

Life, the Universe and Everything + A Sense of Place in Artist Books

Two select group exhibitions of Artist Books, one as part of the IMPACT 7 multi-disciplinary Printmaking Conference at Monash University, Melbourne, Australia, 2011 and the other as part of the Mapping Spectral Traces conference at University of Minnesota, USA, 2012.

Submitted by Mick McGraw
Output No. 1

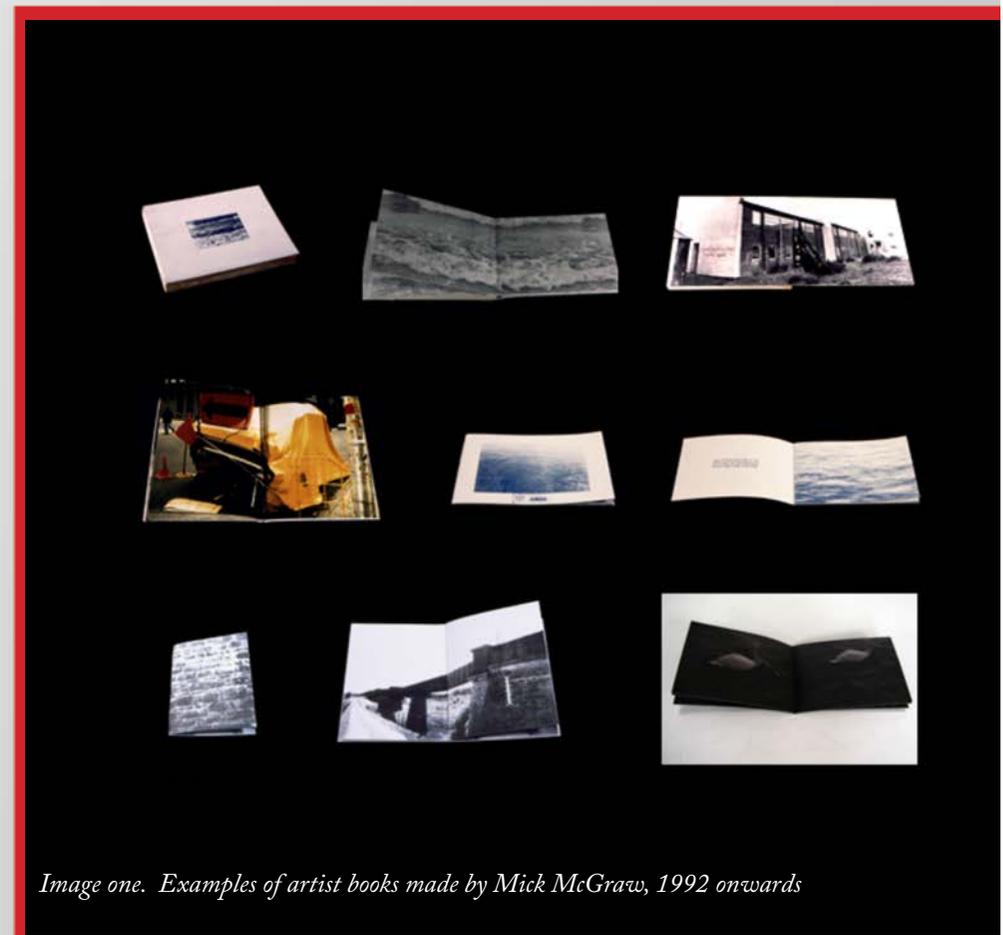


Image one. Examples of artist books made by Mick McGraw, 1992 onwards

OUTPUT

This output is a combination of two international exhibitions which accompanied two conferences, the first at IMPACT 7, multi-disciplinary printmaking conference at Monash University, Melbourne in 2011 (<http://impact7.org.au/exhibitions/life.html>) and the second at the Mapping Spectral Traces conference at the University of Minnesota, USA in 2012. The output for both exhibitions is the artist book *Serpentina* and examines my ongoing research with the production of artist bookwork's as part of a wider art practice which utilises printmaking, photography, sculpture and installation.

I will reference the artist book-work *Serpentina* which was included in both of the exhibitions in Australia and in the USA but will also examine the ideas and research methodologies which informed and shaped the final work exhibited. I will include examples of other artist books which I have made by means of tracking the history and evolution of the making of my artist books and also the influence of a larger culture of artist book-works made through commercial or mass market means which emerged in the 1960's and laid the foundations for the inclusion of the book as art form.

Title

Life, the Universe and Everything: Artists books which question our relationship with nature and the way we live and also A Sense of Place in Artist Books

Submission No.

No. 1

Authors/Creators

Mick McGraw

CONTEXT

The exhibition at IMPACT 7 included works by seminal international figures working across this medium- Sarah Bodman (UK), Kurt Johannessen (Norway), Bill Burns (Canada), Ann Tyler (USA), Julie Johnstone (UK), Éric Watier (France), Sarah Bodman (UK), Finlay Taylor (UK), Radoslaw Nowakowski (Poland), Colin Sackett (UK), Tracey Bush (UK), Imi Maufe (Norway), Susan Johanknecht (UK), Angie Waller (USA), Sarah Jacobs (UK), Mick McGraw (UK)

The exhibition consisted of 28 artists' books – placed on a shelf - which ask the viewers some questions about how we perceive, treat and respond to nature and our wider environment.

