all maps erased

The Blue Notebook

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We welcome submissions of writing on contemporary artists' books and related issues for *The Blue Notebook*. Please email Sarah.Bodman@uwe.ac.uk for guidelines or see: http://www.bookarts.uwe.ac.uk/publications/bluenotebook.html

Artists' contributions are by invitation from the Art Editor, Tom Sowden.

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Welcome to issue Thirty-one of The Blue Notebook

This is the second of two issues dedicated to The Arts Libraries Society Australia and New Zealand (Arlis/ ANZ) & abbe 2020 conference presentations on artists' books practices.

Dr Tim Mosely introduces the *Arlis/ANZ abbe 2020* collaboration: *reimagining the material: artists' books, printed matter, digital transformation, engagement:*

The continuing presence of a journal committed to the field of artist's book practice / independent publishing is a significant achievement in the contemporary context by the editor of *The Blue Notebook* and the team at the CFPR. The opportunity to publish selected papers from the Arlis ANZ / abbe 2020 conference held in November 2020 realises the aims of the abbe (artists books brisbane events) i.e., to contribute to the emerging critical discourse on artists' books, and as the convenor of the **abbe** I am very pleased to be working with *The Blue Notebook*.

The abbe conferences were initiated to facilitate critical engagement with artist's book practice in 2015 through the then Griffith Centre for Creative Arts Research. The abbe have their beginnings in codex event 9 held at the Queensland College of Art, Brisbane, Australia, in 2011. Brisbane has emerged as an epicentre of artist's book practice within Australia, initially through two significant contributors to the field of artist's book practice in the region. The State Library of Queensland holds a collection of over 1500 artists' books in their Australian Library of Art, and having attracted considerable attention both nationally and internationally, continues to add to the collection. Often in partnership with the State Library of Queensland, Grahame Galleries, based in Brisbane, has supported the field through exhibitions and artist's book fairs mounted locally, nationally and internationally. Over the three iterations of abbe (2015, 2017 & 2020) The State Library of Queensland and Grahame Galleries have played significant roles in the conferences and the fairs / exhibitions held in conjunction with them.

If a consistent thread were to be drawn from the papers selected for publishing in this and the following volume of *The Blue Notebook* it would be the presence of criticality in contemporary Australian artists' engagement with the medium. Apart from the papers published this is also evident in the presentations now available to the public on the website of the conference partners Arlis ANZ: https://www.arlisanz.org/2020-biennial-conference

I hope you enjoy all the papers published here and the presentations made available online.

Tim Mosely

Convenor of the artists books brisbane events

Our contributors for this Arlis/ANZ abbe issue are:

Darren Bryant works within the field of printmaking and artists' books. His article aims to share insights into his current studio research and to initiate discussion around contemporary manifestations of printmaking and the merging of old and new print technologies.

Annique Goldenberg presents a life story about the composition and material environments of a book, its conception, genetic make-up, birth, ongoing evolution, and descendants. It proposes the idea that an artist book is more than just its title, its physical appearance, and conceptual underpinning. It argues that an artist book has the capacity to materially contain and emanate/ engender a complete physical environment that is embodied and adaptively changed through successive stages in its development.

Clyde McGill - Space occurs as a flux in three ways for me as an artist: as imaginings, as material, as creative. Libraries are an enveloping example of this space. This essay explores four related artists' books and their use of how I consider conventional library space; how I approach a sacred site of aboriginal art as a witness to degradation by mining; thirdly, a geographic and temporal border of Broadway as a passage through New York City over a one year transit to draw, photograph and perform along the way; and lastly, library methods of organisation subverted to visual.

In 'texturing artist's book discourse', **Tim Mosely** reaffirms the critical roles that artist's book practice and haptic aesthetics play in advancing artist's book discourse to the level of a critical field.

Michael Phillips discusses his thoughts and some recent works regarding the role of the autographic and materiality in prints. He examines how the micro haptics of the (post-digital) print may re-balance and contribute to an understanding of what Laura Marks identifies as 'a cultural dissatisfaction with the limits of [optical] visuality'.

Thanks to our referees, Dr Anne Béchard-Léauté (France) Maria Fusco (UK) Susan Johanknecht (UK), Jeff Rathermel (USA), Dr Paulo Silveira (Brazil) and Ulrike Stoltz (Germany/Italy) for their ongoing peer review duties and feedback to contributors.

The address for the colour PDF version of this issue is: www.bookarts.uwe.ac.uk/tbn/x1335/47jf/tbn31.pdf

Many thanks to **Ben Jenner** for the artist's intro page, and to poet **Sarah Hemings** for the end page. Special thanks to poet **GS** for the cover, badge and sticker designs, and thanks to you, our subscribers for supporting the publication of *The Blue Notebook*.

Sarah Bodman



organicity, Michael Phillips, relief print exercise #3 2017. Photograph: Michael Phillips

The Role of the Autographic and Materiality in Prints

Michael Phillips

Acknowledgements

I would like to acknowledge the First Nations people as the Traditional Owners of the land on which this paper was first presented, the land of the Turrbal and Yuggera people. I pay respect to all Elders past, present and future.

Printmaking has the capacity to involve two kinds of primordial humanity: the need to make a mark and a fascination with the alchemist processes that allows for a mark that can't be made any other way... it is a different way of condensing time in the mark. (Gueorguileva, quoted in Miller, 2017: 348–49)

This is a big, rolling subject!... full of layers, cultural diversions and off shoots... a wide field of inclusion and neglected corners... that shed light on the wilder possibilities of printmaking within multi-disciplinary art practices... the potential leakage and organicity of printmaking is sublime. Printmaking has a way of isolating and capturing sequences and events.

organicity: adj. 1. Of, relating to, or derived from living organisms: organic matter.

Of, relating to, or affecting a bodily organ: an organic disease. (Collins English Dictionary, 2014)

background

My early studies started within the built environment (architecture), then shifted to theatre work (set design, building and scene painting), and then moved into the realm of printed material, publication design, and a more formalised art practice concentrating on painting and small sculptural work. My practice draws on a mix of random elements and materials that present a pleasing, loosely connected jumble; at some point, a grid-like formality is called upon to make use and sense of this material. Central to forming these associations are two main components: the hand and the materials at hand. These core components combine within the process of making - that is, the process of making as a trigger and starting point of a work, a point that develops as an investigative and analytical tool that then builds a framework with the potential to support and play with a visual notation. This process may begin with either mixing a colour, a piece of information, a form, or a material to work with, or the simple act of folding a piece of paper.

Over my career, I have collected an assortment of twoand three-dimensional materials, creating an objectbased library that I dip into, edit, and reconfigure to the

matter at hand. Over time, this ongoing process and the need to re-visit and utilise this material has drawn me closer to the possibilities within printmaking and its potential to, on one hand, broaden and, on the other, concentrate my practice. Over the past decade, I have observed a strong realignment and re-engagement with what would be generally perceived as craftbased practices, including ceramics, pottery, weaving, papermaking and printmaking. These disciplines previously languished in the shadows, partly due to a long-held view as playing a lesser role to those of drawing, painting or sculpture, and the equally entrenched view that these practices were predominantly the domain of women and therefore of less worth, not deserving of critical attention or accurate historical placement. Putting aside ignorant and damaging historical manifestations, what these art practices share is a rich material and culturally based engagement with the object and the direct workings by the hand. This engagement is body based - performative and repetitive in execution. Given these considerations, this paper will discuss some of my thoughts and recent work regarding the role of the autographic and materiality in prints. It will examine how the micro haptics of the (post-digital) print may re-balance and contribute to an understanding of what Laura Marks identifies as 'a cultural dissatisfaction with the limits of [optical] visuality' (Pelzer-Montada, 2008: 82).1

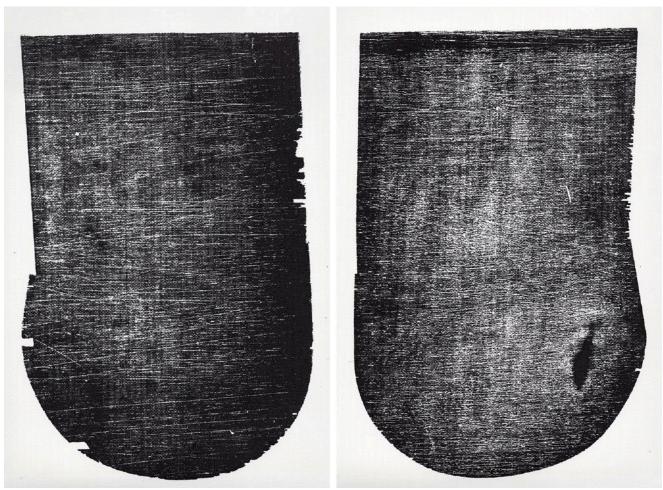
Before proceeding, I will outline the meaning and context of a few words already mentioned.

Firstly, 'autographic' is the adjectival form of autograph (written in one's hand); in this discussion, it not only refers to a text-based graphic but more broadly includes a combination of activities that bear the marks and interventions of the author on a surface.

Secondly, I use the noun 'materiality' in the sense of something having the quality of being composed of matter and also in the legal sense—of being relevant or significant to a point or argument. I also use the plural noun materialities—imparting a materiality to space.

And thirdly, 'post-digital' is used to describe an artistic practice that is concerned with being human rather than with being digital through observing and responding to our shifting relationships with digital technologies and art forms. In his 2014 article 'What Is "Post-Digital"?' Florian Cramer observes:

More pragmatically, the term 'post-digital' can be used to describe either a contemporary disenchantment with digital information systems and media gadgets, or a period in which our fascination with these systems and gadgets has become historical. (Cramer, 2014)



autographic, Michael Phillips, relief print exercise #2 2016. Photograph: Michael Phillips

As we are bustled/hustled through the dominant technocultural landscape, our present post-digital space becomes a mix of the above conditions, where some 'gadgets' are favoured over others at different times, while others are discarded, unearthed or rejigged over time. The prefix 'post' in this paper is taking a position of expansion rather than a turning of the back, being inward or insular - it is not an exercise in nostalgia with the main point being that society in general has long passed the point of digitisation and its early unsettling and disruptive landscape. One needs to be wary in defining these areas with fixed definitions that are then applied to differing behaviour and practices and where circumstances are fluid. Digital is essentially a means of processing data between two states, positive and nonpositive, off or on. It offers a system whereby 'something' can be sorted into separate, countable units, zeroes and ones (the common model), the black and white keys of a piano, the warp and weft of weavers or movable type used in letterpress. Analogue, on the other hand, presents as a continuous form or source, not divided or existing as distinct countable units, as in the wavelength of light, water running through a gully or a pot of soup. Nevertheless, if you moved in closely enough, you would observe particles of light, molecules of water or separate ingredients making up the soup; our world constantly moves between the two - digital systems morph into analogue and analogue becomes digitised.

Returning to Marks's comment about 'the limits of [optical] visuality, I read this in Ruth Pelzer-Montada's paper 'The Attraction of Print: Notes on the Surface of the (Art) Print, in which she questions if there is a 'distinct haptic quality or haptics of and to the print' (Pelzer-Montada, 2008: 75). My area of interest at this time was the elements that contribute to the inherent qualities of the printed surface. A quick diversion: Marks's writings are based in media art and philosophy, with a keen focus on small-footprint, low energy media. A recent study by Marks examines streaming video platforms and establishing a link between the COVID-19 pandemic and our climate crisis due to the energy required to deliver these streaming services to the many millions of house-bound users (see Marks, 2020). Marks and her programming team recently screened the Small File Media Festival, a curatorial attempt to redress the energy imbalance created by the demands of high-fidelity cleanness by delivering the festival through low bandwidth. This approach draws a much-needed comparison to the energy and materials required to produce and distribute a bookwork (or any artwork, for that matter) where the bookwork in a sense could be seen as the (roughly) analogue equivalent of the digital small file. It is important to remind ourselves that as makers of objects, the 'how and with what' and the 'where and how it gets there' comes with an (escalating) environmental

cost. Both within the digital or analogue world, there is a shared ecology that is affected by these decisions and actions that require an informed and ethical framework in the production of work.

