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

A Year of Making Artists’ Books
Monday 7th December - Sunday 31st January 2016
This exhibition brings together work from the students of the one-year Hand-Printed Artists’ Books Course at Spike Print Studio (Jan-Dec 2015) led by Angie Butler. The books were made throughout their course from detailed project briefs and individual inspirations and designs.

From very large to very small books, the exhibition covers many printing techniques including lino-printing, letterpress, rubber-stamp, roller printing, inkjet and photocopying, all held within the book format. There is a variety of structures, reconfigured books, various book-bindings and fascinating foldings; just about something for everyone.

Featuring work made by Olga Fear, Keren Lewis, Sue Mara, Ruth Sidgwick, Katherine Stevens, John Sweeney, Cathey Webb, Carol Wood, Asa Yonedala.

http://www.spikeprintstudio.org/courses/2244

Exhibitions at the Minnesota Center for Book Arts, USA:

Exceptional: Handmade Paper Beyond Substrate
Until 7th February 2016
Co-curated by Jeff Rothermel and Mary Hark.
Paper is often thought of as just the material art is created on. Exceptional explores handmade paper itself as a powerful messaging device.
This exhibition represents the culmination of a year-long mentorship and study of new artistic disciplines and one-on-one work with master artist mentors. Artist mentors for Series V were: papermaker Mary Hark; letterpress printer and book artist Monica Edwards Larson; and printmaker and book artist Wilber H. “Chip” Schilling.

Featured artists:
Graphic designer Brandon Alvarado
Photographer and printmaker Claudia Danielson
Filmmaker and photographer Sam Hoolihan
Puppetry artist Olli Johnson
Printmaker Amira F. Pualwan
Origami artist and painter Ioana Stoian

For more information, visit our Mentorship page:
http://www.mnbookarts.org/mentorships/

Minnesota Center for Book Arts
1011 Washington Ave. S. #100
Minneapolis, MN 55415, USA
http://www.mnbookarts.org
Monday – Saturday: 9.30am to 6.30pm
Tuesdays open late: 9.30am to 9pm. Sundays: noon to 5pm

Exhibitions at The Center for Book Arts, New York:

Archive Bound
Until 12th December 2015
Main gallery. Organised by Karen E. Jones, Independent Curator. Archive Bound examines methodologies within the presentation, documentation, historiography, and exhibition display of non-object based and site-specific artworks. Additionally, the exhibition includes books, photographs, and ephemera associated with Conceptual, Performance, and Site-Specific Art practices. Several first generation avant-garde figures lay the groundwork for a discourse on the contemporary utilisation of these crucial genres.

The premise of Conceptual, Installation, and Performance practices emerging in the 1970s was a polemic based on non-material art production. Artists were aggressively refusing both the materiality of the art object, the gallery/museum circulation and the resultant commercial value of the art product within the context of the art market. The ephemeral nature of the performance and the dematerialization of the art object were the intellectual currency of the performance and conceptual movements. These historical practices set in place the groundwork for a second-generation of performance and conceptually based artworks and ushered in the present day conundrum regarding their (re)presentation within a museum setting.

Artists included are: Laylah Ali, Justin Amrhein, Cory Arcangel, Aurora De Armenti, Sophie Calle, Paul Chan, Rainer Ganahl, Jacqueline Goss & Jenny Perlin, Guerrilla Girls, Paula Hayes, Thomas Hirschhorn, Sasha Huber, Liz Magic Laser, Dean Moss, Karyn Olivier, James Romberger, Martha Rosler, Marion Scemama, Seth Siegelaub & Robert Projansky, Situationist International, Marguerite Van Cook, Martha Wilson, and David Wojnarowicz.

Buzz Spector: The Book Under (De-) Construction
Until 12th December 2015
Master Faculty Fellow / Featured Artist Project
Organised by Alexander Campos, Executive Director & Curator, The Center for Book Arts. Each year the Center invites a notable artist to teach a master class with an exhibition as part of our “Master Faculty Fellow” series.

Buzz Spector is an internationally-known artist whose work makes frequent use of the book, both as subject and object, and is concerned with relationships between public history, individual memory, and perception. His work with altered found books dates back to 1981, and his collages incorporating dust jacket elements date from 1987.

Spector has received much recognition for his art, including a Louis Comfort Tiffany Foundation Fellowship in 1991, and three NEA individual artist fellowships. He received the distinguished teaching of art award from the College Art Association in 2013.

Elena Berriolo: Why Didn’t They?
Until 12th December 2015
Featured Artist Project - Organised by Alexander Campos, Executive Director & Curator, The Center for Book Arts
Why Didn’t They? highlights Elena Berriolo’s work of the last three years, encompassing books, performance and photomontage. Continuing her investigation into the possibilities of the line traced by the sewing machine, Berriolo presents 12 unique 16-page books made with thread, watercolour, and ink on paper that address a variety of themes, including a speculative rewriting of art history from a feminist point of view, the interweaving of poetry and visual art, and a direct engagement with nature. Each book will be displayed on a music stand and will be available for leafing through by visitors. Also on view will be photomontages that take a humorous and critical look at art history.

Three separate series of unique books are included in the exhibition. In Transcriptions from Canonical Male Artists (including Lucio Fontana, Henri Matisse, Ellsworth Kelly), Berriolo asks the question: Why didn’t they (these male artists) think of using the sewing machine? Berriolo points out that, in contrast to conventional art tools such as the pencil or paintbrush, the sewing machine creates a “true
three-dimensional line with a top and a bottom that in a book, by turning the page can be moved through space.” If innovative artists such as Matisse, Fontana, or Piero Manzoni failed to think of using the sewing machine, it was because they associated it with women’s work. Berriolo first raised this issue in her 2012 Brooklyn Rail article “Why Didn’t Lucio Fontana Use My Sewing Machine?” and explores it in more depth in her newly published manifesto Why Didn’t They? (Milanville Editions, 2015).

In the series From/With Poetry, Berriolo interweaves her sewn line with lines of poetry (by Catullus, Apollinaire and Emily Dickinson), liberating word and image in a kind of visual dance. On December 4, Berriolo will present Feed Me the Line, a performance with sewing machine and poetry in collaboration with the poet Steve Dalachinsky.

In the series From/With Nature, the artist incorporates different natural elements into her process. For the book My Grass Brush, she draws with a brush made from fresh grass, acknowledging that the cotton of her sewing machine thread is also made out of grass. In I am a Beetle, she imprints with leaves that have been attacked by Japanese beetles, connecting the perforations made by the insects with the holes made by her sewing machine needle.

Related Event - Friday, December 4, 6:30pm – Artist Performance: Feed Me the Line, in collaboration with poet Steve Dalachinsky.

2015 Scholars for Advanced Studies in Book Arts Until 12th December 2015
Featured Artist Project. Organised by Alexander Campos, Executive Director & Curator, The Center for Book Arts. Aron Louis Cohen, Alaska McFadden, and Tammy Nguyen each received a year-long scholarship to work at the Center for their commitment to the artistic endeavors in the book arts. This exhibition presents work created by the artists during their residencies at the Center.

The purpose of the Scholars for Advanced Studies in Book Arts program is to provide opportunities to emerging artists committed to developing careers in the book arts field, and to further the growth of this artistic profession. Each year’s recipients receive a cash stipend plus a materials budget, a tuition waiver for courses, and 24-hour access to the Center’s printing and binding facilities for a full year.

Related Event - Friday, December 11, 6:30pm – Artist Talk with Aron Louis Cohen, Alaska McFadden, and Tammy Nguyen

28 West 27th St, 3rd Flr, New York, NY 10001, USA
http://centerforbookarts.org
Gallery hours: Mon-Fri 11am-6pm, Sat 10am-5pm

Beyond the Book - The Ninth Annual juried exhibition of artists’ books and book-related art
Brighton & Faneuil Branches, Boston Public Library, USA
Until 23rd January 2016


Circular Thinking by Carol Blackwell

We are honoured to have as this year’s juror Beverly Snow, Program Manager and Exhibitions Director at Arsenal Center for the Arts, Watertown, MA.

Faneuil Branch, Boston Public Library, 419 Faneuil Street, Brighton (Oak Square), MA 02135, USA

Manfred Förster: Künstler/Bücher
Weserburg | Museum of Modern Art, Bremen, Germany
Until 17th January 2016
Since the late 1970s, the Cologne-based photographer Manfred Förster has accompanied visual artists with his camera. Over periods of time, he observed in studios the creative process and composed the photographs since 2005 to create a series of artists’ books. These books were made in small editions (c. 10 copies) and this showcase exhibition takes place as part of fotokunst Bremen.

Weserburg | Museum of Modern Art
Teerhof 20, 28199 Bremen, Germany.
www.weserburg.de

Jean Dubuffet - Art Brut
Kunstbibliothek Berlin, Germany
Until 17th January 2016
Jean Dubuffet was one of the most radical renewers of art in the immediate postwar period. His work represented a transgressive, wilfully anti-cultural agenda, posited as an alternative to the established concepts of art. A talented artist in several disciplines, Dubuffet wanted to rekindle spontaneity and immediacy in art, so that it would again relate directly to real life and unsparsingly reflect the true feelings of the artist.
Social conventions, the academic role models of the past, and the rules of good taste had to be shed in the quest for uncompromising authenticity. In their place, Dubuffet focused on experiences that originated outside the boundaries of the accepted art world. He saw artistic value in children's drawings, random doodles, graffiti in public spaces, as well as works by prisoners and mentally ill patients. Dubuffet collected such works as a source of inspiration for his own art. For him, these works were the expression of a genuine, alternative form of art, which he termed 'Art Brut' - or 'raw art'. The 'brutal' aesthetics of this visual art form continue to have an immediacy and the power to provoke.

The exhibition presents Jean Dubuffet and his concept of Art Brut, as seen in his impressive artists' books, which are of equal importance in his overall oeuvre as the paintings, drawings, and sculptures.

Kunstbibliothek gallery and foyers, Staatliche Museen zu Berlin, Matthäikirchplatz, 10785 Berlin, Germany.

There are regular talks/tours throughout the duration of the exhibition, for dates and details see: http://www.smb.museum/en/exhibitions/detail/monsieur-jean-dubuffet-in-der-kunstbibliothek.html

**Bound and Unbound III:**
*International Juried Altered Book Exhibition*

University Libraries
University of South Dakota, Vermillion, SD, USA

Until 4th January 2016

Irmar Nacht is showing Books2Angkor (image below) from her SAVED recycled book series in this exhibition. This book, once shiny and slick, has been altered and transformed into an art object through a series of cuts, slivers, and folds. Its tree-like shape retains images of its past as it is recycled into a totally new entity. Information is imparted by the barely readable slivers, allowing the viewer his own interpretation, continuing the recycling of ideas and matter.

Irmar Nacht's work is in several corporate and public collections, such as AT&T, PSE&G, ADP, Newark Museum, International Museum of Collage, Mexico, Cleveland Institute of Art, Rutgers University, Bowdoin College, Jimmy Carter Museum, and Yale Art Museum. She has exhibited internationally, as well as nationally, and received two New Jersey State Council on the Arts Fellowships in Sculpture. She received a second Puffin Foundation Grant for "Who Am I?" an interactive project where the viewer becomes part of the artwork.

Irmar Nacht recent recycled bookworks
Carter Burden Gallery, New York, USA
7th – 28th January 2016

Irmar Nacht will be showing recent works from her recycled books series "SAVED" in a one-person show at the Carter Burden Gallery in Chelsea, New York City. She uses books that otherwise might be discarded and transforms them into artworks. The books are often painted, distressed, and cut, sometimes into slivers which curl and undulate, and return to the tree-like shape from which the paper was made. Lately, the books have exploded from their spines: a 4" book has grown to 24" through a series of cuts and spirals reaching out to the viewer with subliminal messages.

Nacht's artwork, using the book as a metaphor, addresses environmental concerns, change and transformation, information received and denied, altered reality, as well as the concept of multiple imagery, which highlights the strength and energy of repeated elements.

"I am very interested in recycling and look at discards as a wonderful opportunity to create something new. We are all affected by changes in the environment and are beginning to realize the need to recycle to protect our future. I hope my books will increase awareness of these changes and will get people thinking about recycling, reusing, and repurposing."
This artwork, using the book as a metaphor, addresses environmental concerns, change and transformation, information received and denied, altered reality, as well as the concept of multiple imagery, which highlights the strength and energy of repeated elements.

Carter Burden Gallery 548 West 28th Street, #534
New York, NY 10001, USA. Tel: 212 564 8405
http://www.carterburdengallery.org/irmari-nacht/

_The Sisters of Invention: Forty-five Years of Book Art_ by Sas Colby, Betsy Davids and Jaime Robles
The San Francisco Center for the Book, USA
Until 10th January 2016

Beginning in the 1970s, Sas Colby, Betsy Davids and Jaime Robles were part of the first wave of innovative book art in the United States. Davids and Robles in the San Francisco Bay Area and Colby on the East Coast. In 1975, Colby move to the Bay Area, one of the centres of avant-garde writing and poetry publications. There were few mentors for women in the traditional print trade at the time, and even fewer following their impulses in the radical combination of visual arts and poetic thought. Davids taught herself letterpress printing by reading J. Ben Lieberman’s book _Printing as a Hobby_. Robles learned by asking questions of the members of the well-established post-San Francisco Renaissance publishing community.

Colby’s first books were constructed of stitched textiles, with pockets, zippers and found objects. She was inspired by language and the form more than by the conventional print trade. All three came to making books through text and their love of writing.

Much of Robles’ early work was realised at Five Trees Press with Cheryl Miller and Kathy Walkup as part of a collective of women, which included Eileen Callahan and Cameron Bunker, who were interested in producing beautiful books, outside the influence of the male printers of the era. Her work used the codex form, and she provided many of the illustrations for Five Trees Press.

Davids founded Rebis Press, collaboratively producing books with unconventional and unfamiliar structures. Many Rebis books and typographic inventions found a second life in performance with partner James Petrillo. From her earliest moments as a writer and book artist, Davids has explored the dream as primary content. Since the 1970s, none of these artists has abandoned text or the discipline of artists’ books, even while the form of their work has shifted, expanded and changed. A fully illustrated catalogue of this exhibition may be purchased from San Francisco Center for the Book.

San Francisco Center for the Book
375 Rhode Island Street, San Francisco, CA, USA.
https://sfcb.org

_Functional Design Project_ by Angela Bar discovers the concept of hoarding. In 2012, as part of the al-Mutanabbi Street Project, Angela made a series of artist’s books which were represented in both Kobe and Sheffield, as a way of highlighting the importance of books in the lives of citizens of this region.

Hoard is an artist’s book in the form of an installation, comprising approx 200 slip cast ceramic 35mm film canisters, each containing a page with a single monoprint. Based upon Angelas collection of lost (found) gloves, the book is not a record of the collection but a creative and sculptural response. Each print is completely unique and represents a moment, a trace, a glimpse of a single found item. Pushing the boundaries of the concept of the book into an installation, the repetition and rhythm of the piece is reminiscent of poetry or prose.

_Sas Colby, World of Books, 2012 for the al-Mutanabbi Street Project_

Opening Up The Book is organised and held at Bank Street Arts, 32-40 Bank Street, Sheffield, S1 2DS. Normal opening hours – Wednesday to Friday, 11am – 4pm.

_Hoard_ by Angela Bar

_Robot: An Artist’s Book_ by Anna Jo Miller

_Opern Up The Book_ is a Festival of Book Arts, Sheffield, UK
Until 11th December 2015

Following on from the inaugural Opening Up The Book in 2013, this second edition is again centred around and built upon the success of the Sheffield International Artist’s Book Prize. Thanks to funding from Arts Council England and Sheffield Hallam University, this year’s programme is much broader in scope and extent and includes brand new commissions, artists from around the world, and presents a combination of research and practice made up of no fewer than thirteen exhibitions supported by performances, artists’ talks, workshops, informal events a full day conference around the subject of books and technology.

_Opening Up The Book_ is organised and held at Bank Street Arts, 32-40 Bank Street, Sheffield, S1 2DS. Normal opening hours – Wednesday to Friday, 11am – 4pm.
Artist Information - Angela Tait and Ian Clegg are a photographer and sculptor who have been working together on creative projects since 2010. Their work often combines their two disparate disciplines, however, this work was created in response to Angela’s collection of 200+ lost (found) gloves and explores the artists’ propensity to ‘hoard’.

LECTOLALIA 2: “SPEAKREAD”
Until 5th December. Admission: Free
Lectolalia #2 (SpeakRead) is an exhibition by Emma Bolland comprising three short films, an installation, and a screenplay as an artist’s book. The Is Of The Thing (2014) made for Shady Dealings with Language London uses moving image and stills of books as collage and sculpture to explore fears of reading and our relationships with books.

What Is A Book If It Will Not Be A Book is a creative reworking of the performed paper delivered at Impact8 using a cut-up recording of the paper to narrate the visual stills. Lectolalia: A Romance has been created in partnership with Leeds College of Art & Design’s library, as part of their ‘Library Interventions’ commissions series.

Artist Information - Emma Bolland is an artist and writer who sees the process of making and writing as intertwined, incorporating text, books and the acts of reading and writing as performance into her visual practice.

