



**AN ENCYCLOPEDIA OF
EVERYTHING**
On-line Catalogue



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artists statement:

There is a reason for making byte size books of the vade mecum sort. It's the result of too many ideas in constant disarray, endlessly knocking and needing to be given form. Form? Ideas persuading the metaphysical dimension to open up and fold themselves into the pages of a book. Encyclopedias have been around for about 2000 years - still in existence is *Naturalis Historia* written about AD77 by Pliny the elder.

Encyclopedias are tomes of articles and subjects on any and every topic of accumulated, verifiable knowledge. They differ to dictionaries in that a linguistic, alphabetical listing of words is limiting. This form of classification may leave the meaning-seeker lacking in contextualized understanding and association.

But this encyclopedia is different.

Here, when a volume discusses printing, one can run fingers down the impressions left by the printing press, and touch the unevenness of ink. Or, a book on artists' stamps has samples of these intimate artworks, gathered from around the world. Therefore, the curious thing with this particular collection is *the way* information is presented, the *change* information has undergone in the hands of an artist. It presents in real time, an original artifact; how artists and writers interpret and intimately engage with facts - a demonstration of how artists think and decode subject matter in their own unique ways. And, this installation continually proves to be an area ripe for artistic collaboration - a body of work made possible through world wide collective adventure.

There is renewed interest in the notebooks and drawn or written thoughts and jottings of remarkable men and women.

Simple things, like shopping lists, and personal observations, writing down pertinent quotes and 'things to do', have helped those interested to pierce together the daily grind of lives lived so long ago. Imagine owning/knowing Aristotle's shopping list - well, I'm curious.

An Encyclopedia of Everything was once just such an inkling, a jot in a notebook, but now, this simple idea is manifest in over 350 small book works.

I could not have done it without the constant engagement of the artists listed, so my appreciation of their contribution is unbounded and here acknowledged. And, this is by no means over. More books are already in the making for

**An Encyclopedia of Everything -
The Expanded Version.**

Cheryl Penn
September 2014.

www.cherylpennartistsbooks.com

<http://cherylpenn.com/wpb/>

<http://an-encyclopedia-of-everything.blogspot.com>

<http://collaborativecanto.blogspot.com>

www.cherylpenn.com

Participants

Reed Altemus (USA)
Rosaire Appel (USA)
Jac Balmer (UK)
Tiziana Baracchi (Italy)
Vittore Baroni (Italy)
Allan Bealy (USA) (Collaboration)
Angela Behrendt (Germany)
C. Mehrl Bennett (USA)
John Bennett (USA)
Jessica Bothma (South Africa)
Judy Bourke (Australia)
Kathy Boyle (New Zealand)
Vizma Bruns (Australia)
Joel Chace (USA) (Collaboration)
Daniel Chapman [Mook Lion] (South Africa)
Sally China (UK)
Marian Crane (USA)
Pal Csaba (Hungary)
David Dellaflora (Australia)
Theresa Easton (UK)
Ken Ford (Australia)
Robyn Foster (Australia)
Carina Granlund (Finland)
Rob Grant (Australia)
Rosa Gravino (Argentina)
Karen Greenwood (South Africa)
Uli Grohmann (Germany)
Wolfgang Guenther (Germany) (Collaboration)
Rebecca Guyver (UK)
Sue Hobbs (South Africa)
Estelle Hudson (South Africa)
Laura Hudson (New Zealand)
Lisa Iverson (USA)
Eberhard Janke (Germany)
Bifidus Jones (USA)
Satu Kaikkonen (Finland)
Hilke Kurzke (UK)
Susanna Lakner (Germany)

Robin Lamplough (South Africa)
Alexander Limarev (Russia)
Lesley Magwood-Fraser (South Africa)
Yves Maraux (France)
Dean Marks (France)
Catherine Mc Cue Boes (Australia)
Erika Mordek (Australia)
Kathleen Nartuhi (USA)
Not Hi Ng (USA)
Jürgen Olbrich (Germany) (Collaboration)
Jack Oudyn (Australia)
Cheryl Penn (South Africa)
Walter Pennacchi (Italy)
Marcela Peral (Argentina)
Martine Rastello (France)
RCBz (USA)
Bernd Reichert (Belgium)
Kensa Rescorla (UK)
Colleen Ross (South Africa)
Chris Ruston (UK)
Ruth Shaw-Williams (UK)
Gwen Simpson (UK)
Christopher Skinner (UK)
Mark Sonnenfeld (USA)
Alicia Starr (USA)
Karl Steurer (Switzerland)
Matthew Stolte (USA)
David Stone (USA)
Rod Summers (Netherlands)
Erich Sunnderman (Austria)
TICTAC (Ptrzia) (Germany)
Cauli Torma (Budapest, Hungary)
Stephanie Turnbull (UK)
Lubomyr Tymkiv (Ukraine)
Anete Ulmane (Latvia)
Guido Vermeulen (Belgium)
Petru Viljoen (South Africa)
Klaus von Mirbach (Germany)
Svenja Wahl (Germany)

Nadine Wendell Mojica (USA)

Marie Wintzer (Japan)

Jesvin Yeo (Singapore)

List of Works Received

COLLABORATIONS

Alexander in 2010 - IUOMA collaboration

Alexander Wept - Ritha Fenske/Cheryl Penn (South Africa)

Alexander Wept - RCBz (USA)/Cheryl Penn (South Africa)

Bhubezi Women Mythology (Contributors):

(The S and Z in Bhubez(s)i refuses to settle)

Sue Hobbs (South Africa) - *Bhubesi Women*.

Lesley Magwood Fraser (South Africa) - *Muriel and Her Three Sisters*

Cheryl Penn (South Africa) - **съдина**

- *Cuilans Vessel*
- *Mona Lisa IS a Bhubezi Women*
- *Resituating some Mythologies (2 copies)*
- *The Bhubesi Women - A Part Heard Matter*
- *The Hidden Pâte-sur-pâte Vessel*
- *Vessels in Dispute (Book 2)*
- *Writing System*

Alicia Starr (USA) - *The Ones Who Cut Holes in the Clouds*

TICTAC (Germany) - *The Storytellers*

Svenja Wahl (Germany) - *Trummerfrauen - "rubble women"*

CiRC!

(Book 1) John Bennett (USA)/Cheryl Penn (South Africa)

(Book 2) Allan Bealy (USA)/Cheryl Penn (South Africa)

(Book 3) Lesley Magwood Fraser/Cheryl Penn (South Africa)

(Book 4) Alicia Starr (USA)/Cheryl Penn (South Africa)

(Book 5) Allan Bealy (USA)/Cheryl Penn (South Africa)

(Book 6) C Mehrl Bennett (USA)/Cheryl Penn (South Africa)

(Book 7) Martine Rastello (France)/Cheryl Penn (South Africa)

(Book 8) Petru Viljoen/Cheryl Penn (South Africa)

(Book 9) **CiRC! (Architecture)** Allan Bealy (USA)/Cheryl Penn

(Book 10) Series 2 Jürgen Olbrich (Germany)/Cheryl Penn

Collaborations on <http://artistbooks.ning.com>

3.0 # 10 - Elegy to the Tree

Kathy Boyle - Australia
Lisa Iverson - USA
Sue Hobbs - South Africa
Laura Hudson - New Zealand
Catherine Mc Cue Boes - Australia
Kathleen Nartuhi - USA
Cheryl Penn - South Africa
Stephanie Turnbull - UK

3.0 # 11 Babel -Where the Babble Began

Sue Hobbs - South Africa
Laura Hudson - New Zealand
Lisa Iverson - USA
Catherine Mc Cue Boes - Australia (2 Versions)
Cheryl Penn - South Africa (2 Versions)
Marcela Peral - Argentina
Martine Rastello - France
Stephanie Turnbull - UK
TICTAC - Germany

3.0 # 12 (Someone)

3.0 # 12 (46664 was SOMEBODY) Ken Ford (Australia)
3.0 # 12 (Kensa - Forty Years On) Kensa Rescorla (UK)
3.0 # 12 (Joseph Beuys) Svenja Wahl (Germany)
3.0 # 12 (Judy) Judy Bourke (Australia)
3.0 # 12 (Missing) Robyn Foster (Australia)
3.0 # 12 (Mona Lisa) Cheryl Penn (South Africa)
3.0 # 12 (Mrs Beryl Kitching) Catherine Mc Cue Boes (Australia)
3.0 # 12 (Mrs Phyllis Attenborough) Catherine Mc Cue Boes (Australia)
3.0 # 12 (Ned Kelly) Stephanie Turnbull (UK)
3.0 # 12 (Patricia Florence) Sue Hobbs (South Africa)
3.0 # 12 (Rorschach) Cheryl Penn (South Africa)
3.0 # 12 (She) Ruth Shaw Williams (UK)
3.0 # 12 (Someone Made This) Theresa Easton (UK)
3.0 # 12 (The Moth) Anete Ulmane (Latvia)
3.0 # 12 (To Be Somebody) Petru Viljoen (South Africa)
3.0 # 12 (Turnbull) Stephanie Turnbull (UK)
3.0 # 12 (Victor Spillage) Christopher Skinner (UK)

3.0 # 13 (Anywhere/Anything you are busy with)

3.0 # 13 (2) Kathleen Nartuhi (USA)
3.0 # 13 (2Ogrs Maximo) Marcela Peral (Argentina)
3.0 # 13 (A Garden) Klaus von Mirbach (Germany)
3.0 # 13 (A Victorian Hangman tells of his Love Poem by Bruce Dawe)
Catherine Mc Cue Boes (Australia)
3.0 # 13 (Architectural Decorations of Singapore) Jesvin Yeo (Singapore)
3.0 # 13 (Asemic Writing) Cheryl Penn (South Africa)
3.0 # 13 (Before the e Word) Judy Bourke (Australia)
3.0 # 13 (Blue Moon) TICTAC (Germany)
3.0 # 13 (Cuilan's Vessel) Cheryl Penn (South Africa)
3.0 # 13 (съдина) Cheryl Penn (South Africa)
3.0 # 13 (Imagine) Anete Ulmane (Latvia)
3.0 # 13 (Industrialized Objects) Theresa Easton (UK)
3.0 # 13 (Leda and the Swan) Catherine Mc Cue Boes (Australia)
3.0 # 13 (Machine Toys) Jack Oudyn (Australia)
3.0 # 13 (Making Paper from Clothes) Stephanie Turnbull (UK)
3.0 # 13 (Mare Nostrum) Martine Rastello (France)
3.0 # 13 (Morning Coffee) Stephanie Turnbull (UK)
3.0 # 13 (My first Little Book of Fears) Robyn Foster (Australia)
3.0 # 13 (Pâte-sur-pâte Vessel) Cheryl Penn (South Africa)
3.0 # 13 (Poisonwood Bible Notes) Alicia Starr (USA)
3.0 # 13 (Reluctant Witnesses) TICTAC (Germany)
3.0 # 13 (Short Stories) TICTAC (Germany)
3.0 # 13 (The Ruin) Jac Balmer (UK)
3.0 # 13 (Touchstones) Ruth Shaw Williams (UK)

Poetry Anthology (Collaborations)

Book 1 Cheryl Penn (South Africa)/Marie Wintzer (Japan)
An Epic. The Viscous Circle of the Couch Potato

Book 2 Cheryl Penn (South Africa)/David Stone (USA)
Midday Here and There (Book 1)

Book 3 Petru Viljoen/Cheryl Penn (South Africa)
What If?

Book 4 Cheryl Penn (South Africa)/Wolfgang Guenther (Germany)
Its just not Wonderland

Book 5 David Stone (USA)/ Cheryl Penn (South Africa)
Book 2. Midday Here and There

Book 6 Joel Chace (USA)/Cheryl Penn (South Africa)
Now What

Book 7 Cheryl Penn (South Africa)/David Stone (USA)
Its just not Wonderland (Edition 2)

Book 8 David Stone (USA)/Cheryl Penn (South Africa)
Morning Masks

Book 9 Wolfgang Guenther (Germany)/Cheryl Penn (South Africa)
The Wind is Blowing (and other works)

Book 10 Petru Viljoen/Cheryl Penn (South Africa)
Extinction is the Strangest Way

Book 11 Cheryl Penn (South Africa)/TICTAC (Germany)
Its just not Wonderland (Edition 3)

General: Title List

3 reasons to change ones address - Cheryl Penn (South Africa)

5 days in the life of a Volcano - Rod Summers (Netherlands)

2051 - Marie Wintzer (Japan)

9 dreams, a diary - Klaus von Mirbach (Germany)

10 Seconds of Falling - Colleen Ross (South Africa)

X Mail Art Makes the world a Townhouse - Rob Grant (Australia)

A Boekie of Uncertainties - Marie Wintzer (Japan)

a heart. he had - Satu Kaikkonen (Finland)

A Concise History of the English Language - Cheryl Penn (South Africa)

A Man There was With Good Words for His World - Robin Lamplough
(South Africa)

A Need to Know - Karen Greenwood (South Africa)

A Pack of Milk - Marie Wintzer (Japan)

A Painters Divertissement - Or - How to fight against Human Misery -
Martine Rastello (France)

A Red Bicycle in a Dark Landscape - Cheryl Penn (South Africa)

A South African in Australia - Cheryl Penn (unfinished) (South Africa)

A Spirit in All Things - C. Mehrl Bennett (USA)

A Written Oracle - Marie Wintzer (Japan)

Absences - Hilke Kurzke (UK)

Add and Pass Sheets - Cheryl Penn (South Africa)

AFRICAN OSCAR Snap-Shot - Cheryl Penn (South Africa)

After All - Robyn Foster (Australia)

Alexander in 2010 - IUOMA Collaboration

Alexander Wept - Ritha Fenske/Cheryl Penn (South Africa)

All Cut Up (Series) - Cheryl Penn (South Africa)

Alphabet (The Mechanics of Language) Book 1 - Cheryl Penn (South Africa)

An Anthology of Doodles (Compilation - 3 books)

An Encyclopedia of Everything - Tiziana Barrachi (Italy)

An Epic: The Vicious Circle of the Couch Potato -
Cheryl Penn/Marie Wintzer (South Africa/Japan)

Andy Saw me as a Tree - Cheryl Penn (South Africa)

Arborglyphs - Cheryl Penn (South Africa)

Artists Postcards - Cheryl Penn (South Africa)

Artists Stamps - Cheryl Penn (South Africa)

Asemic Palimpsest - Cheryl Penn (South Africa)

Asemic Samples - Cheryl Penn (South Africa)

Asemic Script - Cheryl Penn (South Africa)

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Asemic Writing - Cheryl Penn (South Africa)
Authentic Massacre of the Innocent Image - Cheryl Penn (South Africa)
Australian Samples - Cheryl Penn (South Africa)
Avenues (Undo to Read Series) - David Stone (USA) (compiled by Cheryl Penn)
Avenues 2 – 5 (Undo to Read Series) - David Stone (USA)
(compiled by Cheryl Penn)
Babel - Martine Rastello (France)
Babel Babble Unending - Cheryl Penn (South Africa)
Background(s) - Cheryl Penn (South Africa)
Bark - Cheryl Penn (South Africa)
Behind the Scenes of an Innovative Quilt - Sue Hobbs (South Africa)
Beyond Words - Bernd Reichert (Belgium)
Bhubesi Women - Sue Hobbs (South Africa)
Bismarck Arts - Its for the ass - Uli Grohmann (Germany)
Blue-Print Botanicals - Theresa Easton (UK)
Bones of Contention (2 books) - Cheryl Penn (South Africa)
Book of Nothing - Christopher Skinner (UK)
съдина - Cheryl Penn (South Africa)
Cabinets of Curiosities - Stephanie Turnbull (UK)
Caught in a Forest of Words - Cheryl Penn (South Africa)
Cuilans Vessel - Cheryl Penn (South Africa)
Caution - Sensitive Mail Art - Susanna Lakner (Germany)
Chapbooks - Cheryl Penn (South Africa)
Chemo - Erich Sundermann (Austria)
Circles - Cheryl Penn (South Africa)
Circles (Mock-Up) - Cheryl Penn (South Africa)
CiRc3 (original unaltered book) - Cheryl Penn (South Africa)
Circ! Series (See Above)
City-Escape - Cheryl Penn (South Africa)
Collage Books (Series) - Cheryl Penn (South Africa)
Colour Basics - Cheryl Penn (South Africa)
Convolutions - Cheryl Penn (South Africa)
Cover to Cover (Series) - Cheryl Penn (South Africa)
CrossRoads - Cheryl Penn (South Africa)
Cut Up - Cheryl Penn (South Africa)
David Stone by Cheryl Penn - Cheryl Penn (South Africa)
Do you know the whole picture When you don't have all the pieces? -
Cheryl Penn (South Africa)
Do my To-Do Lists Define Me? - Cheryl Penn (South Africa)
Doodles (unfinished) Cheryl Penn (South Africa)

Doors - Cheryl Penn (South Africa)
Dream Series - Cheryl Penn (South Africa)
Durban Elephants - Daniel Chapman [Mook Lion] (South Africa)
Each one Teach one - Eberhard Janke (Edition Janus) (Germany)
Ecclesiastes (Bible Series) - Cheryl Penn (South Africa)
Embossing - Cheryl Penn (South Africa)
Empty (A Dissertation) - Cheryl Penn (South Africa)
Encyclopedia - ViZma Bruns (Australia)
Encyclopedia of Nothing - Not Hi Ng (USA)
Envelopes - Cheryl Penn (South Africa)
Europe - Cheryl Penn (South Africa)
Everything is Everything - Ken Ford (Australia)
Everything You always Wanted to Know About Art But
Were Too Afraid to Ask - Uli Grohmann (Germany)
exa - Rosa Gravino (Argentina)
Exhibition Invitations - Cheryl Penn (South Africa)
Eyelash Inconsistencies - Marie Wintzer (Japan)
Extinction is the Strangest Way - Petru Viljoen/Cheryl Penn (South Africa)
(book + chapbook)
F. Home F. Sweet F. Home - Alexander Limarev (Russia)
Faces of Respect -- Guido Vermeulen (Belgium)
Faces of Universal Tragedies - Guido Vermeulen (Belgium)
Faces on the Road - Guido Vermeulen (Belgium)
Faces on the Wall - Guido Vermeulen (Belgium)
Fado Faces - Guido Vermeulen (Belgium)
Fame is a Bee - Carina Granlund (Finland)
Feed the Planet - Cheryl Penn (South Africa)
Fluxus Word Score - Cheryl Penn (South Africa)
From Oceans - (Undo to Read Series) - Matthew Stolte (USA)
Free Verse (We Save Each Other) - Cheryl Penn (South Africa) (book + chapbook)
Frottage - Cheryl Penn (South Africa)
Giacomo Puccini (1858 - 1924), Musician - Vittore Baroni (Italy)
Give-Out Sheet Series - Mark Sonnenfeld (USA)
Golden Miles - Sally Chinae (UK)
Grey - Cheryl Penn (South Africa)
GreyScale - Cheryl Penn (South Africa)
Grondbeginnselen - Guido Vermeulen (Belgium)
Hand-Cut - Judy Bourke (Australia)
Hattie - Nadine Wendell Mojica (USA)
Hebrews (Bible Series) - Cheryl Penn (South Africa)
Here and Here - Bifidus Jones (USA)

Hermes - Guido Vermeulen (Belgium)
Hurting - Kensa Rescorla (UK)
Iceland 2013 - Rod Summers (Netherlands)
Idols (Books 1 & 2) - Cheryl Penn (South Africa)
Index List - An Encyclopedia of Everything - Cheryl Penn (South Africa)
(Work in Progress)
Isaiah 1:1 - 14:10 (Bible Series) - Cheryl Penn (South Africa)
Isaiah 14:11 - 30:21 (Bible Series) - Cheryl Penn (South Africa)
Isaiah 30:22 - 44:2 (Bible Series) - Cheryl Penn (South Africa)
Its All Right Its All Right? - Cauli Torma (Hungary)
Its Just Not Wonderland - Cheryl Penn (South Africa)/Wolfgang Guenther (Germany)
(book + Chapbook)
Its Just Not Wonderland (ed 2) - Cheryl Penn (South Africa)/David Stone (USA)
(book + chapbook)
Its Just Not Wonderland (ed 3) - Cheryl Penn (South Africa)/TICTAC (Germany)
(book + chapbook)
Joel (Bible Series) - Cheryl Penn (South Africa)
John Bennett by Cheryl Penn - Cheryl Penn (South Africa)
Landscape Painting - Cheryl Penn (South Africa)
Lebenskuenstler - Angela Behrendt (Germany)
Life Drawing - Lesley Magwood Fraser (South Africa)
Little Stories (another Version) - Cheryl Penn (South Africa)
(Based on C. Mehrl Bennett's artists stamps)
London! Oxford! - Erika Mrdeck (Australia)
Mail Art Book (Series) - Cheryl Penn (South Africa)
Mail Art From John Bennett - John Bennett (USA)
Mail Art Makes the World a Town House - Rob Grant (Australia)
Marie Wintzer by Cheryl Penn - Cheryl Penn (South Africa)
Meditation on Boards - Pal Csaba (Hungary)
Meta Book - Eberhard Janke (Edition Janus) (Germany)
Midday Here and There (Book 1) -
Cheryl Penn (South Africa)/David Stone (USA) (book + chapbook)
Midday Here and There (Book 2) -
Cheryl Penn (South Africa)/David Stone (USA) (book + chapbook)
Mona Lisa by RCBz - RCBz (USA) (Compiled by Cheryl Penn)
Mona Lisa is Actually a Bhubezi Woman - Cheryl Penn (South Africa)
Mona Lisa (One Version) - Cheryl Penn (South Africa)
Monoprints - Cheryl Penn (South Africa)
Moon Faces - Guido Vermeulen (Belgium)
Morning Masks - David Stone (USA)/Cheryl Penn (South Africa) (book + chapbook)
Muriel and Her Sisters - Lesley Magwood Fraser (South Africa)
Music - Cheryl Penn (South Africa)
Mythology Module - Cheryl Penn (South Africa)

My Lines - Robin Lamplough (South Africa)
Nail Gun Poem in Two Volumes (Volume 1) - Not Hi Ng (USA)
Nail Gun Poem in Two Volumes (Volume 2) - Not Hi Ng (USA)
Notebook (Series) - Cheryl Penn (South Africa)
Now What - Joel Chace (USA)/Cheryl Penn (South Africa) (book + chapbook)
Order and DisOrder - Yves Maraux (France)
On The Outer Drive and Other Words - David Stone (USA)
(compiled by Cheryl Penn)
One Alone - Sue Hobbs (South Africa)
Overheard Overhead More Forward than Right Here. (book + chapbook)
- Cheryl Penn (South Africa)
Palimpsest Sampler - Cheryl Penn (South Africa)
Pearls from the Past (Undo to Read) - John Bennett (USA) (Compiled by Cheryl Penn)
Phaistos Disk - Cheryl Penn (South Africa)
Plagiarism Versus Appropriation - Cheryl Penn (South Africa)
Platbook? - Cheryl Penn (South Africa)
Poets and Pixies - Alicia Starr (USA)
Pondering on/with/over Jackson Pollock - Cheryl Penn (South Africa)
Portrait Painting - Cheryl Penn (South Africa)
Process - Cheryl Penn (South Africa)
Proverbs (Bible Series) - Cheryl Penn (South Africa)
Qunidi Islands - TICTAC (Germany)
Reflections - Guido Vermeulen (Belgium)
Resituating Some Mythologies - Cheryl Penn (South Africa)
Re-Use 1 - Jessica Bothma (South Africa)
Re-Use 2 - Jessica Bothma (South Africa)
ReVisiting Andreas Feininger - Cheryl Penn (South Africa)
Rock Formations - Petru Viljoen (South Africa)
Rubber Stamps - Cheryl Penn (South Africa)
Screen Mediated (Roughly Human) - Cheryl Penn (South Africa)
Simply Random - Alicia Starr (USA)
Soak Legs (Undo to Read Series) - John Bennett (USA)
(compiled by Cheryl Penn)
Snapshots 2013 - Gwen Simpson (UK)
Storm News/Old News - Cheryl Penn (South Africa)
Swarchmond - Bernd Reichert (Belgium)
Switch - Guido Vermeulen (Belgium)
Symbols - Cheryl Penn (South Africa)
Taking Heed According to Thy Word (Series currently 12 books)
- Cheryl Penn (South Africa)
Tango Guide to a great dance experience in Buenos Aires -
Erika Mordeck (Australia)

Tape Transfer Book - Vizma Bruns (Australia)
 Textual Images - Petru Viljoen (South Africa)
 The Authentic Massacre of the Innocent Image - Cheryl Penn (South Africa)
 The “Best of 2011” - Dean Marks (France)
 The Book of One Day - Lubomyr Tymkiv (Ukraine)
 The Book of Silence - TICTAC (Germany)
 The Bhubesi Women - A Part Heard Matter - Cheryl Penn (South Africa)
 The Colour of Mail Art - Rebecca Guyver (UK)
 The Concierge and the Lobby Boy - Cheryl Penn (South Africa)
 The Hidden Pâte-sur-pâte Vessel - Cheryl Penn (South Africa)
 The History of a Divided Church - Cheryl Penn (South Africa)
 THE LUNCH THE GRAVEL - John Bennett (USA)
 The Note is not Dead (Series) - Cheryl Penn (South Africa)
 The Ones Who Cut Holes in the Clouds - Alicia Starr (USA)
 The Re Book - Cheryl Penn (South Africa)
 The Romance of Sick Minds - David Dellafiora (Australia)
 The Rorschach Blot - Well a Series of - Cheryl Penn (South Africa)
 The Secret Life of Rorschach Mitty - Cheryl Penn (South Africa)
 The Story Tellers (Bhubesi Women) - TICTAC (Germany)
 The Sun Always Shines on TV - Marie Wintzer (Japan)
 The Way the Land Lies - Cheryl Penn (South Africa)
 The White Album - Tiziana Baracchi (Italy)
 The Wild Ones - Guido Vermeulen (Belgium)
 The Wind is Blowing (and other works) (two chapbooks)
 (Wolfgang Guenther (Germany)/Cheryl Penn (South Africa))
 Theo Nelson by Cheryl Penn - Cheryl Penn (South Africa)
 Thoughts Cut Up - Cheryl Penn (South Africa)
 Tomb Faces - Guido Vermeulen (Belgium)
 Transgressing the Page - Cheryl Penn (South Africa)
 Trashbooks (Book 1) - Cheryl Penn (South Africa)
 Trashpo Poetry - Carina Granlund (Finland)
 Travel Drawings - Cheryl Penn (South Africa)
 Tree Time - Rebecca Guyver (UK)
 Trees - Lesley Magwood Fraser (South Africa)
 Trümmerfrauen - Svenja Wahl (Germany)
 Unfinished Books (2) - Cheryl Penn (South Africa)
 Untitled - Rosaire Appel (USA)
 Untitled - Pal Csaba (Hungary)
 Untitled - Karl Steurer (Switzerland)
 Untitled (Book 2) - Karl Steurer (Switzerland)
 Utology and What we Know about it
 - Marie Wintzer (Japan)

Vestiges - Cheryl Penn (South Africa)
 Vessels in Dispute (Bhubesi Mythology) (1) - Cheryl Penn (South Africa)
 Vessels in Dispute (Bhubesi Mythology) (2) - Cheryl Penn (South Africa)
 Visual Poetry by Reed Altemus - Reed Altemus (USA)
 Compiled by Cheryl Penn (South Africa)
 Visuele Werklikhede - Petru Viljoen (South Africa)
 Vowels - Cheryl Penn (South Africa)
 What If? - Petru Viljoen/Cheryl Penn (South Africa) (book + chapbook)
 Well Re(a)d In a Black and White World - Cheryl Penn (South Africa)
 When I See your face I see My face - Guido Vermeulen (Belgium)
 Where I’m At (Series) - Cheryl Penn (South Africa)
 While I wait for the Inkblots to Dry - Cheryl Penn (South Africa)
 Whiteness and Transparency - Cheryl Penn (South Africa)
 Whiteness and Transparency - Martine Rastello (France)
 Will Language Hold Up? (The Mechanics of Language) Book 3 -
 Cheryl Penn (South Africa)
 Word Associations - (Cheryl Penn with Jeanette Gilks)
 Words - Cheryl Penn (South Africa)
 Writing System (Bhubesi Women) - Cheryl Penn (South Africa)
 Words Encaged - Marie Wintzer (Japan)
 Write A Letter Picture to Me - Cheryl Penn (South Africa)
 Writing Samples (Series) - Cheryl Penn (South Africa)
 Yggdrasil The World Tree - Marian Crane USA
 You Are My Everything - Robyn Foster (Australia)
 ZALOP - Fluxus Word by Ruud Janssen - Cheryl Penn (South Africa)
 Zendalas - Estelle Hudson (South Africa)

Artists/Titles Listing

Altemus, Reed (USA)

Visual Poetry (compiled by Cheryl Penn)

Appel, Rosaire (USA)

Untitled

Balmer, Jack (UK)

3.0 # 13 (The Ruin)

Baracchi, Tiziana (Italy)

The White Album

Baroni, Vittore (Italy)

Giacomo Puccini (1858 – 1924), Musician

- Bealy, Allan (USA)**
 CirC! (collaboration with Cheryl Penn)
 CirC! (collaboration with Cheryl Penn)
 CirC! (Architecture) (collaboration with Cheryl Penn)
- Behrendt, Angela (Germany)**
 Lebenskuenstler
- Bennett, C. Mehrl (USA)**
 A Spirit in All Things
 CirC! (collaboration with Cheryl Penn)
- Bennett, John (USA)**
 CirC! (collaboration with Cheryl Penn)
 Mail Art from John Bennett (compiled by Cheryl Penn)
 Pearls from the Past (Undo to Read) (compiled by Cheryl Penn)
 Soak Legs Visual Poetry (Undo to Read) (compiled by Cheryl Penn)
 THE LUNCH THE GRAVEL
- Bothma, Jessica (South Africa)**
 ReUse 1
 ReUse 2
- Bourke, Judy (Australia)**
 3.0 # 12 (Judy)
 3.0 # 13 (Before the e word)
 Hand-Cut
- Boyle, Kathy (Australia)**
 3.0 # 10 (Elegy to a Tree)
- Bruns, Vizma (Australia)**
 Encyclopedia
 Tape Transfer Book
- Chace, Joel (USA)**
 Now What (collaboration with Cheryl Penn)
- Chapman, Daniel [Mook Lion] (South Africa)**
 Durban Elephants (compiled by Cheryl Penn)
- Chinea, Sally (UK)**
 Golden Miles
- Crane, Marian (USA)**
 Yggdrasil The World Tree
- Csaba, Pal (Hungary)**
 Untitled
- Dellafiora, David (Australia)**
 The Romance of Sick Minds
 17
- Easton, Theresa (UK)**
 3.0 # 12 (Someone Made This)
 3.0 # 13 (Industrialized Objects)
 Blue Print (Botanicals)
- Ford, Ken (Australia)**
 3.0 # 12 (46664 was SOMEBODY)
 Everything is Everything
- Foster, Robyn (Australia)**
 3.0 # 12 (Missing)
 3.0 # 13 (My First Little Book of Fears)
 After All
 You are my Everything
- Granlund, Carina (Finland)**
 Fame is a Bee
 Trashpo Poetry
- Grant, Rob (Australia)**
 Mail Art Makes the World a Townhouse
- Gravino, Rosa (Argentina)**
 exa
- Greenwood, Karen (South Africa)**
 A Need to Know
- Grohmann, Uli (Germany)**
 Bismarck and Arts
 Everything You Ever Wanted to Know About Art But Were
 Too Afraid to Ask
- Guenther, Wolfgang (Germany)**
 Its Just not Wonderland (collaboration with Cheryl Penn)
 The Wind is Blowing (and other works) (collaboration with Cheryl Penn)
- Guyver, Rebecca (UK)**
 The Colour of Mail Art
 Tree Time
- Hobbs, Sue (South Africa)**
 3.0 # 10 (Elegy to the Tree)
 3.0 # 11 (Babel) - Where the Babble Began
 3.0 # 12 (Patricia Florence)
 Behind the Scenes of an Innovative Quilt
 Bhubesi Women
 One Alone
- Hudson, Estelle (South Africa)**
 Zendalas

Hudson, Laura (New Zealand)
 3.0 # 10 (Elegy to the Tree)
 3.0 # 11 (Babel)

Iverson, Lisa (USA)
 3.0 # 10 (Elegy to the Tree)
 3.0 # 11 (Babel - The Cellphone Tower)

Janke, Eberhard (Edition Janus) (Germany)
 Each one Teach one
 Meta Book

Jones, Bifidus (USA)
 Here and Here

Kaikkonen, Satu (Finland)
 a heart. he had

Kurzke, Hilke (UK)
 Absences

Lakner, Susanna (Germany)
 CAUTION - Sensitive Mail Art

Lamplough, Robin (South Africa)
 A Man There Was With Good Words for His World
 My Lines

Limarev, Alexander (Russia)
 F.Home F. Sweet F. Home

Magwood Fraser, Lesley (South Africa)
 CirC! (Collaboration with Cheryl Penn)
 Life Class
 Muriel and her Sisters
 Trees

Marks, Dean (France)
 The Best of 2011

Maraux, Yves (France)
 Order and Disorder

Mc Cu Boes, Catherine (Australia)
 3.0 # 10 Elegy to the Tree
 3.0 # 11 (Babel) - Where the Babble Began (2 versions)
 3.0 # 12 (Mrs Phyllis Attenborough)
 3.0 # 12 (Mrs Beryl Kitching)
 3.0 # 13 (A Victorian Hangman tells of his Love) Poem by Bruce Dawe
 3.0 # 13 (Leda and the Swan)
 19

Mordeck, Erika (Australia)
 London! Oxford!
 Tango Guide to a great dance experience in Buenos Aires

Nartuhi, Kathleen (USA)
 3.0 #10 (Elegy to the Tree)
 3.0 # 13 (2)

Not Hi Ng (USA)
 Encyclopedia of Nothings
 Nail Gun Poetry in Two Volumes (Volume 1)
 Nail Gun Poetry in Two Volumes (Volume 2)
 19

Olbrich, Jürgen (Germany)
 CirC! (Series Two) (collaboration with Cheryl Penn)

Oudyn, Jack (Australia)
 3.0 # 13 (Machine Toys)

Penn, Cheryl (South Africa)
 3.0 # 10 (Elegy to the Tree)
 3.0 # 11 (Babel) - Where the Babble Began (2 versions)
 3.0 # 12 (Mona Lisa)
 3.0 # 12 (Rorschach) (2 copies)
 3.0 # 13 (Asemic Writing)
 3.0 # 13 (Cuilan's Vessel)
 3.0 # 13 (съдина)
 3.0 # 13 (Pâte-sur-pâte Vessel)