'a cultural dissatisfaction with the limits of [optical] visuality' ...

What does that mean?... In short, it means we are reading and receiving only half the picture.

Marks makes clear her definition and distinctions of optical and haptic visualities in her essay 'Haptic Visuality: Touching with the Eyes' published in *Framework: The Finnish Art Review*:

... I hope you get a sense of the political stakes between these two kinds of visuality, haptic and optical, and the two kinds of space they intend, smooth space and striated space.

Optical visuality sees objects as distinct, distant, and identifiable, existing in illusionary three-dimensional space. It maintains a clear, crisp relationship between figure and ground. Optical visuality is necessary for distance perception: for surveying a landscape, for making fine distinctions between things at a distance. That's how the object of vision is constituted in optical visuality. The subject of vision—the beholder—is also conceived as discrete, as having solid borders that demarcate the beholder from the thing beheld. So you can see why optical visuality is needed, for example, for firing a missile. It conceives of the other, the object of vision, as distant and unconnected to the subject of vision. Optical visuality is necessary. But it's only half of vision.

Haptic visuality sees the world as though it were touching it: close, unknowable, appearing to exist on the surface of the image. Haptic images disturb the figure-ground relationship. The early twentieth-century Viennese art historian Alois Riegl borrowed the term from psychology, haptein, for a kind of vision that 'grabs' the thing it looks at. I think it's important that Riegl was a historian of textiles, and that he came up with this word when he was poring over his Persian carpets. These carpets with their endless, interleaved patterns don't allow the eye to rest in one place; they invite the eye to move along them, caressing their surface. Contemplating these patterns does something to dissolve the boundaries between the beholder and the thing beheld. (Marks, 2004)

Shared between the complex looping patterns of Persian carpets, the abstracted surfaces of mosques (Marks writes widely on Islamic art and architecture and the influence of Islamic philosophy and the arts on European and





materiality, Michael Phillips, relief print exercise #1 2016. Photograph: Michael Phillips

Western culture) and the condensed space of the printed surface is a combination of specific material properties that manifests as a continuous immersive surface to the viewer. This quality of the printed surface - this wideopen space and the inherent characteristics of a printed mark - was what drew me to printmaking. What engages me directly is that impressions made by printmaking are specific to the process; they are bound to themselves through their materiality and the receiving surface and, in my case, to woodblock printing for its simplicity and immediacy. Printmaking brings together an array of graphic elements, matrices, and materials that form the characteristics of the printed mark; the tactile elements of wood, ink and paper combine under pressure and a mark is made. This mark bears a physical presence on the paper, infused with cultural references - a thing complete in itself - possessing a sense of wholeness and near consistency.

In 1895, artist and printmaker Axel Tallberg from the Royal Academy of Art in Sweden stated in his book *A Few Words on Etching and Other Artistic Gravure Methods*:

If you want to learn how to tell the difference between the different artistic techniques of gravure, it should be obvious to first and foremost study the different printed results on paper in order to define the difference between them. (quoted in Pettersson, 2017: 19)

In turn, by engaging with materiality, questions of the medium and its resultant surface can be examined in relation to how the printed mark helps define our thinking, perception and limitations - all of which contribute to the growing language of print.²

Karla Black

The Scottish sculptor Karla Black describes her work as having 'no relation to language or narrative or autobiography. It is the pure material substance and the colour... it's a real physical pull to materiality' (Arts Council Collection, 2011). These predominately in situ works centre on the effects of form, scale and material, and are orchestrated as 'a prioritisation of material experience over language', driven by Black's experimentation into the abstract qualities of materials, where 'The primary function of the work is aesthetic, formal and material. What comes first is colour and form, composition and scale and then, a very firm and separate second, comes language' (Arts Council Collection, 2011). In describing her work Nothing Is a Must, Black explains her haptic approach to making in relation to psychology, referencing Melanie Klein's play-based concepts of a physical (made/haptic) relationship with the world rather than a cerebral, linguistic (observed/optic) one. Black's immersive, ambiguous, tactile surfaces quietly niggle and

pull at the authority of the eye and in turn the word. This finely honed level of engagement with material, surface and spatial occupancy can easily transition into the field of print, where this dense activity in three dimensions can be captured and squeezed onto and into a twodimensional surface. Aligning the shared qualities and materiality of the printed surface, Black notes:

It was always the physical, material world that I'm drawn to...While there are ideas about psychological and emotional developmental processes held within the sculptures I make, the things themselves are actual physical explorations into thinking, feeling, communicating and relating. (quoted in Michalarou, 2016)

González and Gómez

Since 2002, the Spanish artists María Jesús González and Patricia Gómez have had a collaborative practice grounded in printmaking. Their process in producing these works involves a modified version of a technique known as strappo (Italian for rip, tear, lift). Strappo is a conservation technique used to detach the painted layer of a wall mural or fresco from the substrate of the wall by using glues and fabric. With technical and material adaption of this technique, they produce what they describe as 'detachment prints' of the surfaces of buildings, transferring that surface, in its entirety, to a new canvas. In this way, the walls become the print matrix. When Colombian curator José Roca invited them to complete an artist residency at the decommissioned crumbling Holmesburg Prison in Northeast Philadelphia, it resulted in the artists creating large-format 'printings' (their term) of drawings, paintings, markings and graffiti by former inmates - capturing a physical archive of the prison cells and prison life.

Built in 1896, Holmesburg Prison was in use for nearly a century before being decommissioned in 1995. It was notorious for its violence and controversial chemical and radiation experiments conducted on inmates from 1950 through to the 1970s. González and Gómez's project extended further than the extraction of these extraordinarily beautiful, huge monoprints, which included photography, a surveillance video piece, sound performance, and smaller 'printings' of the graffiti from other prison cells. The sheer physicality and dense materiality of these works almost overwhelm with their collected markings, reflective remnants and leftovers of human experience and existence-lifted material containing the DNA, fear and sweat of previous inhabitants. González and Gómez elaborate on the process:

The origin of our practice was an unexpected imprint when a piece of canvas detached from a



postdigital: Black Soil I, Michael Phillips 2019, page detail, relief print, edition of 13 + 2 APs, 16pp plus covers, 27 x 19.5 cm. Photograph: Michael Phillips

wall. Instinctively, we thought of this as an act of printmaking, but with the intervention of different instruments and elements than we were using at the time. The matrix in our work became the walls; their surface (with several overlapping layers of paint, history and signs) imprinted by time and vital experiences. The supporting element that receives and registers the information is the canvas and the work of the press that completes the transfer by pressing together two surfaces is replaced by the process of fixing a canvas to the wall with glues and removing it later, once dried. (Philagrafika, 2012)

The Artist's Book

We engage with print and its cultural associations that are both subtle and bombastic on a daily basis. Print culture of the day can only make sense in the plural as a multi-faceted heady mix of differing practices springing up between the high and low brow. Print surrounds, permeates, informs, confuses and controls us. In considering print as a made object, Marshall McLuhan's dictum that the medium as much as the message is the bearer of meaning resonates clearly within the form of the artist's book.

Chapbooks were commonplace across England from the seventeenth to the nineteenth centuries and appealed to a wide readership. They were small, printed booklets, flimsy, cheap to make and to buy.³ Chapbooks varied in size, depending on the sheet size and the number of folds, but were generally around 15 x 10 cm, with some being much smaller. Typically consisting of twelve or twentyfour pages, they were made from one or two sheets of paper, usually folded or simply stitched, with crude woodcuts alongside the text and featured a title page printed on the first leaf doubling as a cover (self-cover). The quality varied greatly; some were thoughtfully designed, with consideration to typography, page layout and displaying the work of skilled illustrators, while others' roughly laid out pages were printed poorly with damaged woodcuts or blocks and in some cases were printed with images that bore no relation to the text.

Drawing on the conceptual - and in part cultural framework of chapbooks, my recent bookworks start with what may be possible on and with the paper sheet. From this open-ended beginning, there is a conscious absence of planning regarding page order, imposition and orientation (not that these aspects are unimportant; their influence emerges later). But there's something beforehand, something else driving it. The selection of the print matrix, colour and paper choice, overprinting, press pressure, the orientation of the sheets and along the way - what may or may not happen, a lapse, a mistake or unknown - is followed by looking at the finished sequence and deciding how it may piece together. This approach reveals things you would never really conceive of as a whole. From these folded interactions, you might achieve the unexpected - sometimes beautiful, sometimes clunky relationships - driven by the process of making, by drawing on available 'tools' that contribute to a sequence of what I call 'printable events.'⁴

With the book form, you have an object, that you are physically part, through touch and sight, which is a wonderful combination that can trigger a multitude of cultural associations in the brain - the sound and smell of the paper, the lustre of the surface, and the smell of inks. The weight and form of the book in the hand, the bend of the page, that 'world' within the structure of the book all come together. The beauty of the book form is that there is a sequence that can build and hold tension - folded and bound, it carries and holds that 'story'. Alternatively, it could be a stack of printed sheets gently folded over without crease, hinge or fixture, or a simple stack of sheets. For me, printmaking - and, in this context, the artist's book - is an act of poetic construction. Artists' books, as with other hybrids of printed matter, provide a conceptual framework that enhances, contributes, critiques and engages with our cultural envelope. Their materiality and the marks they carry operate within a reflective space as an essential mix and support to the layers of meaning that contribute to our sense of cultural satisfaction or dissatisfaction. We relate to these objects as an extension of ourselves, a manifestation of cultural needs, both intimate and public, that offer a fundamental requirement to help locate us within the everyday, the abstract and the mundane.

Artists' books matter, printed matter matters, because objects and surfaces are integral to our day-to-day life, capable of carrying new ways of thinking, messages of immediacy, alternate realities and of establishing a platform from which to cast a critical and investigative eye. It is a medium that deals directly with the dizzying and multiple states of who, what and where we are by providing a broad, yet incomplete, visual guide that helps to describe, and to a point, picture the future.

Michael Phillips completed his B. App. Sc. (Built Environment) at Queensland Institute of Technology in 1986. He then established a studio, with two friends, in the Brisbane Community Arts Centre (now Metro Arts), before leaving to work in London. On his return to Brisbane, he continued his art practice with commercial work in publication design (books and catalogues), print design and screenprinting (textiles and printed matter).

Over the past 35 years, he has held 11 solo exhibitions and participated in 25 group exhibitions, creating



Untitled, Michael Phillips, 2019, relief print on Kozo paper, 3 sheets, 60 x 47 cm. Photograph: Jon Linkins

paintings, prints, small sculptures and artist books. He is currently completing a Master of Visual Arts at Queensland College of Art, Griffith University, Australia.

Instagram: beansinprint

Notes

1. The brackets are Pelzer-Montada's.

2. I am reminded of Barnett Newman's comments (1963– 64): 'I have been captivated by the things that happen in playing this litho instrument, the choices that develop when changing the colour of the paper size. I have "played" hoping to evoke every possible instrumental lick. It is like a piano or an orchestra; and as with an instrument, it interprets. And as in the interpretive arts, so in lithography, creation is joined with the "playing" in this case not of bow and string but of stone and press.'

