MADE VISIBLE: TOM PHILLIPS AND DANTE ALIGHIERI

TRACY BERGSTROM

PANEL 12 10:30am - 12:00pm Maple Room

◆
If the artists' book is the quintessential 20th century art form, then Dante's *Divina Commedia* provides one of most oft-explored platforms by which an artist can examine his contemporary surroundings while remaining grounded in the historical illustration tradition. Artists like Robert Rauschenberg no longer illustrate Dante's poem, but treat the text as a departure point from which to construct a new, distinctively post-war narrative. Others such as Rico Lebrun and Salvador Dalí use the *Divina Commedia* as a vehicle by which to express social and political critique. The history of illustrated editions of the *Divina Commedia* is however a long and significant one; illuminated manuscript editions of the poem appeared as early as 1337, a mere 16 years after the poet's death, and the first illustrated print edition, produced by the cultural circle surrounding Lorenzo de' Medici, was decorated by Sandro Botticelli.

Tom Phillips' *Inferno* occupies a central position in the artists' book genre not only because of Phillips' transformation of Dante's narrative into a work of contemporary visual and textual relevance, but because of its continual interplay with the longstanding corpus of historical illustration. Phillips both builds upon and deconstructs traditional elements of visual accompaniment to the text. And yet the majority of literature concerning *Inferno* affirms its importance through the framework of Phillips' book works, most notably *A Humument*, but neglects to contextualize *Inferno* within the tradition of Dante in print. In this paper, I will demonstrate that *Inferno*'s success as artists' book is as much dependent on Phillips' conceptual reworking of Dante's verbal and pictorial imagery as it is on the use of his well-documented techniques of textual transformation.

The Zahm Dante Collection of the Hesburgh Libraries of Notre Dame serves as a focal point for the study of the *Divina Commedia* by students from all humanities disciplines at the university. The collection includes eight incunables and almost all Renaissance editions as well as one of the most significant assemblages in North America of 20th century publications of the poem. As such, it provides an ideal collection from which to teach how one's perception of a literary text is alerted by its physical and intellectual presentation. This analysis of Tom Phillips' *Inferno* stems from many sessions with students devoted to the topic of Dante's print history.

12:00pm - 12:30pm

SET UP FOR PORTFOLIO REVIEW
Georgian Room

12:30pm - 02:00pm

OPEN PORTFOLIO REVIEW
Georgian Room

12:00pm - 02:00pm

LUNCH
on your own

LIBRARIANS AND PEDAGOGY

LAURIE WHITEHILL CHONG

RUTH ROGERS

TONY WHITE

PANEL 13 02:00pm - 03:30pm Maple Room

◆
As a special collections librarian with nearly twenty years experience collecting artists' books and teaching with them, I would like to propose a session in which I would present and analyze 2 to 5 selected artists' books that I have found particularly useful as teaching tools in the book arts curriculum. This presentation could be stand-alone or combined with up to 3 or 4 other panelists and of course could be scalable to fit the number of participants and the time allotted. For this presentation, I would show detailed images of selected artists' books from RISD's collection and would analyze and describe each work with regard to the integration of content, materials, and structure. I would also point out other outstanding teaching elements of each book and explain what kinds of classes or individual instruction they have been most useful for.

Although this proposal has the appearance of a simple "show and tell" session, librarians, through exposure and experience have a broad perspective on the world of book art and can provide informed insight into "reading", analyzing and critiquing artists' books. As collectors, librarians come in contact with numerous artists' books each year through visits with individual book artists, dealers, and other library collections as well as attendance at conferences and book fairs. Librarians often have

established working relationships with book artists, enabling them to acquire firsthand background information about the artist's body of work. Most special collections have extraordinarily diverse teaching examples for both students and instructors and librarians work closely on a daily basis matching resources to curricular and individual study needs.

READING ROOM: A DISCUSSION OF THE BOOK AS INSTALLATION ART

PATRICK VINCENT

PANEL 14 02:00pm – 03:30pm Dogwood Room

◆ As a studio artist, I approach the book as a way of structuring materials, particularly printed images and words, in a dynamic form. In exploring the book, I am investigating how its elements can be integrated into an environment as opposed to a solitary object; that is to say, the book as installation art. In my paper, I would share my discoveries to open discussion of how book arts melds with ideas of installation art. Concepts such as the page, the edition, and most specifically the act of reading are all integrated within both approaches. Book arts as installation media allows for different ways of reading, and positions the viewer/reader to interact with the room as an arrangement of “texts”—the room itself then is a site for reading.

In these installations, I explore relationships between contemporary and traditional animal symbolisms. With the room as a book, I invite the viewer/reader to engage different animal symbols in a manner appropriate to that animal. For instance, I have created a wall of handmade paper flowers with a printed engraving of a paper wasp along with a small amount of text. The flowers, in one way, are pages in a book that must be read and viewed as a part of a collected structure. In another way, the demand a very close engagement—suggesting the intimacy of a book as well as forcing the reader/viewer to approach the flowers as the printed wasp. I have been exploring this methodology in book arts recently, and would like to present my practice to the CBAA as an opportunity for dialogue.

In the presentation of my own projects I would discuss the current relevance of my work and other approaches that meld book arts with installation. Highly acclaimed, contemporary artist's such as SWOON, Kara Walker, and Judy Pfaff all demonstrate how a room or space serve narrative and aesthetic functions in their print art. In presenting my own work, I would discuss connections between these artists and others that may serve influential to other CBAA members, perhaps foddering scholarly discussion and potential ideas for educators. This presentation of my work is an opportunity to engage a specific approach to the book arts medium and question how approaching the book can combine with other artistic practices.

READING TEXT AS OBJECT: A COLLABORATIVE PROJECT IN PEDAGOGY

GRETCHEN E HENDERSON

PANEL 14 02:00pm – 03:30pm Dogwood Room

◆ This paper discusses a collaborative book arts project—Galerie de Difformité—that has involved students at various colleges (including Kenyon College, Lake Forest College, Berea College, Columbia College Chicago, with more to come) in materially deforming the novel before and after its publication (in Fall 2011 by &NOW Books/Lake Forest College Press, with distribution by Northwestern UP). Considering discussions about electronic media and “the end of the book,” this collaborative project

probes relationships between “Word, Image, Text, Object,” drawing upon book history and print culture (particularly extra-illustrative books, grangerized texts, scrapbooks, altered books), utilizing book arts within an electronic platform that features collaborative “Exhibits” as objects in a gallery (see <http://difformite.wordpress.com/>). The novel (winner of the 2010 Madeleine Plonsker Prize) is structured as an art catalogue with “choose your own adventure” directives that navigate a reader through many manners of genres, which deform the narrative through different paths of reading, intermixed with archival images & artworks (including some collaborative images from the website): creating a curiosity cabinet dedicated to deformity. In this paper, I frame the Galerie de Difformité within the tradition of artists' books and altered books, while presenting the project as a pedagogical tool. Some questions that I hope to raise: By “reading” text as object, word as image (i.e., materially via activities related to book arts), how do we engage past and future forms of the book, not to mention varied literacies? What knowledges and expectations do we, as readers and/or artists, bring to the Page? How do we read texts, contextualized and de-/re-contextualized, within and outside of book form? What can we learn about sociocultural beliefs about deformity by engaging in material acts of deformation? By discussing collaborations with professors (of varied courses, currently including book art, creative writing, literature, digital imaging, video art, and installation), my paper presents a sampling of “deformations” from the online gallery, alongside sample assignments, to invite attendants to become involved in this collaborative project. (Assignments can occur within a single class session, or over weeks, depending on the course.) Beyond the first stage of collaboration (that is, deforming the novel's “Exhibits”: prose poems published individually in journals, not yet in book form), the Galerie de Difformité will continue to deform after the novel's publication, when artists and students will be invited—through an invitation included in the published novel—to deform that book-object into individualized objets d'art.

