

..... 24 August to 30 September

BOOKS 07
works of imagination

the search for the
impossible

An exhibition program of artists' books

NOOSA \ REGIONAL
GALLERY

Milan Milojevic – *Artists’ Talk*

Milojevic’s recent work has been described as hybrid. Using the oldest and the newest print technologies in tandem, he creates images of strange birds and impossible beasts, using books such as Jorge’s Lois Borges’ *The Book of Imaginary Beings* and Konrad Gestner’s *Historia Animalium* as resources and reference points. Like the artists’ book, these animals are anomalies. Milojevic uses these unlikely creatures to refer to cultural displacement and the hybrid nature of the migrant condition. Milojevic will discuss the use of books in his work, as well as his use of the medium of the artists’ book.

Gracia Haby and Louise Jennison – *If we stand very still, no one will notice*

This artists’ talk will focus on the artists’ books they have made to date and the nature of collaborating. Examples of their most recent books, *The Case of the Lost Aviary*, *By the Pricking of My Claws*, *The Dubious Clue*, and *Trouble at Sea* will be shown, as well as several of their more recent zines.

Deidre Brollo – *The Artists’ Book and the Search for the Impossible*

Artists’ books are often accused of being impossible objects. They make definition difficult and classification troublesome. Yet it is in this hybridity that their great potential exists. This talk will discuss the book as a metaphysical or mythical object, exploring ideas such as the ‘book of the world’ and ‘the total library,’ and how such concepts have informed artists’ books.

Carolyn Fraser – *The Extinguishing of Stars: Process & Production*

Carolyn Fraser’s most recent book, *The Extinguishing of Stars*, was made in collaboration with Cleveland artist Holly Morrison. It features fourteen hand-pulled photogravures, a technically demanding intaglio process that produces photographic images unmatched in their beauty and subtlety.

The typography complements the images: letterpress imparts a sculptural, luminescent quality to the page. With a detailed slide presentation, Carolyn will discuss the production of this book and the techniques involved.

Anna Poletti – *Things to make and do with a photocoper: introducing zines*

Followed by discussion with Gracia Haby and Louise Jennison

This talk will serve as an introduction to zine culture, including examples of different kinds of zines and a discussion of the different uses of zines in the twentieth century. A variety of approaches to the uses, production and distribution of zines will be looked at, as well as the kinds of political, artistic and personal expression found in zine culture in Australia and internationally.

Artists’ Talks and Panel Discussion

Talks by Anne-Maree Hunter and artists selected for the 1st Edition programme

Panel Discussion – *Education & the Artists’ Book*

Panel: Anne-Maree Hunter and 1st Edition artists
Chair: Deidre Brollo

Do art schools have the resources, facilities, and knowledge to assist students who work in the area of artists’ books? Is tertiary education beneficial or limiting for artists who work in this area? This panel will examine how well artists’ books are taught in an art school context, by discussing the experience of artists who are currently studying or who

have recently finished. It will also address other opportunities for education, looking at how skills and knowledge can be gained by attending workshops, master-classes, and internships, or even through instructional books and the internet.

Presentation – *Artists’ Book Opportunities*

An overview of worldwide opportunities for artists’ book-makers, from galleries, specialist bookstores, exhibitions, and fairs, to journals, workshops and conferences.

Sarah Bodman – *Exploring Arcadia*

The exhibition *Arcadia id est* explores how artists have responded to the natural world using the book form, and consists of over one hundred artists’ books. Sarah Bodman’s DVD presentation will give an insight into the exhibition, which will be showing concurrently as part of Books.07

Panel discussion – *Artists’ Books & Professional Practice*

Panel: Milan Milojevic, Carolyn Fraser, Anne-Maree Hunter
Chair: Deidre Brollo

How do artist’s books fit into a broader art practice? What are the practical considerations of this often very labour-intensive medium, and does the artist need to make concessions or compromises? Are galleries and collectors interested in or wary of artists’ books? This panel will discuss the professional possibilities and difficulties which are inherent to artists’ books.

1. Introduction to Letterpress Carolyn Fraser

Letterpress printing is the impression of metal types into paper, a technique that produces beautifully luminous fine printing.