3. See the McGill Library's Chapbook Collection, with contextualising essays provided by the Interacting with Print Research Group: https://digital.library.mcgill.ca/ chapbooks/index.php. This wonderful collection can be viewed here: https://bit.ly/3ifrxNr

4. For *Untitled* 2019, three separate blocks were used to print both sides of three separate sheets of Kozo light paper. A base middle sheet was glued to the support (cardboard strip) and the remaining two sheets were then folded and draped over the support. Printing with rough and randomly incised ply blocks produced prints with a strong mix of gestural and abstract qualities directly from the materiality and irregularity of the block surface. Overprinting, ink and colour variation and registration movement added further depth and richness to these 'printable events'. The loose draping of the sheets and transparent nature of the Kozo paper heightens the play of surface by the shift of light and air through the sheet and ink layers.

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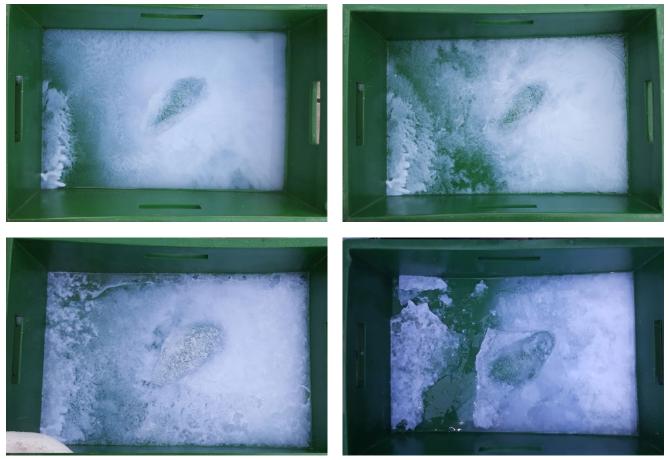
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Bockfjorden, Svalbard, 2017, Annique Goldenberg.



Studio experiments aboard sv Antigua, 2017, Annique Goldenberg.

80 Degrees North: Artist Book as Environment

Annique Goldenberg

This paper is a life story about the composition and material environments of a book, its conception, genetic make-up, birth, ongoing evolution, and descendants. It proposes the idea that an artist's book is more than just its title, its physical appearance, and conceptual underpinning. It argues that an artist's book has the capacity to materially contain and emanate/engender a complete physical environment that is embodied and adaptively changed through successive stages in its development.

a twinkle in my eye

Art engenders becomings, not imaginative becomings... but material becomings, in which these imponderable universal forces touch and become enveloped in life, in which life folds over itself to embrace its contact with materiality, in which each exchanges some elements or particles with the other to become more and other. (Grosz, 2008: 23)

The genesis of this artist book lies four years ago (2017) and 14,000 km away - at the top of the world. Although I did not know it at the time, the ideas, materiality, and environment of 80° N were conceived in the remote landscape of Svalbard in the High Arctic, while I was on an artist residency. For this residency, I had the privilege of sailing through the archipelago of Svalbard aboard the barquentine sailing vessel Antigua with twentynine other artists, historians, writers, researchers, and environmentalists from around the world.¹ During this voyage, we experienced firsthand a fragile and essential environment, a moment in time held forever. Moving through the fjords, we gathered our information and memories of this polar *umwelt* through all our senses, carefully enfolding them within to be reflected on, considered, and felt.

The concept of *umwelt* was developed by nineteenthcentury biologist Jacob von Uexküll after observing that organisms gain information about their immediate surroundings through **all** their senses.² The information gathered is internalised and processed, leading to adaptive change. Von Uexküll stated that a creature's umwelt is a distinct perceptual universe, unique for every living being. Thus, each of my fellow voyagers was experiencing their own unique outer and inner processing of the frozen landscape.

I collected field data in many forms during the Arctic residency, including photography; petri dishes containing ice-melt drawings; frottages or rubbings made directly onto the snow and ice; sound recordings; and videos. This material has been the foundation for several different bodies of work, and much of this data has since emerged to take expression through the form of artists' books.³

One of the materials I work with is paper; I handmake paper pulp from plant fibres and recycled cotton and linen cloth. As paper is born in water, it is able to visibly render the memory and transformational quality of water. Before leaving Australia, I prepared a small amount of white recycled cotton cloth, pulping it in the well-equipped papermaking studio at Queensland College of Art (QCA), Griffith University, and then dehydrated it for ease of travel.

Upon my arrival aboard the ship, I used the pulp in a sitespecific experiment on the deck of the *Antigua*, adding it to a tub of melted ice. The dried fibres rehydrated and separated into the water, gently encircling the piece of glacial ice I had placed in the centre. I stepped back to observe the movement and interaction of the suspended fibres in the water that were subtly responding to the gentle rocking of the ship at anchor and the freezing temperature of the air over time (see images opposite).

Slowly the movement of the ship drew wave formations in the pulp,

and ice formed on the surface, trapping pulp fibres into place.

The white water gradually froze overnight into a white seascape,

until the next morning, a crew member shoved it to one side,

shattering the illusion.

genetic lineage and family connections

Upon my return to Australia, I started experimenting with large-scale paper pulp drawings, mapping out a representation of the shape of the Arctic ice cap as it was during the month I was there.

The North Polar ice cap is not a solid sheet of ice, but rather an ever-moving vortex of newly formed and ancient sea ice, on average 2–3 metres thick. It floats above the very deep Arctic Ocean and is pushed and pulled by the Beaufort Gyre ocean current, arctic winds, and the transpolar drift current.

The medium of pulp allowed me to draw with these motions and movements of ice and it surprisingly stayed wet for the entire week. I had hoped it would dry into one sheet of paper, to be pulled easily from the floor, but the conditions forced me to consider other paths and developments, which will be discussed later in the paper. *LIVING WATER: the ocean stretched*, my doctoral



Draft pulp drawing of Arctic ice cap, October 2017, Annique Goldenberg.



Above and right: Flood Biosphere, Remoulding the Landscape, 2018, Annique Goldenberg.



research at QCA, focuses on developing creative ways, in this time of climate change, to share stories about our interrelationship to water, that most essential of elements – how we experience it, react to it, impact it, connect with it, and take it for granted.

Using a multi-media approach, I apply an *aleatoric* methodology, whereby chance and random events are invited to enter the process. Through my research, I have come to interpret chance and randomness as the physical manifestation of the natural laws that apply to my materials and the ambient environment when they are given space to take form and have agency. This approach has led to a co-creative process where exciting, unforeseen, and innovative results emerge. These demonstrate the benefits of being 'in partnership with' rather than 'in control of' our world. As Brian Massumi comments:

The necessary incoming of chance toward the outcome of the experiential event gives newness to every event. It makes every occurrence the appearance of novelty. Every event a creative event. (Massumi, 2011: 150)

In the same year that I visited the Arctic, Cyclone Debbie hit the east coast of Australia, causing severe flooding in the Northern Rivers region where I live. We personally experienced damage when the Wilson River broke its banks, and I collected a large bucket of flood mud that had been deposited on our ground floor as the flood waters flowed through Lismore. I did not know how this evocative material would be used, but its materiality (its smell, colour, and texture) are all instant memory triggers of flood. Once the waters had receded, the clean-up and rebuild commenced, and we attempted to reclaim our spaces. I became intrigued by the patterns that emerged in a freshly plastered wall-the wet Besser blocks visible at first, then slowly fading, a reminder and memory made visible of the presence and power of the flood water that had entered uninvited.

The flood mud soon found its place as a sculptural element within two large paper works and a projection, in my 2018 exhibition Remoulding the Landscape. Placed in a small glass tank under a Perspex cover, the mud quickly sank to the bottom, creating a desolate landscape. The sculpture evolved over the course of the exhibition, with scum forming on the surface, changing and growing daily, until the next, unexpected stage in its lifecycle appeared: mosquitoes, living and dying inside the flood biosphere. The evolution and unfolding narrative within the sculpture expressed for me the fecundity, life, and death of this flood microcosm.

The flood tank went on to have various iterations, being exhibited in Sustainability Week at QCA; a group exhibition in the University of Newcastle's NewSpace during the Narratives of Climate Change Symposium 2018; and finally, as a central element in *called to account*, a sculptural installation consisting of the tank of flood water, a silent projection, and headphones with audio.⁴

conception

The interactive sculpture called to account was situated in the Flood Room, one of two rooms in my 2019 exhibition *LIVING WATER: in flux*, where I brought together the two environments that I had experienced in 2017: flood and ice.⁵ The alignment of these two watery worlds was a direct statement about the interconnected and interrelated nature of water, water cycles and human affect around the world.

Projected into the flood water is the gesticulating figure of a woman. We do not hear her message and most of us do not understand Auslan, the Australian sign language. The woman is signing a translation of Greta Thunberg's iconic speech that she addressed to the UN COP 24 Climate Change Conference in 2018.⁶

It is only if the viewer chooses to put on the headphones that they hear Thunberg's voice, and maybe, begins to comprehend and link the silent language and the materiality of the muddy tank with the message being conveyed through the spoken word.

The second room, *Moving into Darkness*, contained a representation of moments and sensations I had experienced in the Arctic. Large-scale panels of a work from my *Arctic Integration* series (a photograph of an Arctic glacier digitally overlaid with an English water icemelt drawing) were placed on the far wall, positioning the viewer into the landscape.

Recreating the experimental drawing of the previous year, I used pulped cotton bedsheets from a Lismore op shop to draw the October 2017 Arctic ice cap on the floor. A soundtrack composed of both human and Arctic landscape recordings played quietly in the background. A single, ultra-violet bulb hung from the centre of the room, casting a dim, deep blue light over the wet pulp. The room was very cold due to the airconditioning (another aleatoric event) and viewers could circumnavigate the floor work. It became evident while observing the audience that many of them felt the urge to understand what this material was through their fingertips, bending down to touch the pulp.

As Kontturi suggests,

When encountering art, we are not merely involved in a process of signification, and should therefore approach art in a manner that recognises the importance of its sensory dimension: that is, we should sense art as a material process in which meanings are immersed. (Kontturi, 2018: 194)





Above: Projection detail from *called to account, LIVING WATER: in flux, 2019,* Annique Goldenberg.

Left: *called to account, LIVING WATER: in flux*, 2019, Annique Goldenberg.

Below: *Moving into Darkness*, pulp drawing, digital panels, soundscape, ultra-violet light, 2019, Annique Goldenberg.



At the end of the exhibition, the work had to be removed



The ice-cap environment was filmed,



as I slowly swept it into the centre,





its materiality shrinking,





until just a single form remained.



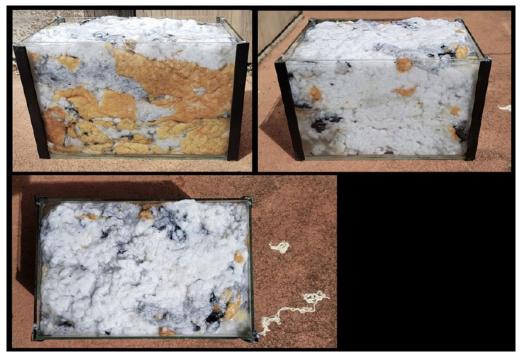
A solitary, paper iceberg

gestation

Finally, the two worlds merged within a watery incubator. Having travelled south through these different environments, and having no preconceived ideas of what would transpire, I placed the remnant pulp that



Detail of film still following Moving into Darkness de-install performance, 2019, Annique Goldenberg.



The co-creative formation of the book, 2019, Annique Goldenberg.

encapsulated the genetic memory of my experience of the Arctic into the small flood tank. Mould, dust, and dirt from the floor had already discoloured the pulp, and the muddy residue in the tank added to the palette.



Detail of the co-creative formation of the book, 2019, Annique Goldenberg.