UNFOLDING THE ARCHIVE:
REPRISED AND REASSURED
Until 5th December. Admission: Free
As part of Opening Up The Book, Floating World will be reprising their exhibition Unfolding the Archive held earlier in 2015 at the NCAD Gallery, Dublin and the F.E. McWilliam Gallery & Studio, Banbridge. Unfolding the Archive set out to investigate the archives at The National Irish Visual Arts Library (NIVAL) and explore the richness of the archive as a starting point for the creation of new artworks. Floating World’s artists developed new narratives in response to objects in the archive which are both local and international in their resonance.

Artist Information - Founded in 2003 by Andy Parsons and Glenn Holman, Floating World is a collective of artists based in Ireland the UK, and Japan whose practices encompass painting, textiles, sculpture, video and performance.

THE GEORGIAN WRITING DESK
Until 5th December. Admission: Free
Floating World are proud to be initiating this permanent artwork as part of The History Project at Bank Street Arts, an ongoing and mutable art installation investigating and responding to the rich history of the buildings on Bank Street and the surrounding area of Sheffield.

Beginning with the research of Dr Karen Harvey into the buildings’ history, past uses and the lives of those who have lived and worked there, Floating World have created new art works and artists’ books that will be contained in a beautiful Georgian writing desk which has been chosen as it reflects the period when the buildings first came into being.

Participating artists - Glenn Holman, Glynis Candler, Sarah Carne, Edwin Aitken, Simon Burton, Andy Parsons, Elizabeth Kinsella, Diane Henshaw, Niamh O’Connor, Hidehiko Ishibashi, Helen Sharp.

WALLPAPER
Until 5th December. Admission: Free
WALLPAPER is an ambitious and immersive work of digital fiction with a storyline that interweaves 19th and 20th century history with futuristic technology and a satire on social media and advertising.

Following the death of his elderly mother, PJ Sanders, POPPITECH’s Head of Product Innovation, returns to the UK from the United States to his rural North Yorkshire family home which has been in his family for generations. Sanders is back to close up the house and sell off the property, but not before he employs an experimental device
primed to help him uncover the mysterious history behind a room in the house – a room that has remained locked since his childhood.

WALLPAPER is a new work especially created for Opening Up The Book by Dreaming Methods at One to One Development Trust funded by the Arts Council England and Sheffield Hallam University’s Higher Education Innovation Fund (HEIF), with support from Bank Street Arts and Bangor University.

Artist Information - Andy Campbell (Director of Digital Media) and Judi Alston (Creative Director/CEO) of One to One Development Trust, an arts/media charity in Wakefield, have a formidable track record of creating unique digital fiction collaboratively. Their joint work includes: Inside: A Journal of Dreams, Joyride, Clearance and Nightingales Playground, all available to experience on One to One's website Dreaming Methods, a showcase of International digital fiction collaborations since 2000. For WALLPAPER Campbell and Alston are collaborating with music producer and sound artist Barry Snaith.

THIS NEW LAND SHE HAS REACHED
10th & 11th December, 7pm Admission: £5/£3. Book online. The first showing of a new performance by artist Liz Hall using spoken word and visual imagery, based on the experience of being a parent to a young woman who has a learning disability. With the aid of sign language, William Hartnell, a pack of wolves, a pack of cards and some trolls, Liz tells a highly personal story, which also speaks to a shared experience of how we cope with dependency and autonomy, and the contradictions of letting go. Directed by Becky Bowley.

Artist Information - Liz Hall is a multi-disciplinary artist who draws on the visual arts, sound, text and performance to achieve an outcome. She trained in Brighton in dance and sculpture in the eighties and moved to Sheffield in the noughties for the MA in Fine Art.

FROM THE COLLECTION
Until 11th December, 7pm Admission: Free Throughout the duration of Opening Up The Book we will be showcasing books from the International Artist's Book Collection, made up of entries from previous years of the Book Prize, generously donated by the artists concerned. This will be a changing display throughout the 3 month programme and will include previous winning entries and many of our personal favourites. Look out for other 'showcase' displays throughout the city and see the website for updates. The Sheffield International Artist's Book Collection comprises over 700 artists’ books and is permanently held at Bank Street Arts where it is available for groups, research and private study.

Event Info - All exhibitions, unless otherwise stated, are held at Bank Street Arts in Sheffield. Admission is free to all exhibitions. Opening Times: Wednesday to Saturday 11am – 4pm. All tickets are available via links to Eventbrite from the website openingupthebook.com. Further information can be found at: http://openingupthebook.com http://bankstreetarts.com

CATALOGUE - A limited edition catalogue is available with newly commissioned articles by Alice Bell, Sarah Bodman, Glen Holman, Sharon Kivland, Maria White as well as details of all entries for this year's exhibition. Full details on the website: http://openingupthebook.com

BANK STREET ARTS
Bank Street Arts is an innovative cross-disciplinary Arts Centre providing a home and venue for a wide range of creative individuals, organisations and events: from exhibitions and performances, to education and publishing. We focus on hybrid arts projects and cross-media collaboration.

We are a registered charity and exist independently of outside funding bodies, giving us the freedom to determine our own remit and operate in ways that organisations at the behest of targets are unable to do.

Bookmarks XIII: Infiltrating the Library System
Until 25th February 2016
Bookmarks XIII includes 38 artists from: Australia, Brazil, Canada, Germany, Hawaii, Ireland, Italy, New Zealand, the UK, and the USA. All of the bookmarks have been archived in the gallery section on the bookmarks website, with each artist's contact details, so you can visit their websites and see more of their book works.
We have a great selection of bookmarks this year created with a wide range of processes, from: etching, woodcut, recycled book pages, linocuts, rubber stamps, letterpress, lithography, screenprint, hand cut, photography, hand painted, stencilled, folded designs, hand drawn, and even from recycled hi-viz jackets…

Many thanks to all the artists who have participated this year. Thanks also to all our venue hosts for participating. Please visit the website to find a venue near you in Australia, Canada, Ireland, Italy, UK or the USA, and to see all of the artists’ bookmarks produced: www.bookarts.uwe.ac.uk/projects/bookmarks.html

If you would like to join future projects as an artist or a host venue, please contact Sarah at: Sarah.Bodman@uwe.ac.uk

John Barrett: Interpretaciones
Centro Cultural, Casa del Apero, Frigiliana, Spain
1st December – 31st December 2015
An exhibition of paintings, drawings, prints, illustrations and artists’ books by John Barrett at the Centro Cultural, Casa del Apero, Frigiliana Malaga. “The theme of the exhibition is ‘Interpretations’, my artwork reflects an interpretation of poems by Federico Garcia Lorca and the lyrics of Nick Drake. The inauguration evening is Saturday 12th December from 6pm, drinks and snacks will be provided. At 7pm the musician Keith James will also be performing his own collection of music, which is closely related to and complements my interpretations of poems by Federico Garcia Lorca and the lyrics of Nick Drake.”

Centro Cultural, Casa del Apero, Frigiliana, Malaga, Spain.
John Barrett - www.johnbarrett.es
http://thelorcaproject.blogspot.co.uk

Ten Years of Artists’ Books curated by Donna Seager
Brooklyn Public Library, NY, USA
Until 24th January 2016
Seager Gray Gallery, a well-known contemporary art gallery in the San Francisco Bay Area has been a staunch supporter of the book as a medium for contemporary art. In ten years of mounting their annual Art of the Book exhibition, they have featured over 500 works by artists around the world. This exhibition features many of the curator’s favourites.

For ten years, Seager Gray Gallery has taken the lead in presenting art related to books. The journey has been a rich one, connecting us to fine presses, book artists, binders, printmakers, sculptors and special collections libraries throughout the world. It began with a visit to collector and book artist, Charles Hobson at his home in San Francisco in 2004. When he showed me his collection of book-related arts, I was struck by what I call a “museum” feeling - that wonderful sense of having seen something rich and gratifying and most definitely classifiable as fine art. I was determined to create an exhibition completely dedicated to the book as its focus.

The works selected in this exhibit bring back some of the highlights from the last ten years and some new works as well, hopefully expanding ideas of what a book can be and its rich potential both as content and material for amazing works of fine art.

www.seagergray.com

View the 58pp exhibition catalogue at:
2nd floor Balcony Cases, Central Library
10 Grand Army Plaza, Brooklyn, NY 11238, USA
http://bit.ly/1QOYNnM
Fadi Sultagi’s *The Sanctuary of Bel, Palmyra*
Street Road gallery, Cochranville, USA
Current and ongoing

In response to the recent catastrophic destruction of the Temple of Bel in Syria, Street Road will re-exhibit ‘The Sanctuary of Bel, Palmyra - an experience of its missing layer’, an artist’s book by Syrian-born, UK-based Fadi Sultagi, a work first shown at Street Road in 2011.

More details at: http://www.streetroad.org
Street Road, 725 Street Rd, Cochranville, PA 19330, USA

*Gallery Director Invitational exhibition*
Abecedarian Gallery, Denver, USA
Until 19th December 2015
Featuring works by Carole Kunstadt, Christina Amato, Heather Doyle-Maier, Macey Ley, Macy Chadwick, Mary Ellen Long, Rhiannan Alpers and Susan Carrie Drummond. Winter break December 20 - January 10, 2016. Open by appointment only January 11 - February 18, 2016
910 Santa Fe, #101, Denver, CO 80204, USA.
http://www.abecedariangallery.com

*Al-Mutanabbi Street Starts Here*
Arts and Humanities Institute Gallery, Boise State University, USA
Until 30th January 2016
An exhibition of artists' books, broadsides, prints and poetry created in honour of Baghdad's beloved district of booksellers, publishers and literary cafés, which was devastated by a car bombing in 2007. Idaho Center for the Book and the Arts and Humanities Institute at Boise State University present Al-Mutanabbi Street Starts Here, at the Arts and Humanities Institute Gallery, continuing until the end of January 2016.

The exhibition honours al-Mutanabbi Street, Baghdad's cherished district of booksellers, publishers and literary cafés, which was devastated by a deadly car bombing in March 2007. In response to the deaths and the destruction, Beau Beausoleil, a San Francisco poet and bookseller, and Bristol UK Book Arts researcher Sarah Bodman, issued an international call to artists and writers to create broadsides, books, poetry, prose and prints reflecting on these events, and commemorating Al-Mutanabbi Street and its significance to Iraq and the world.

The anthology of prose and poetry titled *Al-Mutanabbi Street Starts Here* was edited by Beausoleil and Deema Shehabi, and published by PM Press in 2012. A distinguished roster of contributing editors, writers and translators includes Etel Adnan, Meena Alexander, Sinan Antoon, Mahmoud Darwish, Sam Hamill, Dima Hilal, Persis Karim, Philip Metres, Dunya Mikhail, Muhsin al-Musawi, Naomi Shihab Nye, Adrienne Rich, Amina Said, Aram Saroyan, Anthony Shadid, Sholeh Wolpé, and many others. It is a beautiful, heartrending and uplifting compendium of responses to this history, and the unbearable.

A collection of broadsides was created between 2007 and 2009. These are primarily letterpress prints (employing hand-printed type and imagery) which transcribe and interpret excerpts from the anthology, as well as other writings in honour of the project. The full collection of over 130 broadsides is archived at the Jaffe Center for Book at Florida Atlantic University, and may be viewed online at http://fau.digital.flvc.org/

An international call to book artists, subtitled *An Inventory of al-Mutanabbi Street*, was initiated in 2010. More than 260 editions have been created to date; a gallery of the first five years of books may be viewed through the website of the University of West England Bristol's Book Arts, at http://www.bookarts.uwe.ac.uk

Most recently, a folio of fine art prints (etchings, lithographs, linocuts, serigraphs, woodblock and digital prints) subtitled *Absence and Presence*, was created between 2014 and 2015. Currently more than 140 prints have been contributed by artists from around the world. A partial catalogue of this collection is available through the San Francisco Center for the Book, https://sfb.org/exhibitions/absence-and-presence

The project has been exhibited more than 30 times nationally and internationally. Boise State's own unique iteration of *Al-Mutanabbi Street Starts Here* comprises 61 selected works from these related parts of the project.

Arts and Humanities Institute Gallery
Yanke Center at Boise State, 220 East Parkcenter Boulevard. Exhibition hours: Monday-Friday 9am - 5pm until the end of January 2016 (excepting holidays.)
For more information: ahi@boisestate.edu
Imposteurs
Annie Vigier en Franck Apertet (Les Gens d’Uterpan)
On show in MER. Station 17: A New Spirit in Booking
Museumcultuur Strombeek/Gent, Belgium
Until 13th December 2015

Imposteurs is a monographic treaty that provides an interpretation and an experience of the works produced between January 2005 and September 2012 by the choreographers Annie Vigier and Franck Apertet (les gens d’Uterpan).

Printed on one continuous piece of fabric that measures 260 x 305 cm, this publication gives access to a number of mechanisms related to the pieces that have been created. It provides critical commentaries and notes written by various authors, players and witnesses, in the fields of dance and the fine arts, as well as elements related to the work process and to the organization of the company les gens d’Uterpan. It includes aspects from a classical publication (texts, print, format, ISBN number etc.) and confronts them with a performative approach (each time unique and created in response to the given context).

In the frame of their artist residency at the CAC Brétigny, the director Pierre Bal-Blanc invited Annie Vigier and Franck Apertet to work on a monographic publication. Being choreographers, they rethought this genre and published Imposteurs in 2012.

Previous activations
1st activation: CAC Brétigny, France, April 21st 2013, Curator: Pierre Bal-Blanc
2nd activation: Palais de Tokyo, Paris, France, Des choses en moins, des choses en plus - Une exposition inédite autour des collections protocoles et relationnelles du Centre national des arts plastiques, February 13th-March 2nd 2014, Curators: Sébastien Faucon, Agnès Violeau

Where to find the first copies
n°1 Phalanstère Project - CAC Brétigny, France
n°2 Centre National de la Danse, Multimedia Library, Pantin, France
n°3 and n°4 Centre national des arts plastiques, Paris, France
n°5 Private collection


BLOOD QUANTUM
23 Sandy Gallery, Portland, Oregon, USA
Until 19th December 2015
BLOOD QUANTUM is a concept that refers to the degree of ancestry for an individual of a specific racial or ethnic group such as Native Americans. This concept got us thinking about ancestry, identity, heritage, family history and personal cultural narrative. Artists’ books, as multi-surfaced and textural objects, are a perfect medium to explore such complex and powerful topics. Artists responded to our call with deeply felt, thoughtful works - at once celebration, remembrance and reflection.

During a brainstorming session a couple of years ago, the Blood Quantum concept was suggested by Erin Mickelson, 23 Sandy’s long-time, beloved, and recently relocated gallery assistant. Erin's ancestry is Native American, yet she feels “whole, halved, and halved again” as the last generation with a high enough blood quantum for tribal membership.
Her multi-media book work in the show attempts to preserve her tribe’s language while also creating a history for her son. We are grateful for her voice and for the voice of every single artist who created heartfelt, personal work for this show.

Inheritance by Roni Gross


More information about this exhibition and an online catalogue of all 48 works can be found at: http://23sandy.com/works/bloodq

23 Sandy Gallery, 623 NE 23rd Avenue, Portland, OR 97232, USA. 23 Sandy Gallery is open Thursday, Friday and Saturday, Noon to 6pm. Please contact Laura via the website to schedule an appointment outside of gallery hours.

www.23sandy.com

Time and Tide
Lancashire Archives, Preston, UK
Until 20th December 2015
The Time and Tide project takes the form of a travelling bureau, to arrive in libraries and unveil stories of the domestic heart of the English home front in the bay of Morecambe during World War One.

A young woman, pregnant and desperate, is last seen jumping from Morecambe Pier, blue coat flapping in the wind.

During a friendly boxing match a soldier dies before he makes it to the front.

Elsewhere another body is found on the beach with a steamship ticket from Ireland, a rosary and a recruitment pass.

Over the past few months, groups of people have been meeting in Lancaster and Morecambe, poring over historic Lancaster and Morecambe coroners’ reports to create stories about life and death on the home front during World War One. Now we’ve turned these poignant pieces into an exhibition that will travel the Bay from July.

The exhibition is an intimate response to the writing and coroner’s reports, and will showcase some of the writing from the project. The bureau’s contents have been made by Lisa Wigham of Two-am Press, responding to the writing from the workshops. There are also stories, poems and telegraphs for you to read. Take a seat, spend a while...

The Time and Tide project is supported by the Friends of Lancashire Archives, The Arts Council of England, Lancashire County Council, and Lancaster Lit Fest Lancashire Archives.

Bow Lane, Preston, Lancashire, PR1 2RE, UK. Tel: +44 (0)1772 533039. record.office@lancashire.gov.uk
Lisa Wigham - www.twoampress.com
Time and Tide - www.timeandtide.xyz

Designer Bookbinders Exhibition of the 2015 Annual UK Bookbinding Competition
St Bride Foundation, London, UK
Until Thursday 10th December 2015
Sponsored by Designer Bookbinders and The Folio Society. Designer Bookbinders is one of the foremost societies devoted to the craft of fine bookbinding. Founded over fifty years ago it has, by means of exhibitions and publications, helped to establish the reputation of British bookbinding worldwide. Its membership includes some of the most highly regarded makers in the fields of fine bookbinding, book arts and artists’ books, each with a passion for presenting the bound text as a unique art object.
St Bride Foundation, Bride Lane, Fleet Street, London EC4Y 8EQ, UK. Please see www.sbf.org.uk for a map, www.designerbookbinders.org.uk

Personal Histories
International Artist’s Book Exhibition
Academy Library, UNSW Canberra, Australia
Until 11th December 2015
The Personal Histories International Artist’s Book Exhibition highlights the dynamic world of contemporary artists’ book practice, with contributing artists from over 16 countries who attempt to reconfigure and reignite our relationship with the book. It intimately catalogues a perspective of individual life experience.

