

Gane Trust Travel Award
Report from Natalie McGorty, UWE Bristol

I spent two and a half months in New York this summer and it was a wonderfully enriching experience for me. I am very grateful to the Gane Trust for making it possible. What follows is the sequence of events and experiences I had during my trip, during which I saw hundreds of artists' books along with many other forms of art and learnt a great deal. I focused my research in the area of self-documentation about which I am now writing my dissertation. In New York I also made some good contacts for the future and investigated various internship opportunities for when I graduate. I now begin the final year of my Drawing and Applied Arts degree full of inspiration and look forward to seeing how my experiences filter through into my future work:

(N.B. I have also written a shorter report for the Centre for Fine Print Research where I intern in the Book Arts department:

<http://www.bookarts.uwe.ac.uk/newsdata.htm#natalie>)

VSW Visual Studies Workshop, Rochester, NY 28th June – 16th July 2010
Week 1: Photo-bookworks Symposium and Classes.

I arrived at VSW on Monday the 28th June and was greeted by Director Tate Shaw and assistant director, Kristen Merola, who showed me around the campus and gave me my schedule for the week. On both the Monday and Tuesday I assisted Scott McCarney, who is very well known in the field of artists' books and has been making books as works of art for nearly thirty years. His books 'explore many media, from offset and digital printing to sculptural installation. He lectures, teaches and exhibits internationally. His work for the past several years has utilized print-on-demand technology with innovative pre and post-production consideration.'

For his workshop entitled *Artist-conceived books for Digital Production*, Scott demonstrated different ways to use and get the best out of print-on-demand services such as Lulu and Blurb. He showed many examples of his own work and demonstrated different binding and finishing options to overcome the size and material limitations of the process, with useful tips and shortcuts for enhancing and developing work produced in this way.



The majority of the students had a background in photography as opposed to bookbinding so I was able to assist them with sewing techniques and binding in addition to setting out materials and overseeing the use of equipment in the workshop.

On the Wednesday I was asked to assist **Skúta Helgason**, in setting up ARTBOOK@VSW – a temporary art book store specialising in new books on art, photography, architecture, design and critical theory. ‘Founded in 2008 as a sister company of D.A.P (Distributed Art Publishers, Inc.), ARTBOOK is the online host of the complete D.A.P. catalogue and operates a bookstore ARTBOOK@MoMA at PS 1 in Long Island City. In addition, ARTBOOK runs occasional flash stores at temporary, site-specific venues like Art Basel Miami Beach and The Armory Show New York.’



In addition to the books brought in by Skúta, there were a number of books from VSW staff, residency artists and alumni, pictured below.



It took a solid day of unpacking boxes, checking off invoices, individually pricing each book in pencil, and arranging the displays ready for the symposium, and was a good opportunity to get a sneak preview!

On the Thursday the **Photo-Bookworks Symposium** began and ran until midday on the Saturday.

There was a great line-up of speakers each day and I was able to attend most of the talks in between manning the bookstore and directing people to the book signings.



Lecture theatre.

Each speaker discussed their own practice, showing examples of past and recent work, including areas of personal research, influences and development of ideas. Being a photo-bookwork symposium, all the speakers had produced photo-bookworks, which is a specific strand of artists' books that I was less familiar with, so it was particularly interesting to evaluate the work shown.

The speakers included:

Francois Deschamps

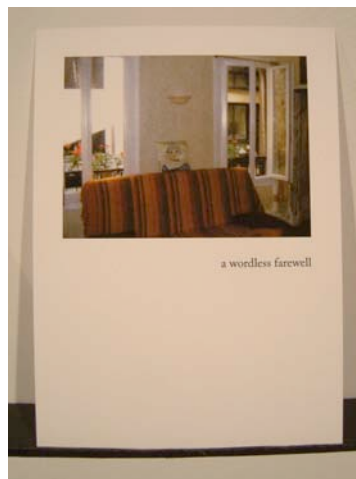
Danielle Mericle

Ron Jude

Stephen Marc
Mike Mandel & Chantal Zakari
Jason Fulford
Gregory Halpern
Jeffrey Ladd
Susan Kae Grant
Theo Baart & Cary Markerink
Anne Wilkes-Tucker in conversation with Alec Soth
Alex Sweetman in conversation with Nathan Lyons

Each talk finished with a book signing of the artist's most recent bookwork.

On the Thursday evening, two exhibitions were launched in a nearby gallery: ***Interior Monologue*** by Elizabeth Tonnard and ***Ashes in the Night Sky*** by Bill McDowell.



