

A Note from the Curators

In writings such as *Spleen de Paris*, the role of flâneur was initially defined by Charles Baudelaire as a creation of the modern city, an individual who roams the urban landscape with the sole intention of observing it and taking it in. This figure is pure spectator, disengaged. He analyzes and categorizes architecture, street signs, and the incessant chatter of the urban population. To some degree, the city belongs to the flâneur, who makes it her own by collecting and sorting its sprawl of referents.

In his great unfinished work, *The Arcades Project*, Walter Benjamin redefines the flâneur as a disengaged witness who strolled the passages of the 19th century Paris arcades, urban marketplaces covered in iron and glass. From Benjamin's perspective, this figure did not participate in commercial transactions with buyers and sellers, but rather acted as a tourist of the marketplace.

Most of us today occupy hybrid roles as consumers and flâneurs. We enter the marketplace primarily as consumers. At the same time, however, we browse, we take in, we act as aesthetes. A relationship between the exhibits we observe (the displays of consumer goods) and the items we choose to purchase certainly exists, though the nature of that relationship is highly variable and often unclear.

Art galleries are places of commerce just as much as department stores are places where aesthetic works are displayed. Our Arcades Project is meant to create a temporary experiential space where visitors can explore this relationship between art space and marketplace. Arcades Project features books, editions, prints, multiples, and handmade objects that consumers can purchase, as well as visual installations that are not for sale but are meant to invite reflection on the intersections of text and visual arts, as well as art and shopping.

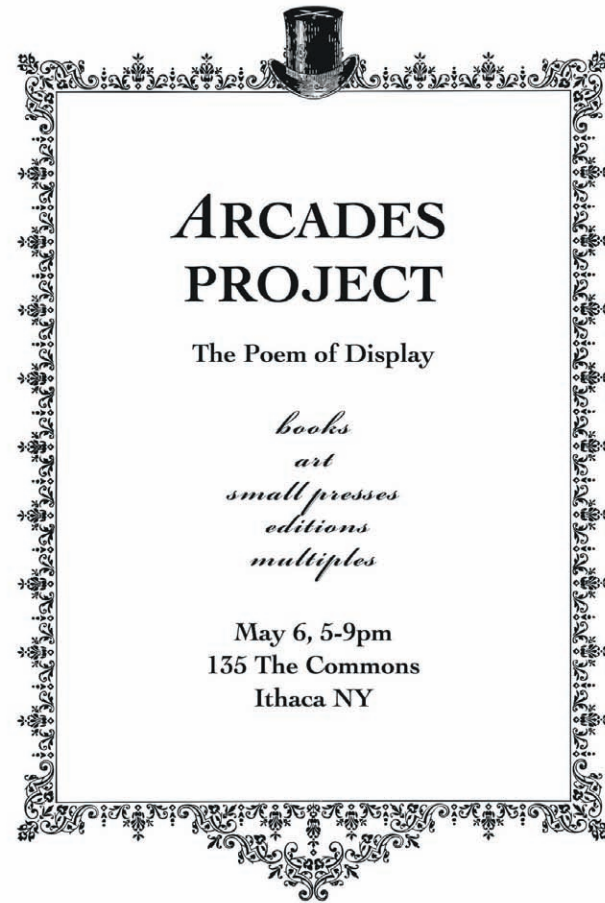
As part of Spring Writes, the Finger Lakes Literary Festival, the inaugural Arcades Project gives special attention to the literary marketplace and aims to increase visibility for high quality independent presses and book artists. As more literary works are delivered by electronic means, the bound book becomes something of an antique, a curiosity, or a precious artifact. Small press limited edition titles that are carefully crafted by passionate book artists may be viewed as art objects in their own right. For book artists and small press publishers who revel in and cherish this medium, Arcades Project seeks to provide means to connect readers and buyers with writers, presses, and book stock in hope that these intersections will strengthen and enhance the regional independent literary community.

This is a space where Thomas Gokey's pirate printing press enables shoppers to create their own hand-bound books using PDFs from AAAAArg.org. Jamie O'Neil, who appears as Kurt Weibers, explores the "gap space of the real and imaginary" as he incorporates new media with narrative performance to "sell" his Skippisox product. Painter Paul Chambers explores the manner in which decontextualized language can function like an object or a color, and Werner Sun turns books into whimsical mobiles that allow visitors to read their content from "below." These uses of disembodied text are entirely appropriate visual expressions to reflect the climate of chaos and uncertainty in the realm of contemporary literary publishing. Arcades Project visitors may act as both interactive consumers and tourists in a liminal space where the gallery and the marketplace intersect.

