

James Joyce Bookplate Competition: A Celebration of "Ulysses" (1922-2022)

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When is a home not a home? When is a country not a country? When is a Jew not a Jew? And when is a book not a book? Can a phlegmatic dreamer be just as interesting and heroic in his fantasies as a more decisive protagonist? James Joyce didn't just repopulate Homer's classic myth with contemporary characters; he turned it on its head while shining an unflattering mirror at many other myths we hold so dear. In this centenary homage to Joyce's *Ulysses*, I attempt to call up some of these parallel motifs.

The doorway featured is that of 7 Eccles Street, the physical address of the fictional protagonist Leopold Bloom. It is interesting to note that the actual entrance and door at 7 Eccles Street has been removed and preserved at the James Joyce Centre in Dublin. Eccles Street was named after an Irish patrician, but Joyce chose this street in North Dublin for Bloom's residence as a middle-class status marker because it had once been the home of an old schoolmate of Joyce's, to whom he turned for support following suspicion about his own wife's infidelities. Intriguingly, it also makes subtle reference to *Ecclesiastes*, arguably the most poetic and existentialist book in the Old Testament.

There is another legend about the knocker on the door, and whether and which knocker was the one present on the door in Joyce's time, but these concerns only serve to emphasize the absurdity of fame and the public's desire for holy relics, given that both Homer's *Odyssey* and Joyce's *Ulysses* are arguably best appreciated aurally and are thus as intangible as Martha Cunningham's love letter after Bloom tears it to bits and feeds it to the river. I have therefore taken the liberty of replacing the knocker with the head of Medusa, Athena's ill-fated vestal priestess. I imagine Bloom mounting her likeness on the door as a warning to Boylan. A giant keyhole of course refers to Boylan's absurd suggestion to Bloom that he watches through the door as Boylan takes his wife, in one of Bloom's masochistic-absurdist fantasy sequences; it's also a yonic reference to the suggestion that Bloom is a 'womanly man' because he does not take swift action but is more cerebral, sympathetic, and seeks to process, placate, and understand others (yet another indication of his Otherness).



ULYSSES: Best for Technique - 3D Pop-up

Shira Ronn - X3, 102 x 77 - Canada

This bookplate has additional hand-printed dynamic features.

The door opens to reveal Ulysses' boat, the *Odyssey*, on the threshold of Bloom's mind on that 16th of June on which the events of Joyce's novel take place, carnations littered in its wake. In the language of flowers, the colour of a carnation was crucial to determining its meaning. Bloom is denied such helpful auguries and so must we be if we are to embrace the ambiguities of modernity.

The broken glass in the transom window refers to Malachi Mulligan's shattered shaving mirror, a metaphor for Ireland according to Stephen Daedalus, and a foreshadowing of the perversion of nature (and censorship), as well as Joyce's own cyclopean punishment to come (Joyce suffered from glaucoma and eventually lost sight in both eyes). The aperture serves as a convenient entry for the cuckoo, six of which await their turn on the lintel. Behind the transom window is a bust of Marion "Molly" Bloom, Athena, or all the women after whom Leopold lusts and seeks comfort. The bottom half is the body of a barnacle goose, a wild goose native to the region after whom Nora Barnacle, Joyce's wife and muse, is named. Together they make the siren — the mythical beast that tormented Ulysses with a most vicious ear-worm.

The facade stands erect, but torn from its structure, in an unbounded sea, a metaphor for Joyce's collapsing of the rigid bounds of the Western cannon and embarking on a literary odyssey of his own, and a portal to the inner worlds of Bloom and Daedalus. The arch commemorates the centenary anniversary of the publication of *Ulysses*; the author (JJ), and his oeuvre (U) are cited in the keystone. Off in the distance top right, two birds fly in proximity portending omens and foreshadowing future strife as in Homer's *Odyssey*, or perhaps signifying nothing more than a fine day in June.

It's been a great privilege — and an adventure unto itself — to invest in and investigate this epic novel through the ASBC&Ds tribute to James Joyce.



