

## BOOK LIVE! Programme

8th - 9th June 2012

London South Bank University

### Friday 8 June

09:15 Registration - K2-VG11

K2-VG06

10:00 Introduction, Richard Sawdon-Smith & Emmanuelle Waeckerle

10:20 **Keynote speaker, Sharon Helgason Gallagher:**  
What Shall We Want to Have Called a Book?

11:20 break - K2-VG11

### 11:40 to 13:00 Session 1 K2-VG06

11:40 **Didier Mathieu/CDLA**, From site to (web)site

12:00 **Dr Arnaud Desjardin**, Book on Books on Artists Books

12:20 **Susan Johanknecht & Katharine Meynell**  
Poetry of Unknown Words

12:40 **Dr Stefan Szczelkun**  
Agit Disco: Art, Ethnography or Activism?

13:00 lunch - K2-VG11

### 14:20 to 15:20 Session 2 K2-VG10

14:20 **Mark Sanderson**, The Text that Reads Itself

14:40 **Polly Christie, Lisa Chadwick, David Rule & Natasha Caruana**,  
Artists Books and Digitisation

15:00 **Seekers of Lice, Invent the Present**

15:20 break - K2-VG11

### 15:40 to 17:00 Session 3 K2-VG10

- 15:40 **Dr Romi Mikulinsky**, The Present and Future of Reading:  
The Convergence of the Senses and the Word/Image Blind
- 16:00 **Daniela Cascella**, En abîme, a reading
- 16:20 **Marco Bohr**, Appropriation, Surveillance and Voyeurism in  
Self-Published Photobooks
- 16:40 **Dr Paul Jeff & Laura Jenkins**  
The IPCRES Reading Ensemble  
(presentation of participatory event to follow)
- 17:00 Summary and discussion around day's presentation  
(Chaired by Dr Paul Jeff & Emmanuelle Waeckerle)  
Sharon H Gallagher, Didier Mathieu, Dr Arnaud Desjardin, Dr Stefan  
Szczelkum, Dr Romi Mikulinsky, Mark Sanderson, Marco Bohr
- 17:20 The IPCRES Reading Ensemble Participatory reading in front of LSBU

## Saturday 9 June

09:15 Registration Keyworth Lobby

09:00 Beginning of durational performances and installations:

- **John Cage** 'Empty Words' by **Sylvia Schimag** (09:00 to 20:30) K2 VG11

- **Amanda Couch, Marcus Kaiser, Christoph Nicholas and Paula Roush & Maria Lusitano** (09:00 to 19:30) Lobby

- **Rahel Zoller**: The Inner Monologue of a Book (presentation in print)

09:45 **Keynote speaker, Joan Fontcuberta** Keyworth Lecture theatre A/B

10:45 break - Keyworth mezzanine

### 11:40 to 13:00 Session 4 Keyworth Lecture theatre A/B

11:40 **Andrej Blatnik**, Context vs. Content:  
From the Aura of Substance to the Pseudo-Aura of the Author

12:00 **Paul Soulellis**, Weymouths

12:20 **Barnaby Dicker & Matt Hulse**,  
Feature Film as Artists Book? On Dummy Jim

12:40 **David W. Speck**, George Brecht "TWO EXERCISES" Fall 1961,  
arranged for terminal in C by David W. Speck, 2010

13:00 lunch - Keyworth mezzanine

### 14:00 to 15:00 Session 5 Keyworth Lecture theatre A/B

14:00 **Sarah Bodman**, New Pages: Celebrating the book as a democratic multiple  
in a variety of 21st Century forms

14:20 **Andreas Schmidt**, The Speed of Books

14:40 **Michael Mack**, Six Memos for the New Millennium

15:00 break - Keyworth mezzanine

**16:00 to 17:00 Session 6** Keyworth Lecture theatre A/B

16:00 **Dr Peter Jaeger**, John Cage, the Body, the Book

16:30 **Annabel Frearson**, Frankenstein2...