Over several weeks, the water slowly evaporated and the pulp sank down to the bottom of the tank, settling into fibrous layers, with all the elements interacting and affecting each other —a material and environmentally responsive umwelt.

birth

The resultant book that emerged coalesced all the preceding experiences, environments, and time into this final form. Deceptively light and strong, with a textured and layered surface, its pages are tantalisingly fused together, its fossilised materiality formed through the co-creative actions of my decisions and the transformative physical properties of the environment, pulp fibres, water, gravity, and time.

naming

A book needs a cover and a title that reflects the content of the book. This resultant artefact tells of distance and time passed, possessing an aged, museum-like quality. Hence, I placed it into a glass box, suggestive of archival storage and display, that is etched with the details of its lineage.

On the lid, a star of longitudinal lines crossing at the point of the North Pole is just visible, the book located under the mantle of this cartographical language. On the spine are the years, latitudes and longitudes of its conception and birth.

Inside on the mirrored base, only revealed upon removal of the book, is the etched representation of the Arctic ice cap of October 2017, its ancestral homeland. The act of removal and revelation links the viewer's curiosity to affect; one is only exposed through the action of the other.

a living lineage

This paper has followed the story of a book and my understanding of it as an 'environment'. What is the environment of 80° N? I have found it to be multifarious, both physical and narrative. It is the Arctic, touching ice, sailing the water, distance, and fragile ecosystems, an experience of place and time internalised through the senses. It is the material impact of continual and induced transformation, an environment of memory. It speaks of slow evolution and co-creation, of layered stories, ideas, and places converging. It is a physical book of absorbed transformations, human impact, and natural laws. It is a story that began in the far reaches of the north that evolved in mind and space until finally, taking form it has gone on to seed ideas that continue to travel south. A journey from pole to pole, this story has spawned new collaborations between humans and water, connecting environment to experience to thought to memory to form.

 $80^{\circ} N$ – artist's book as environment.

Annique Goldenberg has lived near water all her life. As a child, she learned to sail on the coastal waters of England, and as an adult she spent ten years living on yachts, sailing various oceans with her husband and children. She currently lives next to the Pacific Ocean on Bundjalung country in northern NSW, Australia.

Unsurprisingly, water has emerged as the central material used in and the inspiration behind her visual art practice, as her work explores the connective and transformative properties of this precious element through an examination of our human relationship with it in all its forms. Her multidisciplinary practice spans installation, papermaking, artists' books, printmaking, and photography. Annique is a Doctor of Visual Art candidate at Queensland College of Art, Griffith University, in Brisbane.

https://www.anniquegoldenberg.com @annique_g



80° N, 2017–2020, Annique Goldenberg.



80° N in box, 2017–2020, Annique Goldenberg.

Notes

1. I was selected for the October 2017 winter expedition; see www.thearcticcircle.org

2. Von Uexküll's theory went on to inform and influence many twentieth-century post-humanist philosophers such as Heidegger, Merleau-Ponty, and Deleuze and Guatarri. His work also formed the basis of biosemiotics.

3. A five-volume series of frottages, text and found objects, *touching ice*, 2017–20, and *Arctic Wunderkammer* 2017, also came out of this residency in the Arctic. See: www.anniquegoldenberg.com/touching-ice and https:// www.anniquegoldenberg.com/arctic-wunderkammer

4. www.anniquegoldenberg.com/called-to-account-2019

5. *LIVING WATER: in flux* was a two-room exhibition in the Project Gallery, Queensland College of Art Galleries, Brisbane, Australia, in 2019. More images and information can be found on my website www.anniquegoldenberg.com/living-water-in-flux

6. See Greta Thunberg's speech here: https://www.youtube.com/watch?v=VFkQSGyeCWg

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Figure 1: Tim Mosely, studio research exemplar.

Texturing artist's book discourse

Tim Mosely

Abstract

This paper reaffirms the critical roles that artist's book practice and haptic aesthetics play in advancing artist's book discourse to the level of a critical field.

In her 1965 essay 'Tactile Sensibility', Anni Albers added her voice to the critique of the entrenched ocularcentrism within the West, specifically in relation to the reception and evaluation of works of art. Albers broke into three parts the problem of an increasing insensitivity to touch, the third of which was the loss of tactile sensibilities among artists and the public. Albers then called for artists to engage the senses of touch in their studio practice, which would necessitate a new vocabulary for the discourse. Albers's call remains compelling, and dovetails seamlessly with a corresponding call for a critical vocabulary within the discourse engaging artists books. As a creative field, artists' books still lack critical recognition despite the growing number of internationally acclaimed works of art realised through the book. This concern is identified by leading figures within the discourse, such as Lucy Lippard in 1985 and Johanna Drucker in 2005. Responding to Albers's call, this paper backgrounds and documents studio research that articulately employs tactile sensibilities through the mediums of papermaking and the book. A key starting point for the research is a derivative of Georges Didi-Huberman's 'ressemblance par contact' - that is, representation by touch.

Introduction

Current research into the senses of touch continues to unfold the critical role that touch plays in human perception, particularly in regard to the relationship between sight and touch to achieve a reliable fusion of all our sensory perception. Bishop George Berkeley observed in 1709 that 'touch educates vision', an observation reinforced in the research and rephrased by David Burr, Paola Binda and Monica Gori in 2011 as 'touch calibrates vision'. Touch is regularly recalibrating our vision, particularly when we encounter a new experience and are exposed to new knowledge. While our perception is critically reliant on the relationship between touch and vision, our reasoning is not as reliant on sight as it is on touch. To put it very bluntly, we are unable to make sense of our world without touch; we are, however, able to make sense of our world without sight. Notwithstanding this principle, our technological advances have only served to further entrench ocularcentrism¹ within our lives. This is amply demonstrated by the migration of the public's access to

material collections and of their learning into virtual optic environments. There is little doubt over the value and need of this migration; however, that migration of works of art or artefacts into these new digital mediums needs to address our ocularcentric shortcomings. As Marshall McLuhan describes in his 1964 seminal essay, 'The Medium Is the Message', the environments that we create for ourselves become the mediums by which we define the roles we play within them. To remove touch from these new mediums is to limit the calibrating role of touch in an experience of new knowledge and it raises questions over our reasoning with that new knowledge.

The critique of ocularcentrism specifically in regard to the reception and evaluation of works of art is well established. Poet, painter and printmaker William Blake (1757-1827) identified it as a concern informing his choice to employ the book in his creative output (Colebrook, 2009). Jacques Derrida succinctly put the problem in 1999, remarking on the strange situation that 'there is no production of anything artistic without touching, usually touching with the hands... production is always haptic, so to speak, but the reception and the experience (of works of art) are never haptic as such.' Responding to the problem in 1965, artist Anni Albers, of Bauhaus and Black Mountain College fame, identified in her essay 'Tactile Sensibility' three critical concerns needing to be addressed. Albers's stunning hand-woven textiles and prints, recently celebrated in the TATE Modern's major exhibition Anni Albers,² inevitably draw attention to the loss of touch in our experience of works of art. In her essay, Albers describes the absence of the senses of touch in the West's reception and evaluation of art objects; shortcomings in the related discourses inhibiting the employment of touch in these activities; and finally, a loss or absence of a latent 'tactile sensibility and articulation' both among artists and the receptive public. Albers then calls for artists to train their sensitivity to touch through studio practice and to develop a vocabulary that describes and engages the 'tactile experience', a vocabulary that can inform the reception and evaluation of artworks, effectively conveying conceptual content through touch.

Albers's third point describes the role that artists in particular need to play in the continuing struggle to ensure the rich vocabulary of touch is not lost but enhanced in the creative output of contemporary art practice. This point bears a strong similarity to the call initiated by Johanna Drucker (2005) within the field of artist's book practice and discourse for a new vocabulary and terminology (critical apparatus) that will raise the related discourse to the level of a critical field. That apparatus can and needs to be shaped by both the creative output of the field and borrowed critical apparatus from other fields such as haptic aesthetics.

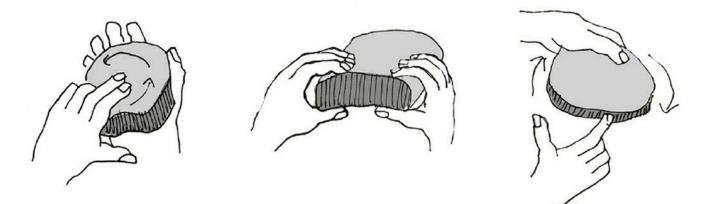


Figure 2: lateral motion/texture, enclosure/volume, contour following/precise shaping - three explorative procedures drawn by the author based on Lederman and Klatzky's 1987 drawings.



Figure 3: Tim Mosely, a page from *grasping the nettle* (a stone from Rainbow Beach).

The studio research documented in this paper was framed by Albers's call to artists and the pursuit of a critical apparatus for artist's book discourse. The creative outcomes of this research articulately render content through touch and call for the discourse to embrace a vocabulary that responds in its reception and evaluation through touch.

The studio research

A primary concern of my art practice is the relationship between humanity and wilderness, one that is haunted by ocularcentricism evident in the prevalence of optic representations of wilderness within contemporary media. As environments that exemplify Gilles Deleuze and Félix Guatarri's 'haptic smooth space' (1987), many wildernesses were and still are traversed by nomadic peoples who rely on their senses of touch to navigate through them. Environments are frequently employed by artists as vehicles through which to investigate critical concerns, a strategy that can utilise familiar pictorial content as an avenue of accessibility to the conceptual content of a work of art. Australian artist Fred Williams is recognised for his employment of 'landscape painting' to formally investigate the representation of space, and I have taken the same strategy to draw the interested public's attention to concerns over the loss of touch in the reception and evaluation of works of art, a concern echoed in our loss of touch with the wilderness.

The wilderness I visited to initiate this research included Carnarvon Gorge in central Queensland; Girraween in South East Queensland; and Rainbow Beach on the east coast of Queensland. When visiting these places, I collected fragments from them, material detritus, to incorporate into a papermaking process that I stumbled across during my investigations into a papermaking technique developed by Rick Hungerford (Barrett, 1993). The process generates marks that can engage and hold a reader's attention extending their haptic touch with the pages of an artist's book. Within our media-rich environment, it is difficult to present a material image or mark of which the informed public does not have at least a general idea as to how it was made. The papermaking process I uncovered generates a mark that keeps the reader guessing on two levels: how it was made and how to interpret it. It keeps the reader moving over the material and the conceptual surfaces of the book.

Figure 1 presents in reverse alignments the same A4sized piece of paper marked by this process. Readers will generally interpret the left image as a concave imprint into the paper and the right image as a convex imprint protruding from the paper. The sheet of paper is flat and no photographic processes were used to make the marks. The image was formed during the sheet-forming stage of papermaking by imprinting (casting into the surface)

an ampersand and a number of type blocks into a freshly couched sheet of paper, essentially a blind embossing into a thick, wet and pliable sheet of paper. Once imprinted, an overbeaten light grey pulp was sprayed across the surface of the wet paper, a process that highlights the peaks of the imprint as they catch the sprayed pulp. The sheet of paper was pressed before drying. Prior to pressing, the paper would have stood at approximately 1 cm thick; having been pressed, the paper is approximately 1 mm thick. The outcome is an ambiguous mark that can be read as convex or concave, which generally depends on the direction that readers interpret the light source is coming from.³ The marks appear to hold volume, but this is unclear and, coupled with their ambiguity, they draw in the reader's touch. Touching, however, only raises more questions. As Ross Woodrow (2019: 7) describes, 'Most intriguingly, for understanding the operational relationship between the optical and tactile, in his [Mosely's] recent works such as studio ep i, the tactile evidence does not confirm the optical reading of texture since the surface is entirely flat.' The mark-making process in itself migrates an unambiguous three-dimensional mark into an ambiguous twodimensional form, one that compels readers to touch it in an act of recalibrating their sight as they encounter a new experience. Unlike with most prints, a significant property of these imprints is that the visual clues of the three-dimensional nature of the imprinted form also migrates into the two-dimensional form, and this flat form confuses visual perception. This mark-making process of imprinting into the surface of the paper informed my selection of fragments from the wilderness.

