Registration Form

Name: __________________________________________

Address: ________________________________________

E-mail: __________________________________________

Phone: __________________________________________

Website: _________________________________________

Note: Students may attend the symposium without charge, but must preregister by calling Nancy G. Martin at 848-932-6156.

This event is cosponsored by Rutgers, The State University of New Jersey and the Middlesex County Cultural & Heritage Commission.

More info: libraries.rutgers.edu/bookarts
SCHEDULE OF EVENTS

8:45 a.m.  Coffee and Registration

9:00 a.m.  Workshop
Catherine LeCleire will guide attendees in using a sewing machine with paper for attachments, edging, hinging and other aspects of making artists’ books.

10:00 a.m.  Greetings
Dee Magnoni, Assistant Vice President for Information Services and Director of New Brunswick Libraries
Co-sponsor, Middlesex Cultural and Heritage Commission
Michael Joseph, Founding Director, NUBAS

10:20 a.m.  Curator’s Cornucopia:
Susanne Padberg, proprietor, Galerie DRUCK & BUCH, will present highlights from her Collection and discussion of artists’ books from an Austrian perspective.

10:40 a.m.  Artists’ Presentations I
Karen Guancione, introduction

12–2:00 p.m. Lunch

1:15 p.m.  Readings from Artists’ Books
Beatrice Coron & Mick Stern, Marcia Wilson

2:00 p.m.  Open Mic
Announcements from the floor

2:20 p.m.  Artists’ Presentations II

3:40 p.m.  Summation
Judith K. Brodsy, Founder, Brodsy Center For Innovative Editions

3:50-4:50  Book Artists’ Jam

OPPOSITION

OPPOSITION, the twenty-third annual New Jersey Book Arts Symposium, will feature seven distinguished artists whose work opens up for discussion the presence and uses of opposition in the twenty-first century artists’ book. Lesley Dill’s tissue thin books and book gowns trace a porous boundary between the ephemeral object and durative language, between matter and spirit. Drawing on history and fashion, she suggests an archetypal point of origin contained within a swarm of momentary impressions, a grounding within history that has at best a shifting ground. Also working in fabric, China Marks challenges binary thinking and binaries in juxtaposing demotic and sacred imagery to construct liminal perspectives upon the terrors and joys of temporalized embodiment. Working in the spirit of Dada, Marks creates drawings by sewing machine, which one might suggest serves reflexively as a “rocking horse” symbol. Susan Happerssett, widely-admired for books that bridge the simplicity of counting and the in-exhaustibility of imagination, focuses on the mediating instrument of the mind, itself, and the myriad implicit contradictions that play within thought. One of the artistic decisions that play throughout OPPOSITION and indeed the last half-century of artists’ books, attends to the creative tension between two and three dimensions: the “virtual” book, in which text draws the reader into illusionary space, and the actual three-dimensions occupied by the book and the reader’s body. Escher-like, both spaces contain the other. French artist and scholar Gaëlle Pelachaud’s pop-up books subvert the hegemony of the “virtual” book and, like Marks’s drawings, tease the defining opposition of demotic gesture and high art. One of the longest running American private presses and early proponents of the artists’ book, Purgatory Pie Press (operated by Dikko Faust and Esther Smith) has functioned in continual opposition to bibliographic normativity for over forty years. Among their more recent excursions, Faust and Smith’s books and installations question the binary of motion and stillness, stasis and chaos, sound and silence. With a similar poetical bent, artist, paper-maker, and scholar, Robbin Ami Silverberg’s multifaceted works are divided into multiple parts that foreground questions of gathering and dispersing, of individual riffs and overarching tones, wholeness and independence. Requiring readers to construct them, Silverberg’s books also explode the opposition between artist and viewer, maker and taker. Using a variety of materials, these and the other artists included in the exhibition—Béatrice Coron & Mick Stern, Asha Ganpat, Karen Guancione, Anja Harms, Burgi Kühnemann, Catherine LeCleire, MaryAnn L. Miller, Yasutomo Ota, Anna Pinto, Amanda Thackray, Debra Weier, and Marcia Wilson—draw on oppositions in form and content, concept and execution, in considering the work as an aesthetic thing and as a fluid symbol in an ongoing social discourse. In doing so, they draw attention to the vitality of the book and bibliocentric interpretation, and reinforce its relevance to enduring aesthetic discourses and to contemporary political crises.

GETTING HERE:
Archibald S. Alexander Library
169 College Avenue
New Brunswick, NJ 08901

Alexander Library is located at Rutgers University—New Brunswick in central New Jersey and is easily accessible by car and rail. The library is a fifteen-minute walk from the New Brunswick train station, serviced by Amtrak and the East Corridor line of New Jersey Transit. It is also located close to several major New Jersey roadways—including the New Jersey Turnpike and Routes 1 and 18—and free parking is available.

CONTACT:
For more information on directions or parking, please call Nancy G. Martin, archives assistant, at 848-932-6156.