

READING SPACES

Caren Florance *(etc)*

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Caren Florance (*etc*: ANGELA GARDNER

MELINDA SMITH

OWEN BULLOCK

SARAH RICE

MONICA CARROLL

LOUISE CURHAM

TANIA DE ROZARIO

PHILIP GROSS

NICCI HAYNES

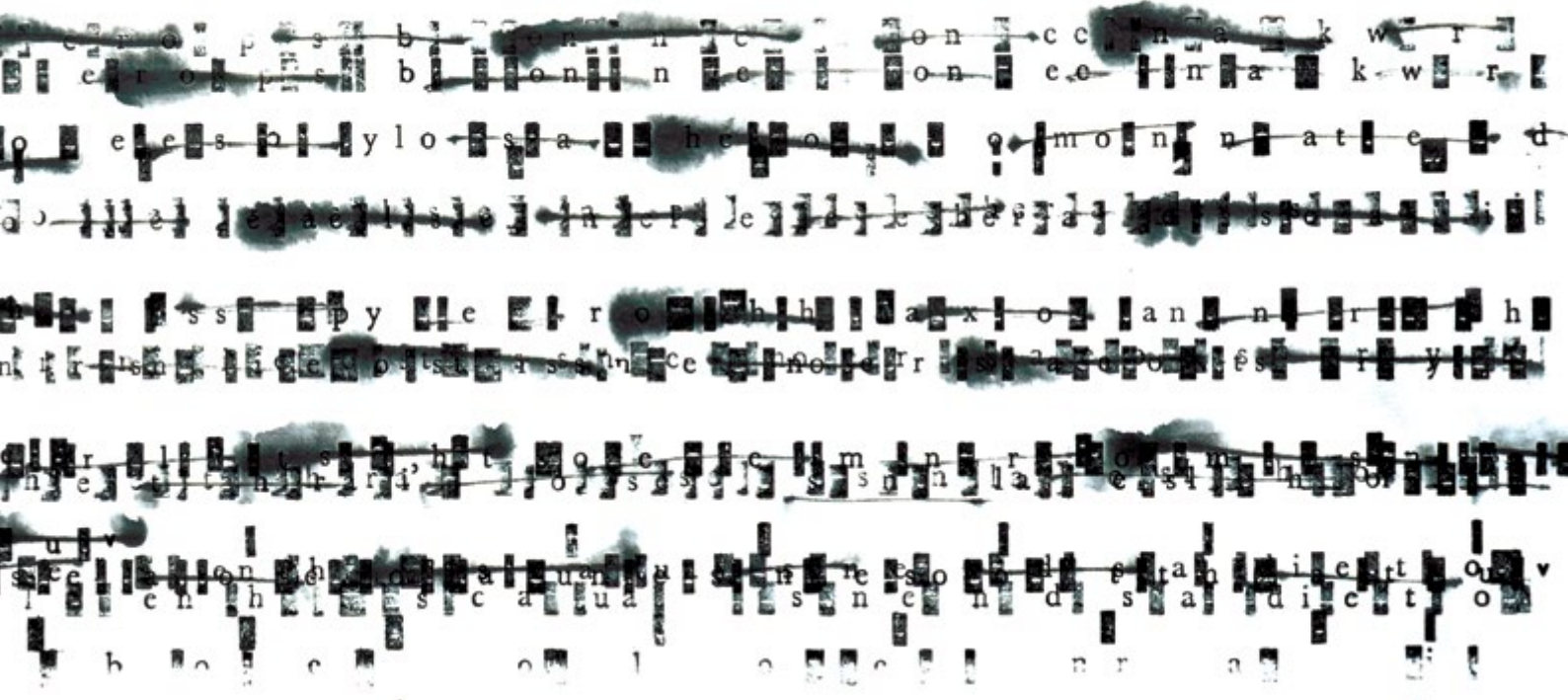
JACQUI MALINS

PAUL MUNDEN

SHAGS

SHANE STRANGE)

JEN WEBB



I AM A LESSON, I AM A WARNING

READING SPACES

ARTIST BOOKS POETRY POETICS

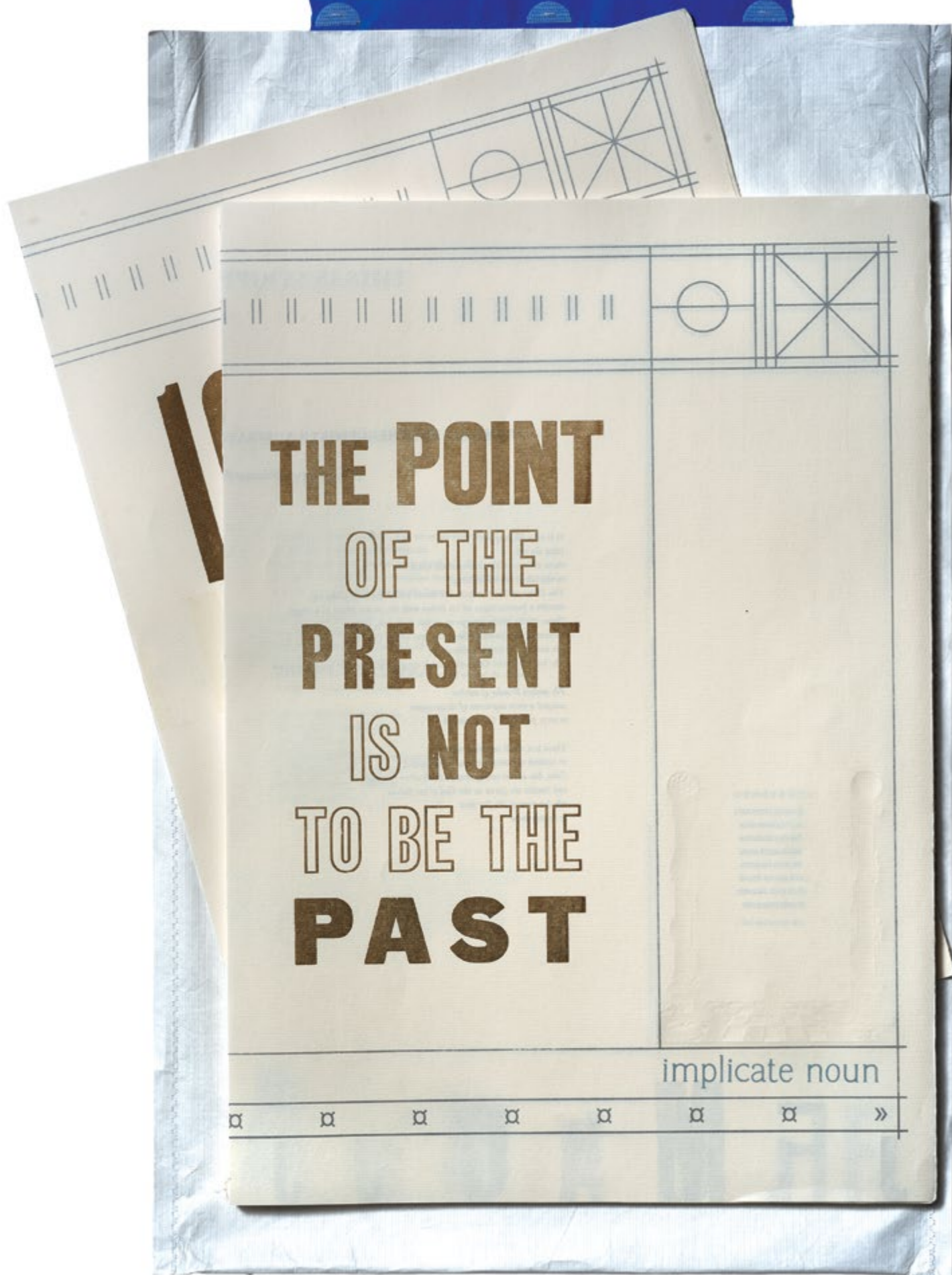
Caren Florance

ANGELA GARDNER, MELINDA SMITH,
OWEN BULLOCK, SARAH RICE & ETC

what really interests justice too

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READING SPACES: OPENING ADDRESS

JEN WEBB

*Distinguished Professor
Centre for Creative & Cultural Research
University of Canberra*

Visual and language artists have long maintained the legend of the solitary genius, and in fact sole practitioners are far more typical than are teams, in both these fields. But scratch the surface of the creative community, and you can find many examples of individuals and groups working together to make their art.

This is where Caren Florance comes in: much of the work she presents in her graduation exhibition is the product of true collaborations – which is to say, it could not have been made without the input of Angela, Melinda, Owen and Sarah. Her intervention in their poems inaugurates new ways of making poetry, that extend its graphic potential and its capacity to capture, and move, its readers. It is characteristic of Caren and her warmth and generosity that she included others in the research, enriching their practice even as she enriched her own, and co-labouring on this knowledge-making art-making project.

The doctoral project extends Caren's many years of practice in material poetics, letterpress, the artist book and its affordances, and her thesis exhibition draws on all this background, along with three-plus years of solid research, experiment, analysis, interpretation,

theory-making and art-making. This sustained practice of making and of thinking has resulted in a deeply informed, embodied and theorised study of the artist book in Australia, of the affordances of print culture for art and material culture for poetry, and of the value of creative collaboration.

The works in the exhibition, along with her scholarly essay, together comprise Caren's PhD thesis – one that is an admixture of academic and artistic work. Creative doctorates have been offered in Australia for some time now, and the approaches being taken, and the outcomes from such research, are only getting better. What is particularly valuable about creative doctorates is that the research findings are so widely disseminated. Conventional doctorates are likely to be read by only a handful of people (the supervisors, the examiners); creative doctorates are likely to reach large audiences, in the form of exhibition visitors, audiences for performing arts doctorates, and readers of research through the literary arts. Caren has exhibited, published, and presented her work to audiences in Australia, China, New Zealand and the USA, and been able to give and take advice, suggestions and knowledge right



READING SPACES, SHARED PLACES

CAREN FLORANCE

across the community of artists and artist-researchers. An important contribution is her explorations into materiality: though material culture is becoming more widely considered in the scholarly domain, most research has focused on materiality as abstraction (eg linguistics). Caren has brought it back to material form, and produced matter that we can access through our own material selves, as well as our intellectual/conceptual selves. And we don't only access it: thanks to Caren's approach to production and exhibition, her material products are presented in a homely, a domestic setting – not behind glass or on gallery plinths, but generously available to be handled.

Don't just look at, don't just handle these books and objects: read them. Caren always speaks truth to power, even when she is at her most sublime, artistically. And she always incorporates tenderness, humour, technical precision, openness to potential, and the wealth of human properties. It is time well spent to connect with her voice, as well as with the voices of the poets who are her collaborators.

5 April 2017



... the work of making a book takes place across a whole series of different spaces, each with its postures and gestures, pleasures and/or pressures and degrees of discomfort or reward.

Johanna Drucker, A Book's Work Spaces.
Journal of Artists Books, 36, Fall 2014: 3-5.

This project started as a simple desire: to activate my relationship to printing poetry and the reader's interaction with the outcomes. Each of these works represents sustained collaborative creative time spent with poets: together we write, read, design, make and publish. There are moments when each role is clearly separated, and others where the lines are blurred. Once the poets and I finish playing with the wording/workings, we need readers to take them onwards again, and *Reading Spaces* offers the opportunity to engage directly with the work.

Artist books are often displayed as art-objects: isolated on plinths, or confined behind glass, a selected double-spread laid out in one static tableau. The reader becomes viewer, and the qualities particular to the book as a medium – the transition from 2D (*page*) to 3D (*object*) through 4D (*time*) – is lost. *Reading Spaces* wants to re-establish the intimacy of reader and book, to allow a natural engagement with turning and reading pages. Each book is a space that holds a folding of time and place: *I was here/we were here – and now, so are you.*

The physical concept of the exhibition is to allow the furniture to 'introduce' the reader/audience to particular kinds of making and reading. Each iteration of the exhibition will have different configurations, serendipitously positioned at an almost forgotten gallery space in the 'Parliamentary triangle' of Canberra. The venue completed several institutional links: one of the major works, *1962: Be Spoken To*, is devoted to a year in the life of Old Parliament House, and the furniture it





sits upon was purpose-built for the National Library of Australia's newspaper reading room. *Tracer: you are here* holds haiku about Canberra, and the poem about Lake Burley Griffin can be read facing the lake. It is an exhibition opportunity that cannot be repeated, but it can be captured.

Many different books are laid out, representing various levels of formality that are reflected by their particular reading spaces. They have threads of commonality, such as engaging with the past *and* the future of the material book. Old and new production methods are used, like hand-set letterpress, typewriters, photocopiers, digital printing and screen animation. Most of these are labour-intensive and time-hungry, and have been superseded by more commercially viable options, but even work that uses 'time-saving' devices such as computers demands hours of labour. The time it has taken had to be the time that it took.

With the hand-made work, the marks of production have been foregrounded: if a piece of paper has moved through a press multiple times, incidental marks have not been hidden: a deliberate action in the face of the ubiquitous perfection of contemporary print production. Ideas have been affected by the affordances of each process; for example, the print-on-demand poetry books (*The Future*, *Unimagine* and *Members Only*) had technical issues that shaped the outcome of the respective page designs. Re-photocopying a zine (*Swipe*) to add new ideas leads to an interesting visual disintegration that adds another new idea, and so it goes.