The exhibition explores various structures and content, with curator Robyn Foster inviting us to contemplate our evanescent relationship with books at a seminal point in history where technology has overtaken books as society’s primary information source. View the entire project online: http://personalhistoriesartistbooks.weebly.com

Academy Library
UNSW Canberra, Building 13
UNSW Canberra at ADFA Northcott Dr.
Campbell, ACT, Australia
http://lib.unsw.adfa.edu.au/exhib/phiabe/

BOOK AND WHAT NEXT 25 YEARS
Raczyński Library, Poznan, Poland
10th December 2015 – 30th January 2016
Curator: Tomasz Wilmanski. The main objective of the international exhibition organised on the occasion of the 25th year cycle BOOK AND WHAT NEXT is to present the works of artists - book artists, visual poets, sound poetry or cyberspace poetry.

In 1990, Galeria AT organised the first exhibition of the series in the Raczyński Library and continued this series with another 15 presentations by artists from Poland and further afield. This exhibition will represent a broad and open field of artists’ creative treatment of books, words - in a layer of visual imagery and sound interpretation.

At the exhibition both historical works, works by artists no longer living - the precursors of concrete poetry, sound and books (Drozdz Williams, Heidsieck, Chopin, Szewczyk, Staniszewski), and works by the most interesting artists of the younger generation (Bromboszcz, Kulesza, Polus, Bogusz, Polerowicz, Jurek), who in their works allude to the legacy of art books and their sophistication of development.

The exhibition will be a multimedia show and present work in both the “traditional form” (books in display cases), as well as video projections and interactive computer implementations. The exhibition covers the following thematic issues: BOOK ARTS (UNIQUE), BOOK ARTS (PRINTS), LITERATURE BOOKS, CONCRETE AND VISUAL POETRY, SOUND POETRY, CYBERNETIC POETRY. Most of the works in the exhibition come from the collection of Galeria AT.

Artists: Joanna Adamczewska, Katarzyna Bazarnik, Jaap Blonk (Netherlands), Katarzyna Bogusz, Roman Bromboszcz, Henri Chopin (France), Małgorzata Dawidek Gryglicka, Stanisław Drozdz, Zenon Fajfer, Antic Ham (Korea), Bernard Heidsieck (France), Kurt Johannessen (Norway), Aleksandra Jurek, Jarosław Kozłowski, Iwa Kulesza, Francis Van Maele (Belgium), Ann Nöel (England), Radosław Nowakowski, Leszek Onak, Łukasz Podgorni, Aleksandra Polerowicz, Paweł Polus, Zbigniew Salaj, Cezary Staniszewski, Robert Szczersowski, Andrzeje Szewczyk, Emmett Williams (USA), Tomasz Wilmanski, Rainer Verlag (Germany).

Raczyński Library, Al. Marcinkowskiego 23/24
Poznan, Poland. http://www.galeria-at.siteor.pl
5th Annual International Juried Exhibition: 
Art of the Book 2015 at Rochester Public Library, USA
Until 3rd January 2016

A juried exhibition of artists’ books and altered books, from which: Candace Hicks was awarded Best of Show for her book String Theory: Volume II; Ania Gilmore’s book Knowledge Inc. (image above) was awarded 1st place in the Altered Book category and Sarah Hulse awarded 1st place for Artists’ Books for Conversations in Syntax. You can see all the winning entries and download the program at: http://www3.libraryweb.org/artofthebook.aspx

Lower Link Gallery
Central Library of Rochester & Monroe County
115 South Avenue, Rochester, NY 14604, USA

Iconographie
Centre des livres d’artistes, Saint-Yrieix-la-Perche, and
FRAC-Artothèque du Limousin, France
Until 5th March 2016
The Centre des livres d’artistes (CDLA) presents
Iconographie: L’oeuvre comme collection d’images

With regard to publications by artists, we are in an era where “iconographes” are incalculable, and printed works just as much. The digital tools of production and dissemination of images (apparent simplicity and immediacy of use) are without doubt used most in the production of books and other printed matter filled with images. This exhibition is the opportunity - by showing a limited set of selected publications - to pause and reflect on some striking examples of collections of images. We recall here that the word iconography is intrinsically linked to the domain of the book: all of the images, illustrations of a publication.

The ‘accumulation’ – be it collection, series, suite or sequence - is the common denominator of the works presented, and we could give as sub-title to this part of the exhibition: Accumulations, collages and suites...

Organised in collaboration with the Musée Départemental d’Art Contemporain de Rochechouart and the FRAC Pays de la Loire, Poitou-Charentes, Basse Normandie.

Centre des livres d’artistes
1 place Attane – 87500 Saint-Yrieix-la-Perche, France
www.cdla.info
http://lecdla.wordpress.com
Closed between 24th December and 30th January.

FRAC-Artothèque du Limousin
site Coopérateurs – espace d’exposition
impasse des Charentes 87100 Limoges, France.
www.fracartothequelimousin.fr
Closed between 26th December and 2nd January.

Martin Müller-Reinhart
L’œuvre : estampes, livres, carnets...
espace despalles, Paris, France

Open Fridays and Saturdays from 3pm – 7pm and by appointment: 06 30 01 44 74. (The gallery will be closed over the weekend of Christmas and on New Year’s day).
espace despalles, 16 rue Sainte Anastase, 75003 Paris, France. www.despalles.com
Visions of Place: Complex Geographies in Contemporary Israeli Art

explores Israel's history, society, culture through the diverse works of its contemporary artists. Issues related to the exhibition's central theme of geography, considered in the broadest sense, are some of the most pressing ones in the contemporary world. Curated by Dr. Martin Rosenberg, Professor of Art History, Rutgers-Camden, and Dr. J. Susan Isaacs, Professor, Curator of Departmental Galleries and Coordinator of Art History, Towson University, the exhibition presents 52 works by 36 Israeli artists, in a variety of media, demonstrating the richness, complexity and diversity of perspectives in contemporary Israeli art.

The book-object About to Be: A New Land was created in a reciprocal, dynamic process in collaboration with poet Varda Genossar as a correspondence, a textual response to images. The poems, in the poet’s handwriting, were assimilated among pages of my artworks. The concrete vistas of the desert, the Dead Sea, and local archaeological sites are combined with photographs and paintings of ancient maps and with texts imprinted on the landscape. In the cover of lead, a threatening toxic metal, a window is opened with antithetical qualities, containing an image of the map of the Land of Israel (a woodcut by German cartographer Heinrich Bünting from 1582) set against the backdrop of soft azure and verses from Genossar's poem “Azure”: “Into the quivering essence / Of a lake of black basalt / That will become a new / Land inside us.” The book-object begins with a composition of several original pages from a codex of Heinrich Graetz’s volumes of Geschichte der Juden (History of the Jews, 1908 edition). The novelty in Graetz’s historical series lay in its being oriented toward a state for the Jewish people as a nation with a cultural tradition and a historical dimension - a modern transformation for his time.

These pages in my book-object contain combined text in German and Hebrew, which incorporate the Hebrew words [sefer=book] / [sfarim= books] / [Kiryat Sefer=literally the City of the Book] / [am ha’aretz=literally people of the land] as relevant to the essence of the book-object. The word [luz] is etched in the golden brass in the concluding pages of the book-object, and a geometrical “crater,” sculpted in paper and leather, evolving from a pentagon to a decagon in both directions, is depicted on the bottom. The work points at the biblical town of Luz (Bethel=house of God) as the place where Jacob wrestled with the angel of God and his name was changed to Israel. The image of the angel’s wing, as the wing of the mythological phoenix, alludes to the miraculous qualities of Luz as a place of eternal life, a New Land.


Rutgers-Camden Center for the Arts, Stedman Gallery, 314 Linden Street, Camden, NJ 08102, USA. rcca.camden.rutgers.edu Monday-Saturday 10am-4pm. Thursday evenings until 8pm.


herman de vries (1931), always writes his name without capital letters. He started with his art around 1955. From 1960 onwards the representation of reality, which is around us every day and the relation between art, reality and life in general, have been the main topics for him in his art. He disliked the way Abstract Expressionists and Cobra artists expressed their ideas in art form. He chose a minimalistic and conceptual approach, and to limit as much as possible the direct visibility of his own emotionality and to offer the viewer maximum freedom for developing his own ideas during observation of his art.
Initially he used plain geometric forms, as lines and points, and chance arrangements in the composition of these forms. Later on he often uses plants and earth samples in his art and photography and special printing methods are frequently used. Chance continues to play an important role in his art. When applying chance he initially uses the statistical number tables of Fisher and Yates of 1953. Gradually he modifies his approach and instead of these statistical number tables he uses more and more the occurrence of chance in nature itself and his own intuition in his art.

herman de vries made his first two artists' books in 1960. At present he has created more than 100 artists' books. He also is the (co) founder and publisher of the artists' publications: revue nul = 0 (1961 – 1964), revue integration (1965 -1972) and the eschenau summer press publications (1974 – 2016).

The exhibition in Museum van Bommel van Dam shows artists' books of herman de vries made between 1972 -1998. They are combined with collages, earth rubbings on paper, DVD and video works. The works shown are from the Brokken Zijp Foundation of Art (BFA; www.brokken-zijp-foundation.org). This non-profit foundation possesses a large number of artworks made by herman de vries, including seventy artists' books.

This year herman de vries was the sole representative of The Netherlands at the Biennale of Venice. Apart from this exhibition in the Museum van Bommel van Dam, his art is also shown this year in the Guggenheim Museum in New York, het Stedelijk Museum in Amsterdam and the Kröller Müller Museum in Otterlo.

Museum van Bommel van Dam
Deken van Oppensingel 6
5911 AD Venlo, The Netherlands
www.vanbommelvandam.nl

OOMK - Future Library residency events
Open School East library
December 2015 and January 2016
OOMK is undertaking a Future Library residency supported by Book Works and Open School East (OSE) and Arts Council England. This residency will respond to the current Open School East library collection and is structured to facilitate research and exploration into the future of the Library. OOMK will be reimagining the function, aesthetic and user culture of the library and creating a publication in conjunction with Book Works.

The project includes a small press publishing fair on Saturday 19th December 2015 (see fairs section for more info).

On 21st January 2016 OOMK is organising an exhibition, a new OOMK publication launch, and discussion around community libraries and artist's book/zine collections. Participants in the discussion will include Ruth Beale and Amy Feneck (Rabbits Road Institute); Leila Kassir (LCC Library); Nicholas Brown (Stuart Hall Library, Iniva) and others tbc.

Future Library at Open School East, 43 De Beauvoir Rd, London N1 5SQ, UK. http://oomk.net
What is a book installation? Where does your story begin? Is there a space in time for an interim story? Where does your story end? Who do you want to be in your story? If you happen to be in Waterloo train station, these questions could make you part of something bigger, something that makes you think about that point in time.

Crack the codes and question your surroundings.

Book launch/private view 10th December 2015 at 7pm outside Foyles inside Waterloo station. Installation stays on until the 14th December 2015. Inês M. Ferreira cordially invites you to pass by at your convenience. http://inesartistaif.wix.com/inesartista

Freundschaften und tiefe Einblicke in die Zeit
(Friendships and deep insights into time) Artists’ books from the collection of Reinhard Grüner
Kunsthaus Fürstenfeldbruck, near Munich, Germany
A new exhibition of artists’ books from the collection of Reinhard Grüner, Munich, will open on 3rd December at 7.30pm at the Kunsthaus Fürstenfeldbruck which is situated in the beautiful surroundings of an 18th century Cistercian monastery.

The title of the exhibition is related personally to the collector who started to purchase in 1976 as a student in Canterbury (Kent, England) and now has a collection of more than 1,500 (mostly modern) artists’ books.

Society of Bookbinders International Competition Exhibition
Shepherds, Gillingham St, London, UK
Until 8th January 2016
Shepherds has the pleasure of once again exhibiting this years winners from the Society of Bookbinders International Competition. There are fifteen books ranging in styles, on display at our store until the 8th of January.

The exhibition is open from Tuesday to Saturday, 1-5pm, and on Sundays and public holidays from 11am to 5pm. It is accompanied by a catalogue which can be obtained from the city museum (Museum Fürstenfeldbruck, www.museumffb.de). Reinhard Grüner’s collection website is: www.buchkunst.info

Museum Fürstenfeldbruck
Fürstenfeld 6, 82256 Fürstenfeldbruck, Germany.
http://www.stadtmuseum-ffb.de

untitled book object by Ylonka Elisabeth Jaspers

Rauhreif, Frank Eissner, artist & Marion Günther, poet

The 60 books to be seen are by (to name but a few): Hannah Höch, Michail Karasik, Bol Marjoram, Deb Rindl, Carl Maria Seyppel and Sergei Yakunin. They are arranged according to different topics such as ‘crazy books’, ‘memories’, ‘childhood dreams’, ‘anti-books’, ‘love’, ‘death’ and ‘books about things to come’.

‘Th(d)e code and sense’ by Inês M. Ferreira
Book installation inside Waterloo station, London, UK
10th-14th December

Crack the codes and question your surroundings.
More information on the books can be found at: http://www.societyofbookbinders.com/events/competition/2015/2015.html

Catalogue available at: http://www.societyofbookbinders.com/shop/public/index.html We will also have the catalogue available here, should you wish to purchase one.

Shepherds, Gillingham Street, London, SW1V 1HU, UK.
http://www.bookbinding.co.uk

Retro Jam at Atelier Vis-à-Vis, France
Vis-à-Vis at Retro Jam, Japan
Until 20th December 2015
Vis-à-Vis Marseille presents an exhibition of Japanese artists’ books created at studio Retro Jam in Osaka, and in return an exchange exhibition of artists’ books from Atelier Vis-à-Vis is on show at Retro Jam in Osaka.

Unter dem Radar (Under the Radar)
Underground Publishing and Self-publishing 1965 – 1975
Weserburg | Museum of Modern Art, Bremen, Germany
Until 14th February 2016

“That unpopular label “Underground” embraces hippies, beats, mystics, madmen, freaks, yuppies, crazies, crackpots, communards and anyone who rejects rigid political ideology (a ‘brain disease’) and believes that once you have blown your own mind, the Bastille will blow up itself”, wrote Richard Neville in 1970 in his book Play Power – Exploring the International Underground. He was co-founder of Oz, which – along with IT (International Times), the most influential European magazine of the dawning counterculture – was one of the magazines that played a significant role in the “importation” of “Underground” models from the USA.

The British writer Jeff Nuttall called the Underground a “messianic crusade” of dilettantism. It is the celebration of amateur production that is no longer apologetic but aggressive in its manifestation: professionalism is seen as ideological constraint, a blockage of the channels of communication, the weak and impersonal machinery of censorship, debasement and commerce.

Underground publishers and self-publishers question the relationship between manual and intellectual work, between the individual and the collective, the collective and the scene, the scene and society. Above all, their “self-made” publications are expressions of the delight inherent in making a productive statement (typing, printing, cutting, repairing…): "We make our newspapers for the same reasons as small children run around, shout and are noisy. Because we are alive. That is all", (from What is Underground press).

This exhibition gives insights into the publication culture that came into existence from the mid-1960s under the influence of this importation in Europe, principally in the Federal Republic of Germany and which, in the mid-1970s, following the international trend, once more evaporated, mutated and dissolved. It shows forms of creative dilettantism occupying a territory somewhere between dense, illegible text, handicraft and ornamental jungle. It documents the yearning for clarity – “nuances… mere cramps in the class struggle...” (“Zwischentöne … bloß Krampf im Klassenkampf”, as Franz-Josef Degenhardt sang in 1968) – and the iridescent ambiguity then known as “Pop”. It tells of the desire to oppose the “media of lies of the corpses” (Urban Gwerder) with a “Gegenöffentlichkeit” (counter-public) and of the fascination with mass media.

It is devoted to the components of the underground aesthetic: the complexity of typefaces, the overwhelming ornamentation of psychedelia, the humour of comics and the explicitness of pornography. The exhibition also
represents a search for the energy source underlying today’s “independent” publication practices and the electronic “counter-publics” of the internet, which perpetuate many of the presentiments and ideas of alternative media thinking of the 1960s and 1970s.

Related events:

14th/15th January 2016: International Symposium at the University for the Arts Bremen. The symposium deals with forms of independent publishing since the 1960s until today.

21st January 2016: Lecture at the University for the Arts Bremen: Open Source Publishing by the group OSP Kitchen (Brussels).

Publication: A book on the exhibition’s themes will be published in Spring 2016 by Spector Books (Leipzig). The exhibition project is a collaboration between the Free University Berlin, the University for the Arts Bremen and the Centre for Artists’ Publications.

Weserburg | Museum of Modern Art
Teerhof 20 28199, Bremen, Germany.
www.weserburg.de

Mary Pritchard Open Studios in London, UK

First Weekend
Friday 4th December 6-9pm
Saturday 5th December 2-6pm
Sunday 6th December 2-6pm

Second Weekend
Friday 11th December 6-9pm
Saturday 12th December 2-6pm
Sunday 13th December 2-6pm

Venue: 15 Windermere Avenue, Queens Park, London, NW6 6LP, UK. Tel: 0208 969 8910/07966 144 304
Nearest transport Queens Park (Bakerloo line and Euston-Watford line), Brondesbury Park (overground), and lots of bus routes nearby. Google the Transport for London website (https://tfl.gov.uk/plan-a-journey/) to find your best route.