ULYSSES: Best for Technique - 3D Pop-up

Shira Ronn - X3, 102 x 77 - Canada

“...a bowl of lather on which a mirror and a razor lay crossed”

Victoria University at Wellington, New Zealand and American Society of Bookplate Collectors & Designers

Take pleasure in announcing the winners of the James Joyce Bookplate Competition 2022

A Celebration of *Ulysses* (1922-2022)

The year 2022 was the Centennial Celebration for the publication of James Joyce's *Ulysses*

“Ulysses is certainly the greatest novel in the English language, and one might argue for its being the greatest single work of art in our tradition.” – Joyce Carol Oates

Printmakers from around the world participated in our Annual Bookplate Competition and Exhibition. If you are interested in commissioning any of the artists, please do not hesitate to write for contact info: info@bookplate.org

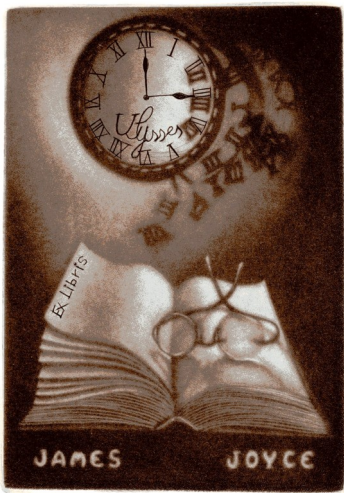
TOP 20 artist entries

- | | |
|-----------------------------------|---------------------------------------|
| 1 - Deborah Lulu Chapman - Canada | 11 - Marianna Antonacci - Italy |
| 2 - Tanya Miller - Canada | 12 - Roberto Rattazzi - Italy |
| 3 - Oleg Dergachov - France | 13 - Sandro Chinellato - Italy |
| 4 - Wang Kun - China | 14 - Aušra Čapškytė - Lithuania |
| 5 - Janne Laine - Finland | 15 - Wojtek Kowalczyk - Poland |
| 6 - Elisabeth Miller - Canada | 16 - Igor Cvacho - Slovakia |
| 7 - Pal Csaba - Hungary | 17 - Joan Pujol i Ros - Spain |
| 8 - Marina Terauds—USA | 18 - Peter Ford - UK |
| 9 - Camilla Casalino - Italy | 19 - Anthony Russo - USA |
| 10 - Luigi Casalino - Italy | 20 - Antonio Vittorio Alfieri - Italy |

Special Recognition

Best for the Series - Krzysztof Marek Bąk- Poland

Best for Technique - 3D Pop-up - Shira Ronn - Canada



Deborah L. Chapman - "Time" C7+C2, 118 x 88 - Canada



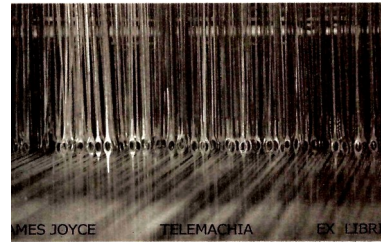
Tanya Miller - C3, 168 x 118 - Canada



Oleg Dergachov - C3, 112 x 100, - France



Wang Kun - X6, 75 x 105 - China



Janne Laine - "Telemachia" - X6, 80 x 120 - Finland



Elizabeth Miller - C3, 70 x 99 - Canada



Marina Terauds - C3, 72 x 96 - USA



Camilla Casalino - C3, 150 x 100 - Italy



Pal Csaba - CGD, 91 x 114 - Hungary



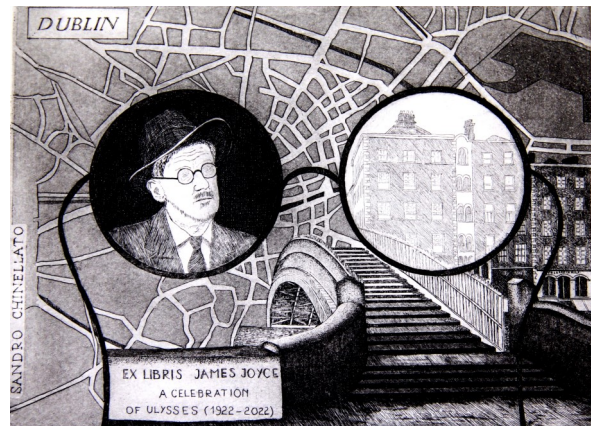
Luigi Casalino - C3, 165 x 125 - Italy



Marianna Antonacci - C3, 120 x 140 - Italy
"Molly and her endless thoughts..."



