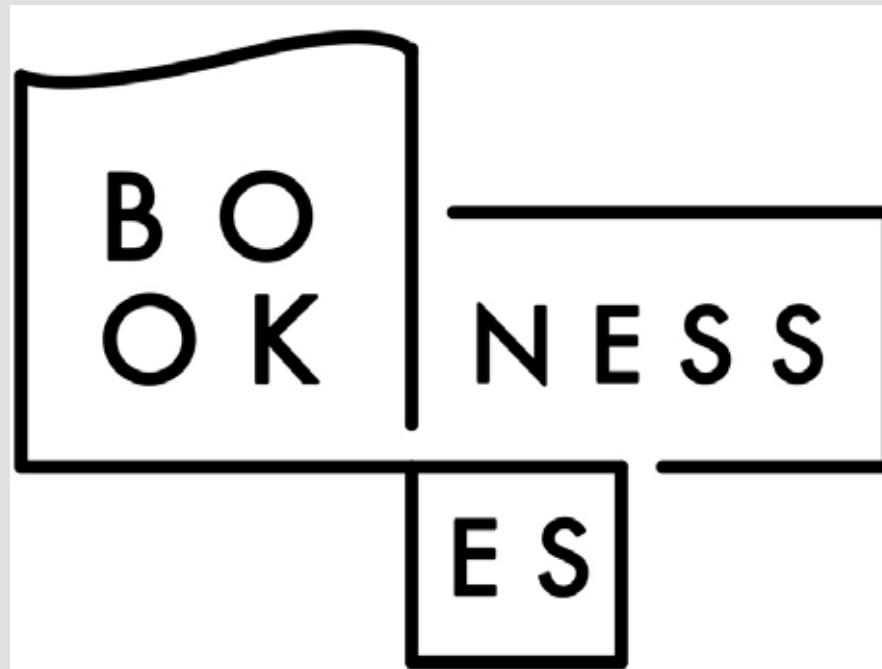


Communities of practice:

Building an internationally connected practice in and for the book arts

Sarah Bodman



Booknesses: Taking Stock of the Book Arts in South Africa

Colloquium organised by the Department of Visual Art

Faculty of Art, Design and Architecture (FADA) of the University of Johannesburg (UJ)



Book Arts room at the Centre for Fine Print Research



Book Arts room at the
Centre for Fine Print
Research

Latest Book Arts News March - April 2017

FOLLOW SARAH ON TWITTER



Booknesses Colloquium and Exhibition

[VIEW DETAILS >](#)



The Blue Notebook Vol 11, 1 & 2

[VIEW DETAILS >](#)



Bristol Artist's Book Event at Arnolfini

[VIEW DETAILS >](#)



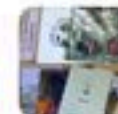
Listings now open for the Artist's Book Yearbook 2018-2019!

[VIEW DETAILS >](#)



Al-Mutanabbi Street Starts Here

[VIEW DETAILS >](#)



Help us clear our bookshelves!

[VIEW DETAILS >](#)



BOOK ISH NESS - World Book Night 2017

[VIEW DETAILS >](#)



Artist's Book Yearbook 2016-2017

[VIEW DETAILS >](#)



An Inventory of Al-Mutanabbi Street / Al-Mutanabbi Street Starts Here

[VIEW DETAILS >](#)

Projects



Bookmarks: Infiltrating the Library System

Bookmarks produced by Artists and given away at venues around the world.

BOOKMARKS >



Bristol Artist's Book Event (BABE)

Our biennial Artist's Book event.

BABE >



An Inventory of Al-Mutanabbi Street

'Re-assembling' the inventory that was lost in the car bombing of al-Mutanabbi Street.

AN INVENTORY OF AL-MUTANABBI STREET >



Artists' Books Partnership, exhibition Programme (ABPP)

Lending artists' books to the wider community.

ARTISTS' BOOKS PARTNERSHIP, EXHIBITION PROGRAMME >



What will be the canon for the artist's book in the 21st Century?

What will constitute the concepts of artists' publishing in the future?

CANON >



Paper Models

Investigating laser-cutting technology to develop new artists' books and paper-based creative practice for arts, crafts and design.

PAPER MODELS >

Research resources on artists' books for students

All of the links and downloads below are on the bookarts website. Some of them are from guest speakers at seminars, symposia, workshops and conferences we have hosted, or talks we have given at other institutions. Do browse the bookarts website as well for up-to-date [news](#), Book Arts [Newsletters](#) and current projects and exhibitions.

The [Exhibitions and Events](#) page has an archive of artists' books exhibitions held here since 2001 and exhibitions we have curated, with plenty of examples and images of artists' books. The [Book Arts Websites](#) page also has lots of links to interesting people and places.

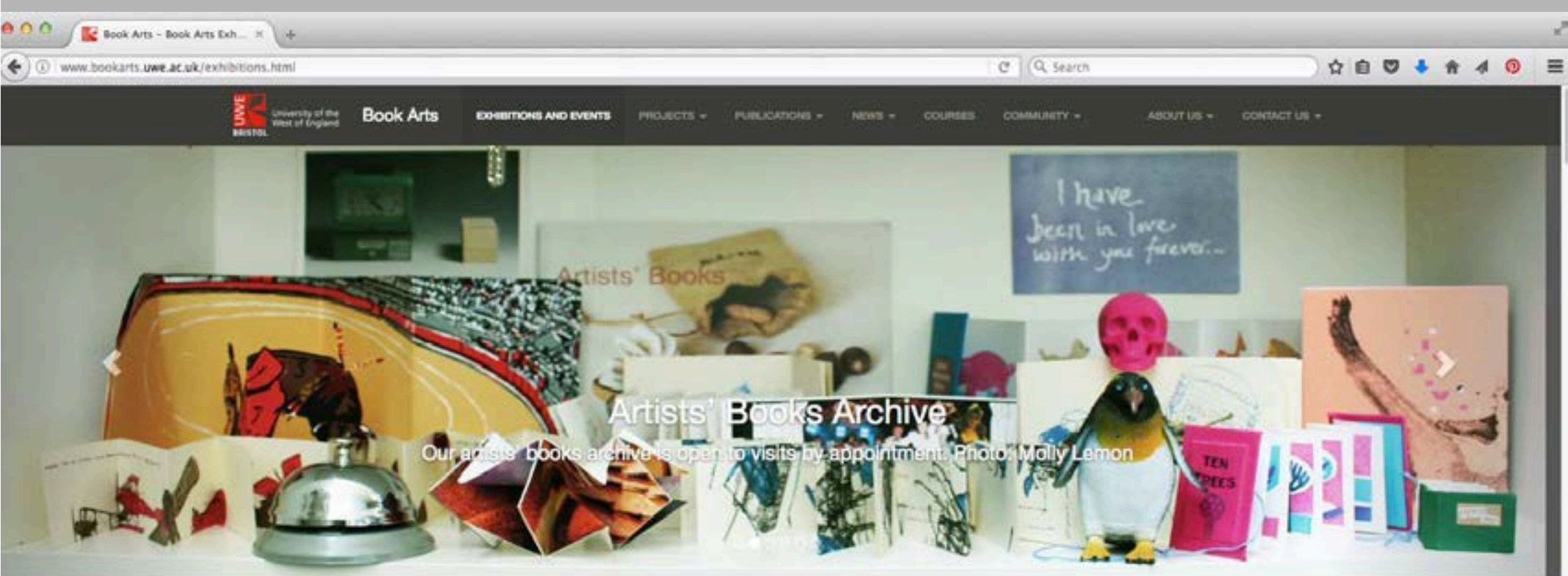
The information below has been arranged in sections to help you find information relating to your interests or research, the sections are:

- PDF READING LISTS
- SOME INSIGHTS INTO MAKING ARTISTS' BOOKS AND RELATED WORKS
- NATURE/LANDSCAPE AND ARTISTS' BOOKS
- PRODUCING, PRICING, EXHIBITING AND MARKETING ARTISTS' BOOKS
- COLLECTIONS, CENTRES AND MUSEUMS
- EXPLORATORY ESSAYS, EXPERIMENTAL TEXTS AND HISTORICAL REFLECTIONS ON ARTISTS' BOOKS

PDF reading lists

Using Bower Ashton Library - a quick guide to resources available for studying artists' books.
MA Printmaking - Developing Practice Module Artists' Books Reading and Resources list PDF download
MA Printmaking - Practice in A Professional Context Module Artists' Books Reading and Resources list PDF download
Comprehensive reading list of Reference publications: Books, catalogues, journals, pamphlets.
Reading Room list of Reference Publications from the New Wave exhibition with info on POD books etc.

Some insights into making artists' books and related works



Exhibitions and Events Current and Older

2017

PINEAPPLE FALLS - THE MUSEUM 04/03/17 - 12/04/17

WUON-GEAN HO - THE ORCHIS LIBRARY 01/02/17 - 28/02/17

2016

RE-IMAGINING THE LAWS OF ENGLAND 06/12/16 - 30/01/17

CALLY TRENCH & PHILIP LEE: ARTISTS' BOOKS 01/11/16 - 30/11/16

SUMI PERERA ET AL. [90TH PRESS EDITIONS] 1ST SEPTEMBER - 30TH OCTOBER 2016

STEPHEN FOWLER'S 'ARTISTAMPS' WORKSHOP REPORT JULY 2016

2015

HMP SEND ARTISTS' BOOKS EXHIBITION 07/12/15 - 31/01/16

RE: FOLLOW-ED (AFTER HOKUSAÏ) 28/09/15 - 03/12/15

A YEAR OF MAKING ARTISTS' BOOKS 07/12/2015 - 31/01/2016

SMALL PUBLISHERS FAIR 06/11/15 - 07/11/15

COUNTER - PLYMOUTH ART BOOK FAIR

STEVIE RONNIE - ARCTICA 02/11/15 - 30/11/15

ANDI MCGARRY: 200 ARTISTS' BOOKS ON THE MOVE 01/09/15 - 31/10/15



Sitting Room, a travelling exhibition of a sitting room full of artists' books, touring 2006-2008 in Europe and Mexico. Curated by Lucy May Schofield and Tom Sowden, Righton Press, Manchester, Metropolitan University, UK. All the books were dispersed for people to pick up from tables, furniture etc. for people to sit and read.



Arcadia id Est – touring handling exhibition of 110 artists' books on nature/landscape, toured Australia, Europe and the USA from 2005-2008.

All books and symposium talks archived at:
<http://www.bookarts.uwe.ac.uk/news-archive/arcadia.htm>



ANGIE BUTLER / ЭНДЖИ БАТЛЕР

«X = How Much I Love You»

Cloth bound.
Letterpress printed on Simili Japon.
88x58 mm. 13 sheets, maze book.
Bristol. 2012

«X = Как сильно я тебя люблю»

Картон, коленкор, бумага, высокая печать.
88x58 мм. 13 листов, раскладушка.
Бристоль. 2012



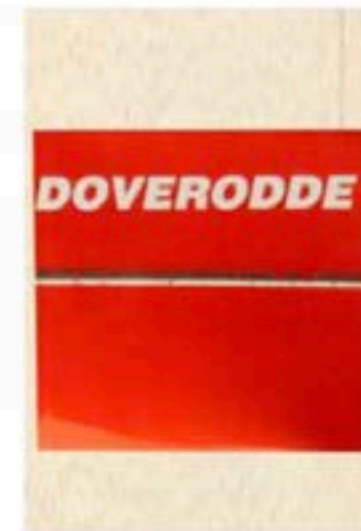
NANCY CAMPBELL / НЭНСИ КЭМПБЕЛЛ

«Doverodde»

Perfect bound. Digital print, photography.
168x171mm. 40 pp.
Oxford. 2012

«Доверодд»

Бумага. Цифровая печать, фотопечать.
168x171мм. 40 стр.
Оксфорд. 2012



ОЛЬГА КАРЯКИНА / OLGA KARYAKINA

«Канал»

Инсталляция. Бумага, дерево.
Цифровая печать. 500x400x400 мм.
Уникальный экземпляр.
Москва. 2014

«Channel»

Installation. Paper, wood.
Digital print. 500x400x400 mm.
Single copy
Moscow. 2014



ГРИГОРИЙ КАЦНЕЛЬСОН / GRIGORY KATSNELSON

«Борис Поплавский.
Дневник Аполлона Безобразова (части)»

Картон, крафт. Литография.
290x170 мм. 20 стр. + обл. Тираж 21 экз.
Экземпляр № 14.
Санкт-Петербург. 2003

«Boris Poplavsky. Apollon Bezobrazov's
Diary (Extracts)»

Paper, cardboard. Lithography. 290x170 mm.
20pp. + cover. Edition of 21. Copy # 14.
St. Petersburg. 2003



RUSSIAN Artists' Books - Artists' Books from the UK and Russia, Tsaritsyno State Historical, Architectural, Art and Landscape Museum Reserve, Moscow and touring Russia, UK. 2014 – 2015.

Curators: Sarah Bodman, Mikhail Pogarsky, Vasily Vlasov, Viktor Lukin. The project aimed to demonstrate the unique and common features of the artist's book, presenting works by artists from the UK and Russia united by national artistic traditions.

FORTYNINE

COACH

SEATS

TWENTYSIX

GASOLINE

STATIONS

Fortynine Coach Seats, Tom Sowden, 2003. Perfect bound book, digital print, edition of 49, 180 x 140 mm

Twentysix Gasoline Stations, Michalis Pichler, 2009. Perfect bound book, 36 pp, offset-printed edition of 600, 180 x 140 mm

Publications



Artist's Book Yearbook

The 2016-2017 issue of the Artist's Book Yearbook is available

[ARTIST'S BOOK YEARBOOK >](#)



The Blue Notebook journal for artists' books

Volume 11, No 1 & 2

[BLUE NOTEBOOK >](#)



A Manifesto for the Book

Sarah Bodman and Tom Sowden February 2010
Free download

[A MANIFESTO FOR THE BOOK >](#)

HOW TO ORDER

Impact Press Publications can be ordered for UK or International delivery via the UWE online store or directly.

[HOW TO ORDER >](#)

EXHIBITION CATALOGUES

- Arcadia id est
- A Tale of Two Cities
- Books by Artists

OTHER PUBLICATIONS

- Artists' Books Creative Production and Marketing Guides
- "What's in the Box?" in five volumes
- Creating Artists' Books (published by A&C Black/Watson Guptill)

Artist's Book Yearbook 2016 - 2017

The ABYB is a biennial reference publication focusing on international activity in the field of book arts.

Est 1994, it has been published by Impact Press since 2000.

It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, in fact anyone interested in artists' books!

The publication includes essays and information on many aspects of the book arts, artists' listings, information on book arts galleries, archives and collections, book arts courses, events, journals, bibliographies and reference publications, studios and websites, with book arts contributors from around the world.

<http://www.bookarts.uwe.ac.uk/publications/index.html>



List your artists' books by 30th May 2017 – it's free...

Artist's Book Yearbook

ARTIST'S BOOK
YEARBOOK
2018-2019

LISTINGS
FORM

ABYB 2018-2019 listings form

Deadline 30th May 2017

DOWNLOAD HERE ➤

ARTIST'S BOOK
YEARBOOK
2018-2019

PRE-ORDER
UK POSTAGE

ABYB 2018-2019 pre-order UK

Publication Autumn 2017

ORDER HERE ➤

ARTIST'S BOOK
YEARBOOK
2018-2019

PRE-ORDER
INTERNATIONAL
POSTAGE

ABYB 2018-2019 pre-order
International

Publication Autumn 2017

ORDER HERE ➤

The ABYB is a biennial reference publication focusing on international activity in the field of book arts.

It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, in fact anyone interested in artists' books!

The next issue for 2018-2019 will be published in Autumn 2017. You can list your books or organisation etc. free of charge until 30th May 2017 by downloading and returning the listings form above. Pre-orders help us pay for printing costs and are much appreciated!

The biennial publication includes essays and information on many aspects of the book arts, artists' listings, information on book arts galleries, archives and collections, book arts courses, events, journals, bibliographies and reference publications, studios and websites, with book arts contributors from around the world.

Since 2001, the Artist's Book Yearbook has been edited by Sarah Bodman for Impact Press at the Centre for Fine Print Research, UWE, Bristol, UK. The Yearbook is available at some bookshops and galleries in Europe and the USA or can be ordered directly from Impact Press.

THE ARTIST'S BOOK YEARBOOK THE ARTIST'S BOOK YEARBOOK

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Ephemerides 16.05.13 - 16.06.13

Artist: seekers of lice
Authors: David Berridge and seekers of lice
Published by seekers of lice
Poetry collaboration. Inkjet printing on 120gm cartridge paper; soft cover cream card; Japanese-style side binding. 21 x 14.8 cm. Edition of 40, 2013, Sittingbourne UK. £8

Simple Press
United Kingdom
Tel: 07857 510099
www.simplepress.co.uk
simplepress@gmail.com



GE Adventures

Rachel Marsh - Simple Press
A letterpress printed book, using wood and metal type for image and text. It shows that being obsolete and out of date can free things up a bit to be used in new and interesting ways. 15.5 x 34 cm. Edition of 16, October 2014, Devon, UK. £25



For a New Agreement of the People

Artist: Rachel Marsh - Simple Press
Author: Angus Reid
A letterpress printed contemporary reimagining of 17th century political pamphlets, calling for a people-led written constitution for the UK.
A pamphlet / concertina mashup, with poem and explanatory text by Angus Reid, designed and printed by Rachel Marsh, Simple Press. 20.2 x 12.8 cm. Edition of 100, April 2015, Devon, UK. £10

Smith, Jenny
Edinburgh, UK
www.jennysmith.org.uk
jenny@jennysmith.org.uk



What is the Key to Happiness?

Jenny Smith
40 people's hand written answers to the title question constitute artist's Jenny Smith's laser cut installed drawing. 80 answers in typed format included in this digitally printed book, with laser inserts.
Includes blank page for readers answer. Credits all participants. ISBN 978 0-9576303-2-1. 15 x 15 cm. Edition of 400, 2014, Edinburgh, UK. £12

What is the most important decision you have made?

Jenny Smith
Primary seven children cut a selection of hand written answers to title question, into the grain at Haugh Park, Cupar Arts Festival, 2013. Digitally printed book is visual narrative of the temporary site-specific drawing that ensued. Credits all participants. ISBN 978 0-9576303-1-4. 15 x 15 cm. Edition of 100, 2013, Edinburgh, UK. £8

Soborg, Torben
Thermstrupvej 36, DK-4690 Haslev, Denmark
Tel: +45-56312121
www.torben-soborg.dk
http://artists-books.eu
torben.soborg@pc.dk



One Bird to Hand - 10 Birds on Roll

Torben Soborg
Fantasy Factory
A small glass container with one bird printed on orange paper and ten birds printed on a white paper roll. 8.5 x 4.5 cm. Edition of 2, December 2013, Fantasy Factory, 4690 Haslev, Denmark. £40



Bird Atlas (Fugle Atlas)

Torben Soborg
Fantasy Factory
The book opens with two wings. Inside is a pocket with drawings of birds printed in different colours. 13.5 x 14.5 cm. Edition of 3, January 2014, Fantasy Factory, 4690 Haslev, Denmark. £40

SHORTS NO. 2 - STONES

Torben Soborg
No. 2 in a series of small square books with a very short content. 10.5 x 10.5 cm. Edition of 6, March 2015, Fantasy Factory, 4690 Haslev, Denmark. £30

Sparks, Franki
Australia
frankisparks.com.au
franki@frankisparks.com.au



Bureaucrats Demoralizing the People

Franki Sparks
Entirely hand-printed A6 size from artist's own BOK series. 16 pp plus cover, stapled. Cover 3-colour woodcut on marula card, interior 2-colour (black and white) woodcut images on brown paper. Logo, artist, date stamp printed. No text. 7.4 x 10.3 cm. Open edition, Canberra, Australia. AUD \$15



All The Stupid Things

Franki Sparks
Entirely hand-printed A6 size from artist's own BOK series. 16 pp plus cover, stapled. Full colour cover and images throughout (3-colour screen-print). Logo and text stamp printed. Content inspired by mail order catalogues. 7.4 x 10.3 cm. Open edition, Canberra, Australia. AUD \$15



My Life As A Film

Franki Sparks
A6 size from artist's BOK series. 16 pp plus cover, stapled. Cover hand-printed 3-colour woodcut and stamp print on marula card, text pages digitally printed on coloured paper. No interior images. Text is comprised entirely of (actual) film titles. 7.4 x 10.3 cm. Open edition, Canberra, Australia. AUD \$10



a particular theme: Haberdashery / Yarn Cards / Arboretum / Ornithology / Artefacts / Typing / Miscellany / Ark. Each book comes with a printed bellyband and a handwritten label. 10 x 8 cm. Edition of 100, Spring 2014, Lincoln, UK. £10

Turnbull, Stephanie
United Kingdom
stephanie.turnbull@webly.com
trussard@icloud.com



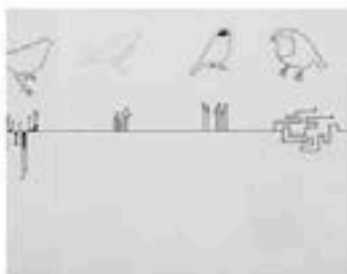
If James Castle Made Lithographs
Stephanie Turnbull
Matchbox book: lithographic transfer drawings and screen-printed covers. Inspired by the work of James Castle and his matchbox wood drawings. 12 x 6.5 cm. Edition of 6, 2015, UK. £20

Uniformbooks, UK
www.uniformbooks.co.uk
uniformbooks@gmail.com
@Uniformbooks

Living Locally
Erica Van Horn
Living Locally selects entries from a daily journal written over five years about rural life in and around a farming valley in Tipperary, to the north of the Knockmealdown Mountains. With needle-



sharp observation and in plain words, Van Horn makes remarkable what might otherwise have gone unrecorded: the familiarity of neighbours, of animals and of weather, the regularity of the patterns of transaction on roads and in nearby villages and towns, and, from an outsider's perspective, the unfamiliarity of speech and custom. ISBN 978 1 910010 02 0. 23.4 x 14.2 cm. 144pp, sewn paperback with flaps. Uniformbooks 2014, UK. £12



Sonorama: Listening to the view from the train
Claudia Molitor
Located on the train journey between London St Pancras and Margate, 'Sonorama' is an audio work by composer Claudia Molitor that offers sounds and voices for the otherwise silent view from the train. The work is downloadable as an app for listening with headphones, and the book is a companion to the audio experience. It reproduces the complete graphic score of Molitor's interpretation of the journey, locating the thinking behind the composition and the selection of material. With contributions by David Hendy, Charlotte Higgins, Graham McKenzie, Evan Parker, Irene Resell. ISBN 978 1 910010 03 7. 23.4 x 14.2 cm. 88pp, paperback with flaps. Uniformbooks 2015, UK. £12



Unshelvedmarked: Reconceiving the artist's book
Michael Hampton
"Post-Dreyfus these works form an entirely new corpus and marvel, showcasing the artist's book not as a by-product of the book per se, but both its antecedent and post-digital flowering, many of its salient 20th century features prophetically flickering here and there through time, its epigenetic influence finally come to permeate mainstream book design everywhere, all the manifold traits and studio processes inherent to the artist's book bursting out from their stitched sheath, cheerfully pollinating the whole gamut of reading impediments and spaces." ISBN 978 1 910010 06 8. 23.4 x 14.2 cm. 176pp, paperback with flaps. Uniformbooks 2015, UK. £12

Ustyenko, Mariya
United Kingdom
www.mariyastyenko.com
timeframearts@gmail.com



Fear of Disappearance
Mariya Ustyenko

Photobook developed under the guidance of Akina Factory and the bookRoom, UCA Farnham. *Fear of Disappearance* presents a very personal response to the fast changing landscape of London. Supported using public funding by the National Lottery through Arts Council England. 20 x 18 cm. Edition of 40, April 2015, London, UK. £95

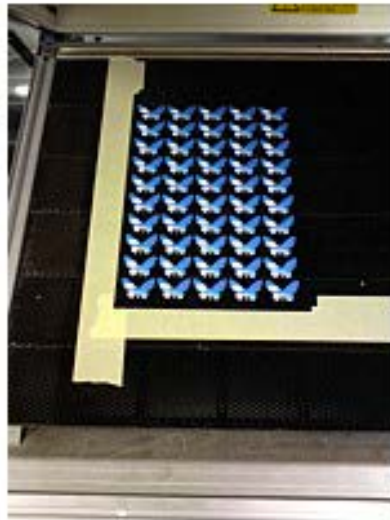
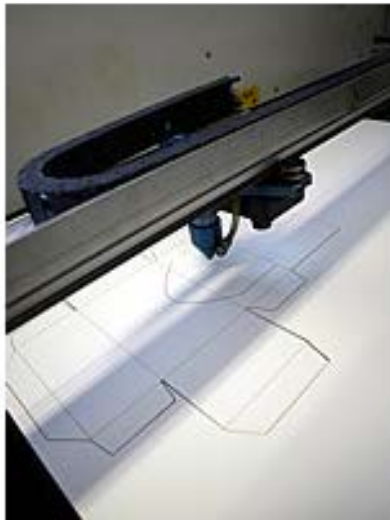
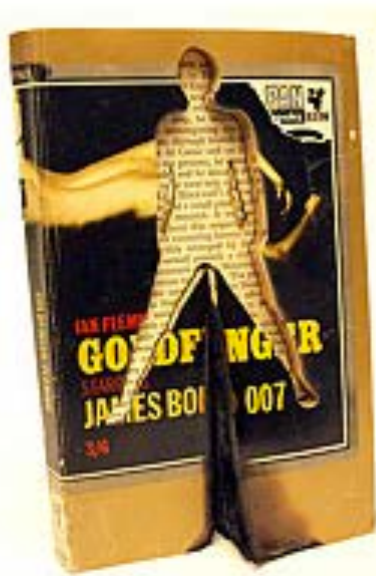
asus: Uta Schneider & Ulrike Stoltz
Loewenstrasse 10 (HH)
63067 Offenbach am Main, Germany
www.bouthbook.de
asus@bouthbook.de



The New View of the Earth
Artist: Ulrike Stoltz
Published by asus: Uta Schneider & Ulrike Stoltz
The drawings (pencil on wax paper) refer to the print area of a commercially printed book (hence the title) which turns the text into a new world of interwoven forms. A visual discourse about typography and the book as a medium. 25 x 18.5 cm. Unique book, 2014, Offenbach am Main, Germany. EUR 600



ngorie (1 & 2)
Artist: Uta Schneider
Published by asus: Uta Schneider & Ulrike Stoltz
2 volumes, made in Dakar during a residency at the Musée Borlana; the text gives sample phrases in Wolof and German. Original multi layered drawings (ink, pencil) on Japanese paper. 21 x 15.5 cm. Unique book, 2014, Offenbach am Main, Germany. EUR 1000



Paper Models: investigating laser-cutting technology to develop new artists' books and paper-based creative practice for arts, crafts and design, Tom Sowden.

All findings, cutting and paper guides at:
<http://www.bookarts.uwe.ac.uk/projects/papermodels.html>

Artists' Books Creative Production and Marketing

3rd Edition, May 2010

ISBN 978-1-906501-05-1

Download a free, 87pp PDF version with colour images.

<http://www.bookarts.uwe.ac.uk/publications/index.html>



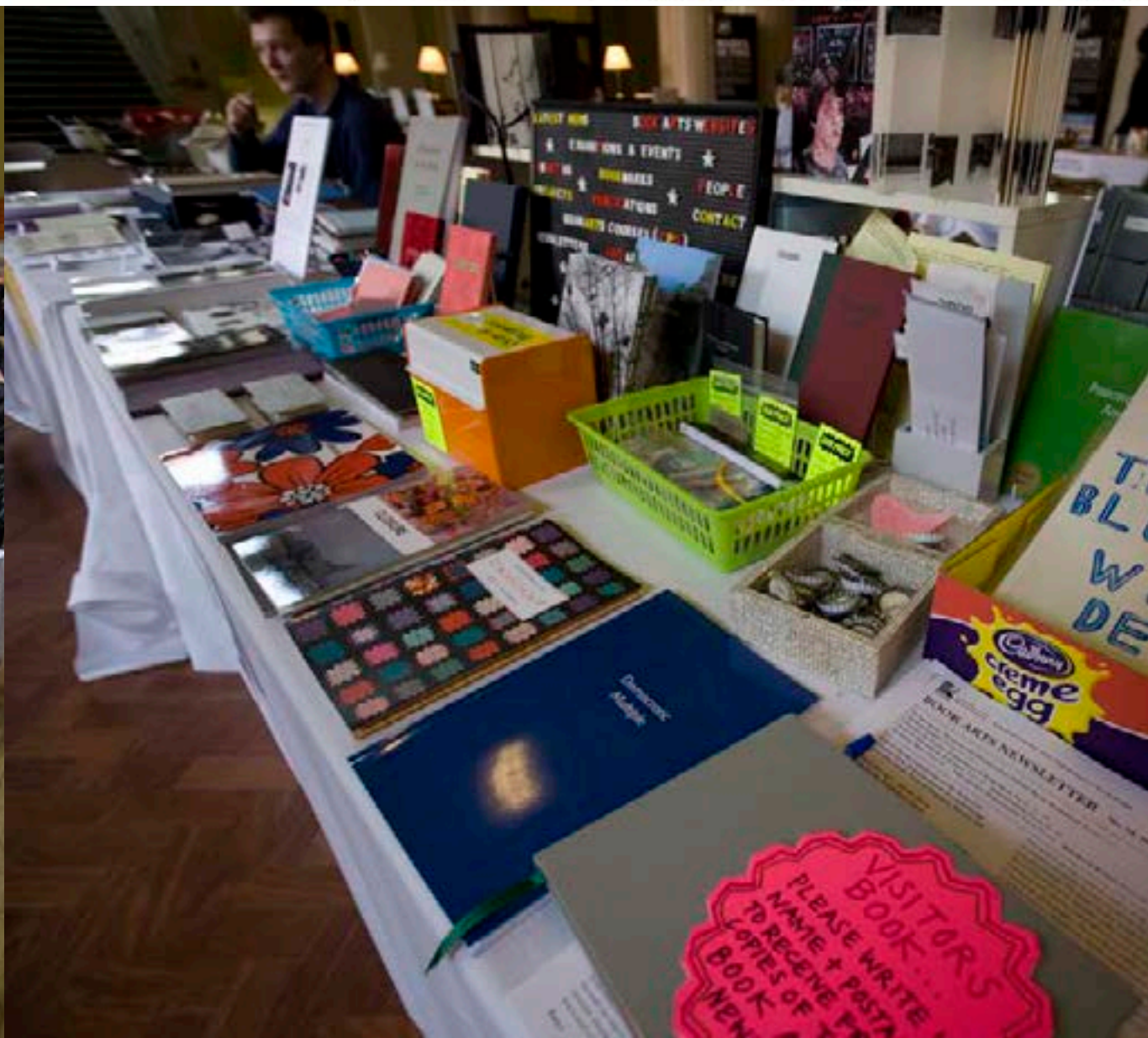
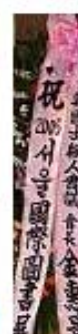
bookartbookshop, 17 Pilsford Street, London



Printed Matter Inc, 181 10th Avenue, New York. Photo: Tim Bowden

Artists' Books Creative Production and Marketing

Sarah Bodman





Antic Ham at the Mainz Small Press fair: <http://www.anticam.com>
A great place to meet collectors.



