



BLOSSOMING BOOKS: In Print Art Book Fair Pop-Up, 2018. (Lital Megidish)

A NOVEL IDEA

The In Print fair at Hansen House shines a spotlight on art books

• HEDDY BREUER ABRAMOWITZ

For organizers Danielle Gorodenzik and Jenna Romana, the idea for an art book fair started percolating way before it became a reality. The two women were colleagues at the magazine *Telavivian*, both writers, both sharing a love of cultural offerings and both loving Jerusalem's cultural scene. They also shared a passion for reading and contemporary art so, to no surprise, a friendship soon developed.

That blossomed into the two becoming founding partners of In Print, an independent art book fair based in Jerusalem. They founded In Print in 2016, and are opening the second iteration of the In Print Art

Book Fair at Hansen House Center for Design Media and Technology from December 18-20.

Romano says, "We wanted to create something new that would add to the Jerusalem art scene both for those active in it and especially for the wider public. We wanted to make it very accessible for general audiences and that will still speak to those actively involved as creators."

Last year's In Print fair attracted over 1,000 people over a two-day period. Sales were brisk. The format this time will be similar, with the fair displaying a select sale of art books, special edition artists' books, catalogues, artistic magazines, and independently printed zines.

Romano says, "The selections are fully-curated by In Print, resulting in something between an exhibition and a fair, with sleek arrangement of tables, highlighting the books. " This description contrasts with the large national book fairs more widely known to the public, such as National Hebrew Book Week, which usually takes place in June.

Gorodenzik was a printmaker at Parsons School of Design where she earned her BFA, followed by an MFA in curatorial studies from Bezael Academy of Art and Design. Her enthusiasm for printmaking helped bring about the idea for the book fair.

"Artist books are a way of transferring information, they act as an archive and are lasting – they become

(Nevo Shirazi)



ORGANIZERS JENNA ROMANO (far left) and Danielle Gorodenzik (left), at last year's In Print Art Book Fair. (Noam Revkin-Fenton)

part of library collections. They are accessible and affordable both to the average person and to collectors," says Gorodenzik.

Artist books are not books about art; the artist creates them as the art itself. Though they were also made in the early part of the 20th century and associated with some art movements such as Dada and Futurism, they mostly became a late 20th-century art form.

A book is a more intimate object than artwork requiring walls or large space to display. The artist has a lot of control over how it is presented and what is included. It can also reach the common person who may not step foot in an art gallery.

The artist book may be in a traditional codex format,

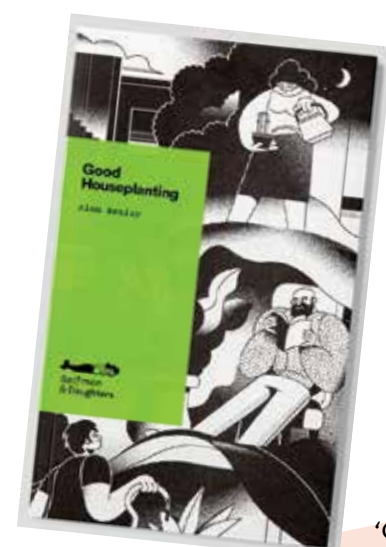
or become more sculptural in appearance. Some are made in a concertina fold-out style, some in a scroll format, and some are just loose objects in a box. The pages themselves may extend beyond the book's bindings, and have cut-outs or additions adhered. Existing books may be altered and repurposed by the artist as new creations. If the artist calls it a book, it is a book.

ZINES ARE special independently published art works, traditionally made from inexpensive materials, often culturally underground and printed in small runs, sometimes by photocopier.

"They can be relatively cheap, starting at NIS 20 but can go as high as NIS 10,000 at the fair. They often

include special art script, either with images and text by a single creator, or the artist may invite another author to write about the artwork, perhaps reacting to the topic or responding to the art," says Gorodenzik. "In zines, the text is just as important as the art. Zine publishing is really accessible and cheap. It has grown from low-end to more lavish. The artist may be making an art piece that is a unique one-of-a-kind or a small edition done in silk screen, etching, or collage."