Writers, specifically poets, have been a vital component of this project. I have long been trying to explore ways of working with poetry as a printmaker and designer. The earliest book on display, *Shared Rooms*, dates from 2002, and the most recent one was sent back to me by the poet only weeks before the exhibition. If the

poet has not been directly involved with the making, they have given permission for me to use their work actively, which includes displacing their words from their carefully composed and constructed forms. I thank them all for their generosity.

The two main projects took a core idea and actively moved it through, around and back via iteration, experimentation and story-telling. *Working Papers* started with Angela Gardner hand-setting lead type without her glasses on, and using words from a numbers of sources: from her notebook, the radio, our conversations. I saw a few ways to play with her 'key blocks' and followed two of them.

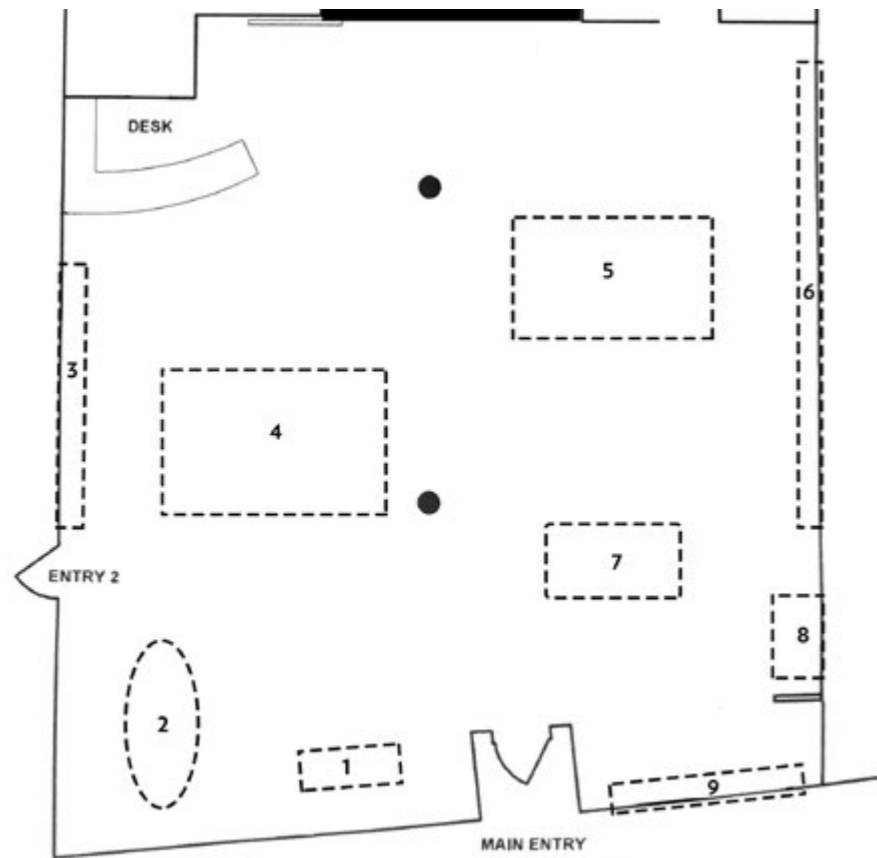
Be Spoken To was an exhibition outcome from a short shared residency at the Museum of Australian Democracy. Melinda Smith and I kept going afterwards, finding connections between past and present using re-voiced institutional and public records. We built a book,

1962: Be Spoken To, constructing rooms (Italian: *stanza*) from themes like national security, commemoration, immigration, indigenous affairs and feminism, all with wry humour and a touch of subversion.

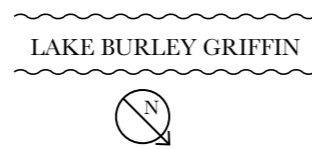
Another project, *Tracer*, started with a simple piece of transparent paper (*Redex*), and grew to interact with the transparency of projected film. Looking through one of Sarah Rice's writing notebooks provoked a work that tracked one of her poems from its very first thought to a resolved outcome.

My solo works do not directly use poetry but are engaged instead with the poetics of process and materiality. They ask their own questions of the reader, questions that may actually have no answer, at least not in the foreseeable future.

EAST SPACE
 Commonwealth Place, Canberra
 5-12 April, 2017



- 1. Solitary reading
- 2. Mobile words
- 3. Wall reading
- 4. Book lounge
- 5. Formal reading
- 6. Wall reading
- 7. Kitchen table
- 8. Solitary reading
- 9. Digital reading



1. SOLITARY READING

Tracer: you are here, 2016
 Caren Florance, Owen Bullock
 & Louise Curham
 Letterpress, rubber stamp, sewn super8 film on paper.
 Unique. 450 x 500. 20pp.

This book is a souvenir of a one-night performance of the same name for the 2016 Noted Festival in Canberra, featuring Louise's hand-painted super-8 films projected onto my hand-printed paper 'screens', mounted in the inner courtyard of the Canberra Museum and Galleries. Owen responded to the films using haiku, over and through the background clatter of the super-8 projectors.



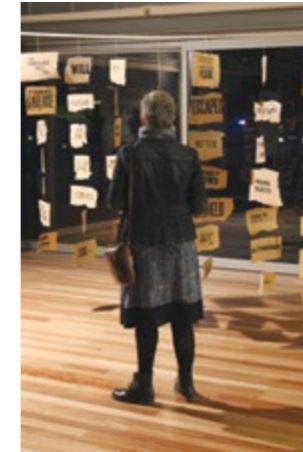


*crowd and I
call this moment
through trees*

*the sky
and all of the lake
in the lake*

*Scrubby's gone
the intersection
smeary*

OWEN BULLOCK



2. MOBILE WORDS

Pleasure Demolition, 2016
Caren Florance & Angela Gardner

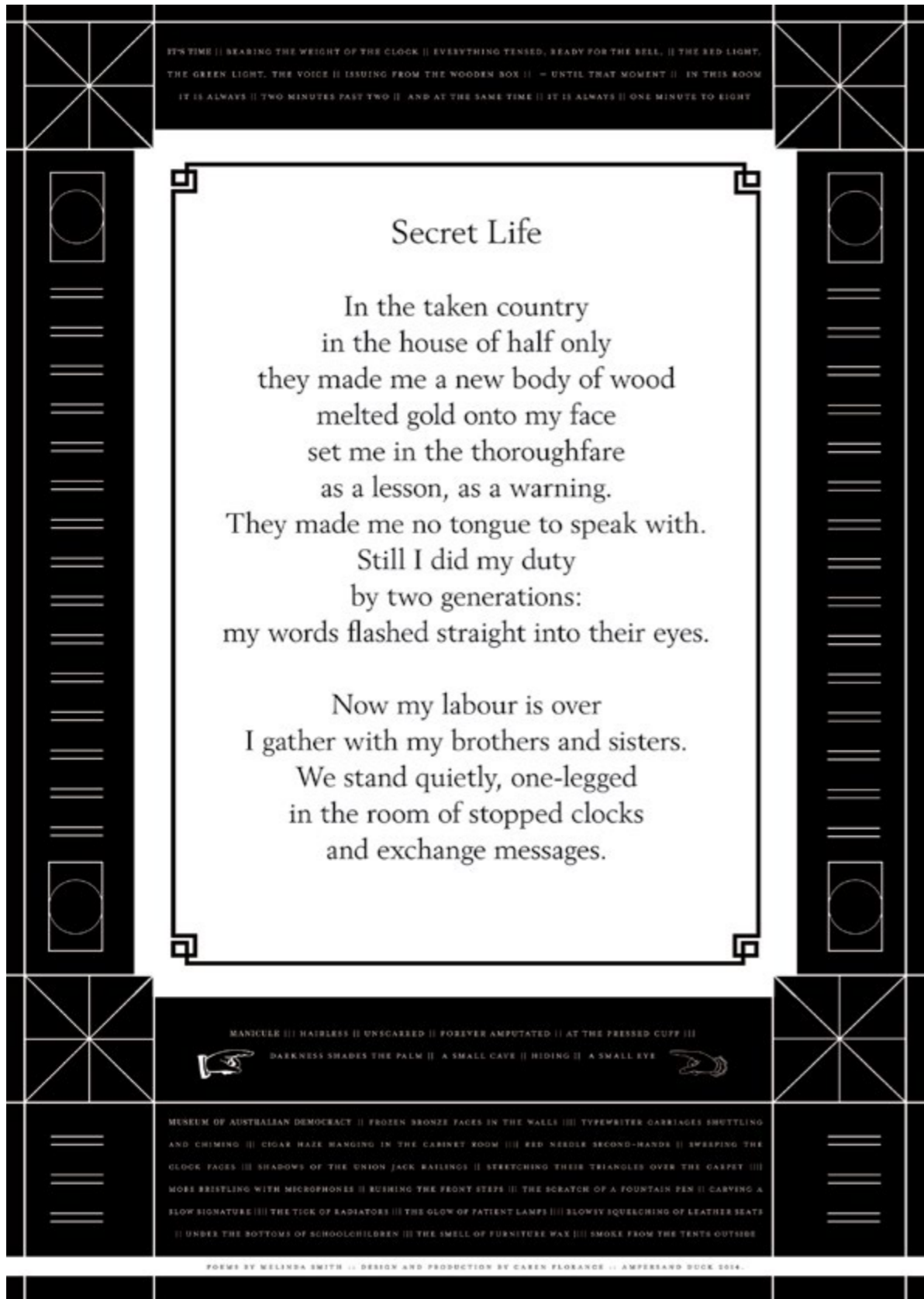
Two poems from the 2009 series 'Notes to Architects':
'Pleasure Grounds' and 'Demolition'
Letterpress, various papers, thread, pole.
c. 2500 x 2000 x 300. Edition of 2.

The brown papers in this work come from objects used when giving or taking pleasurable things: envelopes, postpaks, grocery sacks, shopping bags, bread bags, wrapping paper. Each poem, one about shopping malls, the other about architectural demolition, has been broken down into small shards and printed back-to-back on the torn shreds. They turn hypnotically, picking up even the slightest air-current, generating multiple poetic readings.



*Question plentitude: windows and rainstorms,
our strict observance of a world that is now a store of wealth,
our pittance of crows, and stones, the tail ends of our journeys.*

*Build silhouettes: of hoppers, wheeled cauldrons and trolleys
that lack any opening to interpretation or to the story world.*
ANGELA GARDNER



3. WALL READING

Secret Life, 2014
Caren Florance & Melinda Smith
Digital broadside on archival photo paper. 594 x 420.
Edition of 5. PHOTO: CF.

Be Spoken To, 2014
Caren Florance & Melinda Smith
Letterpress and embossing powder, Perspex
(originally installed on the faces of MoAD vintage signs).
Dimensions variable.



Left:
Original installation
at the Australian
Museum of
Democracy
PHOTO: MARK NOLAN.



5. BOOK LOUNGE

5A *The Future, Unimagine*, 2017
 Angela Gardner & Caren Florance
 in association with Recent Work Press
 Poetry volume. 203 x 228. 48pp.

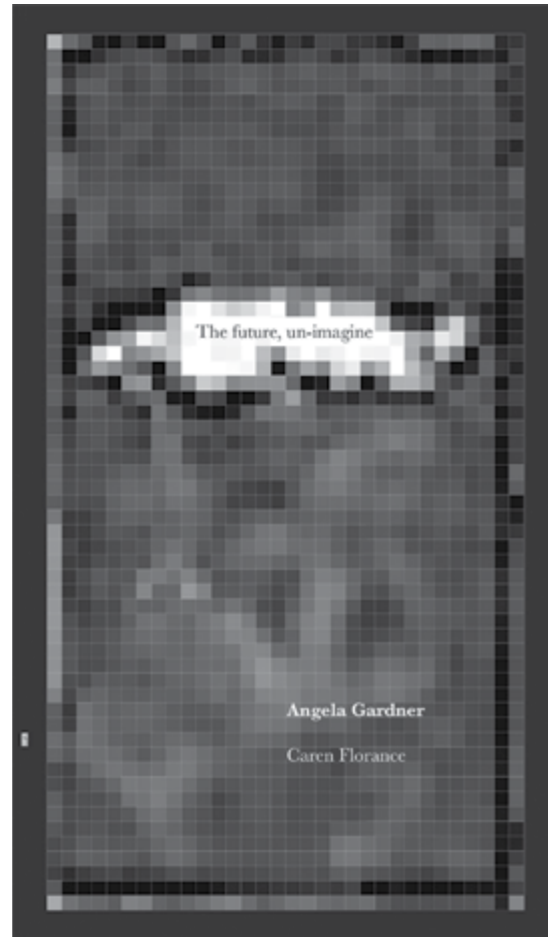
5B *Members Only*, 2017
 Melinda Smith & Caren Florance
 in association with Recent Work Press.
 Poetry volume. 203 x 228. 48pp.

5C *Swipe*, 2015
 Caren Florance, Owen Bullock, Monica Carroll,
 Tania de Rozario, Angela Gardner, Philip Gross,
 Nicci Haynes, Jacqui Malins, Paul Munden, Shags,
 Melinda Smith, Shane Strange, Jen Webb
 Hand-sewn zine. c.199 x 140. 16pp.