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Figure 1
INFORMATION SHEET

TITLE OF BOOK

ARTIST

AUTHOR (if applicable)

ISBN (if applicable)

PUBLISHER OR IMPRINT NAME

SHORT DESCRIPTION OF THE BOOK:

DATE AND PLACE OF PUBLICATION

SIZE OF BOOK

NO. OF PAGES

EDITION SIZE

PRODUCTION MEDIA

RETAIL PRICE

YOUR CONTACT NAME AND ADDRESS

TEL

FAX

WEBSITE

EMAIL



Closure, Sarah Bodman, book made using P-O-D via blurb.com



Democratic Multiple, Tim Swedeen, book made using P-O-D via lulu.com



Is it a gone or is it not?, Paul Laidley, book made using P-O-D via blurb.com

A Manifesto for the Book

Sarah Bodman and Tom Sowden

A free download 187pp reference publication: *A Manifesto for the Book*, one of the results of a two-year, Arts and Humanities Research Council March 2008 - February 2010:

In an arena including digital and traditional artists' publishing formats
- What will be the canon for the artist's book in the 21st Century?

The research project was a responsive exploration with a collaborative, international audience of artists, academics, presses, publishers, curators, dealers, collectors and students involved in the field, in order to propose an inclusive structure for the academic study, artistic practice and historical appreciation of the artist's book.

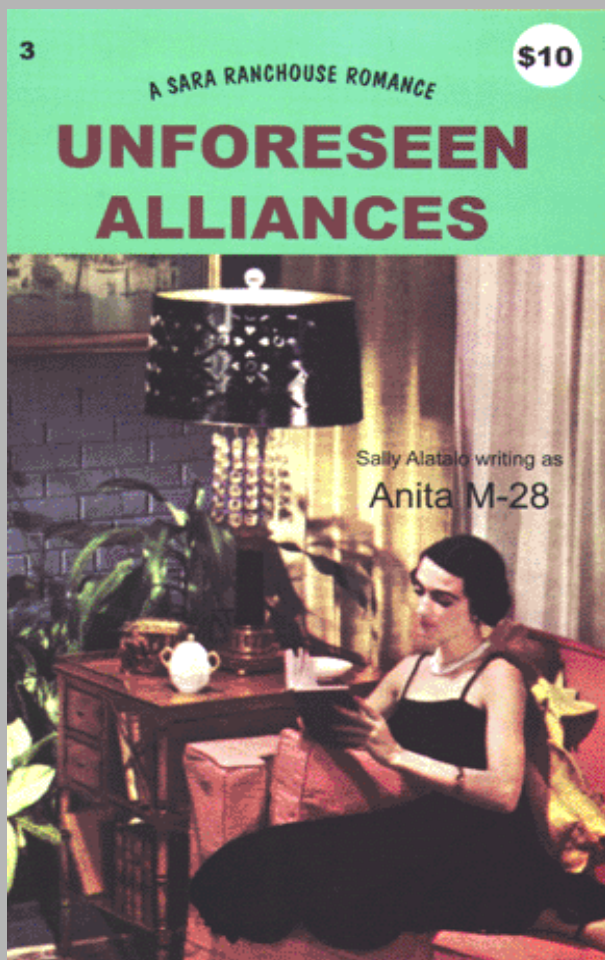
You can read all of the published outcomes online including, interviews, essays, conference papers, case studies and the *Manifesto for the Book* on the project's home page.

<http://www.bookarts.uwe.ac.uk/projects/canon.html>

A Manifesto for the Book

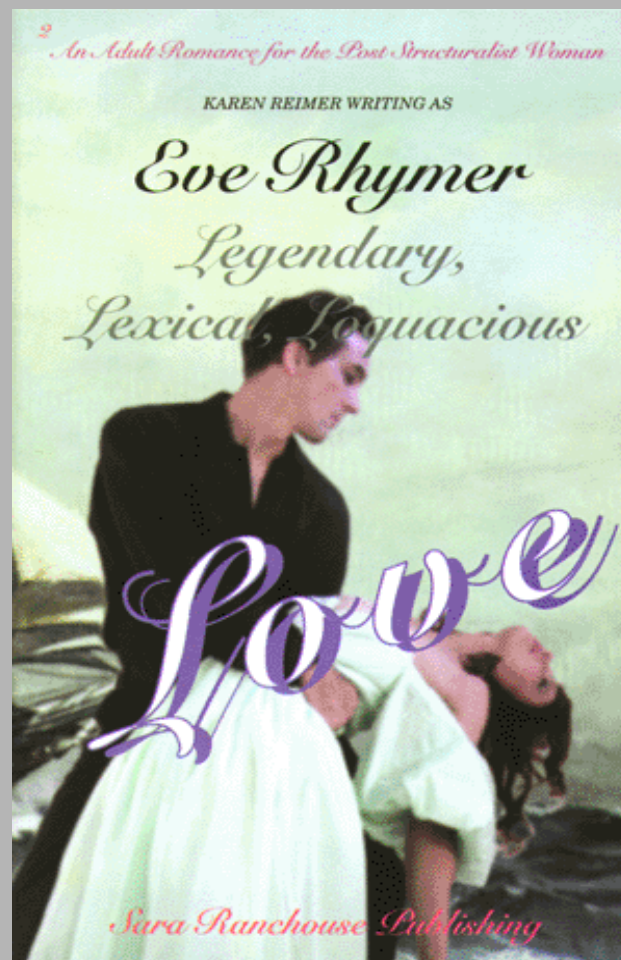
Sarah Bodman
and Tom Sowden





Unforeseen Alliances
Anita M-28 (Sally Alatalo)

<http://sararanchouse.com>



Legendary, Lexical, Loquacious Love
Eve Rhymer (Karen Reimer)

<http://sararanchouse.com>

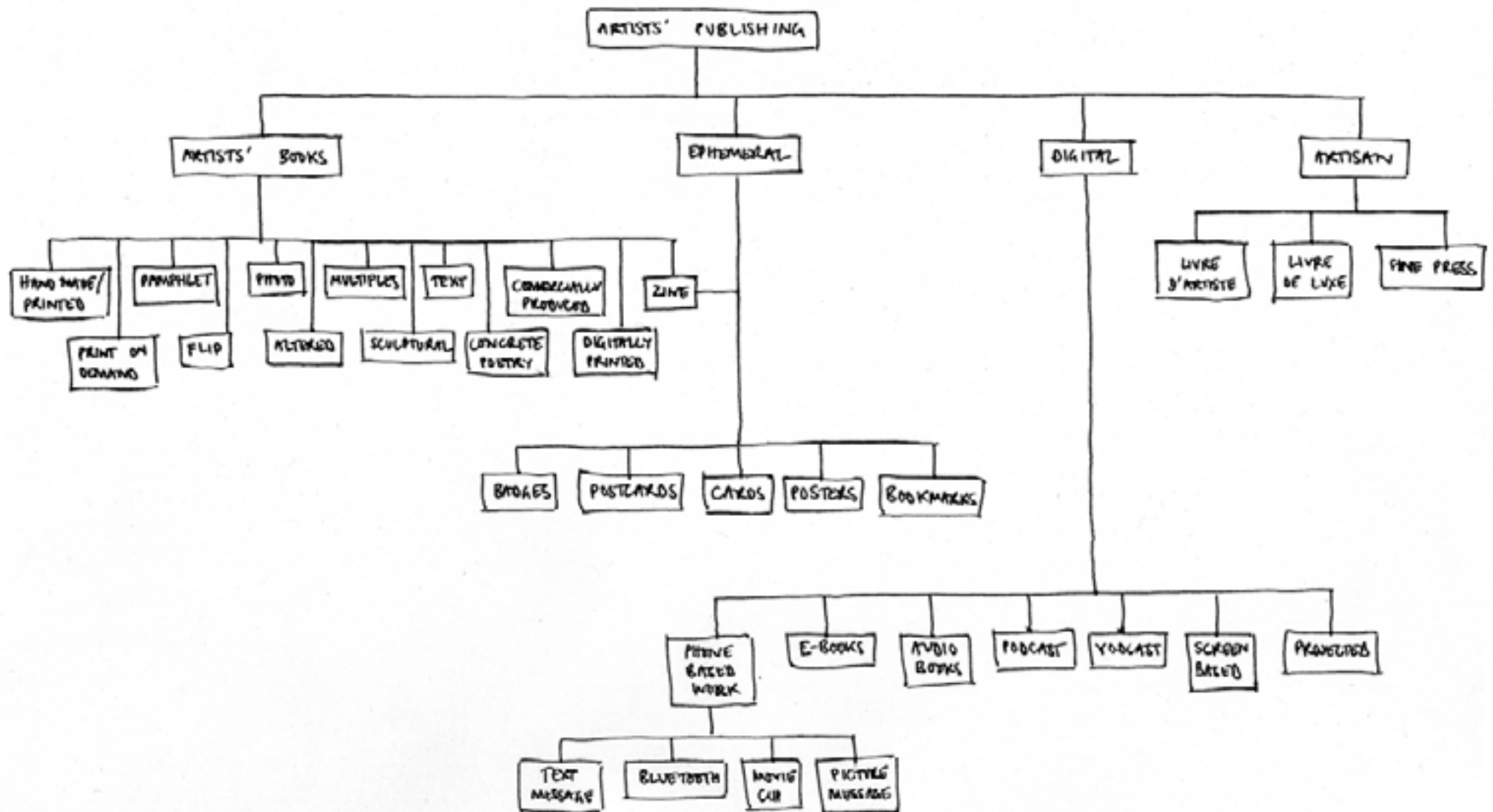


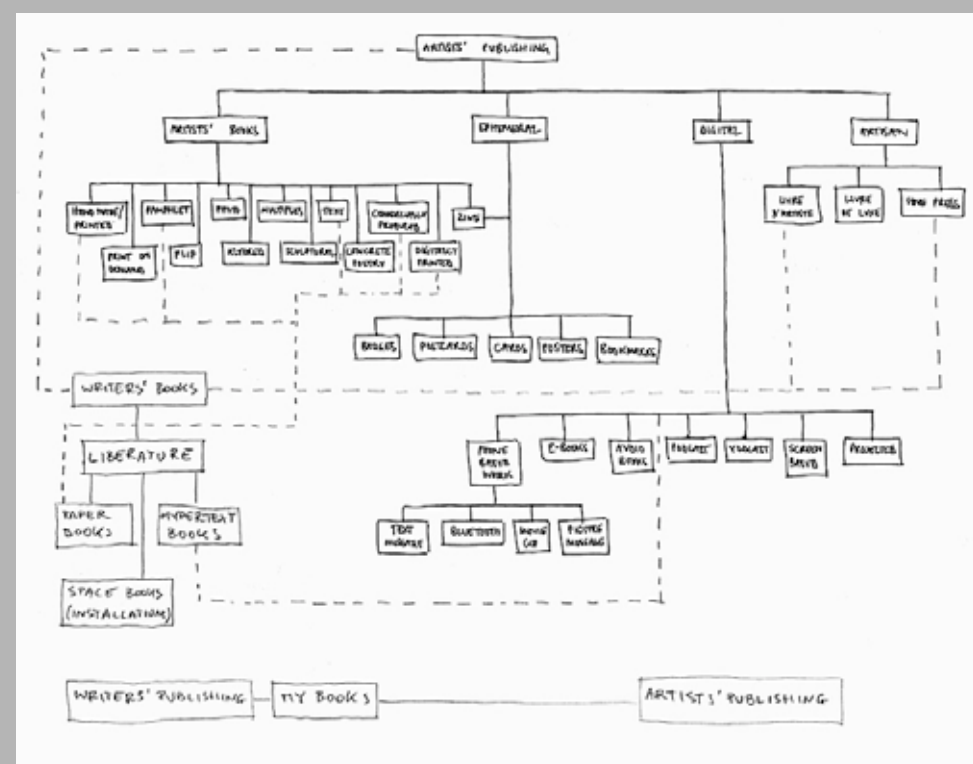
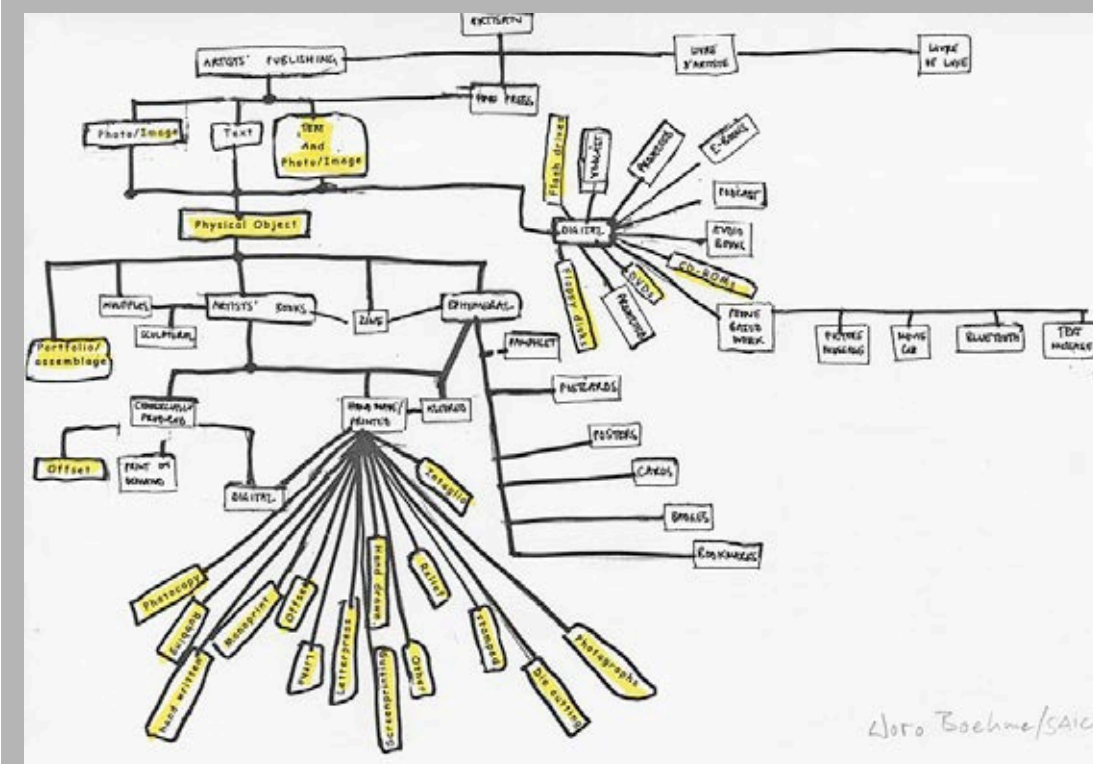
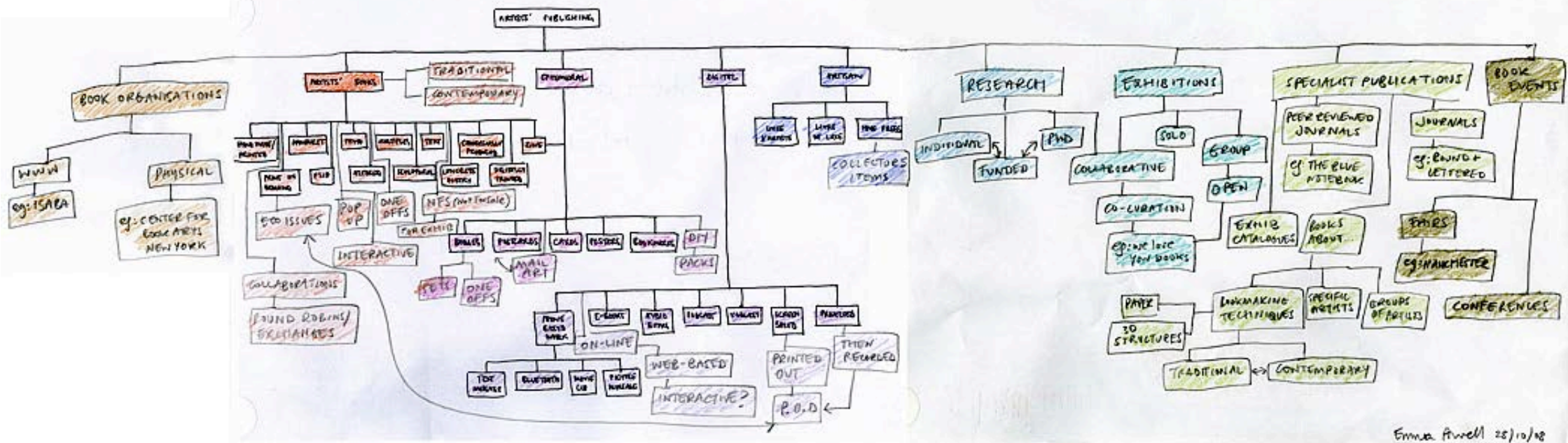
Love Takes Two & The Other Side
Anita M-28 & Sal Clarke (Sally Alatalo)

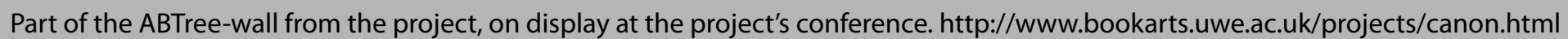
<http://sararanchouse.com>

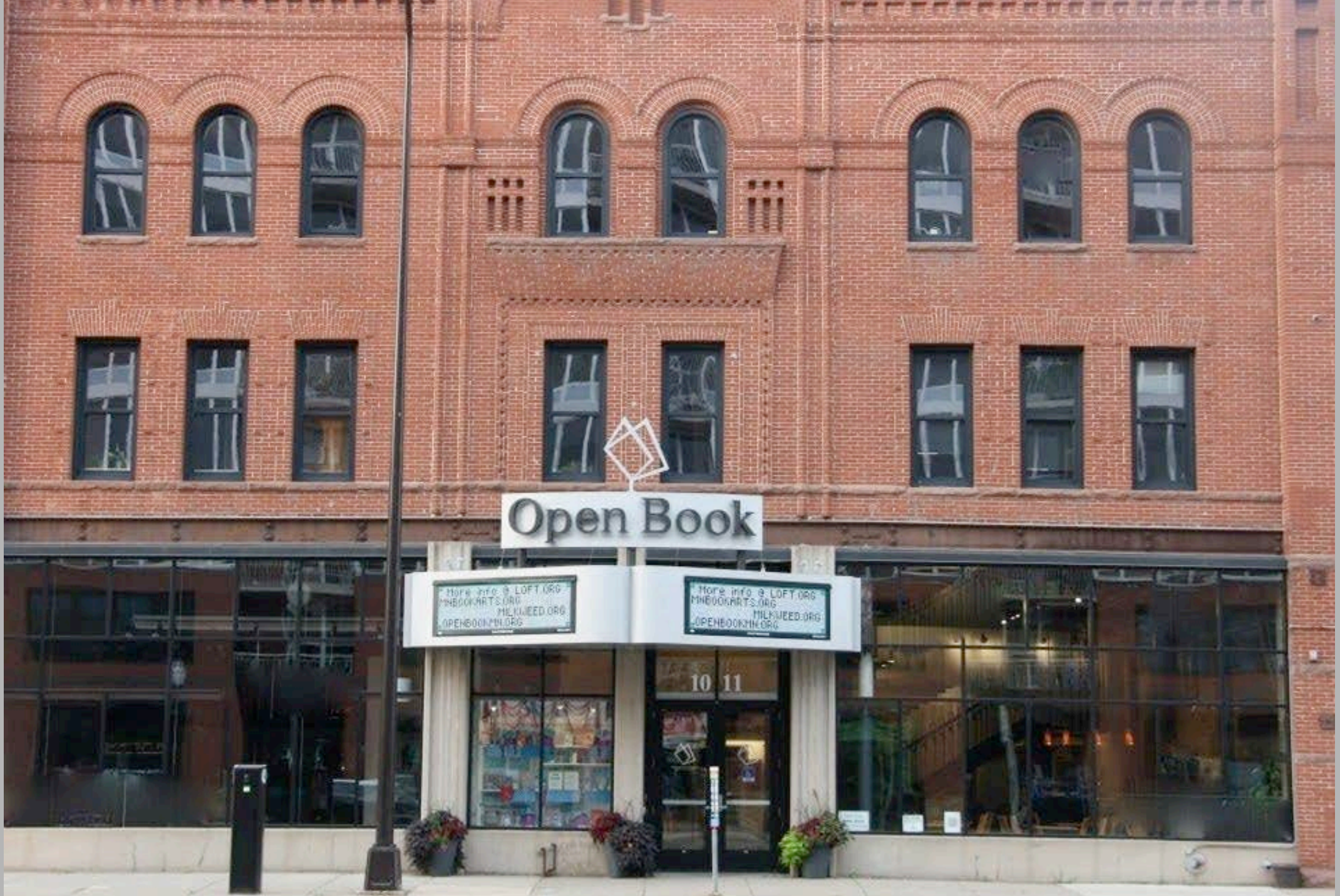


Seminar 1: *How are artists using and investigating new media for publishing? Where are we going with this? Where will the books end up?*
 A day of presentations and discussions on current and future artists' books and multiples, which looked at aspects of utilising the Internet, from building your own website, to contributing to Wikipedia; artists' use of cellular technology and how we might collect future formats of artists' publishing. All talks online at: <http://www.bookarts.uwe.ac.uk/projects/canon.html>









Our project looked at Minnesota Center for Book Arts as a model for artists' book centres: <http://www.mnbookarts.org>



London Centre for Book Arts is
an artist-run, open-access
studio dedicated to book arts
and artist-led publishing.

[About us](#)

[What we have](#)

[Access](#)

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high resolution

We're looking forward to running a workshop this summer on the printed word as part of **The Clearing** at Compton Verney Art Gallery and Park. A series of events organised by Alex Hartley and Tom James preparing participants for the future to come. Looks to be an incredible project!

#the clearing #london centre for book arts #compton verney #geodesic dome

Artists' Books Seminar 2 : Friday 20th March 2009

University of the West of England, Bower Ashton Campus, Bristol

Artists' books reports from Poland, Germany and the USA, plus two views from the UK.

This was our second seminar, held as part of a two-year, Arts and Humanities Research Council (AHRC) funded project: 'in an arena including digital and traditional artists' publishing formats - what will be the canon for the artist's book in the 21st Century?' (March 2008 - February 2010).

Sarah Bodman and Tom Sowden reported back on the project's findings to date, and the series of interviews with artists working with books over the last six months. We discussed how artists in different areas work with books, how artists' books are perceived and showed examples of the variety of concepts and formats we have studied recently. Guest speakers offered two views of their own practice.

[Download the PDF information handout from the day](#)

Session 1

Sarah Bodman and Tom Sowden - reporting back on artists' publishing in Poland: Krakow, Kielce, Lodz, Warsaw and Poznan.



How artists and writers work with the book format with examples of regional variations of the book; from traditional fine press publications to performance, Internet and experimental works in the book format.

[You can listen to the talk as an MP3 audio file](#)

[View the PDF file of images shown](#)

[You can also read or download all of our interviews from Poland and watch videos of Radoslaw Nowikowski talking about his books from the links at](#)

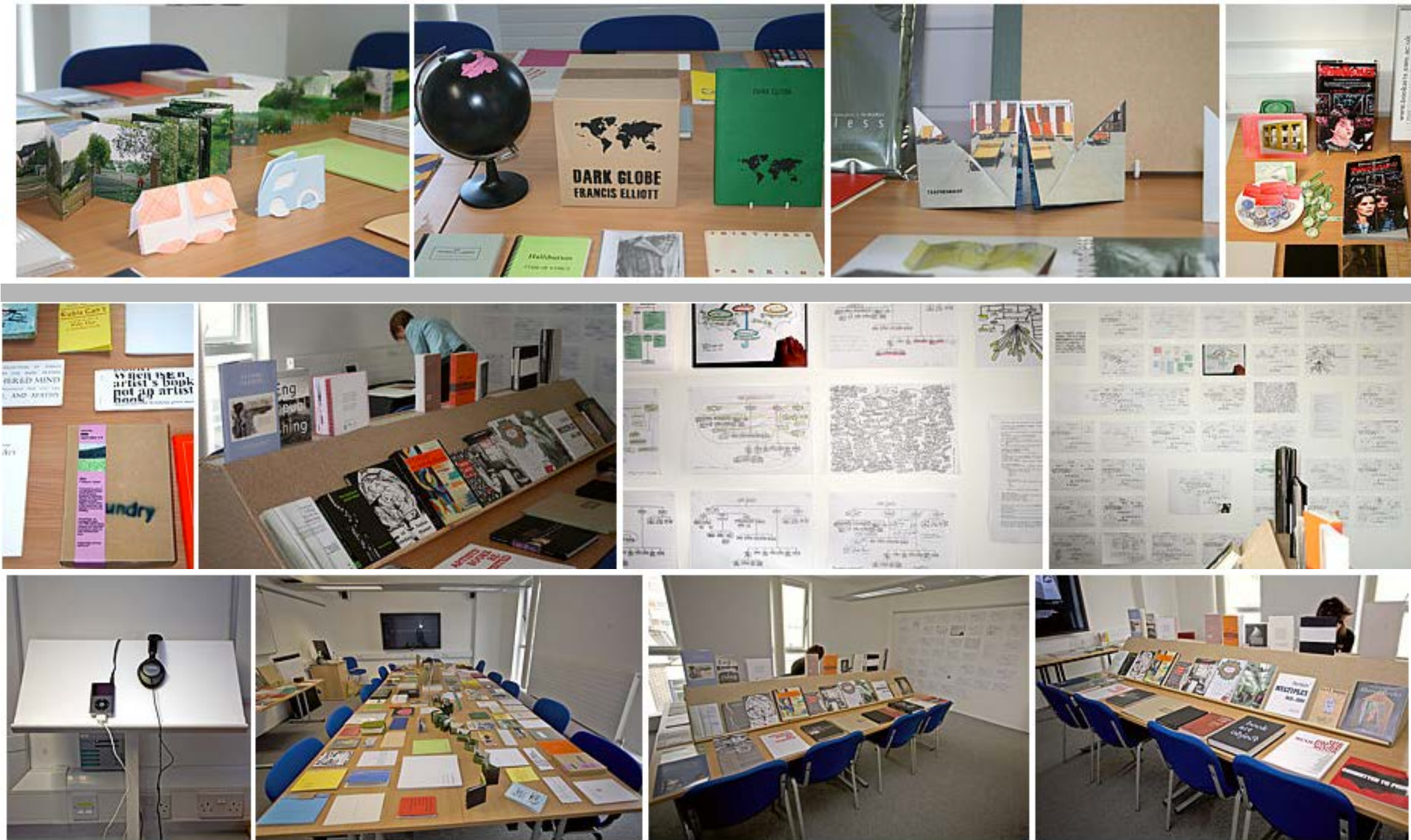
Session 2

Sarah Bodman and Tom Sowden - reporting back on new publishing media shown at the Frankfurt Book Fair. Plus, USA: an overview of MCBA Minneapolis as an example of best practice for traditional book arts and our interview with director Jeff Rathemel; Doro Böhme and the collection policies of the Joan Flasch Artist's Book Collection at the School of the Art Institute, Chicago; Sara Rancouse Publishing as a model of 'artists' publications'; Clifton Meador's use of traditional and P-O-D bookworks, and E.F. Stevens' Awaiting Transmission phone book project.