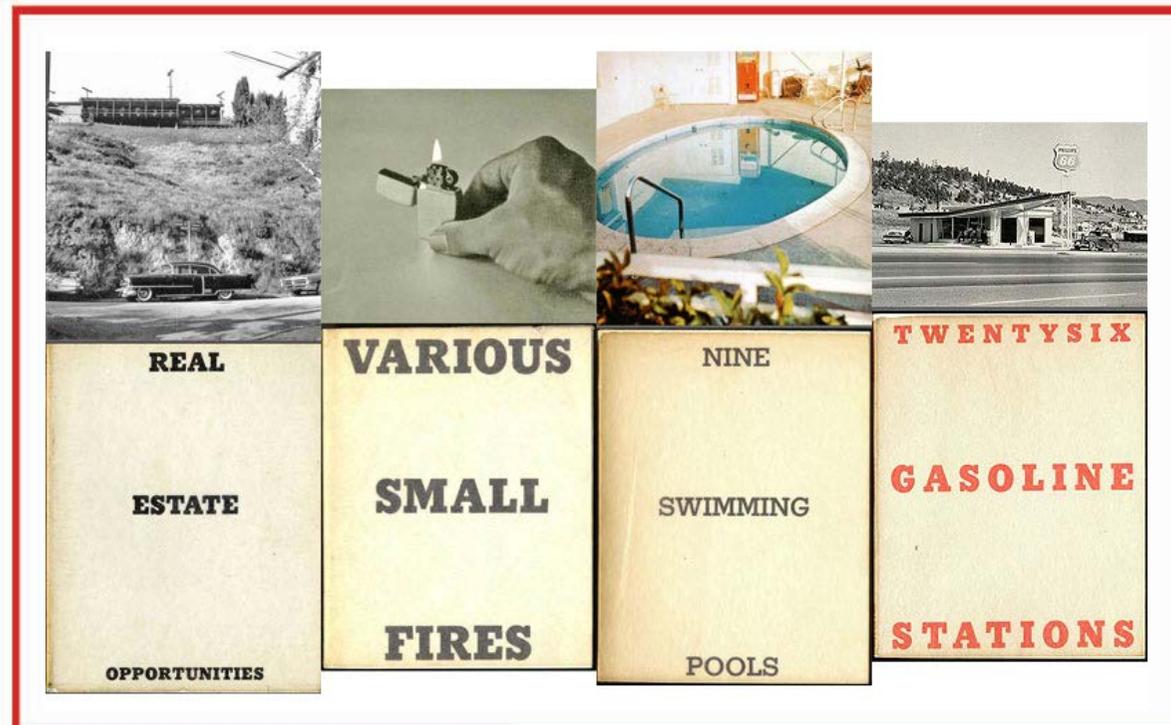


Image two. Artist books by Ed Ruscha, inspiration and background research

CONTEXT

Sense of Place in Artist Books October 12-December 12, 2012 Architecture & Landscape Architecture Library University of Minnesota

Sense of Place in Artist Books is an exploration of individual art practices through an international, wide-ranging selection of artist books, and represented in a broad spectrum of ways in this collection. Not easily explained in simple context. There are as many ways of describing these books as the sky holds stars—as many thoughts about how we define artist books within the world of handmade books. Perhaps the best way to enlighten the future of artist books is to embrace their limitless and varied possibilities. As a place of identification artist books can be specific representations in personal times, or places to individually identify with, or we can be in another's place. In very good books we can live in worlds created by someone we think understands us without having to explain ourselves, and we take similar breaths in places others have been. Books can be a place to advocate or promote justice. Policy rights may be explained in clear new reasonable ways. Books can give insights into others, or can be places to heal trauma, or compose our journey. More frequently in the field of artist books are inclusions of conceptual books, many of which stretch the definition of what makes a book. We can find ourselves amazed with conceptual structures. What's left when coverings and containers are peeled away but to reveal a core collection of words or utterances? We need to learn to explore more than scrutinize whether or not the work fits into limitations and definitions of what a book is. How are we to save, cultivate, and recognize the contributions of artist books when a new place takes over the old ways? That will not yield entirely to current and evolving communication technologies, but will their unique ways of communicating be lost in years to come? And as the edges of our understanding are pulled, a viewer is won or lost in new ideas.

Karen Kinoshita, Curator

CONTEXT

The invitation to be part of both of these exhibitions was related to the specific area of research relevant to my practice, in this case, documentary land use/ intervention related to socio-political/historical influence related to contested land through civil warfare. This particular work has its earliest influences in an area of documentary artist bookwork's, notably Ed Ruscha's *All the buildings on the Sunset Strip* and *Twenty Six Gasoline Stations*, produced in Los Angeles in the 1960's.

*"Inspired by the unassuming books that he found on street stalls during a trip to Europe, in 1962 Ruscha published his first artist book, *Twenty Six Gasoline Stations* under his own imprint, National Excelsior Press. A slim, cheaply produced volume, then priced at \$3.50, *Twenty Six Gasoline Stations* did exactly what its title suggests, reproducing twenty-six photographs of gasoline stations next to captions indicating their brand and location. All of the stations were on Route 66, the road mythologized by the eponymous TV series and in John Steinbeck's *The Grapes of Wrath*. Ruscha's book travelled more or less west to east, from the first service station in Los Angeles, where he moved as a young man, back to Oklahoma City, where he grew up."*

Gagosian Gallery, March 2013

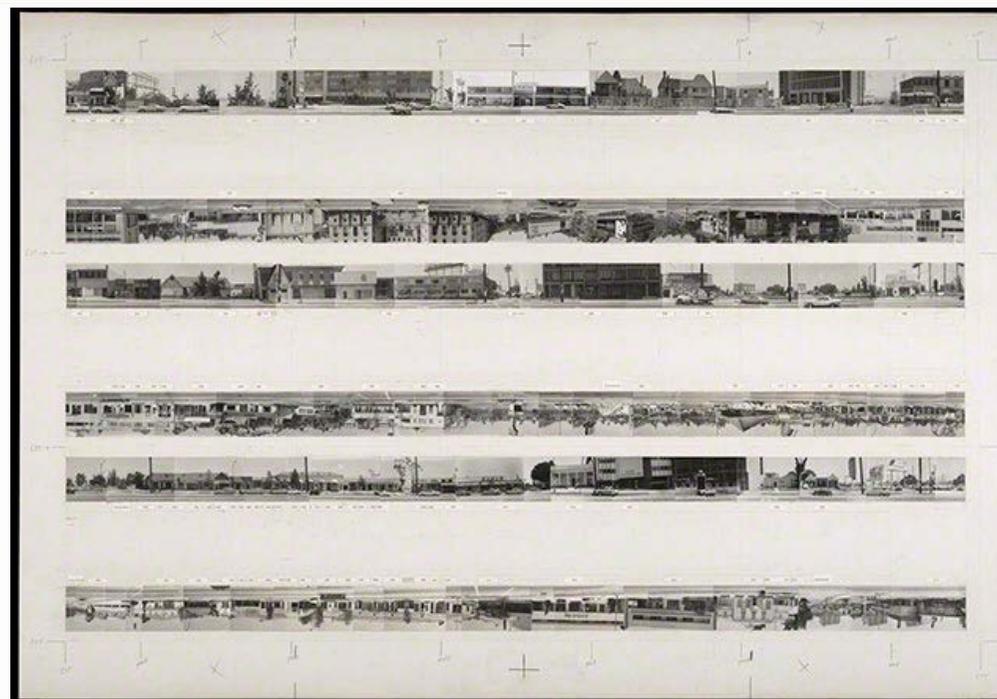


Image three. Every Building on the Sunset Strip, Ed Ruscha, inspiration and background research

CONTEXT

I have been involved with the making of artist books for over 20 years. The earliest influence on my work at that time was the huge lead tomes and steel bookcases of Anselm Kiefer's *The High Priestess* and influenced by this, the first books I made were one off photographic originals. Although I felt these works were successful at the time, I quickly realised the potential of making a multiple or edition of my book-works and embarked on making printed editions of my books where the cost of manufacture could be recouped by selling the edition (usually with little or no profit).