There will be festive refreshments and lots of creations (photographs, ceramics, hand-made books, buttons, and cards) for you to peruse at your leisure. I recently travelled to north west USA so there will be some new work inspired by my travels and of course lots of other new things…
http://www.marypritchard.net

Ying-Chieh Liu - Artists’ Books
JXJ Bookstore, Taipei, Taiwan
A long-term display of artists’ books by Ying-Chieh Liu is now installed at the JXJ Bookstore in Taipei.

HMP Send Artist’s Book Project Exhibition
UWE Bristol, Bower Ashton Campus, UK
Project led by the artist Sophie Artemis-Pitt

These books are on display for handling in room OC4, Bower Ashton Campus from Monday 7th December 2015 until the end of January 2016*

Sophie Artemis-Pitt: HMP Send is a high security women’s training prison in Surrey. As part of Watts Gallery - Artists’ Village Big Issues project, I was asked to run a 5-week Book Art course with the focus on building new skills and developing confidence and a ‘voice’ for the eight women in the group.

Each week there was an opportunity to learn a new book structure but also the scope for individuals to explore an idea through the same structure over several sessions. Due to the nature of the setting I could not use needles, instead using folding techniques in place of sewing and the use of prison supplied scissors and a guillotine for any cutting.
The engagement with form and ideas by the women was very exciting and inspiring. I showed artists’ books at each session that related to either the structure or the theme that week and I talked about the relationship between form and content and how to make a book ‘read’ over a series of images or words. I have a collection of books myself, but this was added to brilliantly by the generous lending by Sarah Bodman from UWE of a selection of books that arrived in the post with this project firmly in mind. Additionally the women knew that at the end of the five sessions they would have their work exhibited in Bristol and they found this validating and gave them a greater sense of purpose throughout the project.

One of the most remarkable moments was reading ‘Aunt Sally’s Lament’ to a silent and utterly absorbed group who clearly adored being read to. I also showed my collection of Pop Up books by David A. Carter, an amazing paper engineer which the women found inspiring. The women also loved looking at my work and wanted to know what motivated me and how I found ideas that made me want to make a book.

The women were very resourceful between sessions and continued to work on their pieces in their cells.

Ann began with a piece called ‘Spillage’ but her ideas really blossomed when she worked on ‘Tumour’, a Turkish Fold book using paper engineering to make spirals that rose and joined, held together by a thread when the pages were opened. ‘Realisation’ is a jewel-like painted telescopic book where as you turn the final page you encounter an unsettling eye looking back at you.

Sam’s Telescopic book married her love of female Pin-ups, tattoo art and Manga with a journey into seduction and tragedy. Jenny’s concertina book ‘Tear Drop (frozen)’ tumbles open and downwards like cascading tears revealing a poem about thwarted love. Leonora’s ‘Autobiography’ is a giant book housing tiny books, each one relating to a stage in her life from her birth in the United States to her move to the UK as a woman of colour and all that followed. Sue’s Codex book reflects on the Syrian Refugee crisis and journeys with the refugees as they flee Syria in search of a better life. Akila’s two companion pieces Turkish fold books ‘Zest’ and ‘Stirrings’ open to A2 pages with sweeps of horizontal colour and gold like an ocean or landscape, wide open freedom on a page, folded into a square of gold and a square of silver. Amanda’s delicate and tentative watercolour landscape folds up into itself.

Dena’s Pop-Up book ‘Brick’ shows the interior of a house, room by room and is a moving reflection on building a house that is not just a physical place, but a place of dreams, hope and of strength, love, space, freedom, self-esteem and moving forwards. The pop-up structures have a precision and function, but the house being a black outline on white makes for a ghostly, dream like blank canvas feel: it is a plan.

Dena’s concertina codex, butterfly book ‘Captured Beauty’ shows doors opening onto pitch black that increases in size as the book progresses until the final door opens to free a black and white butterfly. The tension and sense of being trapped finds release in the final door opening. ‘Landscape’ is concertinaed into a brown paper parcel of a cover, claustrophobic, moving from the open seas to the dark cliffs; sepia in tone like a parcelled away memory ‘Opened to form the beauty of the landscape’ in Dena’s words. In a small, black paged book, the white letters that spell out the word ‘Hope’ shine from each page.

Jenny is showing ‘Tear Drop (frozen)’ a concertina book with a tear-drop shaped cover and a cut out interwoven concertina centre giving the sense of the page being a flowing river of tears. The pale blue and silvery pages house a love poem which ends ‘Words don’t mean a thing, Actions are Everything’.

I found these sessions immensely rewarding. Found the progress amazing and inspiring and the relationships between the women and their work and myself utterly
engaging. I am so pleased that the work is going to be exhibited and that I had this opportunity to work in HMP Send where the women created these darkly beautiful books.

*Please call ahead or email before visiting to make sure there is someone here. The campus will be closed over the Christmas holidays and New Year’s day. Please call Sarah on 0117 3284915, or email Sarah.Bodman@uwe.ac.uk before you travel.

**ANNOUNCEMENTS**

**COVER ARTIST FOR THIS ISSUE OF THE BAN:**

Happy Birthday to Café Royal Books! Celebrating 10 years of publishing in December 2015. Café Royal Books produces weekly, photographic publications focusing broadly on aspects of change, usually within the UK. From Craig Atkinson: For the 10th anniversary I'll be making a box set of the first 100 titles from the current ongoing series, as an edition of 10. This will repeat every 100 titles - a new ed/10 box set each time. On Thursday December 3rd at 6pm, at The Photographers' Gallery, I’ll be taking over the bookshop. I will have a box set and will have final copies of most of the first 100 books of the series. All are now out of print and some sought after. There'll also be all the current and a few forthcoming titles available. 16–18 Ramillies Street, London W1F 7LW, UK. http://thephotographersgallery.org.uk

All titles can be found online at: www.caferroyalbooks.com

Johan Deumens Gallery has moved to a new venue at Westerdok 782, 1013 BV Amsterdam, The Netherlands. Open by appointment only. Tel: +31 (0)6 19 19 58 05. Visit the website for artists’ books by national and international artists, news of exhibitions and fairs, and a PDF download newsletter. http://johandeumens.com

6 Decades Books opens in San Francisco, USA

6 Decades Books is now open in downtown San Francisco, sharing space with 871 Fine Arts, an art bookstore and exhibition space that is an enduring institution of the Bay Area art world. http://www.6decadesbooks.com/2015/10/unpacking-my-library.html

HMP Send artist’s book project, ‘Goodbye’ by Sophie Artemis Pitt, artist and leader of the workshops.

Object Book is now open!
Merton Abbey Mills, SW19 London, UK
Object Book is a new, artist-led alternative book-making space and experimental writing workshop, aiming to facilitate a universally accessible approach to book making, live bookish exploration and con/textual dialogue.

Object Book launched on the 6th November and is enjoying a year-long residency at the unique Merton Abbey Mills site in South West London - a riverside craft village steeped in printing history, albeit textile, as the former home to William Morris and Liberty fabrics.

A programme of unusual book art workshops for artists and the wider community, and related performative events will run throughout the year, including opportunities to explore site specificity in bookmaking, books for the body, book//shoe making, edible publications and multi sensory ways to engage with the book. The shelves are also lined with a range of bookish gifts, publications, tools and materials.

Artists are invited to pop down for a cup of tea, flick through our growing reference library and use the studio and its equipment for unorthodox bookmaking, whilst drawing from and welcoming traditional bookbinding, papermaking and printing practices. Unique resources include edible ink printing on rice paper and being permitted to roll things through inkjet printers and an Adana 8x5 that you really shouldn’t. This approach to bookmaking wouldn’t be complete without sampling an...

Page 20  THIS NEWSLETTER CAN BE DOWNLOADED AT: WWW.BOOKARTS.UWE.AC.UK/NEWSLETTERS.HTML
confined by those who use it. It is hoped that collaborative opportunities over the year will grow, including calls for submissions towards an artist's book library and workshop program (TBA).

Object Book is curated by artist Chloe Spicer, Library Curator, Bookish Artist and winner of the Wandle Studio Prize 2015. The prize, which enabled Object Book to launch, entails a free studio space, generous start up funding and mentoring from University of the Arts London Wimbledon College of Arts and the London Argyll Group (Merton Abbey Mills). The Object Book logo was designed by the artist and designer Helga Fannon of StudioPuki.com.

Chloe recently graduated from UAL Wimbledon College of Art's BA Fine Art Print and Time-Based Media Course, and previously studied a medley of Art and Performance with Textual Practices at Dartington College of Arts. Her arts practice is heavily informed by her experience working in libraries, specialising in gaining access to dusty volumes - including vacuuming books and cataloguing pre-1900 publications. She runs book exploration workshops at festivals, museums and events, curates live book multi sensory events in libraries, eats books, burns books and sometimes she just binds them.

You can keep up to date with future opportunities, events, workshops and news by following @Object_Book and @ChloeSpicerArt on twitter. Website and online store/bookings at Objectbook.org launching soon, but we always prefer a visit in person at Object Book, Unit 12 The Long Shop, Merton Abbey Mills, London SW19 2RD (Northern Line, Colliers Wood). Opening hours currently vary so please get in touch via book@objectbook.org or twitter before making a special trip. Core hours are roughly 11am-5pm Tuesday-Friday with rotating weekend opening.

Absence and Presence - A Printmaking Response to the bombing of Al-Mutanabbi Street on 5th March 2007

On March 5th 2007, a car bomb was exploded on al-Mutanabbi Street in Baghdad. Al-Mutanabbi Street, and its books and booksellers, have always welcomed all Iraqis. More than 30 people were killed and more than 100 were wounded. Al-Mutanabbi Street, the historic centre of Baghdad bookselling, holds bookstores and outdoor bookstalls, cafes, stationery shops, and even tea and tobacco shops. It has been the heart and soul of the Baghdad literary and intellectual community.

To date there have been three responses to this action: 130 broadsides by letterpress artists, 260 artist books, and 125 writers and poets have contributed to the anthology Al Mutanabbi Street Starts Here. The project as a whole includes participants from 25 countries.

Since July 2013 we have been inviting printmakers to create and gift a set of five prints. These prints together form a collective voice. We will be donating one complete set of audio book library rave and shining disco lights into books as you letterpress and stitch your way closer to The Book.

Confused? Yes - Object Book is an evolving project, and will be shaped by those who use it. It is hoped that collaborative opportunities over the year will grow, including calls for submissions towards an artist's book library and workshop program (TBA).

Our book this year has been selected by the artist John Bently; Margaret Atwood's novel The Handmaid's Tale.

On the day of World Book Night we will be in Halifax (West Yorkshire, UK) for a moors-based musical trip with John Bently, Nancy Campbell, Stephen Fowler and and many others.

We will make a collaborative artist's book in the afternoon, with pre-cut and folded books and rubber stamping production line session, so everyone can go home with a book of everyone's stamps.

If you would like to join us on the day or join in remotely, here are your instructions...

Read The Handmaid’s Tale, then produce a rubber stamp of something in it or inspired by it (max size 5 x 8 cm). If you are coming to Halifax, bring your rubber stamp and an ink pad with you, if you cannot, send just the rubber stamp to Sarah before 10th April 2016. If you would like to join us, please email Sarah for directions or postal address if sending: Sarah.Bodman@uwe.ac.uk

Everyone who makes a stamp will get a copy of the book we make with everyone's stamps in. If you are sending yours from elsewhere, we will return it afterwards with a copy of the collaborative artist's book.


Here is what we did for World Book Night in 2015: http://www.bookarts.uwe.ac.uk/events/shine-on.html
CAROLO ROMBOUTS - THOMAS GRAVEMAKER - MARJA
WILGENKAMP - WORKSHOPS 2016

Three highly qualified teachers, Carola Rombouts, Thomas Gravemaker & Marja Wilgenkamp, organise workshops in Amsterdam. We offer expert tuition in two different workshops, both situated in the city centre. Furthermore, interesting ateliers, good equipment and personalized attention!

Tour de Graphique 'Bauhaus' 7–9 April 2016
A three-day workshop around the theme 'Bauhaus'. Three days with image, form, text, colour and paper. Three techniques lino/blockprinting, letterpress, and bookbinding. Cost: 395 €, inclusive of materials, coffee, tea, lunch etc.

Collection & Book 5–7 August 2016
Choosing a small selection of your favourite objects, you will use three different techniques: lino/blockprinting, letterpress, and bookbinding. Cost: 395 €, inclusive of materials, coffee, tea, lunch etc.

Tour de Graphique 'Dada' 26–28 August 2016
The theme of this workshop is 'Dada.' Think of Man Ray, Theo van Doesburg or Sophie Taeuber-Arp. We will use three techniques: intaglio, block and stencil printing; letterpress, and bookbinding. Cost: 395 €, inclusive of materials, coffee, tea, lunch etc.

For further information
www.grafiekdrukkerij.nl - info@grafiekdrukkerij.nl
www.letterpressamsterdam.com - tomscot@kpnmail.nl
www.bindery-wilgenkamp.com - info@boekbinderij-wilgenkamp.nl

Begbie Book Making
Workshops at Bath Artists' Studios, UK
Sunday 13th December 2015
Pamphlet Stitched & Pasted Soft Bound Books With Compound Fold/Throw-Out Page Variations & Spine Pleating

This workshop is designed for participants with or without bookbinding experience. The participants will have the opportunity to make and take home two softback books, with innovative page structuring, that allows for pages to be opened out in a variety of sequences and configurations as well as viewing them in one large combined page facet.

The approach to book construction, enables the viewer/reader to engage and interact with non-linear narrative content more creatively. This type of book structure, would be appropriate for the binding and viewing of larger images or texts/typography, when the books are fully opened out. As the books are closed and pages are turned, the content then become cropped down into fragments.

The pages for the books will be constructed from a variety of paper stock with some variation in colour palette. Some paper engineering and the use of cut-through page apertures will be encouraged. The books will have slotted tab cover closures. 10.30am – 4.30pm
Course Fee £40 includes all materials.

For bookings, please visit: www.guybegbie.com
Or contact Guy at: g.begbie@live.co.uk
Tel: 01558685470 or 07989393015

Perfect Bindings workshops with Megan Stallworthy
Workshops in traditional and contemporary bookbinding at arts centres and book festivals in Devon, Cornwall and Somerset, UK.
New workshops for 2016 are planned and will be added to the website as dates are confirmed. Join our mailing list to receive regular news of upcoming workshops.
www.perfectbindings.co.uk/workshops

Year-long courses at Hot Bed Press, UK

We are pleased to announce that once again we are running The Complete Printmaker - with Jeni Nuttall and Sean Rorke; The Complete Book Artist - with Sylvia Waltering, and new for 2016 The Complete Letterpress Printer - with Elizabeth Willow.

All year-long courses will start in February 2016 and run for 30 weeks until January 2017. See our website for details, or contact us directly details below.

If you would like more information about, or to book on to, any of these courses, all of which are held at Hot Bed Press Printmaking Workshop, Salford, please get in touch with us:
Hot Bed Press, 1st floor Casket Works
Cow Lane, Salford, M5 4NB, UK
Tel: 0161 743 3111
info@hotbedpress.org
www.hotbedpress.org

Elbel Libro Bookbinding - Amsterdam

Bookbinding - à la Carte
High quality bookbinding classes taught by Ben Elbel and Marja Wilgenkamp, professional binders with solid experience in teaching. All our subjects are useful bookbinding foundations but we never lose sight of the fact that bookbinding is also fun!

With us you do not have to sign up for a year or even a few months. All our workshops are one-off events, lasting from one evening to two days. The menu organisation gives you an idea of progression and level of difficulty. Depending on how hungry you are you might want to get a taste of everything, or only a dessert. And don’t forget to check our take away menu with small projects to do in your own time and your own space, also ideal as gifts. Many classes on offer, some tasters below, see the website for more options: www.elbel-libro.com/collections/bookbinding-a-la-carte

Elbel Libro Bookbinding, Da Vinci Creatieve Ruimtes, Studio 302, Nieuwpoortkade 2a, 1055 RX Amsterdam, The Netherlands. www.elbel-libro.com

Professione Libro courses in Italy:

Respectful Bindings
With Cristina Balbiano d’Aramengo
Milan, 30th – 31st January 2016

Non-adhesive binding techniques have undoubted conservation advantages and an excellent opening. Participants will produce two/three different structures of these handmade paper bindings suited for old and modern books. The covers will be made of Zaansch Bord, a handmade card produced with natural fibres from a Dutch windmill, available in the classroom; the sections will instead be prepared by the participants, and can be white pages or sections of an existing book (in good condition: we will not have time enough to stop and repair them). Participants must already have basic knowledge of bookbinding.

The course will take place at Professione Libro, Via Angelo Del Bon 1, 20158, Milan. Fee: 170 euro, including costs of materials (excluding the sections for content of the bindings) and use of tools provided. Course code: LRS0116. Closing date for enrolment and payment: 23rd January 2016. http://www.professionelibo.it
BOXES – I
With Cristina Balbiano d’Aramengo
Milan, 19th – 23rd February 2016

A basic workshop, introductory to the construction of boxes according to the technique of Dutch master Cor Aerssens. This extraordinary boxmaker in over 25 years has developed a very special technique of construction at the same time robust and refined. Learn the basics of this technique also allows access to upper-level seminars for the construction of boxes in all forms, with or without hinges.