[You can listen to the talk as an MP3 audio file](#)

[View the PDF file of images shown](#)



New Wave exhibition 2009. <http://www.bookarts.uwe.ac.uk/projects/canon.html>



New Wave: artists' publishing in the 21st Century (2009) a hands-on room of 133 artists' books, and a reference book reading room of contextual publications, proposed an inclusive structure for the book in the digital age, with examples of artists' books, from traditional crafts to experimental works, from unique knitted books to iPod publications, free download e-books, hypertext works, phone-based works, POD books, letterpress, generative texts, reassemblings, DIY books and so on. Each book is archived online at <http://www.bookarts.uwe.ac.uk/projects/canon.html>



Mari-aymoné Djeribi



Mark Pawson



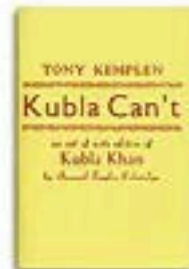
Mark Pawson



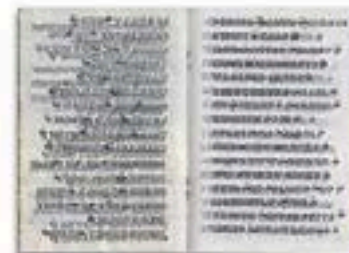
Les Coleman



Les Coleman



Tony Kempfen



Tony Kempfen



Helen Douglas & Telfer Stokes



Helen Douglas & Telfer Stokes



Ann Tyler



Ann Tyler



Rose Gridneff



Rose Gridneff



Ann Tyler



Ann Tyler



David Shrigley



Alicja Slowikowska (curator of the Contemporary Polish Book Art exhibition series) and Joanna Stokowska (paper artist) at the The National Library of Poland, Warsaw, Poland

The Book Art exhibitions include invited artists and open calls; there are no limitations on what can be included under the Book Art umbrella. Both established and younger artists are encouraged to participate and show objects, illustrations, fine press books, authors' books, limited editions, artists' books and book installations.

www.bookart.pl

<http://korespondencja.bookart.pl>





Book Art Museum, Lodz. <http://book.art.pl>

Book Art Museum, Lodz





Tomasz Wilmanski and Joanna Adamczewska at Galeria AT, Poznan, Poland

<http://www.bookarts.uwe.ac.uk/projects/canon.html>



BOOK AND WHAT NEXT 2 – Galeria AT, Poznan, Poland
JOANNA ADAMCZEWSKA Acoustic books (performance) 1991

<http://free.art.pl/at/pl/ang/ogalerii.htm>

<http://www.bookarts.uwe.ac.uk/projects/canon.html>

KSIAŻKA I CO DALEJ 25 LAT

GALERIA AT

BOOK AND WHAT NEXT: 25 years

New publication edited by
**Tomasz Wilmański, Galeria
AT, Poznan, Poland.** Polish
and English texts. 2016.
ISBN 978-83-65578-17-4.
<http://galeria-at.siteor.pl>

The idea of presenting under the motto of *BOOK AND WHAT NEXT* was established in 1990. The title of this series is on one hand a question but also alludes to the basic problems of visual and intellectual understanding of the book as a work of art.

Since the early 80s Galeria At in Poznan has organised exhibitions of books and poetic works by national and international artists including Joanna Adamczewska, Ann Noël, Wladamar Kremser, Jaap Blonk, Stanislaw Drozd, Kurt Johannessen, Henri Chopin, Babsi Daum, Emmett Williams, Sef Peeters.

These exhibitions have also included panel discussions and lectures by theorists including Dr Katarzyna Bazarnik and Zenon Fajfer. For many years Galeria AT has also collected book works and visual sound poetry, building a wide collection of works related to this artform.



BOOK AND WHAT NEXT 8 - Radoslaw Nowakowski
liberATorium - wolne ksiazki / liberATorium - free books
Galeria AT, Poland, 2009. <http://galeria-at.siteor.pl>

Since 1990 the gallery has organised 18 exhibitions in the *BOOK AND WHAT NEXT* cycle.

Radosław Nowakowski : Interview Clips



Non-desription of the world (part one)
running time 4:47



Non-desription of the world (part two)
running time 4:11



Elephant's Tail
running time 3:59



Lysopisy
running time 4:26



Non-completed Theory of Art
running time 3:11



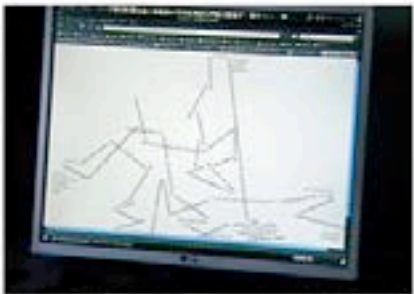
Non-desription of the world (part three)
running time 3:47



Hasa Rapasa
running time 2:42



Sienkiewicza Street in Kielce
running time 3:33



End of the world according to Emeryk
running time 8:20

These interviews took place during 2008 in Nowakowski's home in the hamlet of Dąbrowa Dolna near Kielce, where many of his books are based.

<http://www.bookarts.uwe.ac.uk/projects/canon.html>

<http://liberatorium.com>



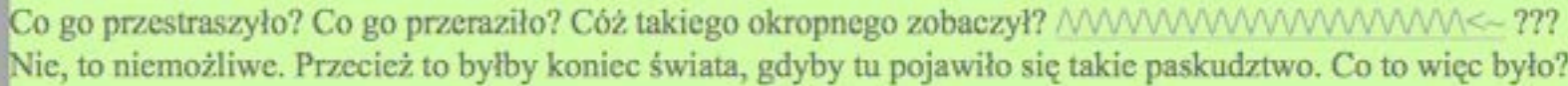
Radoslaw Nowakowski at his home in the hamlet of Dabrowa Dolna, Poland where most of his artists' books are based.
<http://liberatorium.com>

<http://www.bookarts.uwe.ac.uk/projects/canon.html>





NON-DESCRIPTION OF THE HILL
 Radoslaw Nowakowski, Poland.
<http://www.liberatorium.com/gora/gora.html>



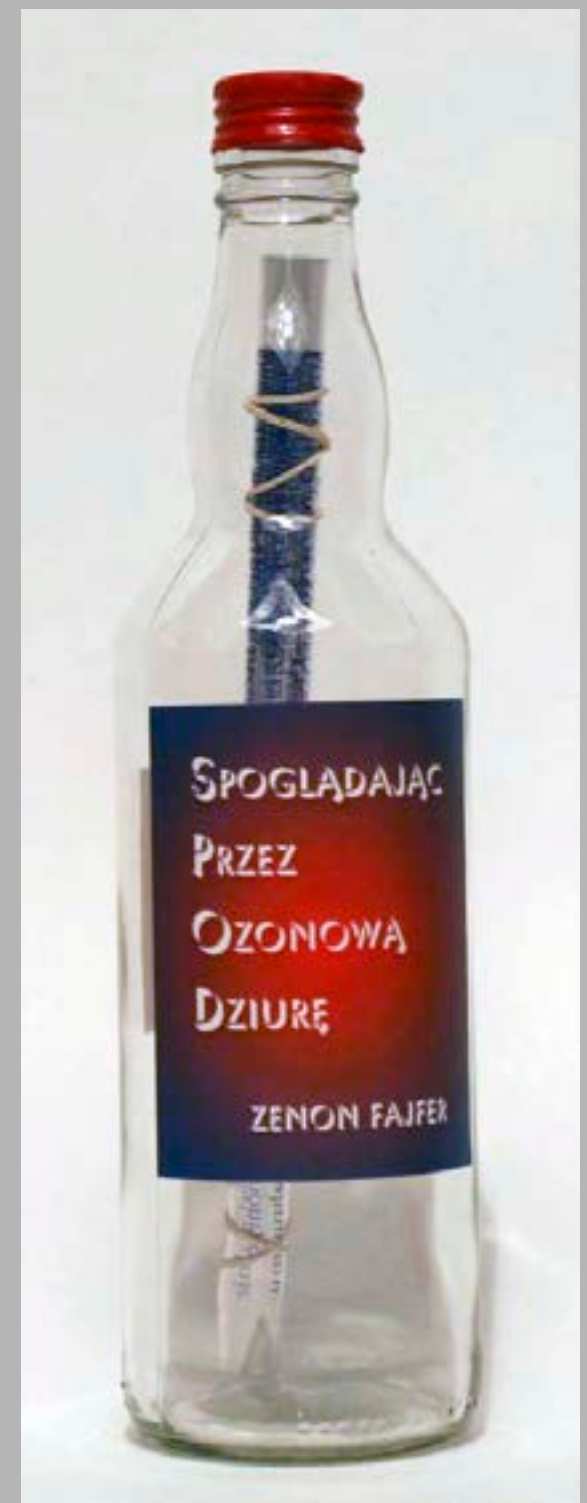
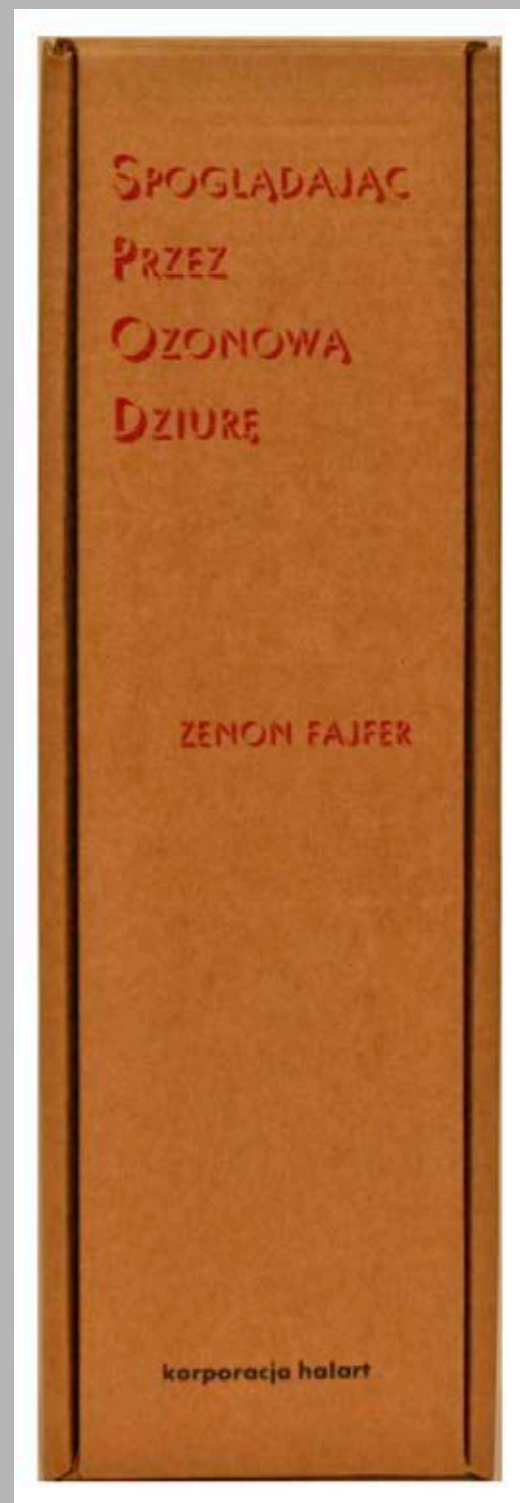
“Hasarapasa hypertext tale in four parts about what may happen one hot summer’s day in a few or in a dozen of years when p-paper is finally replaced with e-paper”. <http://liberatorium.com/emeryk/brzask.htm>



Katarzyna Bazarnik and Zenon Fajfer, Krakow.

Founders of the Liberature movement. www.liberatura.pl

<http://www.bookarts.uwe.ac.uk/projects/canon.html>





Do It Yourself - AKA Build It and They Will Come! Or - If it doesn't exist, make it yourself...





Artistsbooksonline is a collaborative group founded by Noelle Griffiths.

Artists share the costs of stands at book fairs and organise group exhibitions.


They are not alone...



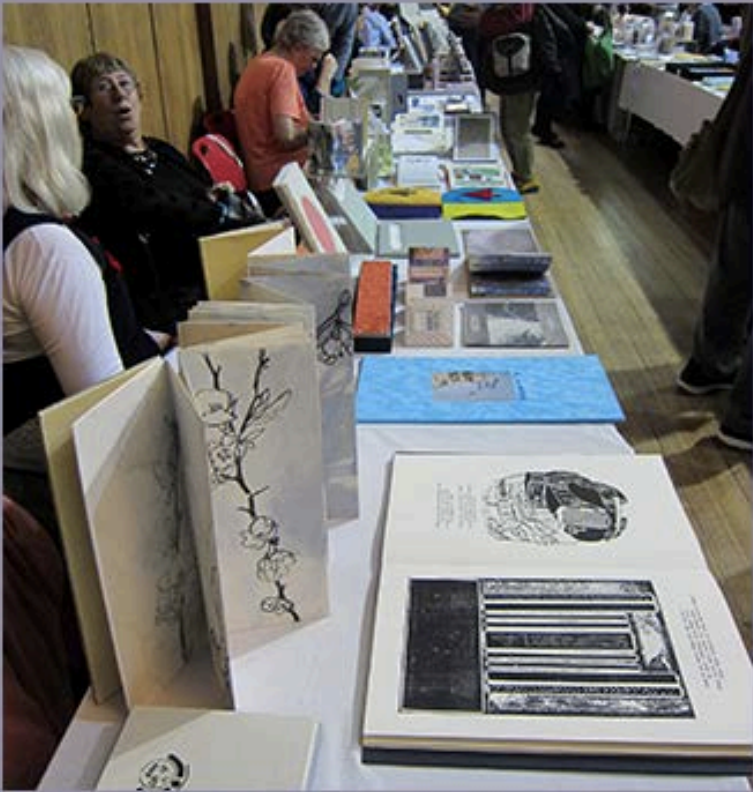
name
category
region



North Wales
Bafod Y Bryn
Mawntwrog
North Wales
LL91 3AQ



HomeSearchNotice BoardFairsContact



artistsbooksonline.com stand at Small Publishers Fair

artistsbooksonline.com
will be at the following
Artists' Book Fairs:

***BABE, Bristol Artists
Book Event, Arnolfini
Gallery, Bristol 1 & 2 April
2017***

contact Noelle by e-mail hafod.art@hotmail.com if you would like to take part.

HOW WE TAKE BOOKS TO ARTISTS BOOK FAIRS AND SHARE THE COSTS
(only one-off or limited signed editions of up to 50 copies will be exhibited at book
fairs):

AMBruno is a coalition of artists, established in 2008 with MA Fine Art graduates from Central Saint Martins (part of University of the Arts, London, UK); since then, participation has widened to include artists based throughout the UK and internationally.

New York Art Book Fair
2016



words
2016



53 Books
2016



Book Acts
2015



Re Object
2015



Red
2015



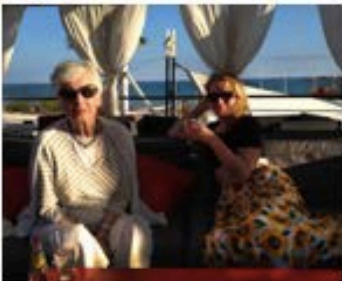
Small Publishers
Fair 2014



Berliner
Liste 2014



Stills
2014



Arts Libris
Barcelona 2014



AMBruno 2008-2014
at UWE 2014



Book Act
2014



Artist's Books

[Home](#) [About Artist's Books](#) [About website](#) [Artists](#) [Books about Artist's Books](#) [Links](#) [Contact](#)

ARTISTS

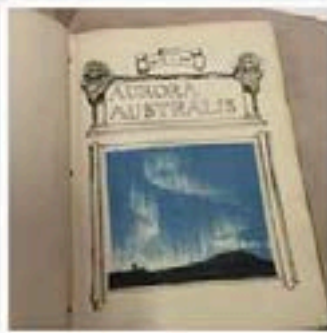
... you can also go to [ARTISTS BY COUNTRIES](#)

In most cases this website only presents a selection of books by the artists. You have to use the link to the artist's own website (or a related website) to view more Artist's Books by the chosen artist.

A

[Ryoko Adachi](#), Japan
[Ioulia Akhmadeeva](#), Mexico
[Kristoffer Henrik Albrecht](#), Finland
[Karen Alekyan](#), Armenia
[Syed Farez Ali](#), Pakistan
[Wedad Alnassar](#), Jordan
[Kristen Alvanson](#), Iran
[Mette Høyen Andersen](#), Denmark
[Birgit Andersen-Nærum](#), Denmark
[Ausra Andziulyte](#), Lithuania
[Antic-Ham](#) (Hyernee Kim), Ireland
[Mayumi Arakawa](#), Japan
[Alexis Arnold](#), USA
[Lyn Ashby](#), Australia
[Martin Askholm](#), Denmark
[Alice Austin](#), USA
[Ilse Aranti](#), Denmark

It's free to list your books on Torben Soeborg's website <http://artists-books.eu>



Artist Books 3.0

@artistbooks3.0

Home

About

Photos

Likes

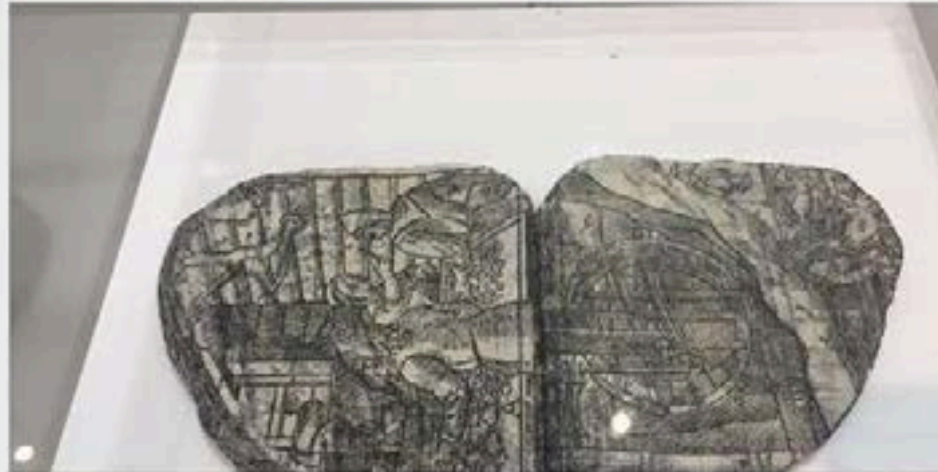
Posts

Create a Page

Like Share Suggest Edits Create Page

Send Message

Photos



See all

Community

The Artist Books 3.0 forum is for artists, curators, librarians, students, and researchers interested in artist books and the book arts.

710 people like this

About

See All

artistbooks.ning.com/

Community

People



710 likes

Visitor Posts



Doug Spowart

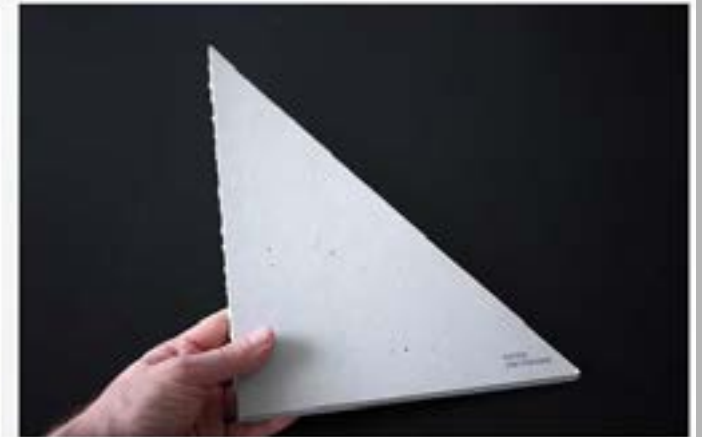
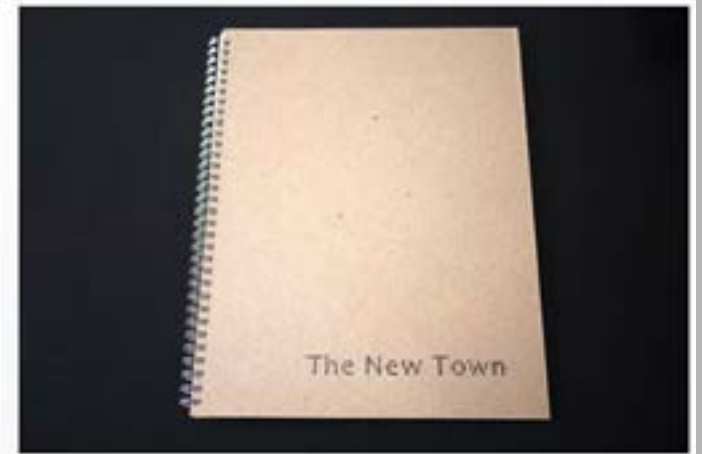
14 March at 15:42

I've written a comment about how Antipodean Photobooks are judged....

Like Comment Share

Robert Heather of State Library of Victoria has set up Artist Books 3.0 on Facebook (formerly on ning): <https://en-gb.facebook.com/artistbooks3.0/>

LIBRARY OF THE PRINTED WEB



Library of the Printed Web, founded in 2013 by artist Paul Soulellis
www.soulellis.com

<http://libraryoftheprintedweb.tumblr.com>

SEARCH COMPLEX PUBLICA

Towards a new artist's web-to-print practice.
Paul Soulellis

I collect artists' books, zines and other work around a simple curatorial idea: web culture articulated as printed artifact. I began the collection, now called **LIBRARY OF THE PRINTED WEB**, because I see evidence of a strong web-to-print practice among many artists working with the internet today, myself included. All of the artists—more than 30 so far, and growing—with data found on the web, but the end result is the tactile, analog experience of printed matter. Looking through the works, you see artists sifting through enormous accumulations of text. They do it in various ways—

Self-publishing has been around for awhile. Ed Ruscha, Marcel Duchamp, Benjamin Franklin (*The Way to Wealth*), Virginia Woolf (*Hogarth's Press*) and Walt Whitman (*Leaves of Grass*) all published their own work. But it was difficult and expensive and of course that's all changed today. Lulu was founded in 2002 and Blurb in 2004. These two companies alone make most of this collection reproducible with just a few clicks. I could sell **LIBRARY OF THE PRINTED WEB** and then order it again and have it delivered to me in a matter of days. Just about. Only half of it is print-on-demand, but in theory, the entire collection should be available as a spontaneous acquisition; perhaps it soon will be. With a few exceptions, all of it is self-published or published by micro-

or techniques have everything to do with the state of technology right now—screen-based techniques and algorithmic approaches that for the most part barely existed in the 20th century and may not exist for much longer. If something like Google Glass becomes the new paradigm, for example, I could see this entire collection becoming a dated account of a very specific moment in the history of art and technology, perhaps spanning only a decade. And that's how I intend to work with this collection—as an archive that's alive and actively absorbing something of the moment, as it's happening, and evolving as new narratives develop.

So here are three or four very basic ideas at the heart of **LIBRARY OF THE PRINTED WEB**. They are by no means comprehensive, and in each case the techniques that are described cross over into one another. So this isn't a clean categorization, but more of a rough guide. My goal is not to define a movement, or an aesthetic, or ways of working that might understand the shifting

was originally a 90-volume set, and two-volume compact edition, containing the photographs. Removed from the Flickr's data piles, banal photographs or plates of food or sunsets are reframed as social commentary. Schmid reveals a kind of vernacular photography, a genre removing the author and reorganizing according to pattern recognition, social themes—the language of the work's physicality as a set of critical, because it further distills the digital origins of the image, owning and physically holding we continue Schmid's reorganization of people's photographs." Taking them out of his idea is made even more enriched, by it being

Texts can be found in Syjuco finds my based work in Bradbury's *Heart of D* Phantom





Details from the Least Popular, Heidi Neilson, 2013. Digital offset print-on-demand, 208 pages, edition of 50. The most plain, uninteresting detail areas from the one hundred least popular images in the Hubble Space Telescope image gallery, in order with the least popular first. Accessed on November 30, 2012, the gallery contained 1298 images. <http://heidineilson.com>

NO PURPOSE *without* ACTION

No purpose without action / No action without purpose. Handset & letterpress printed for ILSSA Bpt HQ of Local 917 Shop RC. Sent to all ILSSA members.



Emily Larned, USA:

**Established Impractical Labor in
Service of the Speculative Arts.**

A membership organisation for those who make experimental or conceptual work with obsolete technology.

A socially engaged art project consisting of a Union and a Research Institute, ILSSA is an evolving publishing and public practice platform committed to investigating the value of labour and mining the potential of the obsolete.
<http://impractical-labor.org>

Angie Butler's LENvention 2016 at UWE Bristol with visiting artists from Norway and Australia
26 artists' books produced in two days!

<https://twitter.com/angelacbutler>

<http://www.bookarts.uwe.ac.uk/events/lenvention.html>



Icebergs of Ilulissat: Arctic Residency



Help fund travel to Greenland and sponsor new writing and visual art on the changing marine environment of the Arctic.

[Follow along!](#)

Created by

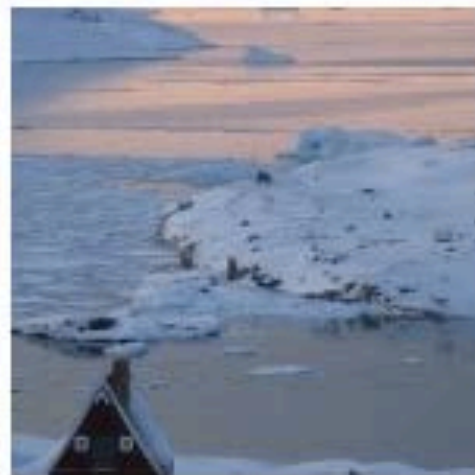
Nancy Campbell

67 backers pledged £2,051 to help bring this project to life.



Herhusið, Siglufjörður, Iceland (2012)

During a four-week residency in Siglufjörður on the north coast of Iceland Nancy investigated recent human interventions in the landscape: tunnels drilled through the impassible mountains, and avalanche defences surrounding the town. The residency resulted in a number of essays and saw the genesis of the artist's book *Vantar | Missing*.



Upernavik Museum, Greenland (2010)

Upernavik Museum is the most northern museum in the world. Nancy devised a new book *How To Say 'I Love You' In Greenlandic: An Arctic Alphabet*, and facilitated arts activities for the island children (the most popular being drawing in the snow with maple syrup). This encounter with the Upernavik community has informed much of her subsequent work.

A pivotal 2010 residency in Greenland, was when Campbell was based at Upernavik, the most northern museum in the world.

Her experience of the landscape and local community has stayed with her since, inspiring artists' books and her new collection of poetry.

<http://nancycampbell.co.uk>



The Polar Tombola

Conceived, produced and performed by Nancy Campbell

The Polar Tombola is a live literature event / art intervention on endangered Arctic language and landscape. It introduces audiences to West Greenlandic (Kalaallisut) which has been assigned 'vulnerable' status in UNESCO's *Atlas of World Languages in Danger*.

Players are asked 'If you had to lose a word from your own language, what would it be?'

Tour Schedule 2016 – 2017

BALTIC Centre for Contemporary Art, Gateshead;
The Poetry Library, Southbank Centre, London;
The Polar Museum, Cambridge;
World Museum, Liverpool;
Bristol Artists' Book Event, Arnolfini, Bristol:
2 April 2017

A Book of Banished Words

The Polar Tombola: A Book of Banished Words will be published in April 2017, with contributions from writers and artists including Sarah Bodman, Vahni Capildeo, Will Eaves, Pippa Hennessy, Nasim Marie Jafry, Lisa Matthews, Phil Owen and Richard Price. ISBN 978-0-9928091-2-6
<http://nancycampbell.co.uk/work/artists-books/polartombola/>



The Polar Tombola at the Small Publishers Fair, November 2015
Photograph: Caspar Evans / Small Publishers Fair

Midway along the journey of our life
I woke to find myself in a dark wood,
for I had wandered off from the straight path.



In this Dark Wood, Elisabeth Tonnard, made from an artist's residency at Visual Studies Workshop, Rochester, NY, USA, 2008. <http://elisabethtonnard.com>



Womens Studio Workshop - WSW, Rosendale USA:

Studio Workspace Residency

The Studio Workspace Residency is a four to six week opportunity for artists to work in any of our studio disciplines: intaglio, letterpress, papermaking, screenprinting, photography, or ceramics. For this residency, artists pay \$200/week, plus materials, in exchange for onsite housing and 24/7 studio access. An outside jury chooses the residency recipients.

Apply online at: www.wsworkshop.org/residencies/studio-workspace-residency/

Spring applications due: October 15, midnight EST. **Notification date:** via email by December 1

Length of residency: 4-6 weeks. **Residency occurs:** the year following application, February through June

WSW maintains an extensive inventory of supplies and materials that artists may

An outside jury chooses the residency recipients.

The residency in a nutshell:

Fall applications due: April 1, midnight EST

Notification date: via email by June 1

Length of residency: 4-6 weeks

Residency occurs: the year following application, September through January

Spring applications due: October 15, midnight EST

Notification date: via email by December 1

Length of residency: 4-6 weeks

Residency occurs: the year following application, February through June

Application must include:

- A current resume
- A one-page project description, including the studio you'd like to work in and (100 words)
- Up to ten images of recent work (digital specifications [here](#))
- An image script, which should include the title, medium, dimension, and date of each image

Residency Grants

Artist's Book Residency
Grant

Art-in-Ed Artist's Book
Residency Grant

Legacy Studio Residency
Grant

Ora Schneider Regional
Residency Grant

Public Art Residency Grant

Parent Residency Grant

Studio Residency Grant

Internships

Ceramics Internship

Nonprofit Management
Internship

Studio Internship

Summer Internship

Workspace Residencies

Art-in-Ed Workspace
Residency

Beisinghoff Printmaking
Residency

Studio Residency in Malmö,
Sweden

Chili Bowl Workspace
Residency

Studio Workspace Residency

More Information

Opportunity Calendar

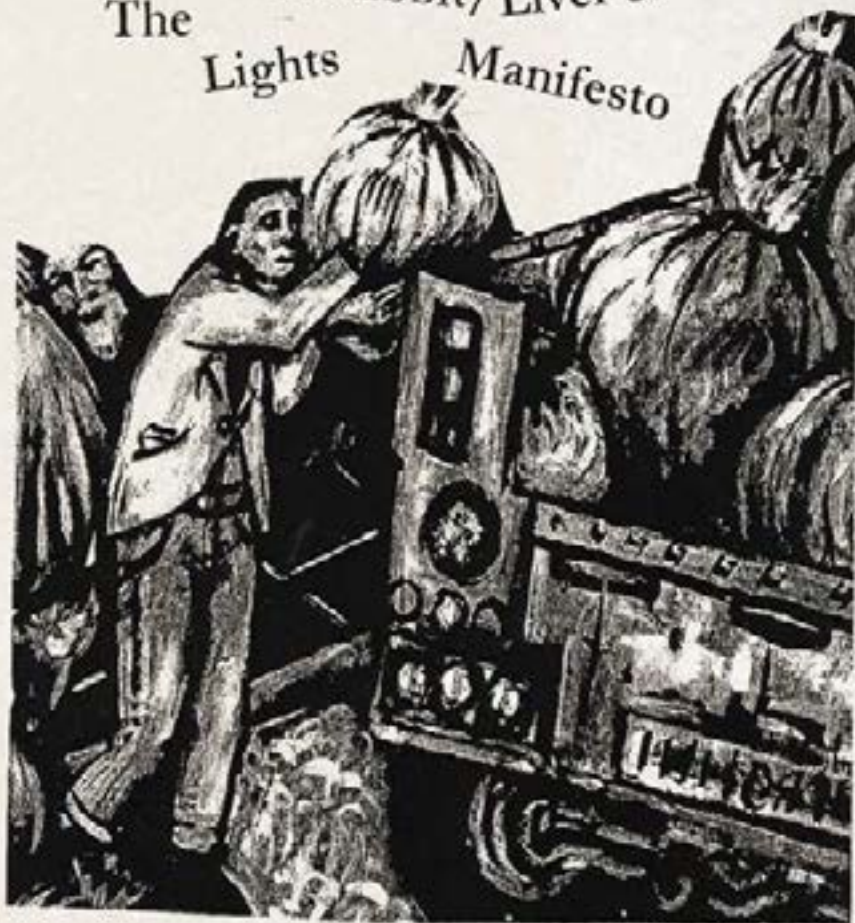
Studios

Rent the Studios

FAQs

<http://www.wsworkshop.org/opportunity-calendar/>

Afterrabbit/Liver &
The Lights Manifesto



Believing in Believing
We **believe** in Believing
We believe **in** **handmadeness.**
in making things **Using** the human hand
By hand we don't mean you can't use
machines;
we believe in using machines,
particularly other **peoples** old ones
they've thrown out
If we ever became **very**
popular, **we would** make things
in **larger editions**
employing people by hand,
to help us do it.