5D *Interference*, 2014. Angela Gardner, etc.
 Handsewn chapbook. 210 x 130. 24pp.

5E *Tracer*, 2015. Owen Bullock
 Handsewn chapbook. 280 x 100. 24pp.

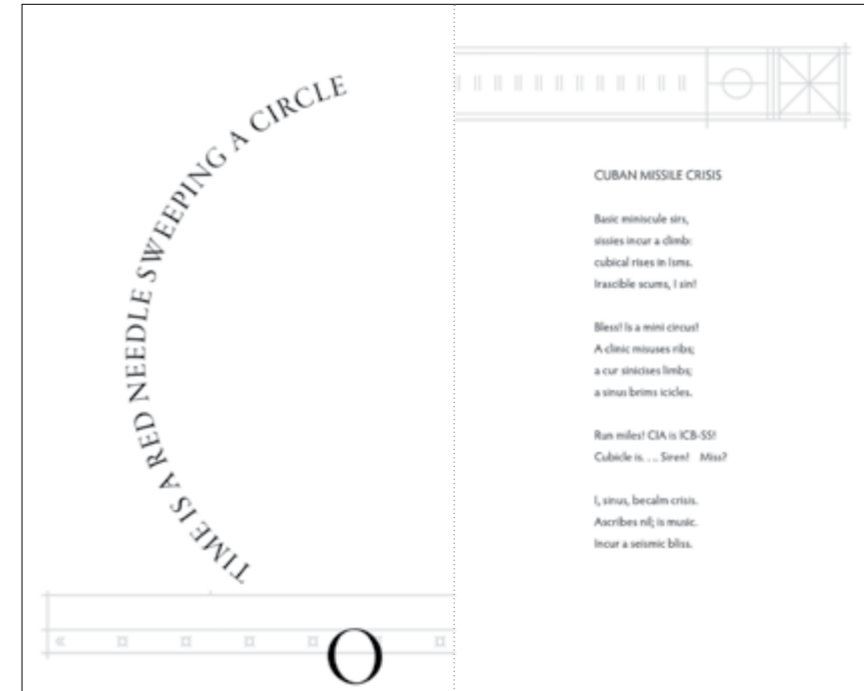
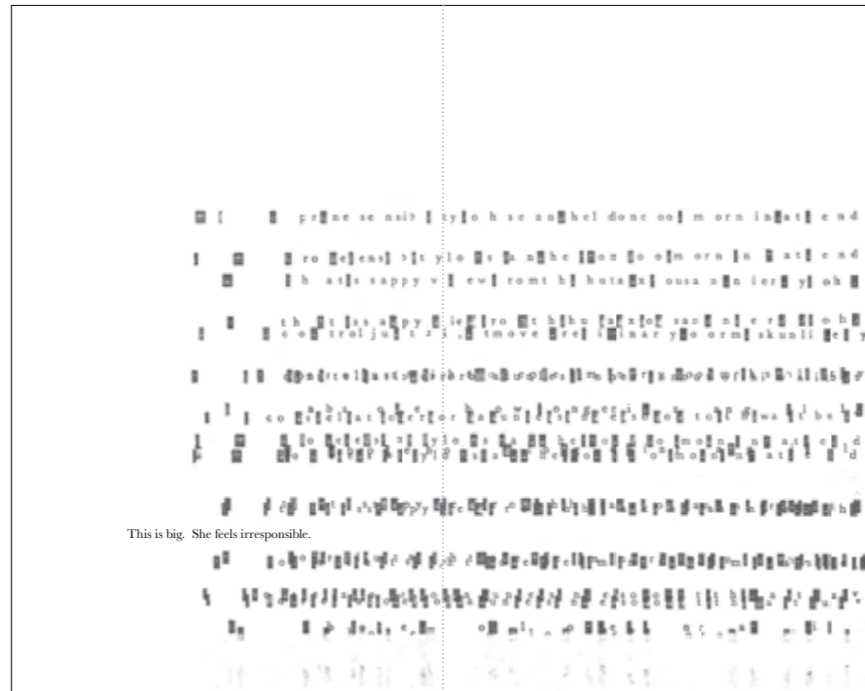
Small publications, produced for wider audiences than a gallery can provide. These are sold in bookstores and zine fairs. Some are part of broader projects: *Members Only* is a modified reproduction of 1962: *Be Spoken To*, but *The future, unimagine*, is an original publication, drawing from but separate to *Working Papers*. The *Swipe* project is essentially one zine, with copies scripted by poets and artists and reproduced in short print runs.



5A



5B





ORIGINAL: CAREN FLORANCE



SHANE STRANGE

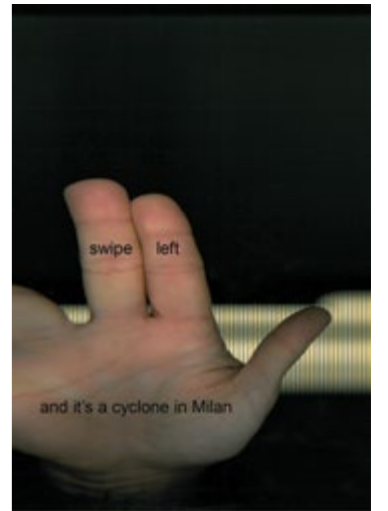


SHAGS

5C



ANGELA GARDNER



JEN WEBB



OWEN BULLOCK



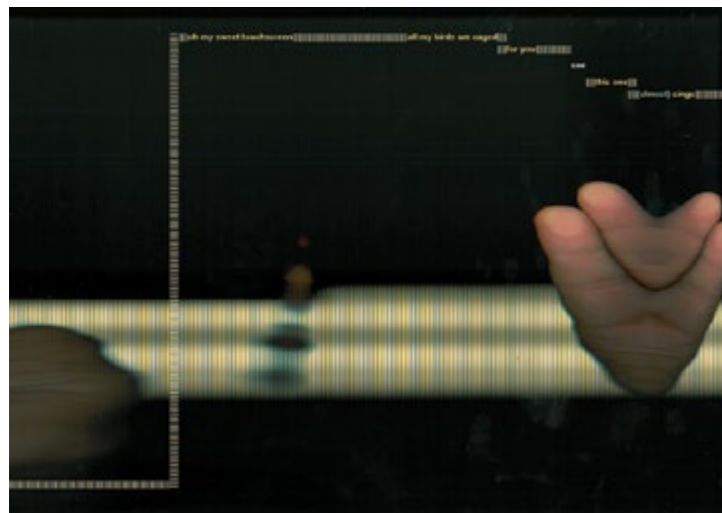
PAUL MUNDEN



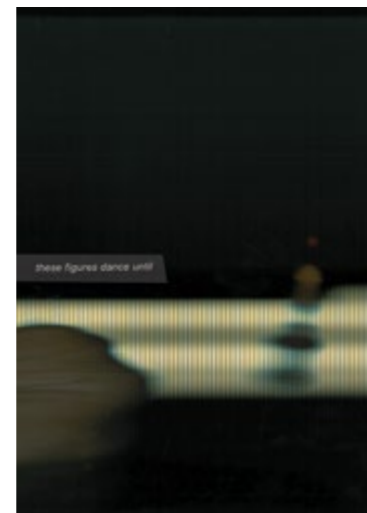
TANIA DE ROZARIO



MELINDA SMITH



PHILIP GROSS



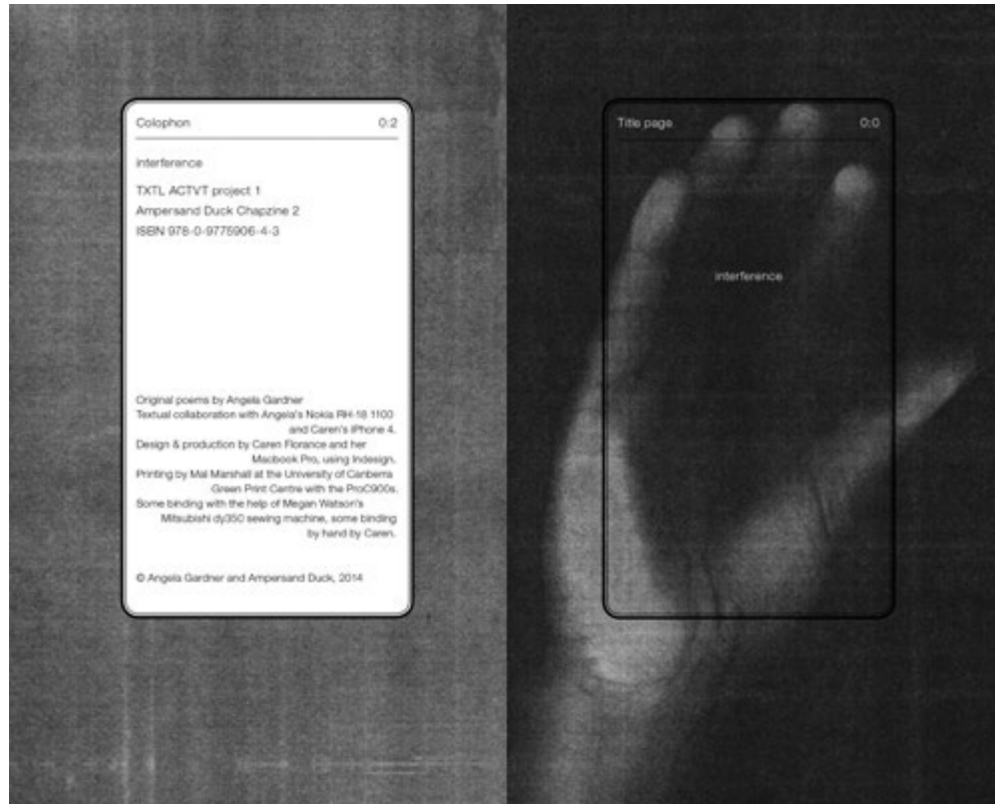
JACQUI MALINS



NICCI HAYNES



MONICA CARROLL



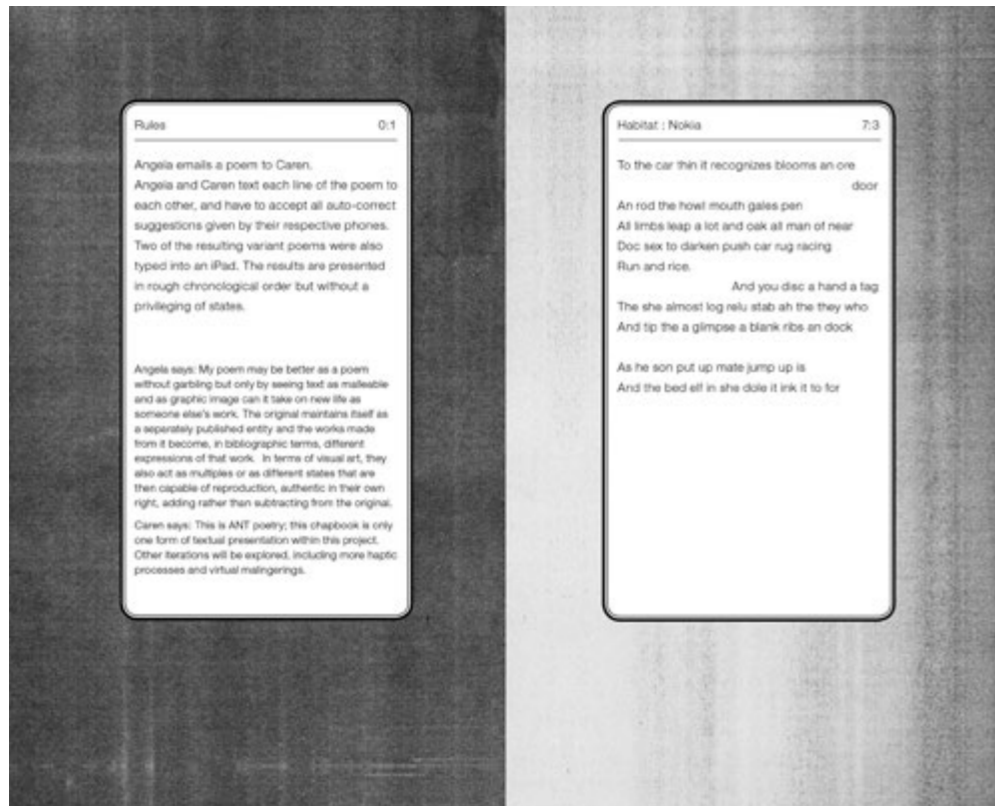
5D

HALF-LIGHT

I'll start you painting flat. Objects next: modeling three dimensions until light-gleam appears on something. Garment folds, soft dark of velvet, a feather in an angel's wing. Distance then to frame — landscape a mirror — so real birds dash against it. Face and hands last, unless you count everything pulled from background by light and darkness a stillness as it develops.

