Research Statement

Research Background

This research sits in the field electronic literature, and the field of design.

Michael Joyce demonstrated that it is possible to use hypertext as a form to explore literary techniques and ideas. Mark Amerika’s work showed that electronic literature allows for the non-linear expansion of hypertext literature. Howard Rheingold argued that hypertext literature has an extensive history in analog forms before its digital manifestations.

The research question addressed by this project is: if a work applied the digitally derived idea of the expanded book into physical works, what form would they take?

Research Contribution

Durational Book shows that analog books can embody digital non-linear modes of reading through the use of design elements such as concertinaed structures that fold out to A0 size, flaps that reveal hidden text and branching structures that offer the reader variable pathways through the text.

Research Significance

The Durational Book event was held at the State Library of NSW gallery as part of the international Electronic Arts Festival ISEA 2013. Real Time magazine described the work as “poetic fragments distilled in physical form.”
In the digital age, love your stationery obsession

Urszula Dawkins, Durational Book

Pianola rolls, a vintage portable typewriter, scissors, paper, sticky tape and a mysterious pile of metal file fasteners share the studio table with Macbooks, iPads and a slightly forlorn looking wireless mouse, apparently un-paired. I’ve managed to track down the Durational Book project – at the State Library of NSW during the week, but relocating on Friday to UTS’s Page Screen studio in Ultimo. Three of the project’s six artists – Zoe Sadokierski, Astrid Lorange and Tom Fethers – are busy and at play, exploring the possibilities for convergence between text and graphics, digital and sculptural forms. It’s a sort of ‘Twitter meets the book arts’ – a sensual juxtaposition of hi- and lo-fi media – and what’s most obvious to me as I walk in is the instant pull: the desire to touch, handle and, I’ll admit it, have, the work that’s spread around the room.

Durational Book is the first iteration of an ongoing project across various art forms: Tom’s and Zoe’s backgrounds are in graphic design, Astrid is a poet and writer, and absent collaborators Megan Heyward, Chris Caines and Jacquie Kasunic work across writing, video art, photography and research. Zoe describes the group’s shared interest in “books and bookishness and e-books and digital publications as well as print books”. Astrid calls the project an experiment with “books as objects that are not singular and not singularly material”. The results are poetic fragments distilled in physical form: words, phrases and sentences honoured like the digital world’s ancestors in exquisitely designed and carefully assembled pieces. Yes, I want to take them all home. Or failing that, to head to Officeworks to get my own glue stick and cutting board (at the same time miraculously gaining a graphic design degree, of course, and the collective imaginations of these six people).

Here are a few of the pieces they’ve created this week:
Astrid: “I’ve just finished typing up this long scroll of fairly shoddily typewritten tweets… We’ve been contributing tweets throughout the duration of the project – some people have just been documenting the various things that they’ve been doing, and then my contribution to the project has been tweets solely… So we’ve basically got the entire archive of the week’s worth of tweets in chronological order here… with lots of added, accidental mistakes. Tom has been working from the tweets and producing posters from them.”

Tom: “I produced this on Monday, which was the first working day, and Astrid had actually written about 400 tweets in that time, so I just chose the ones that resonated with me most. And I really liked her tweet ‘and so sentences broadly are time-based judgments’. So it was just a way of trying to typographically let the language speak and also bring in an element of design and composition – a quite classical kind I suppose… [This week] I’m setting myself many briefs – just exploring different aesthetic options… and then once it’s finished I think we’ll go in and see which ones we can print out and refine a bit more.”
Zoe: I took a script that Chris wrote – a script that’s part of a video work where the text turns up almost like captions – and cut it up and threaded it through the pianola roll. Because what he can do with the text on screen is actually pace how quickly or slowly you're able to read this conversation that happens, and I was trying to pace it in the pianola roll. There’s also sections of image inbetween...found objects, they're from the bookmarks that they have at the State Library – so that’s me trying to pace the reading experience as he paces the viewing experience in video.