16:50 **Dr Sharon Kivland & Nick Thurston**, Reading: some positions

17:20 Summary and discussion around day's presentation

(chaired by Michael Mack)

Joan Fontcuberta, Sharon H Gallagher, Sarah Bodman, Paul

Soulellis, David W. Speck, Andrej Blatnik, Sharon Kivland,

Nick Thurston, Peter Jaeger

**Conclusion** Richard Sawdon-Smith & Emmanuelle Waeckerle

18:00 to 20:30 Sylvia Alexandra Schimag performs John Cage Empty Words IV  
K2-VG11

19:00 to 20:00 Marcus Kaiser plays Christoph Nicholas/Carlo Inderhees  
"Garonne + für sich" - Keyworth Lobby

19:30 End of Amanda Couch durational performance, Paula Roush & Maria Lusitano  
installation - Keyworth Lobby

## Keynote speakers

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

Joan Fontcuberta is Professor of Audiovisual Communication at the Pompeu Fabra University in Barcelona. Widely exhibited internationally, he has had solo exhibitions in the U.S. at the Museum of Modern Art, New York, and the Art Institute of Chicago, among other venues. The founder and editor of PhotoVision magazine, Fontcuberta has written several books on the history, aesthetics, and teaching of photography. His own photographic work has been published in over a dozen monographs, including *The Artist and the Photograph* (2000), *Twilight Zones* (2000), and *Sputnik* (1997). Fontcuberta is represented by Zabriskie Gallery in New York, Galerie Nathalie Pariente in Paris, and Galeria Senda in Madrid.

Fontcuberta's work makes able use of narrative, wordplay, and visual arrangement to press questions about photographic truth and representation. Complementing a history of painstaking photomontage and other fabrication, he also produces straight images of chance encounters and curious juxtapositions. One of Spain's most prominent and innovative artists, Joan is best known for exploring the interstices between art, science, and illusion. Where science reaches its limits in his works, the imagination frequently finds a creative space in which to flourish.

[www.fontcuberta.com](http://www.fontcuberta.com)

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

Sharon Helgason Gallagher is the President and Executive Director of ARTBOOK and of D.A.P./Distributed Art Publishers, Inc. in New York, a publishing and distribution company she co-founded in 1990. D.A.P. has represented more than 13,000 books in the visual arts over the last two decades. D.A.P.'s museum publishing clients include the Museum of Modern Art, the Guggenheim, The Museum of Fine Arts, Boston, and the Walker Art Center. Sharon has lectured extensively to the museum and publishing communities and in 2011, she was honored as one of the 30 influential women leaders in visual arts over the last 30 years by ARTTABLE. She is a graduate of Yale University, summa cum laude, and holds a Masters degree in Philosophy from Columbia where she was a University Fellow.

[www.artbook.com](http://www.artbook.com)

## Programme Notes

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

**Content vs. Context – From the Aura of Substance to the Pseudo-Aura of the Author.**

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

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

**New Pages: Celebrating the book as a democratic multiple in a variety of 21st Century forms.**

A showcase of how artists are exploring and utilising the tools available to create books for e-readers through epub, hypertext and publish-on-demand (POD), and how small publishers are embracing the potential of small-scale publishing of affordable, inventive paper-based books.

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

**Appropriation, Surveillance and Voyeurism in Self-Published Photobooks.**

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

**Daniela Cascella**, *Writer & Independent Researcher* (UK)

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

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

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

**David Rule**, *Artist (UK)*

**Natasha Caruana**, *Artist (UK)*

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

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

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

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

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

**Feature Film as Artists' Book? On Dummy Jim.** Dicker and Hulse will present a dialogue discussing the book-related dimensions of Dummy Jim, Hulse's soon to be released second feature – a film based on the 1955 book *I Cycled into the Arctic Circle* written by James Duthie, a profoundly deaf Aberdeenshire man (affectionately known as Dummy Jim), who cycled solo on a 6000 mile return trip to the far north of Europe in 1951.

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

**Frankenstein2...** A presentation a series of artworks and a novel in progress created using all and only the words from Mary Shelley's *Frankenstein* (1831). To date, extracts have been produced as performed readings, sculptural prints, song lyrics, animated text, a poster (now in the V&A), a magazine article, and a recently launched album of pop songs (called *Bad Brain Call*).

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

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

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

**Katharine Meynell**, *Artist (UK)*

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

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

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

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

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

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

**Didier Mathieu**, *Publisher, Curator and Director of The Centre des livres d'artistes (France)*

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

**Dr. Romi Mikulinsky**, *Independent writer and researcher and former Director and Creative Director at the Shpilman Institute for Photography (Australia)*

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

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

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

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

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

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

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

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

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

**David W. Speck, Artist (UK)**

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

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

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

## Live Programme

Sylvia Schimag

Performs John Cage's "Empty words"

(produced by Antoine Beuger and Wandelweiser)

Durational performance, Saturday 9 June 09:00 to 20:30  
K2 VG11

EMPTY WORDS I - 09:00 - 11:30

EMPTY WORDS II - 12:00 - 14:30

EMPTY WORDS III - 15:00 - 17:30

EMPTY WORDS IV - 18:00 - 20:30



Empty Words performed in Neufelden, Austria (August 2009)