The inherent tension in these imprints aligns them to the imprints that Georges Didi-Huberman discusses in his 1997 essay L'Empreinte. While the essay is still to be translated into English, the exhibition and the essay have been broadly reviewed and Didi-Huberman's work is now embraced within print practice, print culture and its discourse.⁴ The essay supports Didi-Huberman's 1997 Centre Pompidou exhibition of the same name L'empreinte, an assemblage of imprints that gives form to his phrase 'ressemblance par contact' (i.e., resemblance by contact or representation by touch). These imprints are described as the migration of a form between two materials, readily exemplified by a fossil or by casting. The assemblage artefacts animated the tension and dialectic that emerges between each imprinted form and its implied anti-form or archetype; for example, the relationship between absence and presence within the printed form.

As imprints are material objects, our visual perception of them is reliant on touch in multiple ways. The 'haptic touch of the eye', an established concept within haptic aesthetics, is premised on the reasonable assertion that



Figure 4: Tim Mosely, a page from *grasping the nettle* (wood from Girraween)

once we can bind our vision to our touch(ing) of what we see, then we are able to 'touch' it again with our eyes each time we subsequently see it. Further to this, as Berkeley and later Burr, Binda and Gori (2011: 2) describe, 'vision has no direct access to attributes such as distance, solidarity, or "bigness". These become tangible only after they have been associated with touch'. This draws into the dialectic of the imprint the nature of our perception through touch - i.e., haptic aesthetics.

Susan Lederman and Roberta Klatzky (1987) made a significant contribution to perceptual psychology when they developed a set of haptic explorative procedures documenting and describing the dynamic functions of perception through touch, or the perception of the 'bigness' of things. Now broadly adopted across multiple disciplines and being added to, their eight explorative procedures are as follows:

lateral motion/texture; static contact/temperature; enclosure/volume; pressure/hardness; unsupported holding/weight; contour following/precise shaping; function test; and part motion test.

Imprints indexically exhibit Lederman and Klatzky's haptic explorative procedures. The material attributes of a cast imprint, such as the papermaking imprints I have employed, are tangibly described in three of the haptic explorative procedures (Figure 2). They correspond to the material attributes of texture, volume, shape and contours, and in the imprinting process they are literally carried over by touch in the migration of the form from the 'archetype' to the imprint. This further demonstrates the degree to which the imprint as a mode of representation by touch is viable as a carrier of content, one that 'closes the gap between the mimetic reflection and its model, thereby avoiding the dominance of the eye and mind, imitation and idea' (Walker, 2011: 13).⁵

What the imprints I have employed in my research achieve, cast as they are into paper in three-dimensional form, is a trace possessing all the visual clues of the texture, shape and volume of the wilderness fragments but in two dimensions. The form migrated into two dimensions is not a copy but remains the same cast trace divested of volume. These are representations achieved by touch, highlighted by touch, migrated across dimensions by touch; they are marks that compel readers to touch in an effort to recalibrate their vision, and marks that in the medium of the book invite the public's touch. These imprints represent a successful strategy to re-engage our tactile sensibilities in pursuit of an articulate use of the senses of touch in the studio production, and in the reception and evaluation of a work of art. They draw into artist's book discourse the wealth of critical apparatus associated with Didi-Hubeman's L'Empreinte and Lederman and Klatzky's 'haptic explorative procedures'.

Studio output

All book readers haptically employ Lederman and Klatzky's explorative procedures when they handle a book; however, the procedures commonly lie dormant as devices or a vocabulary that artists can employ to convey conceptual content. A simple application of the explorative procedures to the act of reading soon reveals our everyday employment of them—the terms are self-explanatory. The act of separating out an individual leaf in a book and then flipping it to turn over the page actively involves at least four of the explorative procedures: lateral motion, enclosure, contour following and precise shaping, and the function test. The book's haptic properties are a latent resource for my research. They facilitate the employment of touch for conceptual content in both my haptic touch in the book's production and the reader's haptic touch in their reading. The compelling nature of cast imprints within a book to draw our touch in a recalibration of our visual perception addresses two distinct concerns with my studio's practice. The first is how to attract the reader's touch in a manner that presents to them the concept that content can be conveyed through touch. The second is how to address our loss of touch with the wilderness through the senses of touch (in partnership with sight).

grasping the nettle is the second in the series of artists' books representation by touch, the body of work I initiated in response to Albers's call to artists. In an edition of eight with three artists proof books, the work comprises four booklets (three loose signatures and a concertina) held together by a dust jacket within a slip case. The booklets combine image and text formed prior to being bound/folded into a book; the images are cast imprints; the text is pulp printed. Two of the multiple imprinting processes that I investigated in the studio research emerged as the most effective in engaging humanity's relationship the wilderness in a book.

The first is casting/imprinting into the paper (Figures 3 and 4). The ambiguity over the optical and tactile reading of the imprints acts as a metaphor for the tension within humanity's relationship with wilderness. The pages have been in touch—direct contact—with the wilderness. The imprints move beyond mimetic reflection and, carrying with them the attributes of haptic explorative procedures, their ambiguity draws in the reader's touch (of the wilderness).

The second is casting a shadow print onto the paper (Figure 5). The ambiguity of abstraction, in particular the non-mimetic mark making achieved through this indexical printing technique, evokes questions that can then animate the reader's interest. How were these marks made? What is the relationship between the marks? What formed them?



Figure 5: Tim Mosely, a page in production from *grasping the nettle* (eight twigs from Carnarvon Gorge).

grasping the nettle and *ep*'s, the first books in the series 'representation by touch', demonstrate an articulate engagement with tactile sensibilities in the studio. These imprints move beyond the mimetic role commonly given to images. As representation through touch, they exist as marks in their own right, in service to the touching hand before the seeing eye. They raise the need for a vocabulary of touch to critically evaluate them in our reception of them.

Tim Mosely

Tim Mosely's art practice considers humanity's relationship with wilderness (the bush), drawing on the autographic and indexical nature of papermaking, prints and books to investigate haptic properties of that relationship. His work contributes to the fields of print culture, artist's book practice and haptic aesthetics.

Informed by a strong focus on printmaking threaded throughout his education, his artists' books have been exhibited in significant survey exhibitions and are held in prominent national and international artists' books collections. He convenes and teaches into the print programme at Queensland College of Art, Griffith University, and co-ordinates the **a**rtists **b**ook **b**risbane **e**vents (**abbe**).

Notes

1. Ocularcentrism is a perceptual and epistemological bias ranking vision over other senses in Western cultures. www.oxfordreference.com.

2. The exhibition *Anni Albers* was held at the Tate Modern, London, from 11th October 2018 to 27th January 2019.

3. Research indicates that Western art generally represents light sources from the top left. See Carbon and Pastukhov (2018).

4. This is made evident in the critical texts of print scholar Ruth Pelzer-Montada; for example, her paper for the Impact 2001 conference 'Authenticity in Printmaking – A Red Herring?'

5. This comment by Walker is a description of Didi-Huberman's *ressemblance par contact*.

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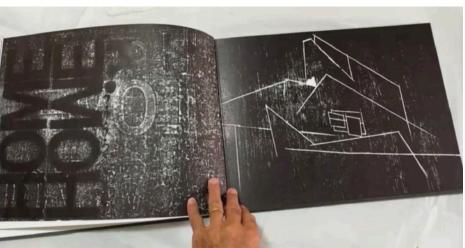




rivers flow 100 million Years Plus



Seven Conjectures on Looking for Place, Clyde McGill, 2016, edition of 10, produced from a Siganto Foundation book artist residency at The Australian Library of Art, State Library of Queensland, Brisbane. Photos: Clyde McGill.



The Material Space of the Library: One Artist Relates its Influence on Artist's Book Research and Creation

Clyde McGill

Abstract

Space occurs as a flux in three ways for me as an artist: as imaginings, as material, as creative. Libraries are an enveloping example of this space. This research explores a project comprising four related artists' books and their use of how I consider conventional library space as an artist-in-residence at the State Library of Queensland; how I approach a sacred site of aboriginal art as a witness to degradation by mining; thirdly, the material of a city and an ancient throughway as a geographic and temporal border of Broadway as a passage through New York City over a one-year transit to draw, photograph and perform along the way, and lastly, library methods of organisation subverted to visual. The spine of this research and the ensuing artist books runs along the work of two well known writers and thinkers. First, the Marxist geographer David Harvey who used as a base material the three views of space as absolute, relative and relational, and secondly, philosopher Henri Lefebvre, who described three modes of space, perceived, conceived and lived (Whaley 2018: 21-36). The process of my research and four subsequent artists' books is described in this essay.

Book One: Seven Conjectures on Looking for Place Looking across from here, more a gaze inward and outward, a concoction of things, a city, a river, a picture of a book in my mind, an elegance of departing, a ferry departing, sliding forward on its own arrow shaped track, rocking, people on board waving, I wave back, maybe not intentioned for me, I catch them anyway. Far down I hear the trumpet, is it a saxophone, wavering in its long notes, can you see, there are flowers, there are pages, free from their bindings, curling into space. The buildings stack, vertical, parallel, related and remote together, an edifice upside down, wriggling in reflection joined to their airborne colleagues above by roads, river banks, cars, trains. I lie on the seat half up half down in a horizontal way, thinking about the truth, trying to remember how I'm starting this artist book, how dialectics rhymes with politics or circus tricks, how someone says somewhere right is wrong or somesuch, its only an opinion, or wrong can be right if its correct seems a better more tangible view. The sky here morphs from Brisbane by the library to Battery Park, New York to Murujuga, north Western Australia, and is in the river, in the harbour, or in the Indian Ocean. Maybe he is correct, maybe not. Is truth a material could be a title, a start, drawings, photos, removalist tags, judicious editing, the production encased in the cause, a little indifference in the creation, some

that, well at least evidence based. If only I could keep a realisation of the concept of backwards, forwards and inversion as simultaneous entities in letterpress as an imagining. Yes, I'm sure that's what Hegel meant by contradictory processes in dialectics, though as an artist that's my life, perhaps I am dialectic in my materiality. I begin to make the book, part of my Book Artist Residency at the Queensland Library, as I walk and sit by the river, near my office, generously provided, all the accoutrements of research are there. I mostly work here. The real work. I do walk through the collections, read interesting parts, hold books, photocopy some, talk to other users as they call themselves, some are imaginary which I wont go into here, except to say they are interesting, one comes on day trips with me, another helps with my grammar, they tell me they don't need passes, nobody does. I'm not sure if they are imagined or reimagined, they are often invisible, they all have areas of special interest, one rows Oxley the explorer across the river each morning, one is decolonising the library contents piece by piece he says, one brings his typewriter each day, he has one of the soundproof rooms because he sings excerpts from the Preludes, Wordsworth, Eliot or Debussy, quite loudly. I begin my project by researching Claude's Preludes, it progresses well, the singer wants to sing me the first and tenth, so we have lunch together over by the museum courtyard, however security there says this is a quiet place, no shouting. Singer is offended.

distance from a material science if it could aspire to

My project is about the extent of Queensland as a place, so good news, security knows what a place is, so I start, my residency produces results, early success. I must intervene here though to say, even to declare, place is imaginary, an opinionated imaginary perhaps, and there are exceptions, more than I can think of as I turn the letterpress alphabet pieces in my hand, mirror writing at best, a palimpsest of desperate intention, lost places and magic spells. I see that I could be the production and the cause, the imaginer in the real. Place, in this residency, this artist-in-residence work, is a letterpress world, a derive, a detournement, through immense material evidence, alleys, streets, lanes of books, documents, photos, journals in which I am using a map of artmaking, a creative exploration of self, opinion, rightbrain directions, small drawings that imitate forty pages of text, and instructions that are immersed in ink. I hope I haven't misquoted Guy Debord here, I was just following his directions. The very substance of being here, working here, is presently a list of questions for me. In its own way it represents the truth even though I have no answers. My book evolves about my unknowns. One answer I do have is that this is not my land, so I make another book, that becomes a prologue for my residency book, acknowledging current and traditional owners of this land on which I am working. Place is not imaginary nor



Clyde McGill in New York, 2010. Photograph: Colleen Rigby



Walking the Borderlands, NYC, Clyde McGill, 2020 (2009-2020), edition of 10. Photographs, drawings, digital print with linen hard covers, 30.5 x 21.5 x 4cm.

