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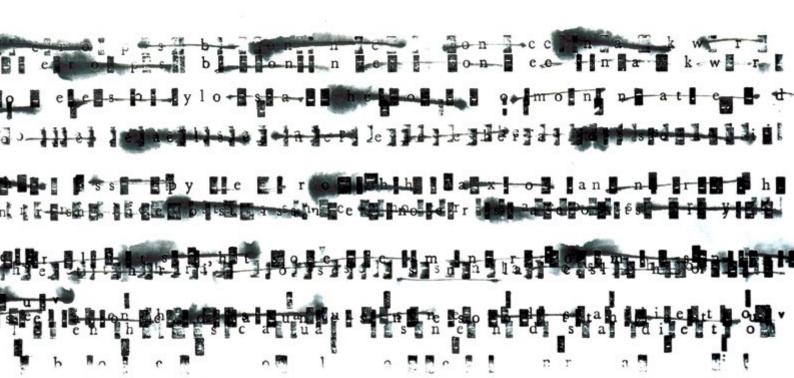
READING SPACES

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



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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

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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

1962: Be Spoken To, 2014-17: CF + Melinda Smith (detail).



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

READING SPACES, SHARED PLACES

CAREN FLORANCE



... 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 coffined 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 reestablish 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, but this catalogue documents the first presentation, 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

Swipe, 2015: CF+ Shane Strange (detail). PHOTO: CF





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 superceded 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.

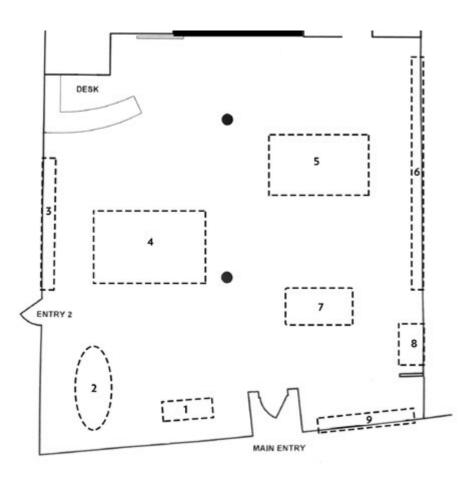
The two main projects took a core idea and actively moved it through, around and back via iteration, experimentation and story-telling. *Working Papers* started with Angela Gardner hand-setting lead type without her glasses on, and using words from a numbers of sources: from her notebook, the radio, 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 revoiced 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.







crows 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 plenitude: 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



Secret Life

In the taken country
in the house of half only
they made me a new body of wood
melted gold onto my face
set me in the thoroughfare
as a lesson, as a warning.
They made me no tongue to speak with.
Still I did my duty
by two generations:
my words flashed straight into their eyes.

Now my labour is over
I gather with my brothers and sisters.
We stand quietly, one-legged
in the room of stopped clocks
and exchange messages.





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













CF + MELINDA SMITH

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,

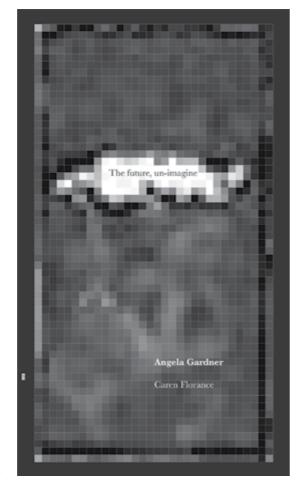
Hand-sewn zine. c.199 x 140. 16pp.

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

Melinda Smith, Shane Strange, Jen Webb

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



This is big. She feels irresponsible.