ARTIST SERIES

Book 1 - Marie Wintzer by Cheryl Penn
 Book 2 - Theo Nelson by Cheryl Penn
 Book 3 - John Bennett by Cheryl Penn
 Book 4 - David Stone by Cheryl Penn
 Book 5 - C Mehrl Bennett (The Shining C) by Cheryl Penn

3 reasons to change ones address
 A Concise History of the English Language (2 books)
 A South African in Australia (Unfinished)
 A Red Bicycle in a Dark Landscape
 Add and Pass Sheets
 African Oscar Snap Shot
 All Cut Up (Series)
 Alphabet (The Mechanics of Language Series)
 Amos (Bible Series)

Andy Saw Me as a Tree
An Epic. The Viscous Circle of the Couch Potato (Penn/Wintzer)
An Anthology of International Doodles (compilation)
(3 volumes)
Arborglyphs
Artists Postcards (2 books)
Artiststamps
Asemic Palimpsest
Asemic Samples
Asemic Script
Asemic Writing
Australian Samples
Authentic Massacre of the Innocent Image
Babel Babble Unending
Background(s)
Bark
Bones of Contention (2 Books)
съдина
Caught in a Forest of Words
Chapbooks
Circles
Circles (Mock-Up)
CirC! (Original unaltered copy)
CirC! Series (10 Collaborations)
City-Escape
Collage Book I
Collage Book II
Colour Basics
Convolutions
Cover to Cover (Series)
Chapbooks
Crossroads
Cuilan's Vessel
Cut Up
Do My To-Do Lists Define Me? (Series)
Do you know the whole picture When you don't have all the
pieces?
Doodles (Unfinished)
Doors
Dream Series
Ecclesiastes (Bible Series)

Embossing
Empty (A Dissertation)
Envelopes
Europe
Exhibition Invitations
Extinction is the Strangest Way (Penn/Viljoen) (Book/Chapbook)
Feed the Planet
Free Verse (We Save Each Other) (book + chapbook)
Frottage
Grey
GreyScale
Hebrews (Bible Series)
Idols - Book I
Idols -Book II
If you only have a piece do you know the Whole picture?
Index List - An Encyclopedia of Everything (Work in Progress)
Isaiah 1:1 - 14:10 (Bible Series)
Isaiah 14:11 - 30:21 (Bible Series)
Isaiah 30:22 - 44:2 (Bible Series)
Its Just Not Wonderland (Penn/ Guenther) (book + chapbook)
Its Just Not Wonderland (ed 2) (Penn/ Stone) (book + chapbook)
Its Just Not Wonderland (ed 3) (Penn/TICTAC) (book + chapbook)
He saw Me as a Tree - A Tribute to Andrew Roberts
Joel (Bible Series)
Landscape Painting
Mail Art (Series)
Midday Here and There (Penn/Stone) (book/Chapbook)
Midday Here and There Book 2 (Penn/Stone) (book/Chapbook)
Mona Lisa (One Version)
Mona Lisa is Actually a Bhubezi Woman
Monoprints
Music
Mythology Module
Notebook I
Notebook II
Now What (Chace/Penn) (Book/Chapbook)
Palimpsest Sampler
Phaistos Disk
Plagiarism Versus Appropriation
Platbook?
Pondering on/with/over Jackson Pollock

Portrait Painting
 Process
 Proverbs (Bible Series)
 Resituating Some Mythologies
 ReVisiting Andreas Feininger
 Romans (Bible Series)
 Rubber Stamps
 Ruth (Bible Series)
 Screen Mediated (Roughly Human)
 Storm News/Old News
 Symbols
 Taking Heed According to Thy Word (Series)
 The Authentic Massacre of the Innocent Image (with Moya Evans)
 The Bhubesi Women - A Part Heard Matter
 The Concierge and the Lobby Boy (book + chapbook)
 The Hidden Pâte-sur-pâte Vessel
 The History of a Divided Church
 The Note is Not Dead (Series - currently 6 books)
 The Re Book
 The Rorschach Blot - Well a Series of
 The Way the Land Lies
 The Wind is Blowing (and other works) (Guenther/Penn) (2 chapbooks)
 Thoughts Cut-Up
 Transgressing the Page
 Trashbooks - Book 1
 Travel Drawings
 Unfinished Books (2)
 Vestiges
 Vessels in Dispute (Book 1)
 Vessels in Dispute (Bhubesi Mythology) (Book 2)
 Vowels (The Mechanics of Language Series)
 What If? (Viljoen/Penn) (Book and Chapbook)
 Well Re(a)d In a Black and White World (2 copies)
 Where I'm At (Series)
 While I Wait for the Inkblots to Dry
 Whiteness and Transparency
 Will Language Hold Up? (The Mechanics of Language Series)
 Word Associations (With Jeanette Gilks)
 Words
 Write a Letter Picture to Me
 Writing Samples (Graphology Series) (2 Books)

23

Writing System (Bhubezi Woman)
 ZALOP - Fluxus Word by Ruud Janssen

Pennacchi, Walter (Italy)
 Untitled
Peral, Marcela (Argentina)
 3.0 # 11 (Babel) - Where the Babble Began
 3.0 # 13 (20 grs Maximo)
Rastello, Martine (France)
 3.0 # 11 (Babel) - Where the Babble Began
 3.0 # 13 (Mare Nostrum)
 A Painters Divertissement Or - How to fight against
 Human Misery
 Babel
 CirC! (collaboration with Cheryl Penn)
 Whiteness and Transparency
RCBz, (USA)
 Mona Lisa by RCBz (compiled by Cheryl Penn)
Reichert, Bernd (Belgium)
 Beyond Words
 Swarchmond
Rescorla, Kensa (UK)
 3.0 # 12 (Kensa - Forty Years On)
 Hurting
Ross, Colleen (South Africa)
 10-Seconds of Falling
Rusten, Chris (UK)
 On Thin Ice (Book 1)
 On Thin Ice (Book 2)
Simpson, Gwen (UK)
 Snapshot 2013 (Books 1 & 2)
Shaw Williams, Ruth (UK)
 3.0 # 12 (She)
 3.0 # 13 (Touchstones)
Skinner, Christopher (UK)
 3.0 # 12 (Victor Spillage)
 Book of Nothing
Sonnenfeld, Mark (USA)
 Give out Sheet Series (compiled by Cheryl Penn)

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Starr, Alicia (USA)

3.0 # 13 (Poisonwood Bible Notes)

CirC! (collaboration with Cheryl Penn)

Poets and Pixies

Simply Random

Steurer, Karl (Switzerland)

Untitled

Untitled (Book 2)

The Ones Who Cut Holes in the clouds

Stolte – Matthew (USA)

From Oceans (Undo to Read Series) (compiled by Cheryl Penn)

Stone, David (USA)

Avenues (Undo to Read Series) (compiled by Cheryl Penn)

Avenues 2 – 5 (Undo to read Series) (compiled by Cheryl Penn)

Its Just Not Wonderland (ed 2) (collaboration with Cheryl Penn)

Midday Here and There (collaboration with Cheryl Penn)

Midday Here and There (Book 2) (collaboration with Cheryl Penn)

Morning Masks (collaboration with Cheryl Penn)

On The Outer Drive and Other Words (compiled by Cheryl Penn)

Summers, Rod (Netherlands)

5 Days in the Life of a Volcano

Iceland 2013

Sundermann, Erich (Austria)

Chemo

TICTAC (Germany)

3.0 # 11 (Babel) - Where the Babble Began

3.0 # 13 (Blue Moon)

3.0 # 13 (Reluctant Witnesses)

3.0 # 13 (Short Stories)

Its Just Not Wonderland (ed 3) (collaboration with Cheryl Penn)

Quindi Islands – (2012 Wild Life Collection)

The Bhubezi Women – The Story Tellers

The Book of Silence

Torma, Cauli (Budapest, Hungary)

Its All Right Its All Right?

Turnbull, Stephanie (UK)

3.0 # 10 (Elegy to the Tree)

3.0 # 11 (Babel) - Where the Babble Began

3.0 # 12 (Ned Kelly)

3.0 # 12 (Turnbull)

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3.0 # 13 (Making Paper from Clothes)

3.0 # 13 (Morning Coffee)

Cabinets of Curiosities

Tymkiv, Lubomyr (Ukraine)

The Book of One Day

Ulmane, Anete (Latvia)

3.0 # 12 (The Moth)

3.0 # 13 (Imagine)

Vermeulen, Guido (Belgium)

Faces of Respect

Faces of Universal Tragedies

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Faces on the Road

Faces on the Wall

Fado Faces

Grondbeginselen

Hermes

Moon Faces

Reflections

Switch

The Wild Ones

Tomb Faces

When I see your face I see my face

Viljoen, Petru (South Africa)

3.0 # 12 (To Be Somebody)

CirC! (collaboration with Cheryl Penn)

Extinction is the Strangest Way (Collaboration with Cheryl Penn)

Rock Formations

Textual Images

Visuele Werklikhede

What If? (collaboration with Cheryl Penn)

von Mirbach, Klaus (Germany)

3.0 #13 (A Garden)

9 dreams a diary

Wahl, Svenja (Germany)

3.0 # 12 (Joseph Beuys)

Trümmerfrauen

Wendell Mojica, Nadine (USA)

Hattie

Wintzer, Marie (Japan)

2051

A Boekie of Uncertainties

A Pack of Milk

A Written Oracle

An Epic. The Vicious Circle of the Couch Potato (collaboration with Cheryl Penn)

Eyelash Inconsistencies

The Sun always shines on TV

Utopology and What we Know about it

Words Encaged

Yeo, Jesvin (Singapore)

3.0 # 13 (Architectural Decorations of Singapore)

Book listing

All this information has been repeated on the following blogs as daily on-line documentation relating to An Encyclopedia of Everything. Books were numbered as they were received, or made (the number appearing in brackets next to the artist).

<http://cherylpenn.com/wpb/>

<http://an-encyclopedia-of-everything.blogspot.com>

Collaborative Writing:

<http://collaborativecanto.blogspot.com>

Full Documentation for An Encyclopedia of Everything:

www.cherylpennartistsbooks.com

An Encyclopedia of Everything

COLLABORATIONS

Alexander in 2010

While cleaning up – wanna-be Spring Clean, I found this book (at that stage half done) which I organized as a collaboration on IUOMA in December 2010. Final participants were Lauriana Glenny (South Africa), Jen Staggs (USA), Frank Oddette (Australia), Francoise Cheyne (South Africa), Katerina Nikoitsou (Greece), Test Tower (USA), Valentine Mark Herman (France), Angie Cope (USA) and myself. This was the second international collaboration I had planned and of the original participants who signed up, at least five bailed. They jumped ship AFTER they had received work from other members of the collaboration. Annoying, as one can imagine, but it taught me a valuable lesson. Through whatever circumstance, not everyone who begins the race ends the race. The result though, is a wonderful tale (now bound) of Alexander moving from country to country as he is allowed to visit places he was denied by a short life (and transport I guess). He came to South Africa to conquer a view. He couldn't take this abstract with him, so he moved on to Hillcrest, Greece, France, Lake Michigan (USA), New Orleans, the 4th Dimension courtesy of Test Tower, back to South Africa and finally drew a breath in Australia. MAN! The man got around.



IUOMA collaboration (98)
Alexander in 2010 - 2010

Alexander Wept

Ritha Fenske/ Cheryl Penn (South Africa)

I learnt another thing from Wiki yesterday – the quote “When Alexander saw the breadth of his domain, he wept for there were no more worlds to conquer” apparently comes from “Hans Gruber” in Die Hard (1988); this is often mistaken as a direct quote from more ancient sources, but this phrasing seems to have originated in this movie”. Available online at:

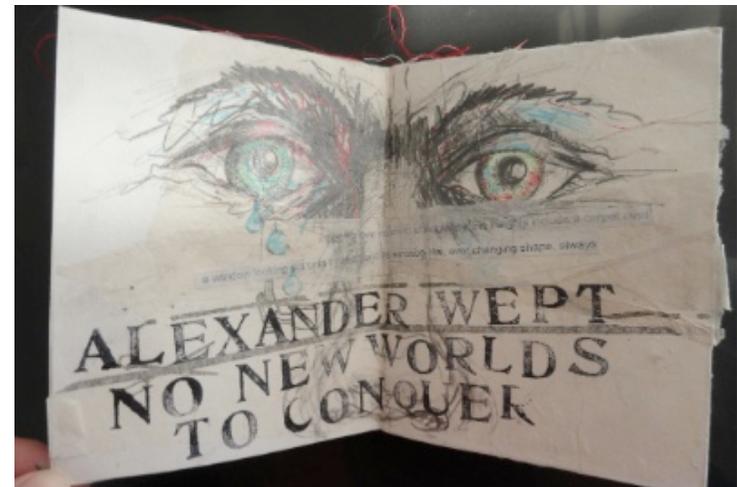
http://en.wikiquote.org/wiki/Alexander_the_Great Is this right?

I have 4 editions of **Alexander Wept**. They are all collaborations. The first, *Alexander in 2010* (IUOMA collaboration), another with RCBz (USA), *Alexander Wept*, one with Lesley Magwood Fraser (unfinished) and this edition which was a collaboration between Ritha Fenske and myself.

The book was swopped about 6 times and boasts beautiful drawings and paintings. I remember bringing in Eleanor as the muse of Alexander; “A glorious child, dreaming alone” after Ritha entered a slither of text from Tennyson’s **Eleanore**

So full, so deep, so slow,

Thought seems to come and go in thy large eyes, imperial Eleanore.



Ritha Fenske and Cheryl Penn (South Africa) (42)

Alexander Wept - 2011

CirC! Series

John Bennett (USA)/Cheryl Penn (South Africa)

Collaboration 1

Book Set 1. CiRC! VERY loosely based on the first few words of *Windmills of your Mind* - MAN! I love those lyrics... I had this idea to try several versions of the same book and then get artists whose work I like (and who say yes!) to collaborate with me. I sent the artists two books to interfere with - they kept one and returned the other. John is the first to return a version of CiRC! John pulled a John on me ☺. Pen marks, word fragments, visual ta(i)l(e)s - its all here. As a consistent collaborator, John's voice sings on the pages, and sometimes, the change is so subtle and embedded in my accent - well, we just BOTH made this book. Collaboration is an integral part of successful art practice. Although not to everyone's flavor, (I just CANNOT understand why??) it certainly is to the ones who choose to engage.



John Bennett (USA)/Cheryl Penn (South Africa) (66)

CirC! - 2013

CiRC! ROUND 6

Lesely Magwood Fraser (South Africa)/Cheryl Penn (South Africa)

Collaboration 2

Filled with mono-prints, stampings, pencil marks and red O's Lesley has taken this version of CiRC! Into a dream place filled with windmills, minds turning in circles and wind trailing its fingers though tall burnt grass.



Lesley Magwood Fraser /Cheryl Penn (South Africa) (76)

CirC! Round 6 - 2013

CiRC! ROUND 6

Allan Bealy (USA)/Cheryl Penn (South Africa)

Collaboration 3

Book 9 - that's quite a few books when I tally. Allan Bealy's alteration is the third book I have received back. The changes are subtle and silvery, the textual additions fragmented and understated. The 'sound' of another, and so different visual voice to mine quietens the book and in a way, I feel like Allan introduces another narrative - one which has ostriches in its Space Place and an astronaut who wears ties. When two minds collide, and wheels whirl within wheels, one never knows where something begins, or ends - or if IT even ever wants to resolve.

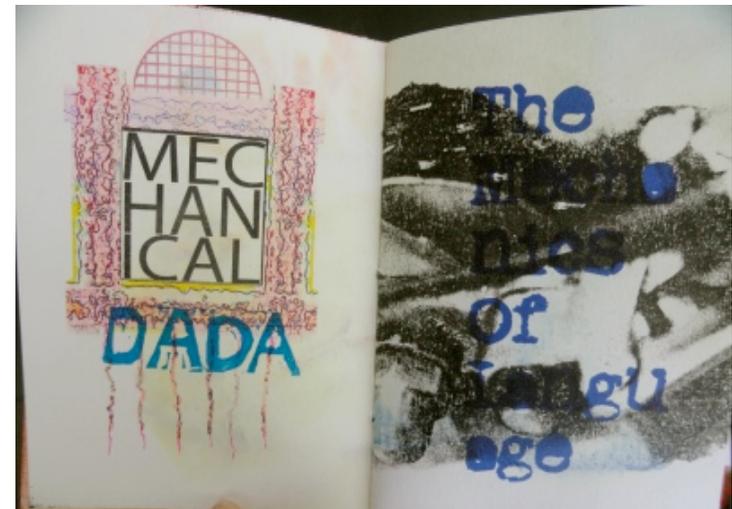
CirC! From C to Shining C

Bennett C. Mehrl (USA)/Cheryl Penn (South Africa)

Collaboration 4

When I received my first mail from Cathy, a wonderful phrase leapt off the envelope - From C to Shining C ☺ - I think we've used it since then - so how could this collaborative edition of CirC! not bear the same? Like all artists, learning as we go, (Allan Bealy being the first trial), I left this edition unbound with blank pages between, where Cathy could make her mark. I know CMB is intimately bound up with the intricacies of DADA, a perfect fit for messing with the mechanics of language. So, why not take a seat and sit upon her sea horse - you may gain the ripostes to unanswerable questions. After all, didn't you know - every seahorse is a wannabe bat in an X of make believe.

Edmond Jabès (The Book of Questions) - "The hand opens to the word, opens to distance" and all fists unfurl to interact by hand in the far flung reaches of FLUXUS. In the end we may dream "As the images unwind Like the circles That you find In the windmills of your mind."



C Mehrl Bennett (USA)/Cheryl Penn (South Africa) (99)

CirC! From C to Shining C - 2013/2014

Circ!

Martine Rastello (France)/Cheryl Penn (South Africa)

Collaboration 5

I was very pleased Martine agreed to work with me in the CirC! series as I know her work through other exchanges we have made. A half-finished book, loosely based on *Les Moulins de mon cœur/Windmills of your mind* was sent to Martine and she completed it – “through science, inventions, metaphysics from old times to modern times” – in particular – “a special tribute to Charlie Chaplin”. *Modern Times* is a reference to the comedy (?) in which *Little Tramp* struggles to survive an industrialized modern world. Conditions during the Great Depression were tragic, and Martine has managed to balance the visual material in such a way as to tie the two narratives together – the story as depicted by the lyrics of *Windmills of your mind* and *Modern Times* (producer Charlie Chaplin). Drawing from the title CirC!, innovative words give us insight into the newfangled world which must have unfurled around the unsuspecting – “CirConference/CirConlocutions/CirCumduction/CirCadien”, and so, we’re coming full CirCle? CirC!



Martine Rastello (France)/Cheryl Penn (South Africa) (93)

CirC! – 2013/2014

CiRC!

Allan Bealy (USA), Cheryl Penn (South Africa)

Collaboration 6

An absolute jewel of a book, this is the second time Allan and I have collaborated on the CirC! Series. Learning as I go – like most of us I think, sending an unbound book gave Allan far more leeway in terms of adding his own voice to the work. Two very different styles, and yet, they are completely at home within one volume. Is it all ultimately about the circuitous mechanics of language? I read Allan’s visual work and I see in it the nuts and bolts of communication traversing time, space and place, a kind of global flaneur - A birds-eye view, which is at once intimate, and expansive. Why do we continue to make books? People seem content to read off screens, “to save paper” they say. There are MANY other ways to save paper – without the tactile quality of the book, the haptic experience of breathing in the Essence of Book, I can’t see much point in reading – it’s the whole experience. But that’s just me - our collaboration would just not have been the same read off a screen.



Allan Bealy (USA)/Cheryl Penn (South Africa) (96)

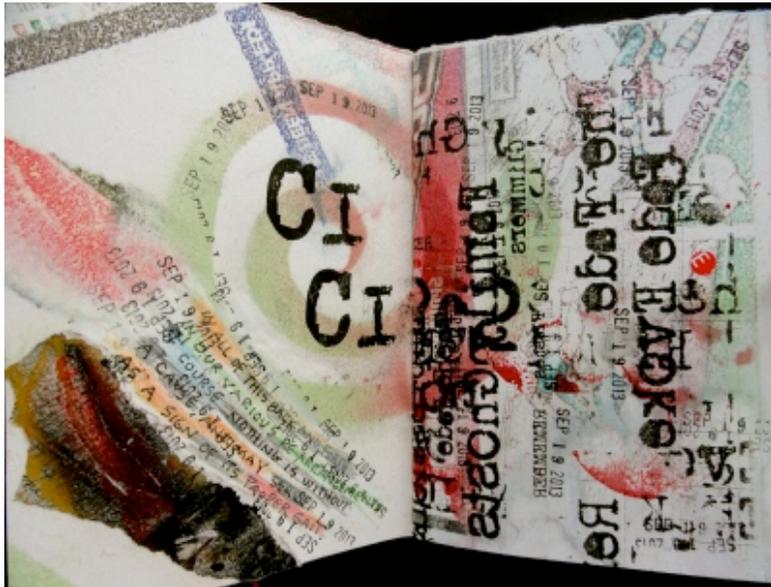
CirC! – 2013

CiRC! ROUND 7

Alicia Starr (USA)/Cheryl Penn (South Africa)

Collaboration 7

Another in the collaborative series CirC! where I send a collaborating artist two books – they alter both and return one back to me. Alicia has an aesthetic I really relate to – its slightly mysterious, layered and introduces precarious, but logical notations into a book which is essentially without sequence, even though there is a HINT of *Les moulins de mon cœur* - the English version. Its essence is of course “the secret whisper of the epic 360-degree views”



Alicia Starr (USA) and Cheryl Penn (South Africa) (126)

CirC! - 2013

CiRC!

Petru Viljoen (South Africa)/ Cheryl Penn (South Africa)

Collaboration 8

I began the CiRC! collaborations wondering *what* the results would be, but not once have I been disappointed. Petru's collaboration is no different. Initially, the books were very loosely based on singular words from the lyrics of *Windmills of Your Mind*. Mona Lisa was ever present, but her increasing attendance towards the end has been as a result of her newly discovered status as a Bhubezi Woman. (Leonardo had no doubts). Petru has combined both our interests in one vade mecum. Previous work by Petru has revealed an interest in the positions of Marilyn Monroe and Saartjie (Sarah) Baartman as victims - “what we'll DO to be someone” - BUT at what cost? Petru has visually responded to words such “*as life can be so over and over*” with a layering methodology I have come to recognize as part of her visual language. Her textual/visual style also creates a page that is thoroughly integrated in terms of a personal usage of collage. There seems to be an increase in the non-linear, highly referenced, anti-plot book. Petru - many thanks - another jewel in this series.



Petru Viljoen /Cheryl Penn (South Africa) (138)

CirC! - 2014

CiRC! Architecture

Allan Bealy (USA)/Cheryl Penn

Collaboration 9

2 unique books, thinners prints, photocopy, collage, digital prints.

This is the third collaboration Allan has participated in with the CiRC! series. As he already had two 'round like a circle' books under his belt, I introduced the circuitous realm of architecture into the mix.

Architecture - the art or science of designing and creating buildings. From wiki for quick reference - "**Architecture** (Latin architectura, after the Greek ἀρχιτέκτων - arkhitekton - from ἀρχι- "chief" and τέκτων "builder, carpenter, mason") is both the process and the product of **planning**, **designing**, and **constructing** buildings and other physical structures. Architectural works, in the material form of **buildings**, are often perceived as cultural symbols and as **works of art**. Historical civilizations are often identified with their surviving architectural achievements. (Available online at <http://en.wikipedia.org/wiki/Architecture>)

Architecture is a design activity and Allan's visual sensitivity to the page enables him to highlight focal points on each spread. This was a little more complex as I had not left much room for his voice, but his creative clarity ensured a successful collaboration. His juxtaposition of old/new, text/image and domestic/industrial add an interesting twist.



Allan Bealy (USA) /Cheryl Penn (South Africa) (154)

CiRC! (Architecture) - 2014

CiRC! (Series 2)

Jürgen Olbrich (Germany)/Cheryl Penn Collaboration 10

I have not known Jürgen for long, but having received some catalogues (among other fascinations) from the 90's - like (SAVE/GIVE Life is Art enough) (Kasseler Kunstverein/ Jürgen Olbrich) and documentation of other hugely interesting projects, I was delighted that he agreed to collaborate with me. I say series 2 as the format has changed to accordion after spending some productive time inhaling thinners in the printing studio. Jürgen is involved in many long-term projects; for example *Collective Copy*, which has been running since 1977, and the *Paper Police* project in which he controls public paper containers all over Germany, now for over 20 years. He has "tons of material" and supports 15 museums and collections world wide with things he finds in the containers, including "the Jewish Museum in Berlin with Nazi material... One of the first things I found 20 years ago in a container was an English children's book. This and 3-4 other items actually sparked off the idea of the "Paper police". It is this book, found 20 years ago Jürgen has used to complete the collaboration. See www.spechtart.de



Jürgen Olbrich (Germany)/Cheryl Penn (South Africa) (183)

CiRC! (Series 2) - 2014

POETRY

Book 1 - Cheryl Penn/Marie Wintzer (Japan)

An Epic. The Viscous Circle of the Couch Potato.

To say the least, it had been a bad week. I got home, the last Thursday of February, living another day where we did not know what/how/who/when would happen. Traffic was heavy, tempers were short and February here - well, lets just say its HOT. My key was in the post box (locked) - and.... ANYWAY! When I opened the box and retrieved Maries mail (which included a book on eyelashes), the photos she had worked on tumbled out, the words clashed, I was revived and this book finally came to fruition. With it began the section in An Encyclopedia of Everything on collaborative poetry.

We started collaborating on this poem 7/1/2014 and it ended of its own volition 31/1/2014. You know what words are like - THEY decide! Included in this book are photographs Marie altered of another book - *Where I'm At* - very convoluted I know, but the visuals are time relevant to the poem. Collaboration - man, it's a wondrous thing - more people should saturate themselves with it. This poem and its images are fully blogged on <http://mariesuitcase.blogspot.com/2014/02/an-epic-vicious-circle-of-couch-potato.html>



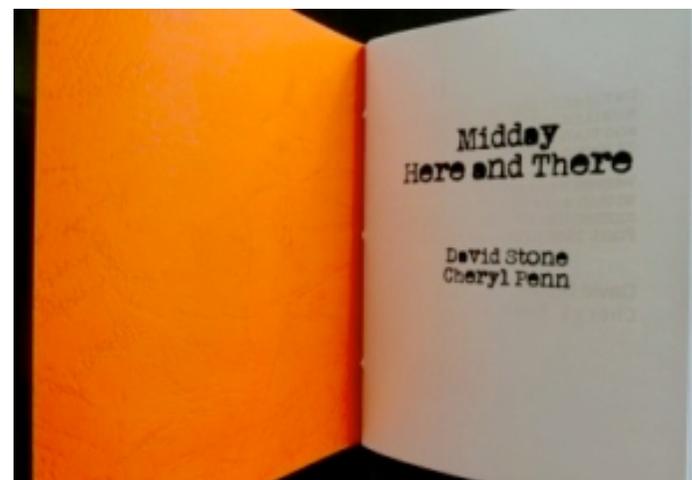
Cheryl Penn (South Africa)/Marie Wintzer (Japan)
Book 1. **An Epic. The Viscous Circle of the Couch Potato.** -
2014

Book 2 - Cheryl Penn/David Stone (USA)

Midday Here and There.

This poetry collaboration with David Stone began via email on 19th February 2014 and book 1 was concluded on 23 March 2014. As mentioned briefly under *Chapbooks*, the poem was not done and we have started corresponding on Book 2. The words are unedited and - if I may quote - "Images used to rise up before me, as I am sure they have arisen before nearly everyone who cares for poetry, of wild-eyed men who spoke harmoniously to murmuring wires, while audiences in many coloured robes listened, hushed and excited" (from *The Collected Works of W.B. Yeats Volume IV: Early Essays*). That's the feeling I get from this type of collaboration where words cross the divide, sparking in "rhythmical animation, in idiom, in images, in words full of far off suggestion" (ibid) a form of communication, which expresses immediate response to the written words of another.

For an online version see <http://collaborativecanto.blogspot.com>



Cheryl Penn (South Africa) /David Stone (USA) (128/129)
(book + Chapbook)
Book 2. **Midday Here and There** - 2014

Book 3 - Petru Viljoen/Cheryl Penn (South Africa)

What If

This collaborative poem began via email on 10/2/2014 and ended on 17th April 2014 - see

<http://collaborativecanto.blogspot.com>

The title and first verse were supplied by Petru. Collaborative writing creates areas of mutual crossover, which one would never normally touch in correspondence with 'strangers'. One is able to create a collective rhythm whilst maintaining an individual voice. Words find their own way, generating almost a third voice.

What If? An existential question which dragged into its stanzas a series of surreal characters, each entrusting to the reader a morsel of their What If Life. Sometimes tongue in cheek, perhaps, the courtroom of life unfolds around a supper table, a matriarchal hierarchy frozen in sorrowful and bemused anarchy. Alice tiptoes in and out of the verses, briefly touching the gathered eccentrics with enigmatic nothings. Is the reader left with the feeling they are only a Mock Turtle? I mean, What If?



Petry Viljoen/Cheryl Penn (South Africa)
(130/131) (book + chapbook)
Book 3. **What If?** - 2014

Book 4 - Cheryl Penn/ Wolfgang Guenther (Germany)

Its just Not Wonderland

I don't know HOW I came into contact with Wolfgang aka Nula Horo (Germany), but it didn't take two minutes to start collaborating. Alice in Wonderland had wandered into my periscope while writing with Petru Viljoen (*What If*). I used this verse to begin two other collaborations - this with Wolfgang and another with David Stone. I had tried to rope in RCBz, but he was too busy dealing with *Mitty at Gallipoli*, and *25 stamps for the Potemkin Postcards*. BUT he did inadvertently (?) supply the title to the poem. It's interesting to see how the same beginning brought about a different outcome - the personality of the poems evolved differently. Each writer is influenced by the tone of the other collaborator. This creates a third entity (the poem), which develops as an integration of two different voices.

For a full copy of the poem see

<http://collaborativecanto.blogspot.com>



Cheryl Penn(South Africa) Wolfgang Gunther (Germany)
(133/134) (book + chapbook)
Book 4. **Its just not Wonderland** - 2014

Book 5 - David Stone (USA) / Cheryl Penn
Midday Here and There (book 2)

Writing the second part of *Midday Here and There* began on 24th March 2013 and ended 30th April 2014. Ezra Pound (1913) said “use no superfluous word, no adjective which does not reveal something” - that is how I feel I tread when collaborating with David, because that’s the way he writes. When I first asked David to collaborate, I don’t know if he was nervous, but one verse later he assured me, “it should be alright - we ride the same language wave” - thanks for the compliment David. All drawings were done around midday. See <http://collaborativecanto.blogspot.com>



David Stone (USA) / Cheryl Penn (South Africa) (136/137)
(book + Chapbook)
Book 5. **Midday Here and There - Book 2** - 2014

Book 6 - Joel Chace (USA) / Cheryl Penn
Now What

This is the first collaborative collection of short poetry I have undertaken. Perhaps it was not intended to work this way, but as I’ve said before, words find their own way, at their own tempo. The ideas somehow were brought to a conclusion earlier which is interesting in terms of how different collaborations ‘close off’ an idea quicker than others.

For the full set see <http://collaborativecanto.blogspot.com>



Joel Chace (USA) / Cheryl Penn (South Africa) (152/153)
(book + Chapbook)
Book 6. **Now What** - 2014

Book 7 - David Stone (USA)/ Cheryl Penn

Its Just not Wonderland (Edition 2)

Edition of 2 books, 4 chapbooks.

I first used this verse in the collaboration with Petru Viloen

What If, and this was followed with a collaboration using the same verse to begin with Wolfgang Guenther (Germany). It's very interesting to see the difference in tenor between the two poems, and to mark the diverse responses. As I said previously, each writer is influenced by the tone of the other collaborator. This creates a third entity (the poem), which develops as an integration of two different voices. The concept energy, which can be generated, is also important - isolation certainly brings a measure from deep within, but sharing words has its own benefits. Ideas flow from another source, nudging latent knowledge. For example, David draws on a wide variety of historical incidents - I don't. This means I am moved in a direction which is external, and stimulating. For the finished poem, see: <http://collaborativecanto.blogspot.com>



Cheryl Penn(South Africa) David Stone (USA)
(155/156) (book + chapbook)
Book 7. **Its just not Wonderland** - 2014

Book 8 - David Stone (USA)/ Cheryl Penn

Morning Masks

2 Books/4 Chapbooks.

Pushing and pulling, backwards and forwards, from Mandelstam's black sun to Daedalus, from Bishop Berkeley to Pascal, the span of these words is wide. The labyrinthine habitation includes water and clock towers, deep space and Nuremburg - not much goes untouched here. For the finished poem, see: <http://collaborativecanto.blogspot.com>



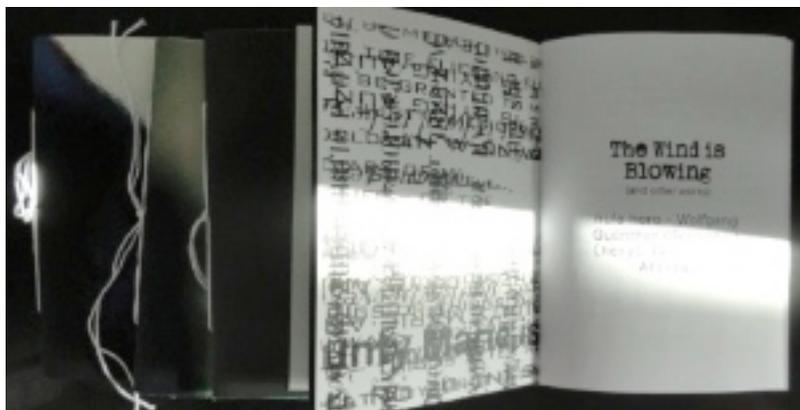
David Stone (USA)/ Cheryl Penn(South Africa)
(159/160) (book + chapbook)
Book 8. **Morning Masks** - 2014

Book 9 - Wolfgang Guenther (Germany)/Cheryl Penn
The Wind is Blowing (and other works)

First Edition of 6 chapbooks.