Liver & Lights No. 9 the Billyman John Bently 1989

(being some recently discovered fragments and sonnets by William Shakespeare, improved updated and corrected by the Billyman, profusely illustrated by him and other assorted urchins).



Liver and Lights No 10, *The Ginge*, John Bently, 1990
www.liverandlights.co.uk



Liver & Lights No 15, *The Border Saint*, John Bently, 1992. Moulded sculpture box, hand painted. About St Cuthbert and his contemporary relevance, possibly.



Many Things of Liver & Lights exhibition at Brixton East in October 2015 of Liver and Lights, artists' books, stage sets and performance costumes. Photographs from Bones & the Aft website: bonesandtheaft.blogspot.co.uk



Hand printed artists' books by Imi Maufe.
www.imimaufe.com



Hand printed books made by Imi Maufe during a one-year VARC residency in Northumberland, UK, working with local residents. The finished artefacts travel in a specially made case in the mobile library and another that can be toured by bicycle.



Artist's book (2012) by Imi from her *LK243 UnderSail* residency. Maufe spent five weeks on board a small sailing boat with the Tall Ships Races 2011, sailing from Ireland to Sweden via Greenock and Shetland, Scotland and Stavanger, Norway.



LK243 UnderSail, installation view, including a bunk box full of books, prints, a film and other artefacts, Imi Maufe, 2012. The box was slotted into the gap at the end of her bunk on board the ship, a sleeping bunk/workspace measuring 200 x 60 x 80 cm. The returned postcards, prints and books produced now travel in this box for exhibiting. www.imimaufe.com



Imi Maufe has just completed two new books about bikes and boats, after an autumn residency at Grafikverkstan Godsmagasinet (Warehouse Workshop), Uttersberg, Sweden this autumn, working with artist/workshop founder Lina Nordenström.

They will be showing new artists' books at BABE, Arnolfini, 1-2 April 2017.

www.imimaufe.com
www.grafikverkstan.se



Grafikverkstan Godsmagasinet (Warehouse Workshop), Uttersberg, Sweden welcomes visitors and runs an artist's residency programme.

The MCBA Prize is the first honour to recognise book art from across the field and around the world. The MCBA Prize celebrates the diversity of book art and encourages discussion rather than limiting recognition to one aspect of this vital field.

A jury of three distinguished leaders in the field of book arts will review all submissions, and narrow the field to five finalists. These five works will appear on display at Minnesota Center for Book Arts during Book Art Biennial 2017. From these five works, the jury will select the recipient of this year's MCBA Prize.

<http://mcbaprize.org>

\$40.00 USD per entry. **DEADLINE FOR ENTRIES May 5, 2017 at 5pm** (Central U.S. time zone). All submissions must be made electronically.

ANNOUNCEMENT OF FINALISTS

The five finalists will be notified by May 29, 2017. The winner will be announced at the MCBA Prize Celebration on July 22, 2017. All artists who use the book format as their primary means of expression are eligible to apply. Accepted works may range from hand-printed fine press books, to inexpensive pamphlets, to one-of-a-kind sculptural works that reference the role of the book in contemporary society. All techniques, approaches and methods of creative expression will be considered. Work must have been completed since April 1, 2015. Collaborative works are eligible with the consent of all involved parties. Artists may submit multiple entries.

AWARDS

Five (5) finalists will each receive a \$500 cash award, plus \$750 travel/lodging stipend to attend the Book Art Biennial and MCBA Prize Gala. One (1) winner will receive an additional \$2000 cash award (in addition to the \$500 finalist award and \$750 travel/lodging stipend to attend the Biennial). <http://www.mnbookarts.org/biennial/>



From the Center for Artists' Publications in Bremen,
Germany - a call for artists' books.

Artists' Books for Everything

Deadline 21st April 2017

The Center for Artists' Publications in Bremen is inviting artists from all over the world to contribute to an exhibition about the international artist's book. Until the 21 April 2017, artists' books that have been created in the last five years may be handed in under the motto *Artists' Books for Everything – Künstlerbücher für Alles – Livres d'artiste pour tout*. The exhibition intends to offer a broad overview on the current development and distribution of artists' books and to show the diversity of this genre.

The exhibition takes place between the 2nd June and 6th August 2017 in the Center for Artists' Publications at the Weserburg – Museum of Modern Art in Bremen, Germany.

Additionally, the works will be published in a catalogue. Artists' books produced in a larger print run may be handed in (we are not looking for one-of-a kind-works or very small editions), works which have been distributed via bookshops, galleries or by the artists themselves.

Further information in German, English, French and Spanish can be found on the website at:

<http://www.zentrum-kuenstlerpublikationen.de>

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e gut ist ? +++ **Wußten Sie schon**, daß alles
n, **daß alles Gedruckte gut ist ?** +++ Wußten
? Wußten Sie schon, daß alles Gedruckte gut

Artists' Books for Everything

Call for Artists' Books

The Center for Artists' Publications invites artists all over the world to participate with their work at an exhibition for international artists' books. Until the 21 April 2017, artists' books that have been created in the last five years may be handed in under the motto of Artists' Books for Everything - Künstlerbücher für Alles - Livre d'artiste pour tout. The exhibition is meant to give an overview of the recent international development and dissemination of artists' books and to present the diversity of the genre. The exhibition takes place between the 2 June and 6 August 2017 in the Center for Artists' Publications in the Weserburg, Bremen, Germany. Additionally, the works will be published in a catalogue.

Artists' books produced in a larger print run may be handed in (we are not looking for one-of-a kind-works or very small editions), works which have been distributed via bookshops, galleries or by the artists themselves.

For the public relations work, the catalogue, the press and the web page, the artists' books will be photographed in order to be presented and made known. By handing in an artist's book for the exhibition, you declare your consent for the publication of these photos. Furthermore, you consent to the artist's book to become part of the collection of the Center for Artists' Publications, as a separate inventory to be available for research about artists' books. In return the artists receive a catalogue. Please do not forget to give us your address. Please find attached a questionnaire, which we kindly ask artists to fill in and send along with the artist's book. The questionnaires will also be presented in the exhibition and reproduced in the catalogue.

* Wußten Sie schon, daß
alles Gedruckte gut ist?
+++ Did you know, that
everything printed is
good? +++ Saviez-vous
que tout imprimé est
bon? +++ ¿Sabía usted
que todo lo impreso es
bueno? +++
Dieter Roth (1930 - 1998)

If you have any questions
about our *Call for Artists'
Books*, please contact:

Anne Thurmman-Jajes via
mail.studienzentrum@weserburg.de

Please find further
information here:

www.zentrum-kuenstlerpublikationen.de

The London Centre for Book Arts is launching a new project called A6 BOOKS. The aim is to help promote and distribute books, zines and publications by emerging artists.

With a simple criteria (work must be A6 size 105 x 148mm) and an inclusive open-submission process, we hope to create a new pathway for artists to reach their readers.

Submissions will be considered for sale at the LCBA shop, A6 BOOKS online shop (coming soon), and artist book fairs.

If your work is selected, it will be sold at our shop on consignment/sale-or-return terms which is 40% to the shop and 60% to the publisher. We are particularly interested in books or publications that have been conceived as artworks in their own right, and are inexpensive and produced in large or open editions rather than limited editions or unique books (to borrow from the submission guidelines of the great Printed Matter).

London Centre for Book Arts is an artist-run, open-access studio dedicated to book arts and artist-led publishing.

<http://www.londonbookarts.org>
submissions@londonbookarts.org





Welcome to Liverpool Book Art. We are passionate about the whole range of book art, from unique hand-made books to book sculptures. Being collectors of artists' books and having enjoyed attending fairs around the U.K. over a number of years, we decided we wanted to support artists by organising events and activities in our home city of Liverpool.

Founded by Simon Ryder, Liverpool Book Art is interested in collaborating with artists around the world. They have recently taken an exhibition of artists' books to Sarno, Italy and welcome new connections.

<https://liverpoolbookart.com>

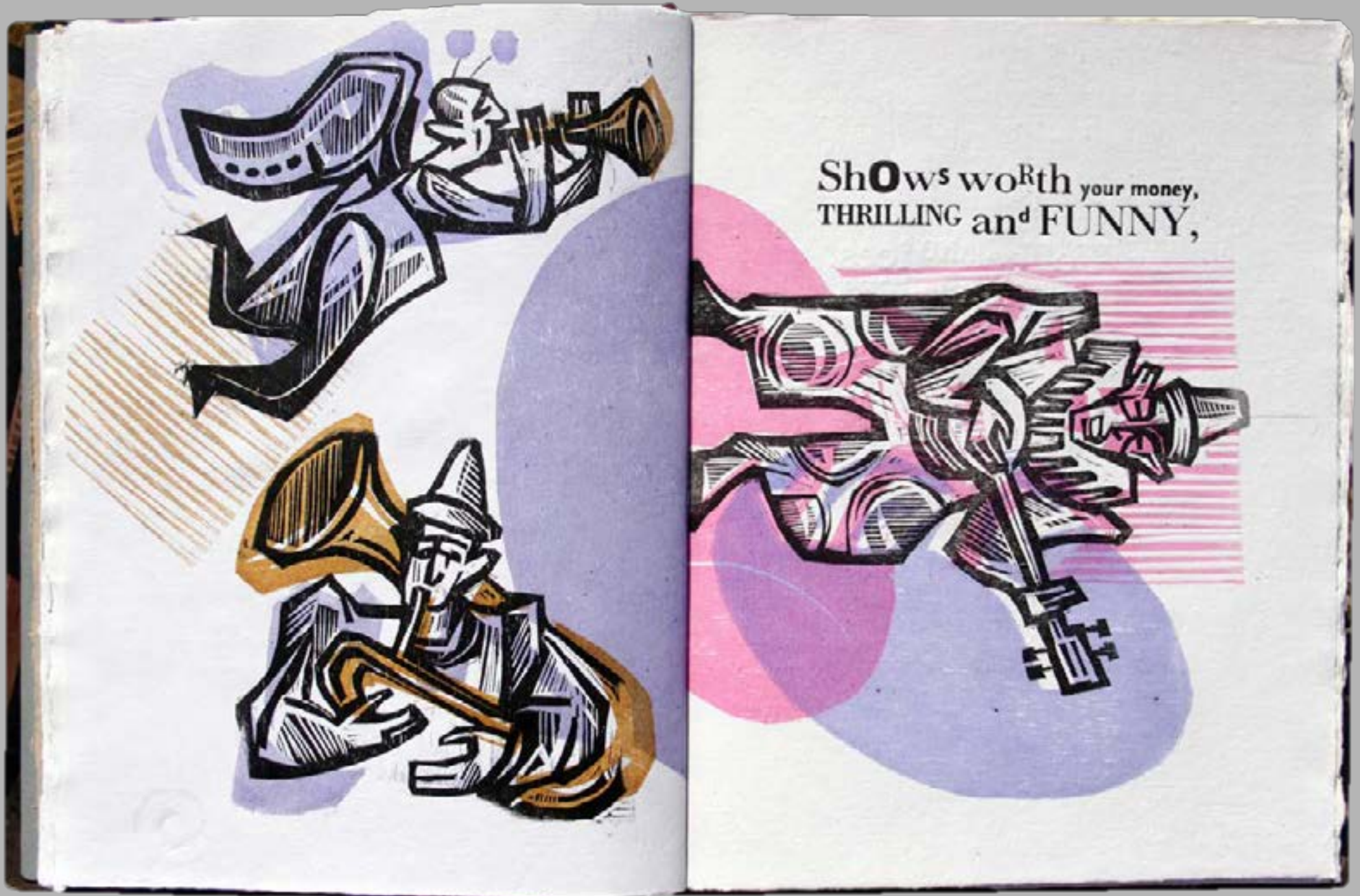




Artists' Union England. AUE launched publicly on 1st May 2014 as a trade union for professional visual and applied artists. As a trade union, run by volunteers, Artists' Union England aims to represent artists at strategic decision-making levels and positively influence the value and role artists play within society.



Dmitry Sayenko - the 'primeval' artist at work in his studio in St Petersburg. nikodim-press.blogspot.com



Dmitry Sayenko, St Petersburg: *The Circus* – text by Samuel Marshak, images and book by Dmitry Sayenko, 2012, edition of 12. www.nikodimpress.blogspot.ru



Two clowns, one ginger and one white
End their chat with a hearty fight:

"That RED tomatO on your face
It looks completely out of PLACE."

"TomatO? Everybody knows
It's my own beloved nose!"





In fairness, it should be noted that for the aristocracy hunting was not only a pastime but also a means of mastering equestrian skills, preparing for battle and learning the necessary survival tactics of food gathering. Being excellent hunters, they were also extreme gluttons.

Their taste for fresh meat meant they preferred wildfowl to domestic livestock, and banquets were considered incomplete without spit-roasted wild boar and game alongside the many customary barrels of wine.



The knight's tournaments and competitions were also part of hunting and self-affirmation. These events were organised and attended by kings and the aristocracy. A well-known ballad of the time describes Robin Hood's incognito participation in a competition to find the best archer.



Dmitry Sayenko, St Petersburg: Regarding the Knights, (in progress, 2017). Last summer I was in France (more exactly in Normandy), where I visited a few places connected with famous knights (such as Richard the Lionheart). The atmosphere of these castles intuitively suggested to me the "key". Initially, I wrote texts that are interesting to visualise. www.nikodimpress.blogspot.ru

MAI 1968 NOW

letterpress printed postcard book
of Situationist International slogans
from the May 1968 uprising in
Paris, reinterpreted for the 21st
century.

Rachel Marsh, Semple Press



'The Paris uprising of May 1968 was the moment that philosophy and political theory took to the streets.

Situationist International inspired graffiti appeared all over Paris – often directly quoting Guy Debord and Raoul Vaneigem – providing a (frequently wry) critique of society and advanced capitalism.'

MAI 1968 NOW

Rachel Marsh, Semple Press



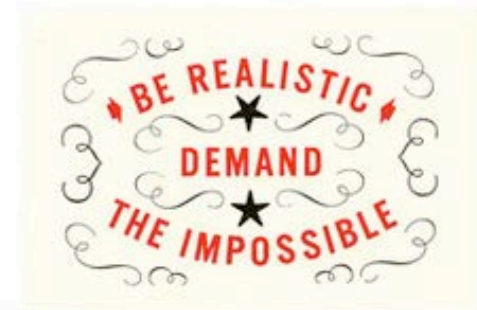
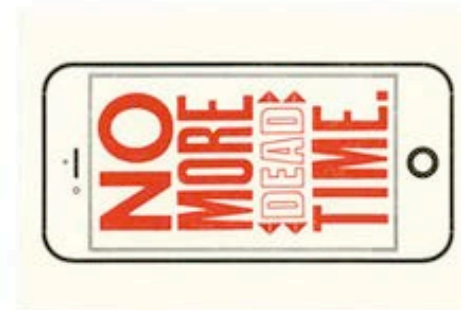
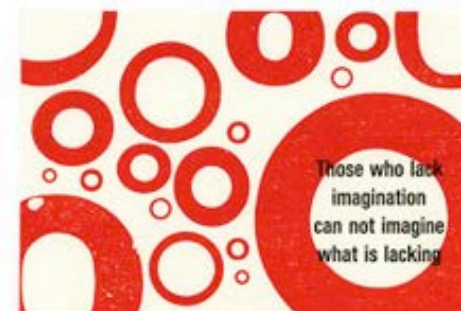
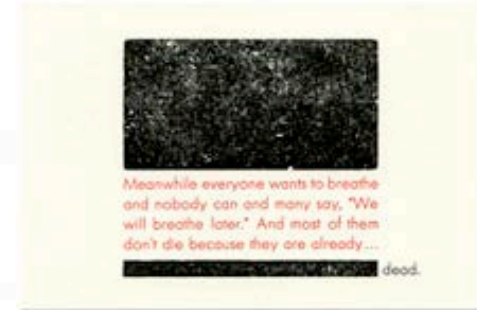
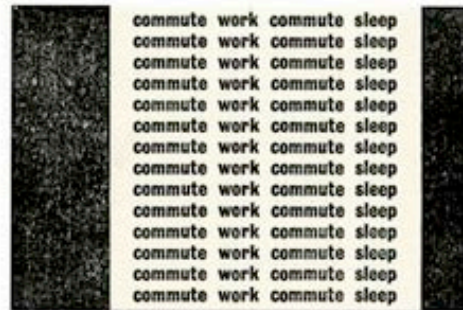
‘So what good is a postcard book of slogans from 48 years ago?

They still question how we live our lives today, and whose rules we choose to live by. They call out the inequality and what is happening to the environment.

They open a door to a different way of being, and they leave it up to us to decide what that might be like. And that's what gives me hope. And hope is better than despair.’

MAI 1968 NOW

Rachel Marsh, Semple Press
www.semplepress.co.uk



WIPE the SLATE



In 2015, the average US household credit card debt stands at \$16,148. The average student loan debt stands at \$31,946. In total, Americans owe \$11.85 trillion in debt.

Everyone is in debt; participation in society almost requires it. Very little of this debt is spent on cocaine and whores, or too many shoes, despite popular narratives around debt, which generally insist that personal debt is the result of self-indulgence, which can only be paid through ascetic self-denial. In reality the biggest cause of bankruptcy in the US is medical expenses. The loss of a job is second.

Car loans are necessary for those who drive to work. Attending college in the US means debt peonage for the majority of one's working life. Attaining the American Dream means taking out a mortgage.



Interest-bearing loans appeared very early in the ancient world. By 2400 BC wealthy officials in the Mesopotamian city states would advance loans to peasants in need of financial assistance and take their goods & belongings as payment if they defaulted. Collateral ranged from grain, livestock, and furniture to land & houses, or ultimately family members.

The practice of collecting interest on a loan has been condemned throughout history, from Mesopotamia through Ancient Greece and Rome, by all the major religions, by political leaders and commentators for centuries. Caps on interest rates in the US were common even into the twentieth century.

Arguments against usury ranged from the moral to the practical, from Usury as Exploitation of the Needy, Usury as Double Billing, and Usury as Unearned Income, to Usury as a Mechanism of Inequitable Redistribution of Wealth, Usury as an Agent of Economic Instability, and Usury as Discounting the Future. Destroying the financial records and wiping out debts has been a central motivating goal of peasant revolts around the world.

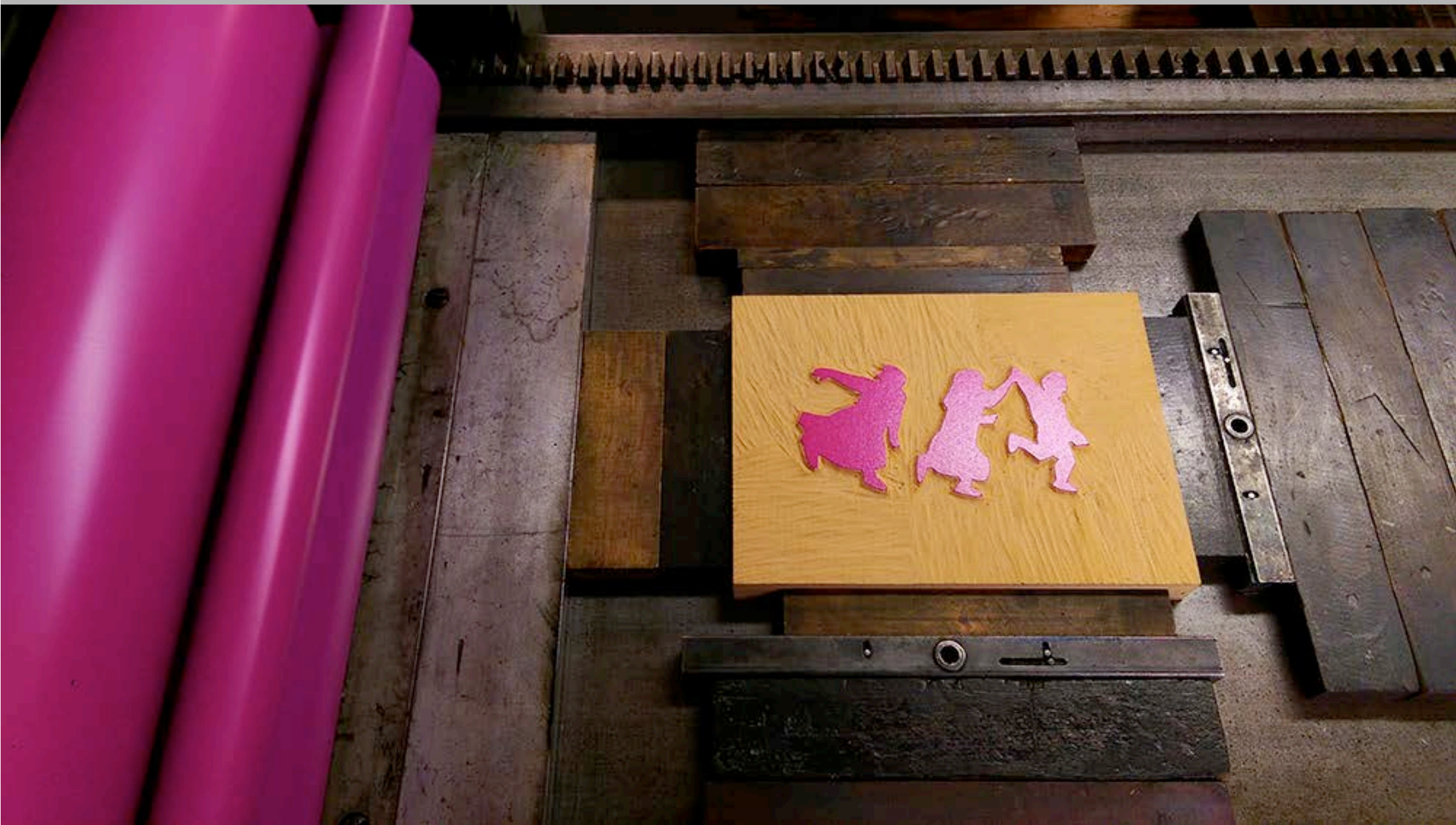
Debt management has been important to the ruling class for social stability throughout human history. This is evident in the religious prohibitions on usury, and in periodic debt amnesties in the ancient world.



BRAIN WASHING from PHONE TOWERS
Informational Pamphlets
December 2015 New York City
Sarah Nicholls
sarahnicholls.com
www.sarahnicholls.com

In the Hebrew tradition, the 50th year is the Jubilee, which deals largely with land, property, and property rights. According to Leviticus, slaves would be freed, debts would be forgiven, and the mercy of God would be made manifest. In Ancient Mesopotamia, rulers would periodically cancel all debt and restore peasants' rights to ensure social peace and stability, and prevent the threat of a peasant revolt. In the 6th century BCE in Athens, the lawmaker Solon instituted a set of laws which canceled all debts and freed debt slaves. In many ancient cities, the destruction of the tablets on which financial records were kept was a periodic necessity. Rulers understood it was in the best interest of the state to prevent the living standards of the poor from deteriorating too much. Peasant uprisings could be avoided by wiping out debt and reallocating the land.

Wipe the Slate, Brain Washing from Phone Towers informational pamphlet series, 2015. Sarah Nicholls, printed in an edition of 200 from wood and metal type and hand carved lino blocks.

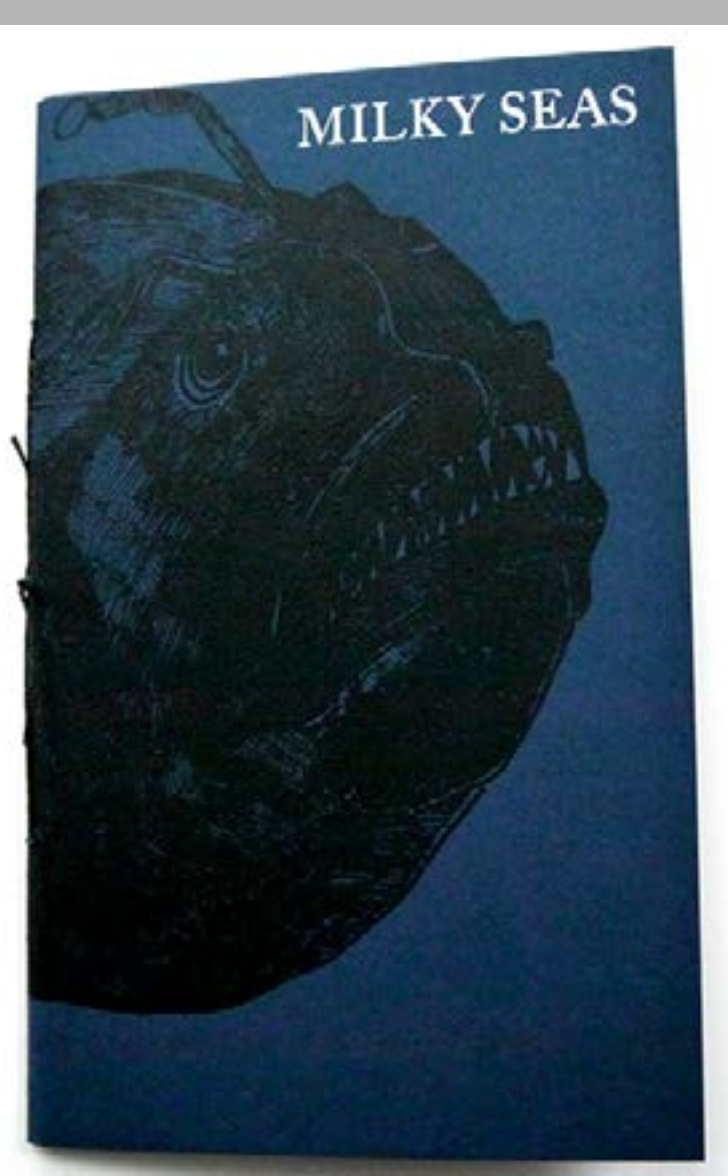


Wipe the Slate, Brain Washing from Phone Towers informational pamphlet series, 2015. Sarah Nicholls, printed in an edition of 200 from wood and metal type and hand carved lino blocks.

Wipe the Slate, Brain Washing from Phone Towers informational pamphlet series, 2015. Sarah Nicholls, printed in an edition of 200 from wood and metal type and hand carved lino blocks.

‘*Wipe the Slate* considers debt: what do you owe? Who do you owe it to?, and money: Where does money come from? Where does it go? Are there any alternatives to money? Is it really necessary to pay our debts? Couldn’t we just forget about them and start over? It argues for debt forgiveness as the moderate approach to a stable society.’





Sarah Nicholls: *Milky Seas*

A publication from the *Brain Washing from Phone Towers* series

www.sarahnicholls.com




Based on Darwin's recording of a phenomenon at sea, where bioluminescent bacteria living on sea creatures (dead or alive) in a mass, can give a milky illumination to the water at night.

Charles Darwin wrote in 1839:

While sailing in these latitudes on one very dark night, the sea presented a wonderful and most beautiful spectacle. There was a fresh breeze, and every part of the surface, which during the day is seen as foam, now glowed with a pale light. The vessel drove before her bows two billows of liquid phosphorus, and in her wake she was followed by a milky train. As far as the eye reached the crest of every wave was bright, and the sky above the horizon, from the reflected glare of these livid flames, was not so utterly obscure, as over the rest of the heavens.

Darwin witnessed a phenomenon called milky seas, a condition where a large area of the sea is filled with bioluminescent bacteria, causing the ocean to glow. Communities of bioluminescent bacteria can live freely in sea water, on the surface of decomposing fish, and in the gut of marine animals.





Bees are master builders. Given a space, they fill it efficiently; they hate empty space and drafts. Bees can convert the honey they eat into wax, which oozes from their pores and forms flakes on their abdomens. Workers chew the wax until warm and malleable, able to be sculpted into a tiny part of a cell. Bee glue, called propolis, is used to seal the outer walls.

Traditional homemade hives made of straw would often be ruined with the harvest; the bees would get killed in order to get at their honey. In 1851, the Reverend Lorenzo Lorraine Langstroth noticed that when his bees had less than .375" of space in which to move around, they would cement it closed with

propolis. If they had more than that, they would fill it with comb. This measurement is called *bee space*. When the space between two surfaces is the right size, bee space size, the bees will leave it free as a crawl space.

Knowing this, Langstroth designed a new kind of hive, with removable lids and frames, which leave bee space around each part, so that bee keepers can remove a frame to check it for pests, problems, and to harvest the honey.