THE POINT OF THE PRESENT IS NOT TO BE THE PAST



5B

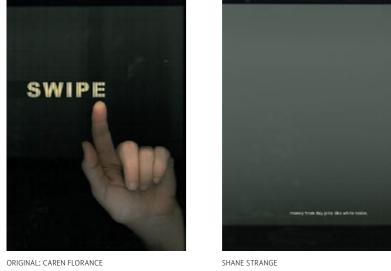






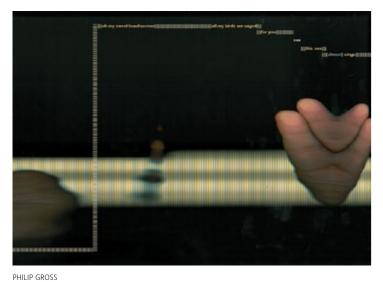






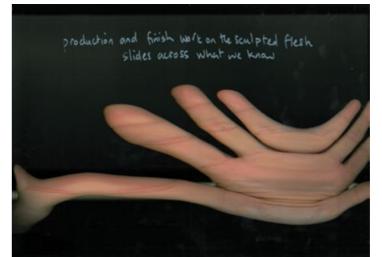








JACQUI MALINS



ANGELA GARDNER



TANIA DE ROZARIO



NICCI HAYNES

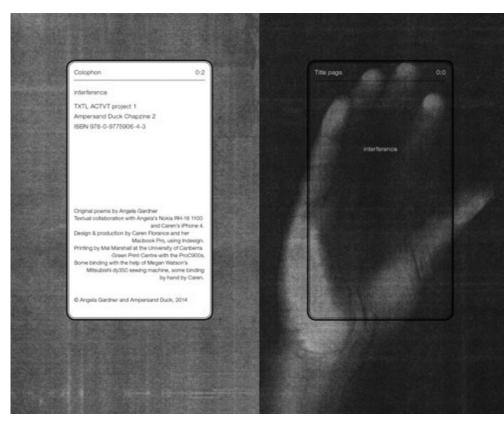


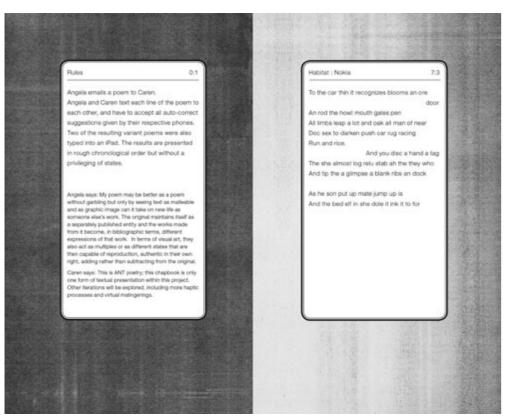


MELINDA SMITH



MONICA CARROLL





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

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Appears on something Has folds rod
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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

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Model the dimly unto lug-gleam
Appears on something. Harm do, sod
Dark of cel, a death in an angel' 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.



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. A lone Greek word is an exception. Villify. Victory. ...

What I wrote before was different



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the centre lies curside (Kesting)		watching the Treasurer	
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CF + ANGELA GARDNER ETC

CF + OWEN BULLOCK

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, pant. Mantra pile.

Real man pit in a trample armpit lane latrine map.

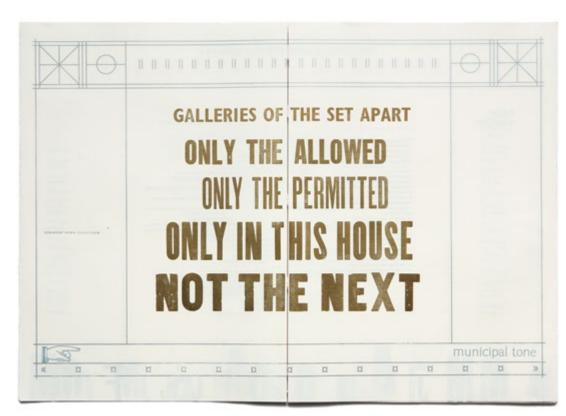
I arm planet I mar planet man at peril

: remap at nil.