Correspondence between nula horo - Wolfgang Guenther and I began in about March and ended in May - as far as I can tell - my emails are misbehaving. This work was slightly different as Wolfgang was tending his gardens and I was tending minds, so he wrote quite a few verses and I interjected. This is a different sort of process to the way all the other collaborations worked. Sometimes it felt like writing in a time warp, that I was behind Wolfgang's place of mind - an interesting experience. For the full work see:

<http://collaborativecanto.blogspot.com>



Wolfgang Guenther (Germany)/Cheryl Penn (South Africa)
(164/165) (2 chapbooks)
Book 9. **The Wind is Blowing (and other works)**

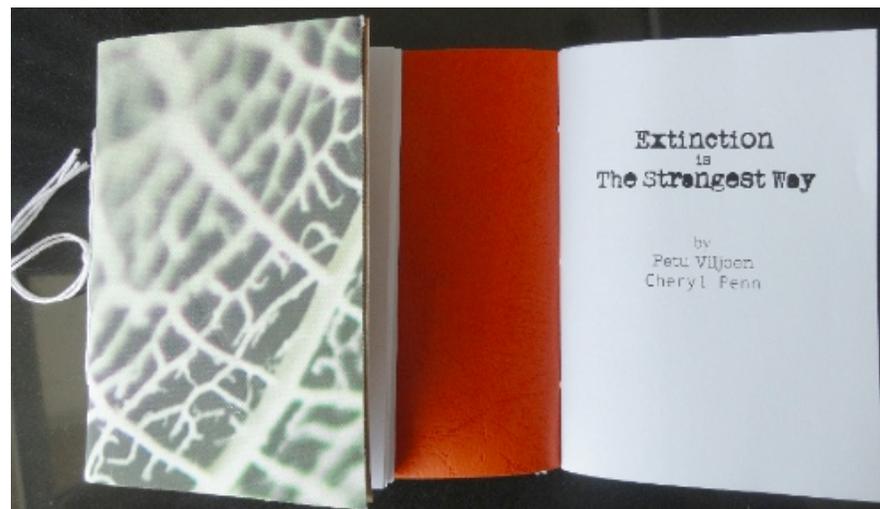
Book 10 - Cheryl Penn/Petru Viljoen (South Africa)
Extinction is The Strangest Way

Extinction came about when Petru told me of her similar interest in lost words - words which have fallen from grace.

<http://phrontistery.info/clwl.html>

The poem begins and ends with words like fallaciloquence (speaking deceitfully) and purloise (nope, don't know that one, but much else happens in-between).

See <http://collaborativecanto.blogspot.com>



Petru Viljoen/Cheryl Penn (South Africa)
(178/179) (Book + Chapbook)
Book 10. **Extinction is The Strangest Way.**

Book 11 - Cheryl Penn/TICTAC/Ptrizia (Germany)

Its Just not Wonderland

This poetry book was a real Work In Progress for quite a while, beginning in March this year. I had said I would not use the same verse again, but this had already begun - and in a way, I am glad it continued as this collaboration provided further insight into the path words take in the minds of different Wordsmiths. In verse two, TICTAC's immediate response was the metaphor of a mirror.

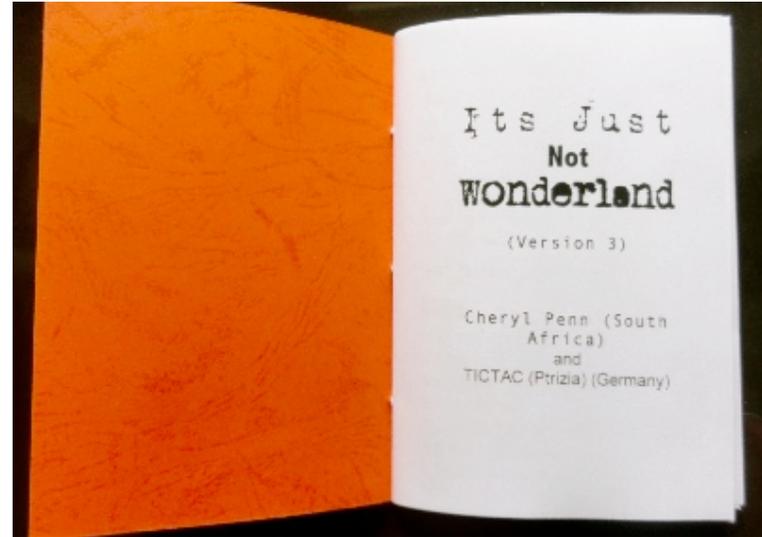
There are many philosophers who have used this analogy. Take these two examples:

Søren Kierkegaard (1847) wrote: "as the sea mirrors the elevation of heaven in its pure depths, so may the heart when it is calm and deeply transparent mirror the divine elevation of the God in its pure depths", and Richard Rorty, too, makes use of the mirror metaphor in his work, *Philosophy and the Mirror of Nature* (1979), arguing that "the picture which holds traditional philosophy captive is that of the mind as a great mirror, containing various representations—some accurate, some not—and capable of being studied by pure, non-empirical methods." Our collaboration went like this:

...The mirror lies
Emptiness has no face
But a fascinating blankness
Like Walking Along
The suspension points...

...caught inbetween
reality and a marginally
illusory perception of now
in which
the mirror lies
lies the
mirror.

For the full version of this work see
<http://collaborativecanto.blogspot.com>



Cheryl Penn (South Africa)/TICTAC (Germany)
(189/190) (Book + Chapbook)
Book 11. **Its Just Not Wonderland.**

Books in General:

Altemus, Reed (USA)

Visual Poetry

Unique book assembled with permission from Reed for An Encyclopedia of Everything. During our time of correspondence, Reed has sent numerous postcards of his collaborations with other visual poets. These have been inserted into pockets with the text written by Reed for an introduction to a special edition of Mail Art Makes the World a Town (Ed. VIII)

Volume 2 - Visual Poetry of the World in a Mail Art Town. In essence, Reed wrote - "Why visual poetry? We know the rules of poetry. We know its forms. Why explore beyond these boundaries? Isn't doing that just a perversion of poetry as we know it? Isn't that just opening up poetry to chaos and arbitrariness to disregard traditional forms? Why experiment with mis-en-page, typography, why create new forms?" For me there is an answer to these questions and it is that the traditional forms have failed us: they produce the same kinds of social situations as have ever been: we have poverty, wars, corporate imperialism, neocolonialism, racism, religious clashes of all kinds [therefore], what we are talking about when we speak of visual poetry is new forms for a new content".



Reed Altemus (USA) (139)
Visual Poetry - 2014

Appel, Rosaire (USA)

Untitled (Asemic Writing)

I first encountered Rosaire Appel's work on <http://foffof2.blogspot.com> a blog site hosted by Satu Kaikkonen for Asemic writing. I was drawn to the way Rosaire explored language through asemic writing. As asemic writing has no semantic dependability - or constancy, its signification draws attention to itself and becomes suggestive in terms of personal symbols. It is cryptic and without narration, but that does not mean its not telling a story. So I'm going with - Whaaam for a Transitional Lichtenstein while Goya Attempted a Mural Aria. This seems a good structure on which to explore this ambiguous work.



Rosaire Appel (USA) (Unnumbered)
Untitled - 2013

Balmer, Jac (UK)

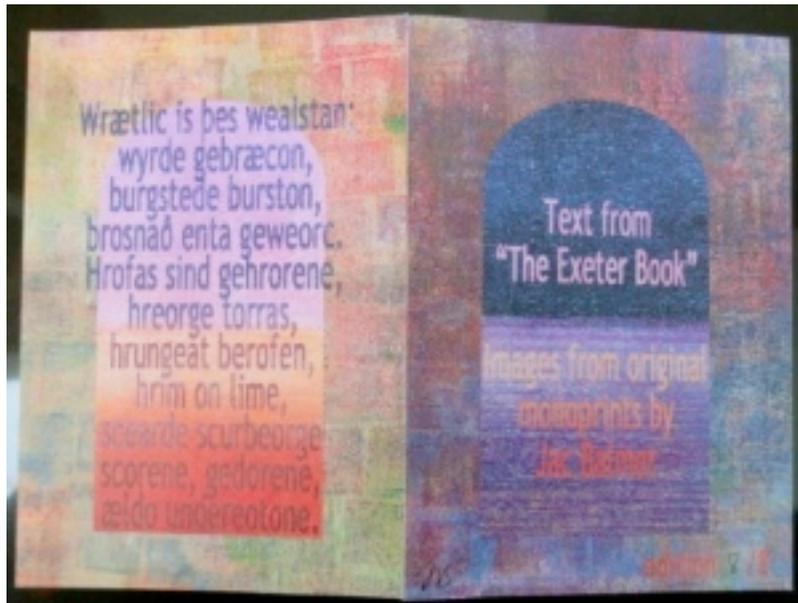
3.0 # 13 (The Ruin)

Accordion edition of 8 books - No. 8/8.

The Ruin is an elegy - a thoughtful, meditative poem from the Exeter Book (8th cent). Jac has taken word sections to create his accordion book for the collaboration on <http://artistbooks.ning.com>. The images are digitally printed from monoprints. Text sited includes

“The City Buildings fell apart, the works of giants crumble
tumbled towers, ruined roofs and the barred gate broken.
Frost in the plaster, all the ceilings gape
torn and collapsed

and eaten up by age”. Although the poem seems a description of the visual manifestation of the site, the work has sufficient ambiguous aspects regarding the passage of time and the transience of earthly living. Voicing earthly instability seems to speak directly to the tragic impermanence this world offers.



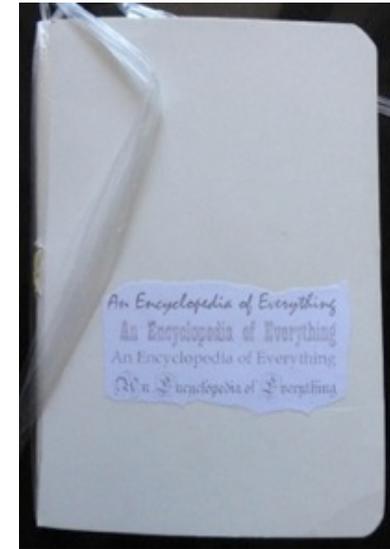
Jac Balmer (UK) (169)

3.0 # 13 (The Ruin) - 2013

Baracchi, Tiziana (Italy)

The White Album.

Two books arrived from Italy – firstly from Tiziana Baracchi, her small book for the installation An Encyclopedia of Everything, titled The White Album. Covering a multitude of fonts, the text weaves the intention – an Encyclopedia of Everything in Tiziana’s recognizable Visual Poetry style.



Tiziana Baracchi (Italy) (8)

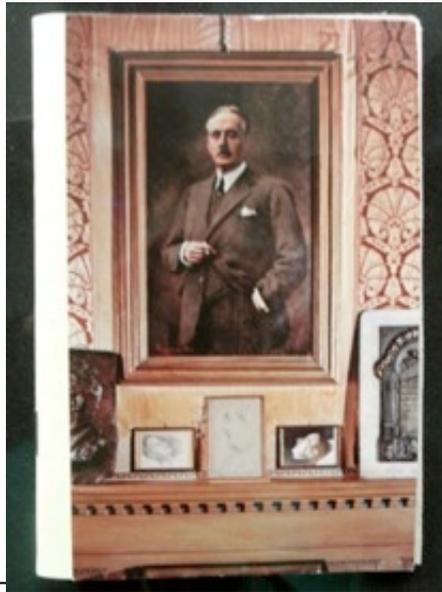
An Encyclopedia of Everything - 2013

Baroni, Vittore (Italy)

Giacomo Puccini (1858 - 1924), Musician

1 of 2 books, ***Giacomo Puccini (1858 - 1924), Musician*** by Vittore Baroni (Italy) is a collage novel of Puccini and butterflies, floating on music notations. Vittore's note states that Puccini lived very near to his town - only 10 km away. The book reminds one that Puccini's music is concerned with operatic realism and the darker, sadder side of life. Welling up with doomed emotional ties and unpredictable violence, emotions are released to stir both actor and viewer. Who will ever forget wretched Cio-Cio San (Madam Butterfly) and her fated love, or the political thriller - murder, suicide and torture in Tosca?

Embracing the bleaker side of life, Puccini reminds us that art is the expression of human emotion, and in what better way than resounding arias and disturbing scores.



Vittore Baroni (Italy) (46)

Giacomo Puccini (1858 - 1924), Musician- 2013

Behrendt, Angela (Germany)

'Lebenskuenstler'

Angela Behrendt has created a collage book with one clue - the word 'Lebenskuenstler' - the act of making art, not with paint or clay or traditional art materials - rather, with life itself as one's medium. From the time awareness takes hold of our conscious to the time we close our eyes, finding simple joys will be a task well spent. A "life artist," - person who finds beauty in the colours and tools (brushes) life gives, and who doesn't pout over mistaken 'brush strokes'.



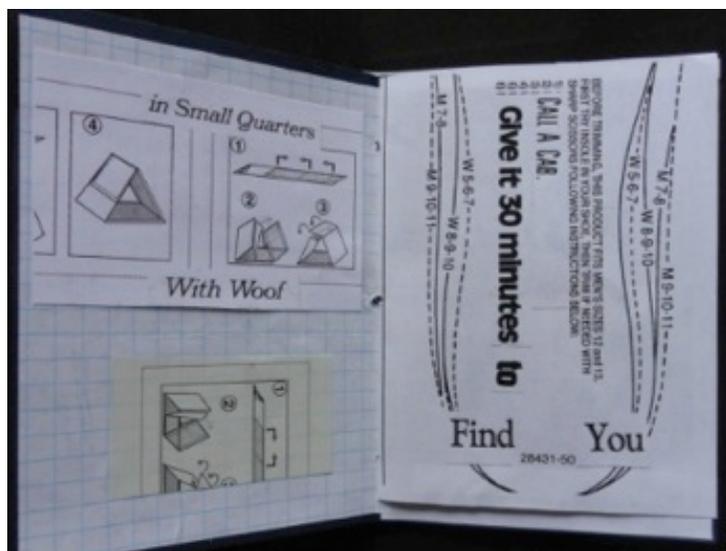
Angela Behrendt (Germany) (147)

'Lebenskuenstler' - 2014

Bennett, C. Mehrl (USA)

A Spirit in All Things

I kept writing the title of this book as - The Spirit in Everything - BUT - it's a spirit in all things. Spirit - the breath - the non-corporeal as opposed to the physical. What makes time tick, and the "tics locked up in the back of your head". Count M9----- M8-W10----- - you'll hit the note Worldly and Other. Divide this spirit into small quarters - make certain of the lie of the woof and warp - only that way can a cab find you in 30 minutes. Don't forget to ask the Ferryman - Is the Doctor in? If he replies Fork Lint you're in luck.



C Mehrl Bennett - USA (74)
A Spirit in All things - 2013

Bennett, John (USA)

Mail Art from John Bennett

One of the first mail artists I received unexpected corresponded with was John Bennett in January 2011. John is a generous sender, each package filled to the brim with Visual Poetry and eclectic images. I also appreciate the handwritten memo's. With permission, some of this early work is collected/compiled into a loosely bound book. "From 1975 to 2005 he had been editor of the magazine for visual poetry called *Lost and Found Times*. Since the late 1970s Bennett has been working with the sound poet and performer Rod Summers. From 1998 on until today he has been curator of the *Avant Writing Collection*, the *William Burroughs Collection* and the *Cervantes Collection* at the Library of Ohio State University. He is still active as visual poet, author of experimental texts and Mail Artist".

<http://mailartists.wordpress.com/2008/07/22/john-m-bennett/>



John Bennett - USA (37)
Mail Art from John Bennett - 2012

Pearls from the Past (Undo to Read Series)

(Compiled by Cheryl Penn)

Soak Legs - Visual Poetry (Undo to Read Series)

(Compiled by Cheryl Penn)

I have corresponded with John for quite a while and have a large collection of his TLP's - "tacky little pamphlets" (John's description). Included in the latest sending was a book for An Encyclopedia of Everything titled Soak Legs. I am compiling a number of these TLP's into small books for the installation. As they are folded (perfect size for the books), I have bound them in a way that the book can be undone in order to read the pages - hence the title - Undo to Read. John questions language structures with his experimental writing. It is serendipitous that John's work is the first in the encyclopedia to explore the way the binding of a book can work in order to read it.

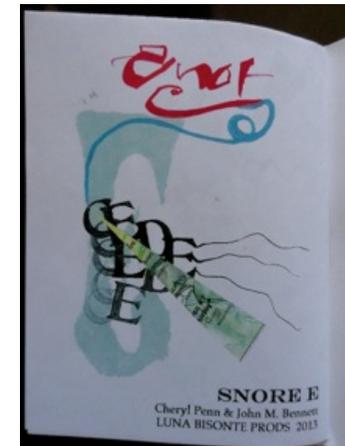


John Bennett USA (40)

Pearls from the past (Undo to Read)

(Compiled by Cheryl Penn)

Snore E - Visual Poetry (Undo to Read Series)



John Bennett USA (29)

Snore E Visual Poetry (Undo to Read) - 2012

THE LUNCH THE GRAVEL

Edition of 75 copies, copy no.17.

This small poetry book makes one wonder where travelling with words, as they wind their own way through the unconscious will lead one. the brick, the heel, the swift, the sure, the churl, the itch, the soon, the seen - and I'm only half way - after all - "*lunch and lunge, again*".



John Bennett USA (175)

THE LUNCH THE GRAVEL - 2014

Bothma, Jessica (South Africa)

ReUse 1 and 2

ReUse - in two editions - these two books show the value of keeping old work and recycling it into books - as Stephan Mallerme said - "Everything in the World exists in order to end up in a book."



Jessica Bothma - South Africa (25)
ReUse 1 - 2013



Jessica Bothma - South Africa (26)
ReUse 2 - 2013

Bourke, Judy (Australia)

3.0 # 12 (Judy)

Using a variety of print mediums, including photopolymer etching, intaglio, lino and relief prints, Judy has created a work that is complex whilst at the same time maintaining a visual simplicity. There is a thread that runs through her life, which ties together her family, her children, her spirit and her marriage. It looks like this life was made in warm earth, basking below cool skies. It could be called the book of Every Woman. Autobiographies are a difficult subject to me, yet this work successfully encapsulates a whole life. Judy writes that this was her first pop-up book - "a mathematical challenge" - thank you for making the successful attempt during this collaboration Judy - it makes the work even more special.



Judy Bourke (Australia) (109)
3.0 # 12 (Judy) - 2013

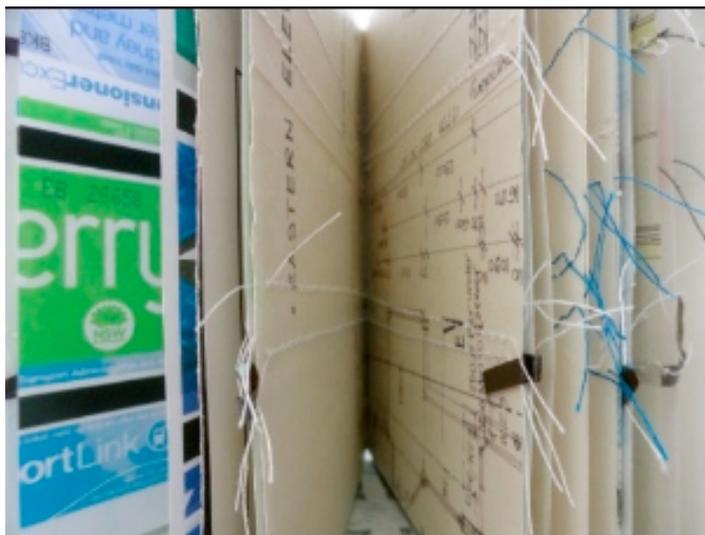
3.0 # 13 (Before the e word)

Edition of 10 books. No. 4/10

Using a variety of mixed media, including photographic slides mounted in plastic and card frames and chemically treated photographic images to harken back to a time before **e** things, that is - “Before e news, email, digital house plans, tickets (Opal Card), digital prints, we had hand made, hand printed, hand stamped, paper documents”, Judy has created a wonderful *hand-made* book. “We stitched our own clothes, wrote letters by hand and posted them using stamps. Mail art exchange projects are part of this hand made *idea*”. We had “maps printed on large sheets of paper and hand written letters” - but now?

“Now we have **e** mail, **e** cards, **e** news, **e** plans and **e** tickets.”

Somewhere in all this huff and puff though, we as book artists are granted the luxury of reveling in REAL things, like Judy has.



Judy Bourke (Australia) (177)

3.0 # 13 (Before the **e** word)

HandCut

The first book based using the collagraph process of printing has arrived. Collagraph is a printmaking technique, which employs, as the name suggests, a collage technique. It is a particularly direct approach to printmaking, robust and unfussy in nature. This gives one the distinct advantage of NOT being too literal in intent with ones images - as perhaps the mediums of line-etching, lino or silk screening can produce. Because the created surfaces are relatively unpredictable and indirect, one avoids the temptation merely to illustrate. The pages are delicately cut to redefine the organic nature of Judy's compositions.



Judy Bourke (Australia) (11)

Hand Cut - 2013

Boyle, Kathy (Australia)

3.0 #10 (Elegy to the Tree)

A beautifully made book for the tenth collaboration on

<http://artistbooks.ning.com>

No. 3/5 with linocuts, embossing and text. A book which discusses the Cordyline Australis, the largest member of the lily family. Maori used the tree for fibre and medicine. Interestingly, its trunks are so fire resistant that early European settlers used them as chimneys.



Kathy Boyle (New Zealand) (15)
Elegy to the Tree - 2013

Bruns , Vizma (Australia)

Encyclopedia

From the cover of Vizma's book, an encyclopedia is a "book of knowledge" – so I may as well use this to gather and dust my thoughts as I write about *An Encyclopedia of Everything Turns 200 books.*” see <http://an-encyclopedia-of-everything.blogspot.com.au/2014/02/an-encyclopedia-of-everything-turns-200.html?q=200+books> Did you know 'encyclopedia' was a copy error? I still have to satisfactorily verify that though. Vizma's palimpsest book contains 'neurotic group's of information pieces ranging from Dante, recipes, novel snatches, music lines and poetry. This particular encyclopedia is composed of disrupted/cut/torn text – a book which refers to the concept of knowledge rather than to knowledge itself.

I quote as erratically as ViZma resituates textual fragments:

Eze Village, where men began to show their feelings and sent them hurtling through the air. It was covered with yellow streaks of evening delight, the sound of bird screaming and top operative police. 75 gins, a small dog, teeth, a telephone and sips of water filled sherry brandy with dreams of exciting adventure - the beholder of such Baroque blacked out to a little poem by Goethe. The meaning was something like feeling bitterness. I volunteered to work with one leg where Lord Byron took his daily emotional disorder with 1 jigger Curacao and a South Australian raspberry. You see – I bet you didn't even know this happened in Eze village when the sun went down.



Vizma Bruns (Australia) (111)
Encyclopedia - 2013

Tape Transfer Book

A book made of very interesting material. (Chinese packaging of some sort) over which Vizma has tape transferred content from other books and magazines. Collage ; the gathering of information from different sources into a single configuration, demanding a new reading of each element. What is interesting here is that the elements are almost illegible due to the cut and paste technique used by Vizma. One can see through the elements to what lies behind.

Vizma's book came with this note: G'Day Cheryl! For your Encyc. Project - my submission, a clear, tape transferred collage book, and its even LICK-PROOF!!?? Licking books? That's a first.

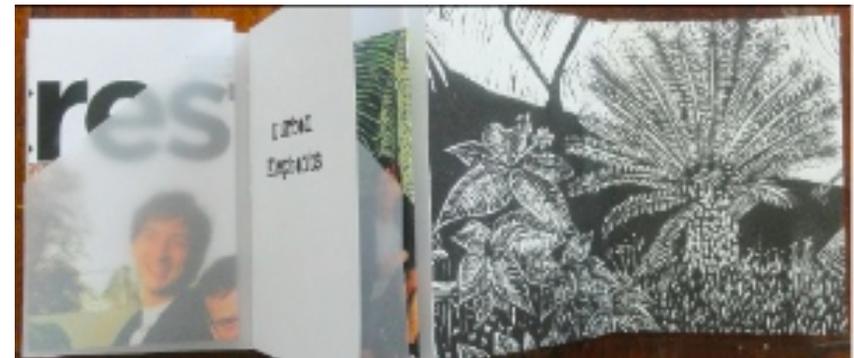


Vizma Bruns (Australia) (63)
Transfer Book - 2013

Chapman, Daniel (South Africa)

Durban Elephants

Mook Lion as he is better known on campus is currently studying for his MTEch at Durban University of Technology. He is a street artist whose elephants and other works are appearing in many public Durban areas. For example, for the International Union of Architects World Congress, Daniel was commissioned to paint Public Art of five site-specific murals within walking distance of the ICC and the UIA 2014 conference. This book came about after he showed me beautiful lino cut prints, which were preparatory sketches for a commission. One such print is the main accordion fold of the book. Daniel is making art, which is "conceptually driven, with a fine art aesthetic, within the public space". For the Digital Art Festival which has just past, he painted a giant portrait using a roller on a LONG pole, no drawing, standing about 4 meters on a flight of stairs, painting over another flight in a double volume area. I am in awe!



Chapman, Daniel (South Africa) (184)
Durban Elephants - 2014

China, Sally (UK)

Golden Miles

Sally was kind enough to send me summarized notes from an obviously large quantity of research and sketches relating to 'Golden Miles'. There are Golden Miles in Australia, UK, South Africa, Canada and Germany (a fertile valley) to name a few. In a beautiful cloth book which echoes a miniature stretch of sea side golden mile (how the back glistens), Sally has encapsulated the feel of halcyon days, sand in ones costume, ice-creams and fairgrounds.

“Golden Miles

A popular stretch of beachfront, separated by various piers provides a place for sun worshipers, swimmers and a wide variety of water sports. The promenade is lined with residential apartments, restaurants and hotels along with many family ordained tourist attractions, parks, arcades, funfairs and ice cream parlors...

Southend-on-Sea or Durban? Despite being 6,000 miles apart, I was surprised at the similarities the two towns shared, both sited in the South East of a larger country, near by East London, Port Elizabeth. “Southend was traditionally a small fishing town until the Victorian era, with the development of the railways, came tourism and created much of our architecture, promenades as well as the golden mile, totally transforming our town to what we have today, a mixture of the old and new”.

How conceptually apt too that this work is a cloth book, reminiscent of the Victorian cloth book genre.

See <http://www.sallychina.com>



Sally China (UK) (132)

Golden Miles - 2014

Crane, Marion (USA)

Yggdrasil Tree

From Marian Crane (USA), a beautifully crafted textile accordion book which has the feeling of 'recovered artifact'. The subject of Marians book is the Yggdrasil tree. The Yggdrasil tree is one of the more common versions of the tree of life/world tree which originated in Germanic paganism and Norwegian lore. Yggdrasil is most commonly considered a giant Yew tree, or an Ash tree. The tree holds together the nine worlds or plains of existence. In the branches of the Yggdrasil tree is the realm of the gods, which holds three worlds, Asgard, (place of the commonly known Valhalla) Vanahiem and Alfhiem, the home of the elves. The elves were said to be the keepers of nature.

At the base of Yggdrasil is the realm of mortals, which also contained three worlds. The first connect to Asgard by a rainbow bridge, is Midgard where humans dwell.

Within the folds Marian has created further pages which combine the images of artists such as Friedrich Wilhelm Heine (The Ash Yggdrasil - 1886) along with her own drawings and sewing lines. Marian has chosen the poetry of William Butler Yeats for the back of her book - the opening lines; Beloved, gaze in thine own heart The holy tree is growing there.



Marian Crane (USA) (12)

Yggdrasil The World Tree - 2013

Csaba, Pal (Budapest, Hungary)

Meditation Boards

All Pal's visual work I have seen is expressive and his books really well made. Much of his work is abstract in nature and in this instance, the use of the word 'meditation' indicates his continued awareness of the unconscious. I found evidence of this interest and preoccupation on his wordpress site where his most current exhibition is written of in the following terms:

"What is reality and what is the reality of our response, (to any) internal reaction. The human soul is full of unconscious desires and emotions. They often run 'contrary' to our world outside. Opposition due to the inner world, the consciousness of the elements of interest. The internal forces such as resistors come up against them and "incompatible" desire to expel from consciousness. These elements ousted then we know nothing. I'm looking for and would like to express these unconscious elements." I can see such thoughts at work in this book - "the unknown in the known". see

<http://palcsaba.wordpress.com>



Pal Casaba (Hungary) (188)

Meditation Boards (2014)

Untitled

Pal's accordion book has a creature that recoils along the pages evolving as he races. He's embedded in the pages, covered in mark making and black ink. The strong, thick covers mean he will never escape this narrative – but somehow that's ok – it's a part of his evolution.



Pal Csaba (Hungary) (68)
Untitled- 2013

Dellafiora, David (Australia)

The Romance of Sick Minds.

It's a different sort of sickness, like pieces that became detached from Une Semaine De Bonte. Except, the setting is not the seven deadly elements of Max Ernst's collage novels, rather it is "highlights from the contemporary". A voracious city experiment which needs filling, sapping through "cutaneous branches" of "modern industry", the fragility of all that is natural. I don't get the feeling from this book that it's going to end well.



David Dellafiora (Australia) (83)
The Romance of Sick Minds – 2013

Easton, Theresa (UK)

3.0 #12 (Someone Made This)

I didn't even know there was such a thing as "Trench Art". Thank you Theresa for bringing it to my attention. After some reading, I am struck by the mooring unhinging of weapons originally intended as munitions of death finding new life as decorated flower pots – the irony!

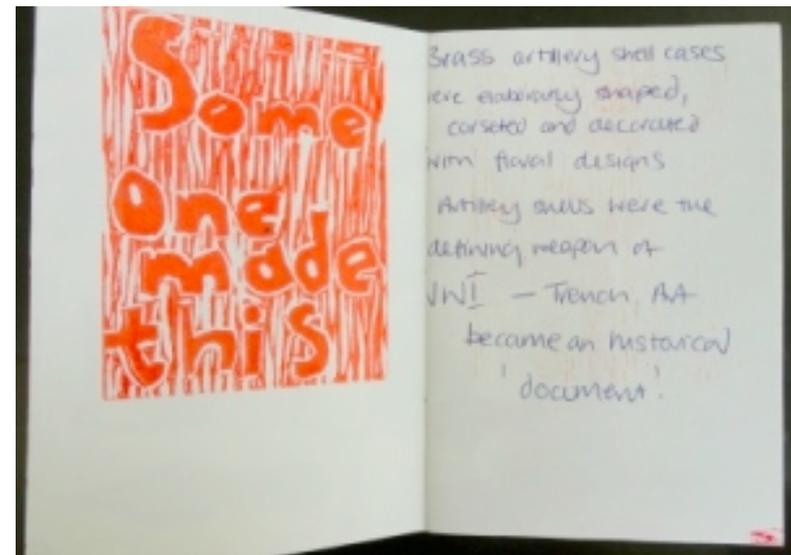
Pieces described as trench art have the following distinctly different origins:

- *War souvenirs collected by soldiers or non-combatants during the war and during the demobilization period and modified in some way to serve as a remembrance of the war.*
- *Souvenirs crafted by soldiers during the war.*
- *Souvenirs made for sale to soldiers by other soldiers or civilians during the war.*
- *Souvenirs made by prisoners of war in exchange for food, cigarettes or money.*
- *Mementoes of the war made by convalescent soldiers.*
- *Post-war souvenirs made for tourists visiting the battlefields.*
- *Post-war souvenirs made by commercial firms in trench-art style.*

<http://www.trenchart.org> (Available on-line, accessed 7/1/2014)

Another interesting information from this site **PRISONER-OF-WAR ART**: "Prisoners of war on both sides of the conflict produced an amazing variety of artifacts made for sale to soldiers or civilians in areas near the camps in which they were interned. Some camps held artistic exhibitions in which these handicrafts were offered for sale to the public. British civilians in Ruhleben, a camp outside Berlin, produced a number of objects made by melting down silver coins. They also made inventive use of available materials such as rat skins to

make leather wallets. Many of these items were sent home as souvenirs to their families in Britain. German prisoners in Britain created flower vases and napkin rings using mutton and beef bones from their rations, while Turkish prisoners made realistic snakes and other objects from beads. Russian prisoners made use of their woodworking skills to produce carved cigarette boxes and other items. Members of the Royal Naval Division interned in Holland crafted a variety of wooden boxes and picture frames. When brass and aluminum were made available to prisoners, many of them made souvenir shell vases, match box covers or letter openers to sell to their captors or to nearby civilians."



Theresa Easton (UK) (101)

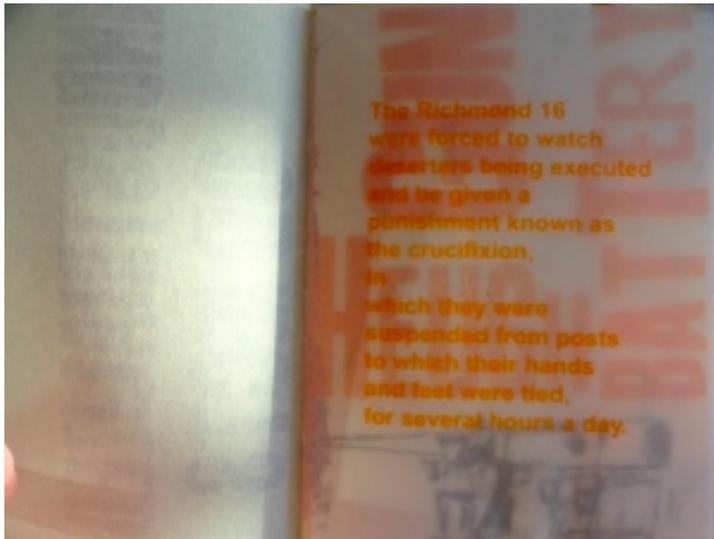
3.0 # 12 (Someone Made This) - 2013

3.0 #13 (Industrialized Objects)

Information taken from a blog on http://artistbooks.ning.com/profiles/blogs/industrialized-objects?xg_source=activity where Theresa explains her methodology. Please see the link for a full explanation.

“Industrialized Objects is the first in a series of Chap Books exploring WW1 Trench Art and the historical narrative surrounding the making of Trench Art from brass artillery shells. Created for the [Personal Histories International Artist Book Exhibition](#)

Theresa is “using the medium of Mail Art to explore the complex narratives presented in Trench Art and the hybrid nature embedded within the objects. Industrialized Objects is the culmination of research into the social history of WW1 and the production Mail Art”. For the full article, including exhibition times/dates please follow the link above.



Theresa Easton (UK) (166)
3.0 # 13 (Industrialized Objects) - 2013

Botanicals

When Theresa wrote and said she would contribute a book on botanicals for the encyclopedia I had no idea what to expect. I know some botanical artists and there is NO WAY I could ever match their exactitude of artistic execution – I was a bit nervous about what I would have to return to Theresa. But her book was a delightful surprise. Her note said she was teaching herself Coptic binding – NICE Theresa ©! Made from window envelop covers, photo-stated plant drawings and blank pages, this book seems to read slowly, as though time needs to unfold between the pages. Like plant time. The evidence of growth is always after the event.



Theresa Easton (UK) (23)
Botanical Blueprints - 2013

Ford, Ken (Australia)

3.0 # 12 (4664 was someone)

(no. 6 edition of 9)

“It always seems impossible until its done”.