Elizabeth Tonnard

'Texts and images look as though they are quite establishes on their pages, and in a healthy relationship towards each other. This soon proves false. Each element seems to be speaking for itself. A tragic futility, as the scripts do not function as descriptions. A crop of disappointments, as no knowledge is gained from the information gathered. Inevitably, sense seems to strike up at times, but the development of a narrative is cut short on each page. Empty rooms. Empty phrases that find most of their identity in the alphabetical order they are in. A detached segment of life.' Elizabeth Tonnard 2009.

The description above is an approach that has been demonstrated in a number of the other photo-bookworks that I encountered during the week. The practice of juxtaposing otherwise unrelated texts and images together or, in many cases image with image, to form new relationships and narratives, creating a new form of reading.

After the private view for the exhibition we were treated to a screening at Eastman House, of ***Robert Frank: An American Journey***, which was fascinating. It retraced the steps of Frank, to find the places where he took each of the iconic images in his book: *The Americans*.

On the Friday evening, an exhibition at VSW was opened called **52/52+ by Skúta**.

Skúta had been set the challenge to make 52 books in 52 weeks and the exhibition was the outcome of this endeavor. (Due to personal circumstances the project in actual fact, spanned a greater time frame.) For the exercise, he set about documenting everything about his life from magazines read, clothes worn, to people in his life.



Skúta

52/52+



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The format of the Symposium took a slightly different form on the final morning of the talks. Instead of individual presentations, pairs of presenters were put in conversation with one another. The final conversation of the symposium was with Nathan Lyons who founded VSW forty years ago, followed by a signing of his latest book.

It was an incredibly thought provoking week all told, and I spoke with many interesting artists during the symposium, exchanging information and making good contacts for the future.

Week 2: Mapping the Unconscious, with Susan Kae Grant

During this week I was teaching assistant for Susan Kae Grant, which was a wonderful experience. Susan is an inspiring teacher and packed a great deal into the week's schedule. I was fortunate to be able to take part in the class as well as assisting.

Using dreams and memory as inspiration, this workshop offered an intuitive approach to producing artists' books that incorporate text and images while focusing on the unconscious. We were introduced to methodologies for collecting and recording dreams and memories and experimented with these throughout the week. Classes included discussions and creative writing exercises designed to elicit creative insights. Each day Susan gave slide presentations of different artists' work and also brought a suitcase full of artists' books made by her students, to give us an overview of artists working in this field. During lectures and discussions we examined issues related to book art content, design, structure, imaging techniques, and material resources.

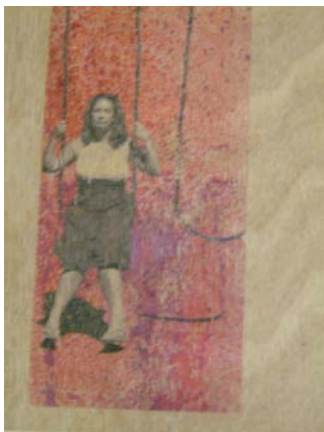
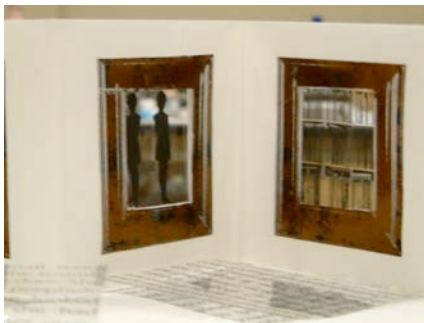
The students were each given the assignment of making a book inspired by their dreams by the end of the week. There were a wide range of styles and techniques shown in the books produced. With a class of 6 students, there was the opportunity for individual tutorials and group feedback as the work progressed.

Susan Kae Grant is Head of Photography and Bookarts at Texas Woman's University and teaches workshops at the International Center of Photography. Since 1975 she has produced 13 limited edition handmade books under the press name, Black Rose Press. Grant has conducted bookmaking workshops, lectured on artists' books, and exhibited her work throughout the United States, Canada, Europe, Australia, British Columbia, Africa and Japan. Her works are included in numerous public collections.



Susan making a custom made book-box.

Images of some of the books produced:



Susan wrote the following comment about a small piece of work I made during the week:
(N.B. The reference to my foot refers to the fact that I managed to fracture it on day one and was on crutches!)

From: **Susan kae Grant** (susan@susankaegrant.com)
Sent: 11 July 2010 20:54:12
To: natalie mcgrorty (nmcgrorty@hotmail.com)

Natalie

It was a pleasure to work with you, and thank you so much for all your assistance with the workshop. I sure hope your foot is feeling better each day!

I loved your little book of secrets. It was a fine example of using the book medium to portray a deeply symbolic and personal story. Very beautifully done! Hope you finish it this summer. Stay in touch and have a safe summer....