NOKIA

I'll start you painting flat. Ma of One tip eh until jig gleam. Appears on something. Has folds rod. Far of velvet a debt in an bog who. Dirt them to era landscape. A miss so sea air far chains it. Ebb and hands lap told you ant. Due pulled from background by light. And darkness a rug as it feud.



iPHONE

I'll star you painted flat. On he be: Model the dimly unto lug-gleam. Appears on something. Harm do, sod. Dark of cel, a death in an angel's swing. Dust then to far — landscape. A more — so tea birds dad aha it. Face and ham last, unless you count. Everything put from background by light. And darkens a stillness as I development.



5E

From ON THE FIRST ARRANGEMENT OF 'REDEX'

Links from text to narrative have new possibilities. Writing embraces language; type-setting makes the words. Combine. Action stronger than in a poem. Than a poem of mine offers. Rules of language compromised the way a new experience shakes values. Layers exposed. Real layers. We're. Wayfinding. The eye struggles; haptic guides. Someone asks the awkward questions. They are to be admired. Narrative time passing. I wish I had said that. She's good. Turning the page and the writing backwards, upside down, I have to re-invent my reading. Ys are a good one. Whys are a good one. Wise are a good one. ... But not without a struggle. Not as easy as spelling. Except. Except. A lone Greek word is an exception. Villify. Victory. ...

What I wrote before was different



6. FORMAL READING

6A 1962: *Be Spoken To*, 2014–17,
Caren Florance & Melinda Smith

Letterpress and screenprint on Magnani Avoria Vergata
paper, 2 parts, handsewn in archival Tyvek 'ghost bag'.
Edition of 5. 505 x 357 x 14. 8 + 48pp.

A year in the life of Old Parliament House, constructed as a twelve month cycle of signs and rooms. Each month has a theme, with a 'feature' poem harvested from Hansard or other public records and an additional anagram poem exploring an aspect of the topic. Through all the pages there are extra anagrams, original poems and subtle ornamentation. While the framework is screenprinted, everything else has been set and inked by hand using letterpress printing.



PARLIAMENT

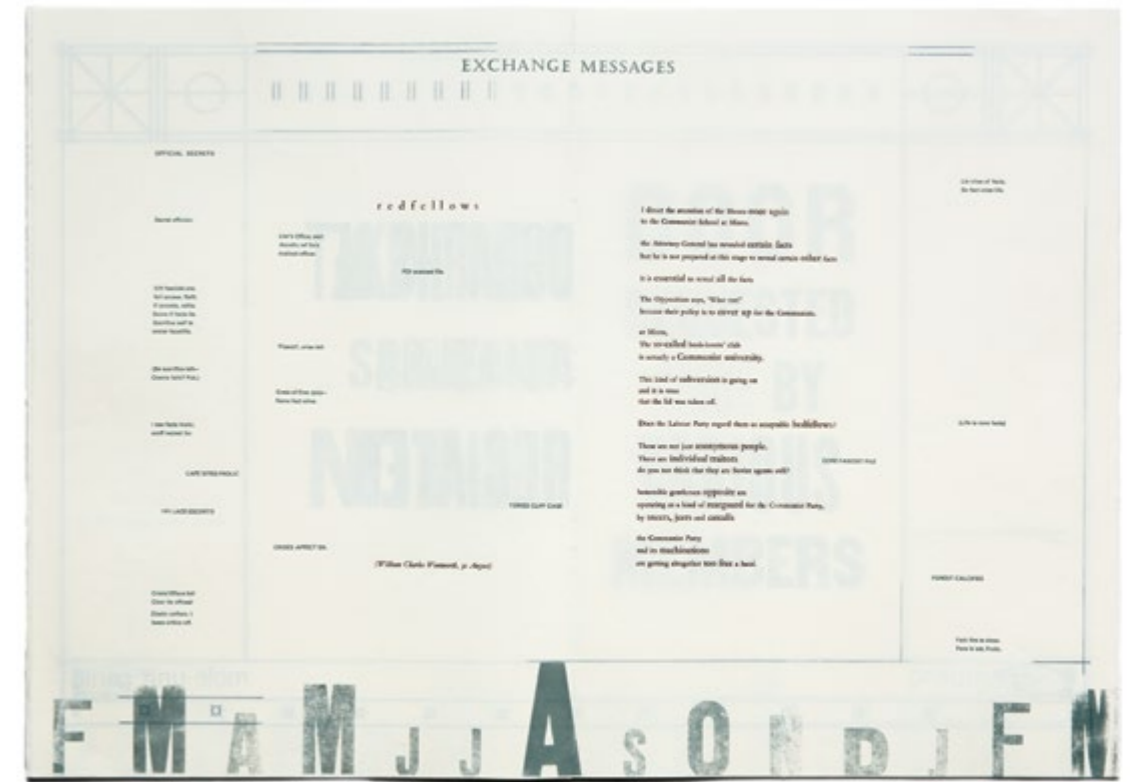
*Partial men.
Male in. Part
man, part lie
(rampant lie).*

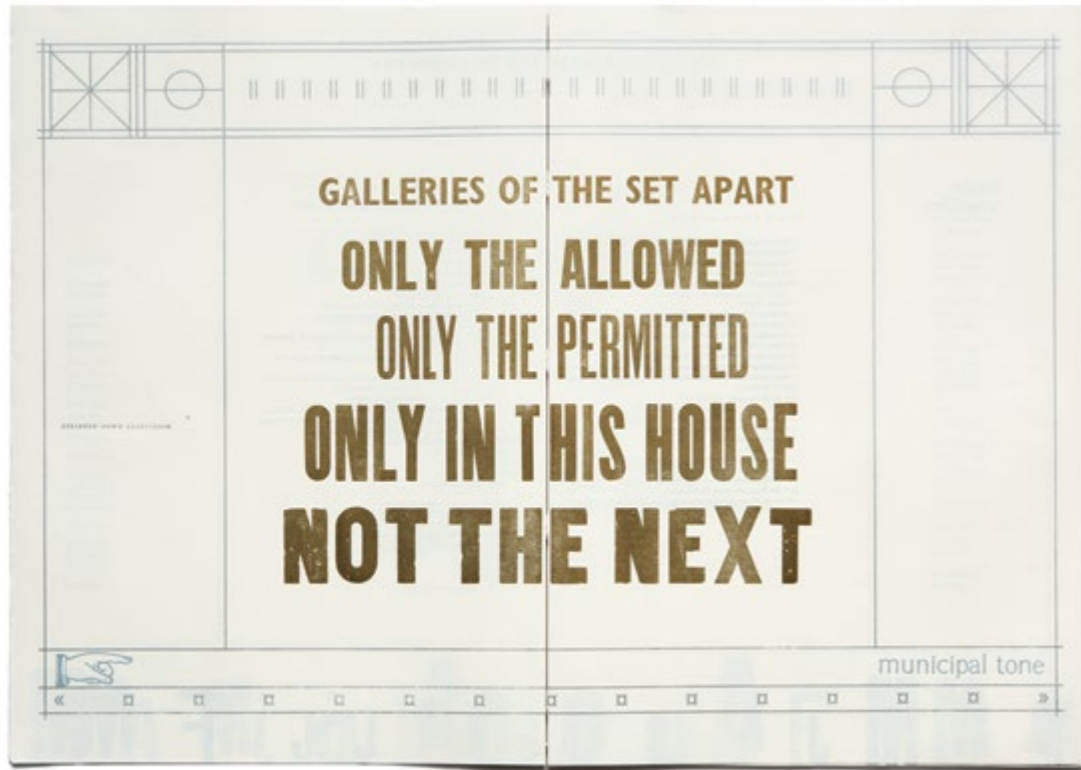
*Rant, lie, map,
lie, mar, part.
Mantra pile.*

*Real man pit
in a trample
armpit lane
latrine map.*

*I arm planet
I mar planet
man at peril*

: remap at nil.





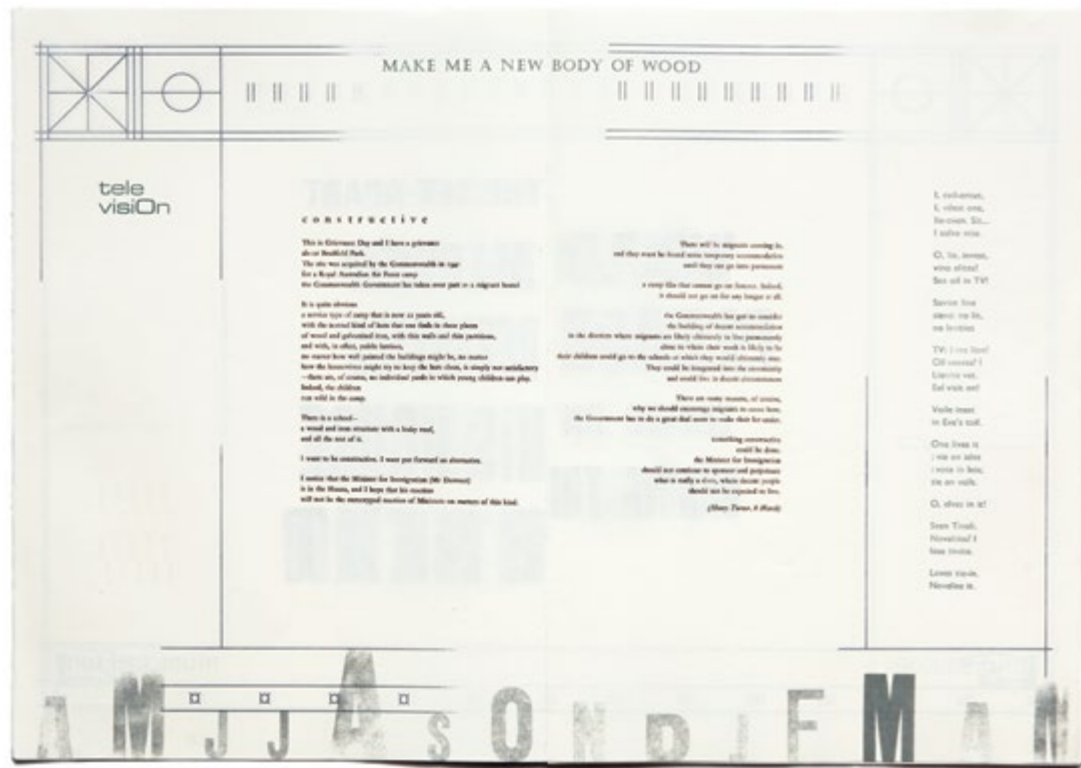
GOUGH WHITLAM

*I'm law-goth. Hug?
Ah, go with glum:
two-gal-hug him!*

Might hug AWOL.