The basic forms of right-angled boxes, a neck-box and cover-box, is reviewed. These are built from cardboard and covered in paper. The emphasis is put on the construction, the covering (cut out of a single piece, as far as possible) and the finishing touches. Much attention is set to the matter in which these steps occur.

The first afternoon of the workshop there will be a session of graphic work about sketching and construction drawings of boxes: in fact, to understand how to build a box one needs to know how it is constructed, in which way each piece of cardboard has to be built and why in that specific following order.

This workshop is for both beginners and advanced students, who want to expand their knowledge: in fact, Cor Aerssens’ technique differs from the usual methods of assembling and covering. The course will take place at Professione Libro, Via Angelo Del Bon, 1, 20158, Milan. Fee: 470 EUR materials included. Course code: BXB1115. Closing date for enrolment and payment: 5th February 2016.

TWOSTARS
With Cristina Balbiano d’Aramengo
Genova, 30th April 2016

A model devised by Carmencho Arregui, inspired by the prototype of a double sewing binding, without any gluing, where the pages of the two parts overlap on the centre.

It’s a very versatile binding, which can be used to contain (and display) calligraphic and graphic works of particular size, as well as loose sheets.

We will make two models: one with independent sections, and one with two concertinas which will be tied down to the cover/structure to become a holder for additional folded papers. Open to both beginners and advanced. Fee: 100 euro excluding materials, but including the use of tools provided by the tutor. Course code: 2ST0416. Closing date for enrolment: 16 April 2016. The course will take place at Papè, Vico del Duca 23r, 16124 Genova, Italy

A Neverending Book: Geometric Shapes and Stencils
With Eleonora Cumer
Milan, 14th - 15th May 2016

Stencils, pochoir, masks are definitions for the same printing technique that allows extensive experimentation. And it will be this technique to be used to create a self-produced book. Experiment and play with geometric shapes, but also with alternative forms of the book. Accompanied by the unmatched expertise of Eleanor Cumer, multifaceted artist of the book, we will dive into a world of colour and space to create our own individual world of paper.

After a first presentation of a series of folds to create a book from a single sheet, it will be illustrated and demonstrated the stencil technique with tests of printing with recycled materials. Then the participants will realise their mock-up depending on the folding model chosen by each one, and finally will move to the actual making of the book.

"In her artist-books Eleonora makes an unbelievable use of patterns and textures, that, together with the three-dimensional elaboration of the “object book”, give life to original works, between sculptures and installations, indeed amazing". (http://www.patternprintsjournal.com)

The course will take place at Professione Libro, Via Angelo Del Bon, 1, 20158, Milan. Fee: 225 EUR materials included. Course code: LSF0516. Closing date for enrolment and payment: 7th May 2016.

Professione Libro, Via Angelo Del Bon, 1, 20158, Milan, Italy. For any course bookings visit: http://www.professionelibo.it
BINDING re:DEFINED
Wiltshire, UK.
Unique workshops taught by top international tutors. If you haven’t experienced one of our classes already then join those who keep coming back for more. Workshops run from 1 to 3 days and offer high quality tuition for all levels of skill.

The 2016 programme is available to view at www.bookbindingworkshops.com

The year begins with:

FIN BOOK, 3rd February 2016, tutor Lori Sauer

WIRE EDGE BINDING, 1st to 3rd March 2016, tutor Daniel Kelm (there is still time to sign up for this very special class, enrolment closes at the end of December)

Binder’s Wallet, 19th and 20th April 2016 Tuttor Lori Sauer

www.bookbindingworkshops.com
bookbindingworkshops@gmail.com
Follow us on Facebook:
https://www.facebook.com/BINDINGreDEFINED

Classes with Clare Bryan at the City Lit, London, UK

Book arts: experimental structures
January 11th – February 8th 2016
5 Mondays, 10.30 – 4.30 each day.
Using theatrical book structures such as the star and tunnel books, you will experiment with collage and paper cut-throughs to explore your ideas through layers, depth and structure. Suitable for beginners and those with some experience. Course code: VD288

Paper engineering: pop-ups and the artist’s book
February 15th – March 14th 2016
5 Mondays, 10.30 – 4.30 each day.
Be creative with paper and develop the 2D page into 3D pop-up. You will be introduced to various folding techniques and simple book structures such as zig-zag & pamphlet bindings. With opportunity to practise and produce a number of models that will provide you with a good working knowledge of the materials and techniques required to enable you to develop your pop-up skills within the book form - For beginners. Course code: VD290

Boxes: containers for books, prints and objects
Friday evenings 6 - 9pm. Course code: VD301
Ideal if you have books, prints or objects to protect or present, this course will teach you construction and
covering techniques for a slipcase, drop-back box and phase box - Suitable for beginners and those with some experience.

To book a place or enquire about these or other bookbinding courses run by the City Lit, please use one of the contact details below:
Call: enrolments on 020 7831 7831
Email: visualarts@citylit.ac.uk
Visit: www.citylit.ac.uk

London Centre for Book Arts - workshops
London Centre for Book Arts (LCBA) is an artist-run, open-access educational and resource centre dedicated to book arts. Our mission is to foster and promote book arts and artist-led publishing in the UK through teaching and access to specialist facilities. We host regular workshops in bookbinding, printing, and other related disciplines.

All of our workshops can be viewed and booked at: http://www.eventbrite.co.uk/o/london-centre-for-book-arts-2714163072

London Centre for Book Arts
Unit 18, Ground Floor, Britannia Works
Dace Road, Fish Island, London E3 2NQ, UK
http://londonbookarts.org

Driftwood Binding, Isle of Iona, Scotland
With Rachel Hazell
17th - 21st March 2016

Driftwood binding on the Isle of Iona. Five days on a small island on the edge of the world, exploring inner and outer landscapes in wild surroundings. Walk the shoreline and experiment with what you find, bringing together natural found materials and beautiful paper stock. £500

Livres d'Artistes: The Artist's Book in Theory and Practice
Conference, 4th-6th December 2015
Cardiff University, Wales

Livres d'Artistes: The Artist's Book in Theory and Practice
Conference, 4th-6th December 2015
Cardiff University, Wales


In 2014, Cardiff University Library received a considerable donation of Artists’ Books from Ron King of the Circle Press, one of the most influential practitioners of the Book Arts. In December 2015, Special Collections and Archives (SCOLAR), in association with the Centre for Editorial and Intertextual Research and Cardiff Metropolitan University, will be hosting a major international conference to celebrate this donation. Plenary speakers will include leading book artists Sarah Bodman, John Christie, Simon Cutts, Ron King and Sam Winston.

An exhibition of livres d'artistes and associated artworks will be held alongside the proceedings of the conference. The exhibition will be sited near the conference venue, in Special Collections and Archives (SCOLAR), Arts and Social Studies Library.
In addition to bookworks donated by Ron King and Circle Press, books by many modernist and contemporary artists will be on display. Participants at the conference are also encouraged to display their books.

For the conference programme and registration, visit: http://livresdartistes.weebly.com

OPPORTUNITIES

Announcing 23 Sandy Gallery’s 2016 Exhibition Opportunities - Portland, Oregon

Ever feel like there just isn’t nearly enough time to prepare new work for all of the terrific book art exhibition opportunities that abound these days? Me too! The good news, is that now that 23 Sandy Gallery has nearly 9 years of exhibition experience, we are finally getting better at planning our show calendar a little further in advance. As you may know, we organise two juried book arts exhibitions each year. Here are your 2016 show opportunities:

WANDERLUST
On View in the gallery: May 27 - July, 30, 2016
Submission Deadline: March 19, 2016
Our first juried show of 2016 is themed Wanderlust, a word that can mean many things. It’s a German word, made from “wandern,” which means walking, as in to take a walk, and “Lust,” desire. It can also mean a strong desire to travel or discover new places. A full prospectus and call for entries for Wanderlust can be found here:
http://www.23sandy.com/wanderlust/call-for-entries.html

POP-UP NOW II
On View in the gallery: November 4 - December 17, 2016
Submission Deadline: August 27, 2016
A juried exhibition of hand bound pop-up and movable books. Our first pop-up show was way back in 2010 and was one of our most talked about shows ever! More info and a full prospectus will be posted here in early 2016. You can start the wheels turning by checking our the online catalogue for our 2010 show here:
http://www.23sandy.com/popup/catalog.html

Call for submissions Abecedarian Gallery, Denver, USA
The Printed Page II
Deadline Sunday, December 20, 2015 (midnight, MST)
Show dates - February 19 - April 2, 2016
The Printed Page II is the first of Abecedarian Gallery’s juried exhibitions for 2016. It will be held to coincide with Denver’s Bi-annual Mo’Print (Month of Printmaking). This exhibition will celebrate printmaking methods used in book arts.

- This exhibition is open to any artist 18 years of age or older.
- If you live outside the United States, please contact gallery for additional submission guidelines.
- Eligible are any artist book works or broadsides that include hand-printed elements. Examples of eligible techniques include letterpress, intaglio, lithography, relief printing, pressure printing, monoprint/type, or stencil/silkscreen. Works may be editioned or unique, sculptural or more traditionally bound, interactive or passive.
- All entries must be available for sale during the exhibition dates. The prices you submit during the entry process are the retail prices the gallery will adhere to throughout the duration of the exhibition.

Restrictions:
- Books that measure more than 18 inches (closed) or 36 inches (open) in any dimension are ineligible.
- Wall works that require use of anchor bolts or other specialty installation hardware are ineligible.
- If your work requires special installation, please inquire before submitting your entry to be certain the gallery will accommodate entry requirements.

Juror - Sarah Carter, Assistant Professor and Director of Bridwell Art Library at the University of Louisville, Louisville, Kentucky.

Awards -
Juror’s purchase awards:
A minimum of one work will be selected for purchase by Bridwell Library, University of Louisville.

Gallery Director’s exhibition award:
One artist will be selected as a featured artist during the 2016 Gallery Director Invitational exhibition.

Additional purchase awards TBA.
Submission process: Entry process is online only.
Fees: $15 per artwork.
More info here: www.abecedariangallery.com

Call For Exhibitors and interventions:

ARTISTS’ BOOK MARKET AT BALTIC
BALTIC Centre for Contemporary Art, Gateshead plays host to an annual & national two-day Artists’ Book Market. Submissions for tables are welcome from artists, bookmakers, small press publishers, artists’ groups, zine artists, bookbinders, trade and suppliers. Exhibitors’ stalls are 90 x 180 cm approx.
Prices for stalls are as follows:
Individual artist/imprint/collective: £60
College/university: £120
Trade/supplier: £150

Deadline for submissions for exhibitors’ stalls 17 January 2016. For further details on how to apply:

Selected applicants will be notified by 31 January 2016. To secure a stall the exhibitors’ fee must be paid within 14 days from receipt of invoice.

CALL FOR ARTIST’S BOOK INTERVENTIONS

The Artist’s Book Interventions programme is an opportunity to propose ideas for talks, demonstrations, performances, screenings and other interventions that engage with the broad theme of artists’ books.

Interventions could last between 15 mins - 2 hours. Selected interventions will receive a bursary of £100 as well as curatorial/technical support and BALTIC+ documentation.

BALTIC Centre for Contemporary Art, Gateshead plays host to this annual & national two-day Artists’ Book Market.

Deadline for submissions for interventions is 17 January 2016. For further details on how to apply:

Selected applicants will be notified by 31 January 2016.

It is with great pleasure that Designer Bookbinders announces its 3rd International Bookbinding Competition, June 2017

Binders worldwide are invited to enter Designer Bookbinders third International Competition. The event is being organised in association with the Bodleian Libraries, Oxford, and supported by Mark Getty. There will be no set book. Instead the Competition will have the theme of Myths, Heroes & Legends. Binders may choose a text which celebrates extraordinary figures, both real and imaginary, from any age.

It is hoped that entrants will be stimulated by the opportunity to source and work with a text of their choice and feel encouraged to use a wide range of structures, materials, and design techniques. It is worth noting that many collectors who purchase work from the competition place great importance on the quality of the text as well as the style of the binding.

Prizes
Sir Paul Getty Bodleian Bookbinding Prizes:
1st Prize £10,000
2nd Prize £6,000
A further 25 highly-commended entrants will receive a silver prize
Oxford University Students’ Choice £500
The prize winners will be announced at the Award Ceremony which will take place during a two-day event in Oxford in June 2017.

Judging
The Jury will be made up of an international panel of Judges who will be looking for a high standard of craftsmanship.
and technical ability with relation to the bookbinding process. Successful entries will show evidence of good forwarding and structural functionality, together with original, innovative and accomplished design.

Exhibition
The touring exhibition of selected entries including all the prizewinners will open during the two-day event at the Bodleian Library in June 2017. A small tour will be planned for 2017-18. A full-colour catalogue will be produced illustrating ALL entries.

ENTRY FEE £85.00 (All prices are quoted in £ sterling)
This fee includes: Registration for ONE submission.
ONE copy of the International Competition catalogue
A signed Diploma of Participation.
Insurance cover from date of receipt of binding in Oxford, during the exhibition and tour, and in postal transit back to the binder. Postage for return of the binding and catalogue.

All information and entry details at:
http://www.designerbookbinders.org.uk/competitions/dbibc/2017/international_competition.html
www.designerbookbinders.org.uk

DESIGNER BOOKBINDERS
Annual UK Bookbinding Competition 2016

THE SET BOOK 2016 - Vita nuova
Introduction by A. N. Wilson
The Folio edition is 222 x 144 mm, 208 pages.
Printed in two colours, the book presents the Italian text alongside a facing-page translation by Dante scholar Mark Musa, including integrated monochrome and duotone illustrations by Daniel Egnéus.

Dante Alighieri called the Vita nuova (New Life) his libello, or ‘little book.’ Written between 1292 and 1294, it is the first of Dante’s major writings and the essential precursor to his Divine Comedy. An innovative mix of prose and poetry (prosimetron), Vita nuova broke new ground by appearing in Italian rather than the customary Latin.

It is a meditation on poetry, and on the torments and joys of love from Dante’s blessed happiness. But Vita nuova’s powers far transcend the travails of a lovesick youth; Beatrice is gradually revealed as an ethereal rather than an earthly being, while Dante encounters otherworldly figures, including the charming Love himself. Dante describes Beatrice as one who is through all ages blessed; 750 years after the author’s birth, Vita nuova still sings today.

Our annual Bookbinding Competition is sponsored by Designer Bookbinders and The Folio Society and is open to anyone resident in the UK with the exception of Fellows of Designer Bookbinders.

To obtain a copy of the 2016 set book and entry details to the competition, send your payment by cheque (made payable to Designer Bookbinders) to:
Lester Bath, 25 Ffordd Frydlas, Bethesda, Bangor, Gwynedd LL57 3BL

Please email Lester Bath (lbath@phonecoop.coop) for bank transfer instructions if you are unable to pay by cheque.
The cost of the set book is £20 to Members and £25 for non-members to include packing, postage and entrance fee.

Every entrant must bind the set book but we welcome open-choice books and artists’ books. We expect the closing date for entries will be during the last half of October 2016. Charity registration No. 282018.

Animation+Printmaking
A call for entries for the 2016 Southern Graphics Council Conference held in Portland, Oregon.
The processes and matrices intrinsic to printmaking are ideally suited for animation. In order to encourage and highlight experimentation in this area, a call for entries is organised for the upcoming Southern Graphics Council Conference to be held in Portland, Oregon in 2016.

The animation techniques that will be considered can include:
- traditional printmaking techniques
- letterpress
- hand print techniques such as stencil, rubber stamp, frottage, etc.

The selected films - to be juried by a group of animators and printmakers from the Portland area - will be screened as a special event during the conference. Please note that films over four minutes may be excerpted to accommodate the length of the showcase.

To see examples of letterpress-printed animations from a recent showcase visit: http://www.zornadodesign.com/#animated-types-festival-/cqes
Late March 2016 Screening at SGCi - Portland
Deadline for submissions: January 30, 2016

All information at: http://www.zornadodesign.com/#animated-types-festival-/cqes
Call for Artists

turn the page international artist's book fair 2016

Submissions are NOW being accepted for the special 5th Anniversary Celebration of this popular curated two day artists' book event held in the stunning glass Atrium of The Forum building in Norwich City Centre on Friday 24th and Saturday 25th June 2016.

The only event of it’s type and calibre in the Eastern Region, the fair offers a unique platform for artists whose work is solely book based OR informed by the physical or conceptual properties of the book. Individuals, Small/Fine Presses and Artists Groups are all eligible to apply.

A variety of exhibiting options are available including tables, plinths, wall or floor space and display cabinets and will showcase an eclectic mix of work including traditionally produced limited editions, zines, folios and multiples, sculptural or altered books and book based installation or film.

A programme of associated activities will be running alongside the book art exhibitors punctuated by performances of poetry, storytelling and music.

Book artists are selected from submitted work by a panel of judges all chosen for their expertise in the field of bookarts. This year’s panel includes Sarah Bodman, artist and researcher at Fine Print Research UWE Bristol and artist Su Blackwell whose exquisite sculptural books have earned her both UK and International recognition.