Romano lives in Jerusalem and is intimately acquainted with Jerusalem's art world. She founded CAIJ.co in 2015, an online guide to Jerusalem's contemporary art scene. She also offers custom-tailored tours of unique exhibition spaces, art galleries, and private visits to



'GOOD HOUSEPLANTING,' Alon Braier. (Photos: Courtesy In Print)



'AS GOOD As Real,' Liat Elbling, Rosenfeld Gallery.



'25 THINGS I learned by the time I was 25,' Yuval Flayshman.

'POST-EVERYTHING Ritualism and Hypernatality,' Veronika Christine Draxler, galerie GEDOKmuc.



'VISITORS ARE Real,' Sasha Tamarin.

'AS PROMISED' magazine, Meryl Fontek, editor.



artist studios. She completed her BA in museum studies at Arizona State University Herberger Institute and is finishing her MA in art history at Hebrew University of Jerusalem.

Romano says, "We represent over 200 author/artists all from diverse and eclectic backgrounds including better-known names. We also offer exhibition catalogues which may come from local institutions such as the Jerusalem Print Workshop, the Tel Aviv Artists House, the Mamuta Gallery and other Jerusalem and Tel Aviv galleries."

Photographer's books are both self-published and from professional publishing houses. The international publishers participating in the fair are located in Berlin, Chicago, New York, London and India. Hebrew, English, Arabic and Spanish books are available.

Romano continues, "Types of books range widely from the personal to the artist's observation of their surroundings, from language to poetry, and because this is in Jerusalem, religion and politics also are very much present. The diversity of subject matter and of

creators makes it likely that everyone will find something with which they can connect."

In Print recently participated in the Chicago International Art Book Fair with a small selection of the books they represent. They underwrote the effort through a supportive community head start campaign. Enlisting their Facebook followers, personal emails, Instagram accounts, Romano and Gorodenzik not only met their goals, they exceeded them, covering the costs of the Chicago fair, and applying the excess funds toward the coming fair at Hansen House.

Romano says, "If last year is any indication, the coming fair will appeal to anyone who enjoys art, collecting, and purchasing.... All are welcome, it is a great free event."

The In Print Art Book Fair at Hansen House Center for Design Media and Technology, December 18-20, 2019.
inprintjlm.com

December 18, 7 p.m.-11:30 p.m. - opening reception

December 19, 3 p.m.-11:30 p.m. - artist talks

December 20, 10 a.m.-2 p.m. - artist talks



'GRAN MEDITERRANEO: Project Process Progress,' David Tajchman, editor.



'LAY LOW,' Ya'ara Zach.

The art of Kaddish

Art book records writer's mother's death as an act of saying Kaddish, via the graphic medicine genre

Big bookstores are divided into traditional sections, yet I don't recall seeing a section for graphic medicine, a growing niche in the field of publishing.

Life Support: Invitation to Prayer, by Israel-based American artist Judith Margolis, is an autobiographical account of an adult woman who is catapulted into her mother's progressively complex end-of-life conundrum as she slips into the abyss of advanced diabetes. It is not a pretty picture that Margolis paints, but a truthful and compelling one.

Life Support, published by the Pennsylvania State University Press, is part of the expanding publishing genre of graphic medicine; a mash-up of drawings and personal medical narrative. Where the big questions, big truths, religion, life and death all join in a kaleidoscopic tumble is the juncture where graphic medicine sits. The illustrations ease the way into difficult and important material.

Margolis is an artist whose long years of exhibitions took turns through feminist perspectives, social and political action, spiritual and personal introspection, and through her relationship to practicing Judaism both from the view of an observant Orthodox woman and through thoughtful revisiting of her earlier choices, leading her to reduce ritual and add back the freedoms she sensed she required as an artist. Since 1996, Margolis has been art editor for *Nashim, Journal of Jewish Women's Studies and Gender Issues*. She also was a co-curator for the Jerusalem Biennale 2015 when she presented the *Women of the Book* exhibit by women artists, each of whom addressed a specific chapter of the Bible from their viewpoint.

Margolis found herself in a knot of conflicting roles as mother, wife and daughter with the additional layers of demanding art and writing careers, a university teaching position and completing her MFA. She chose to spend some of the long hospital hours documenting her mother's ordeal and her father's care of his wife of more than 50 years.