*High-low gamut,
tough whim lag.*

*I glow. Math? Ugh!
Might laugh. Ow.*



ROBERT MENZIES

*Robert Menzies,
sterner zombie
breezes into Mr,
rezones timbre*

*restore biz men
rezone Ms tribe*

bronzes tire me



6. FORMAL READING

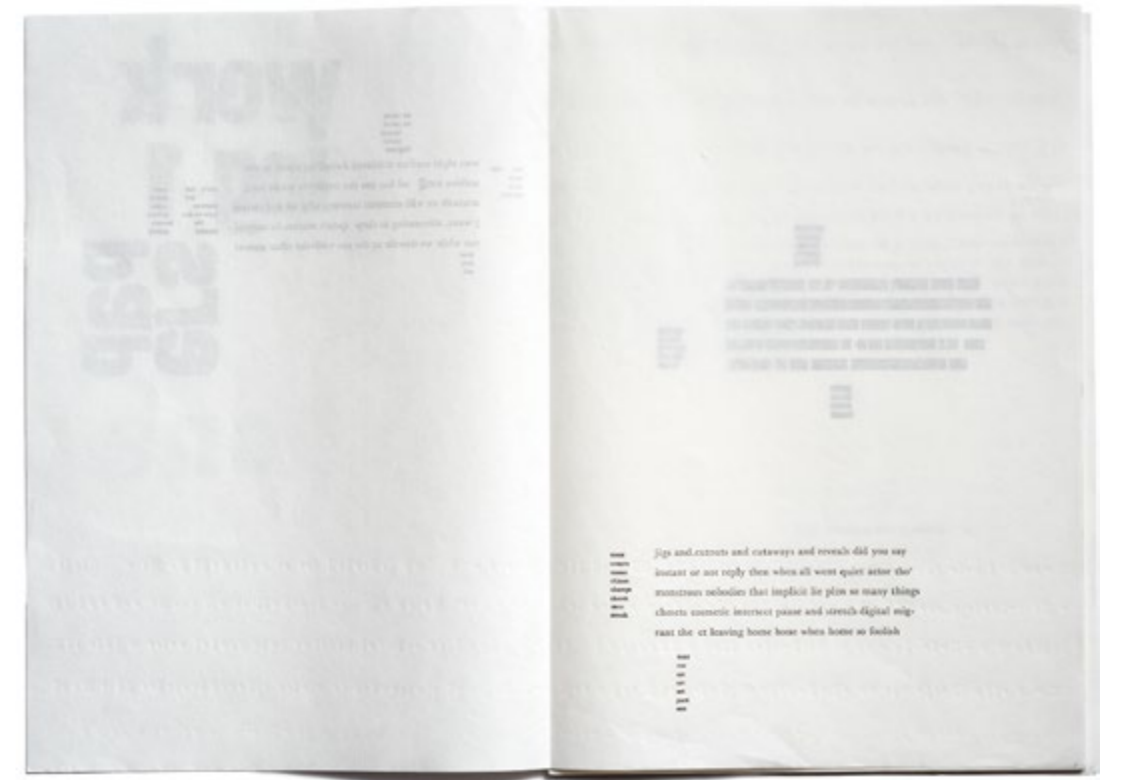
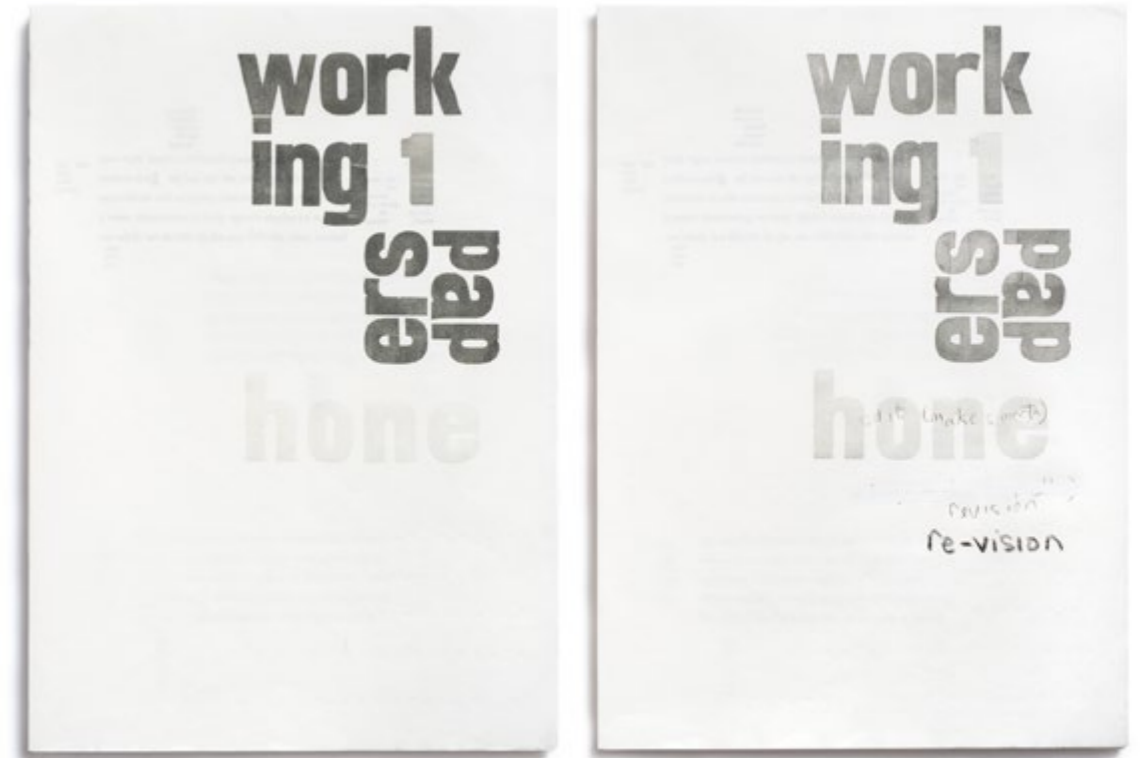
6B *Working Papers: hone & torrent*, 2015–17

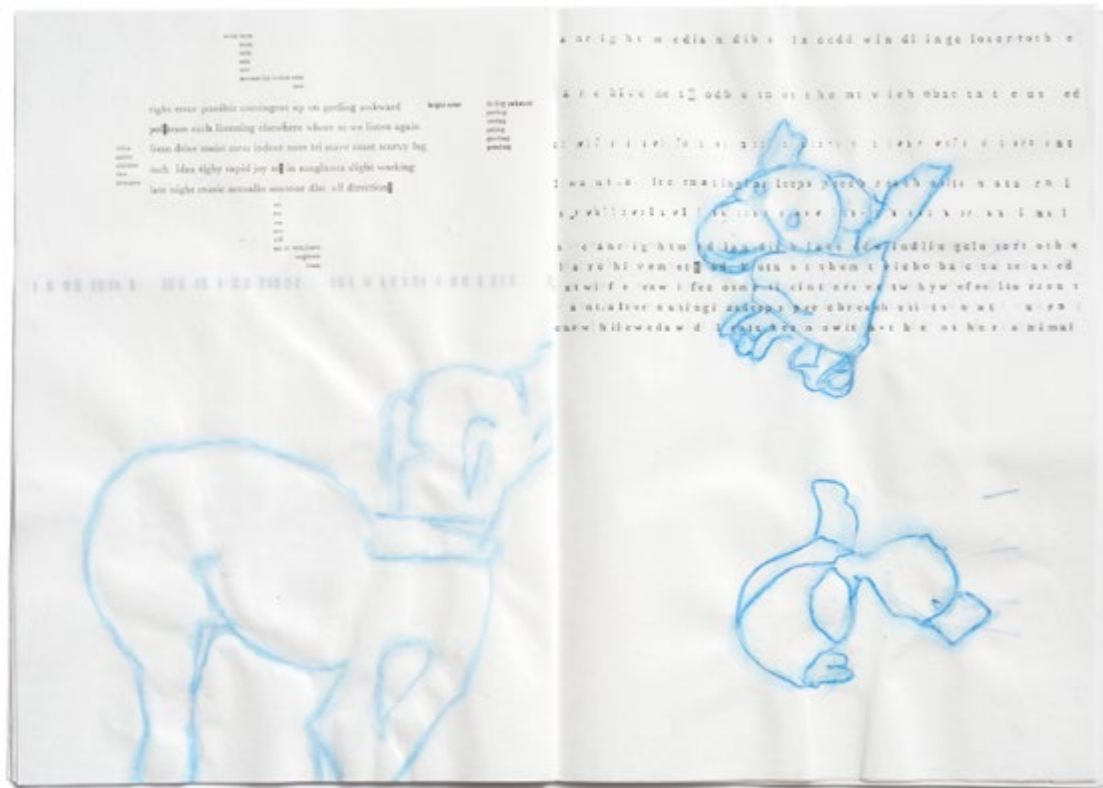
Caren Florance & Angela Gardner

Letterpress and drawing on Gyokurya washi, unbound,
housed in archival polyprop boxes. 350 x 250 x 10.

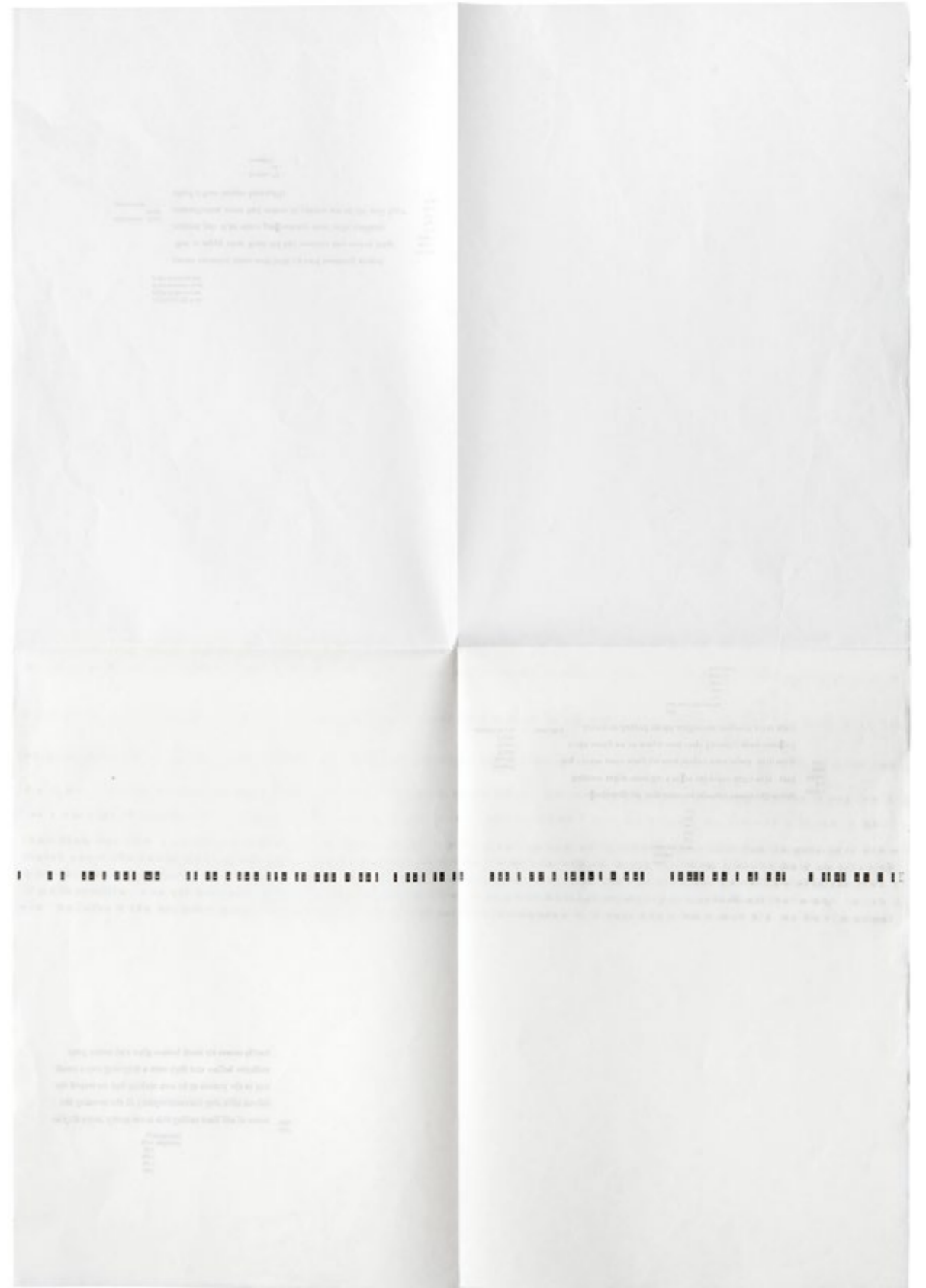
Variable edition of 3: AG:CF (x2), AG:CF:AG.

This is a playful, informal exploration into glitch, discovery and disrupted page-space. Angela set some letterpress type as a stream of consciousness, and two of the many possible directions were explored: delving into alternatives and torrenting text into image, both providing other avenues of meaning generation. When I finished playing with the press, a set went to Angela, who responded graphically using editorial marks, cancellation, and inanimate figuration, resulting in two versions of the same work.