**Empty Words:** 'A mix of words, syllables, and letters obtained by subjecting the Journal of Henry David Thoreau to a series of I Ching chance operations. What was interesting to me was making English less understandable. Because when it's understandable, well, people control one another, and poetry disappears. A transition from language to music. It's bewildering at first, but it's extremely pleasurable as time goes on. And that's what I'm up to. Empty Words begins by omitting sentences, has only phrases, words, syllables and letters. The second part omits the phrases, has only words, syllables and letters. The third part omits the words, has only syllables and letters. And the last part has nothing but letters and sounds' (John Cage).

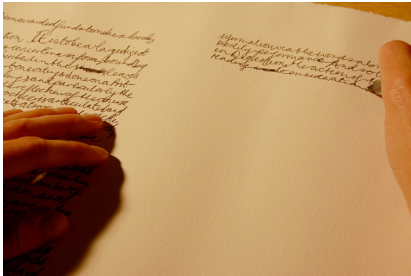
[www.timescraper.de](http://www.timescraper.de)

[Sylvia Alexandra Schimag](#) has made a name for herself with readings of texts ranging from Avatamsaka Sutra, the biblical Song of Songs and roman philosopher Lucretius through innovative sixteenth century French and Spanish poetry to Emily Dickinson, Gerard Manley Hopkins, Fernando Pessoa as well as living poets like John Ashbery, Rosemarie Waldrop, Mei-Mei Berssenbrugge and Oswald Egger. Composers like Antoine Beuger, Jürg Frey, Michael Pisaro and Christian Wolff have written works for her. Edition Wandelweiser Records recently released her recording of Empty Words. [www.leseweisen.de](http://www.leseweisen.de)

**Wandelweiser:** Formed in 1992, the Wandelweiser collective has created a body of work characterised by its great beauty, economy and focus. Wandelweiser cannot easily be located at one central place or in a specific area of the international music world: the members of the group coming from highly different musical backgrounds and residing in different parts of the world. Taking the music and aesthetics of John Cage, Morton Feldman and Christian Wolff as shared starting points, the Wandelweiser composers share an interest in the exploration of compositional process and a common concern for silence and duration. The group runs its own publishing operation, Edition Wandelweiser, and its own record label Edition Wandelweiser Records.

**Amanda Couch, Artist & Lecturer in Sculpture & Film, UCA Farnham (UK)**  
**Reflection in Digestion 2012: A book in the making**

Durational performance, Saturday 9 June 09:00 to 19:30  
Lobby



The book *Reflection on Digestion* does not yet exist. Before the pages can be inscribed and collated, the sections sewn, book block bound, the text must be generated. A durational performance, *Reflection in Digestion*, originates this manuscript through the performative act of copying and re-writing of texts made on a Post-Graduate Certificate in Teaching, reflections on research as practice and practice as research, and personal and phenomenological narrative.

Reading, in medieval times, argued in *The Book and the Body*, was 'a bodily performance', rather than simply the decoding of words on a page. Similarly, *Reflection in Digestion* reconnects the body (of both writer and viewer) with writing through the action of the scribe, reading, consideration, translation, and the act of copying reconstituting a relationship arguably severed by the invention of the printing press.

*Reflection in Digestion*, lasting for several hours, documents the process of performance, of thinking and writing, of copying and remembering whilst simultaneously recording the body's shifting emotional and physical states through the loops and garlands of the handwriting itself. Amanda's practice is interdisciplinary in nature, straddling the domains of sculpture and performance, live and the recorded image, process, research and writing. Essentially, she makes images, objects, experiences which are both visceral and narrative; implicit in them is a dialogue about time, being and understanding... being made, making and becoming.

**Amanda Couch:** Amanda teaches Sculpture and Film in the Fine Art department at the University for the Creative Arts (UCA), Farnham. Having recently completed a Post-Graduate Certificate in Teaching (PGC), she is undertaking a UCA funded research project in which she is navigating her way back to her art practice post-PGC; how it might be framed as research; and how this has impacted on her identity as an artist.

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

A participatory event, Friday 8 June commencing 10 to 30 minutes after presentations in and around Keyworth building



*I will not make poems with reference to parts/ But I will make poems with reference to ensemble -*  
Walt Whitman.