A beautifully made book, in high-key tones, this tribute by Ken to Nelson Mandela is succinct in visuals and evocative in text. Using famous quotes by Nelson Mandela (1918 - 2013), prison number 46664, Ken highlights the thoughts of a man who received the Nobel Peace prize in 1993. Did you know, on the first day of school, Miss Mdingane gave the name ‘Nelson’ - his birth name was Rolihlahla, which means ‘he who shakes the branch of the tree’ or ‘troublemaker’ - an appropriate name for one who changed the face and direction of a nation.



Ken Ford (Australia) (118)

3.0 # 12 (46664 was SOMONE) - 2013

Everything is Everything

Colophon: various print media, handmade paper cover. For Encyc of Everything. Unique state 1/1.

Everything IS Everything when you look through a macroscopic lens - “what has been will be, and that which is to come has been already” (Ecclesiastes). When viewing Kens book I was reminded that all living things are made of basically 6 elements - that’s quite something - as different as everything is, its ultimately all the same. And there are worlds inside worlds, which echo the visual of the stars. And man continually searches, sometimes for what he is unaware of. Ken ends his book with

“yellow spectral sun
living in the window for the end of time”



Ken Ford (Australia) (81)

Everything is Everything - 2013

Foster, Robyn (Australia)

3.0 # 12 (Missing)

Dealing with the disappearance of Agatha Christie, “age 35 years, height 5FT 7”, hair red (shingled), natural teeth, eyes grey, complexion fair, well built” Robyn has produced a beautifully constructed, convoluted accordion book to echo this complex story. Robyn wrote “all images are my own photocopy ephemera jumbles”. No Hercule Poirot is needed to deduce that Archie taking a mistress and the death of her mother pushed Agatha Christie to some sort of nervous breakdown - as Agatha herself said - “very few of us are what we seem”.



Robyn Foster (Australia) (97)
3.0 # 12 (Missing) - 2013

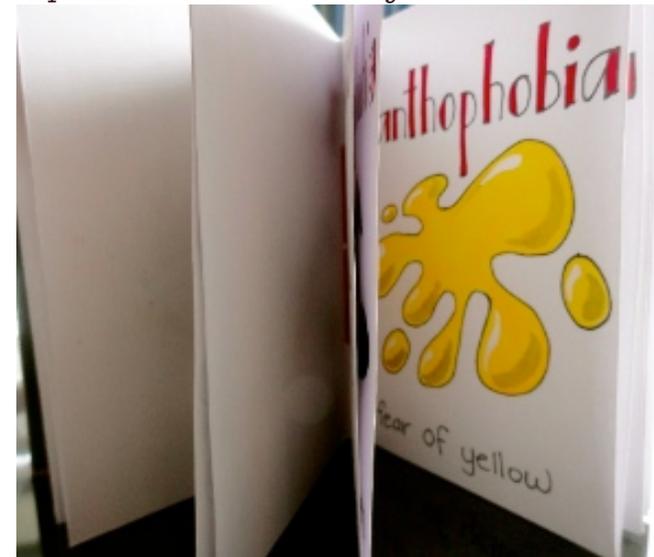
3.0 # 13 (My First Little Book of Fears)

(number 2 edition of 12)

Collaborating on the artists book website has enabled me to come into contact with such a diversity of styles, knowledge and The Art of other book artists. Such effort has gone into these collaborations and it is a gift to receive these books. Take Robyn's for example. It “contains hand drawn and lettered pages using pen and gouache, outlining different phobias with accompanying illustrations.

“It is meant to imitate the style of a young child's storybook with simple illustrations and lettering in bright primary colours of yellow and red. Red being a common colour to represent fear and danger. As I was making it I was imagining a young child creating this book to outline, understand and chronicle newly discovered fears, as childhood seems to be when the catalysts for these phobias take shape”.

We all have things we feel antipathy towards or have an aversion to, but the formation of phobias piques my interest, the how and why of someone becoming so fearful of everyday objects and events as to render them helpless when confronted by their fear.



Robyn Foster (Australia) (182)
3.0 # 13 (My First Little Book of Fears) - 2014

After All

Mixed Media: gesso, gouache, ink, shellac, pen, pencil, collage, stamps, mono print on card and drawing card. Artists Proof.

Words by Edgar Allan Poe from *The Raven* weave their way through the hills and valleys of Robyn's accordion book, accompanied by symbols of Memento Mori - Latin - *Remember you will die*.

Deep into that darkness peering, long I stood there wondering,
fearing,
Doubting, dreaming dreams no mortal ever dared to dream before....
But the silence was unbroken, and the darkness gave no token,..
(The Raven)

Robyn -"I suppose for me, the Dodo is the personification of a memento mori and Poe seems to be so fervently contemplating that dark inevitable end. Does this make sense"? Most definitely it does. The end of the matter? "*Aut tace aut loquere meliora silentio*" (*Either be silent or say something better than silence*). Words from a self portrait by the 17th Century Italian painter Salvator Rosa.

What blissful peace would descend on a world of cacophony personified.



Robyn Foster (Australia) (126)
After All - 2014

You are My Everything

Book making is an intensive process. It's a world where one gets lost in the concentration of crafting and construction. Hand cut Arches paper (the TIME this must have took!) with interleaves of vellum paper, this process is fully evident in Robyn's book *You are My Everything*. Who is the mystery lady I wonder? The accompanying note (hand written - my favorite!) reads

"Hi Cheryl,
Herewith my humble (!?) offering for An Encyclopedia of Everything". I'm sorry it took me so long to get to the post office but I hope you are glad to add another book to your growing collection for the exhibition"...

Robyn, I am both touched and hugely pleased with your book. You are a reminder that across space and distance, even though we will never meet, there is a forging of trust, which binds some artists. Your work reminds me of one of my favorite quotes:
"WIDE, the margin between carte blanche and the white page. Nevertheless it is not in the margin that you can find me, but in the yet whiter one that separates the word-strewn sheet from the transparent, the written page from the one to be written in the infinite space where the eye turns back to the eye, and the hand to the pen, where all we write is erased, even as you write it. For the book imperceptibly takes shape within the book we will never finish. There is my desert."

— Edmond Jabès



Robyn Foster (Australia) (58)
You are my Everything - 2013

Grant, Rob (Australia)

X - Mail Art Makes the World a Townhouse

1/1 - Accordion bound, pop-out book.

Rob Grant (Australia - or Inkovia - they're in a similar district) is one of those artists who sends seldom (far too seldom for me!) - but man, when he sends, he goes all out, and the waits are SO worth it.

X - Mail Art Makes the World a Townhouse is a play on the upcoming Edition TEN of Mail Art Makes the World a Town. A pop-out, accordion format book of representative homes, in all corners of the globe, Rob acknowledges the artists who engage, and share and create such collaborations as Mail Art Makes the World a Town.

Structurally, just like a dwelling, the book stands and unfurls touching all continents

Immense care has gone into this artists' book. Mayor, thank you again - and stay in touch - this falling of the world radar with such regularity is not on!



Rob Grant (Australia) (56)

X Mail Art Makes the World a Townhouse - 2013

Gravino, Rose (Argentina)

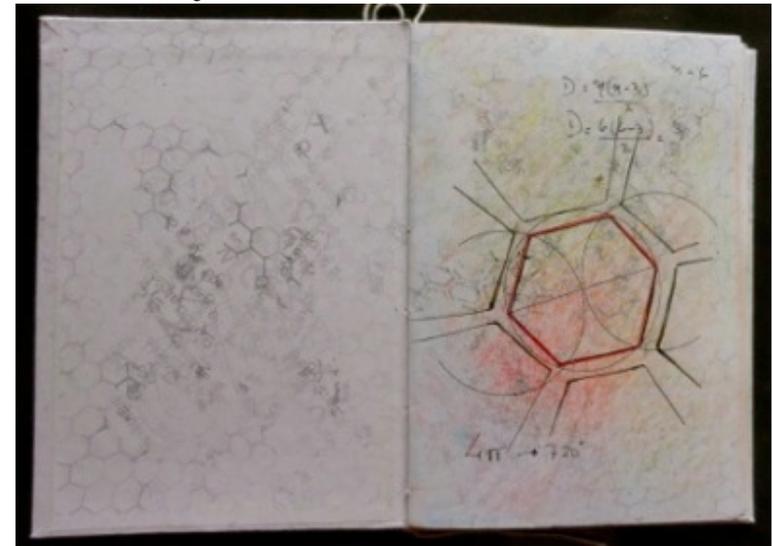
Exa

(Unique book, Coptic bound).

I am often fascinated with pre-programmed genetic information; like, how do bees KNOW to make their honeycombs hexagonal, and that they are efficient shapes? And the statement - there is no such thing as Truth. There is Truth. It is embedded in the simplest, most complex of things - the seed of an oak tree ONLY holds the genetic information of the oak tree. There is no splicing and dicing - until humankind interferes. Some facts I googled, inspired by Rosa's book

- The honeybee's wings stroke 11,400 times per minute, thus, making their distinctive buzz
- Honeybees can perceive movements that are separated by 1/300th of a second - humans only sense movements separated by 1/50th of a second - therefore, if a bee were to enter a cinema it would be able to differentiate each individual movie frame being projected.

That's a lot of WOW - just like Rosa's book.



Rosa Gravino (Argentina) (73)

exa - 2013

Greenwood , Karen (South Africa)

A Need to Know

An accordion book made from thick card, painted in Karen's recognizable style. I am left with impressions of an uncertain future, things never said but known, a green that evokes sadness rather than growth. Accompanying the book is the following poetic word list:

Hidden
Maybe
Not there
But here
Inner intuition
Given
Unknown
Fear cycles
No beginning
No ending
Life
Eons of time
Immortal
Ebb and flow
Waxing and waning
Looking within
Feel the light
A need to know

Complex existential words, each loaded with intimate weight.



Karen Greenwood (South Africa) (59)

A Need to know - 2013

Grohmann, Uli (Germany)

Bismarck and Arts. It's for the ass.

Number 2/5, cloth bound, pamphlet stitched,
The note accompanying Uli's beautiful book reads:
"Hello Cheryl,

Your letter reached me yesterday.

Thousand thanks for your book, its wonderful.

I myself have not made books for more than a decade, but now, as you asked, I tried to make one - without pressure but a lot of fun.

I don't know if you are familiar with Otto von Bismarck. He's the iron chancellor who united Germany in 1871.

All the images are contributions of mine to the call of Roland Halbritter in 2010/2011".

My knowledge of Bismarck was his ability to juggle both long and short-term complexities simultaneously. He may have been domineering, but he has been hailed as the leader of "revolutionary conservatism". O, and one of his relations gave me a piece of costume jewelry that belonged to his wife. But that's a story for another day.

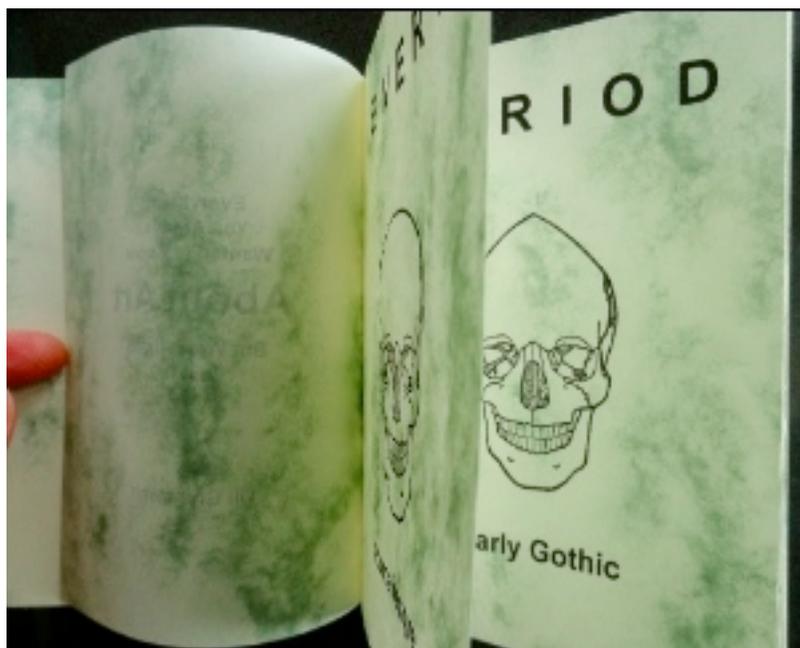


Uli Grohmann (Germany) (57)

Bismarck and Arts - its for the ass - 2013

Everything You Always Wanted to Know About Art But Were Afraid to Ask.

Uli's skull series is a very clever concept - what happens within the head reflected by the shape of the artists skull. It's hundreds of pages of difficult art history condensed into a shape - a very astute learning tool. Winding its way through art movements, Uli's book gives us visual clues to the essences of form as *generally perceived* to represent each art period. The book ends with Neoism - an active, definition disputed, subculture of experimental and performance art. "Great confusion" and "radical play" and intense parody are intrinsic to this 'ism' and that, being such an open ism means the last skull has no closure.



Uli Grohmann (Germany) (181)

Everything You Always Wanted to Know About Art But Were Afraid to Ask - 2014

Guyver, Rebecca, (UK)

The Colour of Mail Art

Unique Book dated 23 October 2013. Collage, Stitching, 3 hole-pamphlet stitch binding.

This is one of my favorite works from Rebecca so far, having intermittently exchanged Mail Art for about two years. An accompanying note explains Rebecca's conceptual process - and you know how much I like these! "I have used art from Mail Artists to create color studies using approximate ratios of colour and the gesture (sometimes). To be honest I just looked and looked and tried to see others colour. I'm using fused plastic quite a lot now so wanted to include that". What is interesting to see is that although Rebecca has interpreted other artists work, she has maintained her own pastel palette sensibility. Acknowledging the work of Mail Artists such as Ryosuke Cohen (Japan), Guido Vermeulen (Belgium), Matthew Stolte (USA), Simon Warren (UK) and Katherine Nikoltsou (Greece), Marie Wintzer (Japan) and De Villo Sloan (USA) (among others) has resulted in an interesting interpretive reading. Rebecca - I am working on a set of Colour books too - Colour Red is the first. I see you gave a good dollop of that to ZALOP - good choice ☺!

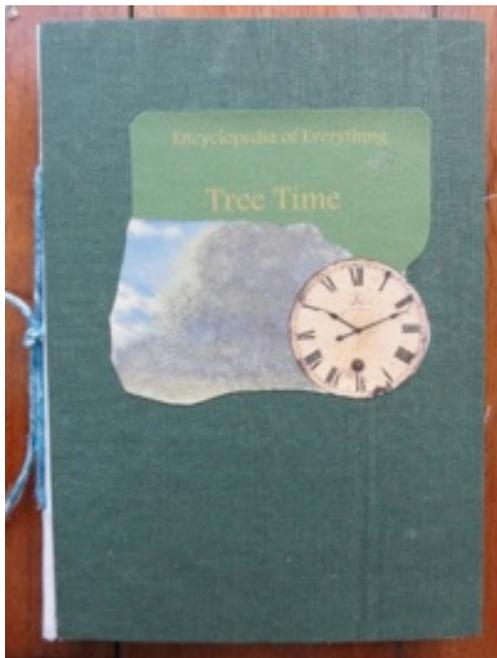


Rebecca Guyver (U.K) (90)

The Colour of Mail Art - 2013

Tree Time

Rebecca is measuring time in trees. Trees tell the measure of their lives through the rings within. But their time is unlike ours. It is not measured in moments and minutes and fleeting seconds, rather, their “gigantic concentric circles make time incongruent”. “Could wide and narrow time be the same”? For certain I’m uncertain, “As I flirted in tall ancient light – oblivious”. “Then you showed your shadow to wedge the hedge saplings like a picket fence Passing the spade down the line And they leave their signature On the horizon now”. Did you know the measuring of tree-time is called Dendrochronology?



Rebecca Guyver (U.K.) (10)
Tree Time - 2013

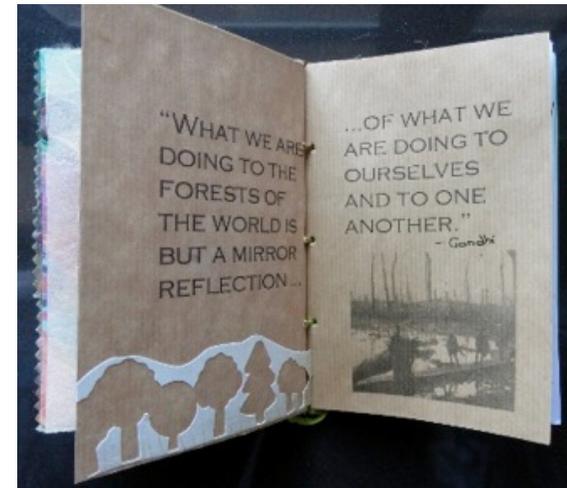
Sue Hobbs (South Africa)

3.0 # 10 (Elegy to the Tree)

Collaboration on <http://artistbooks.ning.com>

This page spread - a quote by Gandhi says it all:

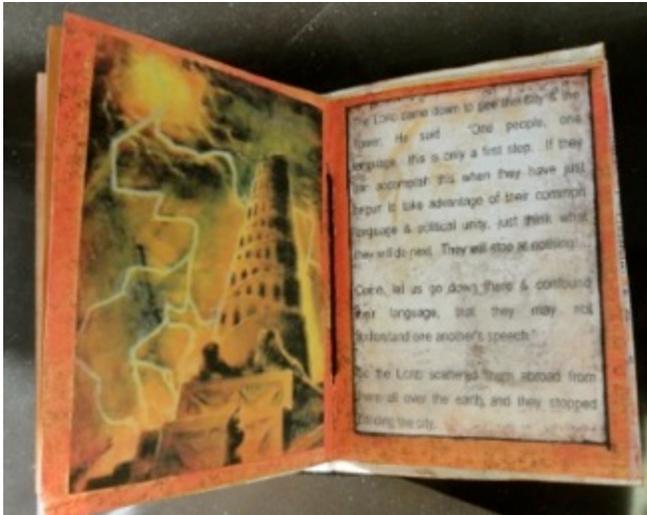
“What we are doing to the forests of the world is but a mirror reflection of what we are doing to ourselves and to one another.”



Sue Hobbs (South Africa) (17)
3.0 # 10 Elegy to the Tree - 2013

3.0 # 11 (Babel - Where the Babble Began)

Using the Genesis record of the building of the tower of Babel, Sue has compiled a series of impressions by other artists to illustrate the beginnings of language. A very nice book - Babel at the beginning, Babylon in the middle and Great Babylon at the end of scripture - the babble will never end while humans fill the earth with their cacophony.



Sue Hobbs (South Africa) (37)

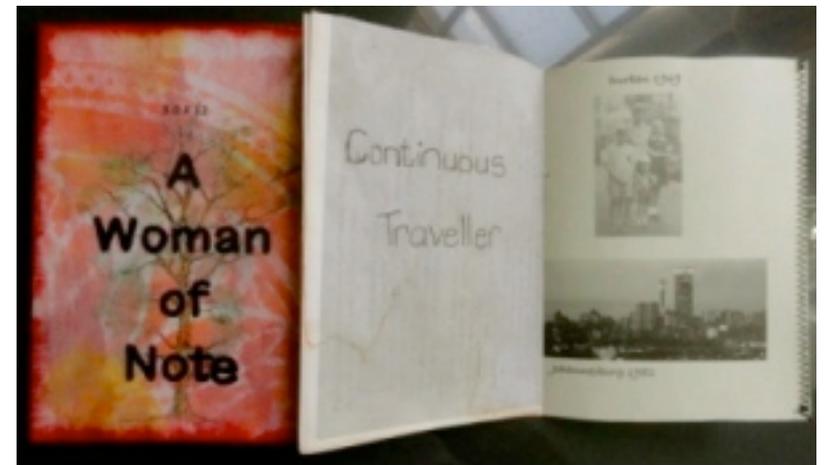
3.0 # 11 Babel, Where the Babble Began - 2013

3.0 # 12 (Patricia Florence) (A Woman of Note)

A precious reminder of a life lived in movement - in terms denoting displacement and growth in displacement, Sue has created a book dedicated to the life of her mother, Patricia Florence. Patricia, born in 1934 lived through the unbearable chaos of the Second World War, one of the children eventually evacuated from London to Dunmow. Two words "adopted 1942" speak volumes of what must have happened to this little girl who endured such loss aged 8. Coupled with this new family was a new land - they set sail for South Africa. "New family New land...and still she grew." Kimberly 1943, Durban 1946, married 1956, "finding strength, support security and love". Cape Town 1957, Durban 1959, Salisbury - Harare 1962, Durban 1969, Johannesburg 1982, Plettenberg Bay 2000 - This Woman of Note, a continuous traveller is "deeply rooted, providing shelter and harvesting a good life".

Sue - a thought provoking tribute.

"Experience is not what happens to you, its what you do with what happens to you".

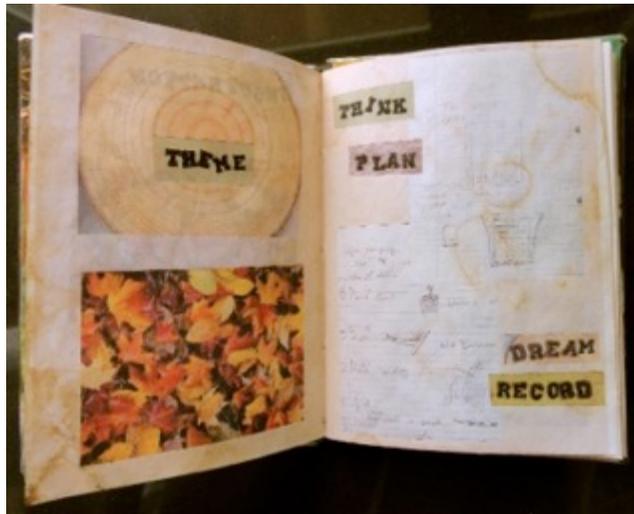


Sue Hobbs (South Africa) (104)

3.0 # 12 (Patricia Florence) - 2013

Behind the Scenes of an Innovative Quilt.

I have the catalogue that this beautiful quilt is in, and now I have the process Sue underwent to create the quilt - "Forest Meander". Words like "inspiration/theme/think/plan/dream/record/collect/combine/compose/define...discard/STOP/LOOK" apply to most artistic process, but it is always interesting to see WHAT the application of these words ultimately result in. In quilting, the layering of information is palpable in that the materials themselves are in stratum. would just like to mention that this particular work won Craftwise Awarded 2008 and World Quilt Show 2010. Sue - a welcome addition to the Encyclopedia and the first book to address process - AND quilting for that matter - THANK YOU!



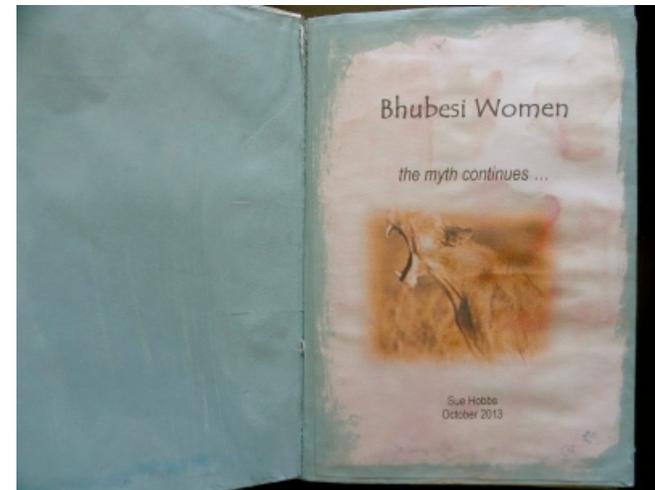
Sue Hobbs (South Africa) (18)

Behind the Scenes of an Innovative Quilt - 2013

Bhubesi Women

Unique Book, pamphlet stitch with envelopes.

Ok - So Bhubesi means Lion in Zulu. When I began the mythology, I called Them, the Bhubezi Women - The Women who Hold Up the World. But, like books, They assumed their own version of my naming. How exciting once again to see the mythology extended in the hands of another artist. Sues' book includes envelopes into which letters, notes and biographical information is inserted. An interesting quote by Alexander the Great - "I am not afraid of an army of lions led by a sheep. I am afraid of an army of sheep led by a lion". Sue acknowledges women like Florence Nightingale, Eleanor Roosevelt and the ones who beyond their control are sold as slaves, and those who fight for them, like Lilian Ngoyi and Sama. Virginia Woolf, Charlotte Bronte, Anne Frank, Jane Austin, Queen Elizabeth II, Marilyn Monroe - Sue's list is endless. And I'm certain, the more one thinks, the more is revealed - I mean, just right now with intensive research, I've discovered that Leonardo Da Vinci's mother Caterina (actually Mona Lisa) is a Bhubesi Woman. The envelopes are interspersed with paintings by Miro - I wonder if in 1949, when he painted Woman and Bird in the Moonlight, he was thinking about the Bhubesi Women - The Women Who Hold up the World -I know they are not the subject of Women dreaming of Escape (1945).



Sue Hobbs (South Africa) (88)

Bhubesi Mythology - 2013

One Alone

Originally intended for The New Alexandrian Library Collection, I have moved this work into An Encyclopedia of Everything - it fits! From Sue Hobbs (South Africa) - One Alone. This is one of the songs from *The Desert Song* - originally titled "*Lady Fair*" and is a version of The Scarlet Pimpernel - a sort of Superman story. Its an operetta which is inspired by stories such as Lawrence of Arabia. The hero adopts a mild mannered disposition to keep his true identity top secret. Of course he loves the beautiful heroine - YAY! - she of course is in love with the hero - sound familiar? This is a beautifully crafted book, which boasts a hard cover, layered pages, collage, fabric and paintings.



Sue Hobbs (South Africa) (51)

One Alone - 2012

Hudson, Estelle (South Africa)

Zendalas

Two booklets of hand drawn Zendalas.

I hunted for information on this artform, but found that Estelle's letter to me (included in the books) was the most informative definition I read.

"Cheryl and I have collaborated before on a book using the Mandala as a symbol of wholeness. Once again we are collaborating on a book using the Mandala. I have recently found the technique of zentangles and zendalas introduced by two people Rick and Maria. I have found this technique meditative and it has led to hours of contemplative drawings, fulfilling the thought behind Mandala of meditation, meaning, and self examination and understanding.

I use this method in my book for Cheryl . I use the traditional black on white and then white on black, the various mark making forms patterns and designs which are pleasing, sometimes work, sometimes don't....but the circle, Zendala, Mandala has significance , it is an archetype and the integration of this into conscious contemplation helps to make our destiny clearer', it IS a symbol of wholeness".



Estelle Hudson (South Africa) (157)

Zendalas - 2014

Hudson, Laura (New Zealand)

3.0 # 10 - Elegy to the Tree

“The tree in this book is the Eucalyptus in all its many and various forms. Most of the text derives from the novel “Eucalyptus” by Australian author Murray Bail . The eucalyptus is a fascinating example of reverse colonialism. As the British colonised Australia and imposed their culture, values and sense of order on the land, so the eucalyptus in its turn, has colonised and shaped much of the rest of the world. The more I read about this species the more fascinated I became. Above all else, almost all its forms are very beautiful”. (email - 24/7/2014)

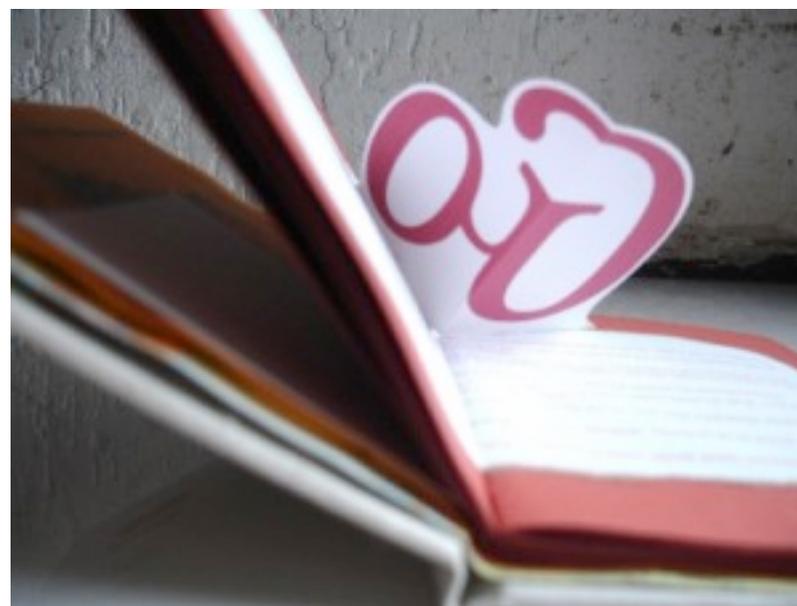


Laura Hudson (New Zealand) (51)

3.0 # 10 Elegy to the Tree - 2013

3.0 # 11 - Babel Where the Babble Began - Babel (Forms of Speech)

A beautifully crafted book, as all Laura’s books are, Babel integrates different writing systems with pop-up elements which in turn create a page Etamanki – an interesting concept. This lifts the letters off the page to look down on the flat folio surface – an edifice to human artifice. As Laura states, archeology has proven the Tower of Babel to be a reality.



Laura Hudson (New Zealand)

3.0 # 11 - Babel Where the Babble Began
Babel (Forms of Speech)

Iverson, Lisa (USA)

3.0 # 10 (Elegy to the Tree)

(A6 VERSION)

Elegy to the Tree: Listen to the Leaves

This little booklet presents a folk charm that was supposed to help the user make decisions, or think clearly about problems.

The soft cover pamphlet is bound in laser printed wood veneer that has been embellished with metallic gold ink and goauche. The interior paper is a 24# ivory bond, also laser printed. The type is Roanoke Script, by type designers at P22.

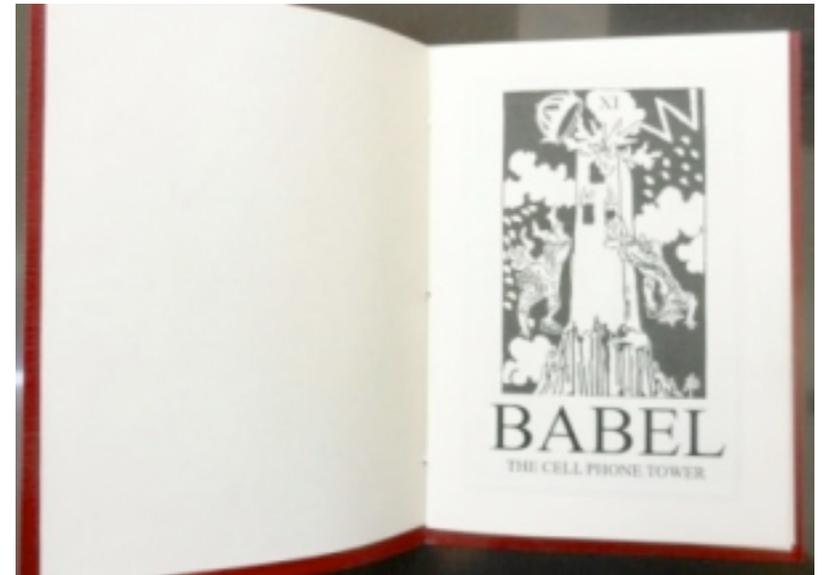
Lisa Iversen / Skybridge Studios, 2013”.



Lisa Iverson (USA) (52)
3.0 # 10 Elegy to the Tree - 2013

3.0 # 11 (Babel - The Cell Phone Tower)

Babel, the tower as a completely man-made intention intervention - a place where they attempted to grab at all control. Lisa has brought this concept into current affairs by naming it a cell phone tower. How apt - from positions high up, and generally experiencing extreme frustration (at least here in Africa), miscommunication, broken lines and fragmented signals bespeak that game we played as children - broken telephones - until “they said, lettuce build ourselves a tower that reaches tooth a heavens...” Good luck with that one. If we just all heard properly the first time, MAN, how different the world could be. Good to have you back Lisa.

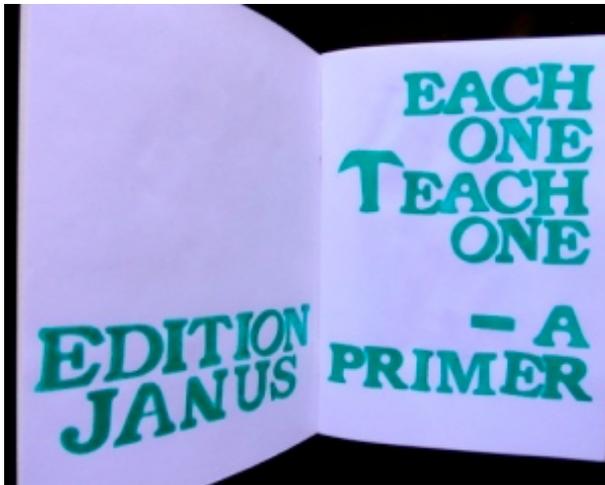


Lisa Iverson (USA) (150)
3.0 # 11 (Babel - The Cellphone Tower) - 2014

Janke, Eberhard (Edition Janus) (Germany)

Each one Teach one.

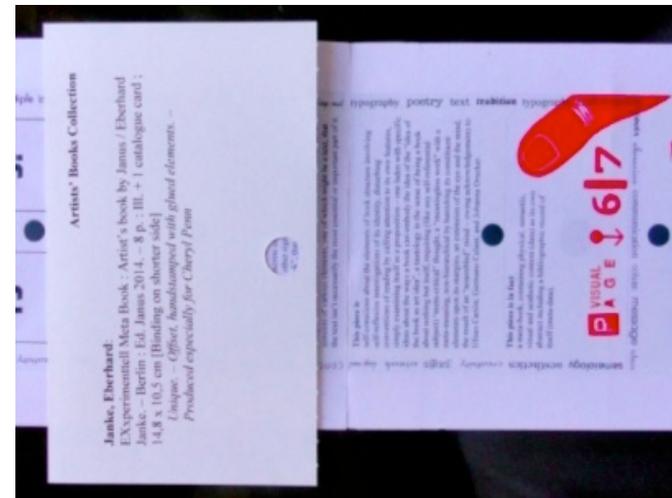
Interesting - the word 'primer' (a small introductory book on a subject/a short informative piece of writing) has its first known use in the 14th century - FOREVER ago. This primer by Eberhard is more complex than perceived at first glance. Alphabet based, A - Z, a word is hand stamped and words are only partially legible as of a form of 'teaching'. Meaning however is clear - an example - book call - learn more - the purpose of an encyclopedia of everything for sure.



Eberhard Janke (Germany) 148
Each one Teach one - 2014

Meta Book

The reader of this book is made very aware of everything this book is NOT - Any kind of art classification - such as "Abstract Art, Action Art, Appropriation Art... This piece does not contain Action Painting, Assemblage, Broken Music... This piece does not perform cha cha cha or tango with cows.... it does not associate with Avant-garde, Bauhaus, Die Neuen Wilden... hence the 'meta' mention - a term used to characterize something that is characteristically self-referential. It's a unique book basking in its individuality.