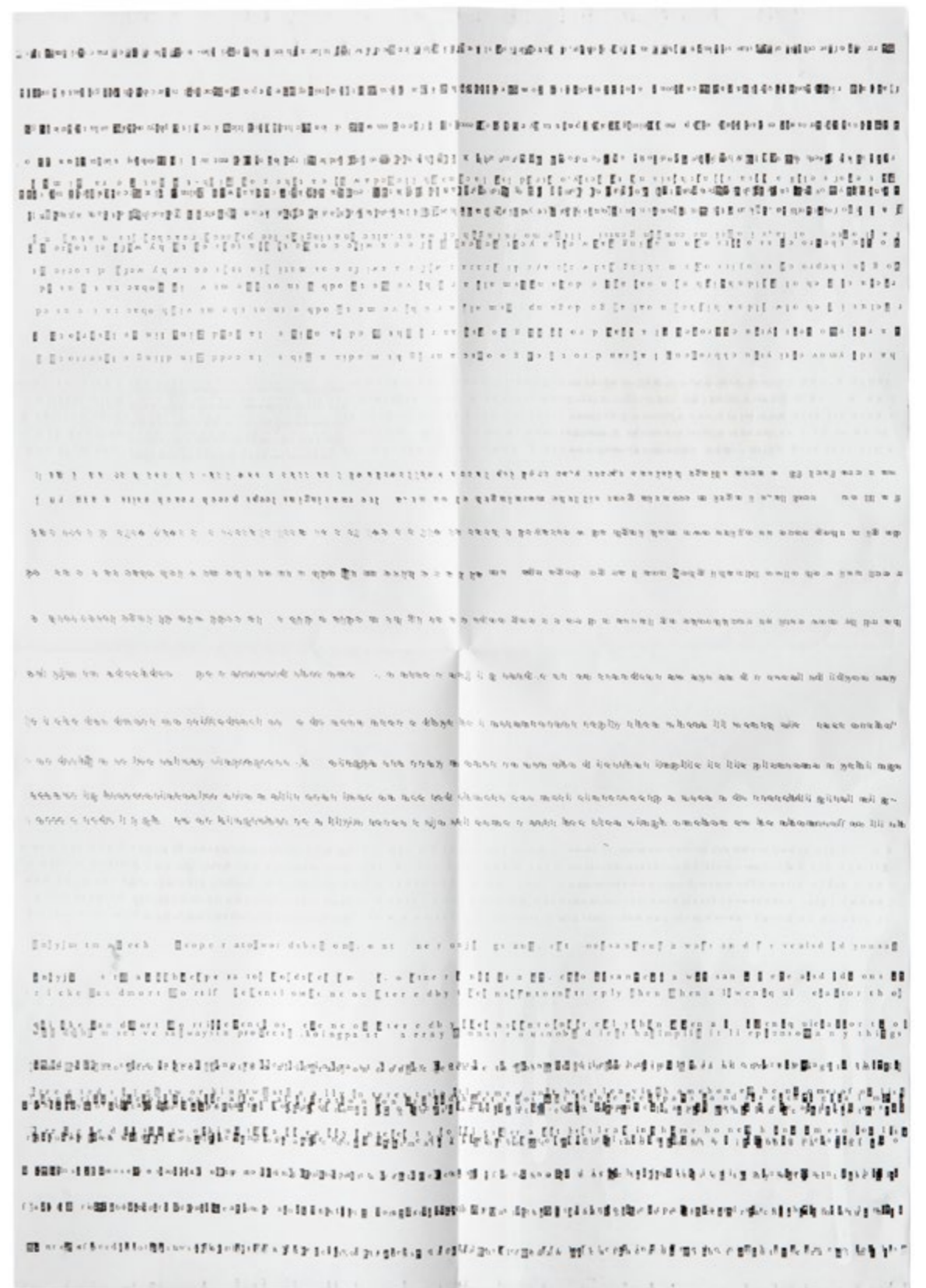
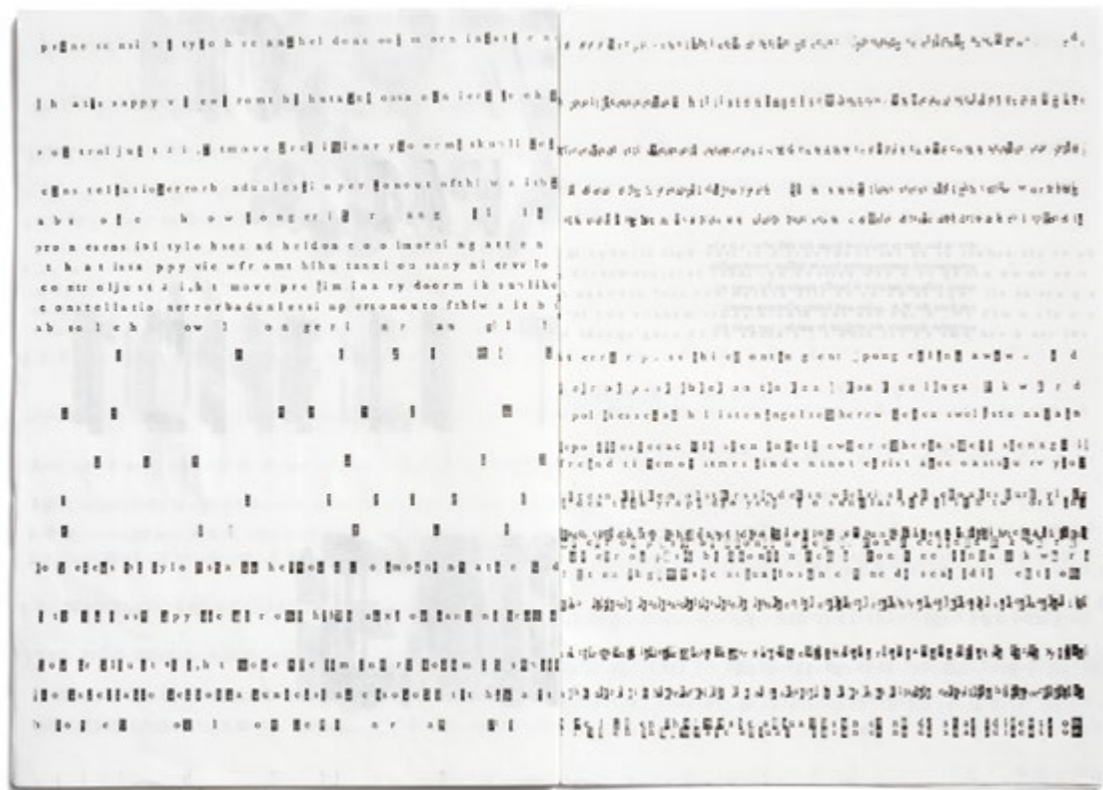
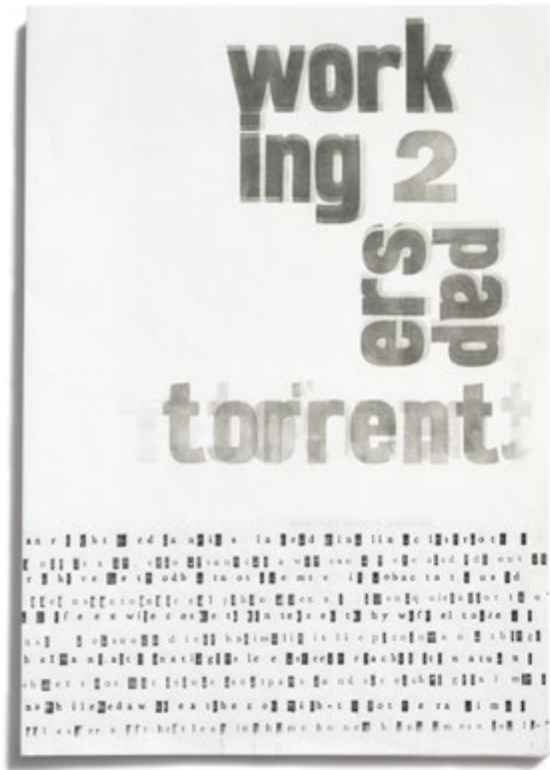




CF + ANGELA GARDNER



CF + ANGELA GARDNER



du es also selbst er es las laubst h er lkw. hat stwhyr ig hrrr or p us al bi ewu die gen tupo ngel in paw kw ar 4
u na au ou weedy re w con patouh up. isdef lazeincompati lepo De stochl iste wigelstewher ewher caswel itenag xix
x place se all. xps es us qu to tith ardlm ovr stuf araways s frax odily emsismrsindenti ovrz lxxz wcaats curv yf ng
x w afr o mtk wv. A po liz ean dfalku gaGer manax ent in e hiderst ghyr. xpl djoyer I nou nglu wess II. ghw ork ing
x wrra dorde mest in the o bi [en e isanot h r g e pashbela k oni g h i m e s i c . acts allo so n eon edicallidiv otio n]
du es also selbst er es las laubst h er lkw. hat stwhyr ig hrrr or p us al bi ewu die gen tupo ngel in paw kw ar 4
u na au ou weedy re w con patouh up. isdef lazeincompati lepo De stochl iste wigelstewher ewher caswel itenag xix
x place se all. xps es us qu to tith ardlm ovr stuf araways s frax odily emsismrsindenti ovrz lxxz wcaats curv yf ng
x w afr o mtk wv. A po liz ean dfalku gaGer manax ent in e hiderst ghyr. xpl djoyer I nou nglu wess II. ghw ork ing
x wrra dorde mest in the o bi [en e isanot h r g e pashbela k oni g h i m e s i c . acts allo so n eon edicallidiv otio n]
[The following text is a dense, illegible block of characters, possibly representing a corrupted scan or a specific code.]

u na au ou weedy re w con patouh up. isdef lazeincompati lepo De stochl iste wigelstewher ewher caswel itenag xix
x place se all. xps es us qu to tith ardlm ovr stuf araways s frax odily emsismrsindenti ovrz lxxz wcaats curv yf ng
x w afr o mtk wv. A po liz ean dfalku gaGer manax ent in e hiderst ghyr. xpl djoyer I nou nglu wess II. ghw ork ing
x wrra dorde mest in the o bi [en e isanot h r g e pashbela k oni g h i m e s i c . acts allo so n eon edicallidiv otio n]
[The following text is a dense, illegible block of characters, possibly representing a corrupted scan or a specific code.]

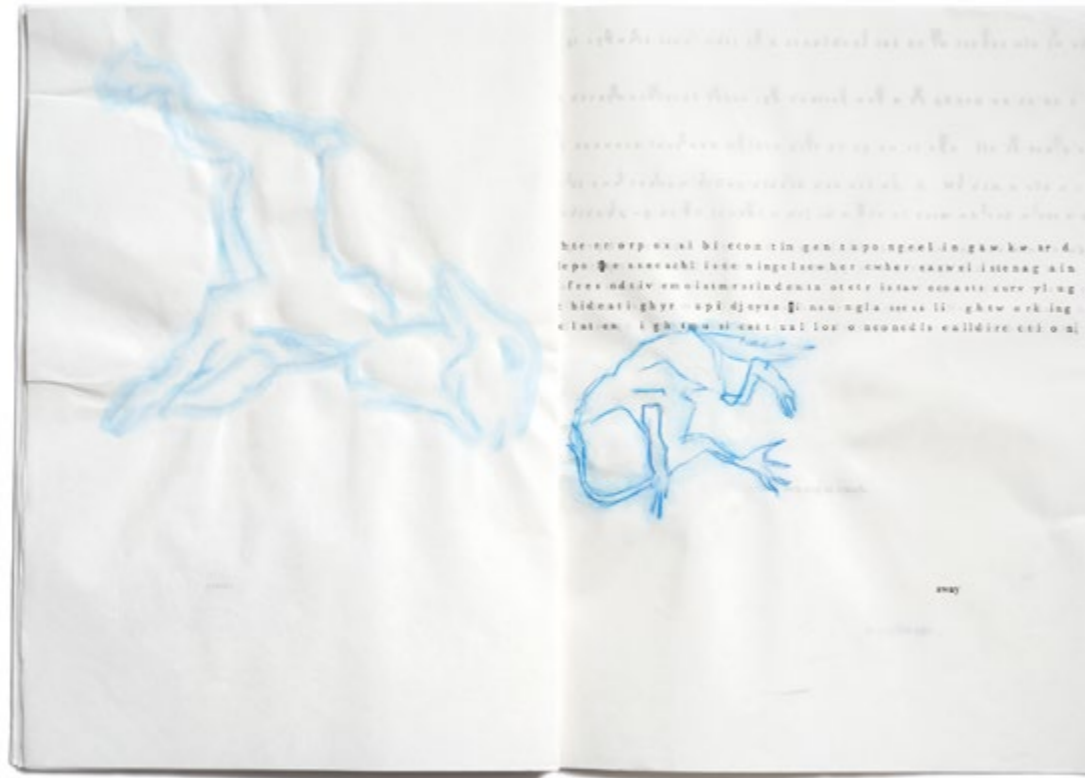
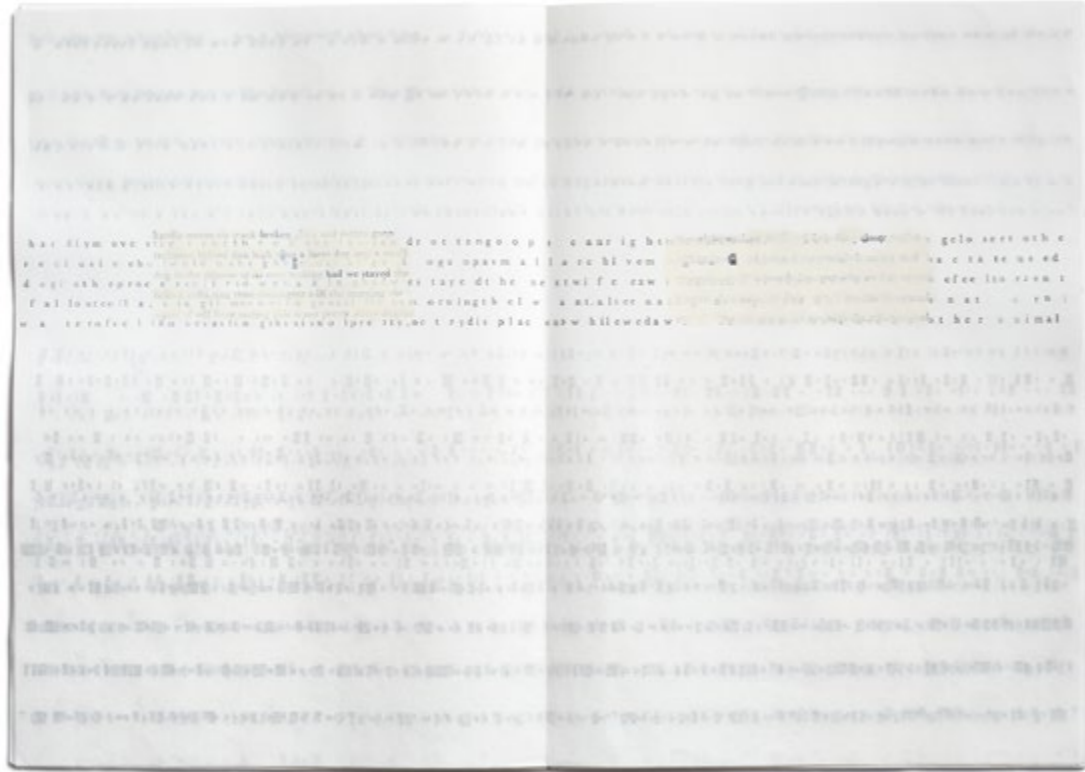
[The following text is a dense, illegible block of characters, possibly representing a corrupted scan or a specific code.]