PAPERWORKS: A COMMUNITY BOOK ARTS PROJECT AT WELLESLEY COLLEGE

KATHERINE MCCANLESS RUFFIN &
AMANDA NELSEN

PANEL 14 02:00pm – 03:30pm Dogwood Room

◆ During the spring semester of 2010, Amanda Nelsen was an artist-in-residence in the Book Arts Program at Wellesley College. The residency was supported by a special sustainability-oriented grant from the Class of 1957 Green Fund. Throughout the semester, Amanda worked with over one hundred members of the college community to fold, cut, order, punch and sew paper that had been abandoned in public printers on campus into a large-scale book. Signatures were sewn onto cords allowing the exposed toner to create organic patterns on the book spine. At the height of sewing, five sewing frames were being utilized simultaneously. The completed book is 16 feet long and completely seamless. The piece was entitled “Paperworks: Incipit Vita Nova” and was installed in a very large exhibition case at the Science Library on May 3, 2010.

The goal of the Paperworks project was to heighten awareness about the use of resources on campus. The project included many partners from across campus, such as faculty members from studio art and various science departments, student environmental and religious groups, staff from library and information studies, and individual students from many sectors of the college community. The project unfolded in the campus center, libraries, and departments across campus, and brought the book arts out of the specialized studio space of the Book Arts Lab. Email campaigns, letterpress printed posters, articles in the student newspaper, and coverage on the local cable news channel kept the community up-to-date on the progress of the project throughout the semester.

In this presentation, Amanda will discuss the process of designing and executing a collaborative book arts project in the context of a college community, and Katherine will discuss the pedagogical and project

management aspects of this type of project within a book arts program. The model of doing collaborative book arts work on a college campus, in order to address issues of sustainability or other aims, is one we hope others can adopt. This collaborative presentation will be illustrated by pictures taken throughout the span of the project.

AN ILLUSTRATED GUIDE TO THE PAPERMAKER'S UNIVERSE: INTEGRATING HAND PAPERMAKING INTO BOOK ARTS PRACTICE

HELEN HIEBERT & LYNN SURES

PANEL 15 02:00pm – 03:30pm Oak Room



Scope of the lecture: to exemplify the diverse contributions that hand papermaking has made to artists' books, and to present a challenge for the next generation of book artists to employ the medium as a tool in ways that have only begun to be explored. An illustrated survey details how book artists have used handmade paper, and hand papermaking, in the past half-century:

- As a rich substrate for fine printing
- As image-making devices and systems for unique books and for
- editioning—pulp painting, watermarking, and pulp stenciling
- In tandem with printmaking techniques (relief, intaglio, serigraphy, lithography) and with photographic processes (alternative-process and digital)
- As a method of developing the sculptural book

The survey continues, highlighting studios and programs encouraging book artists to experiment with handmade paper:

- Studios which facilitate artistic collaborations (e.g.: Dieu Donne Papermill, NYC) between papermakers, artists and studio technicians often come up with innovative papermaking techniques, many times out of necessity. Jessica Stockholder, Joan Snyder, Chuck Close, Buzz Spector, Byron Kim, Leslie Dill, Mona Hatoum, William Kentridge and others have collaborated with professional studios to produce groundbreaking work.
- College programs teaching papermaking—some of which also run significant collaborative studios (eg: Rutgers, NJ, Brodsky Center)—spread the word through their student populations about new techniques, such as a current favorite, screenprinting with colored paper pulp. There is so much unexplored territory in the art world of hand papermaking that discoveries are taking place at a rapid pace.

These discoveries naturally become a part of the book artist's repertoire. Many college programs, from the traditional to the experimental, stress the synergy inherent in the work of a book artist who speaks the language of handmade paper. The lecture ends with coverage of artists' books in handmade paper made by students from various university programs.

About Hiebert and Sures: Both travel, exhibit, teach and write about papermaking. Research will include contacting additional papermaker colleagues who make artists' books and teach, as well as collaborative studios and independent artists.

A NEW BOOK ARTS STUDIO IN CHEROKEE, NORTH CAROLINA

FRANK BRANNON

PANEL 15 02:00pm – 03:30pm Oak Room



Cherokee printing history began in the early nineteenth century with publication of the Cherokee Phoenix newspaper in 1828 in what is today northern Georgia. The story of the early Phoenix is a complex one and is

intertwined intimately with the story of the Cherokee of that time. The Phoenix began in the East, stopped publication temporarily just before the time of the Trail of Tears, and rose again in Oklahoma in the early 1840s. Sequoyah, having completed development of the Cherokee writing system only seven years before the advent of the bilingual newspaper, provided the foundation for this first Native American newspaper and a heritage of Cherokee printing.

In a continuing effort to support Native American art and culture, the Oconaluftee Institute for Cultural Arts (OICA) was founded by the Eastern Band of Cherokee Indians in spring 2007. Through agreements with the local community college and university, courses taken at OICA in Cherokee, North Carolina, may be transferred to these other institutions. 10-12 students are currently enrolled with a goal of 25 envisioned. The complete OICA curriculum will include not only traditional Cherokee arts, but other contemporary topics such as photography and graphic design will be offered.

Considering the history of print culture of the Cherokee and the Sequoyan syllabary, letterpress printing seemed a good fit for the new art program. Working with the OICA staff and Board of Directors, grant proposals were written that supported development of a letterpress printing studio and two semester-long college-level courses. This work began in winter 2009, we are in development of the studio, and the first printing course will be offered autumn semester, 2010.

The 25-minute CBAA talk would discuss this studio development, focusing on our desire to develop a twenty-first century facility for contemporary book arts while honoring the history of Cherokee printing. Work in letterpress printing, and the book arts in general, are conducive to the educational experience that we aspire to at OICA, and our efforts to develop this studio will also support work in Cherokee language revitalization that is ongoing in North Carolina and Oklahoma. We imagine the potential to first print in traditional letterpress style in the Cherokee syllabary, instructing students in book arts, and then have those materials printed by more commercial means to reach a larger audience in support of language revitalization. The CBAA talk also will explore this facet of the work.

NOT CLOSE AT HAND: ONLINE BOOKBINDING INSTRUCTION

ANDREW HUOT

PANEL 15 02:00pm – 03:30pm Oak Room



For years, bookbinding has been best taught with instructors and students within arms reach; giving the instructor the chance to point out the best way to use tools, judge materials, and correct students immediately. This traditional teaching method works for students who live nearby or can travel to a school or center to learn the hand skills of bookmaking. For others, printed texts and online articles have been their best, but extremely limited, option.

This talk will present the challenges and joys of teaching an experimental online course on the traditional craft of bookbinding for the Library School at the University of Illinois – Urbana/Champaign. This course uses a series of videos, online chats, web resources, and live video classes to teach students the hand skills and structures necessary for understanding the craft of bookbinding.

The online class will be contrasted and compared with traditional class formats, both in terms of student feedback and teaching. I will also cover thoughts about how the online course might be altered in the future to improve student skills and teacher/student interaction.

3:30pm – 4:00pm

REFRESHMENT BREAK

Frangipani Room

CONTEMPORARY BOOKMAKING IN THE MIDDLE EAST/NORTH AFRICA

DOMINIQUE ELLIS

PANEL 16 4:00pm – 5:30pm Dogwood Room

◆
The art of the book is not a new concept within the Middle East and North Africa (MENA). Rich in its tradition of bookmaking and illuminated manuscripts, the format of a book has been pivotal in the dissemination of information and visual expression for centuries. However, contemporary scholarship on artistic bookmaking is still bound to regionally isolated conversations, at best. Though there have been strides in the field pertaining to Middle Eastern and North African bookmaking practices, the potential and unexplored facets of this topic is exciting.

Building upon my current Fulbright research on “The Relationship between Printmaking and Arabic Calligraphy” in Cairo, Egypt, one important link is the art of the book. These two disciplines relate in their combination of word, image, and text to create an object. Yet, how contemporary artists in the Middle East and North Africa use available technology in combination with traditional methods is changing. One such example is Mohammed Abdelkarim, an Egyptian artist, who promotes his book through a website, <http://100booklet.blogspot.com> which maintains a list of those who have purchased the booklet and thereby agree with the content of the book. Also, the role of Arabic script, calligraphy, and letterpress in the production of the book is changing with the current generation of artists in the MENA region.