I had the opportunity to study at Masters level at SUNY Purchase in New York under Clifton Meador and Phil Zimmerman, two internationally renowned artist book practitioners and from then on my practice through books widened. Although hand-made, I developed a process where the books could be made efficiently, allowing them to be sold cheaply and the ideas disseminated to a greater audience than had they been costly or difficult to acquire.



Image four. Dig We Must, artist book by Mick McGraw, made at SUNY Purchase New York 1993.

METHODOLOGY

The choice of the artist book in the execution of these works is hugely important. The narrative content of some of the works I conceive make them difficult to represent as a singular work. Although I mainly work over a series or body of works on particular themes, the format of the book offers a perfect vehicle for one to contemplate time and duration. Although video and animation deal with time and duration, it is controlled by the nature of the timeline, a finite start and end point. The beauty of the book is that the reader/viewer can take control of the timeline and spend as much or as little time contemplating, indulging, absorbing the content and the ideas within the work. They can control the intimacy of the piece, at whatever pace they choose. They can read it out of sync, from back to front or purely as singular pieces.



Image five. Lilia, artist book by Mick McGraw, inner pages.



*Image six. Three Fifths Fluid, 2001, Mick McGraw
artist book, collection of Tate Gallery*

METHODOLOGY

The methodology behind *Serpentina* came about through my continued investigation into the relationship we have with our landscapes (from industrial intervention, agriculture, leisure and warfare). I made a research trip to Dubrovnik in Croatia to document the damage and rebuilding of the medieval city walls which had been bombarded by shells in the Bosnian/Croatian/Serbian war in the early 1990's. The investigation in to the work in the artist book came merely by chance as it was not intended as the main focus of my research whilst there but upon speaking to locals about the damage inflicted on the city, it led me to explore the remnants of the wreckage on the mountains situated high above the city (and from whence the mortar shells were fired from the mountains in Bosnia).

Serpentina is the name the locals gave to the track which snaked its way from the outskirts of the city up the mountainside to the plateau high above. I documented this track all the way to the summit. It transpired that the track is used on a pilgrimage by the mothers of those killed in the bloody war.

The track consists of 12 hairpin bends, with a wooden crucifix positioned at each turn of the track, depicting the Catholic procession of the Stations of the Cross. On the summit plateau stands a huge marble cross and altar from where a memorial service is conducted. The hillside is scattered with partially burned wooden crosses, offered in ceremony to the memory of the dead.

The format of the book is designed to fit in the hand, it has a level of intimacy that I felt was necessary for the content of the subject matter. The size is of the utmost importance as it needs to be easy to look at. The book is printed in a laser printer and the images form full page bleeds so that when opened, the image bleeds off the edge of each page. When I was taking the photographs, I was very conscious that the hairpin bends needed to be almost perfectly symmetrical on each page. The landscape and topography dictated this when I was there, the viewfinder of the camera fitted identically with the format I visualised for the eventual book. This meant that the crucifix's and hairpins fell in the centre of each subsequent

page, creating a very strong visual dynamic coupled with the intense colours of the landscape and sky. The intention of this work (as in a number of my other pieces) is to re-visit and re-consider elements of history that may be long forgotten with the intention of drawing parallels with the everyday and a desire to heighten the awareness of our lands history.