More works in the Durational Book project can be found online:

[link to durationalbook.wordpress.com]

Durational Book, Chris Caines, Tom Fethers, Megan Heyward, Jacquie Kasunic, Astrid Lorange, Zoe Sadokierski, State Library of New South Wales, 10–15 June; [link to isea2013.org]

This article first appeared on the ISEA2013 in RealTime blog

© Urszula Dawkins; for permission to reproduce apply to realtime@realtimearts.net
During ISEA2013 the first iteration of the Durational Book project will expand on the historical idea of the book, or codex – a compendium object, the original convergent form – to include all forms of contemporary media. The traditional paper book is beginning to disappear, yet it leaves a legacy, a powerfully iconic form that echoes into other media. The constraints and conventions of the book have created narrative shapes that permeate not only other artforms, but also our core narratives of memory and self. For this project six artists are taking as their production context the rich archive of the State
Library of NSW. The archive, a fertile, fictive space, facilitates the generation of a variety of speculative works investigating the library as a creative tool, and during the symposium the artists will add daily to the store of analogue and digital material, text, illustration, video and sound that will form the content of an expanded ‘book’.

durationalbook.com

www.fass.uts.edu.au/communication/cen

www.pagescreenstudio.com/

The *Durational Book* group is comprised of media artists **Chris Caines** and **Megan Heyward**, designer **Tom Fethers**, photographer and researcher **Jacquie Kasunic**, poet and essayist **Astrid Lorange**, and artist and designer **Zoe Sadokierski**. While all six have active and well recognised individual practices, they are linked by an appreciation of the fertile interplay between forms and technologies, in particular that between text and graphic, audiovisual, networked and sculptural forms, and have come together to explore the intersections and extensions that might be suggested through collaboration.

**Tags:** analogue astrid lorange book chris caines compendium digital durational book illustration investigating jacquie kasunic megan heyward sound state library text tom fethers traditional video zoe sadokierski

**WHEN**

**Monday 10 June 2013 - Saturday 15 June 2013**

10:00AM - 5:00PM
WHERE

State Library of NSW
The Macquarie Room, Macquarie Street, Sydney, NSW, 2000, Australia

TICKET INFO

Artist Production 2-5pm Daily.
Monday 10 June to Thursday 13 June
State Library of NSW, Macquarie Street, Sydney
Friday 14 June
UTS, Building 6, Level 7, Page Screen Studio, Harris Street, Ultimo
Free

YOU MIGHT ALSO LIKE..

DOWNLOAD THE FULL PROGRAM

COMMENTS

HEADER IMAGE CREDIT

test pattern [enhanced version], 2011 & Ryoji Ikeda
photo courtesy of Park Avenue Armory New York and Forma ©;
James Ewing

PRESENTED BY

Terms and Privacy

Made by The Nest
Friday

Astrid Loremo
11:28am 10 June

In the evolution of an artist, the work is not complete but the process is never over.

A trid Loremo
11:2810 June
This entry was posted in Uncategorized on June 17, 2013.

Thursday
1. LIEUTENANT

1789

WILLIAM DAWES

THE DHARAWAL AND GUNDUNGURRA
people (in the south), the Wiradjuri (in the west
and north-west), and the Wyanamah, Darungung
and Darug (in the north-east) peoples have been
crossing the mountains for tens of thousands of
years...

It took white explorers Blaxland,
Lawson and Wentworth 24 years to find a way
across the labyrinth...

The mental picture drawn of these mountains
by the colonists is crystallised by Governor
King as follows: —

"I cannot help thinking
persevering in crossing
these mountains, which
are A CONFUSED
AND BARREN
ASSEMBLAGE
OF MOUNTAINS,

with impassable chasms
between, would be as
chimerical as useless."
1813, 1913.
EVEN HUNDRED YEARS
FROM THIS DAY.

2. TUESDAY

No such log.
I sleep, 
wake, 
write, 
search.
Read the archive.
I sleep, 
write, 
search.
Read the archive.

Convinced there is virtue in repetition.

I unravel the past.
It is crisp, buoyant, and difficult to ensemble in my hands.

---

ROMANCE OF THE WESTERN ROAD.

ACROSS THE BLUE MOUNTAINS.

The Australian Historical Society is an institution which is always interested in seeing out historical facts and recording them for the service and instruction of posterity. The value of such a society is inestimable, for it teaches the lessons of history to the people, clears the ground for the development and inspiration of a native literature, and prevents the waste of obscurity from settling upon the roads along which the pilgrims of other days have passed. "We have no past," is the glib expression that falls from the lips of narrow-minded politicians. A statement like that is a libel on our ancestors, and if any of those who think we have no past had been privileged to hear the splendid paper read by Mr. Frank Walker at the Royal Society last Tuesday week they would have been convinced of their error at once.