Best
Susan



Week 3:

I spent the final week of my internship working in the library at VSW, archiving some of their extensive collection of artists' books. This entailed entering all the necessary information about each book into a computer database. Information to be entered included: title, author, publisher, date of publication and then method of binding, media used, number and size of pages, as well as assigning each book with a call number and writing a brief description of the contents.

I worked alphabetically from H to the end of the Ks, archiving a large number of books, with the benefit of having a good look at them in the process.

Often there was no colophon in the book so I had to determine the media used myself - whether it was offset, digital, copier etc. Many of the books I was working with were pre-1980, therefore before digital technology was available, indicating Offset lithography in the majority of cases.

This week completed my internship in Rochester. From there I travelled 7 ½ hours south on the train to New York City!

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NYC Research: 19th July – 8th September 2010

Brooklyn Museum: July 22nd and 29th 2010



During my stay in New York, I had two research appointments at Brooklyn Museum, in order to look at particular artists' books which I had pre-selected from their online database:

<http://arcade.nyarc.org/search~S2/?searchtype=X&searcharg=artists+books&searchscope=2&sortdropdown=-&SORT=AX>

I selected books that caught my interest based on their description, title or my previous knowledge of the artist concerned. On the whole, I selected books which I felt related to the area I am researching for my dissertation, namely books which demonstrate a documentary feel; primarily self-documentation but also the repeated documentation of a chosen object/subject matter. However, it was not always easy to tell from the database what the books would turn out to be, so some were more relevant than others. I was limited to 25 books for each day.

Books Viewed included:

22nd July:

1. 24 ideas about pictures / Paul Zelevansky.
2. 28 days: a deck of cards / Bea Nettles.
3. 33 soup can labels / James L. Prez.
4. The 336 lines currently expurgated from Shakespeare's Romeo and Juliet in ninth grade textbooks / Janet Zweig.
5. 36 views of the Empire State Building / prints by Béatrice Coron, poems by Marcia Newfield.
6. 73 poems / Kenneth Goldsmith, Joan La Barbara.
7. 80 faces / Sharon Gilbert.
8. Ajar: a history of burnt pans / Telfer Stokes, Vsevolod Nekrasov.
9. Aleksandra Vajd & Hynek Alt: man woman unfinished, 2001-06.
10. Almost perfect forms / Michael Stewart.
11. Alphabetized / Stephen Kaplin.
12. The anatomy of the image maps: according to Merriam-Webster's third new international dictionary of the English language unabridged / Bonnie Gordon.
13. And 22 million very tired and very angry people / Carrie Mae Weems.

14. Arcs and lines: [all combinations of arcs from four corners, arcs from four sides, straight lines, not-straight lines, and broken lines / Sol LeWitt].
15. Babycakes with weights / Edward Ruscha.
16. Beer girls / Michael Henninger.
17. Black holes / Kingsley Parker.
18. The book as vessel: a catalogue of the 1991 Oregon Book Biennial / Oregon Book Artists Guild and the Center for the Book at the Oregon State Library.
19. Broken records: 1960-1969 / A.S. Guthrie.
20. Chinese whispers / [Helen Douglas, Telfer Stokes].
21. Coffee rings: instructions included / Sarah Katherine Stengle.
22. A day in the life Weiner, Lawrence.
23. Dictionary of signatures & monograms of American artists : from the colonial period to the mid 20th century / by Peter Hastings Falk.
24. The documentation project / Aleksandra Vajd & Hynek Alt.
25. Double game / Sophie Calle and Paul Auster.

29th July:

1. Drive by shootings / Michael Peven.
2. Subliminal messages / David Bunn. Köln: Verlag der Buchhandlung Walther König; New York : Distributed by Distributed Art Publishers, c2003.
3. Cathy Busby: whatever I like / essay texts by Cathy Busby and Emily Falvey.
4. 100 pisama = 100 letters: 1965-1979 / Marina Abramović.
5. Notes in Hand/Claes Oldenburg
6. Peter Arke News. No. 48 Peter Arke news.
7. Peter Arke no.31- no.51 (1997: Sept.- 2003: Oct.)Peter Arke Brooklyn, NY: P. Arke. 2002
8. Diary of images: it's still time to mourn / Josely Carvalho.
9. Night diary: dream of dreams / Augusto Concato.
10. Personal diary collection / Daniel Nalin; edited by Renato Cardazzo.
11. Waste not/what not catalog / designed, photographed, written by Gaza Bowen.
12. Brooklyn New York garbage flag profile / Michalis Pichler.
13. Inbetween /Marina Abramovic.
14. Notes in Hand Claes Oldenburg
15. Persistent huts / Derek Sullivan.
16. 149 business cards / John Tremblay.
17. From dreams to ashes / by Robbin Ami Silverberg.
18. Night diary: dream of dreams / Augusto Concato.
19. The royal road to the unconscious / a project by Simon Morris; in a collaboration with Howard Britton, Maurizio Cogliandro, Daniel Jackson, Dallas Seitz. Morris, Simon, 1968-
20. Shadow cast / by Heather Cox.