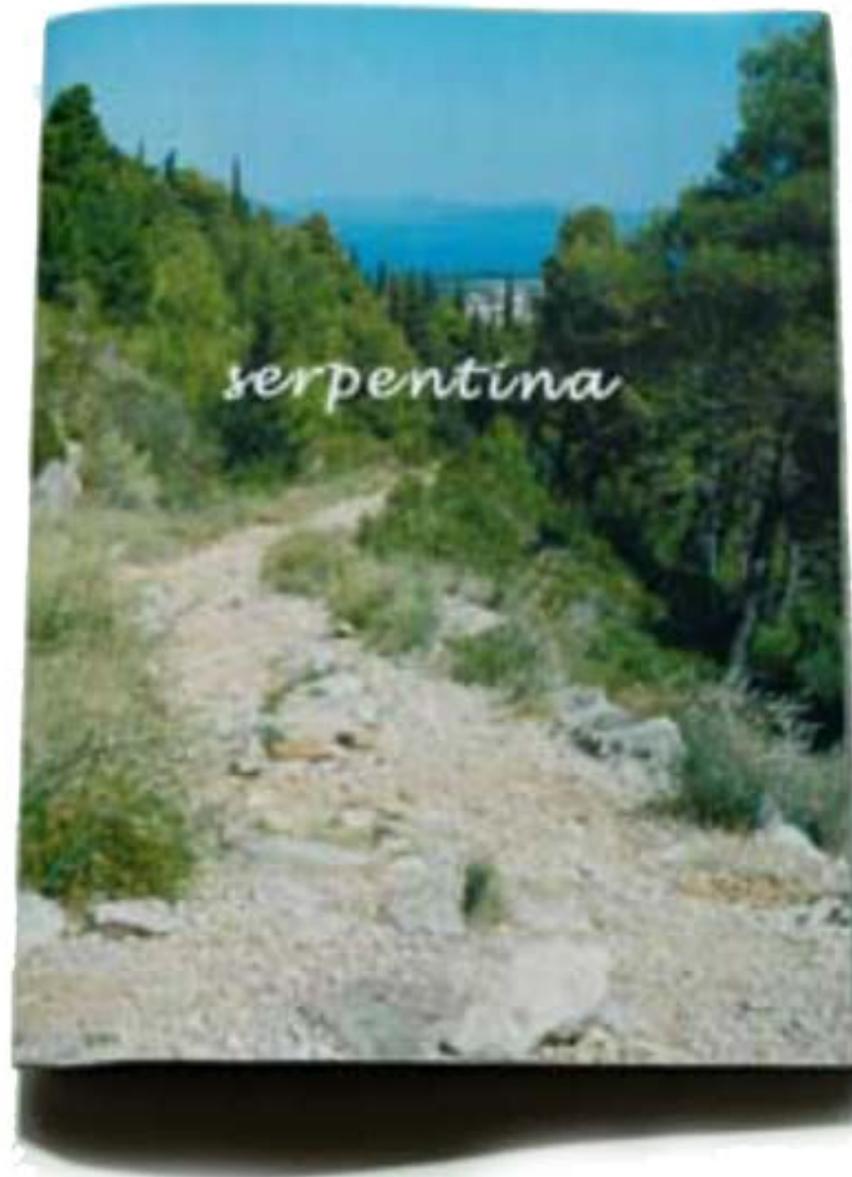


Image seven. Serpentina, artist book by Mick McGraw, exhibited at IMPACT 7, Melbourne, Australia, and Mapping Spectral Traces conference, University of Minnesota, USA.

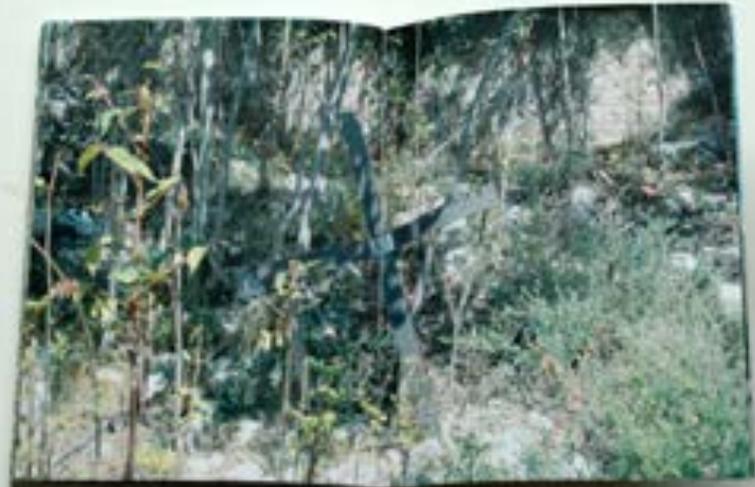
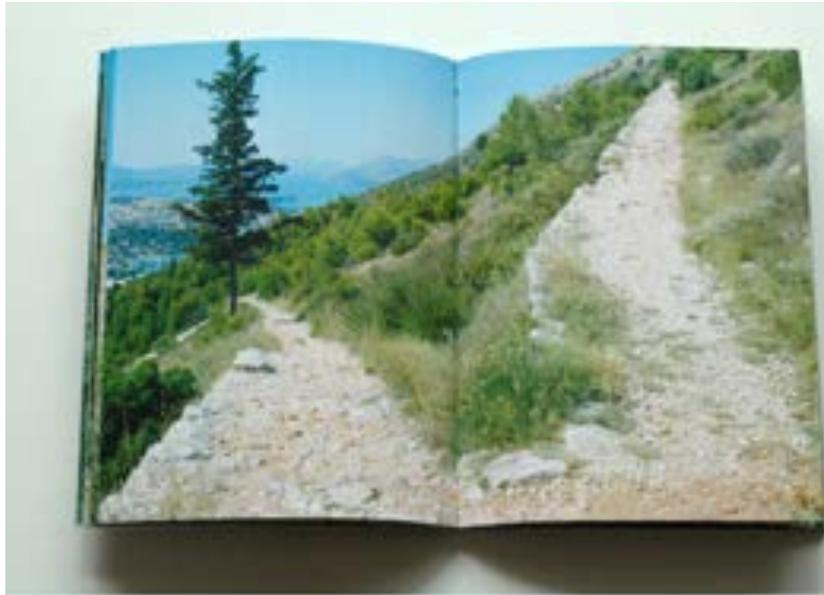


Image eight. Serpentina, artist book by Mick McGraw, inner pages.

METHODOLOGY

The research methods behind this work took the form of on-the-ground researching and investigation. Had it not been for speaking to local people (many of whom were reticent to engage in conversation about the war) I would never have been able to piece together the facts behind the site.

Much of my work involves this notion of site specificity and the need to be at the place to record the sites, sounds and interactions. Some recent investigations have found me research more about the history of land use, particularly in Scotland, related to the occupancy of the Romans and the effect they had upon the borders and infrastructure of the land (some of our major roads are still built on the remains of early Roman roads through the most direct routes in the countryside). As mentioned in another separate REF output, my work takes many forms but a great deal of the methodology is a constant thread throughout them all. The use of the artist book as documentary recording tool is such a constant, in both projects before *Serpentina* and some more recent works. I believe the timing and positioning of an art work in history can make or break the piece. Whilst attempting to conceive an art work, one cannot fully know or predict the significance of the work. Ultimately there are many factors which will impact upon this.

I attempt to make the works with rigour in the research and the methodology but as for significance, the artist may have an idea about this, why else would they be researching in the first place? But surely the significance comes after the piece has been made and others (as well as the artist) have the opportunity to reflect upon its status, value or critical acclaim. In my case, exhibiting the work and disseminating the knowledge learned from it can go some way to demonstrate the rigour and significance in terms of research and quality of output (the art work itself).

The artist book submitted here (and included in hard copy in the box file) has been widely shown and referenced in exhibitions, conference papers and collections. I believe this book is different from other artists books by way of its timing. It is unique now in the fact that the city of Dubrovnik has worked hard to overcome its legacy from the war. The city has since been transformed to its former Yugoslav tourist mecca and the remnants fixed in time in my artworks are no longer visible on the ground. This to me highlights significance but that is something which has developed through time and factors out-with my control. The originality, rigour and significance emerge out of the artwork continuing to have relevance, perhaps a sense of timelessness, as in, the work continues to challenge even although history replaces it every day.

DISSEMINATION

Serpentina has been exhibited in a number of national and international exhibitions. It has formed an integral part of conferences and symposia over the past 3 years.