Mr. Walker spent eighteen months on a

---

3. WEDNESDAY

I slept badly, dreaming of fog, 
a child, combustion, and 
help breaking under my feet.
Wednesday

The cold there is much more severe.
The bleak winds prevail even in the middle of the day.

It is the home of evil spirits, so they say.

So many men, and so much conquest.

I will take a walk outside to feel the breeze on my face, chilling my skin.

Tonight will be spent planning, resting. Tomorrow I will begin.

This entry was posted in Uncategorized on June 17, 2013.
Exploration of the Blue Mountains.

[Specially prepared for the "Echo" by Thomas Whiteley.]

The exploration of the Blue Mountains extending to the year 1813, when Gregory Blaxland's party successfully opened a practicable route crossing them, is a subject thought to be in itself specially adapted for reception among the appreciative visitors to their grand and romantic scenery. By the way of prelude it is necessary to remark that much of popular tradition hitherto extant in its history, requires to be modified—or must actually give place, to better authenticated material. We tender therefore a concise explanation of the circumstances affecting such better result. This is simplified by stating that prior to the suspension in 1901, at Vol. 7, of a government issue of the "Historical Records of New South Wales," the interval extending to 1811 was covered entering the Macquarie period. Contained within its mass of public records were the recovered Exploratory Journals of Wilson, 1798; of Barrailler, 1802; and of Caley, 1802-4; with charts pertaining to the two latter. This invaluable documentary matter had become by purchase, from gift, or by loan, available to our government: the most important from purchase being that of the Brabourne papers, negotiated by the late Sir Sand Samuel on that behalf. The library and natural history collections of Sir Joseph Banks had been bequeathed to the British Museum. The MSS. partaking in services, unique in their extent of time and worth in rendering, and of merit to proclaim Sir Joseph as "Father of New South Wales", became a possession of Lord Brabourne. The whole, comprised from all sources to 1811 was, under editorship of the present Public Librarian, printed (volume 7, excepted), during the last decade of the bygone century.

These original records are usually connected with additional papers, and to the present purpose such acquisition attends not alone our recovered journals, but extends to others also. As will be seen in progress of our story one mistaken allotment of a
So many men, and so much
DurationalBook

Documentation of DurationalBook at ISEA2013: 10-14 June 2013

23/01/2015

https://durationalbook.wordpress.com/
Tuesday

Eloise Sometimes

Tonight will be spent planning, resting. Tomorrow I will begin.

Eloise Sometimes

So many men, and so much conquest.

Eloise Sometimes

It is the home of evil spirits, so they say.

Eloise Sometimes

The cold there is much more severe. The brisk winds prevail even in the middle of the day.

Eloise Sometimes

I slept badly, dreaming of fog, a child's tambourine, and things breaking under my feet.

Eloise Sometimes

Nobody ever mentions the tiny fragments of the past that you inhale as you read the old papers. They are inside me now.

Eloise Sometimes

The romance of the western road.
Flag Book: A fog warning from Zoe on Vimeo.

This entry was posted in Uncategorized on June 12, 2013.

Monday

Astrid Lorange (iatridorange)
Once per week: another way to read narcissism is as extreme empathy, to the point that one consorts themselves up against the other. 
idbook

Expand

Astrid Lorange (iatridorange)
In 1913 Freud wrote ‘On Narcissism’, which in part, replaces his earlier theories of drive with a dialectics of the libido. 
idbook

Expand

Astrid Lorange (iatridorange)
book as duration, rather than actual object and virtual content, admits the actuality and virtuality at once and through time 
idbook

Expand

Astrid Lorange (iatridorange)
Writings not surviving but by being endured, as in, looped book for xitos strength. 
idbook

Expand

Astrid Lorange (iatridorange)
01:20 croton/toton rhyme scheme 
idbook

Expand

Astrid Lorange (iatridorange)
kept making new pages, spread and accented randomly, for about six hours then left it; came back; then composed each page as a unit 
idbook

Expand

AN/PIC-2
Sunday
June 12, 2013

@ELOISESOMETIMES

Error: Twitter did not respond. Please wait a few minutes and refresh this page.

@ASTRIDLORANGE