The following excerpt describes Brooklyn Museum's collection more fully:

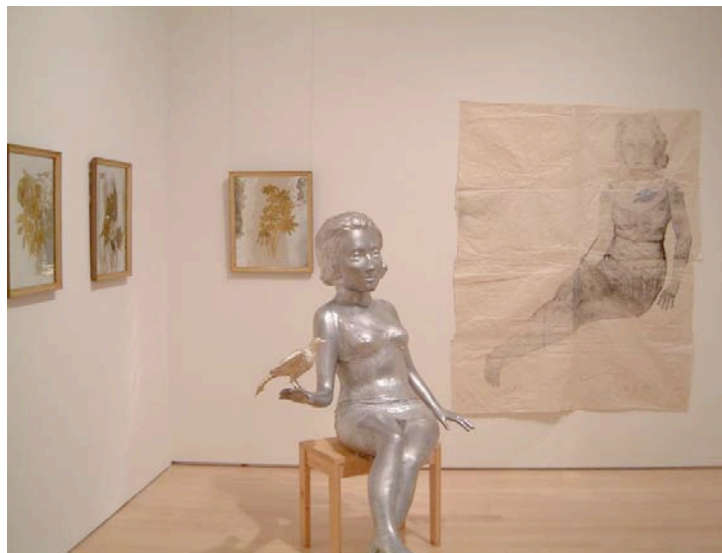
"Through purchase and donation the collection today includes a rich and varied selection of styles and methods of fabrication from finely crafted bookworks to photocopy and offset open editions. While the codex format predominates other forms are included – sprout books (Douglas Beube's *Extinct Species*, 1985), scrolls (*InoN* by Mark Katzman and Susan Kress, 1990), sculptural bookworks (Robbin Ami Silverberg's *From Dreams to Ashes*, 1995-99), posters (Jan Henderikse's *Bravo*, 1995) and even messages in plastic cassettes that are hand cranked (Stephen Kaplan's *Crank* series, 1992).

There are now over 2,500 titles in the BMA Library's artist's book collection with additional substantial holdings of books and exhibition catalogs about artists' books. Aside from privately published work, the collection holds a selection of books produced by a variety of publishers including Artichoke Yink Press, Peter Blum, Book Works, Bone Hollow Arts, Ediciones Vigia (Cuba), Granary Books, Horse in a Storm Press, Lapp Princess Press, Nexus Press, Poote Press, Pratt Adlib Press, Purgatory Pie Press,

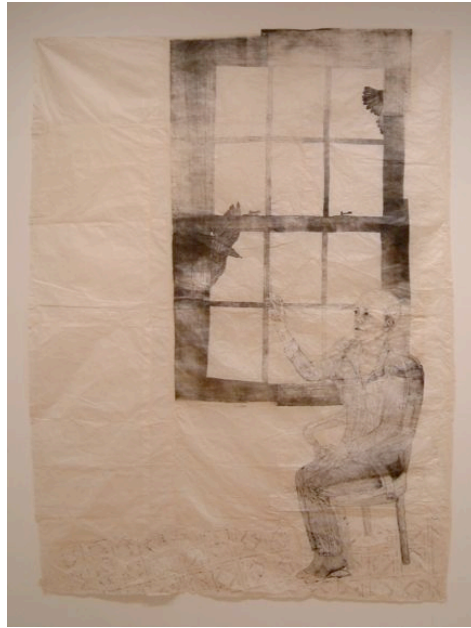
Visual Studies Workshop, Women's Studio Workshop. In addition to artists' books, other items made by artists in all shapes, sizes and forms can be found in the collection including periodicals, zines, stamps and mail art. Bibliographic records for the entire artists' book collection are available in the Research Libraries Information Network (RLIN with NYBA as a library identifier). Within the next year we hope to have the BMA Library collection available on an on-line catalog available to the world on the Museum's website.' (Artists' books at the Brooklyn Museum of Art by Deirdre E. Lawrence Published in the Artists' Book Yearbook 2001-2002 (Bristol: Centre for Fine Print Research, 2001))

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During my lunch hour when the library closed at the museum, I visited the galleries at the museum. Of particular interest to me was a wonderful exhibition of **Kiki Smith**, entitled ***Sojourn***. Kiki Smith uses a range of media, from sculpture to works on paper, to explore the ideas of creative inspiration and the cycle of life in relation to women artists...*Sojourn* focuses on a variety of universal experiences, from the milestones of birth and death to daily domestic chores, associating the stages of life with and artist's development from creative awakening to a period of exploration to the achievement of artistic maturity.' BMA



The large ink drawings in conjunction with mono-print on Nepal paper were particularly beautiful. (See photos).