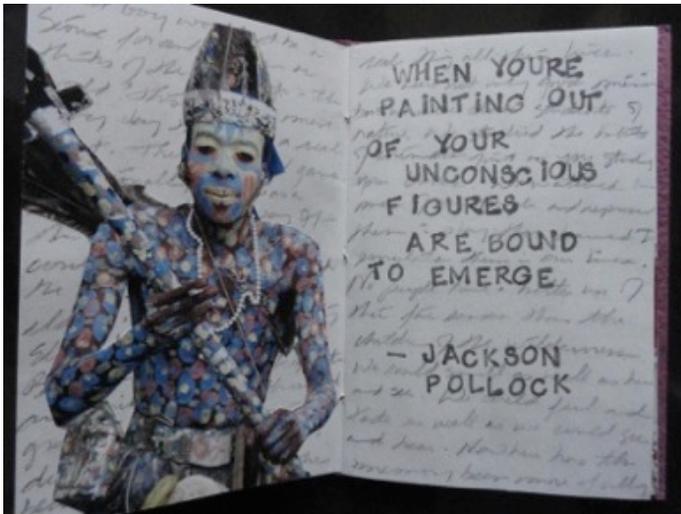


Eberhard Janke (Germany) 149
Meta Book - 2014

Bifidus Jones (USA)

Here and Here

I received my first piece of international Mail Art from Bifidus Jones in America – a card relating to an ongoing project – now in its sixth year – the world is a town... – a line taken from the Novgorod Codex. And now BJones' book is the FIFTIETH book work for the installation An Encyclopedia of Everything. We had agreed to swap books loosely based on Jackson Pollock. Except one does not hang loose when exploring Pollock. Titled Here and Here, (The inner Workings of Jackson Pollock) BJones explores the statement – “When you're painting out of your conscious, figures are bound to emerge”. And emerge they do. BJones – I SEE these figures – the clarity of intent – for sure I do ☺.



Bifidus Jones (USA) 24
Here and Here - 2013

Kaikkonen, Satu (Finland)

a heart. he had

a heart. he had

You pull and you push but seconds just fall through your fingers

“the shadow of a moment, the memory”

you cannot catch the sound

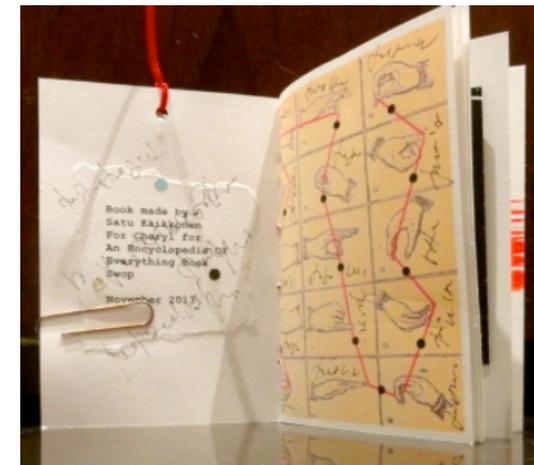
fragment

the whisper

splinters

“a heart. he had”

A hybrid book – visual poetry and asemic writing meld into a work with fragmented structures, yet chaos does not rule. What ultimately is meaning? When one finds it, another crack opens and the form of it becomes insubstantial once more. Interconnected points which link in a way which is consequential only for the author. But that does not negate its importance – it is a reflection of a thoughtful mind, making connections to a drumbeat audible deep within. A Heart Beat.

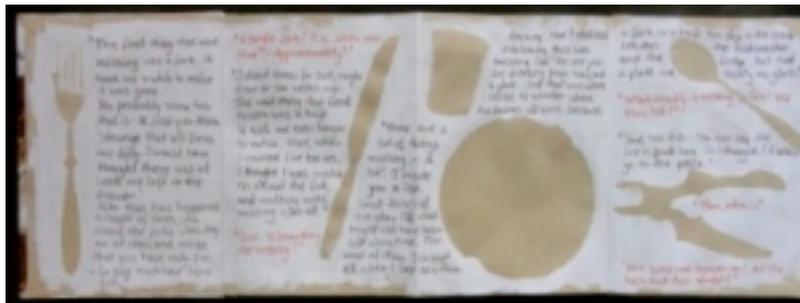


Satu Kaikkonen (Finland) (94)
a heart. he had - 2013

Kurzke, Hilke (UK)

Absences

A short story, number 1 of a varying, open edition. I won't give too much away - in fact, as I saw on Hilke's blog, <http://blog.buechertiger.de> neither does Hilke, but suffice it to say, this short story is in the form of a dialogue - a woman answers the questions of a police officer regarding "disappearing things". The ending is humorous and the lesson - WATCH for the little things that go missing - they could be adding up to some tall story - pay attention to the small details of life, otherwise, the big picture may be bland and disappointing - or - an enormous un/wanted surprise. This book has quite a tale behind it in terms of making editioned, but unique artists books using gesso, stencils and handwriting. The result is an opened varying edition - a good compromise for those of us who are keen to repeat a work in a unique way. It's harder work, but the results are not comparable to a commercially printed book. Many thanks Hilke - great work.



Hilke Kurzke (UK) (139)
Absences - 2014

Lakner, Susanna (Germany)

Caution - Sensitive Mail Art.

This book was intended to enter The New Alexandrian Small Book Collection, a project begun in 2011. The library title was intended as an umbrella term to house the variety of Mail Art books exchanged and collaborated through the postal system. Susanna's beautiful book, meticulously crafted, became the second book from another artist to enter An Encyclopedia of Everything. Susanna crafted a perfect, complex envelope slip cover in which to bind her original collages. Part Visual Poetry and part sheer whimsy, this is a treasure to own.



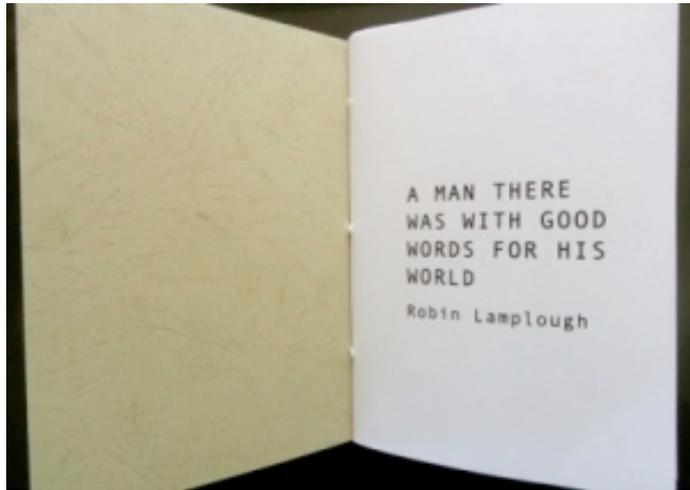
Susanna Lakner (Germany) (2)
CAUTION - Sensitive Mail Art - 2012

Lamplough, Robin (South Africa)

A Man There Was With Good Words for His World

We live in a time where there is trouble and perplexity on every side. Men's hearts fail them for fear of those things which are coming on the earth - there appears no way to turn. Best intentions attempt to address a world filled with empty words of promise. One Man stood before an unbelieving world and His words changed it forever, despite a Judas in the camp. "7. And everywhere He went, he took the same message, simply yet profound:

8. "Gods kingdom is near. Change your direction and embrace the Good News". An important thing to remember - it is not about what man-made structures of religion have done to these words, rather, "57. [His] truth has the power to set free all men and women everywhere".



Robin Lamplough (South Africa) (129)

A Man There was with Good Words for His World - 2104

My Lines

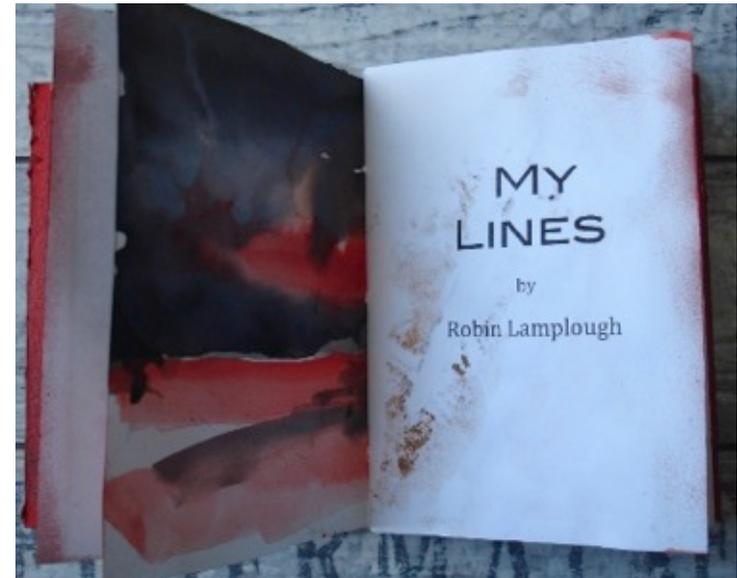
Robin has known me nearly my whole life. That's a long time line. Based on words from Isaiah 28:10 which lament the slowness of God's people to respond to His word,

Line upon line, line upon line,

Here a little, there a little - "In these words I find an echo of own slowness also".

Without sentimentality, but evoking powerful mental images, Robin traces his Life Line - from panzers punching holes in Polish lines, to skipping feet crossing concrete lines. From lining up at school, writing punishment lines, retirement lines and the facial lines "that are the inevitable legacy of three score years and ten" Robins' conclusion is "The lines are fallen unto me in pleasant places; yea I have a goodly heritage".

A powerful, skeleton autobiography in which "a sentence is being played out" - "dust thou art and unto dust thou shalt return".



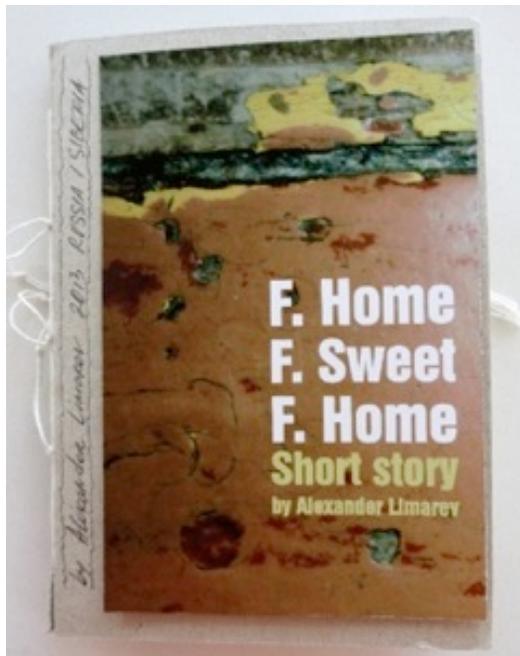
Robin Lamplough (South Africa) (62)

My Lines - 2103

Limarev, Alexander (Russia)

F.Home F.Sweet F.Home

A short story by Alexander Limarev (Russia). A story by definition involves narrative, displacement of time, a plot. Alexander turns this notion around by writing a non-linear Visual Poetry description, which juxtaposes Russian and English resulting in a tantalizing narrative, which just MAKES me wonder what he was thinking. He doesn't say you see, he just SHOWS. Here are stains on the floors, holes in the text, carefully cutout letters, but there are words to understand - negate, fragile, conditional - these words too can define home. Sadly. The text reads as an opaque palimpsest - I really AM left pondering. A beautiful book - thought provoking and so well made - a very welcome addition to the installation An Encyclopedia of Everything - many thanks Alexander.



Alexander Limarev - Russia (22)

F. Home F. Sweet F. Home - 2103

Magwood Fraser, Lesley (South Africa)

Life Class

Lesley attends a life drawing class on a Monday called the Garrett Artists Group. A Life Class is a book of cut-up drawings done during this morning session. Sketched quickly, these studies are wonderfully anatomic without being medicinal - if you know what I mean. There is a person there, crouching behind the marks and shadings, not some generic individual.



Lesley Magwood-Fraser - South Africa (75)

Life Class - 2013

Muriel and Her Sisters

This book was drowned in seasonal rains - in fact two were from these four - spring is a dangerous time for books... Anyway - are Muriel and her sisters a myth or a legend? Are they part of the Bhubezi tribe? They were descendants from The Great Alexander and Olive Margery of Dublin. They found themselves in the Southern part of Africa in a sacred place called Bulawayo. Of course these four women were held in awe - what Irish beauty isn't?



Lesley Magwood Fraser - South Africa
Muriel and her three sisters - 2012

The Last Tree

The winter in Durban heralds the flowering of the coral tree. This book came at a crossover time - from collecting for The New Alexandrian Library to starting the installation for The Encyclopedia of Everything. Its size was perfect - as sre its contents.



Lesley Magwood-Fraser (13)
Tree Book - 2013

Maraux – France

Order and Disorder

At the cusp of change, this book arrived at the time I converted from collecting for The New Alexandrian Library to An Encyclopedia of Everything. This was a wonderful surprise - an unexpected book of layered pages, fragments of images and text drawn from every conceivable source. Its titled A Famous Series - I think! I cant get hold of Yves to ask...

There is some text I do understand:

“Trees Turned to Stone

Curious Animals and Plants

A White City Underground” - and in some instances the text *is* underground.

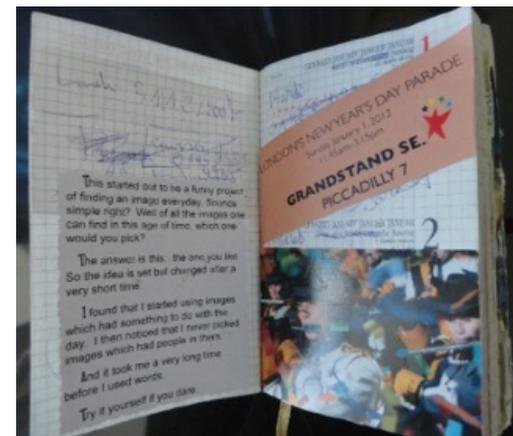


Yves Maraux – France (1)
Order and Disorder – 2012

Marks, Dean (France)

Best of 2011

I'm not too certain if this book is called **Clematis** or **Best of 2011** - in any event it qualifies as a 'Brick Book'. A Brick Book is a term I use to describe a solid volume - a work with which one may build. Dean is the resident 'artist in Seine' - Paris - and of course how often we have played on the words Artist Insane - are there any other types? I am glad Dean supplied information about his book - for example - the original book (this tome qualifies as an altered book) is “an agenda I found in an old trunk in the street. Later in time my wife refers to this trunk as “The Dead Mans Trunk” - I just call it a MAIL ART OMEN”. Already we are made aware of the origins of the work - the diary belonged to someone else. Dean's methodology? The task of finding an image a day - a simple undertaking one would think - except - MAN!! What about the glut? He writes too that this was a family project - I can see more hands than one are required ☺. Mona Lisa HAD to make an appearance - I mean, Dean lives in her vicinity AND her knows my preoccupation with this image. I can also tell from the tickets all the shows Dean (?) has seen. Which bodes another question - and another book - what defines a person? Anything from their to-do-lists to their theater/travel taste? I don't know if it was intentional or not, BUT I have a better idea about Dean than I did before. Many thanks Artist In Seine - as you said - a gargantuan task - and one I think you were pleased to tick off your to-do-list??

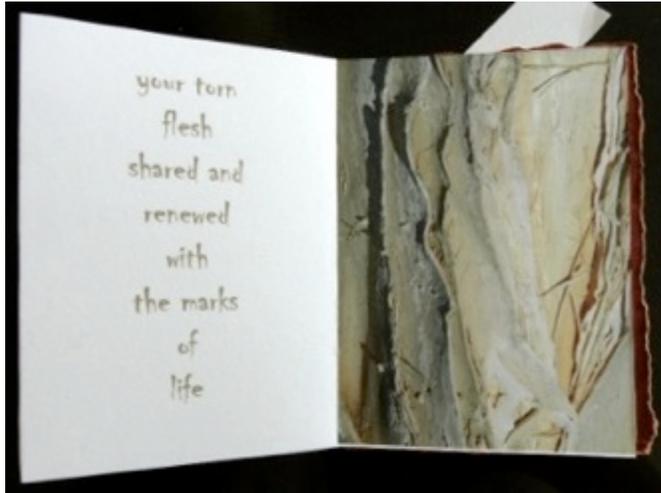


Dean Marks – France (44)
The Best of 2011 – 2013

Mc Cue Boes, (Australia)

3.0 # 10 (Elegy to the Tree)

While working in Karratha, WA I would drive along the top end of Australia back to home base in Bundaberg Queensland a distance of around, 5214km. This is a beautiful drive, with an amazing and diverse landscape, it takes around 4 days. Along the way I stop and take lots of pictures of trees, the images in the book are from these trips and some from my backyard. I love my trees, they provide food and homes to any amount of creatures depending on the time of year, and even in death these trees continue to provide shelter and food. I cry each time a see a tree removed for absolutely no reason. (Email dated 5/8/2014).



Catherine Mc Cue (Australia) - (19)
3.0 # 10 Elegy to the Tree - 2013

3.0 #11 - (Babel) Where the Babble Began

I find it wonderfully fitting that Catherine's pamphlet stitched, wrap around cover book comes in at **Book 100** for An Encyclopedia of Everything. I have got to know Catherine's work through a few collaborations on the artists book web site and her solar plate images are brilliant. Babel is about language - the dispersion and confusion thereof. Its about understanding communication - and then again, perhaps its not. We say what we mean, but we don't always mean what we say. Using an arrangement of asemic sign and tossed around letters Catherine makes the viewer aware that among those that share a tongue, miscommunication occurs. Language - it's a strange one - organized randomness which fragments and binds.



Catherine Mc Cue (Australia) - (49)
3.0 # 11 Babel - Where the Babble Began - 2013

3.0 #11 - (Babel where the Babble Began)

(Accordion Edition)

I have always been fascinated about language, how is it that sounds made by mouth, repeated can describe objects, animals, place, feelings and can carry meaning. This alone is amazing then add different sounds, from different mouths from another part of the planet used to describe the same object and so on, is truly remarkable. What a world we live in, then we invented marks to communicate record and share it with others. I sometimes wish I lived as a cave woman to be there when it all began. (Email dated 5/8/2014).



Catherine Mc Cue (Australia) - (49)

3.0 # 11 Babel - Where the Babble Began - 2013

3.0 #12 (Mrs Beryl Kitching)

Most have us have friends like these - older, wiser women, in brief described as "artist, wise, woman, keeper of secrets, mother, grandmother, friend". Words, which say everything and nothing, titles weighty in application to those bearing them well. Mrs Kitching has obviously been a friend of Catherine's for twenty years, and sufficient bond has been formed for each to trust the other with their artwork. In this instance neither could be disappointed. A note received from Catherine reads "About Beryl, I first met her at one of my printmaking workshops some twenty years ago. She is a naïve artist who will have a go at everything and is dedicated to the arts. Beryl has an uncanny sense of the world around her and can tell you everything about animals, birds, plants and especially spiders. Her studio is cramped with photographs and strange objects collected on trips around Australia. I visited her studio and took some photographs and gathered up some of her first etchings, handmade paper and collographs produced at my workshop, which are included in the book. This book is dedicated to her". A wonderful tribute Catherine.



Catherine Mc Cu Boes (Australia) (113)

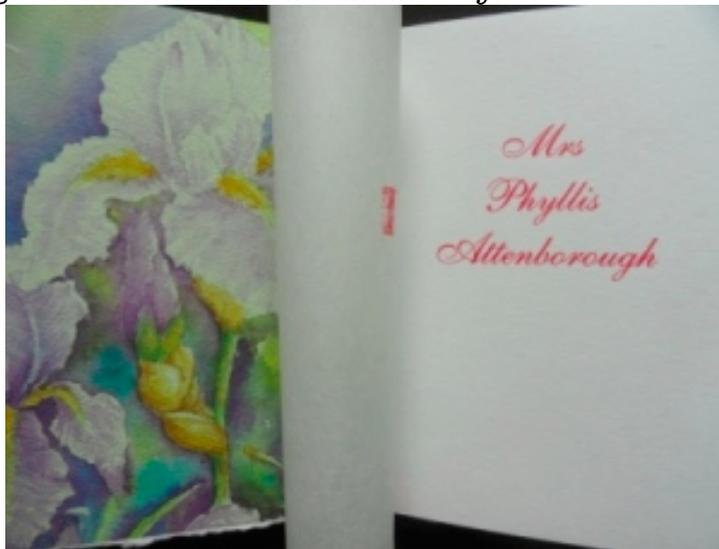
3.0 # 12 (Mrs Beryl Kitching) - 2014

3.0 #12 (Mrs Phyllis Attenborough)

I always appreciate the notes included with the works I receive – as I've often said, I feel the first voice – that of the artist is the most important when 'reading' a work. It gives context and clarity in ones mind as to the journey and viewpoint of the artist. As with Catherine's accordion book for this collaboration on 3.0 ning, she has chosen a long time friend as her person of choice. The accompanying note to this book reads:

“ Phyllis is a long time friend who I met thirty years ago, she taught me Japanese calligraphy and was responsible for my eventual entrance into university. Phyllis's art work is detailed (unbelievably so!) and very traditional in style, she works mostly in water color and pen & ink, but loves new approaches to art, including etching. Now in a nursing home, and very frail, she kindly gave me permission to include some reproductions of her work in this book, she also gave me a music book from the 1950's that she owned and would glue pictures into. She is a very generous woman so I was very surprised to learn though the sticker book that she loved boxing, particularly Australian. This book is dedicated to her.

Many thanks Catherine for these two wonderful books - I think it's a wonderful gift to remember friends in this way.



Catherine Mc Cue Boes (Australia) (103)
3.0 # 12 (Mrs Phyllis Attenborough) – 2014

3.0 # 13 (A Victorian Hangman Tells of his Love)

Edition of 10 books. No. 1/10.

I didn't need to google anything about this book as there was sufficient within to tell the tale of Ronald Ryan, a small-time crook (hung for murder in controversial circumstances, 1965?) juxtaposed with the poetry of Bruce Dawe who “often looks at things from the opposite end of the conventional, by taking the viewpoint of the executioner. The Hangman carries out the sentence of death with all the tenderness of a bridegroom at a wedding nuptial”.

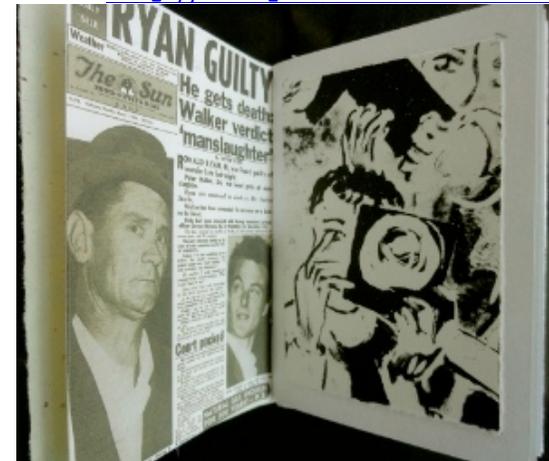
A Victorian Hangman Tells His Love

Bruce Dawe

“Dear one, forgive my appearing before you like this, in a two-piece track-suit, welder's goggles and a green cloth cap like some gross bee—this is the State's ideaâ

I would have come arrayed like a bridegroom for these nuptials knowing how often you have dreamed about this moment of consummation in your cell...”

Available on-line at <http://compendium.vuduc.org/poem3.html>



Catherine Mc Cue Boes (Australia) (180)

3.0 # 13 (A Victorian Hangman Tells of his Love) 2014
126

3.0 # 13 (Leda & the Swan)

Is Catherine visually conveying a myth, a convoluted narrative or a level of psychological distress stemming from Leda's fear of one lonely and overpowering experience? The use of the 14 line Petrarchan sonnet form by Yeats is usually indicative of romantic notions of love, inconsistent with the subject matter of this poem. This opens the reader to linguistic inconsistencies which are ambiguously and successfully visually echoed in Catherine's colour usage, her "Torjan Horse" and (self?) portrait cover image. A very thought-provoking book.



Catherine Mc Cue Boes (Australia) (160)
3.0 # 13 (Leda and the Swan) - 2014

Mordeck, Erica (Australia)

London! Oxford!

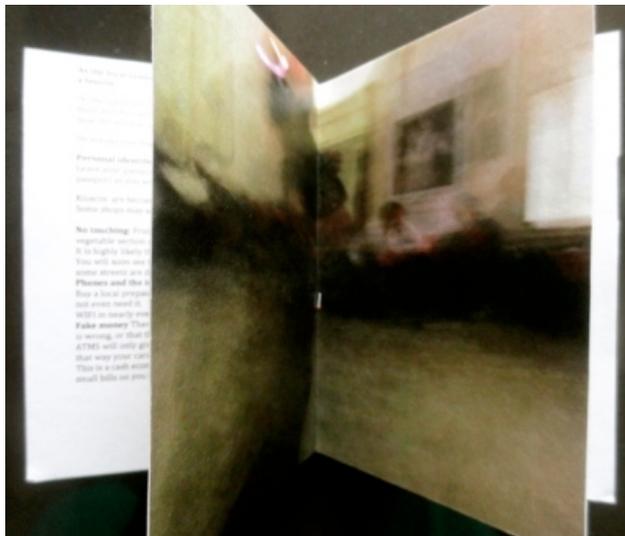
Erica sent two books that I just HAD to include in the Encyclopedia as they are beautifully made and I don't have any subjects like this so far. One gets inventive when having to make things work - I just turned the books around and they fitted the A6 format (mostly). London! Oxford has a haunting array of beautiful photographs overlaid with notes on 'butchers' paper which document various thoughts and experiences. (The book is up in the gallery as I write this, so I am going from memory).



Catherine Mordeck (Australia) (186)
London! Oxford! - 2014

Tango guide to a great dance experience in Buenos Aires

This is Erica's "personal take on what to do, how to do it, and where to go when on a tango journey in Buenos Aires. I read through the small books slowly, Erica's writing is informative and snappy - my two favorite ways! A sample quote from her book: "This note taking at the milonga is an opportunity to rest my feet. It is an opportunity to watch dancers, to think about where I am, and to enjoy other people dancing. I know that every time I come back from here, my dancing has changed. But as I watch some tourists take to the pista and dance oblivious to the rest of the dancers, I wonder if they will go home a changed dancer. Or will they keep all their bad habits and lack of etiquette?... I saw some awful tourists just walk through the crowd of dancers to get to the center, right in the middle of a song" - (that made me cringe). There are notes on buses to take, vendor etiquette) if you don't want to end up in trouble), how to behave in order not to be taken advantage of - many interesting tips on travel in Buenos Aires "when you get there, Milongas, Shoes, classes and other things".



Catherine Mordeck (Australia) (186)

London! Oxford! - 2014

Nartuhi, Kathleen (USA)

3.0 #10 (Elegy to the Tree)

"Elegy for the Tree : a visual lament made up of stencocut and photographic images. Included are quotes by Seneca and James Fenimore Cooper, and a partial list of endangered wild trees. Inkjet print, digital photos, steno-cuts, Akua ink, printed on Arches Text Wove and vellum, with additional hand-made paper. Cover: hand-made paper on board".

(Email 23/7/2014).



Kathleen Nartuhi - USA (21)

3.0 # 10- Elegy to the Tree - 2013

3.0 #13 (2)

The mention of e. e. cummings wrenched me back to primary school, back to the very eccentric teaching methods of Mrs Washington. As mad as she was, and too quick with her metal ruler, she made a lasting impression - and not just of fear! "Six geometric images portraying aspects of two separate parts or halves. A quote from e.e. cummings and image captions extend the idea. Digital images chine-collé on Mulberry paper mounted on Lenox paper, text Lithos Pro. Cover : bookcloth on board".

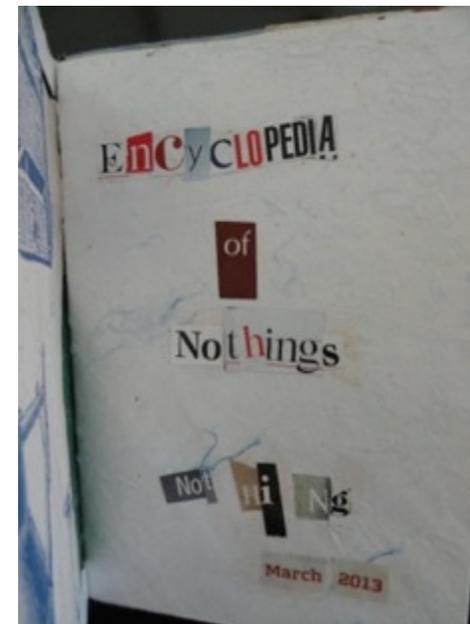


Kathleen Nartuhi - USA (174)
3.0 # 13 (2) - 2014

NoT Hi Ng (USA).

Encyclopedia of Nothings for An Encyclopedia of Everything

I know NoT Hi Ng is an 'art agnostic'. The trouble is that this book is about many Som Eth Ings, all connected with threads. For me this ARTIST'S book reads as gossamer-opposing thoughts collaged into one home, bound together forever. Dancers and statues (the piano was a Phonoliszt), ground animals and flying wonders. Selected cut-out text reads Villainous Blackfly Adept's Adeptly - so do the disparate images torn from their familiar moorings and set adrift in an Encyclopedia of Nothings. Text and image adeptly adapted to form a unique artists book. Thank you NoT Hi Ng - Nothing is for certain a part of Everything.



Not Hi Ng - USA (23)
Encyclopedia of Nothings - 2013

Nail Gun Poem in 2 Volumes

It has been quite a while since I heard from Les, but as with his Encyclopedia of Nothings, it was all worth the wait. The two volumes of Nail Gun Poems are solidly constructed from sturdy card stock and feature aleatory poetry composed this way - I am quoting from a letter received with the books:

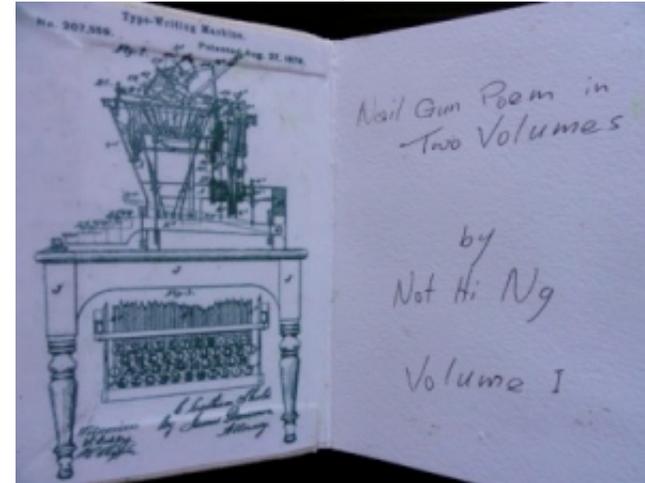
“For quite some time now I have been doing something I call Nail gun Poetry. It started out as a homage to John Cage and his chance operations. Whereas his operations were quite complex... mine are simpler than his. I use a pneumatic nail gun to shoot a nail through a text. The words that are touched by the nail become the words of my poems. I used a variety of texts and for this project I chose Finnegan’s Wake by James Joyce because Cage once subjected it to one of his chance operations and I felt it would be fitting”. (See http://www.themodernword.com/joyce/music/cage_roaratorio.html)

So:

Ceasar-in-Chief of Schweden
arranged Glugger,
queen is guardia.
Hellfeuersteyn? Pinnyfore hue.
Beate microchasm tears
he Like causes most
Prismic bathboites,
they through You my the him
forsunkener, Strate.
selling yet hellpelhullpulthebell,
array blong him.

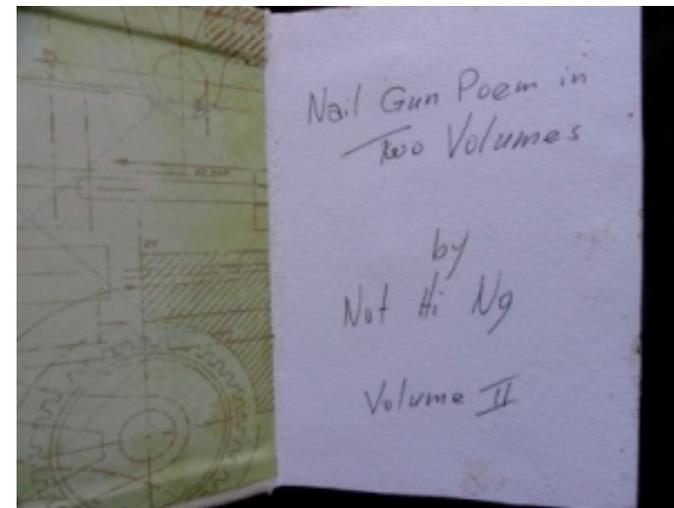
(Aside: - One of the forms of poetry Cage made extensive use of was mesostic - a poem /typography where a vertical phrase intersects lines of horizontal text. He also used index words to select pieces from a preexisting text - this was developed by Jackson Mac Low and is known as “diastics”). The action of selection by nail gun has all the elements of a John Cage

performance and I’m still thinking on all this Les. I’ll tell you what it DID make me do - I watched a movie and took verbal phrases juxtaposed with visual adjectives to create a ‘poem’. A hugely interesting experiment as a direct result of your chance operation. I’ll be sending it to you.



Not Hi Ng - USA (145)

Nail Gun Poem in Two Volumes - (book 1) - 2014



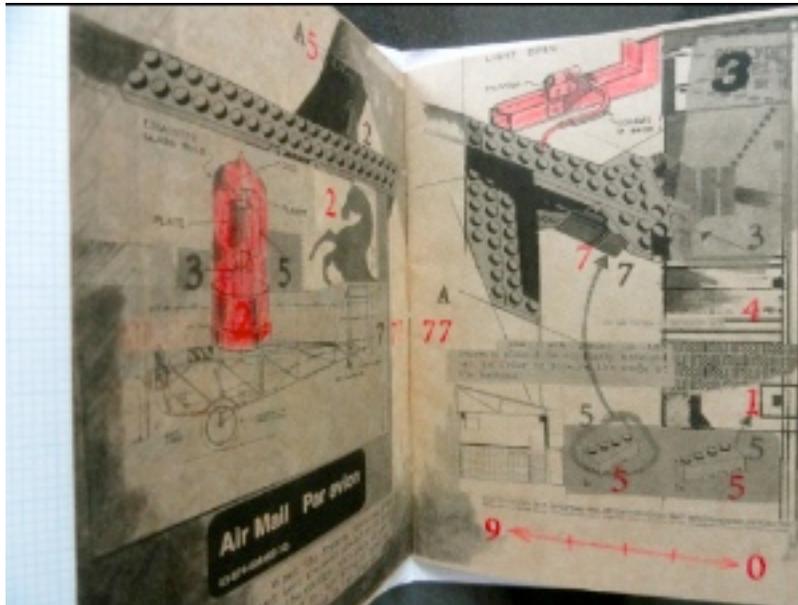
Not Hi Ng - USA (146)

Nail Gun Poem in Two Volumes - (book 2) - 2014

Ouden, Jack (Australia)

3.0 # 13 (Machine Toys)

Colophon: A handmade edition of 10 books made for collaboration on "Collaborative Mail Art Artists Books" on Artists Books 3.0 - no. 6/10. Jack wrote on the back cover "Machine Toys" plays with lego and construction instructions to connect with collage machines to make imaginary toys in a playful way'. Playful like: "short pieces of angle are to be fitted on the inboard corners of the stringers in the way of the engine bed bolts"?

