



BOOK MACHINE (Paris)

Le Nouveau festival du Centre Pompidou, 4ème édition
A 3-week engagement from 20 February - 11 March 2013

Christophe Boutin and Mélanie Scarciglia, co-founders of onestar press* and Three Star Books**, have been invited by Bernard Blistène, Director of the department of the cultural development at Centre Pompidou to participate in Le Nouveau festival 2013 with a special event to take place in the Forum at Centre Pompidou.

The response to this invitation is entitled *BOOK MACHINE (Paris)* an event dedicated to the process of book production in the grandest sense. In essence, the commitment of the artist to the realization of their book or catalog is an extension of their body of work, and this results in the creation of what we call the artist's book.

At the heart of this engagement and from the depths of the Forum -1 at Centre Pompidou, there will be an atelier and office of book production open to the public. Visitors will witness a daily array of visual artists, writers and designers creating their books.

Around this production, there will also be a live feed projection of the printing process and visitors can attend various events, lectures, discussions, screenings and performances connected with the concept of the artist's book.

For this occasion, Christophe Boutin and Mélanie Scarciglia of onestar press along with the contribution of art critic and curator Patrick Javault have come together to select participating speakers: New York-based artist Mika Tajima has been invited to develop and design the interactive scenography for *BOOK MACHINE (Paris)* in The Forum -1 at the Centre Pompidou.

**onestar press was founded in 2000 by Christophe Boutin, Sébastien de Ganay and Mélanie Scarciglia .*

***Three Star Books was founded in 2007 by Christophe Boutin, Cornelia Lauf and Mélanie Scarciglia.*

Hans Ulrich Obrist dubbed onestar press as a *Book Machine* in 2002.

Friday 01 March 2013

14:30 - Miguel Abreu and Katherine Pickard present *Sequence Press* / Stefano Chiodi presents *Doppiozero*
Location: Forum -1

Doppiozero is an online cultural journal based in Rome, in which Stefano Chiodi is one of the facilitators. *Doppiozero* publishes with Johan & Levi editions, Ai Weiwei's blog, and offers the content of the book on his site. From his New York based gallery, Miguel Abreu and Katherine Pickard publish philosophy books and artist books through *Sequence Press*.

18:00 - Performance: Jimmy Raskin, *The Lisbon Lecture* with the help of Jean-Philippe Antoine at the microphone

Location: Forum -1

The Poet is on Trial.

From Raskin's notably autobiographical project, the presentation at *BOOK MACHINE (Paris)* will address two instances, one past and one current: *Corner Jump* is the genesis of Raskin's long-standing project, and is also his most flawed work. (This is celebrated in a recent onestar press publication) *Corner Jump* was originally a video wherein Raskin repeatedly leaped into a corner along with an audio recording of himself reciting critical notes on The Poet. However, just prior to presenting the video to an audience, Raskin was told he mispronounced a key word: Polyphony (adopted from Barthe's essay *The Rustle of Language*). Raskin pronounced it *Poly-Phone-eeee*. Panic stricken, Raskin had the audio muted and brought a podium on stage so he could pronounce the word correctly with the video, therefore fixing this *horrible misfire on the very word that opposes such a noise!* In retrospect, Raskin claims this is where The Documentarian was born, and his inspiration to utilize diagrams as a primary mode of storytelling. Raskin will have us relive this *Corner Jump* scenario at *BOOK MACHINE (Paris)*. Following, Raskin will take us to his most latest diagrammatic adventure: The Cone. Raskin draws 3 points on an upside-down cone: The top he marks *INTERESTED*, the middle *OCCUPIED* and last *OBSESSED*. Raskin argues the artist truly desires the space between being *pre-occupied* and *obsessed*, and yet we spend too much time refining our Critical Distance to be warmly *Interesting*. If we do not *touch the true quality of obsession*, we cannot ever pull our interests into a new moment of transition. Raskin argues that one figure has achieved such a task most potently - Arthur Rimbaud. For the finale, Raskin will take us to his key 1872 poem *Voyelles* and showcase his process in full color.