CF + MELINDA SMITH



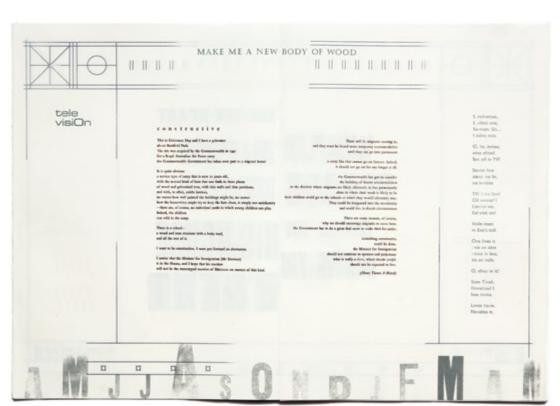
GOUGH WHITLAM

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





CF + MELINDA SMITH

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.





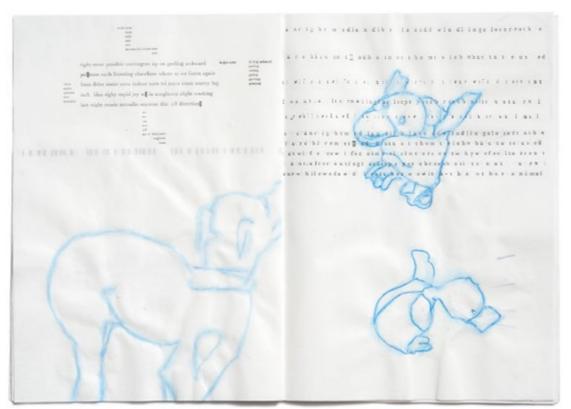












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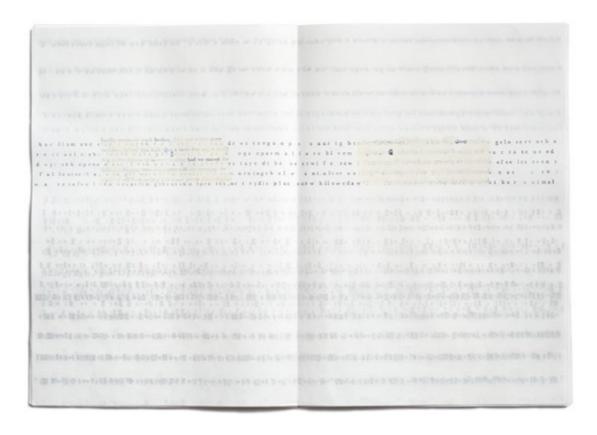
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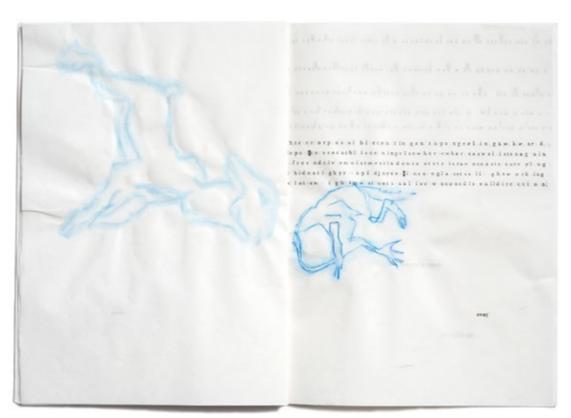
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CF + ANGELA GARDNER

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.



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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.





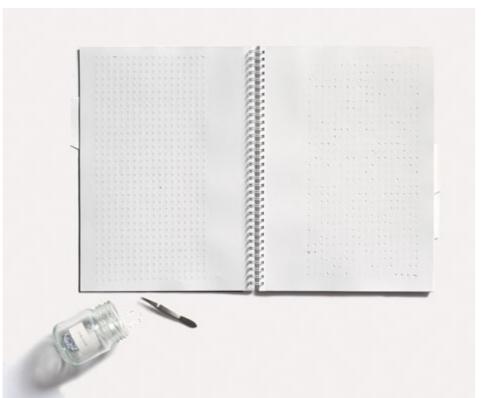
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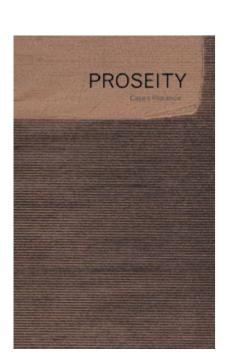
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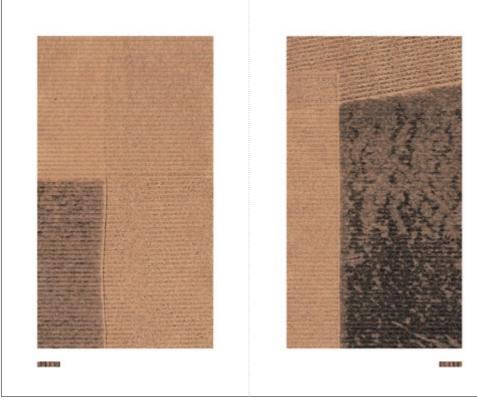
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CF + OWEN BULLOCK