A non-representational participatory work with resonances of psychogeography, and other walking/drifted practices from the flaneur to the derive. Participants (we ask all delegates to drop a favoured book into their bag so that they can participate) will set off walking and reading at the same time, an interesting experience in its own right, thereby exploring the inter-connectedness of body and mind. The book and the experience of reading; conjuring up world's within worlds, will be highlighted and amplified through mobility. Walking and reading at the same time forms a complex threshold between worlds, making manifest the intrinsic links between body and soul, the thin membrane between universes.

We will walk a circular path at first in the same direction, settling into the rhythms of our individual books and the external rhythms we sense around us. At a certain point some participants will be turned around turning the experiment into a 'Large Hadron Collider'. These perambulatory readings are to be accompanied by music/ sound played loudly from nearby, thus determining the duration of the event. Part of this soundscape will be the distinctive voice of William Burroughs reading his short story *The Priest they Called Him* 'to the guitar feedback of Kurt Cobain.

As Antonio Damasio remarks, *the mind is embodied... not just embrained.*  
As Walt Whitman promised his readers, *your very flesh shall be a great poem.*

**Marcus Kaiser, Gardener, visual artist, composer and cellist (Germany)**  
**A Possible "Book-Work"**

Installation with a laptop and a book, Saturday 9 June  
Lobby



A sample of the infinity between reality and the quotation of reality in books and the quotation of quotation of reality in books...as the reality of books.

**Marcus Kaiser**, gardener, visual artist, composer and cellist, studied cello at Robert-Schumann-musik school in Düsseldorf followed by an MA under prof. klaus rinke at kunstakademie düsseldorf . He belongs to the composer group "wandelweiser" and since 1997 has established his interdisciplinary activities in "kaiserwellen" studio in Düsseldorf. In 2001 he won the city prize of Düsseldorf.

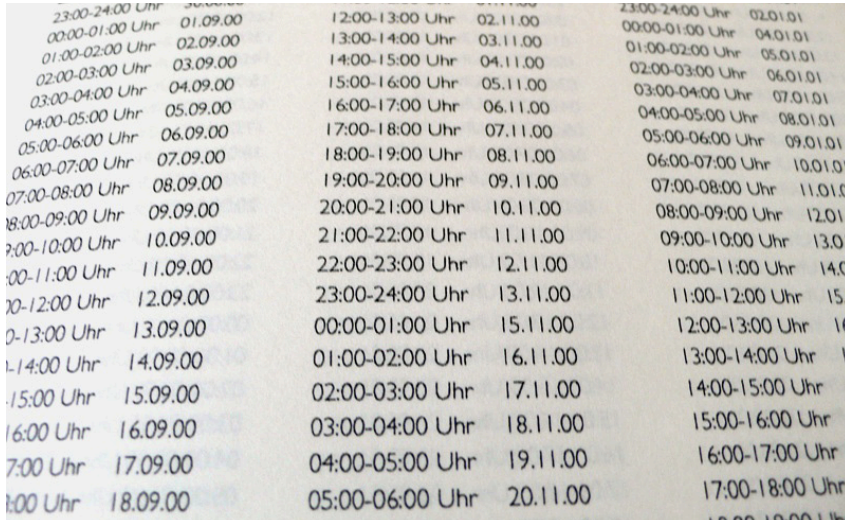
"If I should say something about my art my favourite would be it is like a garden - something shifting in the shadow - something in the sun - growing from my discretion.

In a garden you can move freely - romp around – destroy - have love-affairs - sweep old leaves. A garden lasts a long time"

[www.opernfraktal.de](http://www.opernfraktal.de)

**Carlo Inderhees & Christoph Nicolaus, *Visual Artist & curator* (Germany)**  
**“Garonne + für sich”**

Video installation, Saturday 9 June  
and performance by Marcus Kaiser on cello 18:00 to 19:00  
Lobby