Tell the Bees, Sarah Nicholls, USA, 2016. 'We have been robbing the bees for thousands of years. How much do we really know about them? How do they live and how do they work? *Tell the Bees* is an illustrated investigation into bee community, and the Summer 2016 Brain Washing from Phone Towers Informational Pamphlet. Produced in a letterpress printed edition of 150



Tell the Bees is the Summer 2016 Brain Washing from Phone Towers Informational Pamphlet. Produced in a letterpress printed edition of 150. Learn about the great bee matriarchy, communication as dance, sound construction techniques for the home, how to get rid of a layabout mate, and of course, how to make honey.' Sarah Nicholls



Book Jacket, Otto, 2014. Screenprinted artist's book in orange and green on off-white card, wearable as a jacket (ornamental) size folded 14 x 21 cm. <http://ottographic.co.uk>

The
RIGHT
jacket for the
modern book

If your book jacket is more than a year old, then invest in new high quality material which is impeccably cut, fits perfectly and looks great. For the spine you need to look the part and the illustration needs to be of the very best quality to reflect your

Looking good will also help
you feel good.

STATUS

Aim for a 'CONTEMPORARY' rather than a 'classic' look if you are trying to convey a more dynamic, creative, high energy impression.

If you look modern and up to date then the reader will assume that you are too. This is also important for more mature copies who worry that they may be seen as 'past it'. What you may think looks 'on trend' may not be, so it's always useful to seek advice on this.

Accessories are equally important.
Spines and endpapers should be smart
and the contents

It is very difficult to be **objective** about the impression you make. Books who are close to you because they don't want to hurt you find it difficult to know whether you need to. However, it is fairly easy to get advice. Bookbinders are usually happy to suggest a restoration. You can also get advice from the book department stores, a service which is free. Alternatively consider a Master of the Book if you think you need a **radical** change.


the Confluent Sea
an archipelago of remnant gardens
the Sangre de Cristo Isles
the háptic atolls

tim mosely


the Confluent Sea
an archipelago of remnant gardens
the Sangre de Cristo Isles
the háptic atolls

tim m



1833km fence Australia 1907

Codex Event 2

Australia

Darren Bryant, Jan Davis, Libby Elton, Claudie
Frock, Sarah Jones, Tim Mosely, Scott Trevelyan

silverwattlebookfoundry.blogspot.com.au

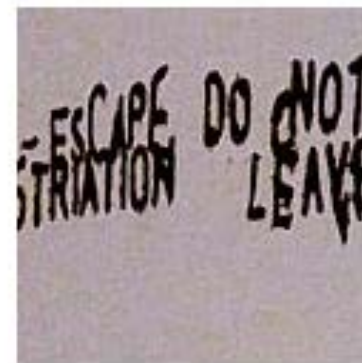
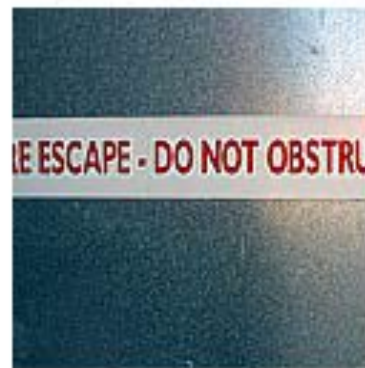




Codex Event 5, Sheet Music For A Jabberwocky Quintet. Taryn Eales, Louise Irving, Sarah Jones & Tim Mosely, 2008
Handmade Paper, Pulp Printing, 8.2 x 1.75 m

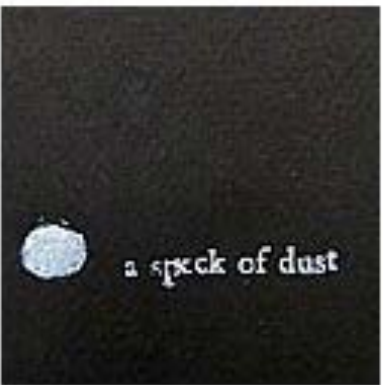
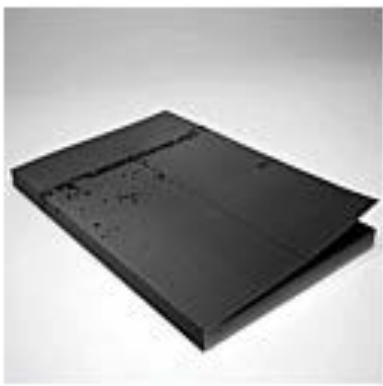
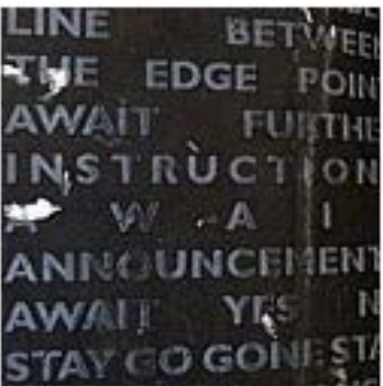
Silverwattle Bookfoundry

<http://silverwattlebookfoundry.blogspot.com.au>











Tim Mosely, Brisbane: *Kanage pholu wanda* (2014) is one of three artists' books in Tim Mosely's *Archipelago of Remnant Gardens* series. It's an incredibly beautiful and poignant book, made in a variable edition of 11 that took two months of printing and another two of compiling and binding.



Kanage pholu wanda is part of Tim Mosely's creative introduction of literal haptic touch to the reception and evaluation of artists' books. These works also explore that insoluble tension both theoretically and physically, between touch and a Western privileging of sight, intermingled with elements from his own experiences. His research to date has used 80 sheets of rainforest plywood to produce over 2000 relief prints he has gathered into books. <https://www.gccar.com.au/griffith-centre-for-creative-arts-research/members/full/tim-mosely/>



Call for EXHIBITORS

GCCAR is very pleased to confirm an exciting collaboration with grahame galleries + editions.

The **6th artists' books + multiples fair 2017** is planned to run in conjunction with **abbe 2017** over the 6th, 7th and 8th of July 2017.

Expressions of interest are invited from artists and publishers of artists' books to exhibit at the **6th ab+mf 2017**.

<http://www.grahamegalleries.com.au>

Deadline 31st May 2017.

Individual books can be submitted for 60 AUD



abbe | 2017

the second artists books brisbane event @ GCCAR

6th 7th & 8th July

an academic conference | **folding : books**
an artists book fair | and multiple exhibitions

from Germany | **Ulrike Stoltz & Uta Schneider**

Ulrike Stoltz is professor of typography at Braunschweig University of Art and Uta Schneider maintains a professional book design and typography practice. Ulrike and Uta have worked collaboratively for over 30 years making books.

from Australia | **Dr Clyde McGill**

a Fulbright Scholar, a Siganto Foundation Creative Fellow and recipient of the 2006 Mackay Libris Award, Clyde McGill sustains an enigmatic art practice incorporating performance and the book.

and in collaboration with | **JAB**

peer reviewed papers from the conference will subsequently be published with the **Journal of Artists' Books**.

call for papers | call for exhibitors

the Griffith Centre for Creative Arts Research (GCCAR) calls for academic papers, presentations and exhibition proposals that respond to the fold and folding as fundamental properties of the book. In support of the conference GCCAR also calls for exhibitors for an artists book fair, encouraging any artist, poet, writer, designer or publisher creatively engaging the materiality of a book to participate in the fair.

 **Griffith UNIVERSITY**
Queensland College of Art

GRIFFITH CENTRE FOR
CREATIVE ARTS RESEARCH

For more details visit the abbe 2017 web site
www.gccar.com.au/abbe2017





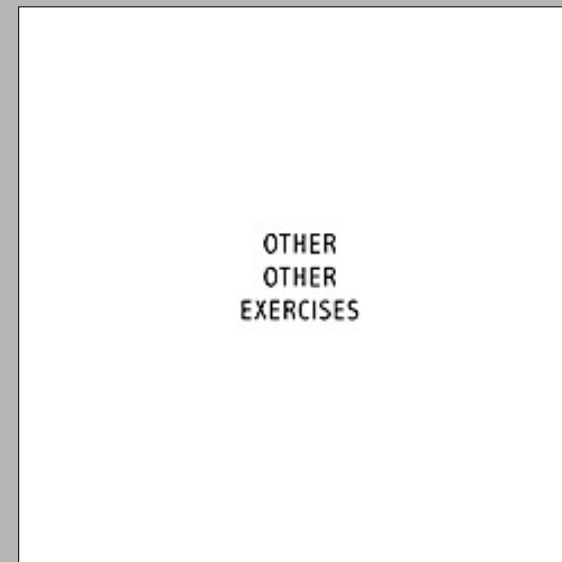
Swissroll man, Kurt Johannessen, at Oslo Literature Hall, 2011, 90 minutes performance.
(Photos: Rune Teigen). www.zeth.no



Kurt Johannesen, Norway: *Word and Seeds* 25 minutes.
Trondheim, 2017. Photograph: Anita W. Lande



Kurt Johannesen, Norway: *Er eg ein frosk?* (Am I A Frog?)
90 mins. Bergen Kunsthall 2008. Photograph: Torill Nøst



**Kurt Johannesen,
Norway**

Third series of *Exercises*
books 2012. The
previous two books were
published in 1994 and
2001.

Kurt Johannessen's Hair Collection project:

"All those who would like to donate a strand of hair from their head to The Hair Collection are welcome to do so. Once in the collection, your strand will meet other strands from other heads.

Over time the strands can exchange experiences and enjoy fellowship with an increasing number of strands. The strands of hair will be together for all time. The collection process began on 26 March 2009 and will end on 25 March 2019.

Once the collection process has ended, I will produce two books, one which will include the names of all who have contributed one strand of hair, plus other information about the project."

The collection started 25 March 2009.

Hair received by 19 January 2017, 08:05 GMT: 4377.

Day 3249. Participation 0,0000585% of the worlds population
Worlds population 7 478 544 123. 93 Embassies as of October 2016.

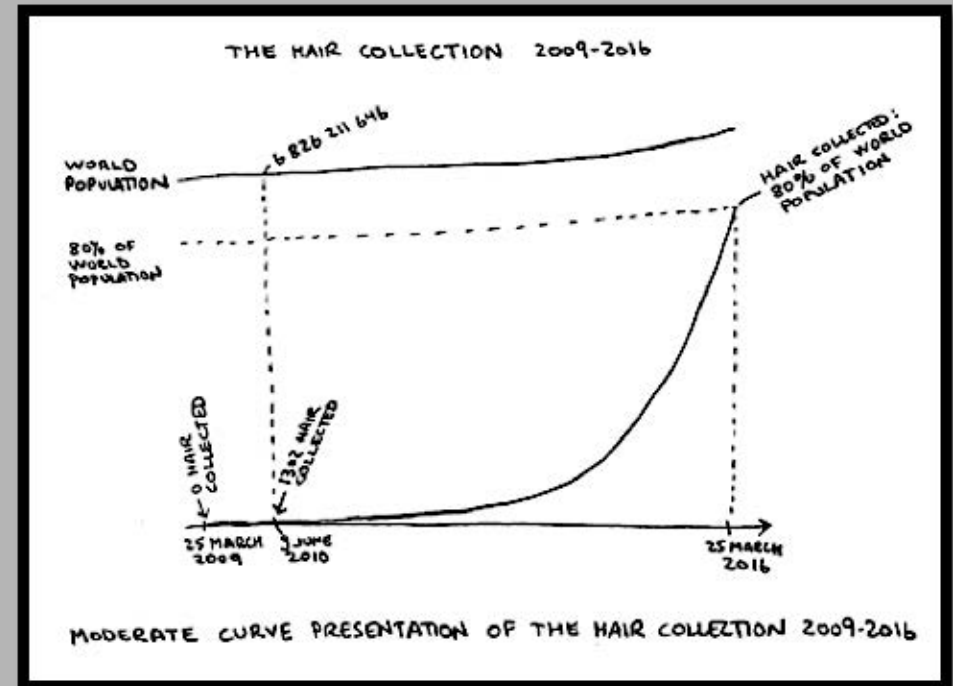
Information can be found at www.zeth.no/hair.html If you would like to receive information about the development of "The Hair Collection" please e-mail me at kurt@zeth.no

I am also looking for new embassies to assist with the collection process. Please send me an email if you may like to be an embassy. Every year the best collectors will be rewarded.

Kurt Johannessen

www.zeth.no

Just see Sarah during the colloquium to donate.





Other Other Other Other Exercises
Kurt Johannessen, 2015

Exercises, series by Kurt Johannessen, 1995 – 2015,
5 volumes to date.
www.zeth.no

Some of Kurt Johannessen's exercises:

Climb to the top of a high mountain.
Try to stand on your head.
Then climb back down.

Bake bread that looks like an airplane.
Put it outside and let the birds eat it.

Kiss the wind.

Follow a snail for a day.

Talk friendly to all butterflies you meet.
See if there are any letters for you the next
day.

Bury an umbrella on a rainy day.

1. There was an old lady
2. Another old lady
3. A boy waiting
4. A day just like any other
5. Making bread
6. Last night
7. Silent wolves
8. Nothing
9. Pulling up
10. Not believing
11. Twilight
12. It's raining
13. Volcano
14. Oil
15. Winter
16. Turn left
17. No 43
18. The locker
19. More volcanoes
20. Bright orange
21. No rainbow
22. Work
23. Young offenders
24. Rowing boat.
25. The world turns
26. 197 years
27. White lilies
28. That's life
29. Who knew?
30. My ancestors

31. The earth
32. Carpe diem
33. Maps of the invisible world
34. A subversive stitch
35. A fork in the road
36. Caterpillars
37. The darkness
38. Suicide
39. Three ships
40. Equations
41. It's beginning to hurt
42. Delicacy
43. Grains
44. Security
45. A burning question
46. Curtailment
47. While memory lasts
48. A girl waiting
49. Gone fishing
50. Authenticity
51. Rapunzel
52. Silicon Valley
53. Protein
54. Motorway services
55. Sacrifice
56. Unchartered democracy
57. Premeditation
58. Stilled lives
59. Whiskey, no water
60. Aleksandr Solzhenitsyn
61. Can you pin your hopes on a museum?
62. Vindication
63. Collaborative dreaming for Dick Turpin
64. Counting
65. To see what he could see

66. California dreaming
67. Mise en place
68. Just like the movies
69. The missing typewriter key
70. Intolerable cruelty
71. The daisy chain
72. The spoiler
73. That unbearable lightness
74. Dust
75. Night work
76. Poison
77. Not quite drowning
78. Curtains
79. Speed dating
80. A work in progress
81. Hope
82. Painting by numbers
83. Pulp fiction
84. The birds
85. Transparent
86. Where the dead live
87. Superstition
88. The clearing
89. Other people, other rooms
90. True grit
91. I make my wallpaper from your postcards
92. Ghosts
93. Now I'm a cowboy
94. Just add water
95. Paradise lost
96. Knowledge
97. Snow falling in daylight
98. Deirdre
99. Throwaway
100. An exercise

One of Kurt Johannessen's exercises is - 'Write 100 stories and bury them in a forest.' So I did.

An Exercise for Kurt Johannessen, free download self-assembly book. Photograph by Paul Laidler
<http://www.bookarts.uwe.ac.uk/news-archive/kurt10/kurtbk.pdf>



WEDNESDAY, JUNE 20, 2012

Ghosts -- Edition 4, Group 3

I've finished my contribution to Edition 4 at last. Here is a sneak peak at the book:



As you can see, *Ghosts* is the title. I did quite a lot of research on ghostly apparitions and read Victorian ghost stories, and went to see *The Woman in Black*, and generally thought that my book would include some things that go bump in the night. What actually happened was that after a couple of false starts, I found myself wanting to make a different sort of book. One that has a haunting, to be sure and.....oh, but I shouldn't spoil the surprise before the members of my group (Group 3) get their copies.

I'm hoping to mail them all off this week, as I'm going to be crazy busy the rest of this summer. So if you are in Group 3 and you'd like your copy, don't forget to send your mailing address to our group coordinator, Ronnie, if you haven't already done so! :)

THURSDAY, SEPTEMBER 27, 2012

The Missing Typewriter Key - Reveal

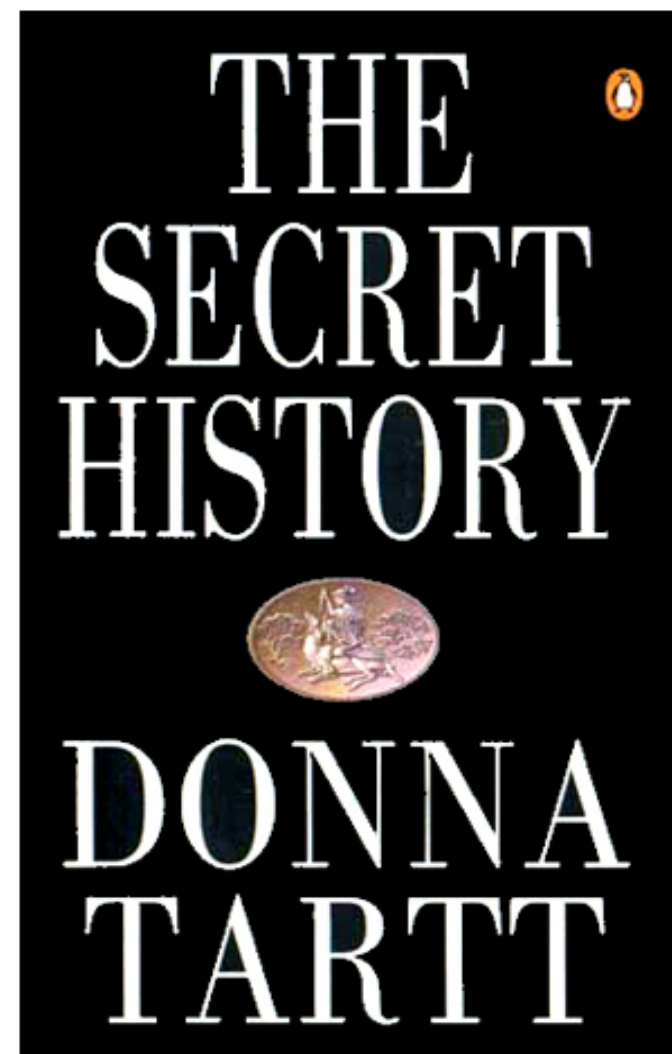
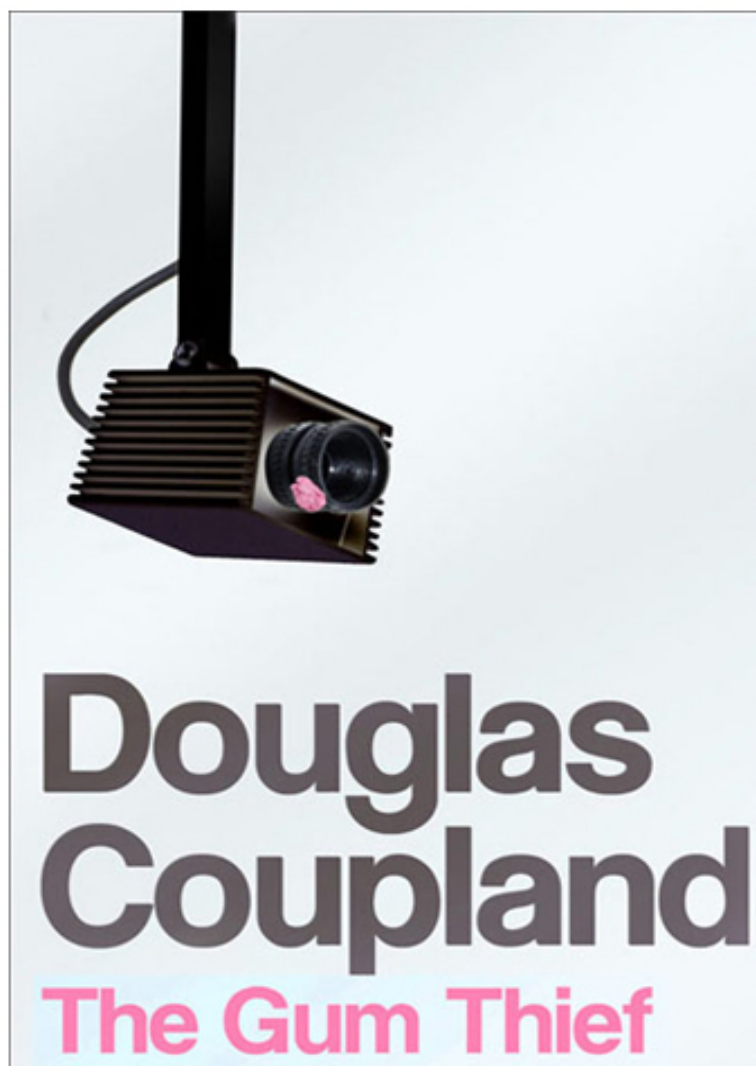
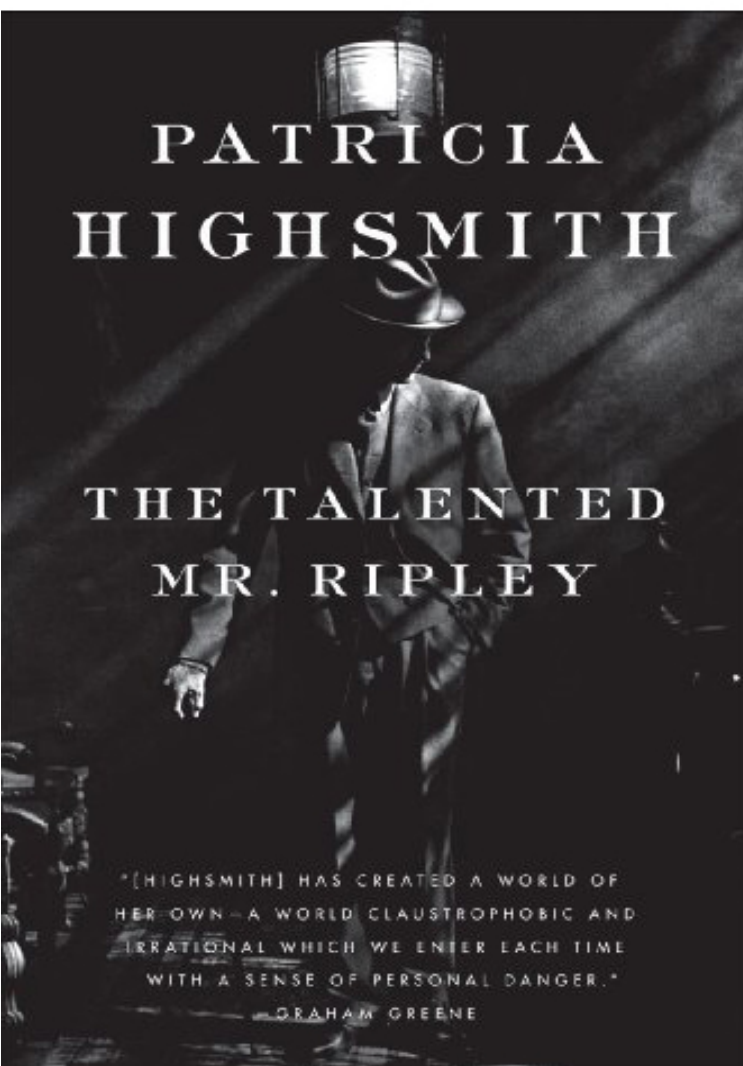


Book Art Object, an international book group, founded in Australia by Sara Bowen saw 100 members working with the 100 titles of my short stories.

<http://bookartobject.blogspot.co.uk/p/edition-four.html>



Title 41 of the Book Art Object series 4 from *An Exercise for Kurt Johannessen. It's beginning to hurt* by Terence Uren, Australia



World book nights to date:

Book ish Ness, a collaborative artist's book and video 2017

Serena Joy, a collaborative artist's book and video 2016

Shine On, a collaborative video and artist's book, 2015

Post Office, a collaborative video and booklet, 2014

Some Small, Good Things, a collaborative video and zine, 2013

The Secrets of Metahemeralism, a collaborative artist's book, print edition and video, 2012

TOAST: A Night on Weevil Lake, a collaborative artist's book and video, 2011

Dinner and a Rose, Sarah Bodman & Nancy Campbell, World Book Night 2010

Thinking with others, collaborative making...

now the bad tempered one
the screamer
grilles and gates
infinitely beguiling

under pylons

the sea swallows the swimmer
a little bundle
it sank and sank
and settled – gingerly –
wormwood scores



the body's not mine
don't let me

the woodwork
burning all over

you confessed
said it

fiddling

the other ring



Dinner and a Rose, Sarah Bodman & Nancy Campbell, a homage to the novel *The Talented Mr Ripley* by Patricia Highsmith. For World Book Night 2010. An artist's book commissioned as part of the University of Dundee's AHRC funded project, Poetry Beyond Text: Vision, Text and Cognition.

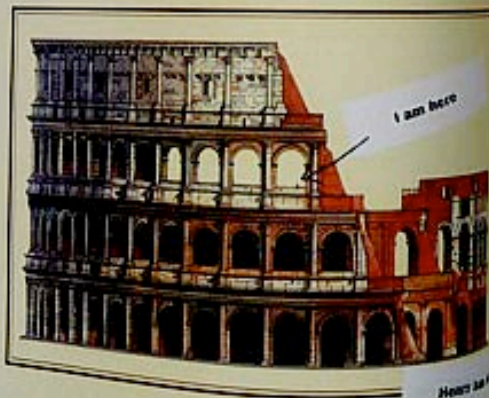


TOAST: A Night on Weevil Lake, World Book Night, 2011. In tribute to Douglas Coupland's novel *The Gum Thief*, an evening of nothing being cooked, Chinese food having to be ordered in and eaten off of paper plates from Staples. A collaborative artist's book was made from short essays from the perspective of a piece of toast, and a video of the visit to Staples and the evening's work. <http://www.bookarts.uwe.ac.uk/toast11.htm>



CHRYSE E. KARSTEN
1851 - *Spina of Megara*, c. 400 B.C.
Athens, National Museum.

Figure 1



Roma - Anfiteatro Flavio (Colosseo), 79 d.C.

Figure 11

Donne's Compleat Angler gave Walton some great ideas for his sermons at St Pauls. "Better my heart three6 peron'd God and make me a Fischer of Men". Between them they founded a new school of thought which they called pescoral theology but they succumbed to pressure in renaming their coterie the metabasmarroids.

When Donne posed for his portait he invited his mate Walton a long for one of the sittings. This fact used to be deined by critics but recent investigations into the paint laiers in the shroud of the pourtrait clearly shows that the shroud has been repaired. Under ultra-violet light clearly visible is Donne's hand holding up a large fish. Research suggests that it was a carp, which casts doubt on the r puted filthiness of the Teme at this time. It remanes unclear whether Dunne is holding up his owb catch or whether he is displaying Walton's prize catch in honnzidge to his friend and mentor.

sguolTWM

The Secrets of Metahemeralism, 2012.

An artist's book; our collaborative, typed, illustrated essay that Bunny Corcoran could have written.

Made in Oxford on World Book Night 23rd April 2012, for our project in tribute to *The Secret History* by Donna Tartt.

Letterpress print edition for World Book Night 2012, produced by
LEN students with Angie Butler at Bower Ashton

Gentlemen songsters off
on a spree...
Doomed from here to eternity

He licked
thoughtfully
at the spoon

"I'm not dead" he said,
"I'm just having a bit of trouble
with my passport"

...expendable past, disposable
as a plastic cup.

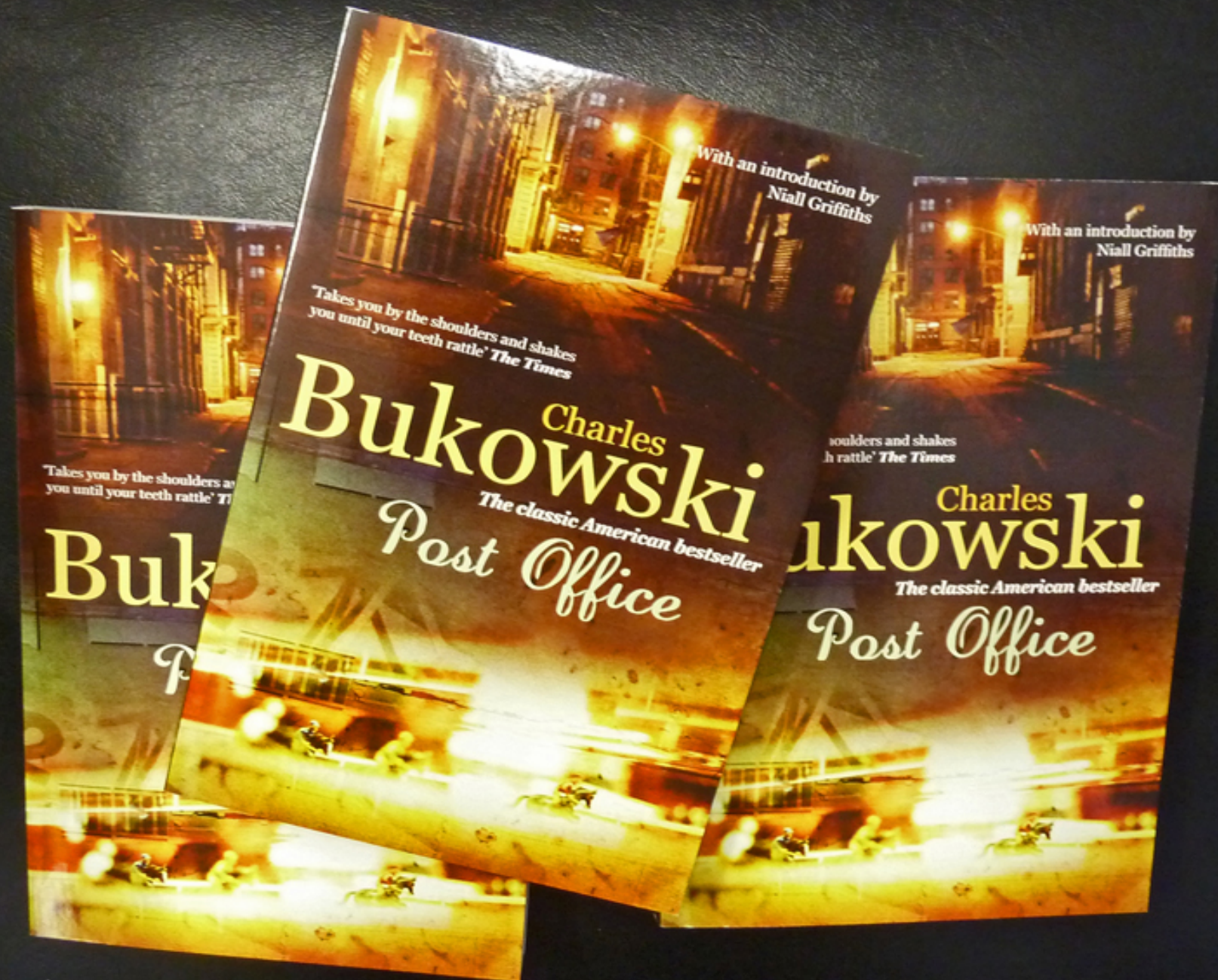
Quotes from, and inspired by The Secret History by Donna Tartt



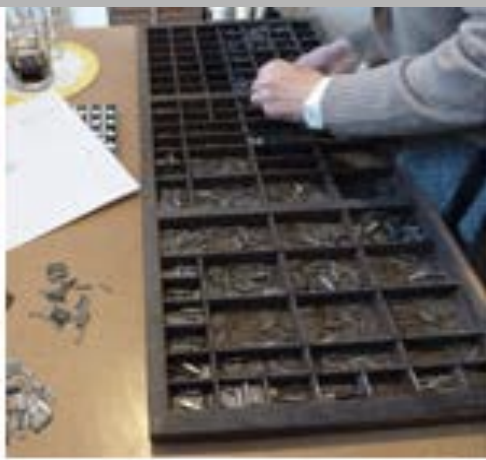
Some Small, Good Things

Our 2013 tribute was to Raymond Carver's collection of stories *Cathedral* (1983), some of which were used as the basis for Robert Altman's film *Short Cuts* (1993). We chose the story *A Small, Good Thing* as the starting point for the collaboration.