Fre fiel theme (Po-role) Park

is ownership in this context. As in the Uluru Statement from the Heart, this ownership or sovereignty 'has never been ceded or extinguished'.

Book Two: Walking the Borderlands NYC

In this way I begin to think of how I work as an art maker and how I exist, what space do I live in, I think that space occurs as a flux in three ways for me as an artist: as imaginings, as material, as creative. Libraries are an enveloping example of this space. The spine of this research and the ensuing artists' books run alongside the work of two well-known writers and thinkers. First, the Marxist geographer David Harvey who used as a base material the three views of space as absolute, relative and relational, and secondly, philosopher Henri Lefebvre, who described three modes of space, perceived, conceived and lived (Whaley 2018, 21-36).

Later I live in New York for twelve months, and these ideas of space, place and the materiality of each becomes more evident for me. Lefebvre's 'Right to the City', a reclamation move to take back the city, was there every day as I walked across Manhattan, remapping and reimagining the city in drawings and photos, both attracting us to construe and presume, providing a shaky synopsis of a questionable truth. It occurred as an ordered collection of places, of language, cultures, people with each category being a very disorderly nest of possibilities. A crossroad. Avenues and streets. Calculate the crossroads in my project, I think there's fourteen avenues, including Park, Madison and there's one hundred and ten streets all the way north to the Bronx, I think they all cross Broadway, I count them as I walk, I keep thinking of Samuel Beckett and to some extent Jean-Jacques Rousseau. Mostly Beckett, there are 1540 corners, each is 4 ways, there are four corners per corner, that makes 6160 right angle corners, plus four by 110 for the streets that cross Broadway, crossroads, this whole island-city is a crossroad, Beckett. Absurd. Sitting here in this smelly doorway near 63rd street, I see there is always something else, a missingness, that's the fail point, again, fail. To think that I could, with pen, notebook and camera, drawing, taking photos, looking, observation, reflection, deduction, talking to Gooseman who I'm missing a lot just now, find a borderland here. Absurd.

Where is the border, does it exist in this maze, this labyrinth of meaning and no meaning? I feel that I am now at a place of greater uncertainty, in an ambiguous space that is foreign, Camus describes this for me in *The Myth of Sisyphus*, that being a stranger even to me despite a certain form of existence is inevitable (Camus 1991). Perhaps this is my re-imagined borderland, located within and between our-selves, this mythical social place of nothing, something and biopolitics.

I construct the imaginary model, this construct of the geometry of place. Collect the lines, points, angles of Euclid, the volumes of Pythagoras in all his shapes, circles, spheres, cylinders - measure the quantities of water versus gold, gold versus silver, gather in your shopping cart by the silver chairs the means, surfaces and locations of tomorrow's places where there are no inside, no outside. In my head, Dürer's grid, there I am, decoding, converting, interpreting, through the framework of supposition, drawing my observations of this currently absent borderland, bringing it into being, if I can find evidence enough, through a grid of my imagination, perhaps the grid of the streets, bringing form from an unruly skein of conjecture. While geometry is invoked by this description, Gaston Bachelard suggests that inside and outside should not be opposites (Bachelard 1969).

Where is this borderland, I start counting out my steps, measuring from corner to corner, for now the only evidence I have is statistical, the numbers that begin to invoke some appreciation of occurrence, begin to sketch out a map of arrival; however, I am wanting the territory, not just the map, imagining up a journey of discovery, a detournement of intent or deception as Guy Debord says (Debord & Wolman 1956). Where is each one of these people going, I run up to the cars stopped at the lights, "where are you going, where are you going?" they toot their horns, wave their hands, and drive away. Away. My compatriot laughs, we both laugh, the truck driver says he's going to the city, delivering paper, the taxi says he's taking these people to an airport, I don't catch where. All going to some place, he says, insisting from the other side that the bridge is haunted, every stone is the soul of someone, and can't you feel that, city workers walk at right angles to each other or descend to be swept up by the iron horse demons bellowing and screaming in the foreign night, walking around him, avoiding his testimony, as he wanders obliquely through the now obsessive, many dimensional, Mondrian grid. Let's have gyoza, chicken rice, dim sum, too late, sweet and sour, believe me I'm serious, crispy skin duck, let's go, we go. Chinatown. The zone spread across the world, border zone, through every city, Chinatown, how. We eat, he chooses. He shows the gold dust in his mother's old Glomesh purse. They smile. I pay. He tells me he pans for gold at Dai Gum San, a mountain of gold, here, it could be California, it could be, it could be anywhere.

The question I have here of myself, of the project, of the idea, of the research, in fact, also, of the evidence so far, the real evidence, not the propositional, as yet to be elucidated evidence, the question of the resulting evidence, the albeit in-progress evidence, but nevertheless the evidence which is the stepping stones to the forthcoming inquiry, because without it





Authority File, Clyde McGill, 2020, unique bookwork.



I am flailing in the water of continuing inconclusions, gasping for breath between the raft of understanding and the hull of presumption, the question I have is this: is geometry, including the physical measurement, the careful transcription on paper, the cartography, the line between two points and the celestial findings, the angle of the sun and the horizon at the noting time, the numbers of latitude and longitude, is all this constant for all perimeters of nation-states, is the physical unencumbered by the factors that fill the space, or is the space and therefore its boundary defined by its contents – any changes that occur are dependent on the answer to my question, on the evidence obtained here.

Book Three: Authority File

I am halfway through a residency, this time in an art gallery, again by a river, the Swan River in Perth or Derbal Yerrigan, Whadjuk Boodjar, fifteen years ago. I walk up through the city late afternoon, past the state library, see the rubbish skip in their driveway, who can resist. It's a wonderland inside. I climb in, up to my knees in books, documents, you know this stuff, this extraordinary material. What to snaffle, what to have? I can't resist a wooden stool for standing on to put books back on the shelves and a steel box of library cards titled Authority File, by the time I get back to the gallery I wish I had resisted, though they are beautiful, I'm very happy with my dumpster diving. I use the square stool, on its side, for Polka the cat to jump up on the bed. I looked at the box of cards at least twice a year since then, I read the cards, I rub my fingers across the type. Recently, in response to this conference, I begin intervening with it, transforming it from an analogue key words collection, if I can say that as an unlibrarian, to a visual file of photographs, images that are an important part of my practice, printed digitally on the beautiful typed cards. One thousand significant images, all in their original Steelbuilt file box, an artist's book. Analogue to digital, words to visuals.

Book Four: Witness

Angular geometry, pyramidal, cubes, elongated, compact, all elevated, almost a tumble, a collection, apparently pushing through the tops of the low hills, three million years of stability on a three billion year old base. Dense. He taps a large stone with a small one, it rings, time escapes in the sonics. I imagine this shallow gorge with artists working, making petroglyphs, making a library, a cultural, social, visual reference collection, hammering, marking, rock on rock, hand on hand, drawings becoming indentations becoming permanent over months, years, generations. Noise, dust, some conversations. Forty thousand years approximates sixteen hundred generations of artistry. I print my drawings of the moonrise over the bay, staircase to the moon they say, reflections across the low tide sand and waves. How many moonrises over this art, how many hot red dawns. A book of my experience, a witness book, reporting back.

Small silver frogs everywhere in the waterflow marked creek, by the gum trees, amongst the rocks of fire, hopping, jumping into the water, sitting under the ledge, shade, blinking, searches for the water python we saw earlier, watching out for the white-faced heron. These frogs as petroglyphs glimpsed on every wall, carved into rock, transformed into exquisite drawings deep in the surface, an ice age ago, perfect artists, perfect art. Conjured forward in time, into this future, buttressed now by others. Hold off, be careful, mind all the inferences, don't break the silence, care for every midden shell scattered along the gallery edge, an ageless scene of art process. Please don't take from here, he says, custodian of grace, not even a leaf, this is a powerful place.

My research continues in my art making, working systematically through this inquiry into why, broadly, this exquisite collection of rock art, of petroglyphs, is being degraded physically and denied recognition. Using my art to explore the truncation of this art, to investigate the meaning of being a witness to this process of unseeing an ancient cultural monument constructed by a community of artists over a very long time with a studied continuity. Witnessing is not easy. There are conceptual irregularities and distortions as well as the obvious, the rumbling boom of the gas flame igniting overhead as I stand looking at the petroglyphs almost below. The guide says there are more wild fires now. The flaming spits cause them from the gas plant chimneys. There is concern amongst the custodians that the rock faces are cracking and deteriorating because of the extra fires. I think of John Updike explaining that when we are summoned abruptly to witness something terrible, we must resist the urge to diminish it to our own smallness. What does being a witness mean? Desmond Tutu (1999), post apartheid truth commissioner in South Africa, says silence in the face of injustice is complicity with the oppressor. Silence is complicity; you are collaborating with the oppressors. Author and academic, Joyce Carol Oates (2014) makes it clear that being a witness is one of the little-understood responsibilities of the artist, including accountability to the experience of suffering, humiliation and persecution.

My making of my book of etchings continues, I draw the geography, gullies of broken banks and twisted creeks between hills of stone, spinifex, stunted white barked trees and bonsai casuarinas hanging precariously up in the rockface. Life that flourishes in tough and adverse biology. I don't draw the cultural story, it's not my story, I don't draw the petroglyphs, how could I. I record my experience. Experiences that are very real,

ing images ochs of fire art

Witness, Clyde McGill, 2016, edition of 6, stab binding with board covers.

forces, displacements. Artist as witness as a research methodology, reimagining, writing, sketching the observations, making art of the findings.



At the end of the last day I am here I put together some thoughts on the guides stories, our activities, my meanderings, by headlamp light in the fading moonset. I travelled to Murujuga (Burrup Peninsula) in the remote north of Western Australia to see the petroglyphs. What I saw was a collection of art that outweighs Lascaux, Chauvet, the Nazca Lines, Valcamonica in Italy (all UNESCO World Heritage Listings). Here, at Murujuga, lived a community of artists, making art in the form of petroglyphs, carved into the hardest rock, some created over several generations, continuously for forty to fifty thousand years. One million petroglyphs have been counted; estimates are that there are two million in total in the Archipelago. Thylacines, megafauna, animals long extinct, ceremonies, human faces (earliest ever recorded), geometrics (I think some are music, far older than the Seikelos Epitaph), through an Ice Age. Now, the artists are gone, massacred in the 1860s, women, children, men shot and burnt, by invading colonisers. Now, the site has been handed over in many places by politicians to heavy petrochemical, mining and manufacturing industry. Petroglyphs have been cleared, destroyed, used for road base. The area has never been recommended by the politicians for UNESCO Listing. Native Title was declared extinct here because of excisions of land by politicians and because a line of ownership could not be shown since the massacre. Royalties are not paid to the current custodians by the mining and associated industries that use the site. The materiality of this potent sacred site has been desecrated and it continues. While sites such as this are mistreated in this way, the integrity of Australia remains suspect.