23:00-24:00 Uhr	01.09.00	12:00-13:00 Uhr	02.11.00	23:00-24:00 Uhr	02.01.01
00:00-01:00 Uhr	02.09.00	13:00-14:00 Uhr	03.11.00	00:00-01:00 Uhr	04.01.01
01:00-02:00 Uhr	03.09.00	14:00-15:00 Uhr	04.11.00	01:00-02:00 Uhr	05.01.01
02:00-03:00 Uhr	04.09.00	15:00-16:00 Uhr	05.11.00	02:00-03:00 Uhr	06.01.01
03:00-04:00 Uhr	05.09.00	16:00-17:00 Uhr	06.11.00	03:00-04:00 Uhr	07.01.01
04:00-05:00 Uhr	06.09.00	17:00-18:00 Uhr	07.11.00	04:00-05:00 Uhr	08.01.01
05:00-06:00 Uhr	07.09.00	18:00-19:00 Uhr	08.11.00	05:00-06:00 Uhr	09.01.01
06:00-07:00 Uhr	08.09.00	19:00-20:00 Uhr	09.11.00	06:00-07:00 Uhr	10.01.01
07:00-08:00 Uhr	09.09.00	20:00-21:00 Uhr	10.11.00	07:00-08:00 Uhr	11.01.01
08:00-09:00 Uhr	10.09.00	21:00-22:00 Uhr	11.11.00	08:00-09:00 Uhr	12.01.01
09:00-10:00 Uhr	11.09.00	22:00-23:00 Uhr	12.11.00	09:00-10:00 Uhr	13.01.01
10:00-11:00 Uhr	12.09.00	23:00-24:00 Uhr	13.11.00	10:00-11:00 Uhr	14.01.01
11:00-12:00 Uhr	13.09.00	00:00-01:00 Uhr	15.11.00	11:00-12:00 Uhr	15.01.01
12:00-13:00 Uhr	14.09.00	01:00-02:00 Uhr	16.11.00	12:00-13:00 Uhr	16.01.01
13:00-14:00 Uhr	15.09.00	02:00-03:00 Uhr	17.11.00	13:00-14:00 Uhr	17.01.01
14:00-15:00 Uhr	16.09.00	03:00-04:00 Uhr	18.11.00	14:00-15:00 Uhr	18.01.01
15:00-16:00 Uhr	17.09.00	04:00-05:00 Uhr	19.11.00	15:00-16:00 Uhr	19.01.01
16:00-17:00 Uhr	18.09.00	05:00-06:00 Uhr	20.11.00	16:00-17:00 Uhr	20.01.01
17:00-18:00 Uhr				17:00-18:00 Uhr	21.01.01

“garonne • für sich” is a connection of two works; “garonne” a series of video works by Christoph Nicolaus and “für sich” a composition for one cello by Carlo Inderhees. It has an individual time flow which proceeds hour per hour from day to day. And the work is ‘alive’ only for that specific hour everyday, whether a performance takes place or not.

Accompanying the work is a brown on the page work containing one hand-stitched book and two folders of loose printed sheets. The book contains a typed timetable, as a list in three columns of every hour the work can come alive each day since the work began on the 16.07.98 between 22:00-23:00. On 9 June 2012 for BOOK LIVE “garonne • für sich” will be performed between 18:00 and 19:00!

The first folder contains the musical scores of “für sich (Violoncello 1-24)”. Each piece lasts sixty minutes and consists of the continuous repetition of a note and a silence in equal amount, each piece having a different rhythm: there are pieces with 1 minute sound followed by a silence of 1 minute, some with 2 minutes, 3 minutes, 5 minutes, 10 minutes, 15 minutes and 30 minutes sound patterns. The sound level is very low, almost imperceptible. Tonight, visual artist, composer and cellist Marcus Kaiser perform this piece.

The second folder for “garonne” contains a long list. Rivers all over the world are filmed twice for eighty minutes vertical from a bridge with autofocus and closely zoomed: once flowing towards the camera, once flowing away from it. On the list the names of the filmed rivers, the flow direction, the location and date of each video is written. Until now over 550 videos of rivers all over the world have been made. No sound. Even though the videos have all been shot the same way, each is unique: differences in color, light, sharpness, speed of flow, sometimes it rains, sometimes it snows, sometimes there is wood, leaves, ice.

The two works “garonne” and “für sich” have their own individual time flow on top of the twenty-five hour rhythm of the piece as a whole. There are also the different times of the running water (from nearly standing to fast sweeping), the dates and seasons when they are filmed and the open-ended nature of the project that carries on in the future. Finally there is the finished structure of the cello pieces and even if some of the rhythms seem contrary, they all belong together to form “garonne-für sich”

[Christoph Nicolas](#) is a visual artist and curator based in Munich. He also play the stone harp in solo pieces or as a performer for various ensembles. He trained as a sculptor, using traditional material like stone, wood, wax, clay and also doing occasional performances in galleries, museums and open space areas.

For the past few years he has been exploring various notions around Time and the passing of time using video, pencil and sun drawing, polaroids, sculpture... always using these medias in the most basic way.

Repetition is very important. Most projects consists of the repetition over long period of time, of the same ritual, the same gesture, the same process, according to various natural or chosen cycles: seasons, years, whether the sun is out or not, constructed rythms and timetables.