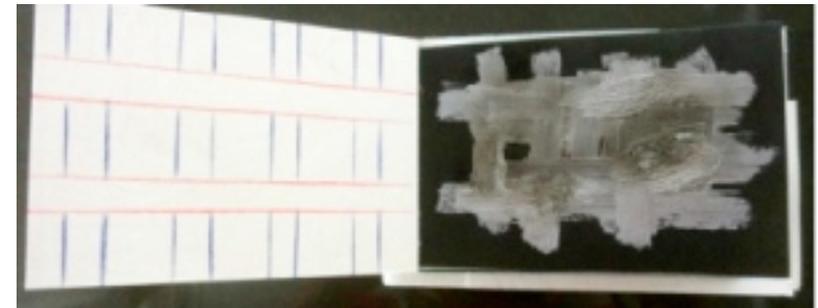


Ouden, Jack (Australia) (179)
3.0 # 13 (Machine Toys)

Walter Pennacchi (Italy)

Untitled

So, I'm not certain if what I first received was meant to be a book for inclusion in An Encyclopedia of Everything, but by the time the second one arrived, I was certain of book form intent - nonrepresentational content and mail work behaving like a book. Complex to open, intangible in subject and function, Walter's post-books now nest as a contemplation of book abstraction - is abstraction the right word? For example, in this instance, are the thought processes that went into the making of this work distanced from the notion of BOOK? I don't think so. Having received book-like work from Walter before, I know that distilling, yet remaining within the confines of bookness informs quite a few reflective sendings from Walter.



Walter Pennacchi (Italy) Untitled (121)

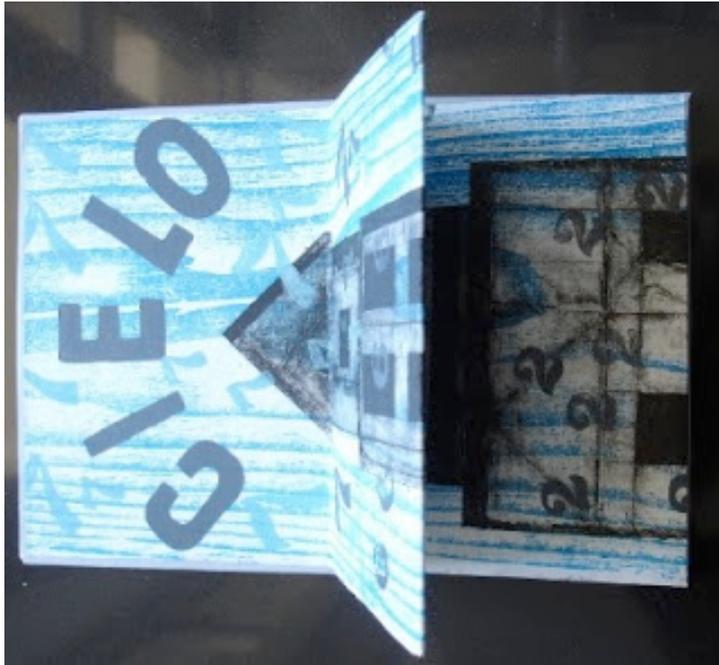
Untitled - 2014

Peral , Marcela (Argentina)

3.0 # 11 (Babel) Where the Babble Began

BLA, BLA, BLA

Making use of a vertical reading from the accordion format, Marcela successfully builds her visual/textual narrative around the structure of a tower. Her pertinent question is – “you who read me, are You sure of understanding my language”?



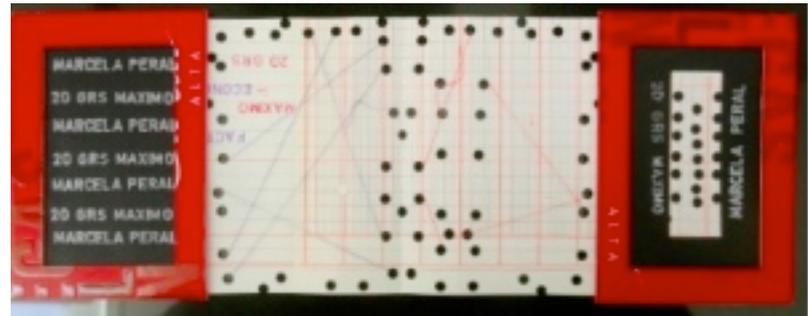
Marcela Peral - Argentina (167)
3.0 # 11 (Bla Bla Bla)

3.0 # 13 (20 grs Maxima)

Edition of 10 handmade books. NO. 9/10.

Marcela started a mini ‘revolution’ with this book of holes and thread. Apparently postage in Argentina is affordable (but still expensive) if a letter is below 20grams. It was very clever to make a work full of holes to create a scale of economy, which still functions as a successful book - very clever Marcela ☺. A mini ‘revolution’ because this work spawned the next collaboration on Robert Heathers artist books website <http://artistbooks.ning.com> where we all congregate and exchange books.

The new title? - 3.0 # 14 (Holes).



Marcela Peral - Argentina (167)
3.0 # 13 (20grs Maxima)

RCBz (USA)

Mona Lisa by RCBz

The text component of this book was received from RCBz (USA) as part of the catalogue writing for the first mail art exhibition in South Africa - "Mail Art Makes the World a Town" which ran from 15 October - 3 November 2012 in Durban at artSpace Gallery.

I began a Mona Lisa call on IUOMA in November 2011. The question accompanying the call was *what is an original image?* The response was great, but the digital custodian of the received artworks was ultimately RCBz. Roy first sent **Medi-Alert Mona** and then the **Not the Dulwich Gallery** image - see:

<http://cherylpenn.com/wpblog/?p=1186>

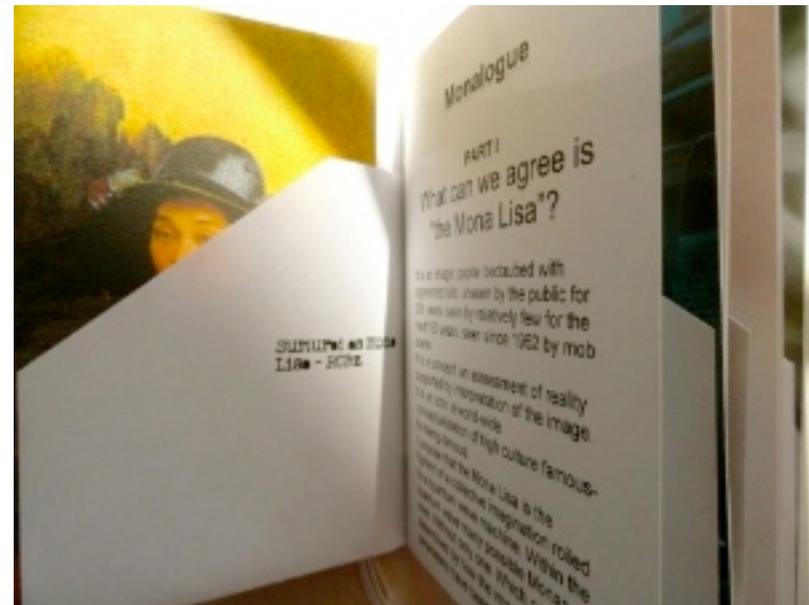
This composite image is a merging of Mona Lisa interpretations he had digitally assembled off my blog. A digital print series evolved, part of which became the "Cards on the Rack Series". These images were first sent as beautifully printed gloss A4 prints.

<http://cherylpenn.com/wpblog/?p=1402>

RCBz took the blogged images and 'interfered' to create postcards, which were sent to each of the artists - I was fortunate to get a whole set which now form the artworks for this book.

RCBz on the cards: "Nine of the cards submitted to the Mona Lisa Call found a willing receptor in me. Something in the aesthetic of each gave me a context in which to mander. Over here I saw Betty-Boop, and over there I saw where supermodels get their mojo, and it all made sense because I provided the relevance. Every viewer can do this to some degree with some image. That is the point. Art activates the viewer who in turn infuses art: all on a moving cakewalk of endorphins. And each time this happens a nanos-thin piece of meaningfulness falls to be gathered into ever larger

aggregates. My re-contextualizations of these nine others' work [The Cards on the Rack] attempt to increase the amount of meaningfulness and concentrate its fall. Meaningfulness is non-fungible. We want **our** Meaningfulness but not to have to run all over the place sweeping it up".



RCBz - USA (170)

Mona Lisa by RCBz. (Assembled by Cheryl Penn 2014)

Rastello , Martine (France)

3.0 # 11 (Babel) Where the Babble Began

The thought-provoking ghostly ruins of Martine's Babel remind us that pride can reduce mankind and his history to wraithlike vestiges. Minds and monuments laid to rest in the grey-whiteness of dust and ashes. Martine: "I wanted to evoke the architectural vestiges of that city with a personal vocabulary of signs/shapes in a geometric evocation of doors, windows, passages, stairs as well as human silhouettes".



Martine Rastello - France (61)

3.0 # 11 Babel - Where the Babble Began - 2013

3.0 # 13 (Mare nostrum)

An accordion book, part of the 3.0 # 13 collaboration. A sea wash which includes a map of Ulysse's journey in Homer's Odyssey, the tale of Martine is described as this:

"I live close to the Mediterranean sea which is "our sea" that is the link between all the Mediterranean populations (South of France, Italy, Spain, Greece + the 3 North African countries Marocco, Tunisia and Algeria). All these populations have history, stories and myths in common, as well as conflicts and wars. At school I was fascinated by the Greek mythology that we all studied" - Martine I think we remain fascinated? The book concludes with the following note: "Its the story of a journey whose starting point is the infinite expanse of the sea that leads one to the infinite dimension of isolation". (Just as an aside, MareNostrum is also the name of a supercomputer in Spain - no, I didn't know that, it was just an interesting connection to a mythical mind).

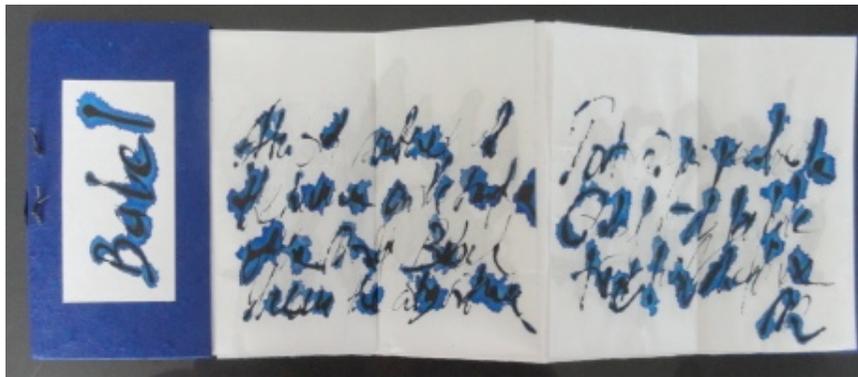


Martine Rastello - France (168)

3.0 # 13 (Mare Nostrum) - 2014

Babel

Another version of Babel from Martine - I think as a title/subject it evokes continual response. Martine's note tells that this is one of the possible versions she had thought of - a "hanging book" - which can be viewed from both sides. Asemic writing and embossing remind one of babbling waters in the hanging gardens of Babylon. Later note from Martine: About Babel: the Arabian poet Adonis said that if there is a perfect correspondence between words and things, then poetry can't exist because Poetry stands precisely within the distance between words and things. And that's why the end of Babel could be the origin of poetry; as words stopped corresponding to things, a new space was possible for literature and poetry.



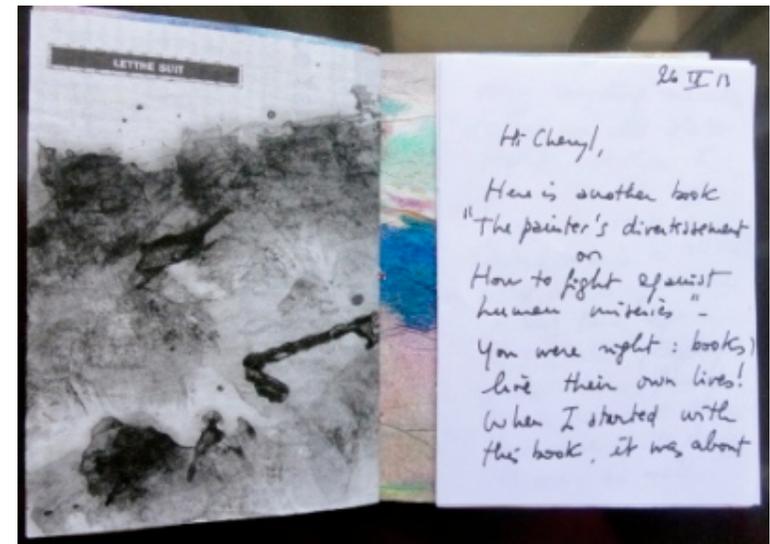
Martine Rastello - France (72)

Babel - 2013

The Painters Divertissement (or) How to fight against human misery

Martine and I had spoken about our similar use of recycling old art material for books - for example, the paper onto which all the ink/paint falls. But then, well - bookmakers know this thing too well "books make their own lives". There is a wonderful handwritten letter booklet describing the process this book took, including the translations of the proverbs "everything has an end except the banana that has two" and "happiness is the oldest thing that has ever existed but its still brand new because it hasn't been much used".

So how does one fight against human misery? I'm guessing by knuckling down, taking advantage of every creative moment and acknowledging/enjoying all that is right in our lives, however tiny it may be. From Martine: "more than proverbs, the sentences I added are there to provoke a kind of comedy of absurdity. Maybe the artist's work is just a divertissement (absurd?) for humans to forget that life always ends up as a tragedy"?



Martine Rastello - France (86)

The Painters Divertissement - 2013

Whiteness and Transparency

A beautiful book, clean and crisp, succinctly dealing with the elusive nature of whiteness and transparency. “Whiteness and Transparency/Opacity and Clarity – what can you perceive?” An interesting observation by Martine, which leads to questions addressing personal perception and consequent perceptual cloudiness in some instances? Opaque is a thought-provoking word in this context – it is impenetrable by light, does not reflect light, yet can be white – and therefore whiteness is not necessarily transparent. The stretched gauze hints for me at some sort of cleansing/healing process – each in our own way we seek the clarity of pureness I think – the white light of lucidity.

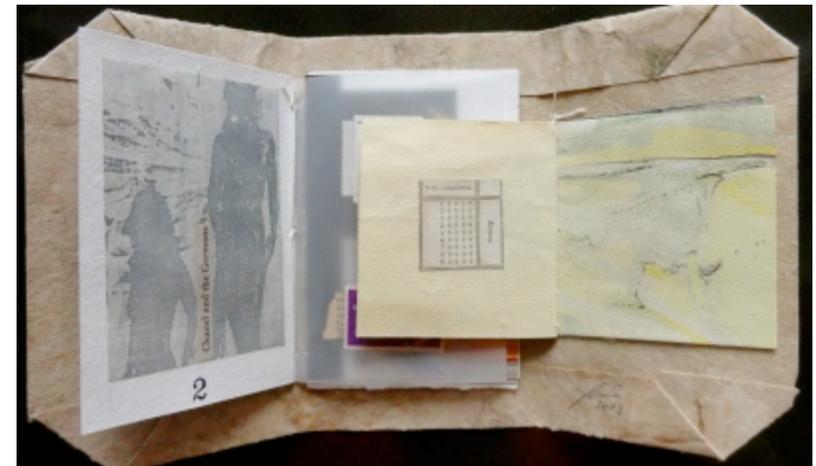


Martine Rastello - France (14)
Whiteness and Transparency - 2013

Reichert, Bernd (Belgium)

Beyond Words

An Encyclopedia of Everything is increasingly becoming a site for research into how artists communicate and interpret their worldview of facts. Bernd wrote a while back - **“Visual poetry is expressing a poetic thought using both text and pictorial elements whereby the onlooker becomes a reader/viewer in an enlarged narration field”** - (text received as his part of the introduction for the visual poetry version of Mail Art Makes the World a Town). In essence, the use of selected textual elements, and unfamiliar language leaves large breaches into which the viewer must step to formulate their own perceptions – perceptions which may be spiritual exercises beyond words. This is a precarious business, which leads us to the conclusion that reality is in a state of flux. What is the quintessence of systems of representation? How does the viewer learn to navigate a path through a landscape of signs? Are there any quantifiable systems of measurement?



Bernd Reichert (Belgium) (91)
Beyond Words - 2013

Schwarzmond

I think Bernd is referring to the black moon - the time when we are supposed to be at our most intuitive and receptive. Beautifully crafted, as all Bernd's books are, "Schwarzmond" is a series of folded prints which create "A Unique Artwork in Repeatable Form". Signed and dated in 2007, I think this book was waiting for the right time and place to install itself.



Bernd Reichert (Belgium) (5)
Swarchmond - 2007

Rescorla Kensa (UK)

3.0# 12 (Kensa 40 Years Later)

I have had another book from Kensa, titled *Hurting*. This book tells me more about the reason for the last book - sadly. But Kensa is not asking for sympathy because there is renewal and a new path in this book - there is hope. Hope in the form of a daughter, a degree, a time healing in the woods and hope of regeneration. This is another very interesting artists book, which deals with autobiographical material in a personal and intimate manner, without resorting to any sort of artistically sentimental cliché. Thanks for letting the members of 3.0 # 12 in Kensa. This self-referential work is also a reminder that the artist's book is the perfect place in which to reveal/conceal private communication in a public space.



Kensa Rescorla - UK (126)
3.0 # 13 (Kensa - Forty Years On) - 2013

Hurting

We all know that place where, MAN! we'd rather not be. It's a torn place, bleeding, where the darned holding us together is stretched and we wonder if it will hold. We hope it will, we hope the tears will stop flowing. Our brave face stays plastered in alabaster, but those who know us best know and hope, this time too will pass. Kensa writes – “enclosed is a book for your collection... I will be sending you another book in due time... I love the idea of my work being part of a collection of works contributed by so many artists from around the world. Kensa – how happy I am that you are here too.



Kensa Rescorla – UK (60)
Hurting – 2013

Ross, Colleen (South Africa)

10 seconds of Falling

This is the first book I have had from Colleen – and W-OW!! She very kindly wrote to me about the concept of the book – I always appreciate knowing the artist's intent with regards their work. As I have said on numerous occasions – their voice is the first, and therefore the most valuable to me. This is a very solid work, intricately bound with concept, beautifully drawn and executed with care – a well thought out book. It can be read from all sides. The quoted text below is part of Colleen's letter to me – a HUGE thank you – Colleen – its a treasure, and a beautiful remembering. The title comes from the time it took for people at the Twin Towers to fall. Awfully long if you count it and they would not have lost consciousness because although they were falling at up to 250kmh it isn't enough for you to pass out. Two quotes stood out for me and I used them as inspiration: “it must have felt like flying” was said by the husband of one of the fallers/jumpers and “maybe they're just birds honey” was said by a woman to her child. I have used the word “love” all over the place because that was what all the messages left on answering machines referred to (messages left by the people who were trapped). I wanted the falling people to have wings like angels because I hated what I read about them being condemned for “committing suicide” or for being “cowards”. This has apparently led to them being deliberately “forgotten” by the authorities. For example, the museum that has been built on the site only gives them a very small space, tucked away out of sight. Interestingly the architecture at the bottom of the buildings resembles Gothic cathedrals and I incorporated that but not as effectively as I would have liked. The reverse side of the book only contains text. Quotes from families who had lost people or been involved perhaps in rescue or survived. The gold leaf dots on this side represent the map of human remains which were marked with red dots. The book is meant to honour those who died by falling.



Colleen Ross – South Africa (7)
10 Second of Falling – 2013

Ruston, Chris (UK)

On thin Ice

2 beautifully crafted books evoking a sense of changing climate and ice melt, Hole In the Ice, a world on thin ice. Chris reminded me that cold now exists as an uncertainty – at the correct temperatures in the appropriate places for the right amounts of time. Using gesso, inks and water colour paper, these convoluted double-fold accordion books point to the random nature of connections and secrets trapped within the icecaps. The fluidity of working wet-into-wet is as random as the effects of a bergy bit colliding with brash ice.



Chris Ruston (UK) (120)

On Thin Ice - 2013



Chris Ruston (UK) (119)

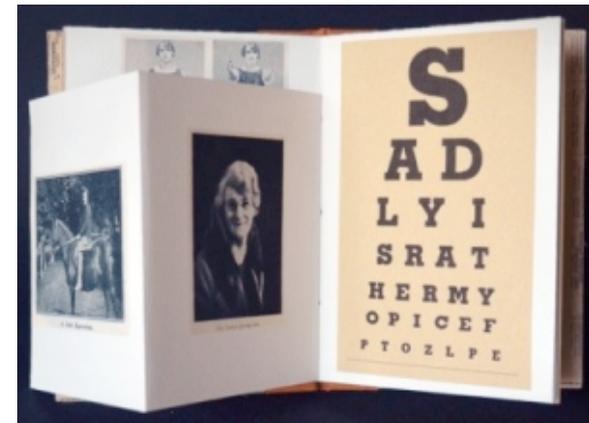
On Thin Ice - 2013

Shaw Williams, Ruth (UK)

3.0 # 12 (She)

Whenever I see the word SHE in isolation/part of a book title, I am reminded of *SHE* by Henry Rider Haggard and the mysterious white queen Ayesah – She-Who-Must-Be-Obeyed. Odd how the memory is triggered. A classic of imaginative literature, I think Ruth's version comes pretty close to a graphic style novel of another sort of 'she' – one not quite so all-powerful, but nevertheless possessing her own unique command. It may be informed by populist convention – particularly that of the 50's/60's – but hey – weren't those the good old days? I wonder if Ruth possesses a Sherd of Amenartas? I'm most certain she does. In the realm of the imagination, in the cloak of *SHE*, I know the mystery of every woman remains.

As an aside, in about 1886, Haggard wrote of this book "I remember that when I sat down to the task my ideas as to its development were of the vaguest. The only clear notion that I had in my head was that of an immortal woman inspired by an immortal love. All the rest shaped itself round this figure. And it came—it came faster than my poor aching hand could set it down". O – and I nearly forgot *SHE* – by Charles Aznavour/Elvis Costello – how beautiful is that?



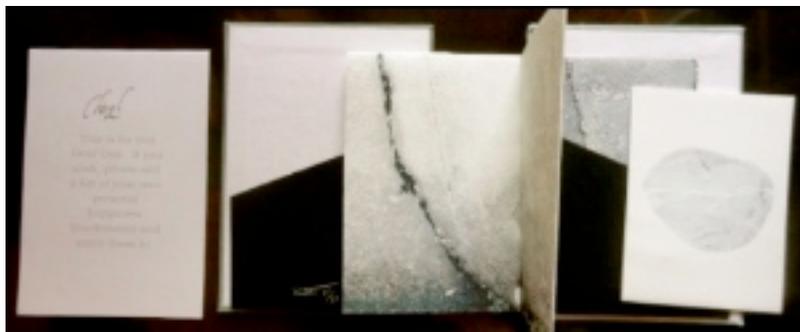
Ruth Shaw Williams (UK) (112)

3.0 # 12 (She) - 2013

3.0 # 13 (Touchstones)

Printed book with embossing/pamphlet stitch, detachable covers, instructions to add to the work. No. 10/10. Asking the artist to explain a work (unless they don't want to!) is like magic - the work blossoms, opening out to a springboard for clearer meaning and evocative engagement. Email From Ruth: "The book is a basic maze structure, one of my favorites to teach, as it is very straightforward, and can have different combinations of cuts, which lend themselves to hidden sections within the folds. I was working through Julia Cameron's *The Artist's Way* and love the exercise in the book on personal 'happiness touchstones' - where you very quickly list all of those things that make your heart smile! I was doing a bit of soul searching, I guess, around ways forward, wanting to make a decision about becoming an artist full-time. So now the decision is made, the deed is done!

I find it is so easy to get dragged down by all of the mad/bad things going on in the world and the powerlessness I feel around that, so much so that I can forget the simple pleasures that bring such joy to my life. It occurred to me that everyone must have their own *personal happiness touchstones*, they might be similar to mine, but that they are personal to each of us - so a bit of a mission really - in *touching joy* and providing a vessel within which others can record their own moments, all of which is happiness inducing in itself".



Ruth Shaw Williams (UK) (173)
3.0 # 13 (Touchstones) - 2014

153

Simpson, Gwen (UK)

Snapshot 2013

2 books comprising torn pages from various sources. Gwen writes "some times every day things, like junk mail, adverts and newspaper clippings can assume a different importance and interest with the passing of time. **Snapshot 2013** is a small selection of these things, a follow on from my **365** book. A response to Cheryl Penn's "Encyclopedia of Everything"". Loosing information from its original moorings renders it awash in a sea of information with no reference point. I have seen many books made from the every day, with most artists choosing to interfere with the page (a world already written) in some way - making their mark/indicating their reason for choice - that is how we as artist make sense of the world around us, and try to communicate this visual language to others. These books speak of visual disarray and no filter with which to determine meaning.



Simpson, Gwen (UK) 122
Snapshot 2013 - 2013



Simpson, Gwen (UK) 123
Snapshot 2013 (Book 2) - 2013

Skinner, Christopher (UK)

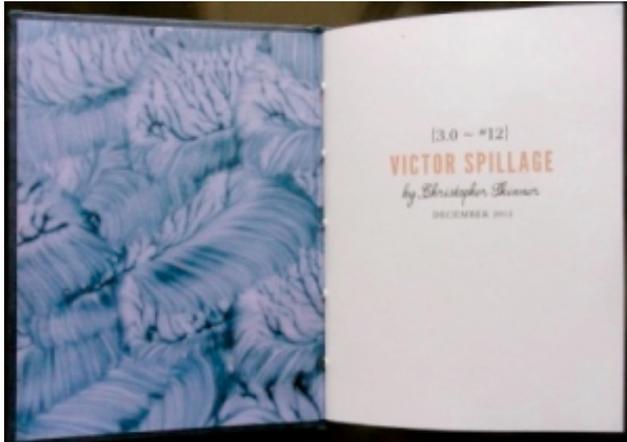
3.0 # 12 (Victor Spillage)

No. 2 of an edition of 10 books made for collaboration on

<http://artistbooks.ning.com>

Victor Augustus Hereward Spillage (1830- 1904) was the second child of Lord and Lady Spillage of Decanter. Lord and Lady Spillage endured the unfortunate incident of the death of their first born for the following reason: “Victoria Gertrude died in childhood when Victor was just 3 years old, from an unfortunate case of arsenic poison from licking the wallpaper”. Prof. Vernon McManus (Headmaster St. Virulus School 1821-36) said of Victor - “A very withdrawn young fellow by and large. Spent a lot of time in a diving helmet in the English Masters study as I recall”. Victor had a penchant for glass eyes - “it was very well known and before long he was receiving examples from all over the empire”. In fact at the tender age of 12, Victor was well propped - “he had amassed the largest private collection of prosthetic limbs in the northern hemisphere”. Victor's interests were varied and included book binding, writing literature for boys, purveyor of various and ill assorted medications and bicycle riding with “an extravagant moustache” - in fact he was an enthusiastic member of The Holborn Handlebars Gentleman's Bicyclists Club.

And so endeth the tale of Victor Spillage, second child of Lord and Lady Spillage of Decanter.



Christopher Skinner (UK) (105)
3.0 # 12 (Victor Spillage) - 2013

155

Book of Nothing

A beautifully crafted book, thought provoking, where one is left with a sense of having experienced something worthwhile. Such is the book Christopher sent. In dealing with ‘Nothing’, Christopher has made everything of it.

The haptic covers are made from air-dried clay and the binding is sumptuous. It consists of an accordion fold panel (the outer widest folds form the inner cover pages). Into the folds and valleys the text pages have been pamphlet stitched. Various quotes - some well known and others not so, fill the pages - “I have nothing to say and I am saying it and that is poetry as I needed it” - John Cage. Turning the page from this quote comes a genuine “second draft which has been identified as the second to last bar on the third page by the eminent Viennese scholar and John Cage expert, Dr Pieter Schwab in 2003. It is of course, very similar to the published work but contains subtle differences in the tempo”. (The foot note reads that this section is on loan from the collection of the St Petersburg State Conservatory). “I love to talk about nothing; it's the only thing I know anything about” - Oscar Wilde. “A rich man is nothing but a poor man with money” - W C Fields. MAN! Christopher! - You do book artists proud ☺.

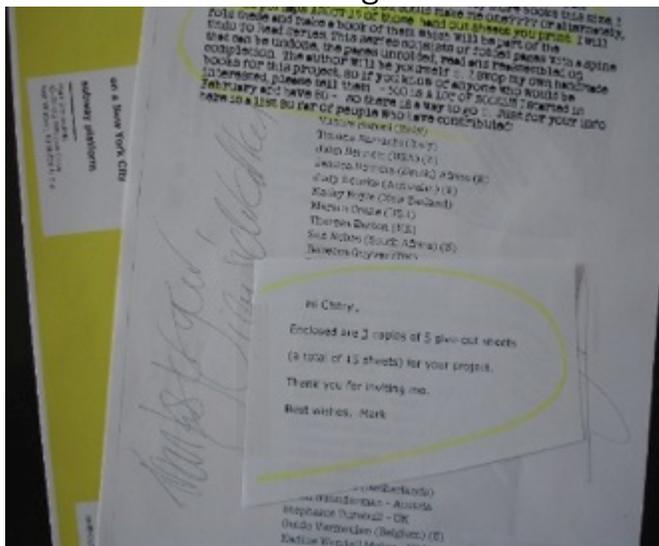


Christopher Skinner (UK) (34)
Book of Nothing - 2013

Sonnenfeld, Mark (USA)

Give Out Sheet Series (undo to Read Series)

Mark Sonnenfeld is an author/publisher/poet who presses against the outer fringes of experimental poetry. I say 'experimental' as it sometimes feels like Mark uses words off a palate the same way I use color in a painting. One starts with smears of traditional tube color and mixes until a personal frequency is reached. That's what Marks poetry sounds/reads like - he is mixing words to his own personal textual, rhythmic wave. Linear and nonlinear, staccato and legato, pp or **ff**, Mark takes the mail art that is sent his way and sets it to words. These word-sets are termed give-out sheets.



Mark Sonnenfeld (USA) (67)

Give-Out Sheet Series (Undo to Read) - 2013

Starr, Alicia (USA)

3.0 # 13 (Poisonwood Bible Notes)

Accordion Book - Collage, tape transfer, drawing.

A special book because it is Alicia's first attempt at an accordion fold book - are you sold Alicia? Plus a slight surprise I think - she had unknowingly signed up to do 10 more! An accompanying note reads: "This boekie was inspired by one of my favorite books and the characters within. The story takes place mostly in Kilanga, then the Belgium Congo, 1959 - 1986". *Poisonwood Bible* is complex book, dealing with issues like Western control over culture and countries of the world and the intricacies of family dynamics. Operating on a micro and macro level, these complexities are echoed in Alicia's book by her use of overlays (one culture over another), fragmented text (disjointed communication) and collage - imposition of one medium over another through the action of tearing (one voice attempting to silence another)?



Alicia Starr (USA) (158)

3.0 # 13 (Poisonwood Bible Notes) - 2014

Poets and Pixies

Alicia likens pixels to living organisms – pixies which rollick within the confines of images – circular marks – or they could be square or rectangular dots – which ever they are, they are some of the building blocks of visual poetry – as Alicia well knows. Are they the math and geometry of artists? I think so. Visual LANGUAGE has structure and concept in order to build a construction that viewers can respond to otherwise, what's the point? An audience of self? That's fine on some days, definitely not others. Alicia's musings involve the invention of new words like 'pixallusion'; this sort of allusion moves the viewer into the realm of alternate text trials – something in the air I think, as many artists I speak to are engaged in the work or creating new semantics – signs which indicate that language as we know it is being subject to great change. Still, poets embrace this transformation with all the pixies at their disposal.



Alicia Starr (USA) (39)
Poets and Pixies - 2013

Simply Random

Random conjures thoughts of no fixed pattern, a lack a predictability - I get the cut-up words, the use of collaged text from random sources and how this inspires disintegrated visual and textual connections. So, I get the concept – its amply demonstrated in this book.

Randomness is fine as a title for this paperback, not fine in the execution and recognition of Alicia's work. There is a personal aesthetic that binds that book together – something like the introduction of deliberate randomness into computations by computer scientists, which strangely designs BETTER algorithms than deterministic methods.

"Se vive una sola vez" translates to "A single time is lived", quoted from a friend who was leaving to visit Cuba, a life long dream come true. I thought it had a beautiful ring to it, muse-like".

"The sun is going down. Time to make dinner".

Random enough? Random, but beautifully predictable.



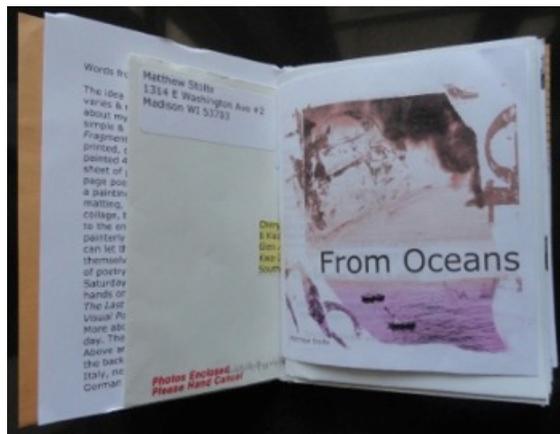
Alicia Starr (USA) (110)
Simply Random - 2103

Stolte, Matthew (USA)

From Oceans (Undo to Read Series)

Visual Poetry received from Matthew, put together in a book with his permission. The following can be read off Matthews blog - Construction Sea:

<http://constructionsea.blogspot.com/search?q=from+oceans>
I've been following oil spill news articles since before the BP Oil Spill in order to get an idea of what is happening in terms of spills of all kinds. The pollution is enormous, news worthy events occurring every week if not every day. If it is contained, it will spill. & it will leak. According to the [NOAA](#), 80% of marine pollution comes from the land. Oil from millions of motor vehicles, for example, every day offer small amounts of oil to the ground, which may find its way to the oceans. Some of the works here may find their way into a new TLB (booklet) I'm working on including poems about Starfish (or Sea Stars). Over the past 6 months & more along the western coast of the United States, some areas report a 95% mortality rate among starfish. Scientists still do not know the cause. It is being called Sea Star Wasting Syndrome. Visit [UC-SC for Sea Star Wasting Syndrome](#).



