

you are cordially invited to a lunchtime roundtable discussion

The Global Book

A Roundtable Discussion & *New Global Studies* Special Issue CFP launch

A Part of the 'Spineless Wonders' Series

SAS, Slade School of Art, Senate House, UCL, University of Dundee, Manchester School of Art,

12.30-1.30 GMT, November 12th 2021

(on Zoom; [Eventbrite sign up here](#))

Event provocation:

What are the ways in which the book, as material artefact, knowledge/art container, and/or metaphorical catch-all for text-based printed and digital matter articulates with questions of the global? How is and for how long has the history of the book been bound up with, restricted, or enlivened by the ways in which we have, and continue to conceptualize the globe, globalization, and globality? Might we connect various development of book production, circulation, trade, and cataloguing to significant moments in the history of globalization? How do these questions articulate with the following:

- Post- and de-colonial perspectives on the book and other ephemeral literary matter
- Renegade global networks of book, pamphlet, and/or printed ephemera exchange
- The effects on aesthetics/the 'literary' of the conceptualization/perception/categorization of the book as commodity
- 'New' (and old) materialisms, the global, and the book (qua codex, or in an expanded sense)
- Phenomenological, conceptual, and practical effects of:
 - satellite/digital map-making on 'Atlases' and printed visualizations of the global imaginary;
 - e-texts and digitally scanned texts on complex materialities of literary/artist books, 'poetry objects', and book-related ephemeral matter
- The challenges and rewards of the digital 'codex'; the interactions of book materiality and dimensionality with digitization
- The effects of ISBN and other standardization orders on book publication, circulation, collection, categorization/archiving; renegade modes or schemes of book categorization and their relationship to standard 'histories' of the book
- Post-hoc applications of 'globalized' ISO metrics on pre-1970 printed matter
- The politics of pamphleteering; local and global dissemination
- The polyglot book; the challenges of multilingual publishing/translation
- The book as concept vs. the book as artefact vs. the book as technology; what have been the 'extended senses' of the book in the past, and do these relate to the 'extended senses' of the book in the c.21st?

Invited panellists will respond to one or many of the aspects of the above provocation, which will then open up into a general discussion. We look forward to welcoming you to the roundtable!

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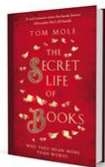


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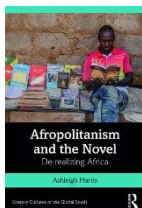
SENATE HOUSE
LIBRARY



PANELLISTS



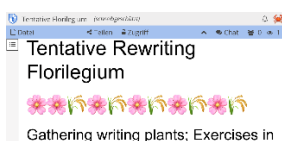
Tom Mole is Professor of English Literature and Book History and Principal of Van Mildert College at Durham University. With Michelle Levy, he wrote *The Broadview Introduction to Book History* (2017) and edited *The Broadview Reader in Book History* (2014). He was part of the Multigraph Collective, which produced *Interacting with Print: Elements of Reading in the Era of Print Saturation* (Chicago, 2018). His most recent book is *The Secret Life of Books* (Elliott & Thompson, 2019).



Ashleigh Harris is Professor of English Literature at Uppsala University. She is the author of *Afropolitanism and the Novel: De-Realizing Africa* (Routledge, 2019) and is currently working on a monograph entitled 'Literary Form Beyond the Book in Southern Africa'. Her recent research has been focused on literary forms circulating outside of the formal book and publishing industry in Sub-Saharan Africa.



Dr. Patrick Hart is a Research Fellow at Coventry University with [COPIM](#) (Community-led Open Publication Infrastructures for Monographs), an international partnership of researchers, universities, librarians, open access book publishers and infrastructure providers building community-owned, open systems and infrastructures to enable open access book publishing to flourish. He also works as a curator at the [National Library of Scotland](#), with particular responsibility for Scottish Communities and Organisations, and is editor of the [Journal of the Northern Renaissance](#). His most recent academic publications are [Henrietta Liston's Travels: The Turkish Journals, 1812-1820](#) a multi-media co-edited critical edition published by Edinburgh University Press, and an essay on [poetic voice and William Drummond of Hawthornden's use of brackets](#) in the *Scottish Literary Review*.



Rebekka Kiesewetter studied art history, business administration and modern history at the University of Zurich. Currently she is doing a PhD at the [Centre for Postdigital Cultures](#), Coventry University; she has been a collaborator on [COPIM \(Community-led Open Publication Infrastructures for Monographs\)](#) research project at Coventry University and a writing and thesis tutor at the MA course [Studio for Immediate Spaces](#) at the Sandberg Institute, Amsterdam. Her research interests are, among others, anti-hegemonic and experimental publishing cultures; the politics and ethics of critical Open Access publishing; feminist and decolonial critiques of internationalised knowledge production; and the critical potential of negotiated, situated, and relational textual practices.

CHAired BY THE CO-EDITORS OF THE SPECIAL ISSUE



Tim Brennan is an artist, educationalist, and Professor of Art at Manchester Metropolitan University. In the early 1990's Brennan was the first artist to expand walking as an approach to art practice through the form of the guided walk and guidebook. He has exhibited internationally for over 30 years, including the 50th and 54th Venice Biennales, Interzone Performance Biennale in Quebec, Canada and The British Museum, London. He has published extensively with over 15 monograph publications and into multiple academic journals. In 2007 Brennan was shortlisted for the UK's Northern Arts Prize. Brennan's unique approach to the guidebook and itinerary involves the use of multiple quotation to create a web of discursive themes that promote consideration of how we do history. The publications exist simultaneously as itinerary, artist book, and radical travel writing.



Dr. Heather H. Yeung is a poet, theorist, and artists book maker whose practice engages with renegade and ephemeral modes of production. She is the author of *Spatial Engagement with Poetry* (2015) and *On Literary Plasticity* (2020). The living archive of her artists books and poetry objects is held in the Scottish poetry Library.