Clyde McGill is a visual artist, with a PhD in Fine Art from RMIT University, Australia. He was awarded a Fulbright scholarship in visual and performance art in 2009/2010 for Parsons School of Fine Art, New York, USA. His art is in the National Gallery of Australia, the State Gallery of South Australia, the British Library and other significant collections. He exhibits in Australia and internationally. His interests include artists' books, drawing, printmaking, photography, video, sound and performance in the fields of politics, aesthetics, national borders and place. Clyde lives and works in Fremantle, WA, Australia.

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Above: *Fold (Vol.1)*, Darren Bryant. Unique altered book with screenprinted paper folds, contained in fabric covered solander box. 100 double sided pages. 18.4 x 24.6 x 6.8 cm, 2018.

Below: *Fold (Vol.2)*, Darren Bryant. Unique altered book with screenprinted paper folds, contained in fabric covered solander box. 100 double sided pages. 18.4 x 24.6 x 6.8 cm, 2020.



Between the Folds: The Dialectics of Aura and Altered Narrative in Reproductive Practice

Darren Bryant

I have been working within the field of printmaking and artists' books for many years. The last 30-40 years have seen a wonderful array of these practices expanding across Australia. Printmaking is something that constantly entices me into the studio to experiment with process and making. This article aims to share insights into my current studio research and to initiate discussion around contemporary manifestations of printmaking and the merging of old and new print technologies.

The research builds on existing knowledge around the question of 'What is a print?' It identifies diverse debates surrounding the aura of the print and reproduction practices that are influential within the field of printmaking. In this article I discuss how I have adopted what Georges Didi-Huberman calls 'opposing dialectical tension' to create a sense of the 'auratic' experience. By examining multiplicity within paper folding and print reproduction, I aim to encounter my own 'auratic trace' associated with the opposing tensions as ever-present companions of familiar/unfamiliar, presence/absence, original/copy, similarity, and difference. Recent altered books titled Fold Vol. 1 (2018), and Fold Vol.2 (2020) are discussed as case studies associated with haptic printed overlays, and stacked sequential arrangements of images as boxed paper folds.

Fold Vol. 1 and *Fold Vol. 2* examine how alteration changes the reading and reception of the work by the viewer, through utilising personal collections of objects and vintage printed ephemera (in this case, old children's encyclopaedias). These devices, in combination with overlaid screenprinting, disruption of the image through folding, and the reconfiguration of the order of printed pages through the use of the artist's book format, all combine to create multiple dichotomies of meaning.

By utilising multiplicity through the artist's book format, the intention is to suggest these opposing tensions as ever-present companions, familiar/unfamiliar, presence/ absence, original/copy, similarity/difference. These ideas lead to further research around the interplay between personal and social identity, memory and nostalgia, and their connections to the tension between the aura of authenticity and reproduction.

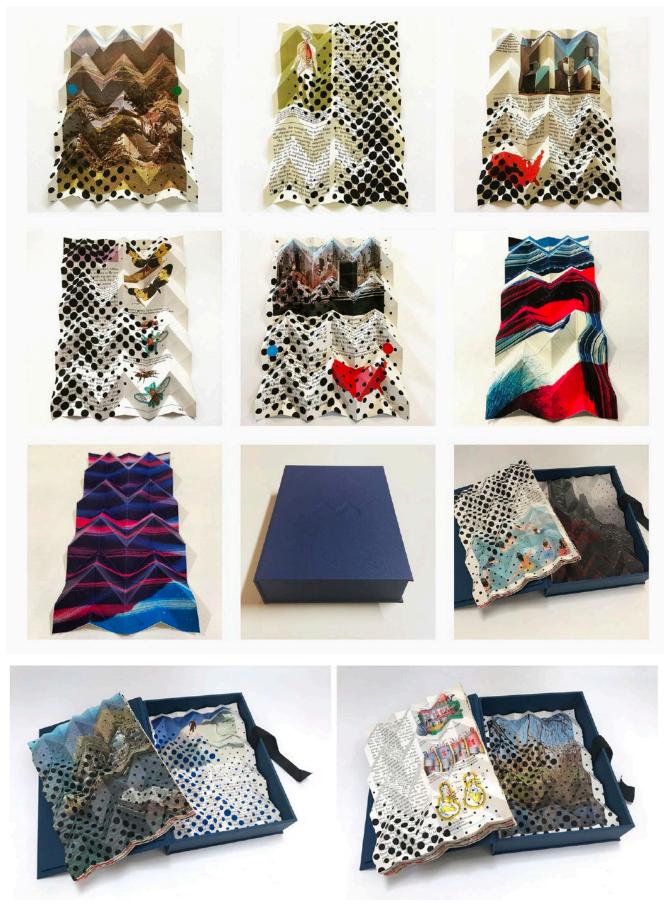
Printmaking has a long heritage associated with directly printing from a matrix block, plate, stone or screen. This matrix heritage allows one to create similarities through printing multiples. However, it can also achieve uniqueness and difference within the process of reproduction by printing on unique substrates as demonstrated in this project. As new digital processes are added to the repertoire of printmakers' tools, they can also bring new challenges to the field, through discussions around the concept of the matrix and finding new ways to utilise and re-contextualise 'original' source materials within a print and artist's book practice.

A starting point to this project has been the exploration of the potential of screenprinted halftone dots onto the pages of *New Junior Encyclopaedias*. The magnification of an appropriated image -becoming unrecognisable as halftone dots - creates a pattern that is a continuously printed overlay, an altered image, forming a palimpsest further altering existing text and image. I'm influenced by artists who explore the mechanical nature of printmaking such as Paul Coldwell's use of halftone dots. Heavily influenced by Fluxus assemblages, and the Duchampian recombination of everyday objects, *Fold, Vol. 1* and *Fold, Vol. 2* follow in the footsteps of the heritage of Fluxus boxes as a portable art space holding significant potential in the variety of ways to read and interact with the artwork.

Screenprinting is a straightforward process, with no image reversal as is usual with other traditional block/plate matrices processes. The ability to produce continuous repetition at a rapid pace is highly appealing to the production of large-scale prints and volumes for artist's book formats. In *The Contemporary Print: from pre-pop to postmodern*, Susan Tallman describes screenprinting as a 'gift for precise and endless repetition'. (Tallmann, 1996: 210)

Throughout my practice, the work made has often become sculptural or installation based as it emerges from the screenprinting studio. An obvious strategy for print and paper-based artists to create work in three dimensions is through artist's book formats. In this case, utilising altered books and extant printed matter. Often artists' books that retain some or all characteristics of the conventional codex format lend themselves to the experience of the work via the sequential arrangement of images. In the example of the works *Fold*, *Vol. 1* and *Fold*, *Vol. 2* the reading can be taken from any sequence the viewer chooses.

Fold, Vol. 1 and *Fold, Vol. 2* are altered books, inspired by and sourced from my childhood mementos, overlaid with distorted (pixelated) images from scanned trading cards of BMX bike riders. I read these books at school and collected the trading cards from the insides of cereal boxes. Presented as educational windows to the world, these types of educational books and printed matter from the 70s and 80s are nostalgic and represent symbols,



Fold (Vol.1), Darren Bryant. Unique altered book with screenprinted paper folds, contained in fabric covered solander box. 100 double sided pages. 18.4 x 24.6 x 6.8 cm, 2018.

perhaps of now questionable relevance - of assumed identity and gender roles from that era.

The source material provides a context to the research and uses distortion and obscured imagery to alter and subvert the original textual reading of the printed material. In this way, these altered books address the popular culture, social perspectives and accepted historical knowledge during the era of the original publication. They are sentimental, nostalgic and outdated. By using deconstruction, obscuration and distortion of encyclopaedias to subvert this knowledge, they also reference graffiti and student alteration of library texts with questionable imagery as a form of cultural rebellion.

The work is informed by volume and multiplicity, through both repetition and the folding of the pages. As a collection it provides unique variation and graphic similarity in equal measure. In his 1985 essay 'Innovation and Repetition: Between Modern and Post-Modern Aesthetics', Umberto Eco discussed the serial nature of TV programmes and films, making the point that the enjoyment of serials is not due to the difference of one from the other, but to their sameness. What the viewer enjoys is, in Eco's words, the 'strategy of variations'. (Eco, 1997: 25)

Printmaking as a technological process can sometimes create a tension due to delays in the practical process or the layered development of a printed multi-coloured image. This can be further exacerbated when creating multiples. Artist and critic, Sidney Tillim suggests that reproduction as a process 'often develops an aura of its own' that 'derives from the transparency of the reproductive process itself'. (Tillim, 1983: 68)

Folding as a concept and a studio methodology has offered new parameters to my printmaking practice. The map-like grid lines scribed and scored onto each page distort imagery by using geometric paper folds. The process is a meditative and repetitious approach; the folding becomes another layer of drawing, creating optical effects, unexpected and unique forms from the distortion of imagery and an interplay of light and shadow. Conceptually, this suggests further research pathways relating to the use of paper folds within my practice, introducing an investigation into the dualities at play in both the physical structure and the imagery used, considering theories of 'geometry' or the 'topology' of folding by French theorists Deleuze (whose theories also influenced the field of architectural and digital design) and Didi-Huberman. For example, Didi-Huberman's discussion of 'opposing dialectical tension' in 'The Supposition of the Aura: The Now, The Then and Modernity' (2005: 3-18). Angelika Seppi in her

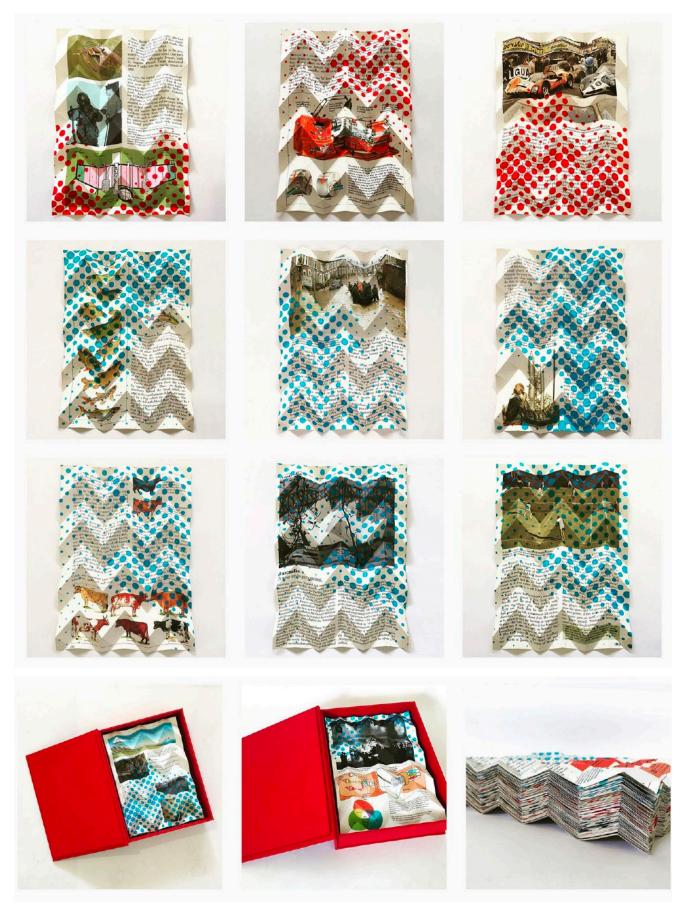
essay 'Simply Complicated: Thinking in Folds' (2016) acknowledges the history and interdisciplinary nature connected to the concepts and disciplines on folding as:

Along the undisciplined style characteristic to Deleuze's writing, the fold demolishes the common practice of a well-defined line of investigation and deals with folds in all their possible extension, reaching from the folds as cosmic events to the infinite curve of the world, from the folds in and of mathematics to the folds in and of the arts and philosophy... (2016: 55)

My research revolves around print studio practice and the investigation of the multiple. It explores the effects of the printmaking process, as well as the tension and aura inherent in original images found in recycled substrates such as printed books utilised in *Fold*, *Vol. 1* and *Fold*, *Vol. 2*. Contemporary artists often discuss the presence of aura in the processing of existing imagery within the printmaking studio. Artist Susan Hiller stated that the use of personal mementos exude aura. (McShine, 1999: 43) This is something that I find highly relevant to my research as a practitioner.