Life, the Universe and Everything: artist books which question our relationship with nature and the way we live.

IMPACT 7 Multi-Disciplinary Printmaking Conference, Monash University, Melbourne, Australia, 2011

'Sense of Place in Artists' Books'
Architecture Library, University of Minnesota
October - December 2012; coinciding with the International Conference 'Mapping Spectral Traces' 2012

Cabin: Codex
Centrespace, Centre for Artist Books,
Duncan of Jordanstone College of Art and Design,
Scotland, 2011

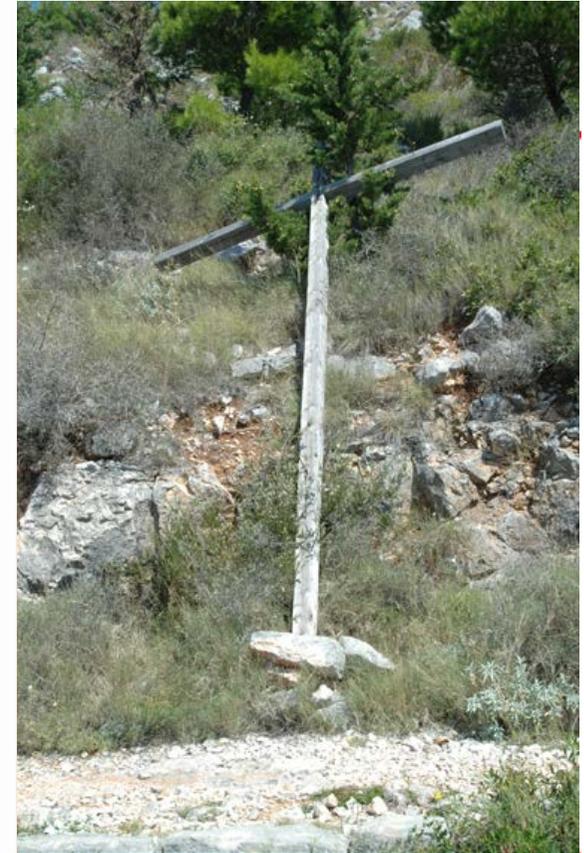


Image nine. Crucifix on Mount Srd, Dubrovnik.

DISSEMINATION

Scotland (and the rest of the UK) has an incredibly diverse and vibrant range of artists working with print and artist books, perhaps none more so than the late Ian Hamilton Finlay. Finlay's work (artist books, prints, sculpture and poetry) have and continue to be very influential to my own practice with similarities in the quiet political investigation of land use, warfare and beauty. Finlay's son Alec, set up the internationally renowned Centre for Artist Books at the Visual Research Centre at Duncan of Jordanstone College of Art and Design in Dundee.

Scottish artist and academic, David Faithfull has taken over the management of the Centre and believed that *Serpentina* was a work which he felt should be included, due to its originality and significance in the collection as it offered a unique insight into an international situation by a Scottish artist. A number of other artist books I have made have been selected for inclusion in the collections of the Tate Gallery, University of Plymouth, Centre for Fine Print in Bristol and Art Metropole in Canada.



Image ten. Ian Hamilton Finlay, A selection of Printed Works, inspiration and background

DISSEMINATION

file:///Users/m.mcgraw/Desktop/REF%20portfolios/Artist%20book%20shows/Exhibitions%20%7C%20Impact7%20Conference%202011.webarchive

file:///Users/m.mcgraw/Desktop/REF%20portfolios/Artist%20book%20shows/Sense%20of%20Place%20in%20Artist%20Books.webarchive

file:///Users/m.mcgraw/Desktop/REF%20portfolios/Artist%20book%20shows/sense%20of%20place%20in%20artist%20books%20%7C%20Just%20another%20WordPress.com%20site.webarchive

file:///Users/m.mcgraw/Desktop/REF%20portfolios/Artist%20book%20shows/Dundee%20Contemporary%20Arts.webarchive

<http://davidfaithfull.blogspot.co.uk/2013/04/cabin-codex-vrcdca-2011.html>

file:///Users/m.mcgraw/Desktop/REF%20portfolios/Artist%20book%20shows/Urban,%20feral%20and%20in-between%20...%20artists'%20ideas%20brought%20to%20book%20%7C%20The%20Times.webarchive

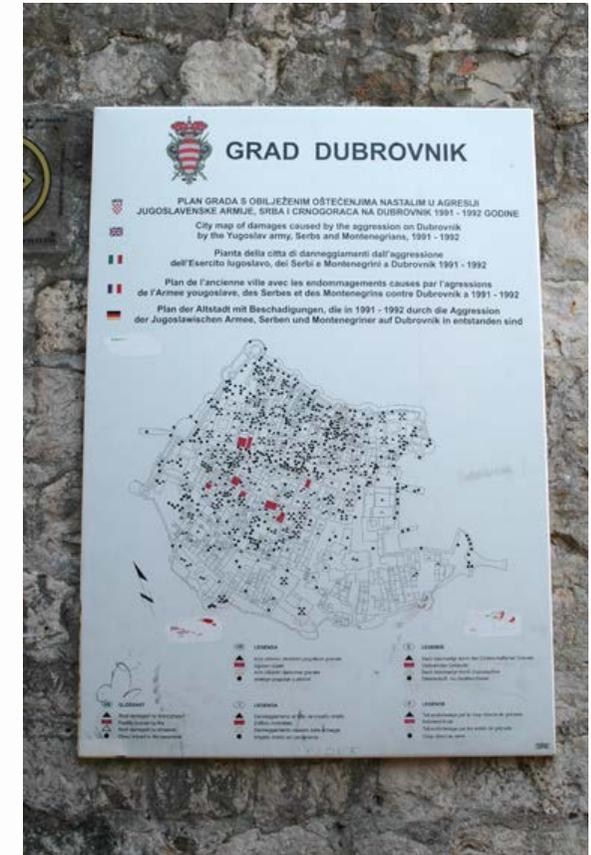


Image eleven. Map of shell damage on Dubrovnik



BOOK ARTS NEWSLETTER

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ARTIST'S COVER PAGE: LONDON CENTRE FOR BOOK ARTS (SEE PAGE 19)

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Artist's Books Exhibition, UWE, Bristol, UK
Tom Trusky Exhibition Cases, Bower Ashton Library

One

3rd September - 30th October 2012

Otto is a graphic artist who practices as an illustrator, scenographer and book artist.