All selected artists will be put forward for inclusion on the shortlist for the turn the page artists’ book award for outstanding work, which offers a cash prize of £400 to the winning artist.

For further details and to download our Conditions of Entry and Submission Form visit our website: www.turnthepage.org.uk

Submission Deadline: Monday 14th December 2015

IKLECTIK Zine Library project open call
IKLECTIK Art lab aims to open an international library of zines and is calling out to artists / collectives who would like to participate.

IKLECTIK Zine library is to display both zines and any other sort of paper-based artist publications, coming from all over the world. Iklectik provides artists with a physical space located in the centre of London where you can exhibit your zines, which will help you to both display and sell your works. We will provide artists with an online catalogue of all the zines and artist publications received. Zines can be sold at the Zine library, and all the money will convert to the artist.

In order to participate, artists / collective only need to send two copies of each publication and to make a donation of 10 GBP (only one payment) to cover the costs of maintaining the library. The books and artist publications will be kept good condition and will be displayed permanently at the IKLECTIK Zine library. In case the book is sold, we will inform you and pay the full amount in maximum period of seven days.

For more information please contact: zinelibrarycall@gmail.com or www.iklectikartlab.com

CALL FOR ENTRIES

PRESCRIPTIONS

Part of Artists’ Books and the Medical Humanities event organised by University of Kent and University of New England, supported by Welcome Trust.
http://www.kent.ac.uk/english/research/conferences/artistsbooks.html

Exhibition to be held at Beaney Art Museum, Canterbury, April 21st - August 15, 2016

Deadline for submissions: midnight January 15, 2016

About the exhibition: Prescriptions is a juried exhibition of book art to supplement Martha Hall's exhibition of works as part of Artists’ Books and the Medical Humanities symposium and workshop, organised by University of Kent and University of New England. Hall's books, created from 1998 until her death in 2003, document her experiences with breast cancer and her interactions with the medical community.

The symposium, which will launch the exhibition, will explore connections between artists' books, health/illness and medicine from interdisciplinary perspectives. It will include invited keynote presentations, panels, a poetry reading, an exhibition tour and a documentary screening that features Hall.

Submissions of artists' books for the juried exhibition may respond to the following themes:
- The cultural, spiritual and metaphorical associations between the book as a form and idea and the body/mind
- Cutting and stitching in surgery and bookmaking
- Art as medicine/medicine as art
- Relation of artists' books to visual arts, performance and poetry
- Artists’ books as illness narratives
- The textual, the physical and the digital in artists’ books and medicine
- Artists’ books, empathy and an ethics of touch
- Breast cancer and women’s health activism
- Artists’ books and women’s artistic practices
- Educational value of artists’ books/health archives
- Artists’ books, intimacy and mindfulness

Submission process: Artists are invited to submit images before the deadline of January 15th. Shortlisted artists will be notified by February 1st. They will be asked to deliver their works before the deadline of February 15th. Selected artists will have an opportunity to donate their works to the collection of Beaney Art Museum. The cost of shipping works to and from the gallery is the responsibility of the artist.

Jury: Dr Stella Bolaki (University of Kent) and Egidija Ciricaite (artist)

Submission guidelines: Submissions in all media will be considered.

Fill in the entry form at:
http://www.kent.ac.uk/english/research/conferences/opencall/exhibition.pdf
and email up to 8 JPG images to hall.exhibition@gmail.com (72dpi, a maximum of 1024 pixels any direction)

UK: The new North West Book Arts Group - Invitation
The new North West Book Arts Group is now meeting regularly at Editions, 16 Cook Street, Liverpool, courtesy of Olwen, to whom many thanks are owed. We meet on the first Saturday of the month, from 11am to 2pm, and anyone interested in book arts, whether a beginner or established artist is very welcome. We are still setting up the group, so this is a great time to come along and influence a new group.

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 Tippett at: nwbookart@outlook.com

CALL FOR SUBMISSIONS:
LIVERPOOL BOOK ART EXHIBITION & BOOK FAIR 2016
Liverpool Book Art is curating a second major exhibition of Book Art in 2016. The venue will again be Liverpool’s Central Library.

As 2016 is the 400th anniversary of the death of Shakespeare, we invite artists to submit works with a Shakespearean theme.

We are planning this to be a selling exhibition, based on the enthusiastic response to our last show!

The exhibition will run throughout June and July 2016, with the third Liverpool Artists’ Book Fair taking place on Friday 8th & Saturday 9th July. This is also the opening weekend of the Liverpool Biennial, when thousands of cultural visitors descend on the city.

Artists are invited to submit applications for either the exhibition, or the fair, or both!

The main venue for the exhibition will be the Library’s Hornby Room, which houses some of the Library’s rare books. This is a brilliant space for showcasing book art.

Exhibits will need to fit within the Library’s display cabinets, which are a variety of shapes and sizes:
- 1 case - 162.5cm (L) x 112.5cm (W) x 31cm (H)
- 8 cases - 92.5cm (L) x 52cm (W) x 31.5cm (H)
- 2 cases - 142.5cm (L) x 67cm (W) x 31cm (H)
- 1 tall case - 80.5cm (L) x 50.5 (W) x 70cm approx. (H)
• 1 vertical case - 148cm (W) x 37cm (Depth) Case contains one shelf. Height from base to shelf – 42cm approx., height from shelf to top 41cm approx. Depth of shelf 20cm approx.

You can see more images of the Hornby Room and works from our last exhibition at www.liverpoolbookart.com

As before, we are managing the application processes via http://www.curatorspace.com
You will find full details there of how to apply for both the exhibition and the Artists' Book Fair. There will be no submission fee.

Submission Deadline: 28th February 2016

We are keen to offer demonstrations, workshops and performances during the course of the exhibition and the fair. There will also be opportunities to create larger site-specific work to display in the Hornby Room. Please contact Simon Ryder via: liverpoolbookart@gmail.com with your proposals.

we love your books - Call for entries 2016
Create an experimental artist's book on the theme of dot / dash
For your entry to be considered for the 2016, curated, on-line exhibition it should be: creative, innovative and very well crafted. We are also specifically interested in experimental content and/or structure. We accept book entries from anyone – professionals, students and/or hobbyists. Your book can take any format and be any size.

After you have made your book(s) please email us (curators@weloveyourbooks.com) the following:

a) 3 photos of your creative process (eg: sketchbook pages) AND/OR
b) 3 photos of your final bookwork from different viewpoints AND/OR
c) up to 500 words of creative writing based on the theme

Essential info
• Your book must have been created specifically for this exhibition
• At this stage each photo must not be more than 1mb in size (we may ask for higher resolution photos at a later date). Larger images cause our email to crash and prevent other participants from being able to email us. Please be considerate and stick to the size limit.
• You must also submit the online form information (see side bar) for your work to be considered.
• Where we ask for text from you please limit it to 50 words where requested.
• Closing date for these digital entries is Friday July 1st 2016

dot = dit (in morse code), pinpoint, point, spot, particle, atom, circle, grain, fleck, speck, droplet, bit, bead, globule, tiny, little, distant, full stop (punctuation), girl’s name (Dot, Dottie, Dorothy), pin prick

dash = dah (in morse code), sprint, bolt, run, haste, rush, scurry, whiz, top speed, hurtle, scamper, speed, quickly, bound, flash, gallop, surge, race, urgent, jog, spring, scoot, speed away, skedaddle, leave, like lightening, shake a leg, step on it, take off, fly the coop, dart, fly, short punctuation marks

Some extra words to consider:
morse code, cryptography, code, privacy, data, secrecy, confidentiality, encryption, passwords, on–off, dot dash silence (in morse code), SOS – 3 dots, 3 dashes, 3 dots, encipher, decipher, cipher, punched holes in a Jacquard Loom, punched cards in relation to computer programming,

http://www.weloveyourbooks.com

Book Works: The Semina series of Experimental Art Novels Wants Fresh Blood!

Open Call For Submissions, Deadline 4th January 2016

Guest Edited by Stewart Home, for Publication In 2016–17.

We are looking to complete our Semina series with two new commissions, one selected from open call to accompany the commissioned title, Mercedes Benz by Iphgenia Baal. Semina takes its inspiration from a series of nine loose-leaf magazines issued by Californian beat artist Wallace Berman in the 1950s and 1960s.

If you are an artist or writer willing to take risks with their prose and who demonstrate total disregard for the conventions that structure received ideas about fiction, we’d like your submission. Please send a proposal outline and a sample of between 3000 & 5000 words of the proposed work, along with a completed application form, including submission fee (£10) and CV, by 4 January 2016 to:

Semina
Book Works, 19 Holywell Row, London EC2A 4JB, UK

A commissioning fee of £600 will be paid to the selected artists/writers, plus 100 copies of their book. Book Works will be responsible for all production, publishing and marketing costs. The selected artists will be asked to sign an agreement with Book Works that will include a contract and detailed schedule for work.

For more information on how to apply, please visit our website: https://www.bookworks.org.uk/node/1867
ARTIST’S BOOK FAIRS & EVENTS

FRIENDS WITH BOOKS
ART BOOK FAIR BERLIN

Friends with Books: Art Book Fair, Berlin
11th - 13th December 2015
Featuring 100+ international participants and a series of public programmes: discussions, readings, presentations, performances, and artists’ interventions and projects that explore the perimeters of today’s art publishing.

Friends with Books is a non-profit organisation founded in 2014 offering greater visibility to contemporary artists’ books and art publications, including an annual art book fair, public programming, and partnerships with art organisations and institutions, facilitating the engagement of diverse audiences with the book works of artists and publishers worldwide.

Hamburger Bahnhof – Museum für Gegenwart Berlin
Staatliche Museen zu Berlin
Invalidenstraße 50–51, 10557 Berlin, Germany.
www.friendswithbooks.org

OOMK is organising a small press & zinc fair at OSE, featuring over 40 small publishers and zine stalls. There will be work for sale as well as reference displays of zines and collections of artists’ books. Each stall holder has also donated a zine or book to OOMK’s Future Library project at Open School East. Open School East, 43 De Beauvoir Rd, London N1 5SQ, UK. http://oomk.net

11th Norddeutsche Handpressenmesse BuchDruckKunst
Museum der Arbeit, Hamburg, Germany
15th - 17th January 2016
The 11th Norddeutsche Handpressenmesse BuchDruckKunst brings together the makers of hand printed books, editions and artists’ books from Germany and further afield.

BuchDruckKunst e.V. presents the 7th Artist’s Book Triennial at the 11th Book Fair Hamburg and an exhibition of Lithuanian Artists’ Books curated by Kestutis Vasiliaus as part of the event.


FUTURE EVENTS - SAVE THESE DATES:

http://www.leedsartbookfair.com

Technology and the Evolution of the Artist’s Book
30th April – 12th June 2016 at Phoenix Brighton, UK
Building upon Phoenix Brighton’s reputation for presenting unique and highly acclaimed exhibitions of artists’ books, we present an ambitious new project that brings together one of the world’s foremost artist books curators and a Brighton-based design team.
14th & 15th May 2016
A weekend of artists’ books activities and events, including a Round Table discussion with Maddy Rosenberg and specialists from the world of artists’ books, plus a special event with workshops and special presentations.

More info at:

Phoenix Brighton, 10-14 Waterloo Place, Brighton BN2 9NB, UK. www.phoenixbrighton.org

INTERNET NEWS

Guy Bigland has a new website. On it, you can find all of his recent work including artists’ books (image above of Holiday Reading), installations and paintings.
http://www.guybigland.com

From Marilyn R. Rosenberg, a link to Tip of the Knife, Issue 22. CONTRIBUTORS:
Crag Hill Reviewing ?
Geof Huth Reviewing Troy Lloyd
Nico Vassilakis Reviewing Anneke Baeten
Bill DiMichele Reviewing Marilyn R. Rosenberg
Bobbi Lurie Reviewing Mark Young
Joel Chace Reviewing Hank Lazer
Karl Kempton Reviewing Before Concrete From Early 1900s


Colin Sackett’s essay ‘Publishing then then publishing’ written for ‘Code–X’ is now online:
http://www.colinsackett.co.uk/writing_readings_34.php

NEW ARTISTS’ PUBLICATIONS

Artist’s Book Yearbook 2016-2017
The new edition of the Artist’s Book Yearbook has 268 pages of artist’s book goodness…

Features include:
bookartbookshop: Tanya Peixoto celebrates Magnus Irvin;
A Parliament of Children by John Bently, asks if now might be the time to establish a publishing house – run by and for children; The material folio by Tim Mosely looks at the material in relation to haptic in artists’ books; Making Space: London Centre for Book Arts reports on all the wonderful developments at LCBA since it launched in 2012, written by its founders Simon Goode and Ira Yonemura; in Fragile Metaphors, John Mulloy considers the complexities of artists’ books by Sioban Piercy; looking back over 39 years of his life ‘with books, among books, for books’ , Radoslaw Nowakowski makes the numbers add up in his essay 3-6-9; it is with sadness that we publish the essay Systems for the page in the work of Maria Lucia Cattani by Paulo Silveira, who writes about the work of his colleague and friend Maria Lucia Cattani (1958-2015), reflecting on her contribution to the field of artists’ books; Collective Investigations - Egidija Čiricaite, George Cullen and Chris Gibson – have produced a special feature for this edition of the ABYB reflecting on their performative, interactive work in Reading the Book as an Object; Susan Johanknecht & Katharine Meynell’s essay on their collaborative project Poetry of Unknown Words is a particularly absorbing feminising response to Iliazd’s Poesie de mots inconnus; Gustavo Granal Montero’s extended interview with Stephen Bann - From Cambridge to Brighton: Concrete poetry in Britain, discusses some seminal moments in the history of Concrete poetry in the UK and abroad from 1964, and Bann’s role within it as an organiser, practitioner, critic and editor.

Artists’ pages by: Ian Andrews, Mireille Fauchon, Martha Hellion, Candace Hicks, Danqing Huang, Paul Laidler, Sophie Loss, Angie Waller and Mark Wingrave.
International listings of artists’ books activity includes: collections, courses, dealers, publishers, galleries, centres, bookshops, libraries, artist-led projects, organisations, societies, print studios, fairs, festivals and competitions.

In the Artists’ Books Listings section you can also find 537 examples of new artists’ books, with information about their work sent in by 182 artists in the following countries: Australia, Belgium, Canada, Chile, China, Denmark, France, Germany, India, Ireland, Italy, Japan, Norway, Poland, Russia, South Africa, Spain, Sweden, The Netherlands, the UK and the USA.

*Artist’s Book Yearbook 2016-2017.* Published by Impact Press at the Centre for Fine Print Research, UWE Bristol, UK. 20th September 2015. 21 x 29.7 cm, 268pp, b&w litho print throughout, colour cover. Cover design: Tom Sowden.


*The Blue Notebook journal for artists’ books*

*Volume 10, No 1 available now*

Essays and articles by:
Mark Waugh (UK) on Eric Lesdema’s *Drowning the Moon*; Lucy May Schofield (UK/Japan) reports on her book arts residency at Mokuhanga Innovation Laboratory; Radoslaw Nowakowski (Poland) on *How to write a worst seller*; Csilla Farkas (UK) explores *Liberature: At the Border of Literature and Book Arts*; Mary Cowley-Takaoka (Japan) on artist Kumiko Shindo’s book works responding to the Tōhoku Earthquake and Tsunami; Danny Aldred (UK): *Drifting Through the Looking Glass [a road less travelled]*, *Making living books with old and new tools.*

Artists’ pages by: Charlotte Biszewski, Egidija Čiricaitė and Deborah Stevenson

Cover, badge and sticker design: Jessica Williams (Norway).

Published by Impact Press, UWE Bristol, UK. £10 for Volume 10 No.s 1 & 2. Price includes worldwide postage, badge and stickers. Please order online at: www.bookarts.uwe.ac.uk/publications/blue-notebook.html

*Bukezine 20*

Andrés Gatti

Contains drawings and texts inspired by many things in life. Many page images on the Flickr site. Black and white photocopy, c. 56 pp, 21.5 x 13.7 cm. Edition of 10, August 2015, Chile. USD $6. www.flickr.com/photos/digipops/andreschile@vtr.net

*A Story in Six Words*

Angelo Ricciardi

*A Story in Six Words* by Angelo Ricciardi. Keeping its sought ambivalence between literary and visual work and using only six simple words, this tale builds an exercise of “video-writing” based on the assonance of the words and on a story that can be reconstructed only by the reader. Through his own imagination and fantasy, he is the only one who can try to reconstruct the narrative suggested by the words emerging from the omissis. (Susanna Crispino)

Inkjet print on HP Professional Matt 120 and CIAT 220 “bianco antico” cardboard, 20.3 x 14.5 cm. Edition of 50 + L numbered and signed by hand. – Pforzheim (Germany): Baustellenbüro, 2015. 20pp; 21 cm. In CAFÉSAFOR Artists’ Books Collection /directed by Susanna Crispino and Vito
Die Familie
Angelo Ricciardi
2015, collage on fanfold paper, inkjet print on cardboard. 24 x 14 cm. (open: 24 x 140 cm). Edition of 4, numbered and signed by hand, Naples, Italy. Euro 250

Angelo Ricciardi is the creator of many artists’ books, most of which are in public and private collections (MoMA Library, Printed Matter, The Center for Book Arts, Poets House, New York; Liliana Dematteis Collection, Turin, Italy; Archivio del ’900 Mart of Trento and Rovereto, Italy; CLA Centre de Livres d’Artistes, Bruxelles; Judith Hoffberg Collection, UC Santa Barbara Library, etc.). In 2011, for Martano Editore (Turin, Italy) he published the book 1999-2010, which is a kind of tale in which he tries to bring the reader into his own artistic world through his own images and words. Started in 2013 and still in progress is the collaborative artist’s book project Artiste à l’Artiste. The book, at the end of its tour through Europe and America, will be donated to the Archivio del ’900 of the Mart of Rovereto, Italy.
info@angeloricciardi.net
www.angeloricciardi.net

Hive
Linda Broadfoot
Poems by Carol Ann Duffy

Here are my bees, brazen, blurs on paper, besotted; buzzwords, dancing their flawless, airy maps.