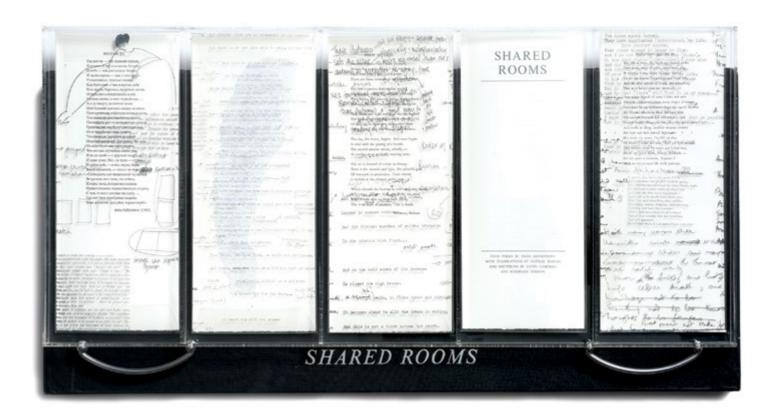


8. SOLITARY READING



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

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.



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.

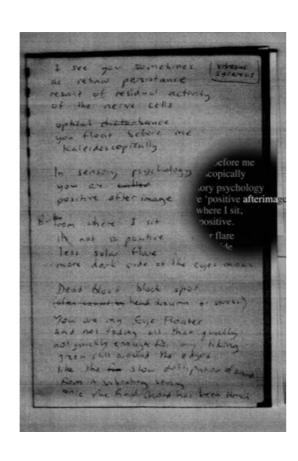
Eight manipulated digital prints on archival rag paper, digital animation on iPad. 200×300 . Edition of 10.

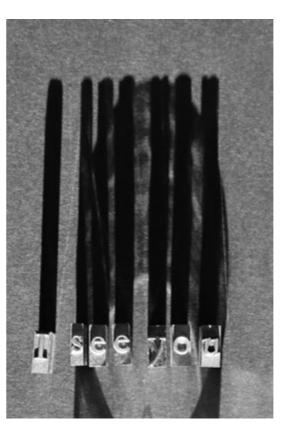
Vitreous syneresis is an eye condition in which the clarity of the vitreous humor is altered and produces the symptom of eye floaters: black spots that swim and flash in the periphery of vision. They appear, often causing distress and confusion, and then either disappear or linger, depending on various 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.