Room enough to enter, 2008
Coloured pencil and ink on Nepal paper.

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In Brooklyn, I visited **Central Booking**. This gallery has a diverse collection of artists' books on sale, together with a gallery space for changing exhibitions.



In an adjacent gallery called **Klompching Gallery** (www.klompching.com). There was a beautiful exhibition of work by Elaine Duigenan called *Micro Mundi* and Odette England, called: *As above so below*.

MoMA Queens: 26th July and 5th August



Prior to my trip to New York, I had requested to view books from the collection of artists' books at a branch of MoMA (Museum of Modern Art), located in Queens. I pre-selected the books I wanted to view from Dadabase, MoMA's library catalogue, at: <http://arcade.nyarc.org/search~S8> This collection limits viewing to 10 book requests per day. However, on the second visit the librarian, Jenny Tobias, kindly retrieved at random, a further selection of books for me to view after I had completed viewing my initial list.

Books viewed included:

26th July:

- 1)[Book jackets found on NYC streets, Oct. 1996] Olbrich, Jürgen O. [S.l. : J. Olbrich, 1996]
- 2) The exorcism of page thirteen / Caryl Burtner.
- 3) K.S.I. / [Betsy Kenyon]
- 4) An encyclopædia of memory and slowness / [Shelagh Keeley].
- 5) Every house I've ever lived in drawn from memory / Alex Morrison.
- 6) Soliloquy/ Goldsmith, Kenneth.
- 7) 246 little clouds: Rekonstruktion des Buches aus dem Verlag Something Else Press, New York, 1968 : r
- 8) Dreaming aloud / Betsy Davids.
- 9) Diary N.Y.C., February 15 until March 4 1974 / Hanne Darboven.
- 10) DAGBOEK / DIARY 8-11-1992 -- 8-11-2007,Eijkelboom, Hans.

5th August:

- 1) Work book / Tom Friedman. 1996
- 2) White papers / Michael Harvey.
- 3) Detective/Michael Harvey
- 4) Passage Cosmo to Fishy Travels/ Rirkrit Tiravanija
Kitakyushu, Japan: CCA. 2002
- 5) Book of tea/ Pavel Büchler
- 6) Bulk/ Tracy MacKenna, London, England: The Barbican Centre; T. MacKenna. 1997
- 7) Tagebuchblätter 1954-79/ John G. Henshaw
London, England: Henshaw
- 8) Christian Aschman/Christian Aschman
Brussels, Belgium: C. Aschman. 1998
- 9) DIARY 2000 /Warmerdam, Marijke Van.
- 10) Diary of a Motif: Abandoned Shopping Carts / Sirk, Katie.
- 11) Obsession. No.1 / [Konzeption und Verleger, Werner Bokelberg].
- 12) A multiple image pf [sic] myself ... / Paul Thomas.
- 11) NYC diary / B. Marjoram.
- 12) Blue memorizes mountains / [Sarah Jackson] Blue memorizes mountains
- 13) My mother's book / Joan Lyons.
- 14) Listen, Julie Chen
- 15) The Disposable History of The World, Louise Odes
- 16) Sentences, Robert Grenier.

Booklyn

4th August

I also arranged to meet with Marshall Weber - Director of Collection Development, Artist Representative and Chief Curator at **Booklyn Artists' Alliance** in Brooklyn to find out about the organisation and view some of their collection. Marshall selected a cross-section of books from their archive for me to look through. They have an impressive collection of artists' books and zines, plus a gallery space. Their current exhibition when I visited was: *CraPtastic!* - a group show featuring 3 artists; Joe Roberts (San Francisco), STO (Brooklyn), and Laurent Impeduglia (Liege, Belgium). Each of these artists are working in cartoon-based painting/drawing, collage, and sculptural formats with a mood, colour scheme, and a view of the world that requires a sense of humour.



Exhibition: **Craptastic!**



'Founded in 1999, Booklyn is an artist-run, non-profit 501 (c) (3), consensus-governed, artist and bookmakers organization headquartered in Greenpoint, Brooklyn.