An open call invited people to do a small, good thing, write it out on a sheet of paper and send it to us. These were used to make a zine and video on the night.



World Book Night 2014



Our 2014 tribute was to Charles Bukowski, we asked readers to sum up how they felt about his novel 'Post Office' in three words for us to produce an artist's book on the night. Letterpress set by Angie Butler and Hazel Grainger.

Contributors posted, emailed and tweeted their 3 words to us to format into short poems.

The letterpress printed book was produced by the group over the evening, alongside consuming food (and mostly) drink from the novel with music for the video played live by Si Butler and Simon Smith.

Writer/artist and postal delivery worker Kevin Boniface also contributed his own daily postal route to the project, with 'Bucket of Crabs'.

<https://themostdifficultthingever.blogspot.co.uk/2014/04/world-book-night-special-wednesday-23rd.html>



World Book Night 2015

On 23/04/15 we produced our annual World Book Night tribute, this time to Stephen King's magnificent horror novel *The Shining*. Our annual artist's book and amateur video, invited anyone to read the book and then create a miniature model of anything from the text (not something from the film).



Shine On World Book Night 2015

Shine On, a copy of the artist's book was made for each contributor and sent on the return of their models.

Photo below by Jeremy Dixon of his miniature notepad and copy of the book received in the post, June 2015.



We matched the models to text excerpts from the New English Library paperback edition of Stephen King's *The Shining*, published by Hodder and Stoughton in 1993. The novel was first published in 1977.

Shine On. A video of miniature models made in response to Stephen King's book, *The Shining*, appearing in order of page number sequence.

Filmed on World Book Night, 2015. <https://vimeo.com/125857395>

An online gallery of all the models produced can be viewed at:
<http://www.bookarts.uwe.ac.uk/shine-on.htm>



Serena Joy, World Book Night 2016
40 artists, 16 stampers, one day = Serena Joy
For Margaret Atwood's novel *The Handmaid's Tale*



vimeo

Join

Log in

Host videos

Watch

On Demand

Search videos, people, and more

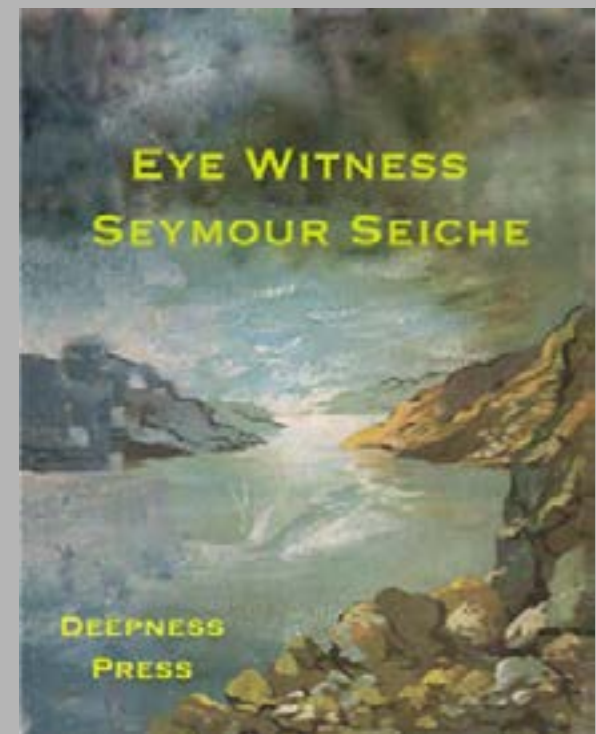
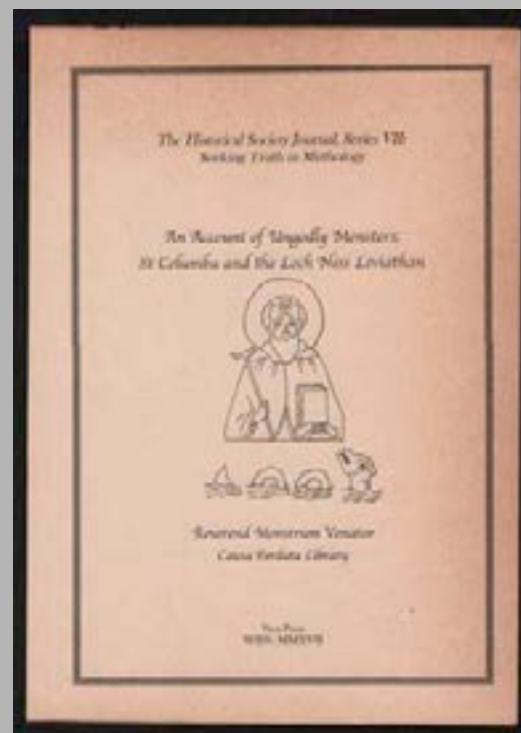
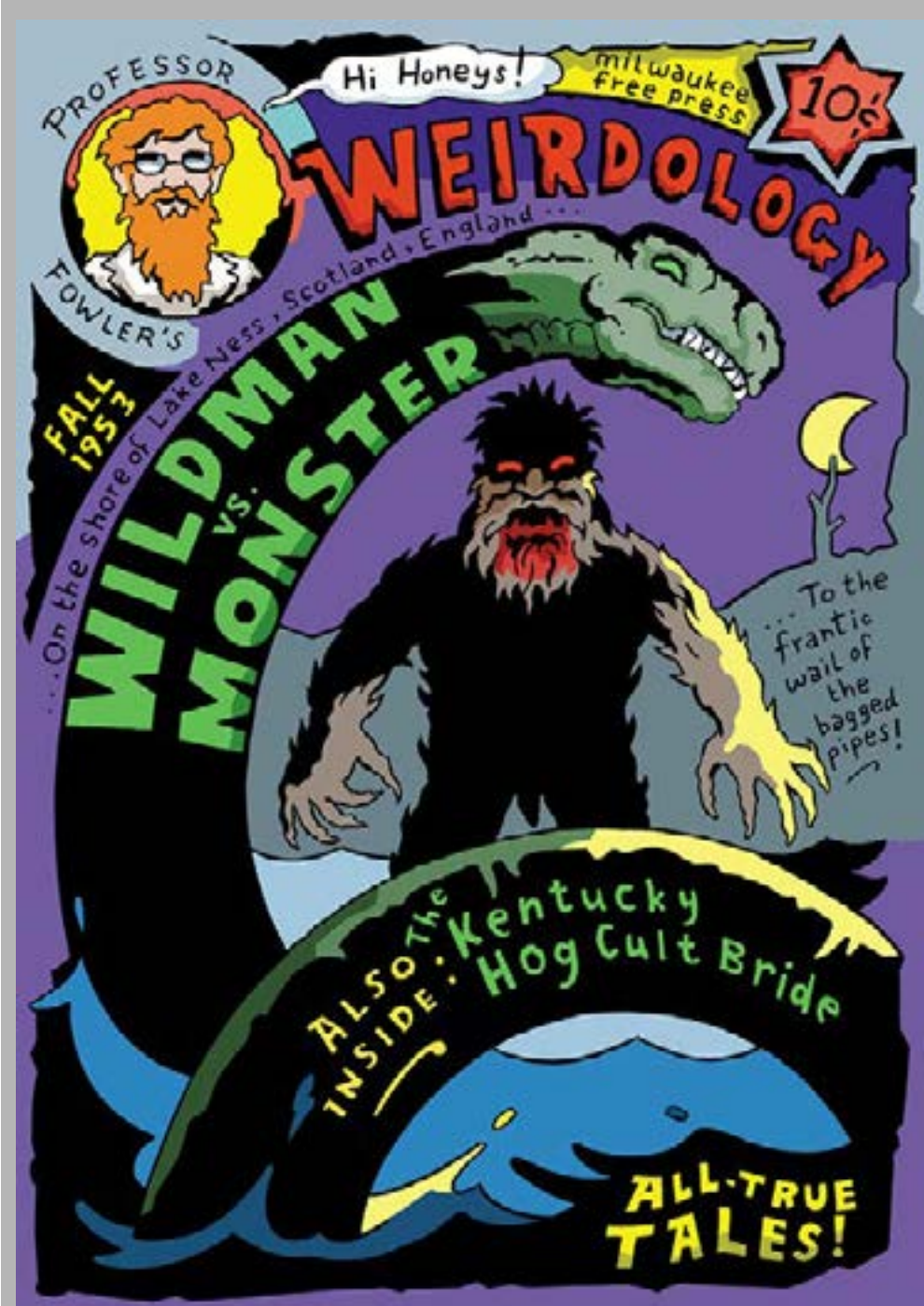


World Book Night 2016 - John Bently and the Eyes

Related Videos

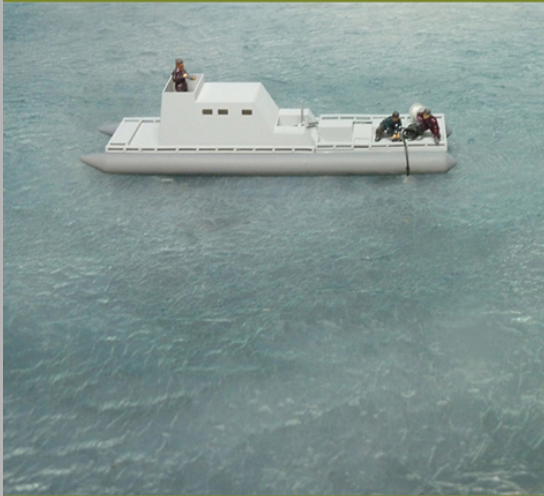
☒ Autoplay on





A selection of contributions received of fictional book covers for *Book Ish Ness*, World Book Night 2017, from: Mike Nicholson, Kate Bernstein, Linda Williams, Imi Maufe, Chrystal Cherniwchan. The artist's book will launch at

BOOKISHNESS



*An in-depth interrogation of the mystery of Loch Ness
by the Loch Ness Investigation Bureau Rebooted 2017*



A chance meeting with naturalist and researcher Adrian Shine of the Loch Ness Project <http://www.lochnessproject.org> guided our investigation. He kindly spent time talking to the group about his and others experiences on Loch Ness.

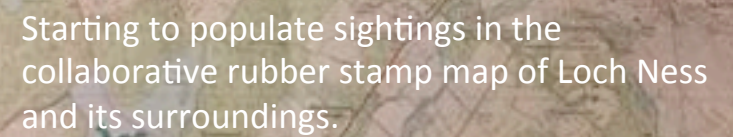
Expectation

Isolation

Perception at the point of encounter were his three key tips for any search of Loch Ness. This completely changed how we worked with the book over the weekend as we had a new perspective from which to approach the Loch.

A close-up photograph of a person's hands holding a blue pencil, drawing small, dark, sketchy figures of birds in a sketchbook. The sketches are arranged in a grid-like pattern on a white page. The person's fingers are visible at the bottom and left, holding the pencil and the sketchbook. The background is dark and out of focus.

Julie Caves painting with water from Loch Ness



BOOKISHNESS



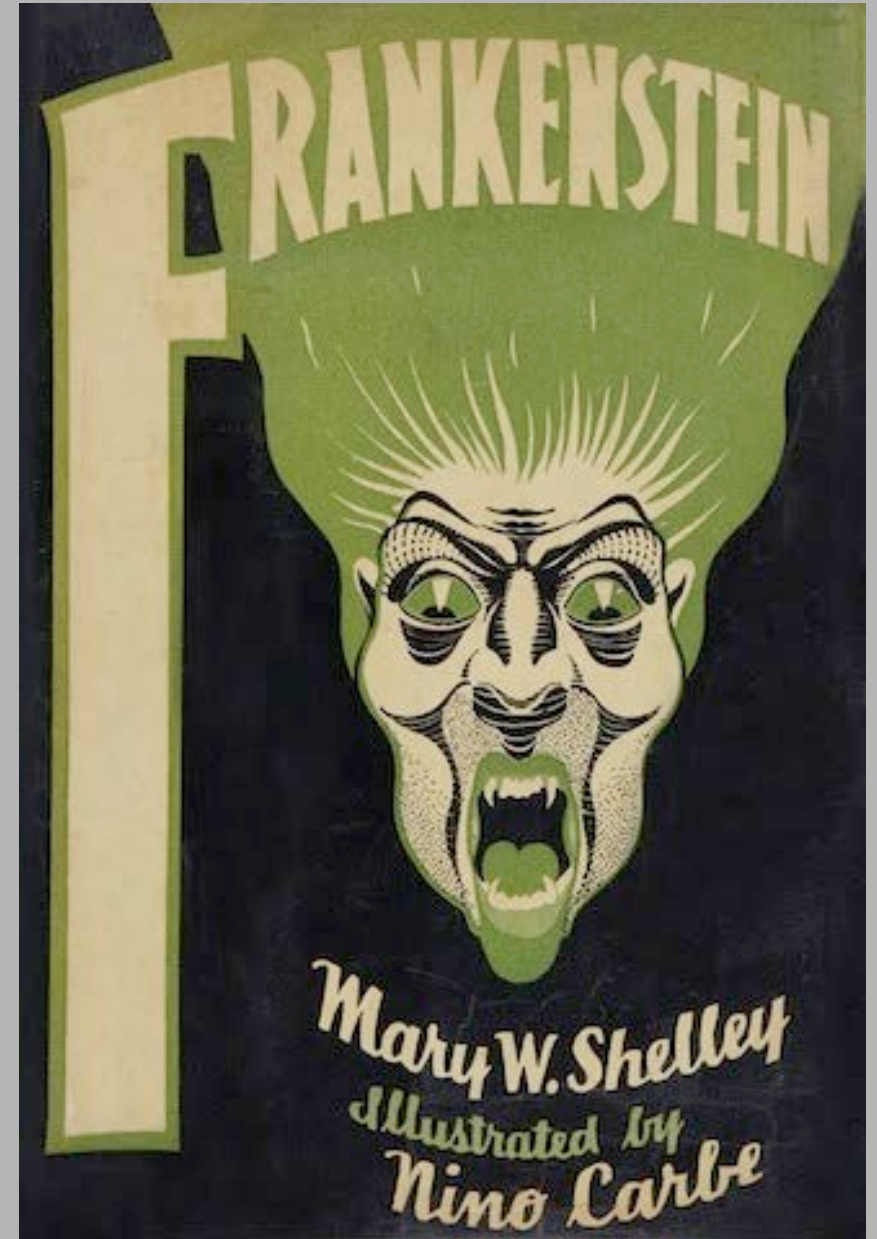
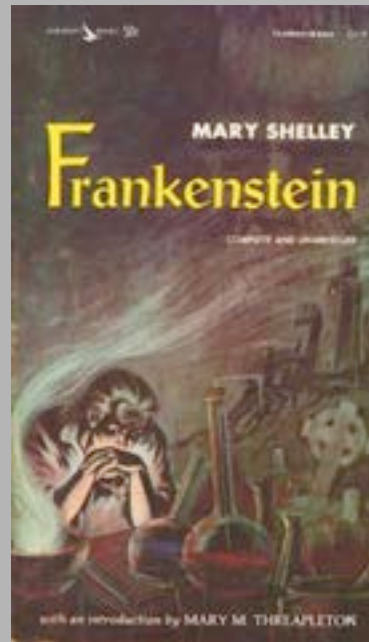
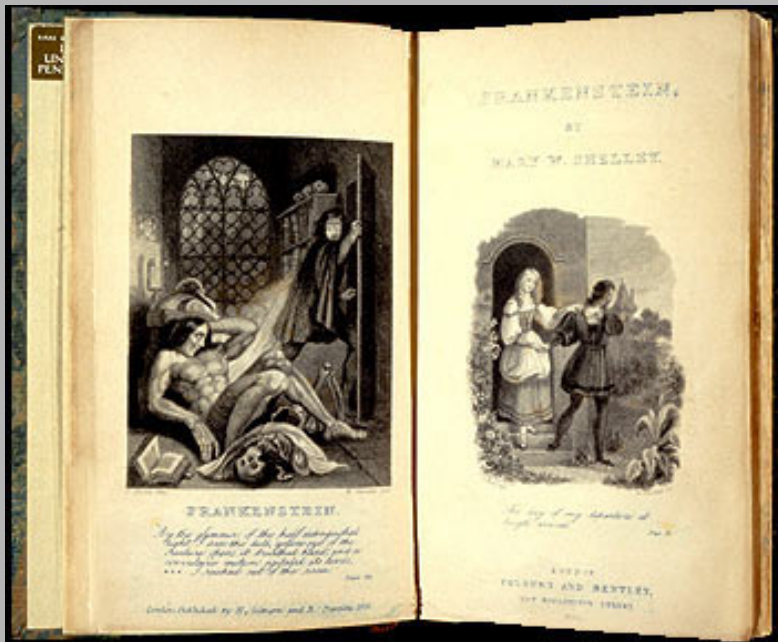
*An in-depth interrogation of the mystery of Loch Ness
by the Loch Ness Investigation Bureau Rebooted 2017*



Our publication contains our expedition's findings, along with witnesses sightings and designs for potential book covers about Loch Ness.

46 artists from the UK, USA, Norway, Sweden, Germany, Denmark sent in artwork and photographs.

World Book Night 2018 – Join us!



Mary Shelley. *Frankenstein; or, the Modern Prometheus*, was first published in 1818, making 2018 the 200th anniversary, and the focus of our project for World Book Night in April. A call for contributors will go out online and in the *Book Arts Newsletter*.



BOOK ARTS NEWSLETTER

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ARTIST'S COVER PAGE: JOHN DILNOT

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Artists' Books Exhibitions in the Bower Ashton Library
cases, UWE, Bristol, UK

Pineapple Falls...The Museum

Saturday 4th March - Weds 12th April 2017

We are artists Paul and Maddy Hearn, who sometimes collaborate as Pineapple Falls to make and share books, collage, papery sundries, merry objects and other things.



It started by sticking a poster in the sitting room window.
Pineapple Falls is Open!

We built a workspace in our front room, a simple website, a storage facility in our spare bedroom and made broadcasts from our bed. Pineapple Falls is a channel for exploring the potential of making and sharing together with restricted space, time and resources.

We began clumsily by broadcasting. Our broadcasts were messy and clunky, reading books bought from charity shops aloud and playing records into the Internet using a free broadcasting app on our phones. We had no listeners.

Shifting focus.

We make pamphlets, multiples, page-works, simple books, junk journals, sound artefacts, crap posters, greetings cards and collage salads using whatever we can find. We like reflective surfaces, plastic bags, packaging, old recipes, cats, pockets, stickers, 'how to' books, pop songs, silly graphics, and things found whilst we are out and about.



We like European supermarkets.

The shop is a channel to locate, share and sell our work and a place to meet others with shared interests. We have a till, a toy one, we are aware of what that may or may not mean.

First, we set up a stall in Plymouth City Market. It provided us with an additional, temporary workspace outside of the house - plus we spent the day together eating pork pies and chocolate and working out the next steps. We made some sales, had nice visitors and made plans.



Pineapple Falls worked with Spaces Gallery to bring Wonderful Grotto our pop-up-shop to the daytime, subterranean world of the Cavern, Exeter's longest running live music venue. At Wonderful Grotto visitors could browse

Download the free PDF Book Arts Newsletter for information on:

National and International Exhibitions
Courses and Lectures
Artist Opportunities
Book Fairs and Events
New Artists' Publications
Reports and Reviews

Send in news about your new artists' books, workshops or exhibitions...

All deadlines on the download page.

www.bookarts.uwe.ac.uk

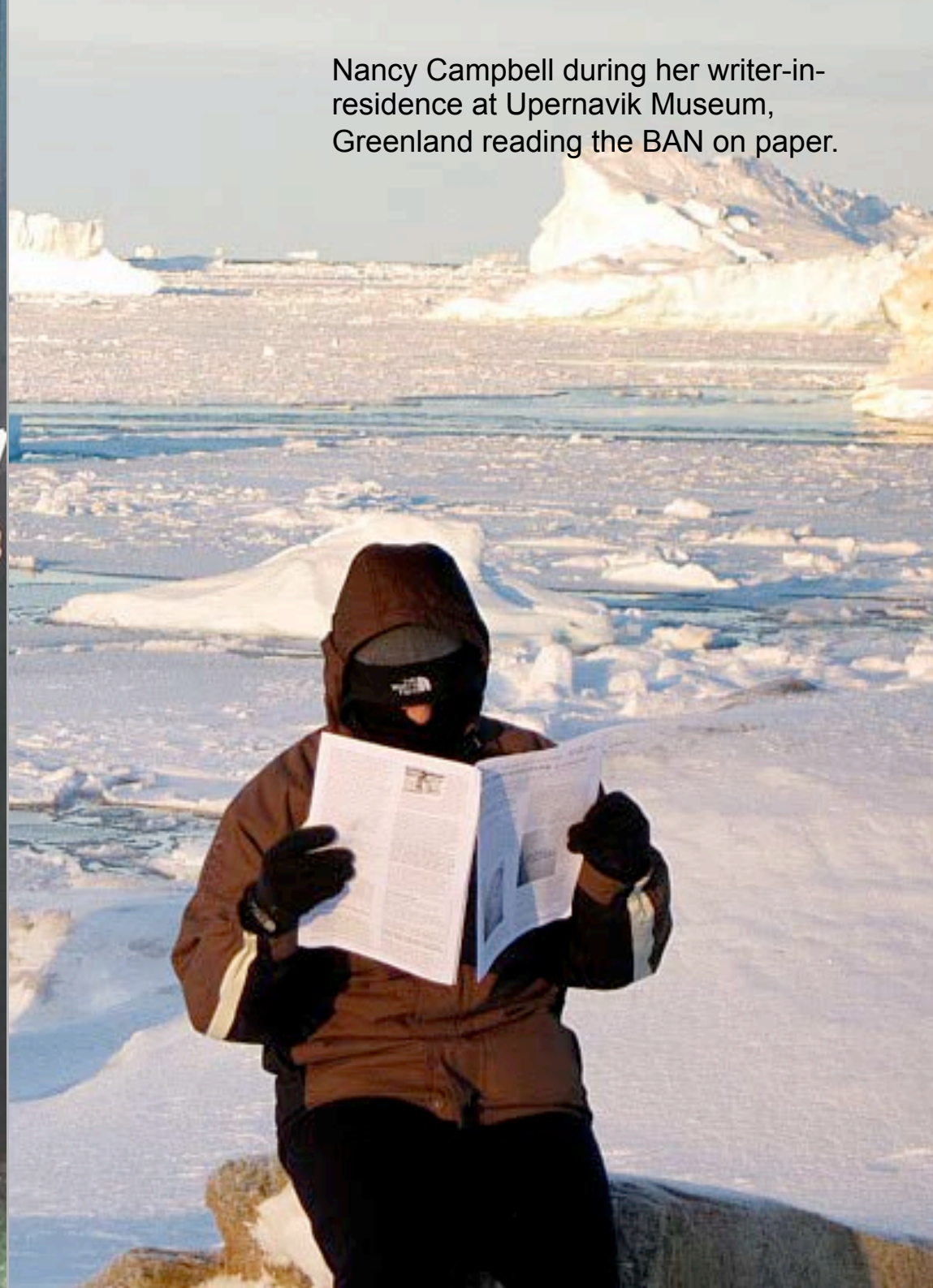


Chip Schilling in Minneapolis reading the BAN online

Angie Butler during her artist-in-residence at weproductions, Scotland reading the BAN on paper.



Nancy Campbell during her writer-in-residence at Upernavik Museum, Greenland reading the BAN on paper.



bookshops. What is included: Five days tuition, materials, trips, treats, drinks and snacks, personalised 'lucky' goody bag. Not included: Transport, accommodation, meals, insurance, designer sunglasses or gondoliers. Full Price: £800. <http://www.rachelhastell.com/product/personal-geographies-venice-italy/>

Paper Navigations Amsterdam, 7th – 11th September 2017
I am delighted to invite you to a bookart workshop, mapping and exploring, at the Lloyd Hotel, Amsterdam.



Adventure along canals, and the best paper places in the city. We have an enormous workspace to spread out and develop ideas. Join us for five days of creation and discovery, charting and making! Take away map-fold books filled with personal paper navigations, in ink, paint, collage or text. £559. <http://www.rachelhastell.com/product/paper-navigations-amsterdam/>

Love Letters, Paris, France, 12th-17th November, 2017
A combination of paper boutiques, legendary bookshops, intoxicating views, atmospheric flea-markets, sepi postcard collections, stamp sellers, book-artist studio visit and the creation of a unique personal handmade book. Price: £950 <http://www.rachelhastell.com/product/love-letters-paris-france/>

Bookbinding, Printing & Marbling Courses at the Grange in Shropshire, UK



Based in the Shropshire lake district, the Grange is a beautiful, privately owned Georgian house and estate with its own well equipped teaching bindery and print workshop.

Uniquely, the Grange offers a range of courses that follow the creation of a traditional book right through from printing to finished book - letterpress printing courses,



bookbinding courses, and paper marbling courses. The bindery and print workshop have been specially developed for teaching, the bindery with individual workstations



and the print room with a range of printing machines to enable the acquisition of different skills. Numbers on each course are limited to less than ten. Experienced tutors run the courses and you will find that most have a modern take on the subject. We don't view these as old-fashioned

skills but rather as skills that can have a very relevant application in the modern world (so they may also be of interest to graphic designers).

The courses are residential (although you can come as a non-resident) which gives you the chance to fully immerse yourself in the subject and to meet other people who will be just as passionate about books. Most people come on their own. Meals are home-cooked and we eat together in the Georgian panelled dining room. If you have time, you can also enjoy the ten-acre grounds and the well-stocked library.

So, whether you want to learn some skills from some of the best tutors, or just want an interesting short holiday in an English country house, there's something for you here.

Here is the programme for 2017, with further information available on our website: <http://www.thegrange.co.uk>

April 6th - 9th - Bookbinding - Beginners (Cased)
April 6th - 9th - Letterpress Printing (Low availability)
April 21st - 23rd - Paper Marbling
May 11th - 14th - Bookbinding - Vellum (Low availability)
May 19th - 21st - Letterpress Printing
June 8th - 11th - Bookbinding - Progressing with
June 8th - 11th - Letterpress Printing
Sept 8th - 10th - Bookbinding - Photo & Wedding Albums
Oct 6th - 8th - Paper Marbling
Oct. 20th - 22nd - Letterpress Printing - Greetings Cards
Oct. 26th - 29th - Bookbinding - Half leather (Low availability)

For further information or to make a booking please visit our website: www.thegrange.co.uk or contact rose@thegrange.co.uk (tel. 01691 623495).

Booknesses Colloquium and Exhibition
University of Johannesburg, South Africa
24th – 25th March 2017



The University of Johannesburg's Department of Visual Art in association with Jack Ginsberg will be hosting two exhibitions of artists' books, a colloquium and associated workshops in March 2017.

THE PURPOSE OF THESE EVENTS IS:

- * To showcase a selection of artists' books from the collection of Jack Ginsberg
- * To add, through the publication of an extensive catalogue of the exhibition, to the discourse on the book arts in South Africa
- * To showcase a diverse range of recent book arts and book-objects from South African artists, designers and students which encompass traditional, experimental and digital responses to the book as an artwork
- * To gather the broad book arts community in South Africa to share and discuss diverse topics which relate to the book arts and to share their skills, knowledge and experiences of making, collecting and theorising the artist's book in South Africa
- * To introduce South African artists, designers and students to international experts and keynote speakers in the field so as to make meaningful global connections.

Pre-Colloquium Workshops include:

- * The launch of the Project Space at Phumani Papers and papermaking demonstrations and practical papermaking workshops
 - * Paper engineering and structures workshop presented by Stephan Erasmus
 - * A visit to Artist Proof Studio (APS) for cocktails and demonstrations on the printing and making of William Kentridge's *Bookwork: Triumph & Laments*
 - * Bookbinding demonstrations and practical workshops by Hélène van Aarsen, Stellenbosch University
- These workshops and visit take place from Tuesday 21 March to Thursday 23 March 2017.