Spring Writes

the Finger Lakes Literary Festival

presents



Arcades Project

The Poem of Display



May 6, 2011, 5 to 9 pm The Commons, Ithaca, New York

A-Jump Books is a small publishing house dedicated to producing photo-based books that challenge convention through understatement and artistic rigor. Using the “artist’s book” concept as a model, we publish projects that are conceived of and designed as self-contained works.

Brian Reeves’ solo and collaborative works have been exhibited widely in venues including Space Gallery in Portland, University of Southern Maine Art Gallery in Gorham, Waterfall Arts in Belfast, ME, the Whitney Museum of American Art and 56 Walker St. in New York, Gallery 312 in Chicago, the Wellesley College Art Museum, the Dalarnas Museum in Falun Sweden, the Museum of Photography in Seoul, the iTunes App Store, and his own Slop Art Shop in Kansas City. Since co-founding **Slop Brand Art** in 1995 their circular-style advertisements for Premium Expressions™ have been found inserted into in home-delivered issues of the Portland Press Herald, the Kansas City Star, the Riverfront Times (St. Louis), the Beverly (MA) Citizen, and the Waterloo-Cedar Falls (IA) Courier. His illustrations have been seen in publications including The Progressive Magazine, The Capital Times, Isthmus (all three in Madison, WI), Review Magazine (Kansas City), The North American Review (Cedar Falls, IA), and The Riverfront Times (St. Louis). His essay “On Manufacturing Long-Lasting Industrial-Strength Appeal: Undermining Forgettability Factors by Finding a Happy Medium” elucidating his theory of the “Axis of Cute” was published in the Spring 2007 issue of the College Art Association’s Art Journal. Reeves has taught college-level art at Maine College of Art and the University of New England in Portland, ME, the University of Missouri-Kansas City, Kansas City Art Institute, and the University of Wisconsin-Madison where he studied printmaking (MFA 1997).

Born and raised in South Africa, **Elizabeth Whitehouse** came to Corning with her husband and three children in 1984, after ten years in Europe. Primarily a book person – binder, restorer, author and dealer – Elizabeth has long been on the shadowy fringes of the art world where craftspeople reside. Her creative pursuits include writing, knitting, crochet, needlework, book illustration, papermaking and other paper crafts, printmaking and miniatures. Other interests include teaching, cooking, gardening, travel and languages.

Essay Press is dedicated to publishing artful, innovative, and culturally relevant essays in book form. We are interested in publishing single essays that are too long to be easily published in journals or magazines, but too short to be considered book-length by most publishers. We are looking for essays that have something to say—essays that both demand and deserve to stand alone. We particularly welcome work that extends or challenges the formal protocols of the nonfiction essay—including, but not limited to, lyric essays or prose poems, experimental biography and autobiography, innovative approaches to journalism, and experimental historiography.

E) **Essays & Fictions** is an online and in-print journal of literature and criticism. Established in Midsummer 2007, the co-founding editors set out to exploit the web as a means to distribute their book file, which was carefully crafted by The Landscape Press. Opting to reject the crude language of web design as a series of reductive assaults on the eye and the intellect, and declining to define itself by rigid, murky notions of genre and fixed knowable truth (to which many contemporary literary journals are enslaved, having been conceived, born and delivered in dichotomous form), Essays & Fictions emerged, seeking and publishing exceptional prose that is either essay or fiction, or both, or neither.

F) Essays & Fictions is an online literary journal, and not a depository for corpses. A corpse, a physical entity, must be deposited in a place equally as physical; also, the depository must allow as much, if not more, space than occupied by the corpse(s) in question. If Essays & Fictions were a physical space, as opposed to a virtual one, it would still be large enough for only one corpse hand, or two smallish kidneys; in short, the journal would be no larger than a book. Essays & Fictions must not work against, but aside from the physical. Constituted by the nature of its literary existence, the editors believe in corpses insomuch as the evidence offered us by images and memories of voices and actions. Secure in our virtual space, we, the editors, have no choice but to deny any quality of the observable and recordable that manifests in the sacred realm of the physical.

Garlic Press is a small press started by BFA student Maggie Prendergast in 2010. It all began with a series of drawings done by artist Allen Camp, which inspired the first book. Maggie has always been interested in publishing and book-making, so a small zine press was imminent! Look for titles like “Deliquesce” (series of drawings by Allen Camp), “Taxation Without Representation” (a book of photos by Anny Oberlink of the taxidermy from the Harvard Museum of Natural History), “Old Men” (a comic about old men by Maggie Prendergast), “Square Meal” (a book juxtaposing recipes with photographs featuring contributing artists), and “Gardens Not Lawns” (an illustrated manual about how to start a garden by Maggie Prendergast). All books are hand made and bound and published in small editions. Garlic Press hopes to expand and keep publishing as well as continue to find new work to publish!