The following presentation is a closer look at the art of book in the Middle East and North Africa, highlighting particularly Alexandria, Egypt. This city is host to the Bibliotheca Alexandrina’s International Biennale for the Artist’s Book and Imagining the Book. These two exhibition and competition opportunities provide artists in the region to come together to engage in workshops and seminars devoted to the book as a work of art. The data and visual images will concentrate on the period of artistic production from 2002-2010.

An examination of the four sessions of the International Biennale for the Artist’s Book and the two sessions of Imagining the Book begin to demonstrate the themes, concepts, and visual culture of the book. The focus of this paper is to discuss books that are being made and exhibited in the region, through the exploration of themes used and artists that are pushing the boundaries of the book. Finally, there will be a look at some of the challenges to the field and ways to open up a greater dialogue within contemporary scholarship.

FROM PALM LEAF TO BOOK

BETSY DAVIDS

PANEL 16 4:00pm – 5:30pm Dogwood Room

◆
Palm leaf was in widespread use as a material for bookmaking throughout South and Southeast Asia for many centuries. Today there are only a few sites where book and visual art production include palm leaf work. The proposed paper will focus especially on Raghurajpur, a village in the state of Orissa in India, where a community of hereditary illustrators have revived traditional techniques of palm leaf etching and innovated a new book-like structure in which double-layered palm leaves are joined to create accordion-folded openings. Since 2007, Betsy Davids has been collecting examples, interviewing makers, researching history and tech-

niques (both in libraries and on site), and experimenting with methods of preparing, incising and inking palm leaves, using both available Western and South Asian materials and tools. The ongoing project is to adapt the Orissa makers’ ways of working with palm leaf as a material and their intriguing layered structure, in order to experience the potential value (or not) for book art practice here, as well as to honor, by doing, an area of book history that is not well known among book practitioners here.

The presentation will introduce current Raghurajpur making processes through photo/video documentation. Examples of the finished work as well as tools and materials will be available for viewing and handling. A capsule history of palm leaf manuscript books in Orissa will be offered, and the socio-economic context of past and current work will be briefly discussed. A few reflections on the potential relevance of this work will conclude the presentation.

THE SPANDREL IS AS INTERESTING AS THE THING ITSELF: A COLLABORATIVE BOOK EDITION

DENISE BOOKWALTER

PANEL 16 4:00pm – 5:30pm Dogwood Room

◆
This paper investigates the integration and influences of new forms of poetry and their relation to the materiality of text and the artists’ book structure. Adopting the term “spandrel” from architecture and biology, artist Denise Bookwalter and poet Frank Giampietro create a collaborative artists’ book edition at Small Craft Advisory Press at Florida State University that explores the artifacts of writing, text and the page.

The term spandrel originated as an architectural term that was adopted by evolutionary biologist to describe the discarded or no longer functional physical characteristics present in an organism’s physiology. These physical characteristics are defined as by-products of evolution and are keys for interpreting the mechanisms of evolution. In architecture a spandrel is the physical space that is created under an arch, curve, or set of stairs. In both biology and architecture the spandrel is the essential left over form and space from evolutionary processes or architectural structures that are essential to create the final form.

In a similar context Giampietro invented the poetic form of the spandrel to describe the lines of writing that are constantly being generated in his writing life but may never make it into a formal poem. By naming and defining these forms that are by-products or leftovers it elevates them to a context of their own and celebrates the creative process in form and content allowing the snippets to be essential form.

The resulting collaboration between Giampietro and Bookwalter embraces the concept of the spandrel and applies it to the book structure. Through investigation of the page, text, and the final artists’ book, poet and artist celebrate the materiality of text and the spandrels created in bookmaking processes. By using digital 3D modeling, laser cutting and letterpress printing, the final book edition merges the poetic and book-making spandrels, emphasizing the process of making and the essentials of form.

VIEWS OF LOS ANGELES: ED RUSCHA’S BOOK WORKS

IAN MCDERMOTT

PANEL 17 4:00pm – 5:30pm Maple Room

◆
Ed Ruscha (b. 1937) is a key artist of the last fifty years. Ruscha’s early book works, created between 1963 and 1972, signaled a shift in artistic book

SATURDAY

production while commenting upon his Los Angeles environs. Eschewing the hand-crafted livres d'artistes tradition, Ruscha commercially produced his books in a dead-pan anti-style that nodded to then-contemporary Pop, and influenced Conceptual art.

My project extends from a 2007 exhibit I curated at the Yale Arts Library's Arts of the Book Collection: Views of Los Angeles, the City Beautiful: Ed Ruscha's Artist's Books. The exhibit situated Ruscha's work within tumultuous 1960s Los Angeles; my continued research further contextualizes Ruscha's work within broader Los Angeles visual cultures and urban history. This project comprises two components to better understand Ruscha's book works: a critical essay and online exhibition. This task will be achieved through an analysis of three books: *Some Los Angeles Apartments* (1965), *Every Building on the Sunset Strip* (1966), and *Real Estate Opportunities* (1970). These books have been selected for their rich documentary evidence of commercial and vernacular architecture in 1960s Los Angeles. Part of my process involves revisiting all the locations photographed in the first and last books mentioned and re-photographing them, creating a then and now comparison. Indeed, *Then and Now* is the title of a 2004 book by Ruscha, which compares continuous views of Hollywood Boulevard from 1973 and 2003.

Additionally, I have electronically mapped the locations in *Some Los Angeles Apartments* and *Real Estate Opportunities* and gathered historical and statistical data about them. One result is the juxtaposition of property values of the locations in *Real Estate Opportunities* from 1970 and today. This data may illuminate why Ruscha chose his locations, aside from their banality, to cite a common, insufficient explanation. The online exhibition will include an electronic map that spatially represents statistics and displays digitized pictures: Ruscha's, historical views, and my own photographs. My critical essay will also be included, which is what I propose to present at CBAA with the electronic map as visual accompaniment. There is scant literature about Ruscha's book works. The existing texts focus on Los Angeles iconography and mythology, not urban development. Many Los Angeles histories exist but few include the artists like Ruscha as contributors to visual cultures of the city. With this project I hope to take a small step in bridging this gap

UPDATING THE ARTISTS' PUBLICATION – 1960 TO 2010

DORO BOEHME

PANEL 17 4:00pm – 5:30pm Maple Room

◆ It has become ever more common, if not outright necessary, for an artist to converse fluently in a variety of visual, linguistic, and performative practices, and to become self-reliant in the analysis and presentation of his/her own work as well as that of others – be it through the use of textual interpretations, through exhibition displays and critique, or through conference settings.

I therefore want to propose a presentation by myself and/or select students drawn from a graduate seminar I will teach (Fall 2010) at Columbia College Chicago Center for Book and Paper Arts. Basing their investigations on some of the most salient examples held in the Joan Flasch Artists' Book Collection, the class will closely analyze how select artists' books and other forms of publishing from each of the last five decades have retained their potency within the greater canon of visual art production and have come to exemplify interrelated genres and media platforms. A deeper understanding of social and political contexts that have fueled artists' book makers in the past may make it easier to research and understand current historical conditions that can (or should) stimulate present-day book works. Over the course of a semester the students will therefore be led to re-appraise and re-interpret historically significant publications, starting out with a series of draft-like, studio-based proposals and evolving into a final publication project and its exhibition.

The CBAA presentation will document the students' ability to work successfully and simultaneously as a maker, a critic, a viewer, and a writer. It will serve not only as a final review of the narrative that is underlying each student's message but also as an analysis of its code and origin, thereby providing the audience, and especially other book artists, with a road map of how to move contemporary output beyond the mere mimicry and redundant repetition of aesthetic conventions or clichés we often have come to associate with canonical artists' book production.