Since graduating in 1991 from Bristol Polytechnic with a BA (Hons) in Graphic Design he has been working as freelance illustrator and has been illustrating political, social and economic subjects for international newspapers and magazines. Otto's image-making is influenced by Russian Constructivist design, Polish poster art and Renaissance painting.



Solo Visa, Otto, 2011

During his MA studies in Illustration at Kingston University in 1996 he discovered scenography. With its typical flat layered surfaces he finds it ideal to handle complex, multifaceted subject matter characteristic of today's issues. Otto's interest in visual narratives and their dissemination soon resulted in the creation and publication of small editions of scenographed books.



Work, Otto, 2010

Experiments with new ways of combining text and image push the boundaries of visual language in order to meaningfully engage with contemporary political, social and economic issues, such as consumerism, finance, work,

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technology and science. The advantage of being over text is that all layers of meaning can be seen simultaneously, and don't have to be read one after the other in a linear fashion. Furthermore, different ways of constructing the book as an object can encourage and offer different ways of reading. Alternative folding techniques allow for non-linear narratives that develop laterally.



Allen Ivimey, Otto, 2012

faced with the challenges presented by digital media and its inherent 'non-reality', Otto believes in the continued importance of a 'hand' printed document on paper. Complex visual books don't have a digital equivalent and cannot be reproduced digitally. Helped by their 'makers' status they offer a platform, not only for addressing modern issues in a meaningful and relevant way, but also for a critique of digital forms and content.

Otto has collaborated with illustrators and writers, both to achieve uniform results, as well as to explore issues of authorship. The illustrator also forms author with the image taking centre stage and text playing a supportive role. Traditionally, visual authorship is associated with children's books, comics or graphic novels, but Otto believes that a less restrained visual fiction can be a more immediate and powerful tool for expression, and will claim a large audience in time.

In the meantime, it appears to be worthwhile to develop practice outside the market-led conventional publishing industry. Since establishing his own scenography workshop near Bath, UK, Otto has the opportunity to explore printmaking and bookmaking without any of those constraints.

He shows and sells his books at national and international Artist's Book Fairs in London, New York, Germany and Russia. Otto will be showing his books at the forthcoming Whitechapel Art Book Fair, London and New York Art Book Fair. www.otto-graphic.co.uk

INCEDE Contemporary Northwest Letterpress

23 Sandy Gallery, Portland, OR, USA

7th September - 13th October 2012

Artist Reception: Friday 7th September 2012, 5 - 8pm



Since the inception of the "Printing Revolution" in the middle of the 15th century, letterpress has spread information and ideas through the fine craft of the printed page. Johannes Gensberg's mechanical movable type system truly transformed the world, entering to the modern era and ultimately, our information age.

While letterpress has traditionally fallen under the rubric of commercial printing, contemporary artists of the past 20 years have increasingly pushed boundaries and enclosed convention to bring letterpress into the world of fine arts. Their experiments in form and material have yielded stunning results.

The Pacific Northwest is a hotbed of "hot metal" type. In Portland, Oregon, countless members can study and hone their craft with workshops, demonstrations, and lectures hosted by local organizations such as the Independent Publishing Resource Center, which offers workshops and equipment for the creation of independently published trade and art. Eric Spica, a cooperative printing and book arts workshop, C.C. Stern Type Foundry, a working master of vintage type casting equipment, and the Oregon College of Art and Craft, offering community education classes as part of their renowned book arts program. Groups such as these foster inspiration and creativity, keeping the region's letterpress community growing and thriving.

INCEDE is an invitational exhibition featuring new works by established and emerging letterpress artists who are currently working in the Pacific Northwest. Participating artists explore innovative techniques in familiar forms - such as artists' books and broadsides - as well as unexpected manifestations, including sculpture and installation.

Co-curated by artist Eric Michelson and Laura Russell, owner of 23 Sandy Gallery, INCEDE includes the work of the following artists: Alex Arcelli, Mike Blocker, Kathy Bradshaw, Ingo Bruggeman, Clay Carpenter, Jerry Craig, Rachel Fish, Rebecca Gilbert, Larissa Hammond, Lisa Haagaas, Diane Jacobs, Eric Michelson, Chandler O'Leary, Lark Prayongnguan, Helen Rasmussen, Ryan, Kerry Sparks, Jessica Spring, Barb Takanobu, Sandy Tilcock, Kim Wendel Ellis.

Our usual hours are Thursday, Friday and Saturday, Noon to 6pm, plus late on 1st Friday. We are also very generous with appointments outside of gallery hours. Please contact Laura to schedule a visit. 23sandygallery@gmail.com
tel: 503 527-4429

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23 Sandy Gallery is located at 625 NE 23rd Avenue, just three doors north of Sandy Boulevard in Central Business Portland.

View a map here: <http://www.23sandy.com/location.html>

Some of Place in Artist Books
ALA Library Gallery, Rapson Hall, Minneapolis, USA
12th October - 12th December 2012

Opening reception: Friday 19th October, 5.30-7.30pm, ALA Library

Part of the 'Mapping Spectral Traces' series of exhibitions and events, this exhibition, curated by Karen Kinnick, showcases artists' books that feature the notion of place. For information on related exhibitions and symposiums, visit: <http://www.mapping-spectral-traces.org>



Aspenrise by Mick McCulloch

Site - Architecture Symposium panel discussion on **Some of Place in Artist Books**, Wednesday, November 7, 6pm featuring Sarah Redman, Betty Bright, Jeff Nathaniel, and Marianne Combs. Free and open to the public. Nolla Center for Continuing Education, 165 Pillsbury Drive SE, Minneapolis, MN 55455.

Architecture and Landscape Architecture Library Gallery, Rapson Hall, 85 Church Street SE, Minneapolis, MN 55455, USA
<http://www.library.ala.org/whatsnew/rapson>
<http://www.somplaceinartistbooks.wordpress.com>

Amperound Deck has works in two exhibitions this September

Hander: Letterpress Poetry Broadside
UNSW GALDRA Library, Canberra, Australia
Hander: Letterpress Poetry Broadside is a new solo exhibition from Amperound Deck, showcasing 2010 NZ, residency work and other poetry broadside printed items (plus a small selection of poetry book work).