Booklyn's mission is to promote artist books as an art form and an educational resource, to provide the general public and educational institutions with services and programming involving contemporary artist books, and to assist artists in exhibiting, distributing and publishing artist books.

Booklyn has over forty associated artists and one hundred affiliated institutions, with various programs serving thousands of people every year. Recently Booklyn initiated its international Booklyn Bridge program. The 'Bridge' assists American institutions in developing international and multi-lingual artists book collections while helping European and Asian collections in developing their American artist book collections. At this time Booklyn Bridge represents ten artists from around the world (England, Belgium, France, Germany, and Japan), works with ten European collections, and has a distribution partnership with Editions Despalles in Paris, France.' www.booklyn.org



My Brother's Keepsake, by Marshall and Laurance Weber, and Gabe.
2009, unique, scroll in tattooed plastic prison cup.



Selection of Zines

Notes from PS1: 30th July 2010



I visited PS1 which is 'one of the oldest and largest non-profit contemporary art institutions in the United States. An exhibition space rather than a collecting institution, MoMA PS1 devotes its energy and resources to displaying the most experimental art in the world.' <http://ps1.org/>

The former industrial building has been divided up into small exhibition spaces, each inhabited by a different artist. There are a wide variety of contemporary styles, with a large proportion of video work. Many of the video works used the duo screen format, which I first noted as popular at the Venice Biennale last year. It is an interesting format allowing for dialogue between two films running side by side.

Artist, Ishmael Randell's room, was particularly inspiring for me. He created an installation of various works including carved books to look like mountain ranges and pierced photographic prints set in front of the cut out layer.



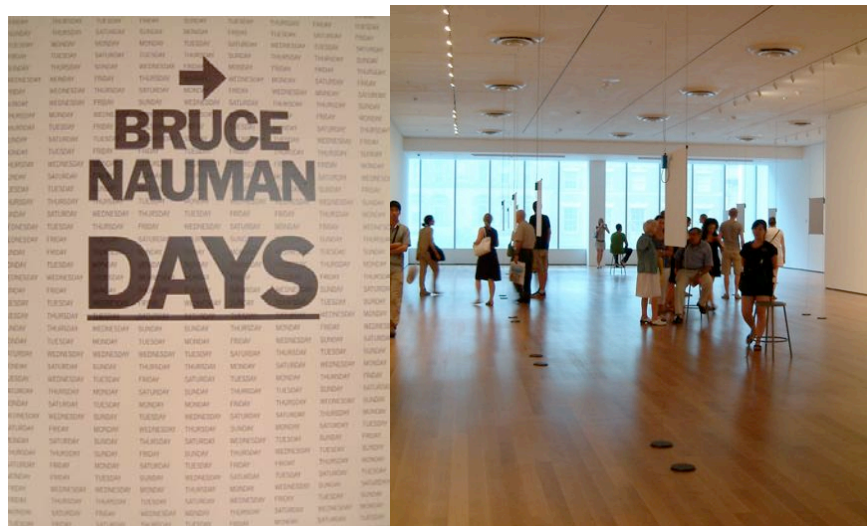
Ishmael Randell

Other artists I particularly enjoyed seeing the works of were: Vlatka Horvat, Sam Moyer, Tauba Auerbach, Brian O'Connell, Rebecca Solnit, Robbinschilds.

MoMA, Manhattan:

I went to the **Matisse** exhibition at MoMA. Photographs were not permitted and it was incredibly busy but I especially enjoyed the reed pen and ink drawings on paper, such as *Café (II)* 1912-13, together with his monoprints, drypoints and etching portraits from 1914 – 1915.

Bruce Nauman was highlighted in another gallery:



This installation consisted of a 'continuous stream of seven voices – men and women, old and young – emanating from fourteen speakers, reciting the days of the week in sequences devised by the artists. The speakers are directional, transmitting each voice, marked by its own tempo, pitch, tonality, and cadence, to visitors close by and a cacophonous yet resonant chorus to visitors between the speakers or farther away...

'These banal words, which order our lives and govern our behaviour, here become profound expressions of the passing of time.'

There was also a wonderful exhibition of Picasso's drawings and prints. Sadly no photography was allowed. I was lucky to have a couple on the walls where I was house sitting however!

Zines: Saturday 31st July

I went to **The Camera Club**, (336 W 37th St, suite 206 between 8th and 9th Avenue.) to a **Zine and Self-published Photo Book Fair**. There were two small rooms with tables lined with zines and photo books. The majority were photo books.

Many of the photobooks documented a place or a journey, as a form of visual diary. The other common format I saw on the tables was to repeatedly document a chosen motif/object, such as in the case of Bonny R. Kahane's '921 Trees' – photographs of discarded Christmas trees, and 'Vibrant NYC Vespas' - Vespas. This can be interesting if the reader shares the chosen passion, but otherwise as was the case for me with these, it didn't provide much to engage with.