The Exhibitions comprise the following:

- * *South African Book Arts: FADA Gallery, University of Johannesburg, Bunting Road Campus, Johannesburg. Opening Friday 24 March and running till 5 May 2017. Curated by David Paton, Eugene Hon, Gordon Froud and Rosalind Cleaver. The exhibition of over 100 works will be accompanied by an online catalogue.*

* *Artists' Books from the Jack Ginsberg Collection: UJ Art Gallery, University of Johannesburg, Kingway Campus, Johannesburg. Opening Saturday 25th March and running until 30th May 2017.*



Artists' Books from the Jack Ginsberg Collection is curated by David Paton assisted by Annali Dempsey, Rosalind Cleaver and Jack Ginsberg and is accompanied by an extensive full-colour catalogue of the 258 book objects, historical and contemporary from both South African and international artists represented in one of the largest and most comprehensive exhibitions of artists' books ever to have been held internationally. The catalogue contains essays by David Paton, Keith Dietrich, Pippa Skotnes, Robbin Ami Silverberg and Kim Berman in conversation with Jack Ginsberg and is edited by Robyn Sassen and will add extensive new knowledge to the book arts in South Africa.

This much anticipated exhibition and its catalogue showcase a small aspect of the remarkable Jack Ginsberg Collection of *Artists' Books* which is internationally acknowledged respected and which is unique on the African continent.

The Colloquium:

This international Colloquium will be held at the Faculty of Art, Design & Architecture, Bunting Road Campus, University of Johannesburg from Friday 24th to Sunday 26th March 2017.

It includes presentations in the form of practical demonstrations of work and papers presented by local and international book artists and those working with the book as an artwork. Papers and round-table discussions will be presented within the following fields of the book arts:

- * Conceiving, Designing, Making (a Designer / Artist's perspective)
- * Papers, Screens, Printing and Binding (an Associated Arts perspective)
- * Collecting, Bibliography, Curating and Display (a Collecting and Exhibitions perspective)
- * Teaching, Theorising and Writing (an Academic and Educational perspective)

Keynote speakers are:

* Sarah Bodman: Senior Research Fellow for *Artists' Books* at the Centre for Fine Print Research (CFPR), University of the West of England, Bristol, UK, where she runs projects investigating and promoting contemporary book arts. She is also Programme Leader for MA Multi-disciplinary Printmaking at the Bower Ashton Campus of the UWE.

* Robbin Ami Silverberg: is an artist and founding director of Dobbin Mill, a hand-papermaking studio, and Dobbin

International exhibitions listings in *the Book Arts Newsletter*, see what's on and send in details of your exhibitions...

to whom many thanks are owed. We meet on the first Saturday of the month, from 11am to 3pm, and anyone interested in book arts, whether a beginner or established artist is very welcome. All meetings are currently free to attend. Unfortunately, our current meeting room is up two flights of stairs and is therefore not suitable for wheelchair users, but please let us know if this is an issue for you. For more information, contact Marilyn Tippet: mtbookart@outlook.com

From Alicia Bailey - Abecedarian Artists Books, USA:

Call for submissions: *Artists' Book Cernucopia VIII*
On view at Art Gym Denver, Denver, Colorado, USA
October 12 - November 4, 2017

Early bird submission deadline July 10, 2017
(reduced submission fee)
Final submission deadline - August 21, 2017

For this eighth in a series of juried exhibitions held annually in Denver, Colorado, work selected by juror Cynthia Nourse Thompson will be on display in the beautiful exhibition space at Art Gym Denver. A public lecture, discussion groups and hands-on workshop are all part of the planned programming related to the exhibition.

Abecedarian Artists' Books' has opted to shift away from hosting exhibits solely in a commercial gallery space. This puts contemporary book works in front of larger, more diverse audiences. Works will be sold from the exhibit through the sales channels I have found most effective - the online catalogue, traveling with duplicate copies of editioned works and appointments with collectors.

Full entry details can be found at:
<http://bit.ly/ABCE-prospectus>

Also from Abecedarian Artists' Books:
A Call to US Librarians for *Bibliothecarii et Glutinatorum*
Curated by Abecedarian Artists' Books, *Bibliothecarii et Glutinatorum* will be on view at Denver Public Library, Gates Exhibition Hall, Denver, Colorado.

This exhibition is open to anyone 18 years of age or older living in the United States and either working in the field of librarianship, in a library setting (full- or part-time), working towards a related degree or retired from the field. Eligible are any artists' book works. Books may be editioned or unique, sculptural or more traditionally bound, interactive or passive. Books that measure more than 14 inches (closed) in any dimension are not eligible. A maximum of one work may be submitted per artist/librarian. Collaborative projects welcome.

To participate you will need to fill in an online intent to submit form and pay \$25 fee:
<https://forms.jotform.com/63185645059160>

Timeline: November 15, 2017, deadline to pay exhibition fee and complete online intent to participate form.

(form may be deactivated earlier if maximum number of submissions is received)
December 15, 2017, deadline to deliver work to Abecedarian Artists' Books
January - March 2018, Exhibition on display at Denver Public Library (exact dates TBA) All information can be found at: http://www.abecedarianartistsbooks.com/assets/content_files/opportunities/20180620prospectus.html

Alicia Bailey - Abecedarian Artists Books. Open by appointment, 910 Santa Fe Dr, #15, Denver, CO 80204 USA
www.abecedarianartistsbooks.com

Call for submissions: Art of the Book 2018



Art of the Book 2018 is the Canadian Bookbinders and Book Artists Guild (CBBAG) International juried exhibition of members' work. The exhibition will open in Victoria, British Columbia in August 2018 and travel for two years across Canada. The Call for Entry is now available in English and French at <http://www.cbbag.ca/exhibitions>

Jurors, venues, and additional information will be available in May 2017. In the meantime, the Organising Committee at: aob2018@cbbag.ca is ready to answer any questions.

Call for exhibitors - The 8th edition of Miss Read: The Berlin Art Book Fair will take place from 14-16 July 2017 at Haus der Kulturen der Welt in Berlin.



Applications now open: <http://missread.com/apply-2017/>

On Saturday, July 15 2017, the 5th Conceptual Poetics Day will explore the imaginary border between visual art and literature. <http://conceptualpoeticsday.org>

Miss Read: The Berlin Art Book Fair 2016 took place last June at Akademie der Künste Berlin and brought together

a wide selection of 2014 publishers, art periodicals and artists/authors.

Founded in 2008, Miss Read is Europe's Art Book Festival, dedicated to community-building and creating a public meeting place for discourse around artists' books, conceptual publications and publishing as practice. Admission is free. <http://missread.com>

MISS READ: Berlin Art Book Festival 2017
July 14th - 16th, 2017 at Haus der Kulturen der Welt
John-Foster-Duiles-Allee 10, 10557 Berlin, Germany
<http://missread.com>

Call for artists: The Museum of Lost Public Notices
The Museum of Lost Public Notices is a community noticeboard installation consisting of posters that explore the role of art in relation to the individual and society.



Contributions from local and international artists from all stages of their careers are invited - send email images and enquiries to molpn2017@gmail.com

The installation is envisaged to be similar to a community wall covered in hundreds of notices. These may political, whimsical, humorous, imaginary, conceptual, collaborative, social, romantic, personal or whatever. The project is being organised by Phil Edwards and David Dellafiora.

Please send jpeg images of YOUR public art notice or flyer to molpn2017@gmail.com if the posters A3 or less in size. They will be printed in Melbourne for you.

If you want notices larger than A3 send a physical copy to as well as an email digital copy to:

MOLPN, c/o Phil Edwards, RMIT University School of Art
Big 24, Level 1, reception, GPO Box 2476, Melbourne VIC 3001, Australia. molpn2017@gmail.com

Installation of exhibition will be at George Paton Gallery
Main Gallery, 24th May - 2nd June 2017 at Melbourne University.

24th Internationale Buchmesse der Kleinverlage und Handpressen - Mainzer Minipressen-Messe / International bookfair for small presses / Foire Internationale du Livre des petits Editteurs / Fiera internazionale delle case editrici piccole e delle stampe private ed artistiche

From Jürgen Kipp - Kurator MMPA
Dear Printers and Publishers,
In 2017, the International Book Fair of Small Publishers and Fine Presses - Mainzer Minipressen-Messe - takes place for the 24th time. From June 29th to July 2nd 2017, more than 300 experimental and small publishers will present their newest publications in the Rheingoldhalle in Mainz.

I am very pleased to invite you to participate in 2017. This year, too, we will be taking the Rheindorfer fair, the Rheinstadtförster and the connecting aisle with the large roof windows in the Mainzer Rheingoldhalle with the Minipressen fair.

You can use the plan from 2015 to see the basics <http://www.mainz.de/microsite/mainzer-minipressen-messe/medien/birdata/StandplanRG21-Stand29Mai2015.pdf>
And register accordingly: <http://www.mainz.de/microsite/mainzer-minipressen-messe/aussteller/anmeldung-24-minipressen-messe-online-formular.php>

You can also have a look at the Rheingoldhalle on this page: <http://www.mainz-congress.com/fileadmin/templates/panorama/your.html>

Jürgen Kipp, Kurator MMPA
Landeshauptstadt Mainz, Gutenberg-Museum
Liebfrauenplate 5, 55116 Mainz, Germany
www.minipresse.de
www.gutenberg-museum.de

Call for entries - Rassegna Internazionale Del libro d'Artista 2017 NabilaFluxus

NabilaFluxus
Art Gallery Museum

Artists' Books Exhibition 2017
EARTH-WATER- FIRE-AIR
Theme: Travel, Metaphor, the Self and Nature. Any artists working in the field of artists' books are invited to apply to participate in this exhibition to be held at Art Gallery Museum NabilaFluxus in conjunction with Museum Borgo del Maglio Ome, Brescia, Italy.
Exhibition Dates: 2nd July - 10th September 2017.

Entry Fee: A non-refundable entry fee of €60 per book (includes 1 catalogue). €20 for each additional book to a maximum of 3 per artist. Questions to the curator - Virginia Milici at: nabilafluxus@gmail.com
www.nabilafluxus.com

of Arts, was entitled (in a somewhat pessimistic way) 'Making the best of it'. In his introduction he asks 'By what forethought, pains, and patience, can we make endurable those strange dwellings, the basest, the ugliest, and the most inconvenient that men have ever built for themselves, and which our own haste, necessity, and stupidity compel almost all of us to live in?' So, if you need advice on, in particular, decorating your house, this lecture is for you.



I have taken the passage on choosing colours for your walls for this eight-page booklet - sound advice if you plan to rid your house of all that brilliant white emulsion. The text is hand-set in 14pt Fournier and printed on a Magnani laid paper, sewn into a cover of blue Canzon. (I thought a little French and Italian input would be good at this moment of Europhobia.)

Copies are available at £10 each plus post and packing.
Email: info@theoldschoolpress.com
<http://www.theoldschoolpress.com>

Europa
ottoGraphic



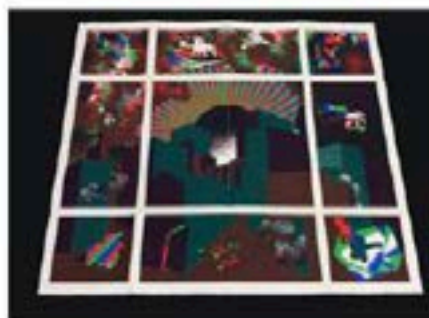
Europa is my new artist's book, inspired by the moon of Jupiter, as well as Greek myth and current political developments. The cover illustration leans on William

Blake's frontispiece illustration for 'Europa, a Prophecy'. I replaced Uranus with the female figure of Europa. The Return of Europa is a title I chose with reference to the abduction of Europa by Zeus / Jupiter. Inside, the book is framed by vignettes of Europa and Jupiter. The centre shows them travelling through Space on their way back to Earth.



Then the book unfolds twice more to eight times its size. The illustration on the first pull-out spread shows the altered figures of Europa and Jupiter on the planet Jupiter with the moon Europa in the background. There are references to the original abduction carried out by Jupiter's deceptive disguise as a bull.

On the final spread the large panelled illustration features Europa and Jupiter having arrived back on Earth, the moon now rising in full size behind the cityscape, inspired by Fritz Lang's Metropolis. The arrival is characterised by splintered fragments hurtling through clouds and breaking up buildings. The two fallen figures on the ground reference the 1980s science fiction, *Thelma*. One of the fragments holds a cupid from Nicolas Poussin's *Adoration of the Shepherds*.



All parts of the book are made by myself. It is an edition of 12, measures 34 x 20 cm and weighs 350g. The cover is cloth bound and screen printed in three colours. The end papers are screen printed in two colours on 160gsm antique cream Heritage Book. The inside folded sheet is stitched to the spine. It is printed in two colours on one side and three colours on the other on 175gsm Somerset Book. The main spread also comes separately as an unfolded print in an

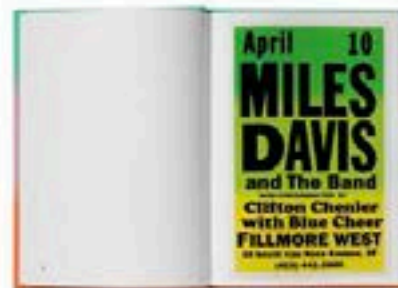
edition of ten. It is the same as in the book and measures 78 x 67 cm. There is also a budget edition of this book as a single folded sheet on 200gsm Heritage Bookwhite. This version is an edition of 40 and contains the most important elements including the centre spread. February 2017

The prints are £600, the hardbound books are £500, and the budget books are £40. To order, please contact the artist at: otto@ottographic.co.uk or visit the book shop at: <http://www.ottographic.co.uk>

Imaginary Concerts

Peter Coffin

Printed Matter in association with Anthology Editions



Printed Matter is pleased to announce the publication of *Imaginary Concerts* by Peter Coffin, co-published with Anthology Editions and released on occasion of the LA Art Book Fair.



Imaginary Concerts is a collaborative project organised by Coffin, featuring the contributions of more than 75 artists, curators, and musicians. At the artist's invitation, each contributor submitted a fictitious concert line-up they'd like to one day see take place, regardless of how unrealistic or unrealisable.

The billings were giving to designer Adam Turnbull, who typeset the texts in the house style of the Cadby Poster Printing Co., the LA-based print shop which famously churned out iconic 'show print' posters for nearly 65 years before closing their doors in 2012.

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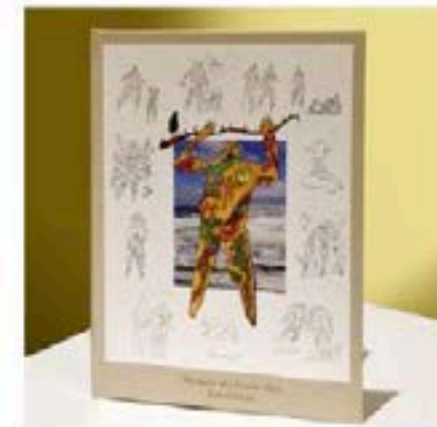
[HTTP://WWW.BOOKARTS.UWE.AC.UK/NEWSLETTERS.HTML](http://WWW.BOOKARTS.UWE.AC.UK/NEWSLETTERS.HTML)

Imaginary Concerts is designed and typeset by Adam Turnbull. It is printed in an edition of 1000, handover, smyth sewn, full-colour, and retails for \$29.95. <https://www.printedmatter.org/catalog/67012/>

The Story of a Family Man

Rafael Klein

A brand new Rafael Klein artist's book produced to coincide with the *Family Tree* sculpture exhibition touring to venues in 2017. Klein's artists' books are in many public collections including MoMA NY, the Tate Gallery, and the V&A.



The book comes with one of the two limited edition prints illustrated - 'Holidays were relaxing' or 'He and his wife felt a need to travel - or just a car ride'. 24pp full colour, hardcover case bound, 24.5 x 17 cm. Limited edition print 24 x 16 cm.



Handprinted full-colour artist's book in a very limited edition of only 20 copies. On archival paper with watercolour throughout. Comes with a signed limited edition print. The book sells for £160 including postage and packing. It can be bought directly from: <http://rafaelklein.com/product/the-story-of-a-family-man/>

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[HTTP://WWW.BOOKARTS.UWE.AC.UK/NEWSLETTERS.HTML](http://WWW.BOOKARTS.UWE.AC.UK/NEWSLETTERS.HTML)

history including exiled German artist Kurt Schwitters, mountaineer and magician Aleister Crowley and the historian T. W. Thompson.



These texts have been collaged and written through with my own original writing, West Cumbrian place-names and transcribed conversations with my paternal grandfather ('Widgy') on his life on the mountains and specifically his experience of building a cairn on Knock Murton and a wall in his kitchen in West Cumbria."

88pp, 234 x 142 mm, paperback with flaps. ISBN 978 1 910010 34 3. £9.00. Order online at: <http://www.colinmackerrill.co.uk/condemnation.php>

The Women's Studio Workshop Announces Two New Artists' Books:

The Tang of Height by Phyllida Blauemel



The Tang of Height is inspired by Phyllida Blauemel's discovery of the recurring appearance of box kites in the biographies of nineteenth-century scholars. The book plays with height and aerial view as metaphors for philosophical method and twentieth-century thinking. It ties together the lives of Ludwig Wittgenstein, Alexander Graham Bell, and Nan Shepherd through archival fragments, images and ideas that resonate.

These details are bits that connect across disciplines, flickering between the abstract and the particular, the philosophical and the personal - a poetry of facts. The form and design of the book prompt the reader to alternate readings of reality, using inserted screen-printed illustrations, which float freely of the text, to reveal non-linguistic connections between the stories. 2016. \$350.

Read more about *The Tang of Height* on our blog: <http://www.worshop.org/2016/11/phyllida-blauemel/>

On the Other Side by Claire Fouquet and Patty Smith



On the Other Side is a collaborative work by Paris-based animator Claire Fouquet and Philadelphia-based printmaker Patty Smith. The content addresses current issues of emigration and the circumstances displaced persons may find themselves in, physically, and psychologically. The concept originated in response to immigration policies held by both the United States and French governments.

The book's text and structure support the concept. The recto side lists the fears that might be experienced by the emigrant making the difficult and life altering choice to change place. Cut windows on each page give the viewer a glimpse of another part of the book, inviting them to turn the concertina inside out. The verso side describes potential advantages, opportunities, and joys that might lead one "to appreciate the unfamiliar." 2016. \$295.

Read about the development of *On the Other Side* on our blog: <http://www.worshop.org/2017/01/patty-smith-claire-fouquet/>

For more information, or to order your copies of *The Tang of Height* and *On the Other Side*, please visit: <http://www.worshop.org/artists-books/new-artists-books-from-www/>

REPORTS & REVIEWS

'Ministry Of Books' at Aspek Portsmouth, UK
11th Jan - 2nd April 2017
Los Dave/Dave Kirby

There is a delightful and cleverly curated introduction to the world of artists' books, multiples and artefacts in the foyer of Aspek Gallery, Portsmouth. On display is a sample of the collection held by 'Ministry of Books' at the University of Portsmouth. Twenty or so moderately small publications cover abstract, whimsical, philosophical, poetic and cultural subjects questioning our humanity, humanity and habits. Some are about mapping aspects of the psyche - others are informative, commemorative and exploratory. juxtapositions of romance, fear, curiosity and commercialism make for a brief essay of human mores and habits seen through the ever inquisitive eyes and minds of artists.

Artists' books can challenge conventional content and purpose seen in traditional publications. But this raises the question - beyond mobility, portability and sharing what is a 'book' or any such artefact for, if not to communicate? Expression for the sake of expression is meaningless without something to communicate - a direct appeal to the reader's attention. There aren't many overt 'stories' here. Largely these are commentaries, observations and statements that tend to be 'sound bite' structured, succinct in nature - at least on the surface. Investigation of content and subtext is for the reader to ponder on. Narratives are (de)constructed and presented through images and forms that are sometimes explicit, sometimes not so.



Patricia Collins' humble 'Mail Art Book' (image above) is a small package wrapped in brown paper, tied with string, addressed to somewhere in Paris, France. We are told that it was part of a series of miniature boxes sent through the post in the late nineties. That's all. It is what it is. But this unassuming object is patinated, with the tarnish of its almost twenty year journey here. This wonderful little thing appeals to the nostalgic in us, a quiet powerful sense of history without braggadocio or exhibitionism.



'A Little Book To Be Taken Out Always, Just In Case' (image above) is one of the smaller books that immediately pings on the conscience. This is a subtle little book with the appearance of a cheap book of raffle tickets. I'm sure this association is not insignificant. The pages are a set of perforated tear out pink tickets, printed on one stub with 'Your Number' and on the other, 'My Number'. It has been used - there are a couple of tickets missing and numbers written on stubs. Such details you must look for and

consciously register. What sort of person would carry - and use - such a book? Promiscuous? Needy? Insecure? Such an innocuous thing, but what would you say if you found a copy in your daughters' handbag? It sends a little shiver down the spine.



Happily, Portsmouth's great literary history is represented with the inclusion of Sadie Turner's '12 Plates Inspired by Charles Dickens' *The Chimes*' (images above). Created for the 'Beyond Dickens' exhibition in 2012, its themes of time passing, New Year and hope are tenderly rendered in 12 small etchings drawn from the Dickens short novel.

There is much, much more to the twenty books on display here. For an introduction to a field of artistic endeavour as broad as artists multiples and objects, this is as strong and well considered a collection as you could wish for.

To find out more about the full 'Ministry of Books' collection and the exhibition at Aspek go to: <http://www.aspek.org.uk/whats-on/exhibitions/the-ministry-of-books/> <http://theministryofbooks.blogspot.co.uk>

Los Dave/Dave G Kirby. Free Artist, and self-publishing creative. Occasional writer, (in the way that a table can be an occasional table) and photographer. Author of *Silt sine*, *Stone Dead Forever* poetry/photo project and books. <http://losdave.blogspot.co.uk>

Bookarts Newsletters

Download the latest edition for March - mid-April 2017: Issue 110 ➤

Every four-six weeks, The Book Arts Newsletter is published at the CFPR, edited by Sarah Bodman. You can add yourself on to our contact list to receive an email alert each time a new issue is available, just email Sarah:

✉ SARAH.BODMAN@UWE.AC.UK

We have also made archive copies (up to the current Issue at any given time) available as downloadable, colour, print-quality PDF files, which can also be simply read in any web browser that has a basic Acrobat Reader plug in.

The colour PDF print quality (300 dpi) will be as good as the printer and type of paper you use!

DO YOU HAVE ANY ARTIST'S BOOK NEWS?

For inclusion in the Book Arts Newsletter email information, and images (as 300 dpi, RGB, jpegs) to:

✉ Sarah.Bodman@uwe.ac.uk

Newsletter Deadlines for 2017

- 15th January for the February newsletter
- 14th February for the March - mid April newsletter
- 30th March for the mid April - June newsletter
- 18th June for the July - August newsletter
- 18th August for the September - October newsletter
- 13th October for the November newsletter
- 17th November for the December 2017 - January 2018 newsletter

Next deadline 30th March for the mid-April – June 2017 newsletter

<http://www.bookarts.uwe.ac.uk/newsletters.html>



Sarah Bodman

@SarahBodman

Artists' Books at the Centre for Fine Print Research UK. Book Arts Newsletter, Artist's Book Yearbook, and MA Multidisciplinary Printmaking.

📍 Bristol, UK

🔗 bookarts.uwe.ac.uk

📅 Joined September 2012



Sarah Bodman @SarahBodman · Feb 21

Free workshops Fri 10 & Thurs 23 March for medieval books competition and exhibition @bodleiancsb Deadline 1 March: [english.web.ox.ac.uk/article/redesi ...](http://english.web.ox.ac.uk/article/redesi...)

Redesigning the Medieval Book



Sarah Bodman @SarahBodman · Feb 20

Call for entries AMPLIFY & MULTIPLY: Recent Printed Activist Ephemera at Colorado College, sign up by 24 Feb, info: pressatcc.blogspot.co.uk/2017/02/call-f...



Sarah Bodman @SarahBodman · Feb 17

Deadline 1st April...



WSW @WSWorkshop

Give yourself 4-6 wks uninterrupted studio time w/ housing&24/7 access! Apply for Studio Workspace Residency by 4/1! bit.ly/1J1Vfxd

Any last minute news and opportunities go out on Twitter

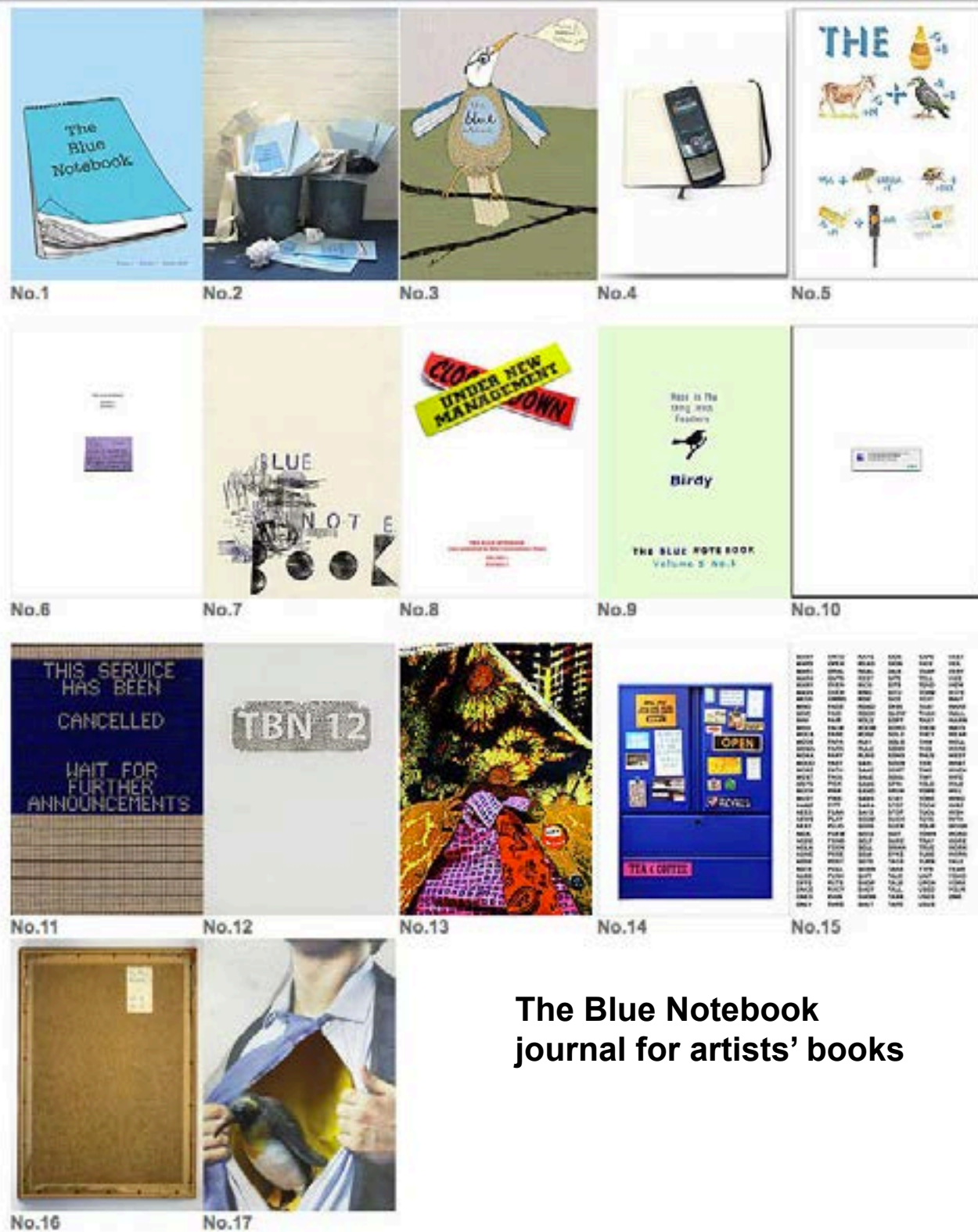


The Blue Notebook Journal for artists' books, est. 2006.

We welcome submissions of writing on artists' books for *The Blue Notebook*.

Published twice a year, a subscription is 10 GBP including international postage.