THE UNIQUE APPARITION OF A DISTANCE: AURA IN JULIE CHEN AND ELIZABETH MCDEVITT'S "OCTOPUS"

MICHELLE STRIZEVER

PANEL 18 4:00pm – 5:30pm Oak Room

◆ The distinction Walter Benjamin makes between unique and mechanically reproduced art would seem to fit easily into the field of book art. Like the sculptural bookwork, Benjamin's unique work is located in a single place, seems distant from the viewer, and is steeped in ritual. Similar to the democratic multiple, Benjamin's technologically reproduced work allows art to serve a political function. Benjamin writes that the aura, defined as "the unique apparition of a distance," is part of the unique work, but is lacking in the multiple. Although the field of book art ostensibly supports the distinction between the auratic, unique work and the political multiple, a closer reading of the artist's book ends up complicating this binary.

Octopus is a 1992 limited-edition work designed by Julie Chen, with text by Elizabeth McDevitt. Its form is a tunnel book, a three-dimensional, underwater scene. At the back of the book, the tentacles of an octopus lurk behind the text of a poem. The poem speaks of disguise, particularly within language. The book's form physically hides the text, while the poem's language simultaneously conceals and reveals. Octopus thematizes distance in its textual content and its physical structure.

Like many of Chen's works, Octopus seems like a unique object despite being part of an edition. Due to its high cost and small edition size, the reader is likely to encounter it in a library or an exhibit, rather than own it. The delicacy of Chen's works create a different atmosphere than more traditionally bound artists' books; they are the only contemporary books I have encountered that librarians have opened for me, as if the act of normal reading would damage the book. Once Octopus is extended, the reader must change position: if it is on a table, the reader must crouch to view the content. Octopus requires the reader to bow down to it, like the auratic art that Benjamin describes. By examining the content and effects of Octopus, this presentation will argue that aura is not inherent to specific unique objects, but instead is a sense of reverence evoked in the reader by the book's value and the collecting institution's attitudes.

THE BOOK IN PUBLIC

KATHLEEN WALKUP

PANEL 18 4:00pm – 5:30pm Oak Room

◆ If the book itself is a public place, the place it occupies in space is always a mediated one. The book in the home or the library might have differing purchase considerations but it is generally there for the same reason: what it has to say. When the book moves into the gallery the method of mediation changes, often privileging the visual and spatial aspects of the book over the textual content as well as focusing on its commodification. In terms of mediation, then, the library and the gallery, while superficially similar-seeming, are in fact quite different, even disparate in the way they think of books. In addition to the issues already stated, the demands of the spaces are highly dissimilar, and the ability to activate the books is in most cases at two extremes.

Given these and other factors that separate more than join the two spaces, it is intriguing to examine the collective impulse, active since the 1970s, to move certain books from their historical environment of the library to the relatively hostile environment of the gallery. In fact, the desire to treat books as art objects has resulted in changes in the structural nature of some genres of books.

Of course, the fact that the gallery is considering a book at all is an indication that the book itself is being interrogated as a material object; whether it is referred to as an artist's book or by some other label, when the gallery offers a book space within its confines, the gallery is generally seeing these books as outside the book's traditional parameters. At the same time, the fact that libraries have continued to archive these books whose content and, increasingly, form is of a more unexpected nature indicates that the library is recognizing the essential bookness of these artifacts even when they provide significant cataloguing and storage challenges.

This illustrated paper will explore the similarities and the tensions between the gallery and the library as loci for the public interrogation of the book, focusing as a specific case study on the diverse set of artists' books published over the past thirty years by the Women's Studio Workshop.

NOTES TOWARDS A CLASSIFICATION OF DEFINITIONS OF ARTIST'S BOOKS

DANIEL MELLIS

PANEL 18 4:00pm – 5:30pm Oak Room



There is a great confusion and disagreement about how to delineate and define a certain range of activities which has been called, among other things, book arts, artists' books, and bookworks. One source of these disagreements is that this range of activity can be viewed with respect to two organizing principles: that of art and of books. Another complicating factor is that this field of activity ranges continuously from the *livre d'artiste* to the exhibition catalogue and experimental literature. A clear understanding of the definitions of artists' books—their origins, fitness, and ideological bases—will open the discourse in and around artists' books. It will allow the question "how is it interesting to consider this work as an artists' book?" to replace "Is this work an artists' book?".

To this end, in this paper I present a classification of definitions of artists' books. I discuss the philosophy of definition; the various possible groupings and sub-groupings within a wide range of book production; how these groupings are identified and defined by various writers such as Betty Bright, Johanna Drucker, Lucy Lippard, Giorgio Maffei and

Clive Phillpot; and the success of these definitions. An analysis of artistic intentionality and the ways in which books indicate the aesthetic discourse and tradition they participate in provides a constructive and analytical framework.

06:00pm – 07:00pm

SILENT AUCTION VIEWING/CASH BAR

Frangipani Room

06:45pm – 09:00pm

DINNER/ANNOUNCEMENTS/BAR

Tudor Room

**dinner ticketed*

08:30pm – 10:00pm

SILENT AUCTION CHECK OUT

Frangipani Room

SUNDAY, JANUARY 16

7:00am – 9:00am

COFFEE SERVICE

Tree Suite Lounge

08:30am – 10:00am

OPEN PORTFOLIO VIEWING

Georgian Room

10:30am – 12:00pm

STUDENT PORTFOLIO REVIEW

Georgian Room



CBAA COMMITTEE MEETINGS

DATE	TIME	COMMITTEE	CHAIR	ROOM
THURSDAY JANUARY 13	2:30-4:00pm	Awards Committee	Marnie Powers-Torrey	Redbud
	5:00-6:00pm	Executive Committee	John Risseeuw	Redbud
	6:00-9:00pm	Board of Directors	John Risseeuw	Redbud
FRIDAY JANUARY 14	7:30-8:30am	Meetings and Program Committee	Phil Zimmermann	Redbud
	7:30-8:30am	Communications Committee	Bob Blesse	Hoosier
	12:00-2:00pm	Development Committee	Ruth R. Rogers	Redbud
SATURDAY JANUARY 15	7:30-8:30am	Editorial Board	Elisabeth Long	Hoosier
	7:30-8:30am	Publications Committee	Bonnie O'Connell	Persimmon
	7:30-8:30am	Nominating and Membership Committee	Richard Zauft	Redbud

CURRENT PUBLICATIONS

from the Center for Book & Paper Arts, Columbia College Chicago

Pearl of the Snowlands: Buddhist Printing at the Derge Parkhang

The most comprehensive view available of the printing culture at the Derge Parkhang, a 300-year-old Tibetan printing temple, the last of its kind. Fully illustrated, 152 pages, 2009. \$40

Among Tender Roots: Laura Anderson Barbata

Highlighting this Mexican artist's work with indigenous people, notably the Yanomami of the Amazon rainforest, who with her help continue to produce culturally-significant artists' books in one of the most inaccessible inhabited regions on earth. 43 pages, 2010. \$15

Marilyn Sward: Speaking in Paper

A career retrospective of the late, beloved founder of the Center for Book and Paper Arts, a respected artist whose medium was handmade paper and its application for artists' books. 84 pages, 2010. \$22

Mano, Mundo, Corazón: Artists Interpret La Lotería

Featuring artists' projects from the past 20 years, the LA Lotería from Aardvark Letterpress, and a series of new works commissioned for the exhibition – 76 artists in all. Late January, 2011.

