

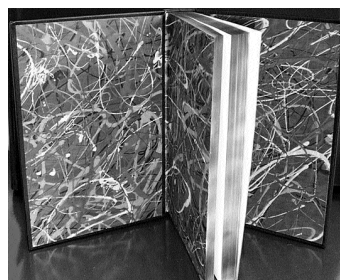
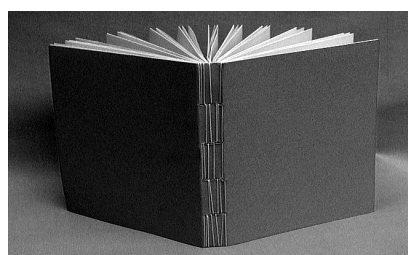
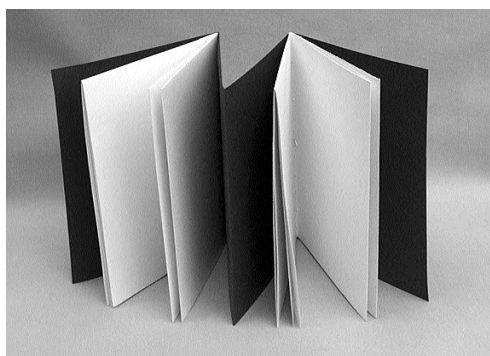
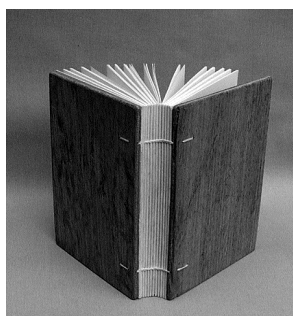
Artists' Books exhibitions at the Library, Faculty of Art, Media and Design, University of the West of England, Bristol
SEPTEMBER - DECEMBER 2002

30TH SEPTEMBER - 30TH OCTOBER 2002

BOOKBINDING FOR BOOK ARTISTS:

An exhibition of structures for the making of both traditional and artists' books, curated by Mike Brunwin, Award leader for Book Arts BA Hons, at the London College of Printing.

This exhibition examines a diverse range of book structures which vary from stab, non-adhesive and paper bindings, to Japanese structures, leather inlays and traditional Coptic, vellum, mediaeval and board and leather binds. The exhibition will be accompanied by a leaflet encouraging viewers to make their own bindings.

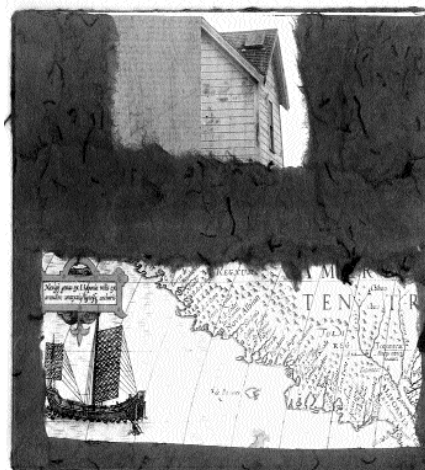


1ST NOVEMBER - 15TH DECEMBER

A PRINTMAKER'S BOOK:

An exhibition of handmade books by Stephen LeWinter, Professor of Art at the University of Tennessee, Chattanooga. These books are the result of LeWinter's recent travels out West, particularly to Northern California and also closer to home in Tennessee.

Work methods include etching lithography, mono-print, collage and watercolour. LeWinter's work is influenced by his travels and observations of people and geography. During the summer he taught at the San Francisco Center for the Book and the Pacific Art League in Paolo Alto.



17TH DECEMBER - 31ST JANUARY
Andrew Eason
INTERPRETER Artists' Books 1999-2002

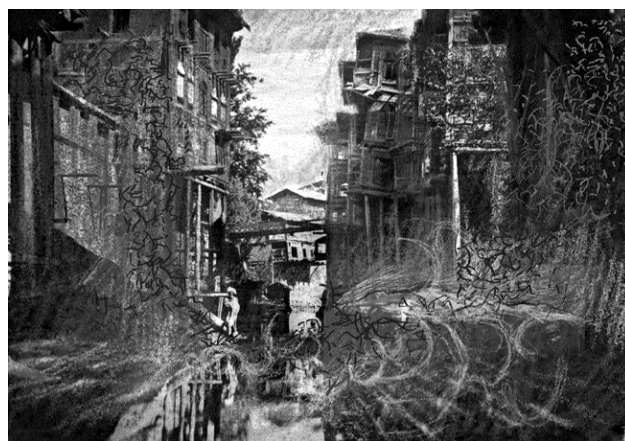
Artists' books have become the vehicle of choice for me to explore and communicate my ideas. They have several aspects unique to the form which I've found of enormous interest.

For one, they have identities which mark them out as somewhat self contained. Books in an exhibition are discrete artistic objects in a way that (say) a painting arguably isn't. (Such a painting is part of its exhibition.) Each book has an inner logic, an encapsulated set of values that I find satisfying. Yet the books are not isolated from each other. One book relates to another in the usual art-formal ways, but also, because of their bookishness, the books suggest relationships in a scholarly sense. I like this, because of the way it chimes with the way I research and produce my books. This in a sense is the larger-scale for me: if I see my books as a group, they are forming a library, a body of research. Another aspect of artists' books is their innate capability to deal coherently with complex narrative form. Again, this chimes with my intentions and mode of producing the books. It's my usual practice to start with a given text or resource: a poem, event, a set of pictures, a word. The text has its own modes and rhythms which I try to identify and understand.

When I research a book what I'm looking for are the chinks of individuality in my sources: the departures from form, the coincidences, the offhand comments, the suggestive etymology... I'll reply to these researches in time, producing images, writing, exploring the background to the text. As I work, the data begins to form around the "chinks" I mentioned earlier. Thus, a single line from the Anglo-Saxon poem "The Battle of Maldon" became the book "Tiercel" A Chinese painting of a horse in the Metropolitan Museum of Art gathered diverse materials from astrology to personal history, all because of a particular interpretation of another painting contemporary with it, and became the book "Night-Shining White".

I'm continuing to work in this manner on new books, but I'm being drawn increasingly towards work which involves more than one book, and books which work in conjunction with other media. To that end I've begun researches and collaborations which I hope to resolve into exhibitions

involving a handful of different books on a central theme, accompanied by various digital media. I'm as interested in the contradictions as I am in the harmonies that such an array would produce. When I mention my interest in seeing my books as a "library", as a body of research, I am signalling my interest in the contradictory characteristics of history. Books are discrete, yet never isolated. They purport to be sufficient in themselves, but they never really are. I find the same things in my original sources. My artist's books are the product of a mission of individual interpretation.



The Remembrancer a new book by Andrew Eason will also be launched in the Print Centre on Tuesday 17th December, 5 - 7pm.



If you have any news or publicity material you would like our students to see, or are arranging any book arts events, then please send details for our noticeboard to: Sarah Bodman. Centre for Fine Print Research, UWE Bristol, Faculty of Art, Media and Design, Kennel Lodge Road, Bristol, BS3 2JT or email info to: Sarah.Bodman@uwe.ac.uk Thank you.

For more information on these exhibitions please see: www.uwe.ac.uk/amd/cfpr/exhibit.htm