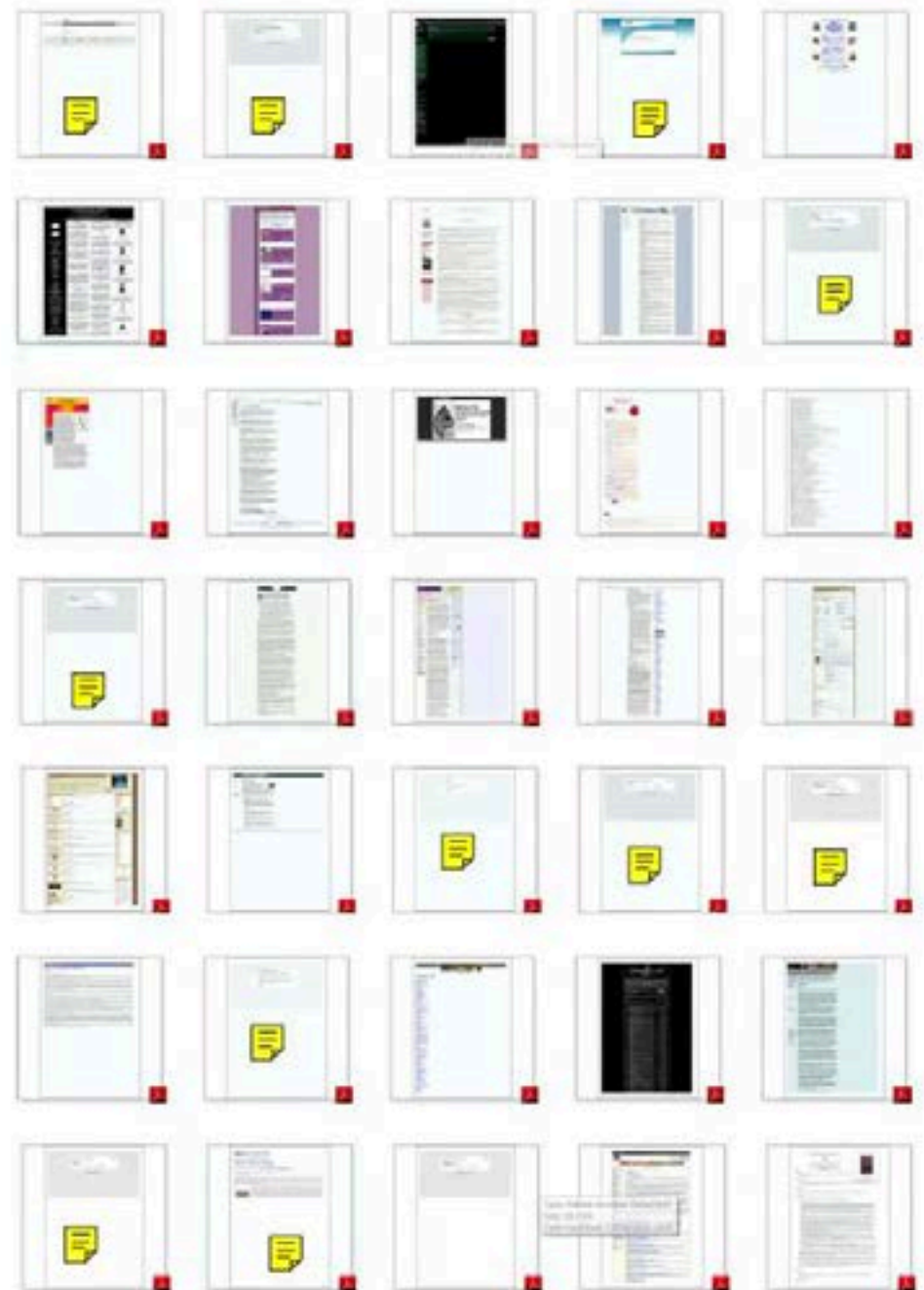
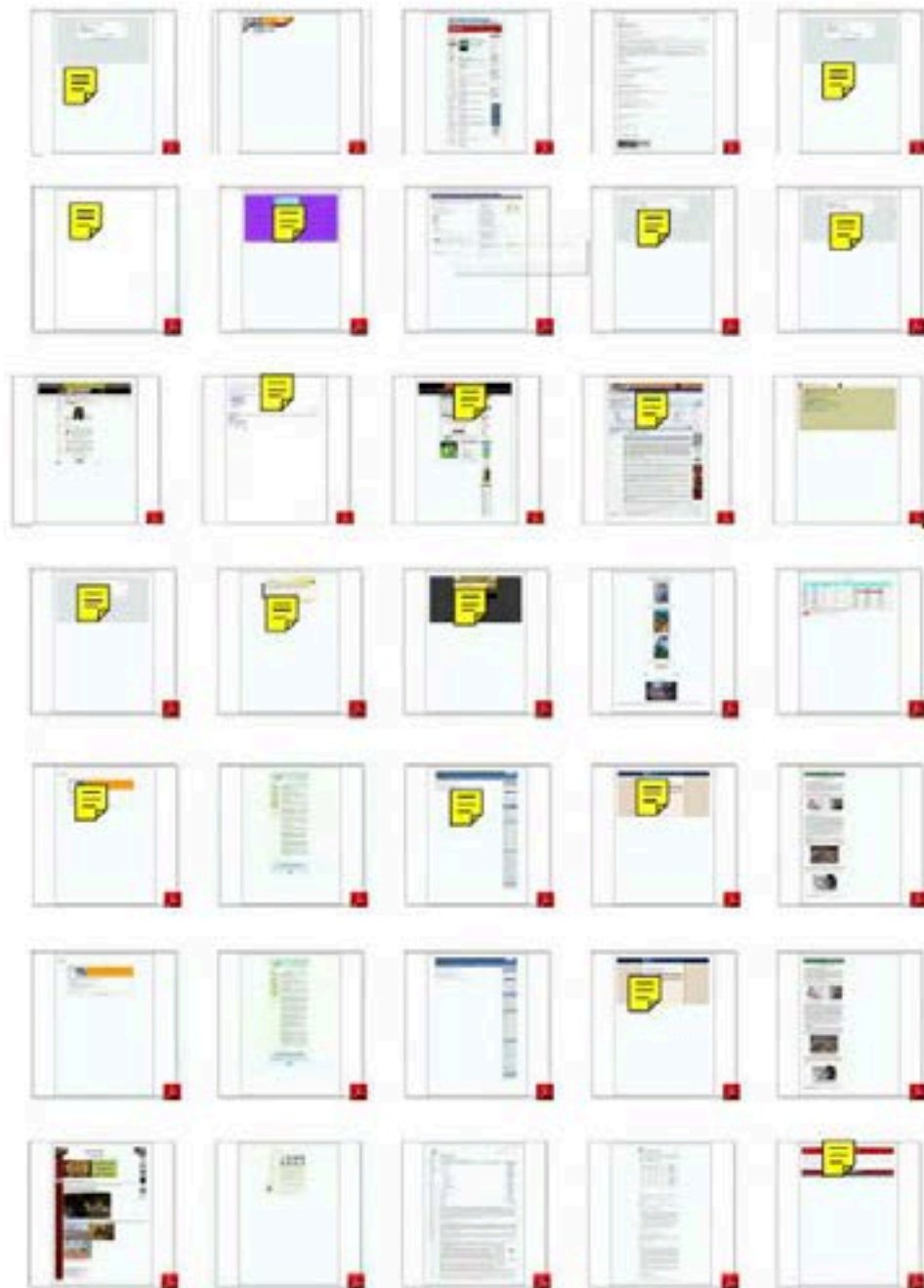
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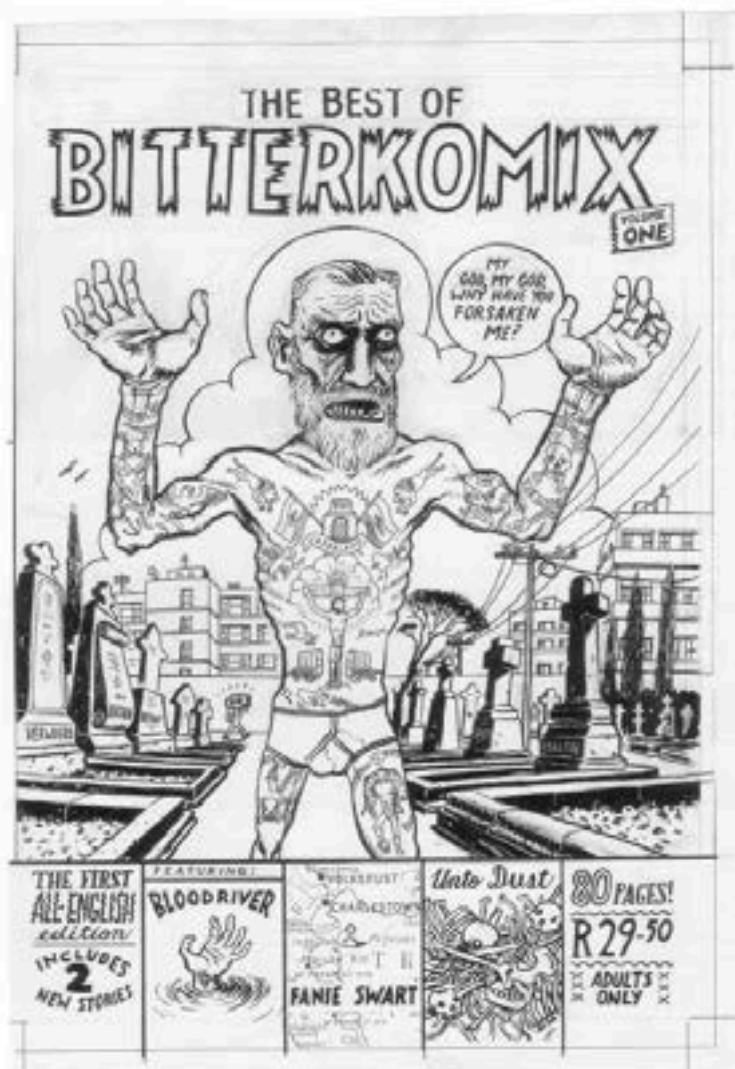


**The Blue Notebook
journal for artists' books**

Apology Typology

Deciphering Human Chromosome 16:
Revisiting the Report





Best of Bitterkomix Volume 1 Conrad Botes (a.k.a. Konradskid) (1998). Pen and ink.

Sexuality was also potentially a volatile issue, which could represent deviation from the white patriarchal mindset that ruled South Africa at the time. Homosexuality was a punishable crime. In 1985, an ad hoc committee was set up by the President's Council to investigate the Immorality Act. This committee recommended an investigation into 'what programmes of rehabilitation or forms of punishment would be desirable' for society to 'express its abhorrence to homosexuality' (Gutsoer 1993, 60).

This type of mindset opened the possibilities of irreverent art work; there are many manifestations of this, particularly from the late 1980s. Artists Anton Kannemeyer (b. 1967) (a.k.a. Joe Dog) and Conrad Botes (b. 1969) (a.k.a. Konradskid) met at Stellenbosch University in 1988 and began collaborating on a comic strip which developed into *Bitterkomix* (launched in 1992); a series of hand-drawn comic narratives contained in sporadically produced anthologies, which aggressively parody the comic genre, bringing sexually explicit images and extreme violence in its story lines. Kannemeyer and Botes collaborated with other artists in creating this project, which aimed to be distributed widely at retailers. Andy Mason comments that comics 'are often regarded as the quintessential 20th century pop art form, linked to the emergence of mass literacy and the rise of the great newspaper and popular publishing empires' (Mason, 2006, 3). In some respects, this makes reflection on *Bitterkomix* as artists' books anachronistic, yet, the culture to which *Bitterkomix* subscribes is anti-comic in the mainstream understanding of the concept; the artists drew from beyond the mainstream art community. Rather, the project serves as a platform for generating controversy.

For Kannemeyer, it has been a concerted campaign of revenge against the hated authority figures of his boyhood – his father who abused

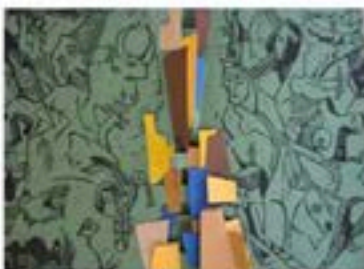
him, 'Barrios' who cased him, and all the headmasters, domineers, policemen and ragged buggers who in one way or another attempted to indoctrinate, punish and belittle him... Botes ...explores the subterranean, subcultural dimension of graphic storytelling (Mason, 2006, 7).

This may be seen in Kannemeyer's *Boite* (1995), a sequential story which tells of the main protagonist, Boite, a child living with an abusive father. It is direct and horrifying in its detail, housed in a format that would make it intelligible as a comic for a young child to read, and yet, its content represents an insight into domestic abuse that society demands be hidden behind the proverbial lace curtains. Similarly, Botes's cover for the *Best of Bitterkomix* (1998) offers a complex layering of socially precious values which press on sensitive taboos of the contemporary Afrikaans society, from religious to state-based values, as well as ones concerned with political history and sexuality. The work is controversial on several counts. According to Liese van der Walt:

... these works are directed against some or other taboos within Afrikaans society with Calvinism and patriarchy particularly under attack. Whether through crude and obscene language ... or explicit sexual scenes preferably juxtaposed with some or other reference to religion, these works have drawn much attention in especially Afrikaans media. The reception of these works have centred around arguments about freedom of expression. In most instances the works were either censored, ... removed from being exhibited in public spaces, exhibitions closed down or altogether boycotted. (van der Walt, 1997, 120)



Boite (detail) Anton Kannemeyer (a.k.a. Joe Dog) 1995. Translation: When Boite wakes up, something doesn't feel nice!! Pappa studies Boite's little people thing up and down and up and down ... and Boite's little people thing gets hard!



Tetiana Denysenko, *Artists Party: Kindred, Power, Dark*, 2009. Engraving, pop-up element, unique work, Kyiv, Ukraine. Photograph: Tetiana Denysenko



An studio Agrafka, *Letter to Sreka*, 2010. Screenprint, detail, wood, unique work, Lviv, Ukraine. Photograph: An studio Agrafka



An overview of Ukrainian Artists' Books

Anastasia Denysenko

This essay serves as a short introduction to the current state of book art in Ukraine, featuring the works of several selected Ukrainian artists shown at the Museum of Book and Book Printing of Ukraine in March 2010. This exhibition was the first time artists' books had been shown at the State Museum in Ukraine, and it provoked huge interest in the field amongst the visiting audience. Such phenomena as exhibitions of artists' books have rarely been on show previously in Ukraine, but the interest of curators, institutions and the public audience has been aroused recently. Amongst these presentations the project *Book Land* at the Center for Contemporary Art in Kyiv should be mentioned, which was realized in 2008 and which for the first time in Ukraine, presented artists' books as a genre in a thematic exhibition in a formal gallery space. Though artists' books are held in several public collections such as the Yv Gallery Art Centre (www.yvgallery.com.ua), the Center for Contemporary Art in Kyiv (www.cca.kiev.ua) and the Museum of Book and Book Printing of Ukraine (www.vstatm.org.ua), they seldom appear on show in dedicated exhibitions on the subject; more often they are exhibited as part of multi-media projects.

In 2009, at the Publisher's Forum in Lviv (www.bookforum.com.ua) a mini-exhibition of artists' books for children was presented, and then earlier this year, for the first time, contemporary artists' books were shown at the State Museum - The Museum of Book and Book Printing of Ukraine. What follows here is a short overview of some of the books featured in this exhibition, which was curated with the intention of combining a show of invited artists, alongside books from the museum's collection in one space. The museum proved to be an apt venue for the exhibition as it is situated in the premises of the former printing house of the Kyiv-Pechersk Lavra monastery, which had been working here for three hundred years, since the early 17th century.

Several artists responded to poets' work to create their book works, mainly those who work in the field of book art, or as professional illustrators. Poetry is, for most of them, a starting point for making artists' books. As a motive, the text provides an inspiration of associative means for creating images freely, not just as literal interpretations. Alongside this, an appreciation of both historical experience of the Ukrainian discoveries and today's comprehension of their movement, unconsciously penetrates contemporary art practice. For example Tetiana Denysenko (www.behance.net/denysenko) essentially attempts to explore artists'

approaches to text, figuratively interperding the poetry of 20th century artists such as Picasso, Kandinsky and the Dada movement through graphics and paper pop-up elements.

Natasha Stogaleva (http://www.livejournal.com/anshka_/) is inspired by movable book forms, such as pop-up, flag books and others. One of her flag books (below) is devoted to the poetry of Alexander Vertinsky with black and white illustrations of the theatre, stage and scenes of the twenties. The flag-book construction in this case is a specific medium to reproduce the illusions and drama of this world.



Natasha Stogaleva, *Poems of Alexander Vertinsky*, 2009. Cardboard, paper, plastic glue, pen, printed illustrations, Kyiv, Ukraine. Photograph: Tetiana Petruska

Abstract image interpretation finds its realization in the books of the art studio Agrafka (Rostana Romanyshyn and Andriy Lesh, www.agrafka.com). They create and use in their works graphic signs and distinctive icons symbols. The wooden pages of their *Letter to Sreka* are framed with a pin which accentuates the naturalness and simplicity of the book and simultaneously expresses the significance of the text.

National motifs in the form of ornaments have also penetrated contemporary artists' books. Being constructively reconsidered, they look absolutely appropriate when used as artistic images responding



Figure 1: Jacqueline Ruth Lee, *Eggholm*, 2000. Photograph: Brad Guda



Figure 2: Gayle Chan and Nandita Sharma (*Eating in Public*), *Free Papayas*, 2009 and *Huli Kalo* (Taro Cusings), 2006

Artists' Books in Hawai'i: Joining Hands

Anne Hammond

In 2006, book and video artist Tim Sordien posed the question: 'Is there a corner of the world that has not been infected with book art?' Hawai'i is not the most remote and unlikely place for a growing book art community, but - at over 2000 miles from the US west coast - it is certainly distant from most of the academic and artistic centres that promote and support artists who make books. Surprisingly, not only is there a creative community of book artists on the main island of O'ahu, but the nature of their work covers the whole spectrum of book making practice, from fine art to propaganda.

Jaqueline Ruth Lee is a book artist who uses the book as raw material for sculptural expression. Her description of herself as 'drawn to the physicality of the book' is salutory: these are books not to be read but to be experienced as organic compositions of a (perhaps nearly bygone) world of knowledge conveyed through paper, which provides the material basis of her constructions. In a series titled *En L'air* (fig. 1), she has explored the clay content of certain book papers in a process of high firing that transformed them into leaves of ceramic sculpture.¹ In a subsequent piece, one of these ceramicised books was then gradually decomposed by submerging it in a tank of water. Submerging paper in organic metamorphosis by water, air or heat, and by rearranging the composition of the traditional codex format, she retains the book from its role in the transmission of cultural knowledge through language, to a geomorphic or biomorphic symbolic role centred on new forms offered by reshaping bodies of bound paper.

Ruth finds sources for her sculptural readings in books that have been de-acquisitioned by local libraries. But the books she brings back to her studio will lose their identities as transmitters of knowledge, as their form is subsumed in the artist's need to transform their bodies into metaphors of different kinds of physical experience. Unlike most artists' books, these do not suggest an inscription, an accommodation between the conceptual level of language, the aesthetic quality of the image, and the sensory immediacy of paper and ink. They are speechless from a natural history of paper rather than enactment of human culture. If these books speak, it is in elusive whispers and allusions to their material origin.

The other end of the spectrum, so to speak, is occupied by the highly politicised work of *Eating in Public*, co-founded by activist artist Gayle Chan.² Chan, professor of art at the University of Hawai'i at Manoa, has also been (from 1996-2010) art director of Tinfish Press; her

collaborator and co-founder Nandita Sharma is professor of sociology at the University of Hawai'i. They have, under the name *Eating in Public*, self-published a series of three provocative artists' books which challenge the concept of private and state land ownership by documenting their 'illegal' occupation on state or privately owned lands of various food plans, with which they then invite participation by the general public. These books throw their ideology in no uncertain terms. Their website name, 'www.nomada.com', sounds out the message of an 'nomad' (American slang for money), and with perfect anti-capitalist consistency it disavows any copyright, insisting that it is 'not a commodity. It is a shared idea.'³

With the *Eating in Public* project, Chan and Sharma call attention to the problem of government appropriation of 'commons' that were once available for individual use by the population, and cites the 17th century English 'Diggers' as its historic precedent. But although this project makes common land its political cause, as a resource for food production independent of government control, it also perhaps suggests the psychic need for people to have physical contact with the soil of their land and landscape, and their right not only to assert a political right of access but another kind of experience: emotional ownership which comes through stewardship in the process of nurturing plant life in soil and the social, collective enjoyment of harvest. For the cost of a stamped envelope, the publications of *Eating in Public*, including *Free Papayas* and *Huli Kalo* (Taro Cusings) (fig. 2), are free, this pamphletising is the mark of Chan and Sharma's radical anti-capitalist crusade. In their simple diagrammatic presentation and inexpensive quality of reproduction, these are works of propaganda first and artists' books second.⁴

The University of Hawai'i supports other approaches to book art in the work of professor of graphic art Anne Burk. In addition to designing books and catalogues, Burk draws the concept of the book into her installation works. In *Re-solution*, a recent collaborative piece with Alyn Bromley exhibited at the Contemporary Museum in Honolulu in the summer of 2010, three hundred catalogue reproductions of works of art, which had appeared on the walls of the museum throughout its history, were 're-installed' as an open 'book' of tiny plentiful 'pages' supporting miniature men and bundles of thin shavings made from the coloured reproductions of the originals (fig. 3). This non-narrative volume comprises a graphic encyclopedia of the images of works shown in one particular museum, brought before us as objective material phenomena (reduced to shards of colour) - and as mythic arrow-like bundles which resist any attempt to spin them into the 'gold' of representation.



Bast Fook Three, March, 2016



Bast Fook One, January, 2016

Zines, Journals and Cyprus - Paragraphs of Thoughts

Curated by Omiros Panayides

Dear reader,

In the same era that we witnessed the decimation of the great big newspapers from the print medium, we saw the rise of the digital book market and we gave birth to the saying 'print is dead', a new wave was formed towards independent publishing. As opposed to high end, luxurious books and magazines, zines and the independently printed publication allowed people to focus on specific target groups, enthusiasts and aficionados by dropping all the printing extravaganzas features - that once where a necessity - for a more content-oriented and honest experience.

The politically unstable culture, along with the economic and social crisis in Cyprus - and the Mediterranean area - enabled the local art and design scene to search for and find new ways of non-traditional publishing forms. In an exploration of the independently printed and published form of speech and image in the island of Aphrodite (Cyprus), the following paragraphs sum up the response to an email sent out to 4 local independent artists/publishers in which they were asked to express their views and personal stories on the local art zine/ journal scene as they see fit.

xxx

Omiros

Bast Fooks

Natalie Yiayi

The everyday implies a community in constant tension with history. It also represents a problem in systematic thought, which is what intrigues me the most; any attempt to theorise it, categorise it, or diminish it to numbers and data, literally annihilates it. This mainly happens because it is not merely the sum of the observable, repetitive phenomena, but also a sphere of unpredictable invention and endless variation, not readily available to examination. Think of the cavities of a daydream, the flatness of tedious boredom or the existential crisis inflicted by a brutal host wine; my practice explores these spaces of experience, through developing strategies for recording the unnoticed, the fleeting and the spontaneous, often leading to unexpected records and archives/ 'maps' of everyday happenings that are to a great extent internal. The book is a great host to these experiential maps, as it is a medium with an 'outside' and an 'inside' embodying a sequence in space and time. Foremost, each bookwork is a public presence with the ability of offering a different, private experience to everyone who comes into contact with it.

Bast Fooks is an anagram of 'Bast Books' and in a way each issue is offering a slow consumption of a fastness that often reads a lot like a Facebook newsfeed; de-centered, fragmented, multi-voiced. I would say that *Bast Fooks* is a book in 12 parts. Each 'chapter', released monthly in 2016, contains observations, fragments of inner discourse, spontaneous thoughts and realizations, assumptions, contemplations, questions, readings and misreadings, notes, short stories, found text, half-ideas for projects etc. Each issue is vaguely thematic, as I try to retain the fast, fragmented character of the everyday experience. After finishing the first *Bast Fooks*, which had an authentic spontaneity, I was faced with the problem of staying spontaneous for the 11 remaining issues. I had to develop a strategy of making, tailored to the needs of this specific project. I came up with the following:

- 1) I always have the file of the *Bast Fooks* I am working on open and I sort of 'throw' things in it.
- 2) I only edit and design when it's time to print.
- 3) I have accepted the fact that mistakes will occur.

This way of making gives me very little time to react, rethink or heavily edit my material; in a way, I am always working 'sideways' when it comes to *Bast Fooks*. I never look directly at that which is being produced.

With the lack of a state arts policy that takes into consideration the booming arts scene and the absence of a strong arts infrastructure here in Cyprus, artists are taking matters into their own hands. We are witnessing the emergence of more artist-run spaces and I feel that self-publishing goes hand in hand with these initiatives. The digital landscape, makes it quite easy to communicate and disseminate these 'other' books and provides all the necessary tools for self-publishing to grow stronger. At the end of the day, the turn to the book reflects the need to work with an affordable, tangible medium that has the ability to 'travel light', and which is also easy to produce on a tight budget.

Bast Fooks is a self-publishing project and an online bookshop founded in 2015 in Nicosia by Natalie Yiayi www.bastfooks.com.

OWK zine

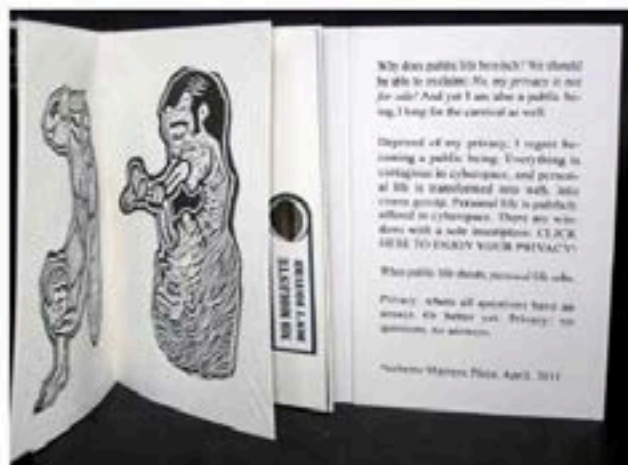
Omiros Panayides

In *Notes from Underground: Zines and the Politics of Alternative Culture* (1997) Ducombe states:

Zines and underground culture offer up an alternative, a way of understanding and acting in the world that operates with different rules and upon different values than those of consumer capitalism. It is an alternative fraught with contradictions and limitations... but also possibilities.



Privacidad, 2011



Privacidad (detail), 2011

En Cuba: Siempre hay algo - ¡Siempre!
(In Cuba: there is always something - Always!)

Steven Daiber

Art Tillman Press/ Apoi en la Lucha is the work of Steven Daiber based in Miami. Daiber has worked with books for more than twenty years. He has been in Cuba regularly since 2001 and has facilitated dialogue between Cuban and foreign artists. His books create real, metaphorical objects: portals of the memory in which each element underlines a meaning. The collaborations with Cuban artists all their merits of the lived reality of Cuba in the 21st century.

*Privacidad: Privacy is the second in a series of three books based on themes Cuban artists feel describe their social and political relationships. These ideas developed during a number of meetings and conversations in 2007 with the artists. The first book *País: País* was created in the spring of 2011; second book *Privacidad: Privacy* was created in April 2011 and the third book *Española: History* will be fabricated in 2012.*



Privacidad (detail), 2011

Making a book is always fraught with last minute emergencies, but in Cuba the labour pains are extraordinary and give us the resolve to see the project through to completion. The fabrication of *Privacidad* is a story in itself, from navigating rides in Peco taxis to a citywide search for transparent tape. I have included my journal notes and poem to my website to give a flavour of the adventure...

Wednesday, March 23, 2011

We had our first meeting today to discuss the success of *País* and the making of *Privacidad*.

We have added up new artists to the group, Adilán Reyes and Eduardo Guerra. We focused on the theme, structure, size, and the binding of the book, as well as the very, very short timetable (five weeks).

Monday, April 4

We had a meeting scheduled for today, but only six artists came so we agreed to hold the meeting again on Friday.

Friday, April 8

Of the eighteen artists in the project, there were ten at the meeting. Two of the artists were with family in the hospital, one had another engagement, and the others? No idea. But everyone confirmed they are committed to the idea and not to worry. Another reminded me of cultural differences - a lesson in writing.

Monday, April 11

The next for *Privacidad* is with the designer, and we plan to meet this weekend to approve it. I will then take it to one of the silkscreen shops for printing. Where? I am not sure yet. Depends... We're scheduled to make the book starting Yule. April 20. Creating a new structure for the first time with fifteen artists will certainly be an adventure. Three of the artists have had to drop out due to other commitments.

Sunday, April 17

I picked up the next Monday, April 18. It was the usual story of travelling around Havana for ten days collecting everything. The designer does not have a printer so he had to print the book at work with the transparent paper Ibrahim gave me - I had no idea that transparent film or paper was unavailable in the print shop. There is a small wrinkle in one page of text we will have to live with, but hopefully it will not affect the look of the text when it is made on the screen tomorrow. No one in any of these places has the smooth tape I need to join the pages of the text together. You know, of course, that tape is something you can't buy here. Luckily, Miguel has a roll that I left from an earlier trip, and I attach the printed text pages together with ease.

Tuesday, April 19

Delving around the city today was an adventure. First, I went to Nelson Domínguez's Taller, then back to Casa de las Américas to replace the one page of text with the wrinkle, and then returned to Nelson's - all in poco más. Nelson's Taller is across the harbour in Villa Pan American, and one got the taxi on a small cross street

BABE our biennial artist's book event at Arnolfini, Bristol, UK, next week and again in 2019.

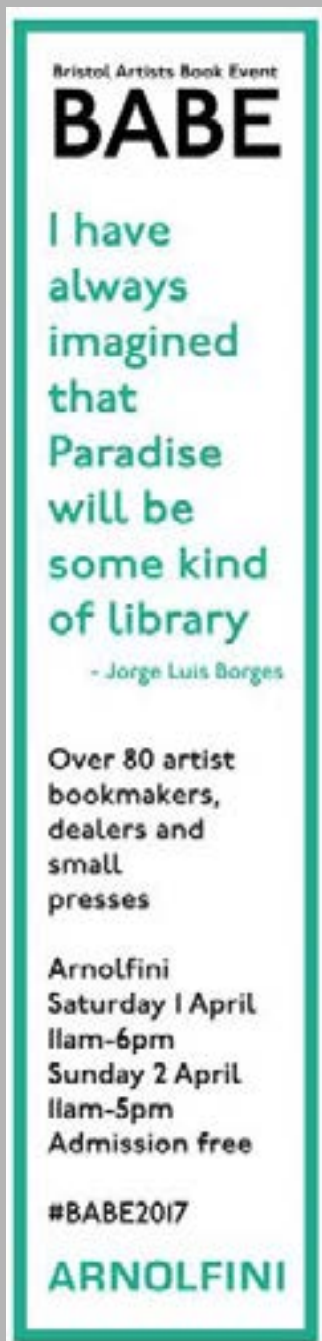
Tom and I established BABE in collaboration with Arnolfini in 2007 as we really wanted an artist's book fair to take place in Bristol. It's grown a lot, with 7000 visitors to each event.

It runs every two years to give people time to plan ahead and make new work



BABE 2017: Bristol Artists Book Event

Saturday 1st and Sunday 2nd April 2017



Our sixth biennial festival of artist's book making, featuring the work of bookmakers and small presses from around the world.

Since 2007, BABE has established a great reputation as a relaxed and friendly event to meet and chat to book artists about their work and buy works of art.

We have 95 exhibitors taking part this year from all over the UK, Ireland, The Netherlands, Italy, Germany, Norway and South Korea.

A programme of performances, live printing, interventions, talks and workshops across the weekend too.

Get involved using #BABE2017

Maybe see you and/or your books there in 2019?



Live printing with the Double Daggers all weekend in the Meeting Room at BABE. Anyone prepared to 'ink up' can take a poster away with them.



The Polar Tombola – Sunday 11-5. A live literature event / art intervention on endangered Arctic language and landscape, conceived, produced and performed by Nancy Campbell.

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I
KNEW
IT WAS
WRONG
BUT I DID
IT ANYWAY



THE PURPOSE OF A TOUR IS
MORE OF THE V
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