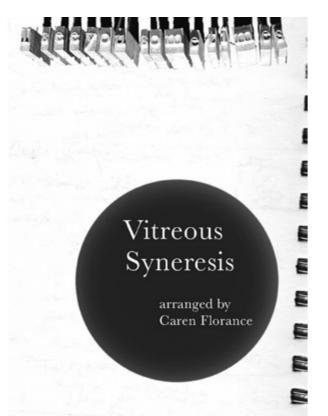


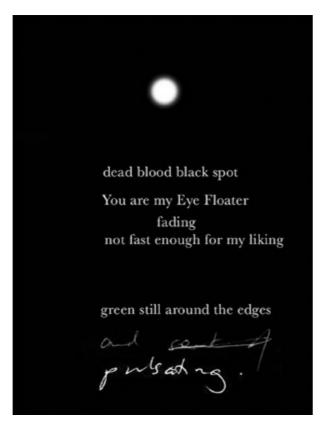


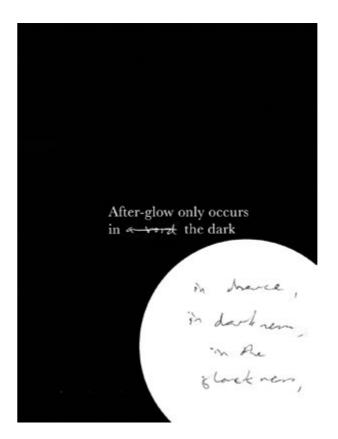


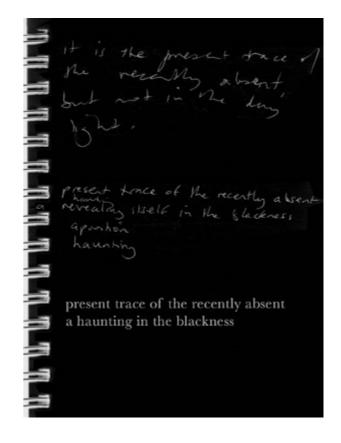


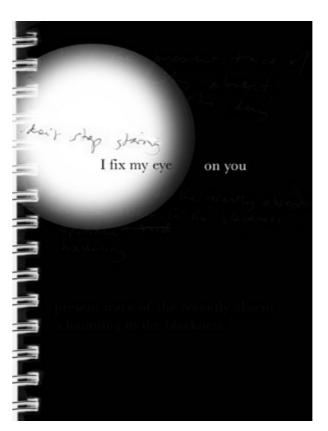


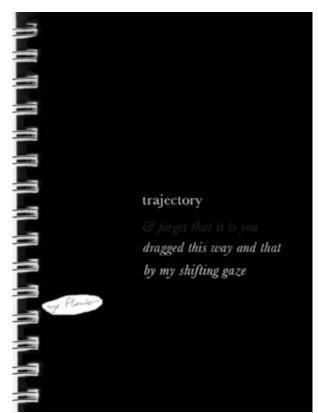












CAREN FLORANCE

Biographical/Education Born in Wagga, Australia

Lives and works Canberra, ACT

BA (English/Classics), ANU

MA(Pass) (English), UNSW Canberra

BAVis(Hons), Printmedia & Drawing, ANU SOA 2002

2013 – PhD. CCCR. FAD. Uni of Canberra

Solo Exhibitions

Reading Spaces, East Space, ACT 2017

Letter Ess, CCAS City, ACT

Handset: Letterpress Poetry Broadsides, UNSW Canberra Library, ACT

Prime, Otakou Press, University of Otago Library, 2010 Dunedin, NZ

Pressings: Recycled Bookwork, Megalo, ACT 2009

Selected Curation

Material Poetics (with Jen Webb), ANCA, ACT

2013 Broad, ANU SOA Fover 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

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

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 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

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

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

Book Art Object at Impact 7, Monash Caulfield, VIC

Print Big, Megalo @ the Fitter's Workshop, 2010 Kinaston ACT Libris Awards, Artspace Mackay, QLD Paper Works, Brenda May Gallery, Sydney, NSW 3 Chords & the Truth. ANCA. ACT

Awards and Residencies

ANCA Art Writing Award (\$500)

2014 MoAD/Craft ACT: Bespoke Project Residency

Non-acquisitive Award (+ acquisition), Fremantle Arts Centre Print Award Supported by Little Creatures Brewing (\$5,000)

artsACT Artists-in-Schools, O'Connor Co-operative, ACT: Postmark Mail Art (\$20,000)

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 Herel/GIW Collection, ANU

E+ABS Collection, ANU

National and international private collections

Bibliography

About

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Chen, J. 2013. 500 Handmade Books 2, NY: Lark Books,

Schuller, A. 2013. A New Generation of Private Presses in Australia. Matrix 31: 85-93.

Mitchell, H. 2012. The Vandercook 100. US: Just Vandv: 20-21.

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

Haynes, N. 2011. Caren Florance: Typographical Timelord. Imprint 46.2: 16.

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

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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;

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Bibliographical Society of Australia & NZ

Megalo Print Studio & Gallery

NZ Association of Handcraft Printers

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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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