On first reading these words of Duffy’s from her book, The Bees, it was clear that her words about bees as a symbol of precious, endangered nature and my images of bees in flight would illuminate each other.

I can watch the bees from my bedroom window and have spent countless hours fascinated by them and the trails they make as they enter and leave the hive, swirling around it. Capturing this experience on film was a technical challenge. I solved it by creating an outdoor studio, using a black backdrop and utilizing the bright natural light of the mid-day sun, then opening the camera’s shutter precisely long enough to capture the pattern of their flight. The eight photographs included were selected from thousands made over the course of three years.

After obtaining permission to use the nine poems strictly about bees from Duffy’s The Bees, I chose materials, honed the Hive structure design, and printed the text while in residency at Penland School of Crafts in the winter of 2014.

The form of Hive is a half-scale replica of a Langstroth hive, invented in the 1850s, which allowed the beekeeper to look inside the hive without destroying the bees, their honeycomb or their young. The “pages” are modelled after the ten brood- and honey frames that hang inside the hive.
Due to a lack of suitable space, so far I have not been able to relocate my studio, leaving my workplace stranded as far away as a six-hour drive by car. It does not look as if this will change any time soon. Thus I decided to make a book about away-ness. This book is not just about my being away from my presses & metal type. It is on the many varieties of something or somebody being away or missing. Away-ness can and will affect everybody. Right now tens of thousands of people find themselves in a situation that they need to get away or already are away from where they are used to live - for whatever the reasons may be. Some cases of away-ness are more severe than others. Not all are temporary - some will last for ever.

The book is printed letterpress. The text is taken from dictionaries describing the various usage of the term away. The book is an edition of twelve one-offs. Each book comes with a unique choice of twelve photos visualising something that is away or missing. It is a coptic binding and includes glassine sheets to protect the photos.

EUR 70.00. The book will be on the table at the artist's book fair in Hamburg 15-17 January 2016 (see p33 of the BAN for details of the fair).

On my blog: The artists' books I have made from 2000 to 2015: Being stuck far away from my workplace seemed like a good moment to reflect on my work of the past 15 years. Meanwhile the trilogy about my artist's books is complete and has gone online on my blog at www.disslin-an.net The third and last part is on all my work that is in one way or another related to the English language.

Hive
Alexandra Czinczel

A knitting pattern depicting fish is repeated to form a landscape image. The image is folded and bound into a concertina book. The book is enclosed in a knitted pouch in a Solander box. The pouch is knitted in the pattern pictured in the book. The pouch is sewn shut, so the book cannot be viewed, which does not matter because the information contained in the book is also contained in the knitted cover. However, it is possible to view the book. The box provides the reader with the tools necessary to undo one row of waste yarn, pick up the stitches and leave them on stitch holders. Thus the book can be removed, viewed and put back inside. Then the pouch can be sewn back together according to the
instructions. Alternatively, readers who would rather not undo the cover can download the contents of the book in PDF format.

The box contains the book in a hand knitted cover using Jamieson's Shetland Spindrift, 1 booklet of instructions, 2 stitch holders, 1 darning needle and small amounts of yarn in all colours used in the cover for replacing waste yarn and also to darn moth-holes, should they occur.
(This text refers to the special edition only.)

October 2015. Concertina book, 10.2 x 11.2 cm, 5 colour screenprint. Signed and numbered edition of 35. No. 1-3 come in a special edition with hand knitted cover in a solander box with a compartment of knitting / sewing tools and materials. No. 4-35: Book only.
The knitting pattern can be used by the reader for non-commercial purposes. Free download: http://www.thechinchilla.com/images/patternrepeat.pdf Special edition (Nos. 1-3): £120 Book only edition: £20 Contact: alex@thechinchilla.com

Drew Catlow - Skerrypress
Skerrypress is a small Edinburgh-based press producing artists’ books in various forms and prints by artist Drew Catlow. Incorporating different printmaking methods including relief, dry point etching and collagraph. His artists’ books often contain freeform Haiku poems. The statement below captures the inspiration for his work.
‘with a longing he ventures to far-flung outposts, wild places, the forgotten and uninhabited corners and there he finds the starting point of his creative process’.

More detailed information regarding Skerrypress and Drew Catlow can be found at www.skerrypress.wordpress.com or by e-mailing: skerrypress@gmail.com

A Survey of a World
Na'ama Zussman
A Survey of a World scrutinises interactions between map and territory, along with memory and reality, whether of the surveyor herself - the creator of this artist’s book - or of other people. It surveys and seeks to capture the doubt in the role of the surveyor, and the inevitable immersion in this role. A Survey of a World portrays the endeavour of grasping the moment ahead of the impression of the territory, when doubt turns into representation.
A Survey of a World is an attempt to create a sphere of containment, congruence, and assimilation of both the map and the territory. This artist’s book is composed of three parts: the first part is a personal survey of a world, the second part discusses the role of the surveyor and the extent to which the surveyor is immersed in one’s work, and the third part is a visual documentation of a survey I gave my audience in which they were asked to choose two or more elements they would wish to see interact. By using the term element, I refer to every aspect from object to idea to phenomenon.

A Survey of a World follows the structure and the order of a Greek tragedy - prologue, ode and exodos, both formally and philosophically. The book was created through screenprinting, a medium, which allows me to operate as a surveyor who not only is surveying a world but also constructing it; a medium that constantly maintains the epiphany in it.

There is an imaginary axis along the book; it exists on each page and each section. This is the fold that enables the mirror imaging in this book. The territory is reflected in the map, the map in the territory, faith in logic, logic in faith. But then, this axis not only shapes the moment of the interaction, of the assimilation, the containment, and the congruence, but also the moment before and the moment after. The memory will not be the same after the interaction with the reality, so as the territory after the interaction with the map. You flip the page and you see the reflection, if you flip quickly, perhaps you can catch the moment of the interaction, the moment of doubt.

For more information visit: http://naamazussman.com

View the video work that was created in parallel to this book at: https://vimeo.com/125409952

New artists’ books available from Johan Deumens Gallery, Amsterdam

Annesas Appel; View on the World Map and an index of the artist’s oeuvre, 2015
Text by Hanne Hagenaars: The unreliable world. Published by Johan Deumens Gallery, Amsterdam
Size: 21 x 29.8 cm. 24 pages. €15.

Loin d’ici
Frans Baake
Loin d’Ici (French: far from here) contains 5 linocuts printed in green and 4 printed in blue. In total 9 sober atmospheric prints of undefined far away-landscapes. The pictures are shown on greyish recycled paper to underline the desolate character of the scenery. The side on the opposite of the prints have been left blank: this actually belongs to the picture, to increase its solitude. More often Frans Baake uses one-colour linocuts. In this specific bookwork he had them printed with very greasy oil-based ink under high pressure,
forming some kind of natural attitude to the sensitivity of these landscapes, 2015. 9 linocuts printed in blue and green; title page in letterpress. (text printed at Grafisch Atelier Alkmaar). Cloth bound in orange linen.

**The heaviness of things and stuff**

Lahaye Lieven

“When I was 18, I moved to the big city and immediately met a lot of record collectors. They measured the size of their collections by Ikea Expedit. “I have 2 expedit”, “I have 3 expedit”, “I have 5 expedit... and a short one for singles”. Later, when I got my first full-time job at a library, most of my colleagues turned out to be book collectors and measured their collections by Ikea Billy.”

“...When I told my boss I was writing about collecting, she laughed and said “obviously!” What she referred to was my incessant need to collect all sorts of crap that is slated to be thrown out. Stacks of paper, piles of wood, xerox machines and a very broken Friso Kramer chair that - seriously - I will restore any day now. Although I did use the word “collect” here, this is really not collecting. It's hoarding - or - collecting stuff”. Design: Ott Metusala.
Advisor: Janice McNab. Amsterdam. €12.

**Healing Plants for Hurt Landscapes**

Laurence Aëgerter

This artist's book is an offspring of *Herbarium Cataplasma*, a twofold community art project at the invitation of the city of Leeuwarden in Friesland, the Netherlands.

Aëgerter provided a careful reconstruction of the plan of the medicinal garden of the medieval Abbey of Saint Gall on an unused plot of land in Leeuwarden which was once part of a convent. This project was realised in collaboration with the local residents.

Aëgerter also invited the residents for a symbolical healing ritual of ruined landscapes. She selected 100 images by searching Google for news photographs of a diversity of disasters in different parts of the world. The residents where invited to treat these landscapes with the medicinal plants from the garden, each one with the suited antidote found in the library or by their own experience (e.g. ginger against pain in burns). Through this plants and landscapes became merged into a new image. Aëgerter took photographs of these landscapes to be healed. They appear in the form of a newspaper, as well as a series of large photographs. 2015. Pages: 59. Edition: 1000. Size: 36 x 29.5 cm. Design: Erik Kessels. 2015. Price: €35.

Johan Deumens Gallery
Westerdok 782, 1013 BV Amsterdam, The Netherlands.
Open by appointment. Tel: +31 (0)6 19 19 58 05. All books available online at: http://johandeumens.com

**Dogs are OK**

Michael Russem
Kat Ran Press
Dogs are OK. We don’t love them, though. We do, however, love photographs, postcards, prints, and drawings of dogs. For this new slender volume we’ve collected some of our weird and lovely favorites to make something for everyone—whether a lover of dogs or not. With an introduction by Michael Russem in English and Japanese (seriously) this one’s for anyone who’s got a new puppy, lost an old friend, or thinks that dogs are just OK - or slightly better than OK.

The Edition 6.625 x 8.625 inches. A 20-page pamphlet. Full colour throughout. $12 postpaid within the USA. International Orders: $18 postpaid for orders outside the USA. Order online at: katranpress.com/work/dogs-are-ok/

In 2013 I cycled to London to exhibit Coastlines, an artist’s book about the coast of Schouwen-Duiveland. This coast, which lies opposite the mouth of the Thames 225 kms away and 81.9 degrees north, cannot be seen from England. My journey by bike and boat was slow making me very aware of the distances and the secrets behind the horizon. In 2014, I went to these places to see what I could find. I wanted to know how being somewhere allows you to experience a place in a much different way than researching it online. I was also curious to see the differences between each of the five landing points. At each location, and through the Internet, I met several people who helped me come to a greater understanding of their part of the coast.

C-print, crayon and cut outs in and on paper cover, 61 x 86 cm, inside pages 20 x 11.5 cm, 160pp.
For more information visit: http://www.marinusvandijke.nl/horizon/boek/doce.htm
And for more information on the whole project: http://www.marinusvandijke.nl/horizon/horizone.htm

Endless Journey by Tom Gauld
REPRINT of the myriorama coming soon.
To be put on the waiting list, please contact us with your details and type REPRINT in the enquiry box at: http://www.laurencesternetrust.org.uk/contact.php

A myriorama by Tom Gauld inspired by the works of Laurence Sterne. Twelve picture cards which can be arranged to form 479,001,600 different landscapes. Myriorama, or ‘Many Thousand Views’ consist of numerous cards depicting fragments or segments of landscapes that can be arranged in a multitude of different combinations. This ‘entertainment’ for young ladies and gentlemen originated in France. The first English version in 1824 was a set of 16 cards which depicted Gothic ruins, castles, cottages, a lighthouse, a man fishing and a gypsy encampment. These landmarks had a backdrop of mountains with islands and a lake to add extra texture and depth.

Whenever the cards were taken out and arranged upon a table, they produced a landscape of harmony which was variable, compatible and satisfying to the user without being geographically identifiable. This first myriorama seems to have been an instant success and many varieties were created to satisfy the demands of the public.

The newly commissioned contemporary myriorama by Tom Gauld has many references to Laurence Sterne’s writings and contains incidents and characters that may be familiar to the reader. He has ordered his drawings to allow an almost limitless variety of Sternean encounters to take place.

What a large volume of adventures may be grasped within this little span of life, by him who interests his heart in everything, and who, having eyes to see what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing he can fairly lay his hands on. From ‘A Sentimental Journey through France and Italy’ by Laurence Sterne.

Supported by Arts Council England.
Myriorama cards - 16cm x 7cm. £10 plus p&p.
http://www.laurencesternetrust.org.uk/shop.php
One Page Folded
Paul + Wendy Projects is excited to announce the release of new editions by Vanessa Maltese, Marc Hundley and Joy Walker.

They are the first three editions in the series: One Page Folded. The prints are comprised of a single page of paper folded in half. Cover design by Benjamin Critton.

PWP027 - cold read by Vanessa Maltese; handprinted serigraph.
PWP028 - Listen (here is a song for you) by Marc Hundley; archival digital print.
PWP029 - Fold twice and then again by Joy Walker; archival digital print.

Size: 10 3/8 x 14 1/2 inches folded; 20 6/8 x 14 1/2 inches open. Edition of 50 (5 Artist Proofs). Numbered and signed by the artist. Cover design by Benjamin Critton. $75 CAD. Available at: www.paulandwendyprojects.com/editions.html

New books from Philippa Wood of the Caseroom Press

On the line 1 and 2
Printed on train tickets collected since 2007, these two editions record the various objects, animals and, in some instances people, reported as obstructing lines across the country’s vast rail network - from Ronald McDonald to llamas to tin foil - delays are our destiny.

The tickets themselves indicate a visual anthropology of ticket inspection – from the scribble, to the cross, to my all-time favourite – the cat-shaped punch. Each book is an edition of 10. £5 each available from: http://philippawood.bigcartel.com or contact pwood@lincoln.ac.uk

The lost art of filing
This book highlights how a collection of approximately 200 letterpress blocks have been categorised into seven sections. The classification of blocks should, in theory, enable users to easily locate a particular item, to make the process of printing quick, easy and effective. Printed letterpress with typewritten elements. Edition of 12. £10, available from: http://philippawood.bigcartel.com or contact pwood@lincoln.ac.uk

There is still no time
A sequel to the publication There is no time, this book highlights responses from an all-male audience who were asked to consider and reflect upon all the small things in life that we fail to find time for.
The pages of the book get incrementally smaller to suggest the passing of time and each cover features a vintage watch face. Edition of 12. £15, available from: http://philippawood.bigcartel.com or contact pwood@lincoln.ac.uk

The Collection 3
A collection of sunglasses from the 1950s-1970s form the basis of this limited edition artists’ book. This is the third book in a series that explores the typographic and image-based potential of personal collections.

Collaged illustrations – that can be cut-out in the style of a dress-up-doll – are combined with simple facts about sunglasses and the collection. Letterpress and digital print. Edition of 11. £10, available from: http://philippawood.bigcartel.com or contact pwood@lincoln.ac.uk

Knock Knock
Barrie Tullett

Knock Knock is a book of concrete poetry knock knock jokes. With a couple of sight gags, a joke with an east London twang, and low-brow cultural reference thrown in for good measure. From The Caseroom Press: “We can’t help but feel that as a fan of esoteric, niche markets, Barrie has outdone himself.”

Perfect bound extended cut with 16 jokes. The covers are Risograph printed in a random mixture of red, black and green on different coloured stock. £10, available at: http://barrieagogo.bigcartel.com/product/knock-knock
For more information visit: http://www.the-case.co.uk/knock-knock.html

Artists’ books [+]
Mikhail Pogarsky
Ideology, philosophy, structure, classification, technology, parallels, intersections, history
This monograph continues and develops the theme book “The phenomenon of artists’ books”, published in 2013-14. This book had two collectors’ editions of 50 copies and immediately became a rarity.

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Kniga художника [+]

The phenomenon of artists’ books in this publication is considered by the author from a wide variety of positions. In this work the artist’s book stands out in a separate area of culture, along with literature, art, music. The author develops a new artistic ideology, based on a total synthesis of art. The place of artists’ books in the modern cultural paradigm, is estimated. The role that the phenomenon of the artist’s book can play in the development of art is investigated. The author simulates the ways to resolve many of the problems of contemporary art, using artists’ books as a “tool”. The monograph examines the possibility of synthesis in the art of traditional and vanguard, elite and mass, verbal and figurative, virtual and real, chaos and order, the process and the result, content and form. The paper made a historical sketch of the development of artists’ books, designed the internal structure of this area, traced the intersection and connection with neighbouring artists’ book genres of contemporary art. Comprehensive definitions for both the artist’s book, and for the nearest concepts: book-art, art-book, the author’s book, livres d’artistes, bibliophile books are suggested. A internal classification of artists’ books in form and technology is offered. Detailed descriptions and examples for each class and the section is proposed.

**Milky Seas**
Sarah Nicholls
The latest publication in the Brain Washing from Phone Towers Informational Pamphlets series
Milky Seas is an investigation into the phenomenon of bioluminescent bacteria, and the various advantages that glowing-in-the-dark can provide. Readers are urged to read this one once under strong light, then turn the light off and read again.