Journal of Artists' Books #28, Fall 2010

Special issue on younger book artists and new distribution networks, edited by April Sheridan. Cover designed and silkscreen printed by Sonnenzimmer. 52 pages, plus insert. \$15

Journal of Artists' Books #27, Spring 2010

Photobooks issue, guest edited by Tate Shaw, including articles by Nathan Lyons, François Deschamps, Chris Burnett. Artist's book insert by Elisabeth Tonnard. 36 pages, plus book. \$15

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City of Bloomington, Indiana Downtown Parking

Legend

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- University Garage



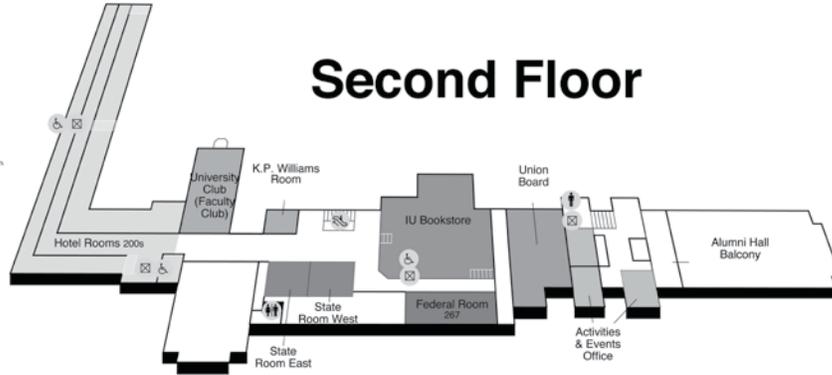
MAP OF INDIANA MEMORIAL UNION IMU

Legend

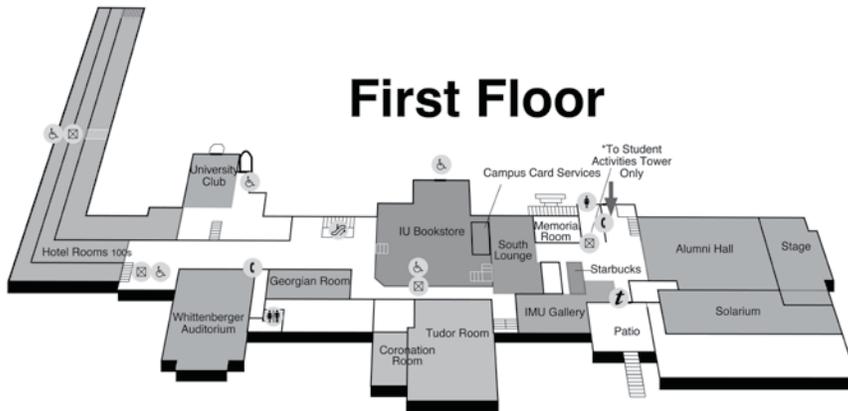
- handicap accessible
- men's restroom
- women's restroom
- elevator
- public telephone
- escalator
- ATM machine
- E-mail station
- Ticketmaster
- enter/exit

*Does not access hotel rooms

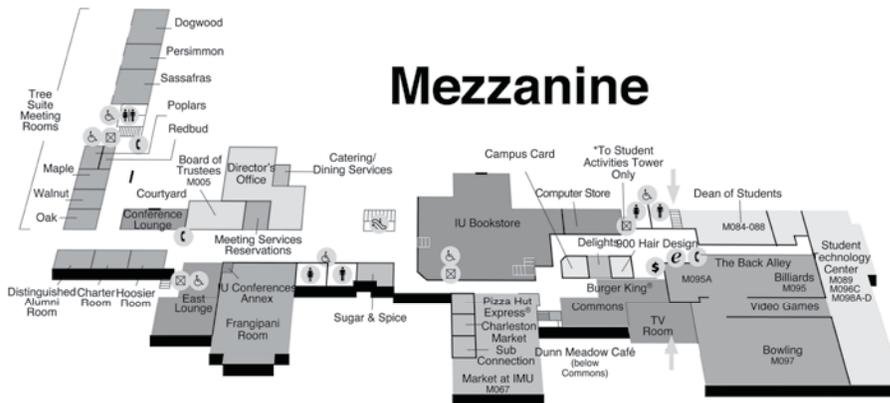
Second Floor



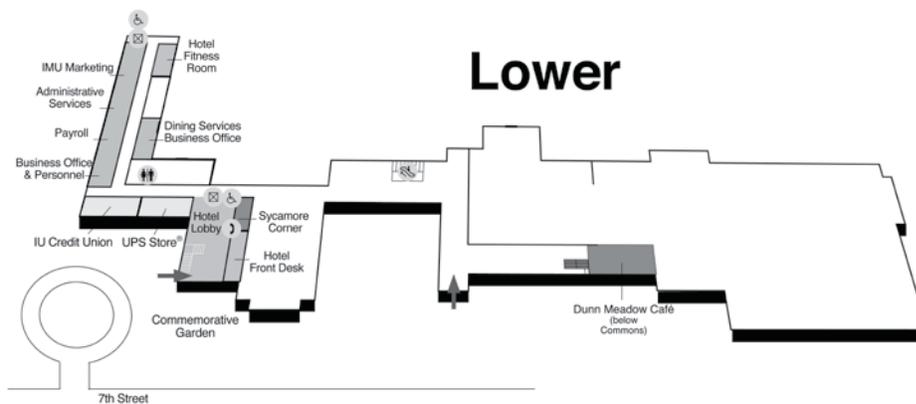
First Floor



Mezzanine



Lower



MEETINGS

The Indiana Memorial Union (IMU) operates as a hotel, a conference center and a student union. Located in the center of campus, in close proximity to downtown Bloomington, the majority of conference sessions and most so-cial events will be located in the Indiana Memorial Union or in close proximity to the IMU.

FOOD SERVICE

From healthy and fresh to comforting and filling, the IMU's varied venues offer plenty of great food.

Fast

Try Burger King, Starbucks or The Market with Pizza Hut, Sub Connection, and new this year – Fischer Farms Grill, which features locally raised meats from an independent farm using natural feed and no antibiotics.

Healthy

Eat great healthy food made just for you at Dunn Meadow Café. The café features grilled paninis and wraps as well as soups, salads and vegetarian chili. You can also try Simply to Go choices in the refrigerated cases in The Market and the deli selections now available at Sugar and Spice.

Sit Down Service

The Tudor Room features casual dining in an elegant setting. Its famous grand buffet is an IU tradition that features delicious main dishes and sides as well as an extensive salad and dessert bar. A quick cup of coffee can be purchased at Starbucks or Sugar and Spice bakery.

BUSINESS CENTER SERVICES

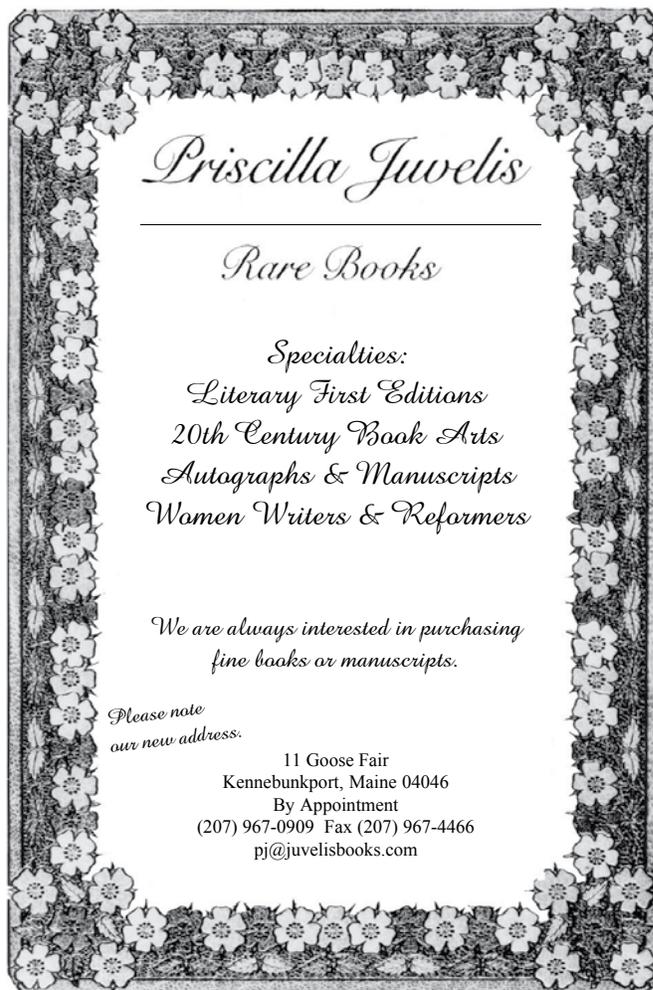
The IMU does not have a separate Business Center. Computer terminals and computer labs can be found through-out the building and the IMU bookstore and other locations offer copying.