She photographed and wrote notes and journal entries during her mother's slow passing. I particular-

ly appreciated hearing her artist's voice observing wryly, "A large collection unit sits under her bed with quarts of freshly suctioned, bloody lung fluid settling like a Tequila Sunrise... I control the panic I feel by writing a careful list describing every piece of machinery and hardware in the room. Then I draw the most complicated gadgets with a .01 Rapidograph pen. This all takes hours."

Two amputations later the end drew near, and her parents - with differing religious attitudes - reached the decision to cremate her mother's physical remains. Margolis found herself in a faith dilemma: no body, no funeral, what about sitting shiva? Though women in her circles recited Kaddish (the mourner's prayer) after a relative's death, Margolis devised her own way to enact a mourning ritual. This book is the result of that effort in which Margolis has thoughtfully provided a glossary of Jewish terminology, making it accessible to anyone.

Margolis spent the next year performing the essence - to her - of honoring her mother. She rented a studio with a room which became the place she worked from her amassed records of multiple hospitalizations. The drawings and delicate ink or water-color paintings in the book go beyond cartoon figures or comics that are more typical of graphic medicine books.

Graphic medicine publications offer one person's experience on a road that no one chooses to take, but where life may thrust a person. For the patient in the center of the all-too-real drama, these books may give access to what their family members are experiencing. It would be the rare very sick person who is so self-aware that they are able to step outside of themselves to empathize with their caretakers or be willing to visualize what is coming next.

A publisher's note at the book's end adds, "For healthcare practitioners, patients, families and caregivers dealing with illness and disability, graphic narrative enlightens complicated or difficult experience. For scholars in literary, cultural, and comics studies, the genre articulates a complex and powerful



JUDITH MARGOLIS proudly holds up her tome. (Sigal Tabackman)

analysis of illness, medicine, and disability and a rethinking of the boundaries of "health."

These books are for the times when one is faced with the harshest and heaviest of what life has in store for us, our worst nightmares - the things we may think happen to others but not to us - until we find ourselves in those spots and poorly equipped to deal with them. Reading such books becomes like being given the chance to walk around in another person's shoes and see the reality of a personal medi-



'LIFE SUPPORT Waiting,' pencil on Strathmore paper. (Judith Margolis)



'LIFE SUPPORT Marriage,' Oil on gessoed Arches paper. (Judith Margolis)

cal crisis through the writer's eyes.

Margolis's brief book tackles a hard subject by facing the unpretty reality head-on, giving the reader a window into a world usually whispered about in hushed tones, if at all. Beyond being a sensitive tribute to her parents, there is much to consider for families similarly situated. The deft title *Life Support* can be understood both as the physical machinery used in critical care and as the act of the book's creation serving as an emotional life preserver buoying the book's author, while benefiting us all.

Life Support: An Invitation to Prayer will be available at *In Print Art Book Fair*. It has been listed on Amazon as the #1 New Release in hospice & palliative care. Margolis will also be displaying her work Countdown to Perfection, Meditations on the Sefirot in the collector's edition (NIS 12,000) and reproduction editions (NIS 600).
inprintjlm.com

-H.B.A.

LIFE SUPPORT:
AN INVITATION TO PRAYER
By Judith Margolis
The Pennsylvania State University Press
96 pages, hardcover; NIS 175

The Beit Hillel Theater Workshop at Hebrew University, Mt. Scopus
at The Rachel Simon Hillel Theater



Fiddler on the Roof

Based on Sholem Aleichem stories by special permission of Arnold Perl
Produced on the New York stage by Harold Prince
Original New York Stage Production directed by Jerome Robbins
Presented by arrangement with Music Theater International (Europe)

Michael Berl, Director
Shelly Binman, Music Director
Chen Cohen, Choreographer
Dooby Harvey, Set Designer

December 19	7:30 PM	December 22	7:30 PM
December 23	2 PM & 7:30 PM	December 24	7:30 PM
December 25	2 PM & 7:30 PM	December 26	7:30 PM
December 29	2 PM & 7:30 PM		

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