Harpur Palate is a biannual literary journal published by graduate students at Binghamton University. Currently celebrating their tenth anniversary, they have previously published poetry, fiction, and creative nonfiction by the likes of Lee K. Abbott, Sherman Alexie, Marvin Bell, Norman Dubie, Denise Duhamel, T.J. Forrester, Alex Lemon, and Ruth Stone.

Heather Ainsworth is an award-winning photojournalist based in Ithaca, NY. A frequent contributor to The Associated Press and The New York Times, Heather shoots everything under the sun, but takes particular pleasure in capturing the magic associated with live music performances. A native of Rochester, NY, and educated at San Francisco State University, Heather worked and interned as a staff photographer for various newspapers around the country. Heather enjoys spending her free time outdoors and seeing as much live music as possible.

Jamie O’Neil has performed, exhibited and screened his projects internationally, at juried festivals, exhibits and conferences including: The Rooftop Film Festival, Brooklyn, NY; Cine Lumiere, Institute Francis, London, UK; The McLuhan Program in Culture and Technology, Toronto, Canada; and The Business Institute (BI) Norway School of Management, Oslo, Norway. Both his written and video essays have been published and presented via The International Digital Media Arts Association, The Media Ecology Association and The American Educational Research Association (among others). In his collaborative projects with Canadian Choreographer Gerry Trentham, he has designed video scenic effects for performances and installations at O’ Vertigo Montreal; Dancemakers, Toronto; and The New Dance Group in New York City. His work has been funded by The New York State Council on the Arts and The Canada Council for the Arts; and he has been granted numerous research fellowships and artistic residencies. He received his BFA at Boston University, near his hometown; then worked at Weymouth Design Inc. beginning a successful decade-long career in commercial design and video production in Boston and New York. His industry experience was deconstructed in graduate school, and influenced his the development of his alter-ego Kurt Weibers during his MFA studies at SUNY Buffalo’s Visual, Media Studies and Emerging Practices programs. He resides in Buffalo, NY, where his work has been exhibited by The Burchfield-Penney Art Center, Hallwalls Contemporary Art Center, and twice included in the regional biennale: Beyond/In Western NY organized by The Albright-Knox Art Gallery. He is Associate Professor and Director of The Digital Media Arts Program at Canisius College, and the Co-Director of The Video Institute, which produces media projects that serve as vehicles for social justice.

Joshua Sperling is an artist who makes large scale geometric paintings, drawings and prints based on the concepts of transformation, order, and chaos.

Kaleb Hunkele is a multimedia artist with a background in animation, illustration, and printmaking. In 2009 he was awarded a Fulbright Fellowship to study animation in Tallinn, Estonia. Currently, he passes his time screen-printing t-shirts and making coffee in Ithaca, NY.

Ithaca photographic artist **Kathy Morris** will be featuring her visual book, SPINAL DIARY. Subtitled Back Surgery and Creativity in the Age of the Uninsured, SPINAL DIARY’s colorful and compelling images are an unexpected blend of collage, painting, digital photography and digital manipulation. These images form a powerful, evocative—sometimes-humorous—partnership with the text. Her narrative is a candid mix of personal history and political critique, as well as a testament to community support, health and healing. Signed copies of the book will be for sale, and examples of the original mixed-media artwork as well as digital prints will be on display. The artist received her Master of Fine Arts from Cornell University in 1976. Her painting, mixed-media work, installations and photographic prints have been exhibited and published in a wide variety of venues, and over the years have received numerous grants and awards. In 2008 she received a Light Work Regional Award in support of the “Spinal Diary” project.

Painter **Paul Chambers** is known for his provocative abstract conceptual landscape paintings related to his concern for lasting international peace. The colorful abstractions function referentially within a non-ideological but particular political diagram. Recurring subjects include Advanced Russian Indian Ocean Initiative; Monday Human Sabbath; as well as a series of works containing a proposed solution a road map to peace in the Middle East, which he has printed on postcards and mailed to world leaders. Chambers is British, a graduate of Bath Academy of Art in Corsham, UK and of Cornell University where he was also a member of the faculty before serving as Head of Art at a private high school in Upstate, NY. From 1992 to 2002, Chambers attended a moldy train station in Ithaca, NY, which he ‘recycled’ into a work of living sculpture. In 2003 he created dialecticalaestheticism.net, a website which functions as an illustrated political philosophy. In 2002, he relocated his studio to Trumansburg, NY, and a 19th century Greek Revival church and the last of the eight bay buggy barns which he restored from a derelict state. Chambers has stated project ‘to redefine art to include religion.’