Matthew Stolte (USA) (28)

Undo to Read Series - From Oceans - 2013

Stone, David (USA)

Avenues

Adding the poetry of David Stone to an Encyclopedia of Everything is increasing the "Undo to Read" section of this installation. These books are bound (with the artists permission) in such a way that they can be undone, read and refolded.

I am aware of how David paces his words, the spaces in many instances inducing a pause for reflection - the sounds become broken, something like the emotion generated within the intent reader. The word-generated reaction provokes and challenges the reader to engage with David's staccato view of the world. I use the term 'staccato', but make no mistake; there is much time for Selah.



David Stone (USA) (45)

Avenues - Undo to Read Series - 2013

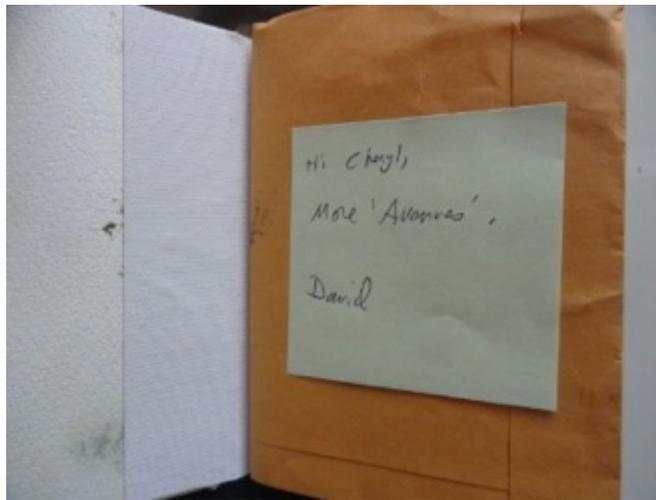
Avenues 2 - 6

... A dog named Stupid
kept the garden apartment safe
by poking his head through the glass
to bark at strangers outside.
“Culture,” said Ruy, “is why she
prefers you to Art”(her old boyfriend).

From **Avenues 4**

We rode back
Hours and days,
Panicked
In certified ink.

From an email - thanks David : The Avenues poems seek to write about Marilyn in the texture of my poetic. Avenues 6 tells about her favorite foods, likes and dislikes. The poem also has some description of our home town of Chicago within one page woven together with the poetic that is developing in the Avenues series.



David Stone (USA) (77)

Avenues 2 - 5 - Undo to Read Series - 2013

On The Outer Drive - And other Words

Unique Book made from poetry received in the mail. Poems are inserted into pockets made from the folded envelopes in which they were posted. This collection includes The Toll Station, The Arrest, The Birthday Party, (beautiful - through David's words I also visited Mrs Lambro for dinner), The Sojourn (complex phrases, spanning the Aufklarung - Enlightenment, the old Nile, 'fossil remains', Spinoza and more) and The Space Hog (Alcuin of "the most learned man ever to be found?").

It seems fitting that in a book of poetry one must physically open out the pages in order to read - an echo of unpacking thoughts and following trails of meaning. An artists' book seeks to question the traditional book - to make it MORE THAN - more than a simple information container, words on retro/verso pages. Rather, the artist hopes to actively involve the reader in the viewing process.

Consider opening out the words from The Toll Station - just try unpacking them - they're MORE THAN:
night tremors
and bandaged
eulogies
in the noisy
station.



David Stone (USA) (161)

On The Outer Drive and Other Words - 2014

Steurer, Karl (Switzerland)

Untitled

Unique book, various formats in one volume.

I am constantly reminded through this encyclopedia that artists who make books intend to question the traditional Book. They aim to interrogate its function and prod at the flexibility of its formal elements. Karl's book is without sensical text and sans sequential narrative. Except perhaps for one female character which pervades the pages of his book with her naive stare. Painted onto newspaper and card with loose additions, this book bespeaks Johanna Drucker's definition of book as 'auratic object'.

Drucker, J. 2004. The Century of Artists' Books. Granary Books. New York.



Karl Steurer (Switzerland) (86)

Untitled - 2013

Untitled (Book 2)

I stand by what I said about Karl's work previously - . Karl's book is without sensical text and sans sequential narrative.. This time though, the faces are painted as white tribal death masks (as we see here) and all the while, the zebra is laughing.



Karl Steurer (Switzerland) (89)

Untitled Book 2 - 2013

Summers, Rod (Netherlands)

5 Days in the Life of a Volcano - 2013

A pamphlet style book, Rod Summers has taken photographs of a volcano in Iceland over a period of 5 days. To the naked eye, things may appear passive, but beneath, the turbulence heralds a great explosion still to come – this one is **active**.

Exciting proof of Rods fascination with Iceland and her volcanoes.

SIX

Everyone who knows Rod Summers knows that he loves Iceland. Ice-Land – just the name is enigmatic – and contradictory when looking at moments captured by Rod – but that just broadens the minds meanderings about this unique place at the top of the world. Rod sent a CD of images captured up north – in the main an abandoned farmhouse – phantasmagorias abound.



Rod Summers - Netherlands (4)
5 Days in the Life of a Volcano - 2013

SIX

You did not come to Iceland to bask on her black beaches,
To lie as a stranded porpoise beneath a blistering sun,
Share a nothing-to-do boredom with a cast of millions,
Tread the tourist traps alert for tourist leaches,
Discard two weeks of your precious life.

You came to share this infinite space
With Redwing, fox and drumming Snipe
Face Arctic winds and pristine rain;
Those oft frequent this place.
To see raw nature seek the weaker link,
And then, with violence, snuff it out.

And when you've faced this awesome land
Walked lava flow and rock strewn scree
Have known the snow fed river's taste
Have been in love with liberty.
Have felt the world beneath your feet...
Seen water shot by magma heat...
Have felt, at once, yourself complete...
Then you can tell your sun-pink friends
With tales of deck-chairs, bugs and burn,
"I was in Iceland and it's real
I shall return."

Rod Summers
Ytra Lón August 2013

Sunnderman, Erich (Austria)

CHEMO

I have many of Erich's charming visual narratives, done in his distinct style of personal whimsy. I get with each sending, the most wonderful letters which have painted for me a very personal vision of Erich. I cant say obviously, because I may be completely wrong, but I don't think I'm too far off about this very generous artist with a vision completely his own. Chemo was A4 in size, but as Erich had sent it specifically for An Encyclopedia of Everything, I it was folded, given a hard cover, and here his wonderful story nestles.



Erich Sunnderman - Austria (9)

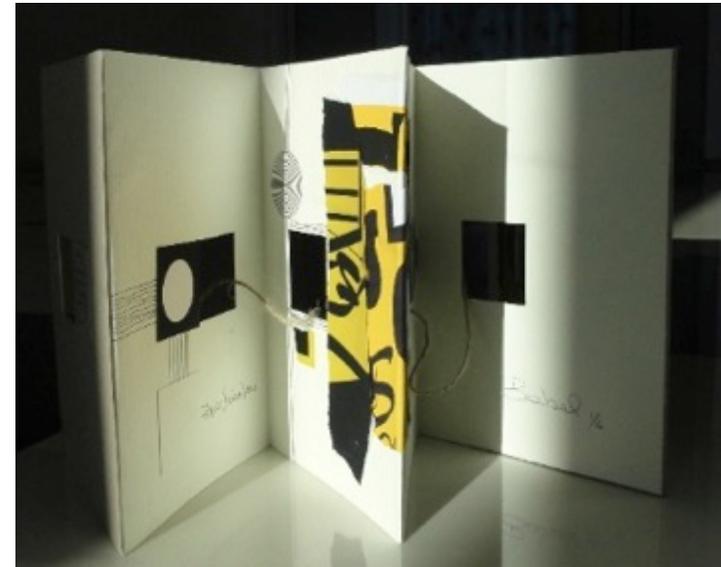
CHEMO - 2013

TICTAC (Germany)

3.0 # 11 (Babel) - where the Babble Began

"Imagining Babel, a very noisy and colorful babble floating as a whole in the distance, until the approach that discloses the details opening into the fractality of each language. Exploring the babble's sound and colours visually and conceptually".

(email 23/7/2014).



TICTAC - Germany (38)

3.0 # 11 Babel, where the Babble Began - 2013

3.0 # 13 (Blue Moon)

(Pamphlet Stitch Book, No. 8/15)

A blue moon as far as I know happens every 2 - 3 years - hence the coinage for something rare "once in a blue moon." Like all TICTAC's book I have received, this is a convoluted object of ambiguous knowledge, a thwarted narrative which hovers between fact and fiction. It did however remind me of when I was young (!). My parents had a Readers Digest collection of hits of the 40's, 50's and 60's. I think the version of "Blue Moon" I listened to was by Billy Eckstine.

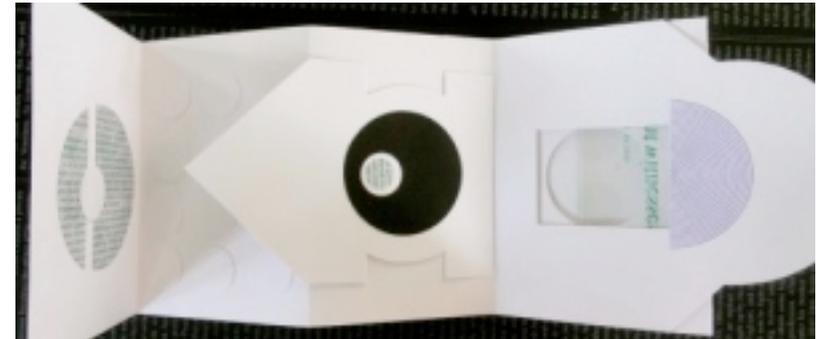
"Blue moon
You saw me standing alone
Without a dream in my heart
Without a love of my own
Blue moon
You know just what I was there for
You heard me saying a prayer for
Someone I really could care for".



TICTAC - Germany (162)
3.0 # 13 (Blue Moon) - 2014

3.0 # 13 (Reluctant Witness)

No 6/20 - part of the colophon reads "assembled by the author during a spring that looked like winter". Fiction - imaginary events or information invented by an author. An additional short story? Whoever these reluctant witnesses are, they leave no traces of wanting to be found, but I get the feeling their story is black and white, and seen through a window darkly. This is also an instance where an enigmatic title nudges one into the mystery of a narrative. Crisp and clean, beautifully crafted - these two books maintain the high standards I have come to associate with TICTAC's work.



TICTAC - Germany (143)
3.0 # 13 (Reluctant Witnesses) - 2014

3.0 # 13 (Short Stories)

Beautifully crafted edition of accordion books - 1/10. Short Stories - we know what those are - literary works, generally written in prose, comprising a self contained narrative. That's the accepted version - so what am I to make of TICTAC's compendium? Stories implies more than one - but I see none of the usual plot devices - MacGuffins, red herrings, plot vouchers or Deus ex machina's. In *Poetics*, Aristotle stated that plot resolution must arise internally, from the story, and so begins my search through paper cuts, inserted, folded text (backwards) and other devices NOT commonly used in story telling. Perhaps it's a story about the structure of stories - their plots? How to craft the perfect narrative?



TICTAC - Germany (144)
3.0 # 13 (Short Stories) - 2014

Quindi Islands (2012 Wild Life Collection)

Copy number 1 of 2

With much to and fro, I have finally received TICTAC's book - a follow on from an article on artists stamps she wrote for the on-line catalogue Mail Art Makes a World a Town. This text will be used to form the basis of a book on the same - ON MY LIST! Anyway - back to Quindi Islands. "The Quindi Islands is an island nation consisting of three small islands in the southern Pacific Ocean. Only Quindi, the largest island is inhabited with a population of 35 cockoo-fish farmers and their families. The coasts are bordered by very high cliffs that have completely isolated the islands. The humid tropical climate has produced a unique and extraordinary flora and fauna. The name Quindi dates back to 1661 when Adalberto Quindi, a German Italian-born explorer and cartographer discovered them. Upon his return to Europe, he was locked-up in a psychiatric ward after showing his sketches of the island fauna. He died two yers later, in 1673". Don't know about you, but most days I'm in good company with Adalberto Quindi. Another beautiful book from Ptrizia - MANY thanks my friend.

TICTAC has two interesting projects going - Zine in a Box and sPMATSzine - a collection of artists stamps - for more details see her blog <http://tac-tictac.blogspot.com>

Catalogue for download here - it takes a while - it's a big file.

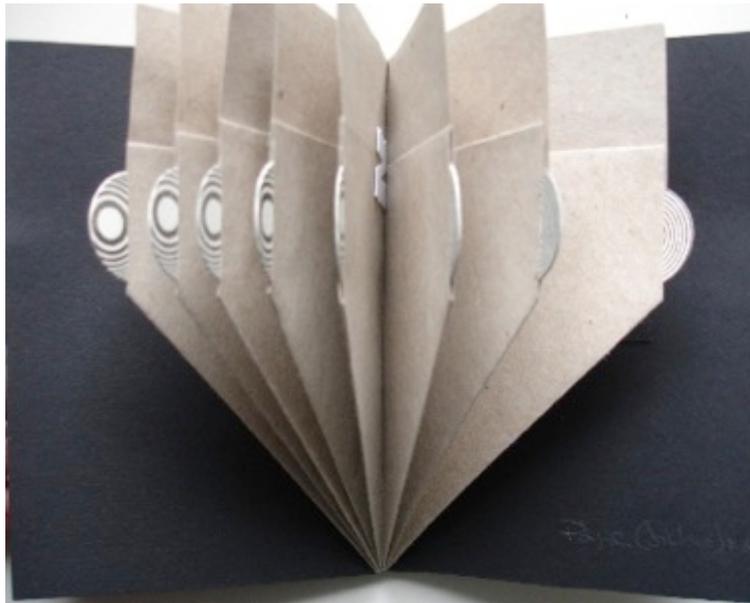
[http://www.cherylpenn.com/Mail_Art_Makes_The_World_a_Town_Catalogue_by_Cheryl_Penn_\(South_Africa\).pdf](http://www.cherylpenn.com/Mail_Art_Makes_The_World_a_Town_Catalogue_by_Cheryl_Penn_(South_Africa).pdf)



TICTAC (Germany) (100)
Quindi Islands (2012 WildLife Collection) - 2013

The Book of Silence

Silence is a complex creature, too often it is filled with thousands of unsaid words. Silence is convoluted and folds in on itself – it is not always comfortable. Traditionally pages of a book are open to the reader, text and image exposed to view. In TICTAC's work, The Book of Silence, words are unsaid and unwritten, folded in on themselves. The pages are silent, textual noise is missing. This is a very interesting way to conceptually deal with muteness in a book format as silence also denotes a lack of communication. In this instance, it is not what is said, it is all that is unwritten.



TICTAC - Germany (82)
The Book of Silence - 2013

Torma, Cauli (Budapest, Hungary)

It's all right - It's all right?

A complex book to 'read', but visually very exciting to those who experiment with text and language. Beautifully crafted, this book may be written in a dialectal form I don't understand, but, I appreciate attention to detail and care in execution at the hands of an artist proud of their work. It just goes to show, communication is not always about written comprehension, but it also operates outside the confines of understanding – its just about communicating an idea and giving voice to structures which are common. A letter, secreted within the pages of the book has been overwritten. The text is the visual of a person writing the same thing twice or thrice – in the same place, over and over – one of the idiosyncrasies I have come to love in Cauli's work. . Legible words are 'bookie', writing, think, good and kind regards, Cauli.



Cauli Torma – Budapest, Hungary (84)
Its All Right Its All Right?- - 2013

Turnbull, Stephanie (UK)

3.0 # 10 (Elegy to the Tree)

Edition of 5 books. no. 1/5 with hand-made elements including collage, engraving, linocut, rubbings, woodblock printing, various papers and linoleum.

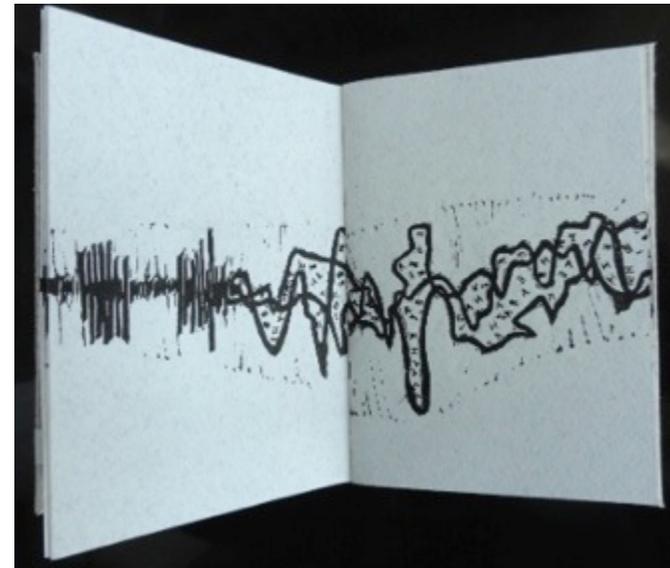
A multi-faceted book with a few tree-truths. For example - “you cannot shift an old tree without it dying” and “small strokes fill great oaks”. Stephanies book leaves me thinking we are not done with the story of trees.



Stephanie Turnbull- UK (20)
3.0 # 10 Elegy to the Tree - 2013

3.0 # 11 Babel - Where the Babble began.

Stephanie is part of the regular collaborators on 3.0 ning - this being our 11th collaboration. Stephanie used an interesting non-narrative approach to her book, basing the work on the visual of speech transmitted through sound waves. Sound waves follow the basic principles of acoustics - the source of all sound being vibration. For sound to exist, a source and a medium (something to transmit the vibrations) are required. I think - as most of us know, there are two types of tones: complex tones (like speech) and pure tones - one tone resonating at one frequency - for example the sound produced by a music fork. Stephanie's linear waves open out into an interesting arrangement of visual poetry - a conceptually great work.



Stephanie Turnbull - UK (48)
3.0 # 11 Babel - 2013

3.0 # 12 (Ned Kelly)

Ned Kelly 1854/55 – 1880 was a controversial Australian figure, viewed as a villain by some and a folk hero by others. He killed three policemen after an ‘incident’ and was called an outlaw. He was finally apprehended in 1880 wearing home-made armour and a helmet. His first brush with the law involved a pig and fowl trader named Ah Fook – followed by various bank robberies and ‘incidents’... Stephanie makes clever use of text taken from the Jerilderie Letter and creates images using various printmaking techniques – Screen print, etching, linocut, letter press and a relief print from corrugated card.



Stephanie Turnbull (UK) (108)
3.0 # 12 (Ned Kelly) – 2013

3.0 # 12 (Turnbull)

or – The man who TURNed the BULL

Edition of 10 handmade books using lino cut and cellulose transfers.

Stephanie has made a book of prints with a short story by Huw Turnbull on how the Turnbull’s got their name. It involves a charging bull, Robert Bruce (King of Scotland) and a flowing red cape (ultimately the source of the problem it seems). With the bull mad with rage and the king uttering his last silent prayers, from the crowd stepped a “nameless man, if you could call a person as big as he a man – 7ft tall with muscles like an ox. His face was covered in a scruffy red and brown beard with a scraggly mop of hair to match. He bent his knees as the bull came towards him, and as if he were wrestling but a small child, took the bull by its horns and pushing with his legs lifted the bull and flipped him into the air”. The charging bull came off second best and the man, who bore the name William of Rule was named William Turnbull, “for you did turn the bull and saved my life” said Robert Bruce.



Stephanie Turnbull (UK) (107)
3.0 # 12 (Turnbull) – 2013

3.0#13 (Making Paper from Clothes)

(Accordion book, hard cover no. 1/10).

Inspired by “a project run by the Peace Paper Project called panty pulping http://www.dailyillini.com/news/campus/article_2328ecf4-4a67-11e3-a246-001a4bcf6878.html (where) participants were asked to bring along underwear and clothing to turn into paper. This book is a combination of handmade papers from socks, knickers and a vest, alongside letterpress, lino cuts and embossing”. Papermaking is a wonderful skill and hugely rewarding. Ok, I have never been able to make paper with the right ‘sound’ - yes, good paper has a frequency, but my efforts have always been rewarding. As a printer I’m guessing a large part of Stephanie’s repertoire is on her own paper?? For a condensed history of papermaking, this is a quick read: <http://users.stlcc.edu/nfuller/paper/>

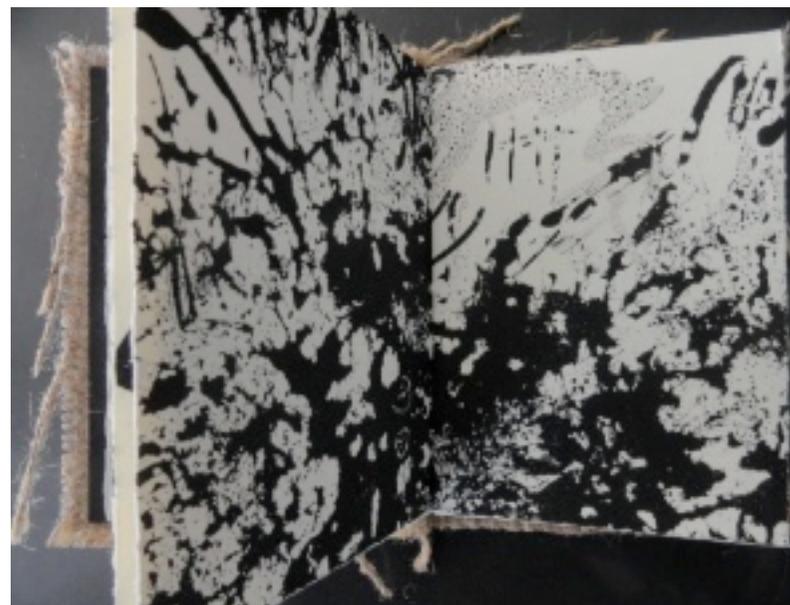


Stephanie Turnbull (UK) (171)
3.0 # 13 (Turnbull) - 2014

3.0 # 13 (Morning Coffee)

(Pamphlet bound book, no. 1/9 - thank you - my favorite number in a series!)

A fabulous book by Stephanie, conceptually sound and satisfyingly heavy. This hessian bound work represents her “love of coffee and, instead of drinking it (she) has used it as a drawing tool and a source of inspiration. To make this book (she has) printed from the lid and cardboard slip of a take-away cup, printed from coffee sacks and drawn/made marks with ink, filter coffee, coffee beans and stencils”. I read a good article about coffee snobs - <http://www.cbc.ca/news/canada/java-jargon-coffee-lovers-take-language-lessons-from-wine-snobs-1.1072573> and lets face it, life would not be complete without that morning jab, now would it??



Stephanie Turnbull - UK (163)
3.0 # 13 (Morning Coffee - 2014

Cabinets of Curiosities

Variable Edition 1/2

Fascinating things cabinets of curiosities. Originating during the Renaissance, they generally housed objects which as yet were not categorized, or, the parameters of their classification were yet to be determined. Also named cabinets of wonder (German - "wunderkammer" - wonder-room), these pieces were regarded as a microcosm of the world in miniature - through this collection, the unknown macrocosm of the world could be glimpsed. As with contemporary collections, these assemblages showed the power and wealth of their owners. But Stephanie is not talking about that. She is referencing the insignificant objects of our life which gain importance through our personal deliberation and power placement on items which jolt the memory or stir the imagination. "The remains of a childhood toy... an old library book stamp last used May 8 - 1935".

Provoking contemplation, I am pleased to have been reminded of this artifact which once provided so much creativity for me - thank you Stephanie.



Stephanie Turnbull - UK (80)
Cabinets of Curiosities - 2013

Tymkiv, Lubomyr (Ukraine)

The Book of One Day

The book of one day.

That sounds like a Book of Hours. Not a traditional, heavily illuminated, medieval book of hours, just a volume where an artist has sat for a period of time and gathered from the paraphernalia around him to create a chapbook of visual poetry.



Lubomyr Tymkiv - Ukraine (64)

The Book of One Day - 2013

Anete Ulmane (Latvia)

3.0 # 12 (The Moth)

Using random splatters of ink and wax, like the loss of its powder coating, Anete end-pages the essay by Virginia Woolf *The death of the moth* (1942), with words by Florence and The Machine from Cosmic Love -

The stars, the moon

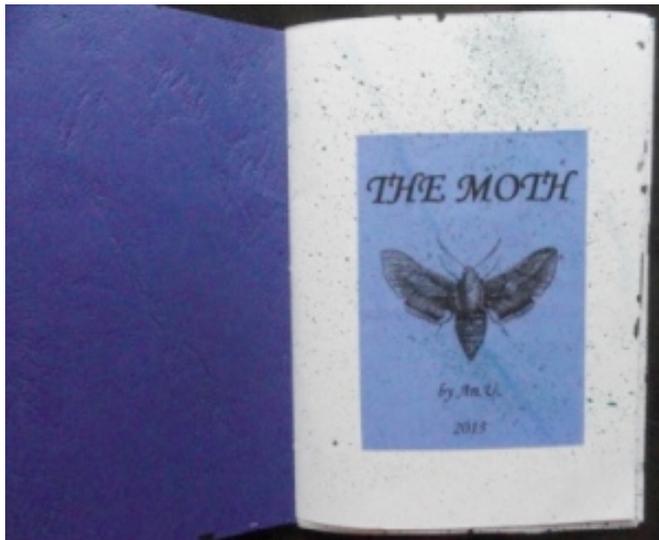
They have all been blown out

You have left me in the dark... concluding with

So the darkness I became.

An evocative essay, entrapping readers in the existential machinations of life and death - the moth despite once being “a tiny bead of life” will succumb like all living things to the triumph of death. There is just the prior twilight to endure.

“No dawn, no day, I'm always in this twilight
In the shadow of your heart.”



Anete Ulmane (Latvia) (117)
3.0 # 12 (The Moth) - 2013

3.0 # 13 (Imagine)

Handmade edition of books no. 6/10. Charred words, torn and scattered, pages held together by the most delicate of threads, text and images strewn in a sense that perhaps only holds sway with their mediator - as the title suggests, the artist asks us to imagine. I asked Anete about her book and her response was “My second name is silence, silence is my religion and a way of living. I prefer that my works speak for themselves...or speak nothing at all”.

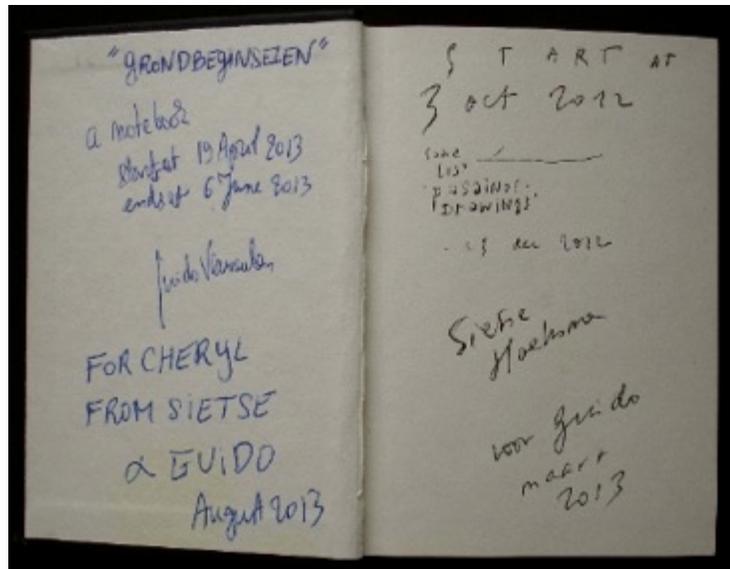


Anete Ulmane (Latvia) (174)
3.0 # 13 (Imagine) - 2014

Vermeulen , Guido (Belgium)

Grondbeginselen

I have been sitting with Guido's notebook "Grondbeginselen" (Fundamentals) for quite a few days now – waiting for it to filter through. Receiving a handwritten notebook is primal in a way – its an intimate account of Guido's life. The drawings were done by Sietse Hoeksma (Netherlands). (I think this book was given to Guido in March 2013). Drawing titles like "a good day for a landslide" juxtapose with Guido's lines "for all these suffocated illusions". I know Guido has not been well during this period and I think this may have added a solemnity to his thoughts. Do you ever write and write, inscribing EXACTLY what's on your mind, not caring that an audience may or not understand? It was after all, about the process a daily progression from 19 April 2013 to 6 June 2013.



Guido Vermeulen - Belgium (69)
Grondbeginselen - 2013

Hermes (Book 6)

Another unique, skillfully made and visually enchanting artists' book. Hermes – in Greek mythology, he who was extremely fast and full of cunning; one who could move freely between the worlds of mortal and insubstantial. He was also protector and patron of literature and poets – which is one of the reasons I think Guido associates with him. Mythology is a welcome addition Guido – beautiful drawings where the trickster attempts to escape the viewer by hiding in washes and marks of ink.



Guido Vermeulen - Belgium (6)
Hermes - 2013

Switch

Guido and I have been corresponding for quite a few years now. He is VERY generous with his Mail Art sendings. I have 2 large works hanging and a note book he sent with drawings by Sietse Hoeksma (Netherlands) called "Grondbeginselen".

A letter accompanying the book from Guido Vermeulen reads as follows:

"Switch is a double accordion book. One folded accordion binds front and back cover together by glue. The second is only attached to the front at the other side of the cover. This implies you can add pages to both accordion folds (a never ending book). So, inside the book you have 2 books with several pages. I owe the concept of this artists book to Lavona Sherarts (USA). It was one of the many books she showed me how to make during my sabbatical in 1997... On these pages are asemics made with torn newspapers, pieces of brown envelopes and some greenish paper (including what looks to me like figurative work. I am mailing this artists book (1/1) to Cheryl Penn in South Africa as an exchange for her free verse book. Her productivity and creativity in various forms of expression continues to surprise and delight me". Indeed, the same sentiments are returned Guido - many thanks for your continued support of An Encyclopedia of Everything - you have contributed the most books (aside from me!)



Guido Vermeulen - Belgium (172)

Switch - 2014

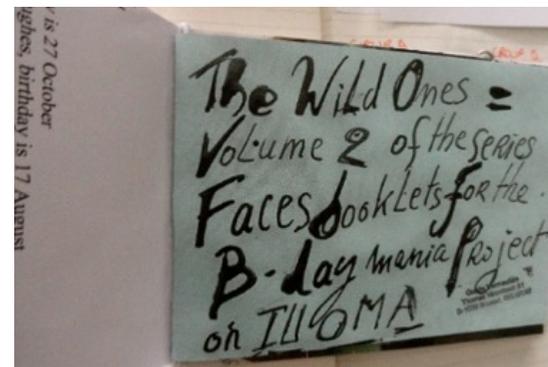
The Faces Booklets

Guido Vermeulen is an avid Mail Artist. He posts out the most wonderful ink paintings - from Large (AO) to postcard envelope size. In 2013 he began a series of 'Faces' booklets. I am fortunate to be the recipient of 5 booklets so far. Printed in editions of 50, these photocopied chapbooks are accompanied by a sheet of titles which give the reader clues to reading the work. They are non-linear phrases which evoke rather than dictate interpretation. For example - **Moon Faces** - 34 - , and, Mountain Poem # 9; Lode and Mia on their way to Compostelle - what drives me mad is not the impossibilitive to believe but the possibility to believe - says as it does!



Guido Vermeulen - Belgium (30)

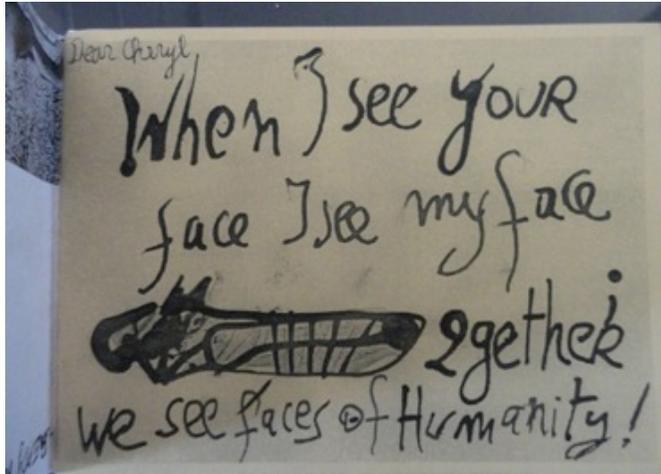
Reflections - 2013



Guido Vermeulen - Belgium (31)

The Wild Ones - 2013

In the **Gallery of Disbelief**, one is drawn into Guido's dream world (which I know through much correspondence is very active) through his whimsical, sad and powerful ink paintings. The strange creatures of this gallery will forever be held together in this small accordion book - but not unhappily I think.



Guido Vermeulen - Belgium (53)
When I see your face I see my face - 2013



Guido Vermeulen - Belgium (54)
Moon Faces - 2013



Guido Vermeulen - Belgium (55)
Fado Faces - 2013

Tomb Faces

These booklets of Guido's sing a Minor Key of Black. Face booklet # 6, - Tomb Faces - I imagine to be those of the servants buried with Pharaoh:

#19 - X is where I don't want to be

32 - I had a bad dream during the day that followed.

38 - Please don't leave us alone in the dark.

How did they just agree to stay bricked in?



Guido Vermeulen - Belgium (70)
Tomb Faces - 2013

Book 7 - Faces of Universal Tragedies

is Melancholy personified. Watery ink, shed from Guido's pen leaves us in no doubt that "Mc Beth is a Scottish Universal Tragedy", "Truth as a red tear dripping from a velvet Eye" and "I am a prisoner of my own reflections". There is increasing distortion and abstraction to Guido's portraits - it will be interesting to see where they end.

NOTE:
27th October 2014.

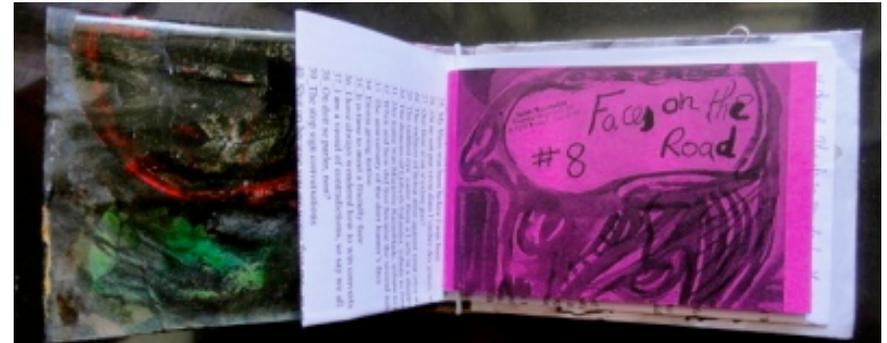
It was a great sadness to hear of Guido's death. As I look through this catalogue of Face booklets and reread some of the poetic lines, I am aware of a huge void where Guido's words will no longer break a written silence.