Research in the field suggests that contemporary printmaking and artists' books practice is a suitable area through which to examine Didi-Huberman's concept of 'opposing dialectical tensions'. Didi-Huberman stated in his essay titled 'Opening up an anachronistic point of view' (1997) that Walter Benjamin coined the expression 'dialectical image', to be used as a concept when viewing a work of art. To gain a better understanding of Benjamin's 'dialectical image' as a concept about image readability, Didi-Huberman proposes a re-reading of Benjamin as someone interested in an 'anachronistic viewpoint', connected to the nature of a work of art. Didi-Huberman proposes that both the past and present history of an image can shift and develop towards a level of interaction and potentially mutually influence and challenge each other. (1997: 186) When interpreting this supposition, we can observe that printmaking has always set up opposing tensions, which are often a physical trait of the process.

I am interested in how this interaction with source material can inform the work through the existing aura and by reproduction. Through re-contextualisation of selected source materials, these dualities, such as familiar/unfamiliar, presence/absence, original/copy, multiple/unique, now/then, are presented alongside each other, in both physical form and concept. In doing so, this invites new readings and variations of source imagery, yet still contains the 'aura' of the 'original'. The artist Robert Rauschenberg worked with these ideas regarding the processing of original source material connected to image composition and readability in his printed artworks.



Fold (Vol.2), Darren Bryant. Unique altered book with screenprinted paper folds, contained in fabric covered solander box. 100 double sided pages. 18.4 x 24.6 x 6.8 cm, 2020.

Artist and writer Clare Humphries discussed in 2011, how the concept of 'aura' within the visual arts continues to be an essential notion to consider when investigating reproductive practice. Debate amongst artists and critics continues on Walter Benjamin's concepts that the aura of the 'original' within an artwork, lies in its uniqueness associated with authenticity, and that this position is disrupted when the artwork is multiplied (Humphries, 2011: 1). Carolin Duttlinger states that Benjamin's seminal essay 'The Work of Art in the Age of Mechanical Reproduction', it is still 'common theoretical currency' (2008: 81) to position techniques of reproduction in opposition with aura (Humphries, 2015: 159).

Within contemporary art, Benjamin's analysis of aura, and his ambiguous application of the term reproduction, presents complexities and potential misunderstandings. The art historian Robert Verhoogt infers that Benjamin's viewpoint of aura and reproduction has no resemblance to contemporary notions that the multiple as a copy is an original, and Benjamin's position is a 'simplified and even distorted' understanding. (2007:19) Artists and critic Douglas Davis believed that Benjamin seems to have not considered that reproductive techniques can produce 'endless...[and] exquisite variations'. (1995: 381)

Verhoogt and Davis's concepts bring greater understanding of the concepts of authenticity and originality within printmaking as a contemporary artistic practice. To support this argument of the authenticity of the multiple, we can also refer to the art critic and theorist Rosalind Krauss. Krauss calls the unique and the multiple a 'paired-opposition' that work interdependently, within a mutual bond. Krauss further states that originality and repetition are, 'bound together in a kind of aesthetic economy, interdependent and mutually sustaining'. (1981:56)

Artist and scholar Ruth Pelzer-Montada (2001) posits that the field of fine arts has always been an area that preserves authenticity. However, its perceived ambiguity in both theory and artistic practice has sometimes repressed certain practices such as printmaking. Pelzer-Montada questions 'If any re-definitions of authenticity are to be considered in terms of a dichotomy between the real, unique and the false, but is rather seen as embracing both'. (2001:2)

In conclusion, the ongoing focus of my research project will be to continue to investigate these ideas through studio-led research. My studio practice and interest in these opposing ideas present in the dialectics of printmaking are an exploration of the concepts of originality that surface through the production of prints and artists' books. By the alteration of appropriated images, adding magnified halftone pixels, disrupting sequential image arrangements and printing strategies that enable unique variation, the viewer can engage with an auratic and unique experience in *Fold, Vol. 2* for example. By manipulating, processing and translating familiar images through printmaking methods (including further distortion by the physical folding of the print), there is the potential to create unique and authentic perspectives around ideas of nostalgia and identity, as well as test concepts of originality and the aura of authenticity in prints and artists' books.

In my studio research I will be exploring the use of photopolymer, digital laser cutting and engraving of the print matrix, to develop and create strategies for processing and reinterpreting original imagery through old and new technological processes.

Darren Bryant is an artist and lecturer specialing in the field of printmaking and interdisciplinary practice at Southern Cross University, Lismore NSW. Darren has established and maintained a practice recognised at both national and international levels within the field of printmaking.

His work has been included in significant survey shows in Europe, Asia, and Australia and is held in numerous national and international collections. He has also been a recipient of international awards including the *London Print Studio Prize* and the *Printmaking Today Prize* (UK).

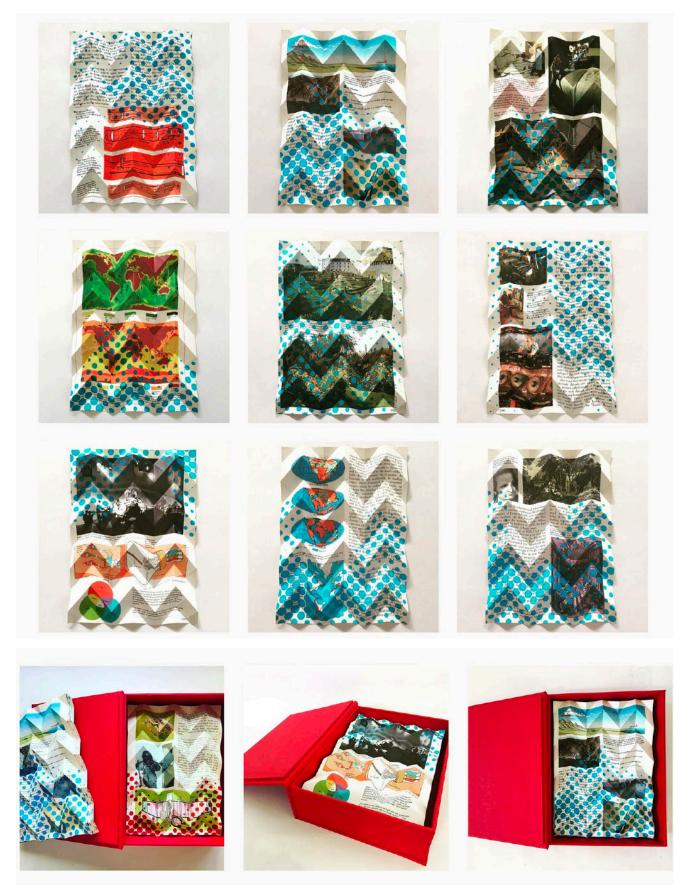
https://www.instagram.com/d_j_bryant/ https://msbrownslounge.com.au/portfolio-darren/

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REFEREES' BIOGRAPHIES

Dr Anne Béchard-Léauté is a Lecturer at the University of Saint-Etienne, France, where she teaches design and translation for the Department of English and the Visual Arts Department. She co-heads the MPhil in Artists' Books and Art Book Publishing (Master 2 Professionnel Edition d'art / Livre d'artiste) with Dr Laurence Tuot. It is the first course of its kind in France. In 1999 Anne obtained a PhD in Art History from the University of Cambridge and has since developed a special interest in intercultural studies and the relationship between languages and design, including editorial design. She has translated a number of design and art history books, mainly for Phaidon and Thames & Hudson. She is currently translating Stanley William Hayter's writings into French. She has also just edited the book La traduction comme source de création, Neuville-sur-Saône, Chemins de tr@verse, Les cahiers d'ALLhis n°5, 2018.

Maria Fusco is a Belfast-born writer based in Glasgow, working across the registers of fiction, performance and theoretical writing, her texts are published internationally and translated into ten languages. She is Professor of Interdisciplinary Writing at the University of Dundee, a Robert Louis Stevenson Fellow, and an Hawthorden Fellow. Recent works include Mollspeak (2020), an eleven-channel sound installation in the Museum of Home; ECZEMA! (2018) a touring performance commissioned by National Theatre Wales to celebrate the 70th anniversary of the NHS, Give Up Art (2018) a book of collected critical writings and Legend of the Necessary Dreamer (2017) an ambient novella described by Chris Kraus as "a new classic of female philosophical writing", and Master Rock (2015) commissioned by Artangel and BBC Radio 4. http://mariafusco.net

Susan Johanknecht is an artist and writer working under the imprint of Gefn Press. She is interested in the artist's book as a site for collaborative practice and has cocurated projects including Here are my Instructions with Professor Redell Olsen (2004), of average sunlight (Bookmare 2) with Finlay Taylor (2017), Volumes (of vulnerability) (2000) Cunning Chapters (2007) and Poetry of Unknown Words (2017) with Dr. Katharine Meynell, which is currently on display in the Treasures of the British Library Gallery. Her recent works include: Notes of a Selenographer (2020) and Enter [the Page as a] lady, co-published with the Boundary Street Press and produced as part of the AMBruno One and many pages project (2020). Johanknecht was Subject Leader of MA Book Arts, Camberwell College of Arts from 1997-2018. http://www.gefnpress.co.uk

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

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

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

Ulrike Stoltz is an artist who lives and works in Germany and Italy. Her focus is on books, typography, texts, drawings, and installations. Former Professor for Typography and Book Art and Design at the Hochschule für Bildende Künste Braunschweig, Germany. Co-founder and member of Unica T ("a fictitious person making real books") for 15 years, until the group split in 2001. She has continued in artistic collaboration for more than 30 years with Uta Schneider as «usus». Together with Uta Schneider, she was invited as keynote speaker for Artists' Books Brisbane Event - ABBE 2017 at Griffith University, Queensland College of Art, Brisbane, Australia. The conference theme was *folding* : *books*; keynotes and contributions were published in the Journal of Artists' Books. A short extract of the keynote was published in «usus»' artists' publication/newspaper z.B. / zum Beispiel / zum Buch // for example / about books #15, October 2017. Ulrike Stoltz has received the Artist's Book Prize 2020 of the Herzog August Bibliothek in Wolfenbüttel. http://www.boatbook.de

ARTWORK CONTRIBUTORS

Ben Jenner (page 4) is an artist from Bristol, UK whose practice includes: printmaking, book arts, visual poetry and performance. His work stems from an interest in the handwritten mark, and is inspired by asemic writing, rooted in abstract expressionism. These organic compositions allude to a tension of conscious and subconscious mark-making, and allow for understanding to happen across all linguistic meaning.

https://www.benjenner.co.uk Instagram: ben_jenner Twitter: @ben_jenner

Sarah Hemings (endpage 52) is a Poet and Chartered Librarian from Bristol, UK. In 2019 and 2021 she won first prize in the Gloucestershire Writers' Network Poetry Competition for her poems, 'vestry' and 'Eastertide'. From March-July 2021 she was mentored by Fiona Benson, under the Dialect Mentoring Scheme.

Her first pamphlet is currently being sent out to publishers. She tweets at: @SarahHemings1

GS (cover, bagde and sticker designs) *All maps erased.* GS is a putterer, a tinkerer, a sort of writer and poet, who is old enough to know better but rarely does. He is still waiting for his George Cross. let's start again