WIRELESS

The IMU offers wireless computing services throughout the building as well as a full-fledged Student Information Technology Center on the Mezzanine level and multiple computer stations where you can check your email and connect to the internet. For access to the internet please use the passcode on the back of your name badge.

PARKING

Free parking is available to all guests who stay at the Indiana Memorial Union Hotel. Commuters or participants who elect to stay at a hotel other than the IMU, may park in one of two parking lots adjacent to the IMU. Discount parking passes will be available at the registration desk for CBAA participants.



Priscilla Jewelis

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Rare Book School (RBS) provides continuing education for adult students from all walks of life to study the history of books and manuscripts with leading scholars and professionals. Offering week-long courses—from book-bindings and medieval manuscripts to fine prints and digital texts—RBS engages librarians, academics, book dealers, conservators, collectors, and amateurs in intensive, hands-on learning experiences with original materials from its unparalleled collection and UVA's Albert and Shirley Small Special Collections Library. The School is directed by Michael F. Suarez, S.J., University Professor and Honorary Curator of Special Collections.

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www.rarebookschool.org

Thank You

President John Risseeuw

The CBAA Board of Directors expresses its gratitude to John Risseeuw for serving as the organization's founding President
2008-2011



**Executive Vice President
Kathy Walkup**

Treasurer Mary Phelan

The CBAA Board of Directors expresses its gratitude to Kathy Walkup for serving as the founding Executive Vice President and Mary Phelan for serving as the founding Treasurer

2008-2011

Thank You

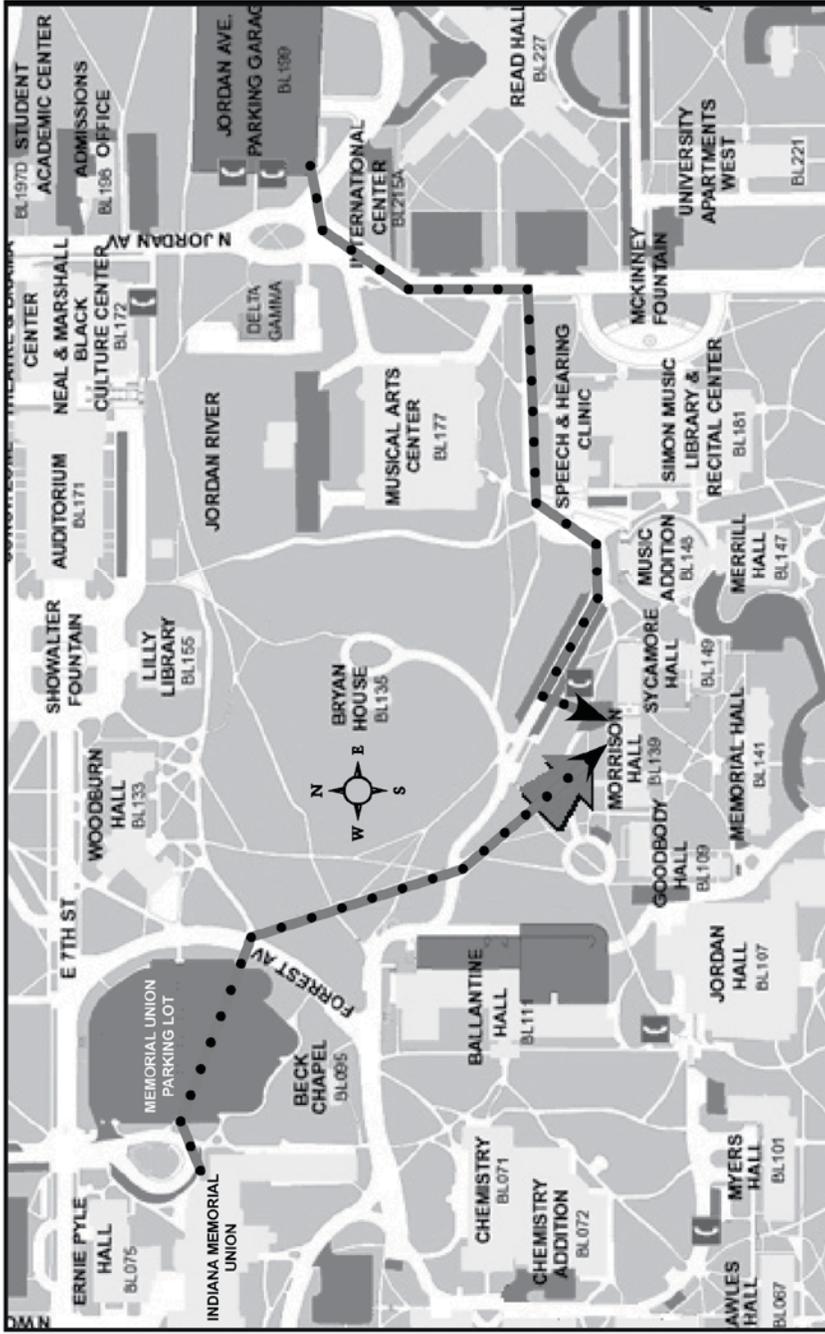
CAMPUS MAP & DIRECTIONS TO THE KINSEY INSTITUTE

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Two Parking Options

- Indiana Memorial Union Parking Lot
[upper left corner of map]
- Jordan Avenue Parking Garage
[upper right corner of map]



Walking Directions from Parking Areas

From Indiana Memorial Union *[upper left corner of map]:*

Cross the Memorial Union Parking Lot to Forrest Avenue. Cross Forrest toward the clock, then turn right (south) and take the path through the woods and across the creek to "The Street with No Name." Cross over the street and walk up the driveway toward Morrision Hall, which is at the end of the drive. The building is marked with a sign.

You can enter Morrision at two locations: 1.) The stairs on the back (north) side of the building. Make your way to the elevator and take the elevator to the 3rd floor, location of The Kinsey Institute, or 2.) the ramp on the east end of the building to the door marked Morrision Hall. Follow the hallway to the elevator. Take the elevator to the 3rd floor, location of The Kinsey Institute.

From Jordan Avenue Parking Garage *[upper right corner of map]:*

Go south on Jordan Avenue just beyond the Musical Arts Center (MAC) and turn right on the road that runs between the MAC and the Speech & Hearing Clinic. Go down the hill, making your way to the parking lot behind Morrision Hall. Morrision will be on your left.

Take the stairs from the parking lot up to Morrision. Use the ramp on the east end of the building to the door marked Morrision Hall. Follow the hallway to the elevator. Take the elevator to the 3rd floor, location of The Kinsey Institute.