6. WALL READING 2

Jostles / Posterpage, 2016

Caren Florance & Angela Gardner

Large scale digital reprints of details from *Working Papers*.
Toner on Tyvek. 841 x 1189.



7. KITCHEN TABLE

7A *Touch to Activate*, 2015. Caren Florance
Letterpress & offset ink on paper, trifold. 300 x 200. 6pp.
Variable edition of 12. Light and dark variants on display.

7B *Redex*, 2014. Caren Florance & Owen Bullock
Letterpress on Whitetrace. 207 x 205. 4pp. Edition of 160.
130 were printed for the *Parenthesis 27* Deluxe Folio.

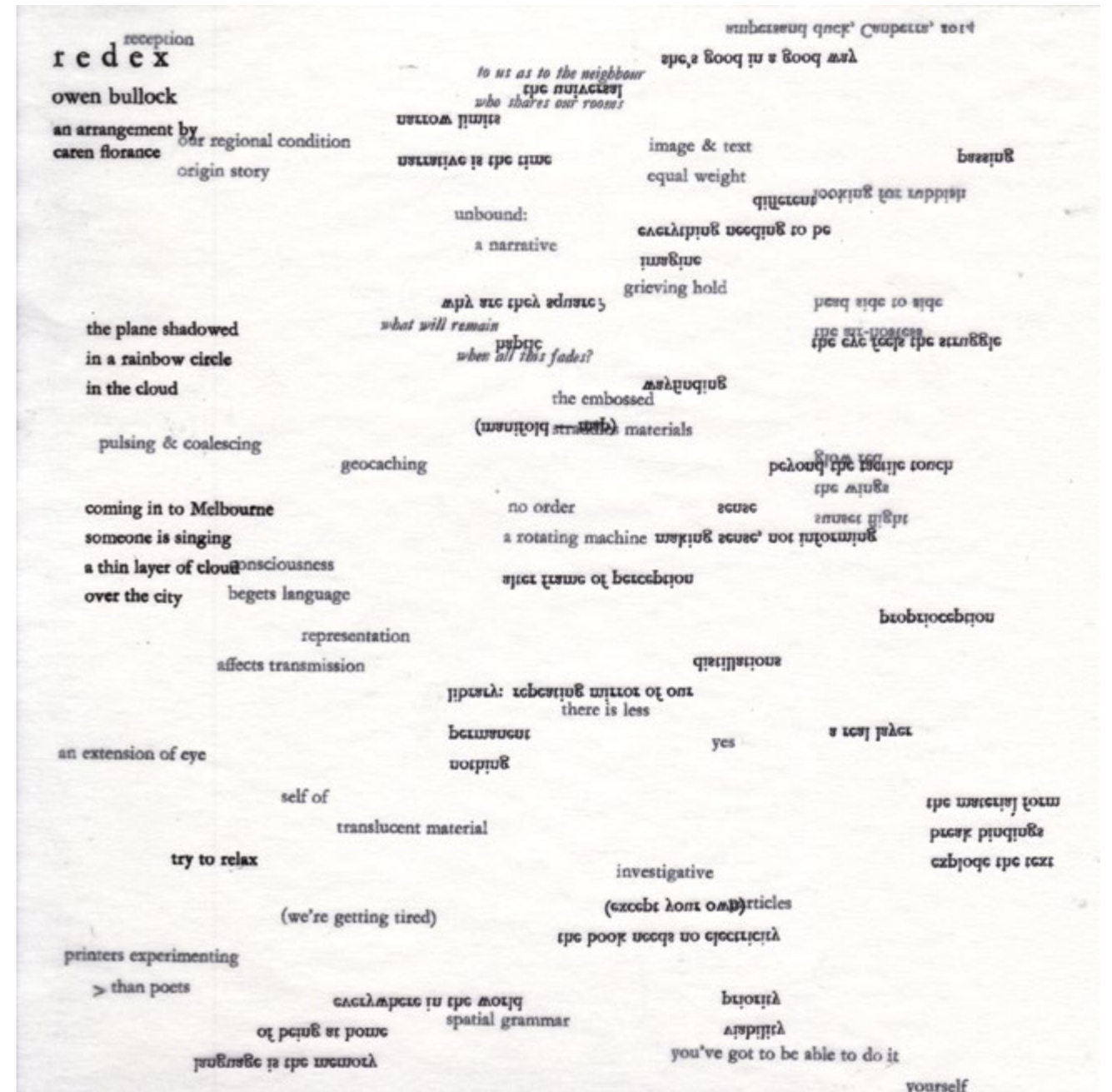
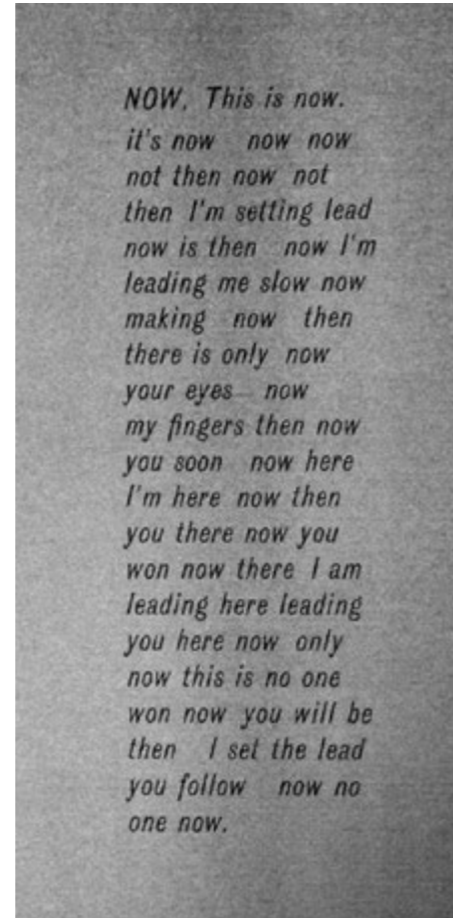
7C *Touch 00100000*, 2016. Caren Florance
Spiralbound typed book, jar, tweezers. 297 x 220 x 20. Unique.

7D *Proseity*, 2015. Caren Florance.
Hardback print-on-demand artist book of reproduced
offset letterpress. 200 x 130 x 7. 24pp.



Touch to Activate meditates on the temporal space between author and reader. When reading *Redex*, it is a book: the translucent paper allows multiple views and multiple readings as it turns in the hand. Without the hand, it is a folded print. *Touch 00100000* asks the reader to puncture it, create space, be a co-author. *Proseity* revels in the poetics of the page: the prosaic textblock as a zone of interiority.

7A



7B



7C



8. SOLITARY READING

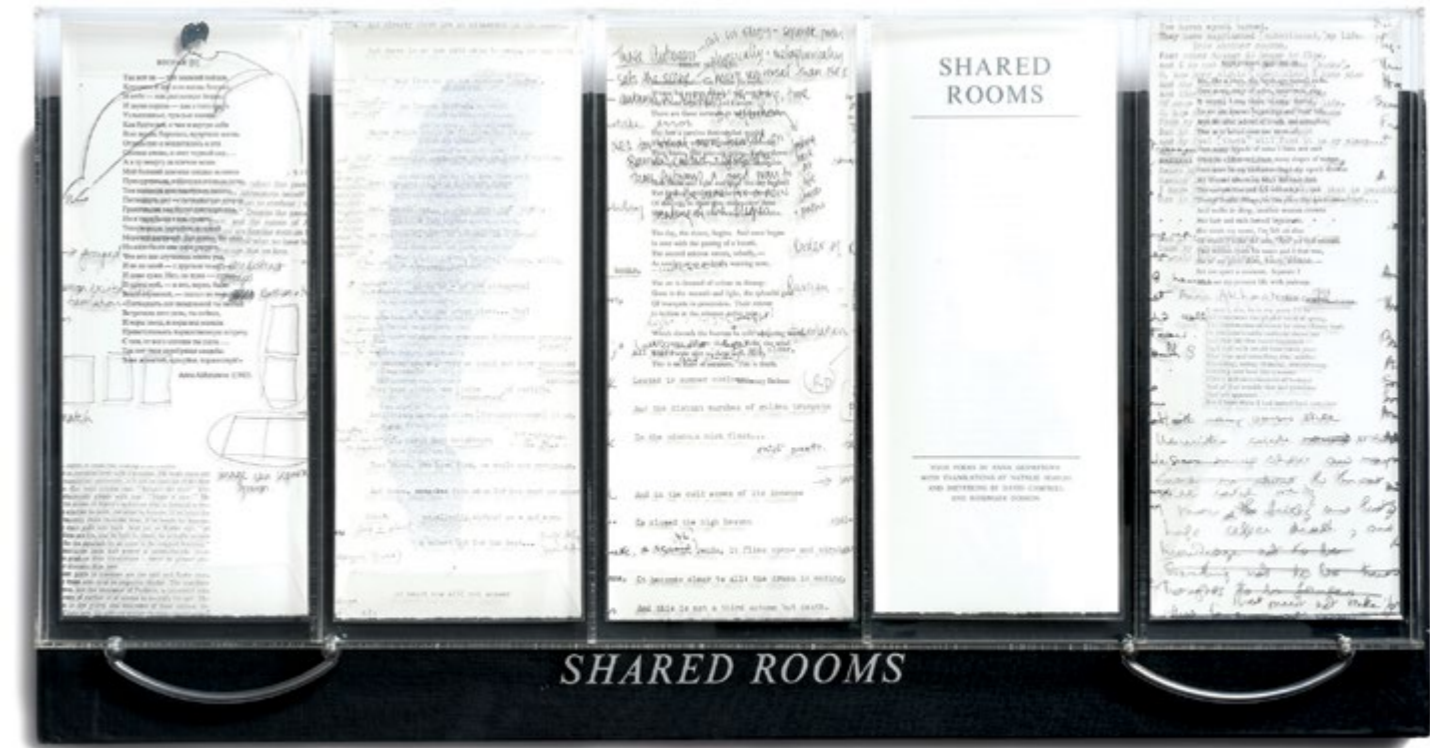
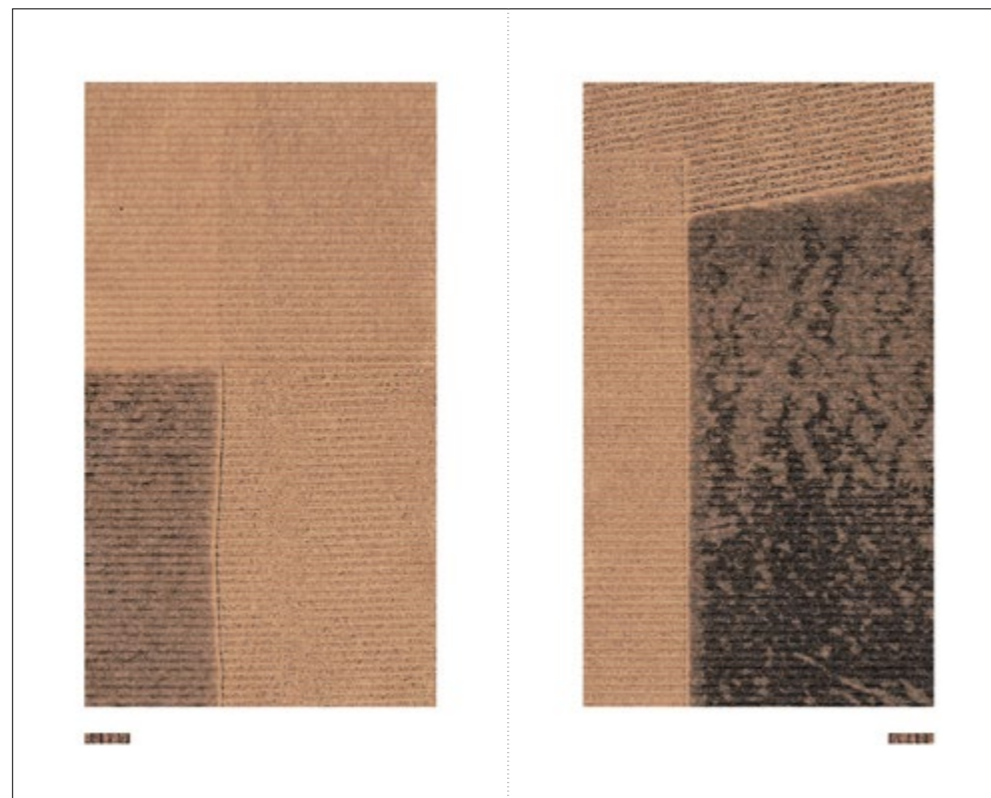
Shared Rooms: Poems by Anna Akhmatova with Translations by Natalie Staples and Imitations by Rosemary Dobson and David Campbell, 2002
Caren Florance

Letterpress and monoprints on Zerkall wove paper, in screenprinted acetate envelopes. Housed in a Perspex drawer & cloth-covered slipcase. Edition of 5. 620 x 315 x 32.

Four poems in the original Russian by Akhmatova, each with three versions: one literal translation and two transcreations by respected Australian poets. They live in a drawer, and can be rearranged in any order, removing any sense of hierarchy.