Scott McCarney (a visual artist based in Rochester New York) has been making VisualBooks (mostly with pictures [and some words {and punctuation} showing traces of his hand [as well as his mind] in small editions) that thoughtfully engage with the world (from a [comfortable] distance) for thirty years. ScottMcCarneyVisualBooks.com.

Split Oak Press looks for writing that tells us how to live, no matter who’s doing the telling or who did the living. Death row inmates and revolutionary educators, untested writers and lifelong practitioners, uncertain lovers and belly dancing enthusiasts, those of proud heritage and those imprisoned by ethnicity, hopeless drunks and drunks who haven’t yet lost it, the uncompromisingly principled and those who are open for suggestions, the writer of unadorned prose and even the career poet all have things to say and things to teach. Everyone’s stories can be moving. We publish anyone who can write them that way.

Steve Poleskie is an artist, writer, and photographer. His artworks are in the collections of numerous museums including the Metropolitan Museum, and the Museum of Modern Art in New York; and the Victoria and Albert Museum, and the Tate Gallery in London. His writing, fiction and art criticism, has appeared in many journals both here and abroad. Among these are American Writing, Essays & Fictions, Leonardo, Lightworks, Pangolin Papers, Many Mountains Moving, Satire, and Sulphur River Literary Review in the USA; D’Ars, and Spazio Umano in Italy, Himmelschriebler in Germany, and Imago in Australia. He also has a story in the anthology The Book of Love, from W. W. Norton. A handmade book of his poetry was published by Loughborough College of Art in England. He has published five novels, The Balloonist, the Story of T. S. C. Lowe, 2007, The Third Candidate, 2008, Grater Life, 2009, Vigilia’s Tempest, 2010, and Acorn’s Card, 2011. Poleskie has taught or been a visiting professor at 26 colleges and art schools throughout the world, including the School of Visual Art in NYC and the University of California, Berkeley. He is currently a professor emeritus at Cornell University. He lives in Ithaca, NY with his wife, the novelist, Jeanne Mackin.

Stockport Flats publishes experimental poetry (Meander Scar Series), artist/writer collaborations (High Watermark Salo[o]n) and poetry about sustainability (Witness Post Series). Lori Anderson Moseman began the press in the wake of Federal Disaster #1649, a 100-year flood along the Upper Delaware River. She moved the press to Ithaca in 2008. Stockport Flats’ newest titles are The Spectra, poems by Ithaca’s Fred Muratori and the anthology American Ghost: Poets on Life after Industry, edited by Lillian Waller. American Ghost features poets and photographers from across the nation.

Thomas Gokey is a visual artist. Currently he is a student at the European Graduate School and teaches art at Syracuse University. GutenbAAAAARG is a DIY printing press that allows anyone to release their own work, or download any pdf from AAAAARG.org and produce an elegant hand-bound copy.

Wells College Book Art Center, established in 1993, provides a broad learning opportunity for Wells students and the Aurora community in the arts and crafts of the book. In contrast to desktop printing by computer, students learn first-hand the traditions and history of the book through letterpress printing and hand bookbinding courses, among others. The Center also serves the campus and book arts community with a variety of lectures, workshops, and symposia, and an annual Summer Institute. The Victor Hammer Fellowship, established in 1998, is a two-year fellowship that brings a talented, emerging book artist to Wells College for the purpose of sharing his or her expertise and love of books with students. Sarah Bryant, successful book artist and proprietor of Big Jump Press, currently serves as the Victor Hammer Fellow. Book arts students Abigail Williams ’11, and Alex Schloop ’12 are interns at the Wells College Press and have helped to design, letterpress print, and hand bind “The Bestial Floor,” a collection of poetry by Bruce Bennett, among other individual projects.

Werner Sun is a self-trained artist who creates kinetic sculpture and digital photomontages, sometimes combining the two into novel works of art. Being a particle physicist, he seeks to bring invisible ideas to life and to give them tangible form. His current work includes mobiles that are abstract and geometric, ranging in size from miniature wall sculptures to room-filling installations, and he employs a variety of materials, with a recent emphasis on paper and metal. Werner’s art has appeared in several solo and group exhibitions in the Ithaca area, in venues such as The Corners Gallery, The Upstairs Gallery, and the Tompkins County Public Library.