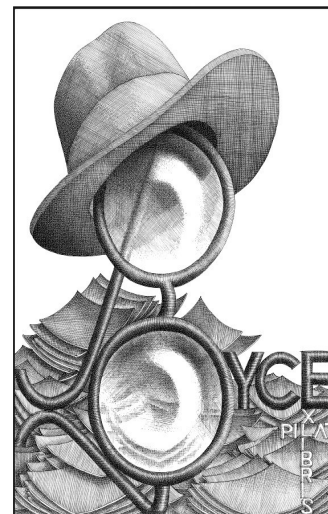
Roberto Rattazzi - C3+C5, 160 x 118 - Italy



Sandro Chinellato - C3+C5, 153 x 204 - Italy



Aušra Čapkytė-Šarauskiėnė - MT, 125 x 90 - Lithuania



Wojtek Kowalczyk - S1, 190 x 150 - Poland



Igor Cvacho - "Eros & Psyche"- C3, 125 x 80 - Slovakia



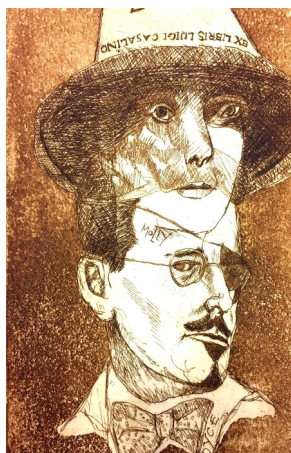
Joan Pujol i Ros - CGD, 109 x 70 - Spain



Peter Ford - MT, 128 x 103 - UK



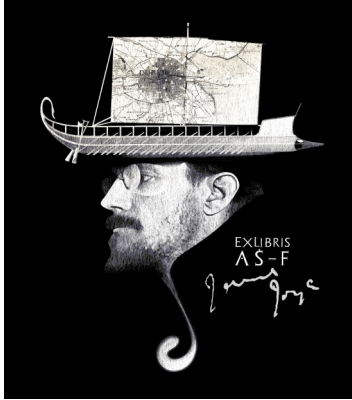
Anthony Russo - CGD, 90 x 63 - USA



Antonio Vittorio Alfieri - C3, 200 x 120 - Italy



Best for Technique - 3D Pop-up
Shira Ronn - X3, 102 x 77 - Canada



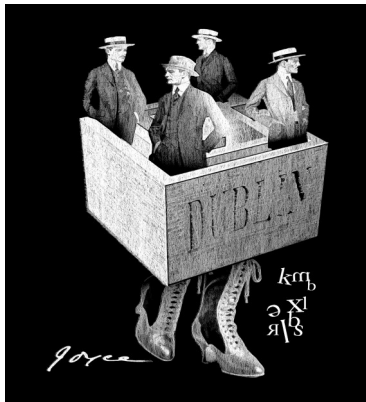
"Joyce & Boat"
CGD, 129 x 129



"Joyce Portrait"
CGD, 129 x 129



"Book's Man"
CGD, 129 x 129



"Dublin Maze"
CGD, 129 x 129

Best for the Series

Krzysztof Marek Bąk,
CGD, Poland



"Woman in Hat"
CGD, 129 x 129



"What I've found does the most good is just to get into a taxi and
go to Tiffany's." Holly Golightly



Victoria University at Wellington, New Zealand and

American Society of Bookplate Collectors & Designers

Take pleasure in announcing the *Breakfast at Tiffany's* Bookplate Competition 2024

The Centenary Celebration of Truman Capote (1924-2024)

The year 2024 is a celebration of the centenary of Truman Capote (1924-1984). Truman Capote was an American novelist, screenwriter, playwright and actor. Several of his short stories, novels, and plays are praised literary classics, including his 1958 novella *Breakfast at Tiffany's*.

For Competition Rules, visit us at <https://bookplate.org> OR <https://bookplate2022.org>