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336-9147 \$\$
- AVER'S PIZZA**
1837 N. KINSER PIKE
339-6555 \$\$\$
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1316 E. 3RD ST.
339-3460 \$\$\$
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506 W. 4TH ST.
339-1676 \$\$\$
- BIG MOUTH SUBS**
1420 E. 3RD ST.
323-8987 \$\$\$
- BLOOMINGFOODS**
316 W. 6TH \$\$\$
3220 E. 3RD ST.
333-7312/336-5400
- BLOOMINGTON BAGEL**
113 N. DUNN ST.
238 N. MORTON ST.
333-4653/349-4653
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330-9611 \$\$\$
- BOBBY'S PUB**
101 W. KIRKWOOD AVE.
330-0955 \$\$\$
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114 S. INDIANA AVE.
333-3032 \$\$\$
- BURCH'S GRILL, CAI'ESAN AND EATERY**
120 E. 7TH ST.
- CAFÉ DJANGO**
116 N. GRANT ST.
335-1297 \$\$\$
- CAFÉ PIZZARIA**
405 E. KIRKWOOD
332-2111 \$\$\$
- CEREAL BARN**
408 E. 6TH ST.
332-7325 \$\$\$
- CHAPMAN'S**
300 S.R. 446
337-9999 \$\$\$
- CHESEBURGER IN PARADISE**
2550 E. 3RD ST.
332-2295 \$\$\$
- CHILI'S**
2811 E. 3RD ST.
334-0535 \$\$\$
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333-5005 \$
- COACHES LOUNGE**
245 N. COLLEGE AVE
339-3537 \$\$\$
- COLORADO STEAKHOUSE**
1635 N. COLLEGE
339-9979 \$\$\$
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380 N. JACOB DRIVE
323-9114 \$\$\$
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332-3566 \$\$\$
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108 E. KIRKWOOD AVE.
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- GREEK'S PIZZARIA**
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- IMU: The Market, BK,
Pizza Hut, Kiva**
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- JANKO'S LITTLE ZAGREB**
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332-0694 \$\$\$
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430 E. KIRKWOOD
1827 E. 10TH ST.
332-9295/333-2102
↑ \$\$\$
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502 E. KIRKWOOD
339-3006 \$\$\$
- KILROY'S SPORTS BAR**
319 N. WALNUT ST.
333-6006 \$\$\$
- LAUGHING PLANET**
322 E. KIRKWOOD
332-2233 \$\$\$
- LENNIE'S**
1795 E. 10TH ST.
323-2112 \$\$\$
- LIMESTONE GRILLE**
2920 E. COVENANTER DR
335-8110 \$\$\$
- LONGHORN STEAKHOUSE**
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334-1600 \$\$\$
- THE MAC GRILL**
1430 E 3RD ST.
334-9100 \$\$\$
- MAD MUSHROOM PIZZA**
601 N. WALNUT ST.
330-3278 \$\$\$
- MALIBU GRILL**
106 N. WALNUT ST.
332-4334 \$\$\$
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- PIZZA HUT**
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- RED LOBSTER**
2617 E. 3RD ST.
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330-9801 \$\$\$
- ROOTS**
126 1/2 N. WALNUT ST.
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- RUNCIBLE SPOON**
412 E. 6TH ST.
334-3997 \$\$\$
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SCHOLARSINN.COM
717 N. COLLEGE AVE.
332-1892 \$\$\$
- SCHOLAR'S INN
BAKEHOUSE**
125 N. COLLEGE AVE.
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↑ \$\$\$
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505 W. 17TH ST.
369-7737 \$\$\$
- SOUP'S ON**
108 S. ROGERS ST.
331-9930 \$\$\$
- SQUARE DONUTS**
531 N. WALNUT
337-0100 \$
- STEFANO'S ICE CAFÉ**
101 W. KIRKWOOD \$\$\$
331-0575 \$\$\$
- SUBWAY**
200 N. COLLEGE AVE.
401 S. WOODLAWN
339-7827/332-3663 \$\$\$
- TEXAS ROADHOUSE**
110 FRANKLIN RD
323-1000 \$\$\$
- TGI FRIDAY'S**
2846 EAST 3RD ST.
331-1382 \$\$\$
- TINA'S CUISINE**
309 E. 3RD ST.
332-0464 \$\$\$
- TRUFFLE'S 56 DEGREES**
1131 S. COLLEGE MALL
330-1111 \$\$\$
- TUDOR ROOM, IMU**
900 E. 7TH STREET
855-1620 \$\$\$
- TRULLI FLATBREAD**
514 E. KIRKWOOD AVE
333-2700 \$\$\$
- UNCLE D'S PIZZA**
430 E. KIRKWOOD
339-2260 \$\$\$
- UPLAND BREWING CO.**
254 N. WALNUT ST.
336-2337 \$\$\$
- VILLAGE DELI**
409 E. KIRKWOOD
336-2303 \$\$\$
- WAFFLE HOUSE**
530 N. COLLEGE AVE.
336-1955 \$
- WHICH WICH**
422 E KIRKWOOD AVE
812 332-9424

CONFERENCE GUIDE TO CASUAL AND FINE DINING INTERNATIONAL AND SPECIALTY FARE



CITY ORDINANCE:
Smoking is prohibited in all public places and work places.

