

# P A G E S P A G E S P A G E S

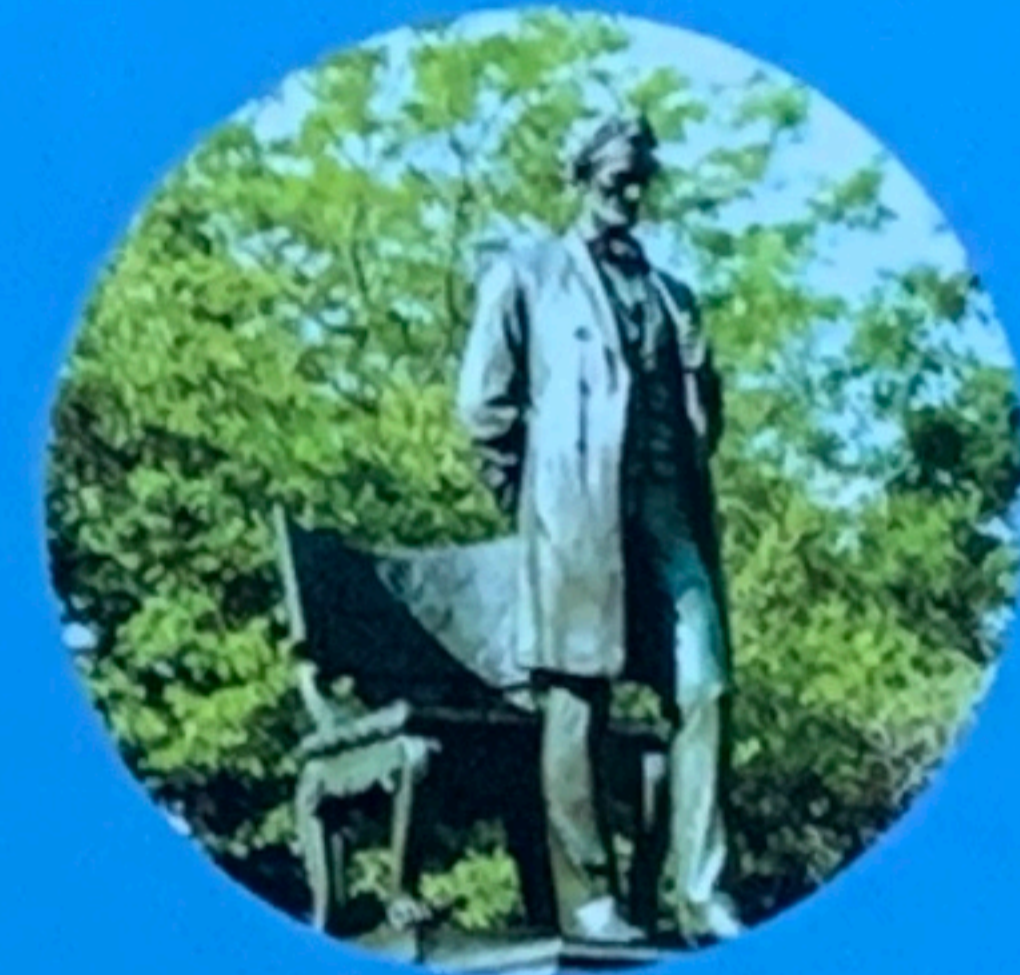
CELEBRATING SOUTH FLORIDA ARTIST-MADE BOOKS



We do not need many things,  
in fact all that is necessary  
are simple objects that have  
meaning and memory and  
are sacred to our lives.  
They are few and  
personal.



N I R V A N A  
Karim Rashid: Trans Object



# PAAGUES TURNING

CELEBRATING  
SOUTH FLORIDA  
ARTIST-MADE  
BOOKS

CURATED BY LEA NICKLESS VERRECCHIA

CENTRE GALLERY  
WOLFSON CAMPUS  
MIAMI DADE COLLEGE

OCTOBER 30 – DECEMBER 12, 2003

ARTHUR & MATA JAFFE COLLECTION:  
BOOKS AS AESTHETIC OBJECTS  
WIMBERLY LIBRARY  
FLORIDA ATLANTIC UNIVERSITY

JANUARY 14 – FEBRUARY 29, 2004

BIENES CENTER FOR THE LITERARY ARTS  
BROWARD COUNTY MAIN LIBRARY

MARCH 18 – MAY 8, 2004

# Turning Pages

A COLLABORATIVE EFFORT OF THE FOLLOWING PARTNERS:

MIAMI DADE COLLEGE

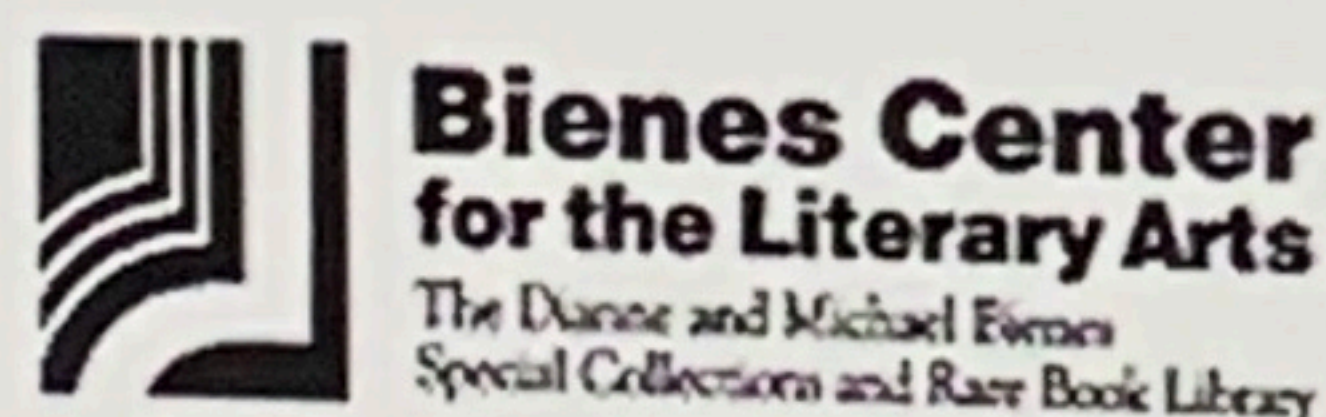
ARTHUR AND MATA JAFFE COLLECTION:  
BOOKS AS AESTHETIC OBJECTS,  
FLORIDA ATLANTIC UNIVERSITY

BIENES CENTER FOR THE LITERARY ARTS, BROWARD COUNTY  
MAIN LIBRARY

FLORIDA CENTER FOR THE BOOK



Florida Center  
for the Book



**Bienes Center  
for the Literary Arts**  
The Danne and Michael Fienes  
Special Collections and Rare Book Library



ARTS AND PHILOSOPHY DEPARTMENT  
MERCEDES A. QUIROGA, CHAIRPERSON

Repositories of mythology and science, dream and reality, books are potent objects, containing maps to sacred strands of knowing. Concealed within its covers, a book can contain the power to decode the unknown, incubate ideas, and foment change. Personal and intimate, books connect the reader/viewer to other worlds and ways of seeing, divulging their secrets in measured beats.

Artists have long been connected to the bookmaking process. Typographers, fine press printers, graphic designers, illustrators and bookbinders have shaped book design throughout history. More recently, artists have appropriated the book structure as an art form in itself. During the course of the past century, the artists' book has evolved into a format in which the artist conveys meaning through form, image and sometimes, but not necessarily, text. With artists at the helm of the book-making process, materials, technology, and construction are newly interpreted, expanding the parameters of what defines a book.

In the exhibition *Turning Pages*, forty artists from South Florida explore the form of the artists' book. Exceptionally diverse and inventive, the exhibition reflects the vibrancy that defines South Florida and its cultural life. The work is powerful and, as a group, speaks to our regional identity. It is therefore especially gratifying that the work will be seen in three counties, traveling first to the Arthur and Mata Jaffe Collection at Florida Atlantic University and then to the Bienes Center for the Literary Arts at the Broward County Main Library.

Thanks are due to the exhibition partners for their focused vision and unfailing support. A host of individuals also played critical roles in the implementation of this project: John Cutrone, Jim Findlay, Conrad Hamather, Arthur Jaffe, Jim Nickless, Robert Perez, Mercedes Quiroga, Carol Todaro, Jean Trebbi, and Barbara Young. And of course, I am deeply grateful to all the artists for their faith and willingness to participate. It is my hope that this exhibition, and all that it inspires, will be a catalyst for further investigations of the artists' book.

Lea Nickless Verrecchia  
Curator





Roberto Behar and Rosario Marquardt

*Here Comes the Sun*, 2003

6 x 4"

Edition of 1000, limited edition of 50 signed and numbered paper, ink

This artist book was made on the occasion of the show "Cruelty and Utopia: Cities and Landscapes of Latin America" at the CIVA, Centre International pour la Ville, l'Architecture et le Paysage in Brussels.

The book freely brings together photographs by Roberto & Rosario of their three installations at the exhibition and invents a new narrative in book format of the work. Here, the interventions ("The Mask", "Here Comes the Sun" and "Plaza Esperanza") are woven together in a cinematic style, suggesting the unfolding of an urban story, while the title brings to mind both a sound track and another layer of recollection.

ROBERTO MARQUARDT & ROSARIO BEHAR



Carlos Betancourt

*Untitled*, 1996 - present

19 1/2 x 16 1/2 x 1 1/2"

glass, plastic, glitter, sketchbook, wood, dead seahorse, rubberbands, tape  
 Courtesy of Robert Miller Gallery

Lo que es, es.

CARLOS BETANCOURT



Carlos Betancourt

*Untitled*, 1996 - present

19 1/2 x 16 1/2 x 1 1/2"

glass, plastic, glitter, sketchbook, wood, dead seahorse, rubberbands, tape

Courtesy of Robert Miller Gallery

Lo que es, es.