In his curatorial work he organizes exhibitions, concerts, performances, readings and other art events, mostly in public buildings before or while they are rebuild: he is interested in the potential of their transitory state.

**Paula Roush, Lisbon-born artist based in London & Senior Lecturer LSBU (UK)**  
**Maria Lusitano, Portuguese artist based in Sweden**  
**A Field (of interconnected realities)**  
the week of mash-up goodness

Installation, Saturday 9 June  
Lobby



The main subject of this installation is Valentine Penrose and her book *Dons des Femines* (1951). The author's response to Max Ernst's *Une Semaine de Bonté* (1934), her relationship to Anthony Penrose and particularly to Alice Rahon - to whom it is speculated *Dons* refers to - have all been scrutinised by art historians and literary critics alike, with the rigor of detectives when dealing with the scene of a crime. This attention has made *Dons des Femines* into one of the most intriguing feminist and queer publishing case studies. Where multiple narratives thread, there is a story that still contains many black holes. We found these gaps the most stimulating and decided to look closer into it. The resulting installation combines historical archive and pulp fiction, artistic research, process and collage in the form of a new publication and video piece.

**Paula Roush's** work explores the intersection of open culture and publishing technologies. Her recent publication projects have been exhibited at the P74 gallery in Ljubljana, Sput-&-nik gallery (Porto) and Museu da Cidade (Lisboa). Paula has written numerous articles in art and media practice, social media and self-publishing, including: *A field (of interconnected realities): cyber drawing and mash-up electronic goodness* in *International Symposium on Electronic Art*, 2011; *From webcamming to social life-logging in Conspiracy dwellings: surveillance in contemporary art*, 2010; *Publishing with friends* In *Educational social software* for

context-aware learning: collaborative methods and human interaction, 2009; and Download fever: photography and online-offline counter-archival strategies in Photographies Journal, 2009.

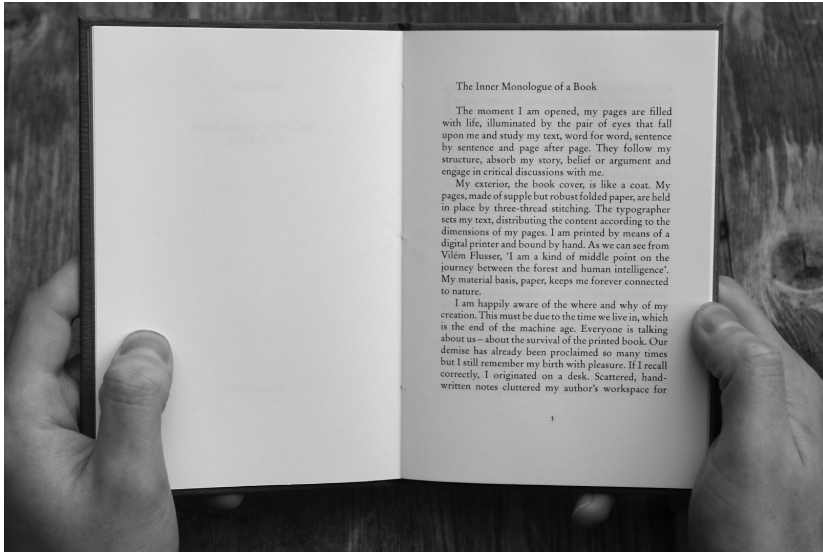
Paula teaches courses on art and media theory, artists' publications, self-publishing and the impact of technology in photographic publishing practices. She is senior lecturer in Art & Media Department at the London South Bank University, and also teaches in the Art and Media Practice MA programme at the University of Westminster in London.

More information about Paula, her writing, publications and exhibitions is available on [www.msdm.org.uk](http://www.msdm.org.uk)

[Maria Lusitano](#) was born in Lisbon in 1971. In 2009 she concluded an MA in Fine Art at the Art Academy in Malmö, Sweden. The following year she began a PhD at University of Westminster, in the United Kingdom, and now currently lives & works in London. Her work is characterized mainly by the use of video. She develops projects based upon previous artistic research that appropriate the methodologies of history, visual anthropology and documentary filmmaking. From this research, she develops artist films, which explores the hybrid space between the video essay, the documentary and the experimental film. Her current interests deal with peripheral historical utopias, gender and psychological video portraits. She exhibited in Manifesta 5, San Sebastian (2004), Photo Espana 6 Madrid (2006), LundsKonstHall, Sweden (2010), Moderna Museet in Stockholm (2010), 29th Biennial of Sao Paulo, (2010), Joshibi University, Tokyo (2010) and various others exhibitions. She collaborates with Paula Roush since 2009 in various projects.