Featuring writing from a range of emerging and established Antipodean poets, the exhibition will be in the music clinic of the UNSW GALDRA Library in Canberra for an epic six

Sense of Place in Artist Books

October 12 - December 12, 2012

Architecture & Landscape Architecture Library
University of Minnesota



Companion Events:

Site and Incitement - Univeristy Symposium "Sense of Place in Artists Books"

Wednesday, November 7th, 6pm
125 Nolte Center

With Sarah Bodman, Betty Bright, Jeff Rethermel.
Moderated by Marianne Comb

shadow traces undercurrents

October 16 - November 17, 2012

Katherine E. Nash Gallery

An international group exhibition mapping unseen and unacknowledged pasts that continue to structure present-day social relations

Sense of Place in Artist Books is an exploration of individual art practices through an international, wide-ranging selection of artist books, and represented in a broad spectrum of ways in this collection. Not easily explained in simple context. There are as many ways of describing these books as the sky holds stars—as many thoughts about how we define artist books within the world of handmade books. Perhaps the best way to enlighten the future of artist books is to embrace their limitless and varied possibilities.

As a place of identification artist books can be specific representations in personal times, or places to individually identify with, or we can be in another's place. In very good books we can live in worlds created by someone we think understands us without having to explain ourselves, and we take similar breaths in places others have been. Books can be a place to advocate or promote justice. Policy rights may be explained in clear new reasonable ways. Books can give insights into others, or can be places to heal trauma, or compose our journey.

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How are we to save, cultivate, and recognize the contributions of artist books when a new place takes over the old ways? That will not yield entirely to current and evolving communication technologies, but will their unique ways of communicating be lost in years to come?

And as the edges of our understanding are pulled, a viewer is won or lost in new ideas.

Karen Kinoshita, Curator



The Physical Boundaries of an Island
2004

Collection of drawings of the outline of the British Isles by friends and colleges, overlaid on tracing paper, collected during dinner parties looking at how we view the island we live on. Screen-printed



Sky, Blue Pink
Imi Maufe and Kate Farley
United Kingdom, 2001

The idea for this book grew out of a conversation about the moon and how two people can see it from different places. Postcards were sent for each day of the month of February of the sky. Photocopy



Black Baskerville
Steven McCarthy
United States, 2001

Black Baskerville tells two parallel stories of place and circumstance – about John Baskerville the renowned 18th century printer and typographer of Birmingham, England, and about the Baskerville family that descended from African slaves on a Mecklenburg County, Virginia plantation. While both stories are factual, their correspondence on the page posits questions about relationships, identities and ideologies – this interstitial space can be thought of as a design fiction.

The idea of being conjoined – by polarity (black/white, free/captive, etc.) and degree (privileged/impovertised, fact/fiction, and so on) – is expressed through the use of bigrams, which are letter pairs joined by frequent usage. (The most common bigram in English is *th*, followed by *he*, *in*, and *er*.)

Based on a font of Baskerville Bold Italic, the bigrams' vector outlines were machined into end-grain maple blocks and are

letterpress-printed throughout Black Baskerville. They spell words related to the book's themes of emancipation and humanism. Letterpress, Arches paper, inkjet



Paddle Notes
Andi McGarry, Sun, Moon, and Stars Press
Ireland, 2002

Paddle Notes charts the course of a morning's paddle on the South East coast of Ireland, starting from the fishing village of Kilmore Quay. The bluey marbled pages chart the exploits of paddlers in a boat, featuring dogs, girls, windmills, snorkels and crabs. Marbling, India Inks



Serpentina
Mick McGrow
United Kingdom, 2006

Serpentina is the local name given to the footpath, which zig-zags to the summit of Mount Srđ, Dubrovnik, Croatia. The 1991 war with Serbia destroyed the 19th-century fort and the cable car station buildings on the summit. The path is used each year by the mothers of those killed in the war. On a pilgrimage they walk barefoot and stop to pray at each of the thirteen crosses situated at the corners along the way. Laser prints



Pebble Island
John McNaught, Nobrow Press
United Kingdom, 2010

Pebble Island is a short silent comic book about a day on a remote corner of the Falkland Islands. It is a story of isolation and adventure carefully drawn with ink and a brush, and printed with 4 bright pantone colors.

Artists' Books, Nature and the Landscape...
Sarah Bodman, May 2010, Doverroddle Book Arts Festival
<http://bookarts-doverroddle.dk>

Collections and Observations of nature

Ahlich van Ohlen, Germany. Artist's book *A Place of Interest* for the Doverroddle Book Arts Festival and exhibition.
<mailto:ahlich.van.ohlen@wvz.dk>

John Dilnot, UK
Map - found colours and their names which are place names in the U.K.
Potato Prints. The original hand printed with potatoes, edition of 5 potato prints and rubber stamps.
Good and Bad Apples - sort them out, hand made in edition of 500.
Birds - hand made in edition of 500.
www.johndilnot.com

Lucy Harrington, UK, unique bird books.
betsyfashion@googlemail.com

Natalie McGroarty, UK, *Maggie Mishap*
www.bookarts.uwe.ac.uk/natexr.htm
nmcgroarty@hotmail.com

Eric Watier, France, *Paysages avec retard (latescapes)*
Edition of 16 various views - landscapes, which are in fact plots of land for sale, photographs taken from Estate Agents windows around Montpellier. <http://www.ericwatier.info>

Jane Hyslop, Scotland, UK
Herbarium Catalogue
Handmade book with etchings, screenprints, hand colouring and letterpress 39 x 29 x 8cm, 2009. The collection demonstrates Jane Hyslop's enduring interest in gathering, collating and recording and the ever-changing cycle of nature and includes plants gathered by her from her locale and contributions from around Scotland and beyond.

Garden Journal. Ongoing project to create a record through a collection of pages. Gouache and pencil on Somerset Satin, 38 x 20cm, 2006 onwards.

Wild Plants Collected in Middletonian. Concertina book showing a whole year through the changing flora with each page representing a month and extending to a continuous frieze 300 cm long.