The workshop will include an

- Introduction to letterpress, a brief history of printing technologies, demonstration of printing techniques, discussion of the aesthetic differences between metal type and magnesium or photopolymer plates.
- Getting to know the press: platen vs. proof presses, parts of the press, recognising a tight tympan, making a good impression, checking roller height, good inking, locking up the forme, pulling a proof.
- Presswork: feeding the press, watching out for slur and slap, maintaining ink levels, avoiding offset, maintaining registration, backing up, cleaning up. Participants will receive extensive notes and references to sources of information.

2. Collaborative lino-cut printing & concertina book-making Belinda Fox

This very 'hands on' workshop combines collaboration, specialised editioning printmaking techniques and bookmaking all in one!

Due to the intense nature of this workshop each participant will receive a parcel in the post prior to the workshop that will give detailed 'homework' instructions in order for the participant to gain maximum information and enjoyment from the workshop.

This workshop will allow participants to make and print an individual lino-cut image; and as a group, create and print a concertina book. Each participant receives one collaborative book and a series of individual prints at the end of the workshop.

The main objectives to this workshop are to learn expert lino printing techniques, smart and efficient editioning techniques and to work as part of a team.

Be warned - due to our time frame this course is not for the faint hearted!!

3. Square knot journals & binding concepts for small-scale artists' books Gracia Haby & Louise Jennison

The square knot journal being taught in this workshop is one which is bound with an exposed spine held together by a series of small, square knots over and through brass wire and rods. The journal is designed to sit completely flat when open due to the flexible nature of the spine.

In addition to this technique, the workshop will include several very simple binding ideas including a fold out book, wrap around book and several concertina variations, which could be interpreted for small scale artists' books and/or zines.

If time permits, participants will also make a collaborative zine with the other students over the duration of the workshop.

4. Nature, Utopia & Impossibility

Julia Silvester

Participants will make three books including a completed artists' book which explores the themes of nature, utopia and impossibility. The three books are:

- ALBUM CONSTRUCTION

Made from the finest materials available this beautiful and useful book uses a panorama format of 66cm by 10cm, especially useful for landscape artists and ideally suited to travelling and en plein air.

- FOLIO CONSTRUCTION

For those who have always wanted to present their work in a professional folio, participants are asked to bring prints or drawings, or may choose to employ the Italian and English fine art papers supplied in the workshop.

- CONCERTINA BOOK - WITH HARD COVERS

Participants will explore the 'Search for the Impossible' by creating a concertina book. In the 4 weeks prior to the workshop,

participants will be mailed 'paper' needed to create an edition of ten, 10cm by 10cm works that will be exchanged during day two of the workshop. Each student will then use these works and their own images to create individual pieces by employing a concertina format and exploring ideas around: nature, utopia and impossibility. Any and all mediums can be included i.e. cutting out of stencils, collaging, gluing and sewing etc.

Detailed bound notes on all constructions demonstrated will be provided.

registration form

Name

Address

PC

Phone

Mobile

Email

[please print]

Please tick the events you wish to attend:

- Interaction**
- Early Bird Registration (before 13 July) \$150
- Standard Registration \$180
- Interaction Dinner (including wine) \$45

Workshops

- 1: Tutor - Carolyn Fraser \$250
- 2: Tutor - Belinda Fox (includes materials) \$220
- 3: Tutors - Gracia Haby & Louise Jennison \$220
- 4: Tutor - Julia Silvester \$220

All fees are GST inclusive. No refund applicable after 27 July 2007

Total Payment: \$

Please make cheques payable to Noosa Regional Gallery

-OR-

Visa MasterCard

Card No

Exp. Date

Cardholders Name

Address

PC

Signature

..... 31 August to 4 September

program

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Exhibitions

Opening Friday 31 August, 6pm

BOOKS.07: *Works of Imagination*

The 11th annual artist's book exhibition

Arcadia id est: Artists' books, nature and the landscape, an exhibition curated by Sarah Bodman (Centre for Fine Print Research Bristol School of Art, Media and Design UK)

Saturday & Sunday 1 - 2 September

INTERACTION.07: A two-day symposium where artists, researchers, students, curators and arts industry professionals explore the theory and practice of the artists' book.

Interaction Dinner: Saturday 1 September 6.30 for 7pm

Workshop program

Monday and Tuesday 3 - 4 September

Tutors for the two-day workshops:

1. Carolyn Fraser
2. Belinda Fox
3. Gracia Haby & Louise Jennison
4. Julia Silvester

This brochure has been printed on Harvest Triple Green.