**Rahel Zoller, Artist & Designer (UK)**  
**The Inner Monologue of a Book**

Limited edition pamphlet printed for BOOKLIVE!  
Presentation in Print



**Rahel Zoller:**

“The state of the codex book in contemporary society is a current theme in my work and I am deeply interested in latest innovations happening within publishing. I believe now, in this digital age, the book is shifting from an inevitable cultural experience to a specialized one. This notion has driven many of the ideas in my work and inspired me to work with different concepts of language, translation, reading and writing.”

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

## BOOK LIVE! Credits

Co-chairs

[Prof Richard Sawdon-Smith](#) is Professor of Photography & Aids Cultures, Head of the Arts & Media Department at London South Bank University, UK. He is a member of the Visual AIDS Archive Project in NYC for whom he has curated, and been selected for, a number of 'virtual' exhibitions. Richard was winner of the John Kobal Portrait Award 1997. He is Co-editor of Langford's Basic Photography (2007/2010) and his photographs and writing are published in a variety of books including; Spaces Between Us: Poetry, Prose and Art on HIV/AIDS Cultures (2010) K Norman Ellis (ed); Cultures of Exile (2004) Wendy Everett (ed); Male Bodies: A Photographic History of the Nude (2004) & Fully Exposed: The Male Nude in Photography (1990) both by Emmanuel Cooper; Art & Photography (2003) David Company; Pandemic: Facing AIDS (2003) Umbrage Books; Representations of HIV and AIDS: Visibility Blue/s (2000) Gabriele Griffin and Vile Bodies: Photography and the Crisis of Looking (1998) Chris Townsend. His work has been exhibited widely nationally and internationally.

[www.aidscultures.com](http://www.aidscultures.com)

[Emmanuelle Waeckerle](#) (Reader in Photography and relational practices) was born in Morocco and now lives between London and St Yrieix la Perche in France where she is part of the small team running the centre des livres d'artistes. Her practice explores language and connecting issues of place and identity. Recurring themes are – the relationship between body voice and identity – the limitations of translation – poetics of survival and resistance. She is lead academic of bookRoom research cluster for which she has set up bookRoom press.

Through her continuing commitment to both education and practice based research she tries to foster new enquiry across and between Photography, Performance art and the book form, developing along the way collaborative projects both at local and international levels, in academic and non academic contexts. Her work has been exhibited and performed nationally and internationally, some held in private and public collections including Bibliotheque Nationale de Paris, the V & A, and Poetry Library in London. [www.ewaeckerle.com](http://www.ewaeckerle.com) and [www.cdla.info](http://www.cdla.info)

Conference Administrator: [Annie Mitchell](#)

Conference Assistant: [Helen Goodin](#)

LSBU Business Development Manager: [Jenny Allen](#)

LSBU Enterprise Support Officer: [Safron Drew](#)

bookRoom Artist in Residence and Designer: [Ken Borg](#)

bookRoom Webmaster: [Peter Haynes](#)

BOOK LIVE! Graphic Designer: [Alexandra Livadiwtou](#)

Bookroom Interns: [Leo Cox](#) and [Sam Francis](#)



bookRoom is a research cluster, founded in 2004 by Anna Fox and Emmanuelle Waeckerlé at the University for the Creative Arts. bookRoom investigates the ways in which photographic, graphic and textual works have been disseminated by printed and digital methods. Key issues about design, structure and editorial control

are explored through the making and debating of new works.

bookRoom promotes institutionally, nationally and internationally, a community of practice that advances book art in the digital age at the interface of photographic, graphic and text based interventions; focuses on critical and practice based research into the concept of the book as art work in digital, analogue and hybrid formats; and supports researchers and artists to engage with cultural, artistic and creative production, debate and dissemination of on the page works, embedded in an inclusive and innovative research culture and environment.

bookRoom's aims are:

- to develop and promote new creative and interdisciplinary research at the interface of Photography, Design and Digital Media.
- to disseminate resultant knowledge through publication, exhibitions, conferences and teaching.
- to build upon and develop productive links and collaborations with other research initiatives nationally and internationally, in academic and non-academic contexts.