Collection I of plants gathered and painted.
www.janshyslop.com

Imi Maufe, Norway/UK
Raffle Tickets and Midge. A collection of books and objects from a year long residency in Highgreen, Tanset in remote Northumberland, focuses on events and happenings that take place in this remote, but far from inactive community. It is a collection of book-based work about the community events such as Norway Day and The Great Pie Challenge, collections of journeys, place names, and other specialities of this unique area. This collection is housed in a specially-designed, portable cabinet which was toured by bicycle out of the valley to end the residency.
<http://www.axisweb.org/artists/imi-maufe>

Gracia & Louise, Australia
Who are you? A turning zine modelled upon a familiar game of old by Gracia & Louise.

Closing my eyes, it is possible to imagine myself anywhere but where I am (I) Postcard collage zine by Gracia Haby

Good Evening, good evening. So nice if you to come all this way, by Gracia Haby. Receive a little love with your cabbage roll; comb the lawns of Killarney in Ireland; brake a few roof tiles in Stockholm; and discover blue skies in Germany. A zine featuring original collage postcards and imagined correspondence by Gracia Haby. 16cm x 10.8cm, 32-page colour and B&W zine with a bright red cover card and cardboard back, with a glued spine. 2009
www.gracialouise.com

show the progression of a typical high-desert day from dawn to sunset with a single line of text on each two-page spread.
<http://philipzimmermann.blogspot.com> www.spacethear.com

Altered books and nature

Alexander Korner-Robinson, Germany/UK
Rosam Eden made from *Broekhaus' Konversationslexikon*, 14th ed, 1896 26 cm x 18cm x 6cm
Old Garden made from *Broekhaus' Konversationslexikon*, 14th ed., Vol. 8, 1896 26 cm x 18cm x 6cm

An artist from Berlin now living in Bristol, UK. "Drawing from a background in psychology, my art practice focuses on the notion of the "inner landscape". Using generally discarded materials, I make objects as an invitation to the viewer to engage her/his own inner life in order to assign meaning to the artwork. The cut book art has been made by working through the books, page by page, cutting around some of the illustrations while removing others. The images seen in the finished work, are left standing in the place where they would appear in the complete book. As a final step the book is sealed around the cut, and can no longer be opened." www.alexanderkornerrobinson.co.uk

Sarah Bodman, UK
After Fallout. This government guide from 1976, gives detailed instructions on planning for a nuclear attack on the UK. Chapters include, Caring for Sheltered Animals; What to do in case of Attack; After Fallout; The Agriculture Departments in Wartime. There are detailed lists for implementing plans, emergency supplies of water, what radiation is, milking, warning signals, the All Clear, how long to stay outside when working, when to take cover, handling affected animals, what to do with affected crops, milk, eggs and meat. Reading through this book is depressing; it is all so logical, so calmly explained - yet utterly useless when you think about it. If anyone did survive a large-scale nuclear attack, the chances of there being any unaffected farmland left to continue crop or livestock cultivation would be pretty minimal. An image of The Haywain was printed over the central double page spread. Viewing this idyllic landscape scene behind text which explain the effects of beta and gamma radiation on animals' skin sums up what would be lost if this happened.
<http://www.bookarts.uwe.ac.uk/regen/sarahb1.htm>

Martha Hellion, Mexico
Loose Leaf series. From the Reading Around project. <http://www.bookarts.uwe.ac.uk/readall.htm>

Guy Bebbie, UK
Presence Recycled. Guy Bebbie is a multi-disciplinary artist and bookbinder. He exhibits his artist's books and delivers book arts workshops and master classes internationally. <http://guybebbie.com>

Jane Hyslop, Scotland, UK
Selected Scottish Drawings, National Gallery of Scotland. Drawing is a crucial element to my practice and I chose this book because I wanted the challenge of trying to make something new and personal from an existing volume and relate it to drawing in some way. The book is illustrated with black and white reproductions and it enabled me to use pen and ink, which is a medium I am comfortable with. Plants, especially wild plants interest me and symbolize nature's power and ability to reclaim and eventually obliterate what human activity creates. This seemed an appropriate theme to pursue as I reclaimed the pages and changed the images below as I drew. www.janshyslop.com

Kristine Steele, UK
Powena's Crown, an altered book of Dutch and Flemish 16th and 17th Century Paintings.
www.bookarts.uwe.ac.uk/regen/ksteele1.htm

Andy Malone, UK. A series of altered *Observer's* books that have been made by cutting away sections of the pages to expose the illustrations. AMALONE@uccreative.ac.uk

A darker (then lighter) side of nature

Mick McGraw, Scotland, UK
Three Fifths Fluid. The river in the town where I live, where my grandfather drowned in the early 1950's. This book was made by grabbing still images from a short video I made of the River Leven where my grandfather drowned. This is the second fastest flowing river in Scotland and had a notorious whirlpool until about 40 years ago. I wanted the darkness of the night time riverscape to bleed out of the edge of the page to give the feeling of darkness and memory loss. I have made a few works about rivers and expanses of water as a result of my own (hereditary) fear of open water. In order to combat this fear I built my own canoe in an attempt to try to come to terms with this phobia. The title refers to the fact that the earth's surface contains approx three-fifths water, similar to the amount of fluid contained within the human body. Edition of 20, Glasgow, UK, 200. 16 x 19.8 cms, digital inkjet print. M.McGraw@gsa.ac.uk

Sense of Place in Artist Books

file:///Users/m.mcgraw/Desktop/REF%20portfolios/Sense%20of%20Place%20in%20Artist%20Books.webarchive

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Sense of Place in Artist Books

Date: 10/12/2012 - 01/14/2013

Time: 0:00 AM

Location: [ALA Library Rapson Hall](#)

Cost: Free

Description:

Sense of Place in Artists Books
October 12 – January 14
Architecture and Landscape Architecture Library Gallery, Rapson Hall
Opening reception, Friday, October 19, 5:30-7:30 PM, ALA Library



Part of the Mapping Spectral Traces series of exhibitions and events, this exhibition, curated by Karen Kinoshita, showcases artists' books that feature the notion of place. For information on related exhibitions and symposium, visit: <http://www.mappingspectraltraces.org/>

[Panel discussion](#), Wednesday, November 7, 6 PM
Featuring Sarah Bodman, Betty Bright, Jeff Rathermel, and Marianne Combs

For more information about library exhibitions and events contact Deborah K. Ultan Boudewyns, ultan004@umn.edu or 612-624-6383.

Contact:

- Name: Deborah Boudewyns

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Acknowledgements