The more successful photobooks, in my opinion, create a dialogue between the photos themselves by selectively juxtaposing the images and creating a narrative or multiple possibilities of narratives. In this way, the work becomes more than photos printed in a book.

From here I went to **Pete's Candy Store** in Lorimer, Brooklyn, where there was a mini zine fest with live music. It was more intimate and each stall, was manned by the artist being represented. Esther K Smith was there with Purgatory Pie Press and there were 20 or so other artists selling their zines and small ephemera.



Katie Haegle of thelalatheory.com

I particularly liked the work of:

Katie Haegle, Underthehaystack.net, Munter Jack and David Moscovich of Loofa press.

The final stop on Saturday was to see Jim Hodges show of new constructed paper works at Dieu Donne, a gallery dedicated to the creation, promotion and preservation of

contemporary art in the hand-papermaking process. Dieu Donne collaborates with artists and partners with the professional visual arts community but sadly the residencies are only offered to resident New Yorkers!

4th August: I Will Cut Through: Center for Book Arts

The Center For Book Arts had an exhibition of paper cutting, which was timely as this is a particular area of interest for me.



Artist Talk

The exhibition was accompanied by an artist talk, which I attended on Wednesday 4th August. The speakers included **Andrea Dezso, Ken Montgomery, Doug Beube Béatrice Coron and Elizabeth de Sole**. They all presented slide presentations of their work and demonstrated the range of commissions they did within the realm of paper cutting. It was fascinating and very informative.



Dress by Béatrice and Elizabeth. Tyvek.

MAD (Museum of Art and Design)

Thursday 5th August

I went to see the exhibition 'Dead of Alive: Nature Becomes Art, which showcased the work of over 30 international artists working with organic materials that were once produced by or part of living organisms – insects, feathers, bones, silkworm-cocoons, plant materials and hair to create intricately crafted and designed installations and sculptures. It was a fantastic exhibition with some very striking works.

<http://www.madmuseum.org/>

Friday 6th August:

Back in New York after first meeting at VSW, I met up again with Skuta Helgasen who runs DAP and the bookshop at PS1 (see VSW notes). We had lunch on Madison Avenue, which gave me the chance to talk through some of the research I had been doing. We then dropped into Gagosian, a new artists' books store, which also has a gallery space.



Downstairs they had an exhibition of Damien Hirst's publishing company and work. To complement the show, the gallery walls were lined with Hirst's wallpaper.

We then went on to The Whitney museum, also on Madison and spent the afternoon looking at the exhibitions there, which included the Christian Marclay Festival.

Ursus Books:

Afterwards, I went to Ursus bookstore, which specialises in art books and also has a collection of rare books, which I browsed for some time.

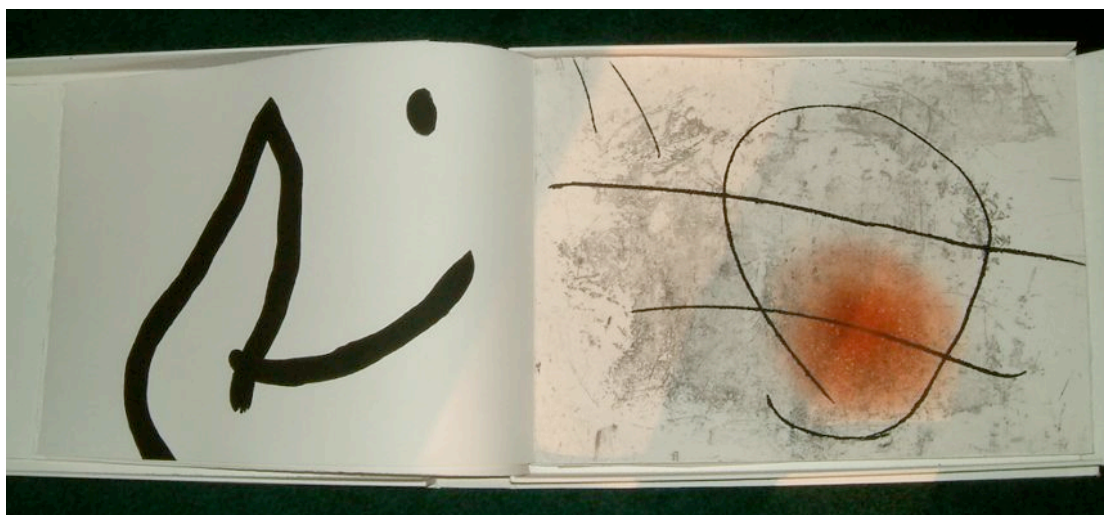




Amongst the rare books I found livres d'artistes by artists including Picasso, Miró, Claes Oldenburg and Henry Moore. There were some really exquisite books.