Guido Vermeulen - Belgium (79)
Faces of Universal Tragedies - 2014

Book 8 - Faces on the Road

The 2013 Friour Edition, 41/50 # 8 photostated book by Guido includes the cryptic reflection - "a sad face is the mirror image of a happy face and vice-versa. Fear is the mirror of a happy childhood without worries. Fairy Tales on the road speak about the anguish of the dream in the cellar". Some titles I really relate to -
(3) "When on the road I always taste the clouds before deciding which direction to go next"
(11) "Running away is not an option but a state of mind"
(25) "My blues was born before I was born"
(37) "I am a vessel of contradictions, so say we all"



Guido Vermeulen - Belgium (85)
Faces On the Road - 2013

Book 9 - Faces of Respect

The 2013 Friour Edition, 4/50 # 9 photostated book by Guido has this text on the back -

“What does Respect Mean? - If a rich or someone in a position of power demands this, it becomes an echo of slavery; If a poor or powerless child/woman/man/animal revendicates this, it is part of rebellion and justice in a social, economical, political and cultural sense - so read words and images behind!”

A few of the 48 lines accompanying each page:

7 - sadness of a knowing window on life

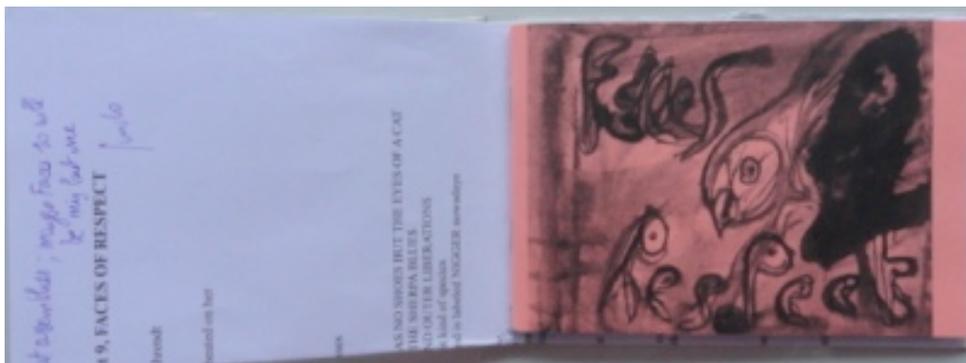
8 - the trauma of a first sad experience

13 - birds have no need for wardrobes or fancy dresses

33 - how easy it is to get lost in the darkest hour of our thoughts

35 - the open door is not always that visible

Sadly, Guido says that # 10 may be the last in this series.



Guido Vermeulen - Belgium (95)

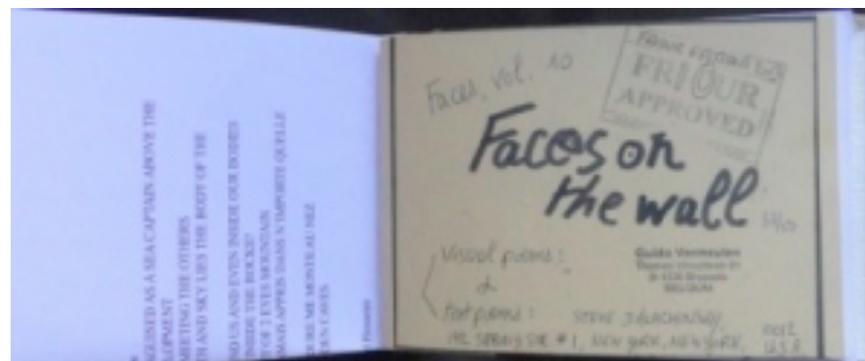
Faces Of Respect - 2013

Book 10 - Faces on the Wall

33/50 Faces, Vol 10 (the finale in this series??) is a collaboration between Guido Vermeulen (Belgium) and Steve Dalachinsky (USA). Differing from the other volumes in this series, this edition contains ‘text poems’ as well as ‘visual poems’. Some lines from Guido include “Conversations under Alice’s moonlight” , “Mirror image of a bird disguised as a sea captain above the mountains in a state of permanent development” , and “In between the trusting earth and sky lies the body of the mountain”. These lines come as a sheet which is to “accompany” the booklet - they do not lie on the face of the page, in the confines of the book format. On the other hand, Steve’s text is included in the booklet.

Some lines:

“we live in the faces on the wall
embraced by the shawl of winter
kissed by the lips of spring
haunted by the rhythms of summer
devoured by the colors of fall”



Guido Vermeulen (Belgium) (106)

Faces on the Wall - 2013

Petru Viljoen

3.0 # 12 (To be Someone)

In a dark book, Petru makes comparison between Marilyn Monroe (1926 - 1962) - can it really be so long ago - and Saartjie (Sarah) Baartman (before 1790 - 1815). She writes that "both had difficult childhoods, both went into show business, both were intelligent, both abused substances, both paid a price - the highest. Neither lived very long...both must've wept often ... enslaved by the gawkers". This book is a kind of public memory of slavery, made with cutting tools. Images and words, cut and stamped (on). Something like these two women which will never REALLY be known.



Petru Viljoen - South Africa (98)
3.0 # 12 (To be Someone) - 2013

Rock formation

A6 accordion artist book.

Repeated or alternated motifs/elements overlap to create visual rhythm and a sense of movement in this book by Petru. Here, in visual rhythm, repeated motifs become the beats of a bedrock, currently exposed but created who knows how long ago. Its interesting how we interpret our surroundings - what catches our attention in the landscape, and how we interpret this information. Rocks evoked a response in Petru:

"through the medium of collage, I tried to depict an aspect of the rhythm and repetition of form I discovered since living in the countryside. The sandstone formations often have similar shapes a few meters apart. The sepia element, attained with crumpled tracing paper, bleach and ink, depicts the friction that must've occurred millions of years ago when these rock formations were in the making. I started photographing interesting shapes, this heart form being quite a regular pattern within nature, surprisingly enough. It's a tentative step towards a better understanding of how to deal with this very new and different environment I find myself in".

Taking a microscopic view of our environment, or an intimate investigation of one aspect certainly makes us better connected to where we are, and somehow, this can supply a platform of stability for further growth.



Petru Viljoen - South Africa (142)
Rock Formations - 2014

Textual Images

Unique Book, Coptic binding, mixed media, hard cover, 16 double sided pages.

As I've stated before, some artists books seek to disrupt traditional reading patterns, rebel against the rules of typography and embody the idea of a book as art object rather than imparter of decipherable knowledge. At the same time, very rarely do they deny the complex origins of The book. I asked Petru about her work and she that "the project progressed, however, I thought of the nature of books. A book usually implies text. Since it is an artist's book, the text does not have to be coherent or even readable. So I started using it as tonal value and texture. The text became a mark, a part of a visual or mark-making vocabulary..." Petru's book reinforces our understanding that experienced meaning is dynamic, constantly under revision, refutation and qualification while physical text has an atmosphere of immobility - its visually static. By interfering with its form, the versatility and complexity of its visual capabilities can be realized.

A thought:

In a world where all boundaries are merging and definitions become increasingly indistinct, an organic approach to text and image bespeaks the current deconstruction of language and sign into a meld which is at once exciting, but that the same time frightening. Are we overlooking the fact that as a carrier of thoughts, ideas, prayers, promises and interaction, text is more versatile and functional than image? Words act as storage systems for thought. How can a personal idea be fully expressed without words? OK OK ☺ - an OLD discussion, but one I still find relevant. Petru - this is a beautiful book, loads of work - I appreciate the fact you found it difficult to part with.



Petru Viljoen - South Africa (92)
Textual Images - 2013

Visuele Werklikhede

Unique Book dated 2002, mixed media.

Visuele Werklikhede - directly translated - Visual Realities.

Petru gave me the context of the book (as follows), but I hold in my hand a kaleidoscope work, a harlequin book, which speaks well to the cosmopolitan, yet very African nature of Johannesburg.

A page reads:

Dit kan lig wees

Enige tyd van die day of die nag

As mens weet hoe om te kyk -

It can be light

Any time of the day or night

If people know how to see.

“I temporarily moved away from the inner city of Johannesburg and wanted to record some of the insights and experiences I had while living there. The few anecdotes recorded referring to the cbd is true. I found the inner city a colourful place, peaceful if one knew how to look, lively, friendly and remarkably safe. I was celebrated as a white person living there, using the streets, shops and transport. I wrote the verse in Afrikaans specifically, although it's a language used by few people, because of the very fact that Afrikaans was the language of the oppressor, yet I was celebrated for who I was because I was where I was. Willingly, and enchantingly I was there”.

This book is even more special in that it is the first artist's book Petru ever made - and its mine - absolute generosity - thank you Petru.

In closing:

Josef en sy kleed.

Elke kleur 'n wonderwerk.

(Joseph and his garments

Each colour a wonder”.



Petru Viljoen - South Africa (151)

Visuele Werklikhede - 2002

Von Mirbach, Klaus (Germany)

3.0 # 13 (A Garden)

I remember Klaus writing that perhaps the title of his leporello would be *A book is a garden, you can carry in your jacket pocket* - how apt. Klaus also wrote that he liked the 'no theme' as a prescribed title drove his inspiration into a 'fruitless desert'. In fact, let me quote from the discussion as it gives a good indication as to how Klaus produced this whimsical book of pencil sketches (slightly reminiscent of a cluttered-sketch Chagall).

"I like the theme no theme, a theme drives my phantasie always in a fruitless desert. [On Process] The beginning: sketchbooks, drawings, leftovers, : cut, tear, destroy. Bring together again, glue, stick, work quickly, stop thinking, wake up with hand on the material, invent a press, a lot of baking paper, and a lot of fun this morning. this is the beginning, the starting material for my Leporello". I'm very pleased to be a recipient of the ending - a quirky, self-referential view of Klaus's garden.



Klaus von Mirbach - Germany (141)

3.0 #13 (The Garden) - 2014

9 dreams a diary

A beautifully made book received from Klaus opens with the preface: "When I wake up, I do not remember the whole dream. A few sentences are left, sometimes just words or pictures. I draw, I write down these fragments... the dreams in this book are therefore not accurate notes of my night dreams...the transfer of drawings in linocuts, the selection of dreams...changes the dreams once more. Or is it rather the case, with such an art activity it comes closer to what happened at night? Who knows". Indeed who does? Dreams change during telling, the unconscious I think highlighting something, which may be concealed in the dreaming. It's a strange business, dreaming, yet, if I don't dream I feel defrauded - as though I endured an inactive night.

Sunday August 20th 's dream:

"They asked me, what my greatest wish would be for the rest of my life and I said, without giving any thought: I wish I could fly again in my dreams, like the time when I was a child when every night with arms outstretched and the wind I flew over forests, fields and the sea. They answered: Unfortunately, this is no longer possible. It's too late".

Is it I wonder?



Klaus von Mirbach - Germany (185)

9 dreams a diary - 2014

Wahl, Svenja

3.0 # 12 (Joseph Beuys) FLUXUS

no.7 of an edition of 10 – collaboration on 3.0 ning.
Joseph Beuys (1921-1986) “was a German Fluxus, happening and performance artist as well as a sculptor, installation artist, graphic artist, art theorist and pedagogue of art” (http://en.wikipedia.org/wiki/Joseph_Beuys). Like Yves Klein, he shifted emphasis from what an artist makes to his personality, thus creating a kind of personal mythology. The unverified story is that he was shot down in the Crimea in 1943 and was looked after by nomadic Tartars. They kept him warm with fat and felt – materials which then featured prominently in his work. Svenja alludes to his most famous work – *How to Explain Pictures to a Dead Hare*. And I must say, what would an encyclopedia of this nature be without a mention of Beuys?



Svenja Wahl (Germany) (102)
3.0 # 12 (Joseph Beuys) - 2013

The “Trümmerfrauen”

For those of you who know this epic – in 2009 I began the mythology of the Bhubesi Women – The Women Who Hold up The World. Surprisingly, MANY women say – this is not a myth at all. This is Svenja’s continuation of this narrative.

Its always difficult to express some things in words, but here’s the gist of Svenja’s story. “Thinking of women holding up the world in Germany you sure think of the “Trümmerfrauen” (“rubble women”), who were holding up the world after German men destroyed it in World War II. (I know it’s not THAT easy, but that sprang to my mind). Women suffering and “rolling up their sleeves” and getting dirty and doing all the work etc.

My great aunt Rosa and her sister Afra weren’t one of them because they didn’t live in a bombed city, they lived in a tiny village in Bavaria. But it was their generation of women and their lives which were strongly influenced by the times. Their story is on the book cover, and it is their old photographs I used (and mostly use in my art). (See Section on Bhubesi Women)



Svenja Wahl - Germany
The “Trümmerfrauen” - 2012

Wendell-Mojica , Nadine (USA)

Hattie

Hattie by Nadine Wendell-Mojica (USA) is one of those heart books. You surely know what I mean. Drawn and written in Nadine's unique style, its a book about her mother - MAN - she appears to be one feisty lady! I'm guessing that embarking on a trip to Europe just before World War II would mean that any woman needs ALL the 'goedspa' she can muster. It's a book filled with fondness and love for a mother, a memory reserve, a celebratory reminiscence of a woman one can be proud of. Harriet Wendell was hugely interested in politics, an artist, a costume designer, an anti-war activist, a writer/illustrator - and so much more. Nadine has managed to capture an essence within these pages which makes me aware of the nobility of Hattie.

Two odd things - Hattie's service was held on my birthday, and William PENN - well we know he was a Quaker like Hattie and yip, that would be someone in my blood. Serendipity - except maybe its not that, its just LIKENESS that draws people to each other. Wise words you wrote - "Its difficult to put her in a small format ☺. I think Nadine, your mother would be hugely pleased you sent this wonderful book to me - thank you.



Nadine Wendell-Mojica (35)

Hattie - 2013

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Wintzer, Marie (Japan)

2051

Marie makes unique books - I have never seen books QUITE like hers - and I've seen quite a lot. They conceptually question the format of the traditional book without ever escaping the essence of what a book is. Yes, yes - I've heard - "it's a book because I said it's a book" - even though it may be one sheet/a lump/a box - you know what I'm getting at. This complex work makes use of text, printed acetate, mixed media including collage and blue prints, as well as Marie's very personal photographic language.

Of course I googled 2051 to see if Marie was referring to any known information - one statistic - Over 1.7 million people in the UK will be suffering from dementia and Dream Park is set in 2051 - March actually. But I don't think either of these has anything to do with The Kaleidopoen Plantation. Marie's 2051 is a unique book in three parts, the first of which turns our attention to Mila, who walks the plantation, "Making sure all words and images were free to spin".

You see,
It was hard work
On a day without wind
The poems wouldn't talk , which could have tragic
consequences
for the city.

Because - part 2 - the wave was erasing her world. An
itinerary is listed in Part 3 - and remember this if you get
caught in 2051 -
(Temple, Shrine)
This uniform is a tight fit
But good news
(Tomb, Memorial)
Navy blue is tasteful at least
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Adequate

For Horizontal/vertical.

And, never despair in 2051 -
(Free WiFi)

Why are you crying, lets stop
Somewhere I heard
They make wicked ice cream.



Marie Wintzer - Japan (114)

2051 - 2013

A Boekie of Uncertainties

Unique Cloth Book, rubber stamps on cloth with acetate interleaves. Binding - metal pins with knotted cord.

The context of this book is quite old actually. One million years ago, the first international collaborative book I ever made was with members of IUOMA (International Union of Mail Artists).

It was called The Crimson Giant and the Tower of Babel.

Participants in this project (in order of appearance) were Bifidus Jones (USA), De Villo sloan (USA), Erni Baer (Germany), Jen Staggs (USA) and Marie. Marie tells me in her note that she used the rubber stamp she made for THIS Crimson Giant. "It's been three years and the Giant is ever so blue and ever so uncertain. He's still sitting there with his thoughts. How visionary, 3 years ago..."

Uncertainties - qualms, ambiguities, - obscure visionshe looks as sad as he ever did Marie.



Marie Wintzer - Japan (78)

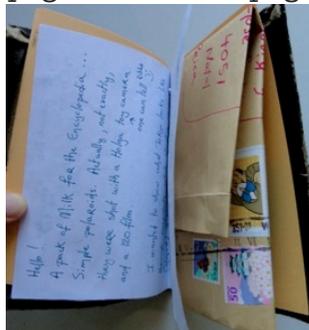
A Boekie of Uncertainties - 2013

A Pack of Milk

An unexpected but very valuable side effect to collecting and creating books for An Encyclopedia of Everything is a continued examination of The Book. There is much theoretical debate around the question – what is an artists book? In fact, I think its one of those questions everyone loves debating and therefore will never find an answer to. A Pack of Milk by Marie Wintzer has given further material for an interrogation of The Page – the single unit of a book, and how this functions.

During email correspondence, Marie Wintzer agreed to send me a selection of polaroid's she has taken around Tokyo. Her methodology is explained in her note where she states that the images were shot using a Holga toy camera and a 120 film. “ I wanted to show what Tokyo looks like through snapshots while strolling around (almost) random places, so it is quite representative of the streets of the capital. I decided to stop after 3 rolls of film because I got a bit bored, but one can continue this thing forever without ever reaching the end of it”.

Using another cover Marie sent from Book Town, I used a book screw to bind the book. The action of undoing this book is unusual – the book screw must be undone and the book opened out by a process of unfastening and unfolding. This negates the usual action of page turning. Already we are engaging with a different sort of book. This disturbance of traditional reading actions is called to attention in many works which fall under the umbrella of the book arts. One is also made aware of how information is presented on the page. Here, it is not on the page – it is in the page – the envelope.



Marie Wintzer - Japan (47)
A Pack of Milk - 2013

A Written Oracle

A late addition, but an old book - dated April 20102 - a million years ago - see

<http://cherylpenn.com/wpb/?s=a+written+oracle>
for the full story.

I'm taking '**oracle**' here as a vision or a forewarning – Torquin you see, a Genki from my dream series makes an appearance and from the cover I knew this tale, whatever it is was going to be good. This is STILL one of my favorite photographs taken by Marie – I think in Prague? After wading through books with covers older than 200 years, holding words as sprightly as toddlers, Autumn falls into The Bookworms Soup of the day – it's an Alphabetical Soup for the Immediate Propagation of Ideas (ASIPI). Autumn tells Torquin they HAVE to start their own business – “growing Bookworms. A whole Garden of them – A Plantation of BookWorms – as Autumn notes – “Filiberts Bookmark Plantation is well known beyond the borders of Tachiwara”.

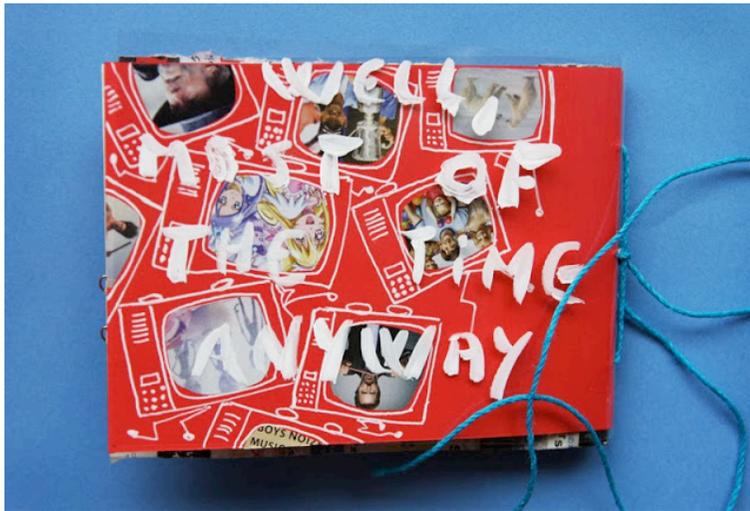


Marie Wintzer - Japan (176)
A Written Oracle - 2012

The Sun Always Shines on TV

The Sun Always Shines on TV (Well most of the time anyway)
(Back page)

A book in which old cartoon televisions bounce off the acetate pages allowing one to see through to current programs available. An interesting reflection, or should I say observation Marie makes is that one sees the reflection of self too in the glass, and there one sits, "seeing ... shrine myself on TV". I hadn't thought of that.



Marie Wintzer - Japan (unnumbered)
The Sun Always Shines on T.V. - 2013

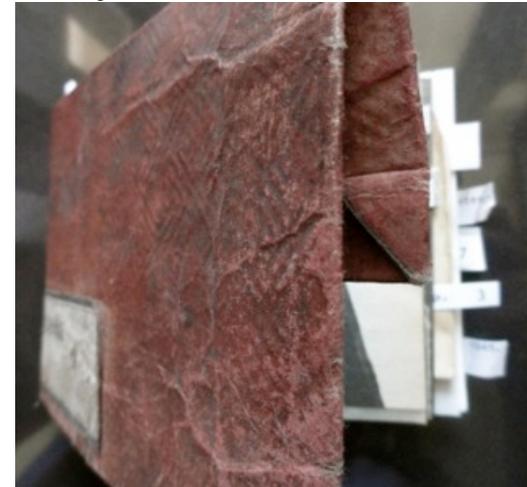
Utopology and Words Encaged

(Books bound by Cheryl Penn with permission)

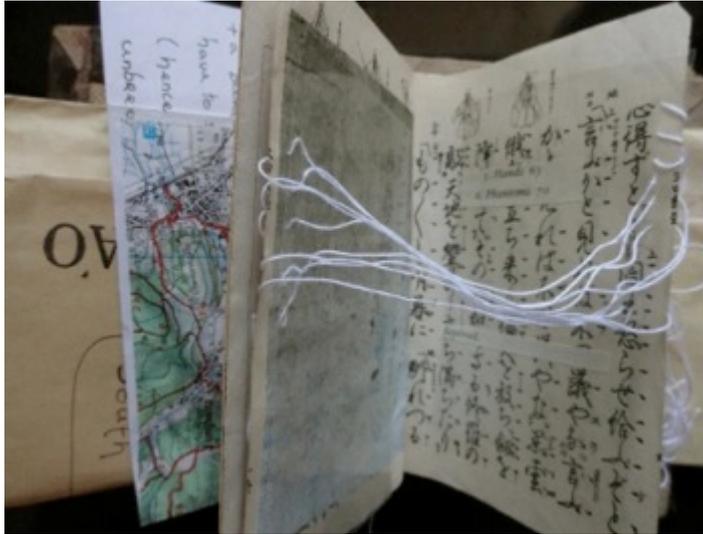
I maintained a very rewarding Mail Art exchange with Marie Wintzer (Japan) from 2010 to 2012 (abouts!). I became very familiar with Marie's aesthetic which I felt a kinship with - she was in the habit of cutting up words, just as I am in the habit of cutting up pages - minds ether matched ☺. I often go through the box which contains her work, BUT yesterday I knew it was time for some of the work to leave that home and enter another - An Encyclopedia of Everything - I mean - take Utopology and What we know of it - what is an encyclopedia without that knowledge? I used one of the old Japanese book covers Marie has sent me from Book Town - which always sounds like a place in dreams, to cover this specialized knowledge. As far as I can tell, Utopology has a lot to do with Harry and "aiting for an interesting orm umor, or omething imilar". This is because "his heap uddy aviar with one of hat ishy cean aste".

The Words Encaged came with the following note:

A book about "words not said, words that have to stay entrapped, irrevocably encaged (hence the pages that do not open completely, and the transparent sheets as unbreakable windows to the mind..." I cant add anything here, except how much I value our exchanges. Marie, those were the days ☺.



Marie Wintzer - Japan (32)
Utopology and What we Know of it - 2012



Marie Wintzer - Japan (33)
Words Encaged - 2012

Yeo, Jesvin

3.0 # 13 Architectural Decorations of Singapore

This is the first book I have received of the thirteenth collaboration on <http://artistbooks.ning.com>

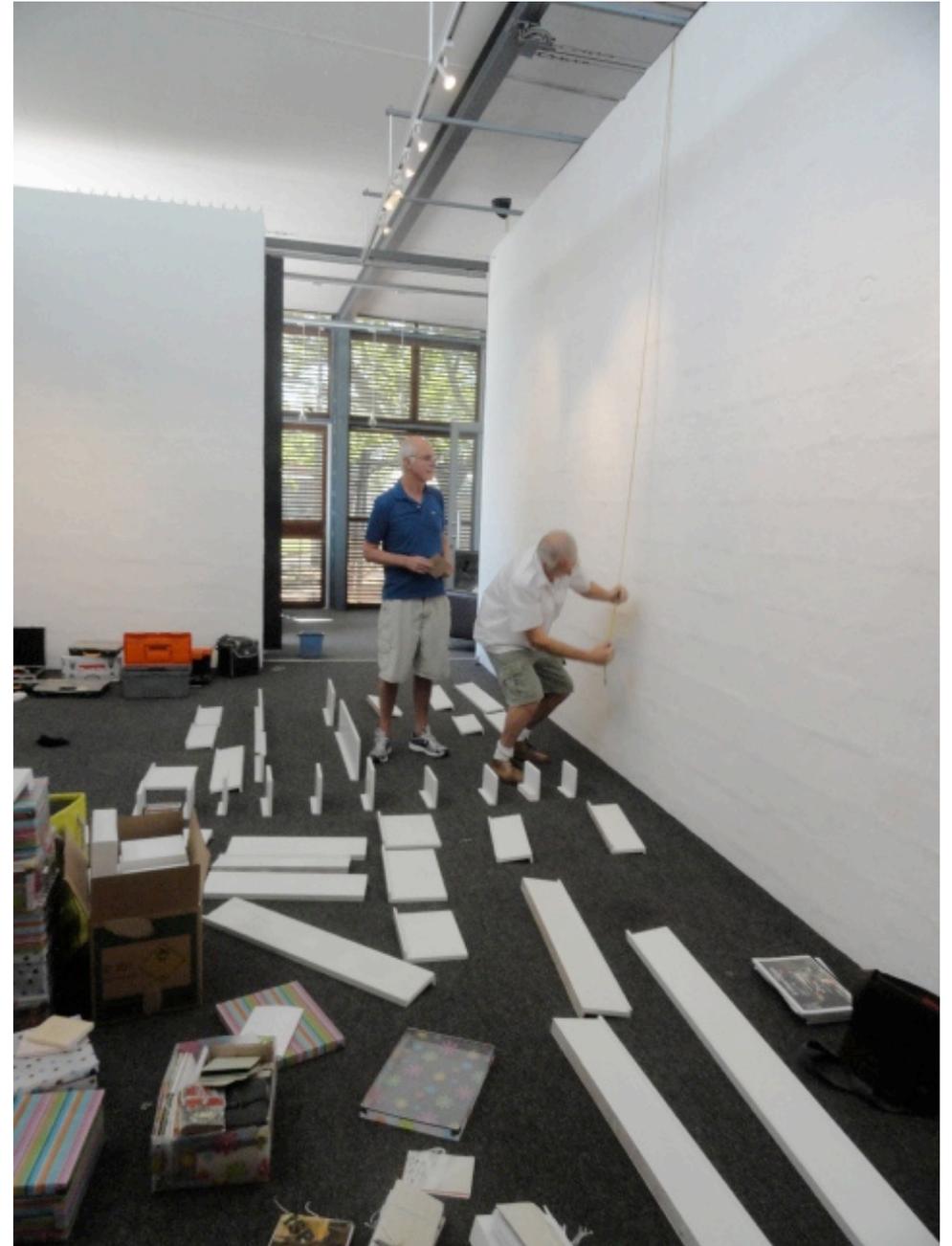
Jesvin is involved in experimental design and her art practice is echoed in her choice of subject matter for this collaboration. "This artist book captures with tenderness the texture of decorative elements of traditional Chinese temples in faded black and white. Through the lens of illustration, the forgotten, the ordinary and the archaic are given stature. Paradoxically they become the focal point once again". There are many decorative motifs in this book - let me take one as an example - the Guarding Dragon. "The Chinese dragon, an emblem reserved for Imperial China was heavily used in Chinese temples - on the roofs, on the beams and pillars, and on the doors. The dragon that is often seen guarding rooftops is Chiwen, the second son of the majestic dragon...Chiwen enjoys looking at the scenery and his expertise lies in the control of water. With him guarding both ends of the ridges of rooftops, there will never be any danger of fire"...

<http://bookdesignresearch.blogspot.com>



Jesvin Yeo - Singapore (135)
3.0 # 13 (Architectural Decorations of Singapore)

Exhibition Photographs
An Encyclopedia of Everything and Other Matters
7th October 2014 - Sunday 26th October 2014
@
The KZNSA Gallery
Durban



Tony Starkey and Johan helping set up - 6th October 2014.
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Setting up - and making progress.



Just Prior to Opening - Tuesday night.



Opening of
An Encyclopedia of Everything and Other Matters.



LAST DAY.



Taking Down.



External Blog Links

(Listed as received)

Cheryl Penn (South Africa)

www.cherylpennartistsbooks.com

<http://cherylpenn.com/wpb/>

<http://an-encyclopedia-of-everything.blogspot.com>

<http://collaborativecanto.blogspot.com>

www.cherylpenn.com

Petru Viljoen (South Africa)

<https://p.viljoen.wordpress.com/>

Sally Chinaea (UK)

<http://www.sallychinaea.com>

Tiziana Baracchi (Italy)

<http://gacgaragen3gallery.blogspot.it/>

<http://garagen3gallerygac.blogspot.it/>

<http://ambasciatadiveneziabooknews.blogspot.it/>

<http://ambasciatadiveneziaenvelopes.blogspot.it/>

<http://ambasciatadiveneziaartistsbooks.blogspot.it/>

<http://poesypavilion.blogspot.it/>

Svenja Wahl (Germany)

<http://excavations-mag.com/>

<http://amt fuer postkunst.wordpress.com/>

Ruth Shaw Williams (UK)

<http://ruthsw.wrenhill.com/>

Hilke Kurzke (UK)

<http://buechertiger.de>

Klaus von Mirbach (Germany)

<http://www.klausvonmirbach.blogspot.de>

Theresa Easton (UK)

<http://theresaeaston.wordpress.com>

Catherine Mc Cue Boes

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

<http://catherinemccue.blogspot.com/>

<https://www.google.com.au/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#>

<http://www.visualartist.info/catherinemccueboes>

Exhibition Handout

An Encyclopedia of Everything and Other Matters

EXHIBITION Handout

WHAT is An Encyclopedia of Everything?

An Encyclopedia of Everything is a collection of small books which form part of an exhibition installation shown in Durban (South Africa) at the KZNSA Gallery in October 2014. The initial goal of the project, begun late February 2013 was to collect and swop about 500 books. It's about Everything because, lets face it – is there any topic, which has not been covered by a book artist?

The small volumes are A6 (postcard size) when closed (A5 when opened) and in most instances boast hard/strong covers. Most of the books are unique and in a few instances are limited printed editions, purposely made for this exhibition

HOW did An Encyclopedia of Everything come about?

As many book artists know, we're in the business of working alone. We plan and plot, draw and write, print and paint. We sew and bind, construct and invent. I mean – who GETS artists books better than Book Artists? Add to the mix the process of collaborating – the heady, resounding echoes of a choir instead of a piping solo = many artists creating meaning through text and image in one corpus. This is An Encyclopedia of Everything. As a very active Mail Artist, correspondence with international artists has already involved organizing collaborations, as well as exchanging and collecting artists books for The New Alexandrian Library. The books I have received vary in size and shape, and although each is unique in their own way, exhibiting them has proven difficult.

The solution was to standardize collecting. Internet networks such as IUOMA (International Union of Mail Artists – Ruud Janssen – Netherlands) and Artists Books 3.0 ning (Robert Heather - Australia) have proven invaluable in making contact with artists prepared to exchange work.

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As with most interactive activities, one forms closer relationships with artists with whom one has an aesthetic affinity and of course, those prepared to trade.

CONTEMPLATING An Encyclopedia of Everything.

As I write I gaze on over 350 hundred vade mecums. That's a lot of work, volumes of fine-looking books.

I use that term 'vade mecum' as the size – A6 when closed, answers the call of a comfortable pocket notebook. It embodies its Latin meaning, "carry with me". Easy to bind and fill (although I have been sent some really intricate books), they're perfect Idea Vehicles. There are 79 artists, both local and international who have contributed to this corpus, and I know there are still books on the way.

COLLABORATION and An Encyclopedia of Everything.

I mentioned collaboration before, and there has been, within the last year another sort of artistic partnership, which as come about as a direct result of the encyclopedic idea. We all know ideas evolve. They're like rabbits - excellent at endless multiplication. This is the concept of collaborative text - '*cooperative text*' as I call it. There is an unexpected synergy formed when one swops words with a stranger. The words are unedited and - if I may quote - "Images used to rise up before me, as I am sure they have arisen before nearly everyone who cares for poetry, of wild-eyed men who spoke harmoniously to murmuring wires, while audiences in many coloured robes listened, hushed and excited" (1). That's the feeling I get from this type of collaboration where words cross the divide, sparking 1 in "rhythmical animation, in idiom, in images, in words full of far off suggestion" (ibid): a form of communication, which expresses immediate response to the written words of another.

I am making my 10th book of work within this framework, and have 3 other such collaborations being outworked via email. With no images in sight, this is strange work for a visual artist! Poets/writers with whom I have collaborated include Marie Wintzer (Japan), David Stone (USA), David-Baptiste Chirot (USA) (book in the making),

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Wolfgang Guenther (Germany), TICTAC (Germany), Joel Chace (USA) and Petru Viljoen (South Africa). In such instances I have made the books/chapbooks and sent a set for copying for the other author. There is no copyright on these works - in fact, each of these books are swopped through the medium of free exchange. That's a lot of trust circumventing the planet.

Other collaborations include the CirC! series where I began a book and another artist finished it. Artists involved here (so far!) include John Bennett (USA), Mehrl C Bennett (USA), Allan Bealy (USA), Martine Rastello (France), Alicia Starr (USA), Jürgen Olbrich (Germany), Lesley Magwood Fraser and Petru Viljoen (South Africa). All these works are listed in the general catalogue, together with images and text.

For a Full list of participants please see Document 1 of the on-line Catalogue.

Note:

(1) From - *The Collected Works of W.B. Yeats Volume IV: Early Essays (2007)*.

Again, sincere thanks to the artists involved in making this exhibition possible. While I was packing up, Carol Brown, a well known international curator from Durban came and selected quite a few books which will go on exhibition next month in Reunion.

And hopefully,
I'll be seeing you all in the mail very soon.
After all, this can never be over - it's about everything, all the time.

Take care,
Cheryl Penn
Durban, South Africa
26th October 2014.