YOGI'S BAR & GRILL
519 E. 10TH ST.
323-9644 † ☎ \$\$\$

Asian

ASUKA
318 S. COLLEGE MALL
RD 337-8325 ☎ \$\$\$

CHINA CAFÉ EXPRESS
2652 E. 10TH ST.
333-1077 ☎ \$\$\$

CHOW BAR
216 S. INDIANA AVE.
336-3888 ☎ † \$\$\$

DOMO JAPANESE REST.
1500 E. THIRD ST.
339-7868 ☎ † \$\$\$

DRAGON EXPRESS
1400 E. THIRD ST.
331-7030 † \$\$\$

ESAN THAI
221 E. KIRKWOOD
333-8424 † ☎ \$\$\$

THE GREAT WALL
2038 N. WALNUT ST.
332-8778 \$\$\$

JAPONEE
320 N. WALNUT ST.
334-3474 ☎ \$\$\$

LUCKY EXPRESS
307 E. 7TH ST.
333-5262 ☎ † \$

MAMA'S RESTAURANT
2630 E. 10TH ST.
333-8071 \$\$

MARK PI'S CHINA GATE
3020 E. 3RD ST.
323-1688 \$\$

MIKADO'S JAPANESE
895 S. COLLEGE MALL
333-1950 ☎ \$\$\$

MY THAI CAFE
402 E. 4TH STREET
812 333-3993

NEW CHINA BUFFET
2616 E. 3RD ST.
339-3388 \$\$\$

NOMAD'S BUFFET
1402 N. WALNUT
336-3240 ☎ \$\$\$

NOODLE TOWN
318 S. COLLEGE MALL
333-2888 \$\$\$

SIAM HOUSE
430 E. 4TH ST.
331-1233 † \$\$\$

SNOW LION (TIBETAN)
113 S. GRANT ST.
336-0835 † \$\$\$

SOBON (KOREAN)
1811 E. 10TH ST.
333-1004 † \$\$\$

SUSHI BAR
2522 E. 10TH ST.
331-7688 ☎ \$\$\$

Indian

BOMBAY HOUSE
416 E. 4TH ST.
331-8844 † \$\$\$

SHANTI
221 E. KIRKWOOD
333-0303 † \$\$\$

Italian

BUCCELO'S
WWW.BUCCELOS.COM
115 S.R. 46 BYPASS
331-1234 ☎ \$\$\$

DEANGELO'S
DEANGELOSPIZZERIA.COM
2620 E. 3RD ST.
961-0008 \$\$\$

GRAZIE!
106 W. 6TH ST.
323-0303 † \$\$\$

OLIVE GARDEN
320 N. JACOB DR.
333-1350 \$\$\$

PUCCINI'S LA DOLCE VITA
WWW.PUCCINIS.COM
420 E. 4TH ST.
333-5522 † \$\$\$

RAGGAZZI ARTE CAFÉ
RAGGAZZIARTCAFE.COM
212 S. ROGERS ST.
323-9005 \$\$\$

TUTTO BENE WINE CAFÉ
213 S. ROGERS
330-1060 ☎ \$\$\$

Mexican

CHIPOTLE MEXICAN GRILL
E. KIRKWOOD AVENUE
330-1435 † \$\$\$

EL NORTENO
206 N. WALNUT ST.
333-9591 † ☎ \$\$\$

LA BAMBA
520 E. KIRKWOOD
332-5970 † ☎ \$\$\$

LA CHARREADA
1720 N. WALNUT ST.
332-2343 ☎ \$\$\$

LA TORRE
1155 S. COLLEGE MALL
336-5339 \$\$\$

QDOBA
116 S. INDIANA AVE.
339-1122 † ☎ \$\$\$

International

ANATOLIA (TURKISH)
405 E. 4TH ST.
334-2991 † \$\$\$

ANYETSANG'S LITTLE TIBET
415 E. 4TH ST.
331-0122 † \$\$\$

MANDALAY
413 E. 4TH ST.
339-7334 † \$\$\$

CAFÉ ET CREPE
316 E. 4TH ST.
333-2033 † \$\$\$

DATS (CAJUN, CREOLE)
211 S. GRANT ST.
339-3090 † ☎ \$\$\$

FALAFEL'S (GREEK/ISRAELI)
430 E. KIRKWOOD AVE.
355-3555 † ☎ \$\$\$

IRISH LION
212 W. KIRKWOOD AVE.
336-9076 † \$\$\$

LE PETITE CAFÉ
308 W. 6TH ST.
334-9747 ☎ \$\$\$

THE MAC GRILL
1434 E. THIRD ST.
334-9100 † ☎ \$\$\$

THE RED SEA
404 E. 4TH ST.
331-8366 † \$\$\$

SAMIRA (AFGHAN)
100 W. 6TH ST.
331-3761 † \$\$\$

SIAM HOUSE
430 E. 4TH ST.
331-1233 † \$

TURKUAZ CAFE
301 E. THIRD ST.
333-7908 † ☎ \$

TROJAN HORSE
100 E. KIRKWOOD
332-1101 † \$\$\$

TRUFFLES FINE CUISINE
1331 S. COLLEGE MALL RD.
330-1111

Ice Cream

BRUSTER'S
4531 E. 3RD ST.

**BLU BOY CHOCOLATE CAFE
AND CAKERY**
112 EAST KIRKWOOD
812 334-8460

CHOCOLATE MOOSE
401 S. WALNUT ST.

COLD STONE CREAMERY
KIRKWOOD & IN

Coffee

BARNES & NOBLE
2813 E. 3RD ST. ☎

BORDERS CAFÉ
2634 E. 3RD ST. ☎

CAFÉ AMI
409 E. 4TH ST. †

COPPER CUP
1400 E. THIRD ST.
415 N. COLLEGE AVE
☎ ☎ †

RACHEL'S CAFE
300 E 3RD ST.
330-1882 † \$\$\$

RUNCIBLE SPOON
1412 E. 6TH ST. † \$\$\$

**SCHOLARS INN
BAKEHOUSE**
125 N. COLLEGE AVE.
3002 E. THIRD ST.
† ☎ \$\$\$

SOMA
322 E. KIRKWOOD
☎ †

STARBUCKS
VARIOUS LOCATIONS
IMU † ☎
110 S. INDIANA † ☎

STEFANO'S ICE CAFÉ
101 W. KIRKWOOD
☎ †

SUGAR 'N SPICE
IMU /900 E. 7TH ST.
☎ †

Vegetarian Friendly

ANYETSANG'S LITTLE TIBET
BELLA CUCINA
BUCCETO'S SMILING TEETH
BLOOMINGFOODS
CAFÉ DJANGO
CASABLANCA
CHAPMAN'S
CHIPOTLE
CHINA CAFE
LAUGHING PLANET
LIMESTONE GRILL
MALIBU GRILL
MANCINO'S PIZZA
MIXED GREENS
PANERA BREAD
PITA PIT
QUIZNO'S SUBS
ROOTS
SAMIRA
SHANTI
SIAM HOUSE
SUSHI BAR
TROJAN HORSE
VILLAGE DELI

ONLINE DINING RESOURCES:

bloomingtonline.net
idsnews.com/dining
imu.indiana.edu
Straight2YourDoor.com

Please refer to the local
yellow pages for a
complete listing of area
restaurants.

LEGEND

\$ = Inexpensive
\$\$ = Average
\$\$\$ = Above
Average

☎ = Campus Access
Card

† = Walk from
campus

☎ = Delivery

☎ = call 331-1579

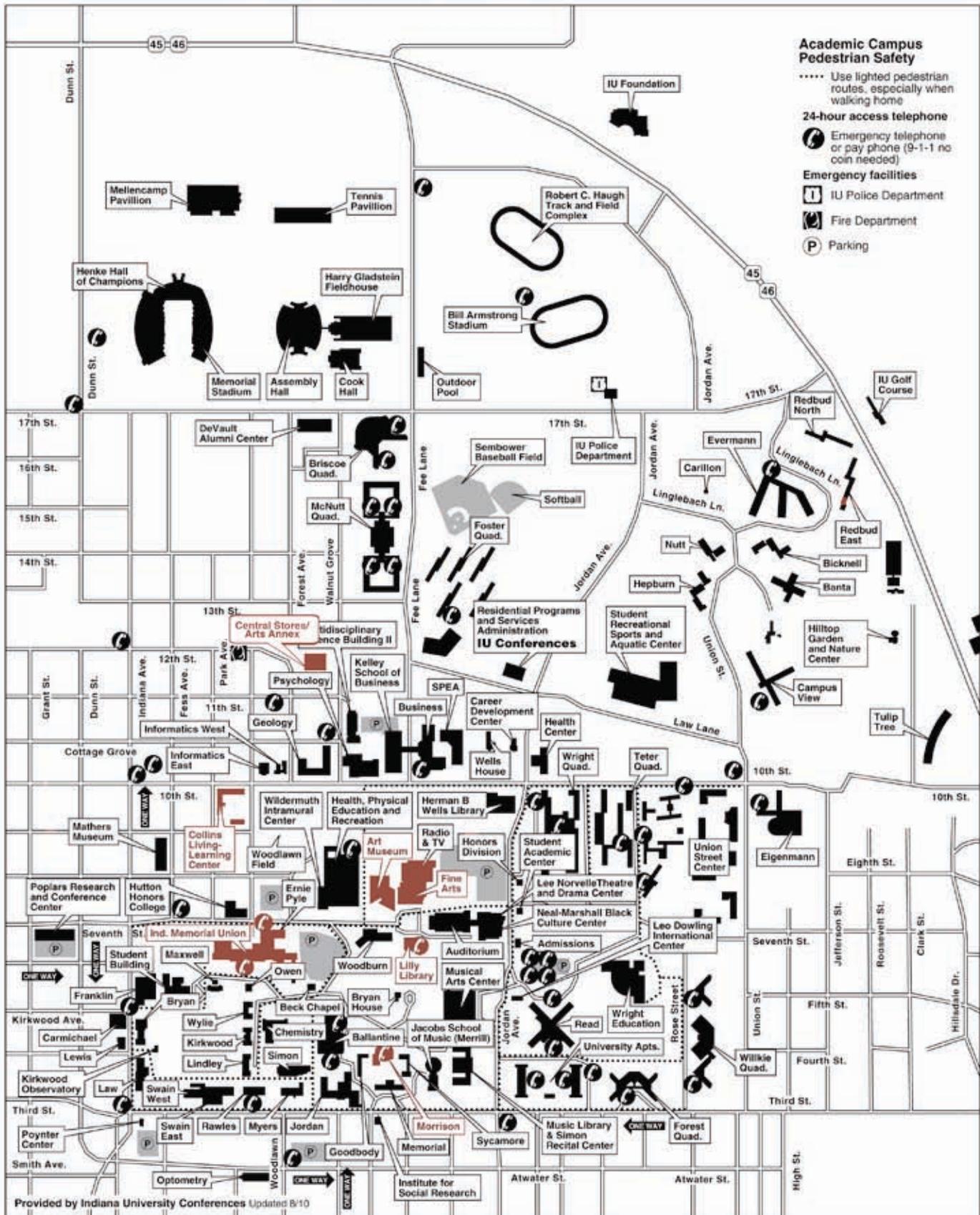
☎ = IMU Room
service

☎ = Wifi


Dining guide compiled
Updated by
IU Conferences
Spring 2010

NOTES:

Indiana University Bloomington Campus



W O R D

I M A G E

T E X T

O B J E C T

■ C B A A ■