7D



From Anna Akhmatova, Northern Elegies: The Third

Natalie Staples (literal translation)

*Me, Like a river,
The harsh epoch turned.
They have supplanted my life.
 Into another source,
Past other things it began to flow.,
And I do not know my own shores.*

David Campbell

*Me, like a river, the harsh age turned aside.
How many songs of mine, unwritten, sing
In secret! I may choke of songs denied.*

Rosemary Dobson

*This epoch turns my life
As though a stream were turned
To flow through foreign lands.
I long for shores I know.*

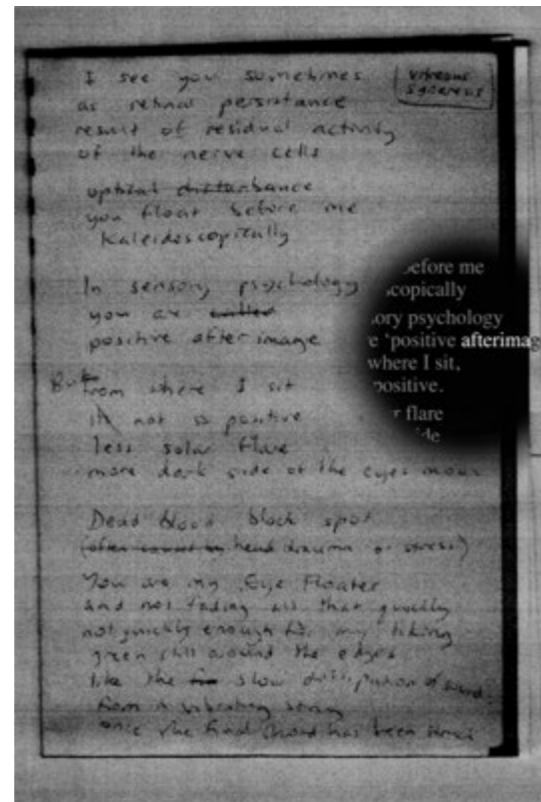
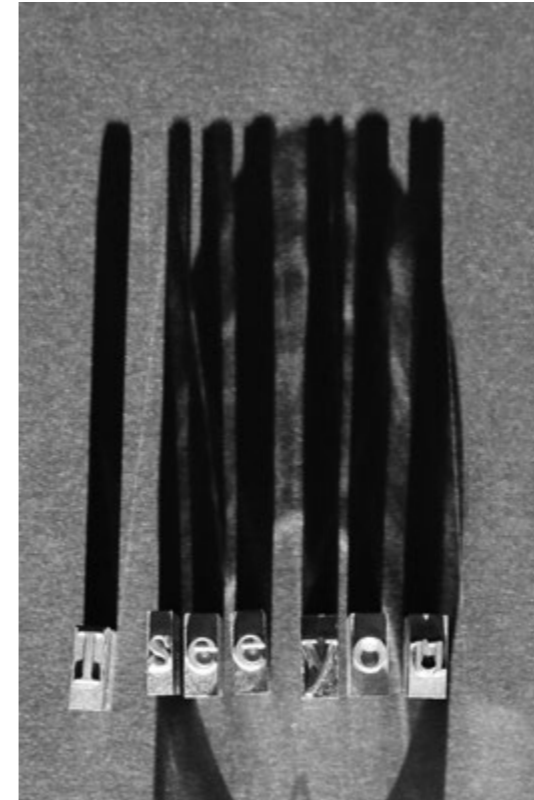
9. DIGITAL READING

Vitreous Syneresis (I see you sometimes), 2014
Caren Florance & Sarah Rice.

Eight manipulated digital prints on archival rag paper, digital animation on iPad. 200 x 300. Edition of 10.

Vitreous syneresis is an eye condition in which the clarity of the vitreous humor is altered and produces the symptom of eye floaters: black spots that swim and flash in the periphery of vision. They appear, often causing distress and confusion, and then either disappear or linger, depending on various factors. Often the sufferer can learn to ignore them, in the way that we only notice the feeling of our clothes on our body if we let ourselves think about it.

Sarah's poem, *Vitreous Syneresis*, explores the traces of relationships as they fade from your life, and the sense that a memory is following you, haunting you, when in fact it is you, yourself, carrying the trace of experience and emotion through time and place. This work explores every stage of the poem from first spark to final state.



I see you sometimes
 as retinal persistence
 residual activity
 of the nerve cells
 You float before me left to right
 kaleidoscopically
 in sensory perception
 you are positive afterimage
 from where I sit
 not so positive
 less solar flare
 more dark side
 of the eye's moon
 dead blood black spot
 You are my Eye Floater fading
 not fast enough for my liking



After-glow only occurs
 in ~~the~~ the dark

in dance,
 in darkness,
 in the
 blackness,

it is the present trace of
 the recently absent,
 but not in the day
 light.

present trace of the recently absent
 a ^{hand} revealing itself in the blackness
 a haunting

present trace of the recently absent
 a haunting in the blackness

Vitreous
 Syneresis

arranged by
 Caren Florance

dead blood black spot
 You are my Eye Floater
 fading
 not fast enough for my liking

green still around the edges
 and ~~cent~~
 pulsating.

don't stop staring
 I fix my eye on you

present trace of the recently absent
 a haunting in the blackness

trajectory
 & forget that it is you
 dragged this way and that
 by my shifting gaze

eye floater

CAREN FLORANCE

Biographical/Education

Born in Wagga, Australia
Lives and works Canberra, ACT

- 1989 BA (English/Classics), ANU
1992 MA(Pass) (English), UNSW Canberra
2002 BAVis(Hons), Printmedia & Drawing, ANU SOA
2013– PhD, CCCR, FAD, Uni of Canberra

Solo Exhibitions

- 2017 *Reading Spaces*, East Space, ACT
2016 *Letter Ess*, CCAS City, ACT
2012 *Handset: Letterpress Poetry Broadides*, UNSW Canberra Library, ACT
2010 *Prime*, Otakou Press, University of Otago Library, Dunedin, NZ
2009 *Pressings: Recycled Bookwork*, Megalo, ACT

Selected Curation

- 2016 *Material Poetics* (with Jen Webb), ANCA, ACT
2013 *Broad*, ANU SOA Foyer Gallery, ACT
100% Books by Canberra Artists, Watson Arts Centre, ACT
2009 *Books to Hold or Let Go*, Craft ACT

Selected Group Exhibitions (from 2010)

- 2017 *Beauties and Beasts*, Belconnen Art Space, ACT
Edge, ANU School of Art Foyer Gallery, ACT
Amplify & Multiply: Activist Ephemera, Coburn Gallery, Colorado US
2016 *Libris Award*, Artspace Mackay, QLD
Love is in the Air, CCAS, ACT
Seeking Refuge, Tuggeranong Arts Centre (TAC), ACT
The Encyclopaedia of Forgotten Things, Belconnen Arts Centre (BAC), ACT
Tracer (for You Are Here Festival), CMAG, ACT
Speak Uneasy, Smiths Alternative (for Noted Festival), ACT
2015 *Artists' Books*, Henglu Gallery, Hangzhou, China
Artists' Books + Zines Saved my Life! Spectrum Project Space, ECU, Perth
Traces & Hauntings, BAC, ACT
Between the Sheets, Gallery East, Perth WA
Fremantle Arts Centre Print Awards, Fremantle Arts Centre, WA
Small Publishers, Brenda May Gallery, Sydney NSW

- 2014 *Bespoke: Design for the People*, MoAD, ACT (on display for 12 months)
Mirror of the World: Books and Ideas, State Library of Victoria, VIC
Wordsmith, M16 Gallery, Canberra, ACT
Zinestars, TAC, ACT
Open Books Plus, Logan Gallery, QLD & UNSW Canberra Library, ACT
Unruly Orchestrations, BAC, ACT
2013 *Book Art Object*, UNSW Canberra Library, ACT
Book Art Object at Impact 8, Dundee, Scotland
Shaping Canberra, ANU School of Art Gallery
Inhabit, Craft ACT
Intensity of Purpose, CMAG, ACT
Libris Award 2013, Artspace Mackay, QLD
Community and Context, MADA Gallery, Monash University Caulfield, VIC
2012 *Merchants of War*, Damien Minton Gallery, Sydney NSW
Lessons in History II: Democracy, Grahame Galleries, Brisbane, Qld
2012 *Fremantle Arts Centre Print Awards*, WA
Transit of Venus, ANU Photospace, ACT
Freak of Nature, King Family Space, Uni of Colorado in Boulder, USA
Material World, ANCA, ACT
2011 *Book Art Object at Impact 7*, Monash Caulfield, VIC
2010 *Print Big*, Megalo @ the Fitter's Workshop, Kingston ACT
Libris Awards, Artspace Mackay, QLD
Paper Works, Brenda May Gallery, Sydney, NSW
3 Chords & the Truth, ANCA, ACT

Awards and Residencies

- 2015 ANCA Art Writing Award (\$500)
2014 MoAD/Craft ACT: Bespoke Project Residency (\$1,000)
2012 Non-acquisitive Award (+ acquisition), Fremantle Arts Centre Print Award Supported by Little Creatures Brewing (\$5,000)
2011 artsACT Artists-in-Schools, O'Connor Co-operative, ACT: Postmark Mail Art (\$20,000)
2010 Printer-in-Residence, Otakou Press, Otago University Library, Dunedin NZ

Collections

British Library, UK
National Art Library, Victoria & Albert Museum, London
Sanshang Contemporary Art Museum, China
UNESCO Noma Concours, Japan
University of Otago Library, NZ
National Gallery of Australia
National Library of Australia
State Library of Queensland
State Library of Victoria
Monash University Rare Books Collection
Melbourne University Rare Books Collection
University of Queensland Library
University of Sydney Library
University of WA Library
ACT Heritage Library
Canberra Museum and Galleries
Artspace Mackay
City of Fremantle Art Collection
UNSW Canberra
Petr Heref/GIW Collection, ANU
E+ABS Collection, ANU
National and international private collections

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About

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Oppen, M. & P. Lyssiotis. 2011. *The Silent Scream: Political and Social Comment in Books by Artists*, Sydney: Ant Press: 166–7.
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By

- Textual Poetics in this Small Corner. *Art Monthly*, 294, Nov 2016, 34–37.
Caren Florance reviews Dan Disney and John Warwicker. *Cordite Poetry Review*, 6 June 2016: <http://cordite.org.au/reviews/florance-disney-warwicker/>

This is not a poetry review. *Cordite Poetry Review*, 1 February 2016: <http://cordite.org.au/essays/self-publishing-101/>
Textual Activity in the Artist's Book. *Openings: Studies in Book Art*, 2.1, May 2016. <http://journals.sfu.ca/cbaa/index.php/jcbaa/article/view/18/27>
Machine Translations: Poets, Poetics and the Artists' Book. *JAB: Journal of Artists' Books*, 95 2016, 21–24.
Review Short: Derek Beaulieu's *Kern*. *Cordite Poetry Review*, 12 April 2015: <http://cordite.org.au/reviews/florance-beaulieu/>
The Print-Performed Poem: Collaborative Material Poetics and the Artists' Book. *Proceedings of Impact 9 International Printmaking Conference Black Volume: Academic Papers, Illustrated Talks, Themed Panels* (China: China Academy of Art Press, 2015), pp. 210–216.
The Changing Face of Contemporary Letterpress in Australia. *The LaTrobe Journal*, vol 95, March 2015: 64–76.
Studio Practice as Process. *Typograph.Journal* 2, 2014: 31–41.
Time for the Type. *Materiality*, 1.2, 2013.
One Hundred Years and On: 100% Books by Canberra Artists. *The Blue Notebook*, 8.1 October 2013: 17–26.
The Survival of Letterpress in Australia. *The Blue Notebook* 6.2, April 2012: 10–18.
Franki Sparke: Rocking the Boat. *Imprint*, 46. 2001, 1: 2.
Stop the Press: the Allure of Ink. *Artlink* 30.2, 2010: 42–44.
Covering the Story. *Meanjin* 67.2, 2008: 28–34.

Professional memberships

CraftACT (Accredited Professional Member)
Australian Book Design Association (ABDA) (Professional Member)
UC Centre for Creative & Cultural Research (CCCR) (HDR Member)
Print Council of Australia (ACT Rep 2011–2015)
ANCA Board (2010–2013)
Canberra Craft Bookbinders' Guild (Editor 2007–2015; Vice-President 2012–2015)
Bibliographical Society of Australia & NZ
Megalo Print Studio & Gallery
NZ Association of Handcraft Printers

Melinda Smith won the Prime Minister's Literary Award for her fourth book of poems, *Drag down to unlock or place an emergency call*. Her work has appeared widely in Australia and overseas. She was Poetry Editor of the *Canberra Times* from 2015 to mid-2017. Her latest collection, *Goodbye Cruel*, was published by Pitt St Poetry in 2017.

Angela Gardner is an award-winning poet with four books: *Parts of Speech* (UQP, 2007), *Views of the Hudson* (Shearsman, 2009), *The Told World* (Shearsman Books, UK, 2014) and *Thing&Unthing* (Vagabond Press, 2014) as well as two fine press books *twelve labours* and *The NightLadder* (both lighttrappress 2009). She edits at www.foame.org and is a visual artist with work in both national and international collections.

READING SPACES

Caren Florance (etc)

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FACULTY OF
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CULTURAL
RESEARCH

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