Left hand image: Two original woodblocks for the printed edition carved by Miro himself in the making of *A Toute Epreuve*, 1958. Right hand image: Page from book entitled *Joan Miró* by Andre Frenaud.



Lapidari, by Joan Miró

Short Cuts: Paper cutting Workshop with Béatrice Coron: 7th and 8th August 2010
www.centerforbookarts.org



I spent two days at the Centre for Book Arts taking a workshop with Béatrice Coron, (www.beatricecoron.com) whose work I first encountered in 2008. We did a number of different paper cutting activities, including making stencils, silhouettes and pop-up. Béatrice is a very vibrant and inspiring teacher with a real passion for what she does. She brought along examples of her work and of different possibilities to try. We primarily worked with Tyvek, a man made paper which is very enduring. Béatrice uses it to make her papercut dresses as well as 2D paper cuts. We also used Japanese stencil paper usually used for Kimono's as well as regular black card. I discussed the possibility of interning with Béatrice next year and will follow that up later in the year.



Desert Island and Spoonbill & Sugar Town: 10th August

I discovered Talas during my stay in New York – a bookbinding suppliers - and was able to buy a Japanese hole puncher which I'd had my eye on in the UK for a while! Also in Williamsburg, I went to check out two bookstores, which had been recommended by Marshall Weber at Booklyn: Desert Island, (specialising in comics and also a number of zines) www.desertislandbrooklyn.com and Spoonbill & Sugar Town Booksellers www.spoonbillbooks.com



Desert Island



Spoonbill & Sugar Town

11th August:

A trip to New York wouldn't be complete without visits to Printed Matter 'the world's largest non-profit organization dedicated to the promotion of publications made by artists':

<http://printedmatter.org>



Chelsea:

A stone's throw from Printed Matter are the rows of galleries that line the nearby streets of Chelsea, where I saw some very inspiring work. The gallery spaces are huge and all now seem to have comprehensive websites of all their offerings. The word is that the gallery scene is migrating to East Village but for now there is much to be seen in Chelsea! Below are some of the ones I went to:

Mary Ryan Gallery

<http://www.maryryangallery.com/>

Doosan Gallery

<http://www.doosangallery.com/>

Stux Gallery

<http://www.stuxgallery.com/site/>

Andrea Rosen Gallery

<http://www.andrearosengallery.com/>

Ramis Barquet - Imperial Video:

<http://ramisbarquet.com/>

Jennie C Jones: Electric (at Sikkema)

<http://jenniecjones.wordpress.com/>

Von Lintel Gallery

<http://www.vonlintel.com/index2.html>

Carolina Nitsch Gallery

<http://carolinanitsch.com/>

Pavel Zoubok Gallery

<http://pavelzoubok.com/>

Margaret Thatcher Projects

<http://thatcherprojects.com/>

Nancy Margolis Gallery

<http://nancymargolisgallery.com/>

ClampArt

<http://clampart.com>

Leo Koenig Inc.

<http://www.leokoenig.com/>

Perry Rubenstein
<http://www.perryrubenstein.com/>
Yossi Mil Gallery
<http://www.yossimilo.com/>
Bortolami Gallery
<http://www.bortolamigallery.com>

Cinders Gallery - <http://blog.cindersgallery.com>



I went to see Sony Smith's exhibition *100 Records*, at Cinders, an artist-run gallery in the Williamsburg neighbourhood of Brooklyn. They host monthly art exhibitions, live music, readings, talks and performances. There is also a small shop section dedicated to artist-made books and zines, prints, records, and other handmade art objects.



Morgan Library 24th August - www.themorgan.org

My final official research visit was to the Morgan Library where I had applied to view a selection of rare Palimpsests, which were exquisite (I was allowed to photograph these only for my own study, not for publishing in any report).

In addition to the visits mentioned above, I ran a B&B for 6 weeks which I had arranged before I left the UK, so that I would have free accommodation in the city. I also had a wonderful time exploring the many delights of NYC, taking in the sights, going to outdoor concerts, poetry readings, rooftop concerts, to name but a few! I didn't make it to Chicago as there was more than a summer's worth to do in New York so I have saved that for the future. It has been a phenomenal trip, during which I have seen and learnt a great deal, and now return to England ready to embark on my final year. It will be interesting to see how my experiences will influence my work in the future. **I would like to offer a huge 'thank you' to the Gane Trust for making my trip possible.**