The cluster acts as an umbrella organisation for a number of interrelated activities; bookRoom study days; bookRoom Press; bookRoom Collection; bookRoom service bureau; Book fairs; bookRoom artists in residence; bookRoom research projects and bookRoom workshops. Annual Membership to join bookRoom and use bookRoom press facilities can be made through the website [www.thebookroom.net](http://www.thebookroom.net)



The Centre for Media & Culture Research (CMCR) supports high-quality research across several areas of arts, media and culture, with a particular focus on the themes of cultural memory, transcultural networks, and critical media practice. In the 2008 Research Assessment Exercise 85% of our research activities were assessed at International standard or above, with World Class and Internationally Excellent work in the areas of cultural memory, media and war, news, and new media. Our recent/

current work includes projects on global memory, electronic dance cultures, and the emotional engagements of environmentalist film, an AHRC-funded project with Tate Britain developing new understandings of museum audiences, and practice-based research on artists' books, experimental film, and photographic self-portraits. The CMCR has a regular programme of seminars, lectures, exhibitions and conferences, and provides a stimulating research environment for Visiting Professors and Research Fellows. Our resources include a theatre, a Digital Gallery, and a Media Centre. || E: [cmcr@lsbu.ac.uk](mailto:cmcr@lsbu.ac.uk) || W: <http://cmcr-lsbu.blogspot.co.uk/>

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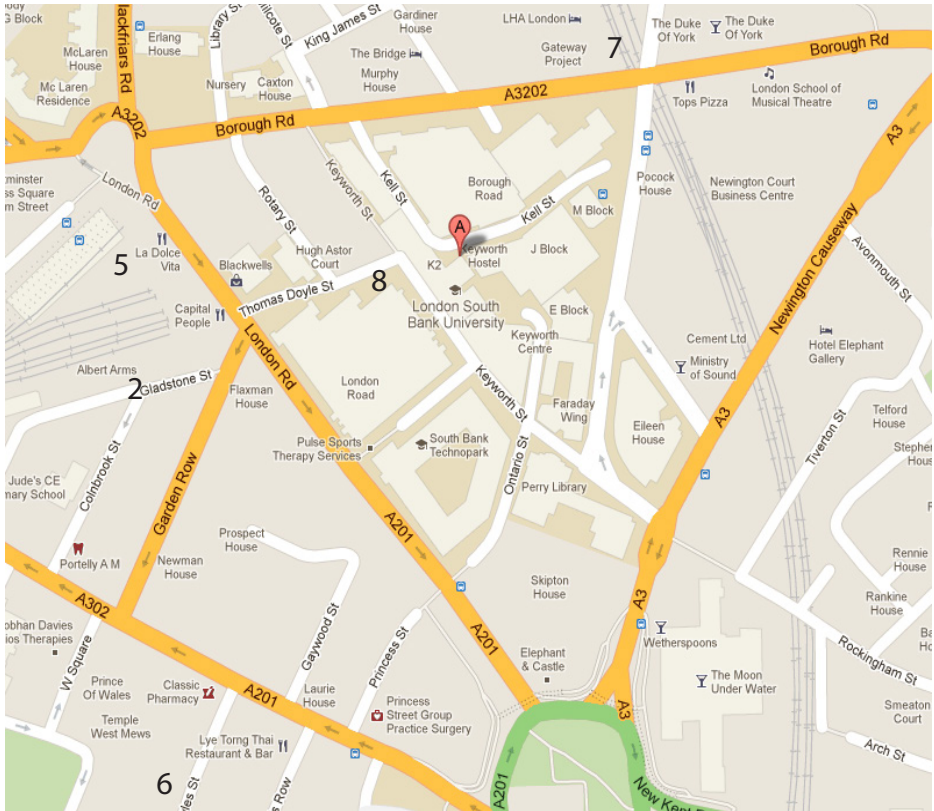
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## Local Restaurants / Bars

1. Baltic – Eastern European, 74 Blackfriars Road, SE1 8HA.  
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2. The Albert Arms – Pub, 1 Gladstone Street, SE1 6EY.  
Tel: 0207 928 6517
3. Bangalore Express – Indian. 103 Waterloo Road, SE1 8UL.  
Tel: 0207 021 0886, nr Old Vic and Waterloo Station
4. Waterloo Brasserie – Modern European. 119 Waterloo Road, SE1 8UL.  
Tel: 0207 960 0202, nr Old Vic and Waterloo Station
5. La Dolce Vita – Italian. 4-5 London Road, SE1 6JZ.  
Tel: 020 7928 7138, nr London Southbank University
6. Lye Tong – Thai. 35 St. George's Road, SE1 6EW.  
Tel: 0207 793 7979
7. The Duke of York – pub, 47 Borough Road, SE1 1DR.  
Tel: 020 7403 3590
8. Conference venue – K2 Building, Keyworth Street, SE1 6NG  
Tel: 0207 815 8300