Printed in an edition of 100 on French Paper. Screenprint and letterpress. Most of the edition is reserved for subscribers to the series. 4” x 5.25” closed. You can learn more about Informational Pamphlets here: www.brainwashingfromphonetowers.com

Affordable information for the masses. Most of the edition is reserved for subscribers to the series. But there are some available for sale at £13.45 (plus £2.02 postage). Ships worldwide from New York, United States. https://www.etsy.com/uk/listing/253294145/letterpress-and-silkscreen-zine-milky

http://www.sarahnicholls.com/portfolio/milky-seas/

Elisabeth Tonnard’s new artist’s book *The Library* is in two upcoming exhibitions in The Netherlands; Galerie Block C in Groningen from 16th January – 26th March 2016, and in the exhibition *Quickscan NL* #2 at the Nederlands Fotomuseum in Rotterdam from 24th January – 8th May 2016
This book is a library. The images in it are tiny selections from pictures in a catalogue documenting the losses of the Gemäldegalerie at the Kaiser Friedrich Museum, the present-day Bode Museum, in Berlin during and after World War II. The Gemäldegalerie lost over four hundred paintings, the sculpture collection at the museum lost about a third of its holdings. Photographic documentation and plaster casts remain as ghostly echoes of what was once there. The majority of losses occurred in the days just before and after the end of the war in May 1945 when two devastating fires in the Friedrichshain flak tower destroyed most of the major works of art that had been stored there for safekeeping. The cause of the fires was never explained and has become the subject of legend. Trapped in there were the paintings these images refer to. Out of the smoke we think up this library of unknown books.

Digital print, exposed sewing, size 10.5 x 14.8 cm, 56 pages. Published in Leerdam, The Netherlands, November 2015. Edition of 150 copies. The project is extended by a series of eight pigment ink prints (30 x 40 cm each, edition of 3 copies).

The book and photowork will be shown at both exhibitions:


Nederlands Fotomuseum, Wilhelminakade 332, 3072 AR Rotterdam, The Netherlands http://nederlandsfotomuseum.nl

From Daniel D. Teoli Jr: Principal photography for *A Day in the Life of a Drag Queen* artists’ book has been completed.

I originally got the idea for this book in August 2015 when I was working with some photos from my archive of Barbara LeMay. I thought to myself, ‘Why didn’t I do a book on Bab’s when she was alive?’ Book printing is forthcoming. I have a number of artists’ books ahead of this one to print. In 2016 I will make a Tumblr for an expanded preview of the book. https://danielteolijr.wordpress.com/2015/10/21/a-day-in-the-life-of-a-drag-queen/
Travel Book 7: W×G×B×B×|B|×Y×M×G
Ying-Chieh Liu

For more information visit: liuyingchieh.com
Or email the artist at: liuyingchieh@gmail.com

REPORTS & REVIEWS

Heinz Stefan Bartkowiak 19/12/39 – 05/11/15
Stefan Bartkowiak, organiser and supporter of many events for international book art, died on 5th November at the age of 75.

Heinz Stefan Bartkowiak b. 19 December 1939, Stuttgart. After an apprenticeship as a publisher, he studied graphic design in Berlin and worked for advertising agencies and film productions in Berlin, Munich, Frankfurt, Hamburg and Lugano. In 1971 he started his own business in Hamburg as a film designer and film producer. From 1988 to 2005 Bartkowiak he was founding editor of “Bartkowiaks forum book art”, a great publication for fine press and private printers and book artists to present their works to collectors, libraries and museums. In 2007, the publication migrated into the online version of forum book art, which included a database of 700+ titles by artists from all over the world. His extensive collection of fine press printing, artists’ books and ephemera was acquired by the State University Library Hamburg of 2010.

Stefan was an active and generous man, who with his wife Wibke organised many artists’ books and fine press events in Germany including the “book art square” of Frankfurt Book Fair and the Norddeutsche Handpressenmesse BuchDruckKunst in cooperation with the Museum der Arbeit, Hamburg, Germany, the latest iteration of which is still being organised by Wibke Bartkowiak for January 2016.

A farewell with flowers, to the last photocopy edition of the Book Arts Newsletter, from Heinz Stefan Bartkowiak, who took the last edition of newsletter with him on a trip to Riga from Hamburg, to say goodbye in summer 2010. The photograph was taken at the Peace Memorial. A fitting farewell also we think to Stefan.

Wibke and Stefan have supported many artists and fine press publishers over the years, and we are sure that they, as will we, be remembering him and his work with much fondness and gratitude.

A declaration signed by the family in the Hamburger Abendblatt can be read at: http://bit.ly/218ymjK

STOP PRESS!

Amy Sterly: The Sound of Reading
Oriel Mwldan, Cardigan, Wales
30th January 2016 – 19th March 2016
Amy Sterly is currently exploring the world of books and reading; what it means to move away from those beautiful and physical objects, from the visual beauty to the sounds, the smells and the textures that are lost: “The tactile nature of books creates a sensual response that surpasses reactions to digital equivalents”.

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This exhibition will include an installation that considers these ideas, alongside a series of prints and a performance piece at the opening event.

Opening event 4pm on Saturday 30th January, join us for a free performance by Sound Book Project – all are welcome! ‘Sound Book Project’ is a group of collaborating artists and musicians using books as instruments. https://vimeo.com/141992691

Interacting with books in a new and surprising way, suddenly the books will trigger sound by the turn of a page. The books speak for themselves. The books will be wound, sprung, strummed, slapped and thrown and a soundscape will evolve around the performers.

The tactile nature of the book creates a sensual response that far surpasses reactions to the digital equivalents. It is emotional and aesthetic. Triggering memory and emotion…

Crack the spine
Strum the pages
Play the fragments of memories.

Oriel Mwldan, Bath House Road, Cardigan, Dyfed SA43 1JY, UK. Tel: 01239 621200. www.mwldan.co.uk

Drifting Clouds - An exhibition of artists’ books at The House of Hadjiigeorgakis Kornesios, Lefkosia, Cyprus Until end of December 2015

“DRIFTING CLOUDS” PEER GYNT BY HENRIK IBSEN
It all began with Henrik Ibsen. And Peer Gynt, of course, a play written on the little island of Ischia during a period of demoniac creative frenzy: an otherworldly, strange play at once space and time-defying, building bridges between consciousness and the unconscious only to tear them down, constantly entering and exiting the invisible portal separating reality from the utterly unreal. More precisely, perhaps, it all began with an interesting theme quite central to Ibsen’s play: namely a European’s – a Nordic European’s, that is – restless travels to the Mediterranean and beyond, to places that, just by being far away from Europe, lying quietly outside it like distant stars, provide the unique opportunity for discovering that most mythical of mythical creatures – self. It can certainly be no coincidence that it’s only after travelling to Egypt – origin of ultimate destinations, the very capital of everything esoteric and occult – that old, world-
weary Peer sets sail, finally, for home. Cloud-like transformation, the mystery and melancholy of islands – yes, this is where it all began. *Philippos Philippou*

**“What is it, finally, about clouds?” he thought to himself.**

And by the time the little cloud of a humble, inconsequent thought took shape in his mind, the little cloud overhead, an elusively taking a sudden plunge into the starry depths at the mere sound of its curious transience, an island newly emerged from the night sky’s wondrous sea, perfectly untouched by all earthly limitations of dry land, its time a time before time, had already broken apart and vanished into thin air.

*Philippos Philippou*

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**Maurizio Nannucci**

**Oh! White On White**

Galerie Nikolaus Ruzicska, Salzburg, Austria

Until 16th January 2016

What to see what not to see / What to say what not to say / What to love what not to love are three typefaces formed of white neon letters, the horizontally and vertically equal to three crosswords, are installed on the walls and light up the gallery space. Referring to Concrete Poetry of the 1960s, Maurizio Nannucci created his first minimalist “Dattilogrammi”, typed on the typewriter, square word works in 1964/65. Characters as graphical set pieces that generate new pictures, form the concept which the artist continues to develop since the sixties. Maurizio Nannucci uses the multilayered semantic possibilities of language that he makes perceptible in a sensual way through the use of light and space. Beyond its content-switching function the writings impress the eye of the viewer by their pictorial quality. The meaning of the word games remains often enigmatic and ambiguous. The complex structure of language and “Formgestalt” stimulate chains of various associations. Maurizio Nannucci’s texts and sentences represent a suggestion, to reflect about own regulations and those of society. The artist has participated several times in the Venice Biennale and Documenta in Kassel and showcased in summer of 2015 an outstanding retrospective at MAXXI, National Museum of Contemporary Art, Rome and until January 2016, “Top Hundred” at Museion in Bolzano.

Galerie Nikolaus Ruzicska
Faistauergasse 12, 5020 Salzburg, Austria. www.ruzicska.com

**Call for artists: Artists’ BookMarket at The Fruitmarket Gallery, Edinburgh**

27th and 28th February 2016

Dear artist’s book makers, publishers and sellers, Artists’ BookMarket is The Fruitmarket Gallery’s annual celebration of artists’ books and artist-led publishing. We offer artists working in book form a platform to display and sell their work. Described last year as the major Scottish artists’ book fair, our visitors and participants come from all over the UK.

Artists’ BookMarket is held across two busy weekend days. Over two thousand visitors came through the doors last year to see more than forty stalls spread across two floors of gallery, with many of them also attending events in the talks and workshops programme.

This year, applications are being invited through CuratorSpace, an online submissions platform created by previous Artists’ BookMarket participant Louise Atkinson. Tables are 70 GBP for the two days 27th and 28th February.


**Deadline 12th January 2016**

Please contact Iain Morrison directly with any questions, or if you would just like to find out a bit more about how participation in Artists’ BookMarket could work for you. Last year we hosted participants from near and far including plenty of local talent, including established Scottish book artists and current students and graduates from Edinburgh College of Art, as well as representatives from other centres of book making and publishing practice such as Leeds, Newcastle, London and Bristol. We’re enjoying playing an active part in supporting the growing artists’ book scene, with its impressive networks across the UK.

We hope that you’ll consider joining us for 2016’s event. Iain Morrison, Enterprise Manager, The Fruitmarket Gallery Email: iain@fruitmarket.co.uk

**Call for expressions of interest: Artists’ Books Exhibition Galway International Arts Festival 2016**

Impressions is delighted to announce its inaugural open submission book art exhibition which will take place as part of the Galway International Arts Festival 2016.
The exhibition will showcase experimental and innovative artists' books and will feature a range of publications from invited artists and publishing houses. Each submission is considered from multiple perspectives; design, format and the interaction between the viewer and the book.

To register your interest for this exhibition please email: impressionsbiennial@gmail.com

The exhibition is open to Irish and UK based artists. The submission opening date will be announced in January 2016. http://www.impressionsbiennial.com https://www.facebook.com/impressionsprint/

Studio 5 book arts evening classes, London UK

From December 1st 2015 the studio will be open on Tuesday, Wednesday and Thursday evenings for informal bookbinding, book arts and restoration projects and tuition. 6 pm to 8.30 pm. Fee is £30 per evening. Block bookings, short term or single evenings are available. Maximum number of places is strictly limited to 4 per evening. For more information, bookings and travel plans please contact Mark at cockrambooks@gmail.com

Studio 5 is situated in Barnes, SW London with excellent transport links from Hammersmith and is served with two over ground stations both within 10 minutes walk.

Corpo Reality - Charleen Kavleski - Erik Patton - Meredith Starr - Cynthia Laureen Vogt

Amos Eno Gallery, Brooklyn, NY, USA
3rd December 2015 - 3rd January 2016

Amos Eno Gallery is pleased to present Corpo Reality, a group exhibition featuring new works by members of Amos Eno Gallery, Charleen Kavleski, Erik Patton, Meredith Starr and Cynthia Laureen Vogt.

In her recent artists' books, Cynthia Laureen Vogt plays with the dynamics of body and graphic symbols of the alphabet through photographic collage to delve into the more abstract and mysterious mechanics of language found in pattern, shape, gesture, and rhythm beyond words and meaning. Now and again, photographed wooden letters loom large on the pages, their three-dimensional appearance at variance with silhouetted figures.

Alternately, the semblance of physicality in both figures and letters draws a closer correlation.

To highlight the corporal nature of the art on view, a performance of electroacoustic percussion will take place on Friday 18th December from 8-10pm featuring Alex Appel, Electroacoustic Percussion Ensemble.

An opening reception will be held on Friday 11th December from 7-9pm at the gallery in suite 120 at The Loom, 1087 Flushing Avenue in Bushwick, Brooklyn. http://www.amoseno.org

Open Gallery #10 - Libri Finti Clandestini and 0_100 Editions

Choisi - one at a time, via F. Pelli 13, Lugano, Switzerland
Throughout December 2015

On the occasion of Open Gallery #10, the simultaneous opening of the art spaces in Lugano, Choisi – one at a time invites you to meet the artists and the publishers of Libri Finti Clandestini and 0_100 Editions.

Libri Finti Clandestini is an artists collective that produces books, sketchbooks, notebooks, travel diaries, book objects, made only with “found” paper collected in printing workshops, festivals, friends’ houses, abandoned factories, libraries, assembled and hand-bound. Libri Finti Clandestini is an experiment in the recycle and sustainability fields.

0_100 Editions is an independent publishing house dedicated to produce strictly limited edition photographic wordless stories. Working as a kind of platform, 0_100 Editions has developed from 2008, lots of projects for both
established artists and simple amateurs in the field of the art book. The whole 0_100 Editions collection has been acquired by the MoMA Library.

Saturday December 12th the bookshop will be open from 10am - 7pm and in December every Sunday from 11am - 5pm

Choisi - one at a time also presents the artist's book Emblemata (2000) by Sol LeWitt on the occasion of the December display from the collection of Artphilein Foundation.

Sol LeWitt (1928 - 2008), is among the initiators and principal conceivers of American minimalism. Together with Dieter Roth, Hans-Peter Feldmann, Ed Ruscha and others, he was also one of the main supporters of the artist's book as a self-ruling and independent mean of artistic expression, approachable and affordable to a wide public. In 1976, with Lucy Lippard, he founded the non-profit association Printed Matter in New York, a still active space where artist's books, fanzines and all kinds of printed matters can be viewed, exchanged and bought.

Emblemata is part of the namesake series, directed and edited by Maurizio Londei on behalf of Edizioni Essegi, Ravenna, in which each artist is asked to realise the transposition of the emblematic essence of his poetry. For this book in a limited edition of 90 copies, Sol LeWitt conceived 15 monotypes, without text, where the oil based inks were first rolled on the plate, finished with a brush and then printed on Fabriano paper.

Choisi - one at a time, Artphilein Editions via Ferruccio Pelli 13, Lugano 6901, Switzerland.
http://www.choisi.info
http://artphilein.org

grahame galleries + editions announces the gift of The Library of Julio Santo Domingo to The Centre for the Artist Book

This privately printed two volume book has been produced in a limited edition of 500 by the family of the late Julio Santo Domingo to commemorate the LSD Library, Santo Domingo's comprehensive collection of rare books, ephemera, manuscripts, art and all manner of objects, which focused on altered states of consciousness and allied subjects.

The collection of over 100,000 items was formed over decades in Geneva and is now on long-term deposit with Harvard's Houghton Library and the Rock & Roll Hall of Fame.

The book is a 900-page production in two volumes, in a fine binding and handmade box. It is lavishly illustrated with items chosen from the collection and was designed by Yolanda Cuomo with accompanying text by Peter Watts.

The family of the late Julio Santo Domingo has generously donated a copy from the limited edition of 500 to the Centre for the Artist Book.

grahame galleries + editions
1 Fernberg Road Paddington Qld 4064 Australia.
http://www.grahamegalleries.com.au

EXHIBITION CALL - The River: Memory and Metaphor on the Mississippi

Minnesota Center for Book Arts seeks art for inclusion in The River: Memory and Metaphor on the Mississippi, a juried exhibition to be presented in MCBA's main gallery from March 4 to July 10, 2016. The exhibition will be juried and curated by MCBA Executive Director Jeff Rathermel.

The River will not only display a diversity of techniques, methods and approaches as they pertain to book, paper and print, but will also demonstrate the variety of ways the Mississippi has influenced and guided artists in their creative practice. It will be a dynamic exhibition that demonstrates the communicative power of narrative in relation to America's greatest river.

Works may include: visual narratives; installation; traditional and digital printmaking and other works on paper; sculptural books; independent publications; animation and film; mixed media; assemblage; and interactive art. Regarding content, works may explore the river in respect to: culture; symbolism; metaphor; history; community; ecosystem; commerce; physical geography; and personal memoir.

All media and formats are welcome. There is no entry or participation fee. Selected artists will be responsible for all shipping costs. While on view, all work will be fully insured and presented in secure cases.

To be considered, email the following to theriver@mnbookarts.org by February 5, 2016:

1. No more than two (2) digital images per work. Images should be attached as low resolution JPEGs. Multiple entries are allowed but should be sent as separate emails.

2. In the body of the email, provide the following information:

- Artist name(s)
- Mailing address
- Email address
- Telephone number
- Title of work
- Dimensions
- Year of completion
- Medium/Materials
- Insurance value

grahame galleries + editions announces the gift of The Library of Julio Santo Domingo to The Centre for the Artist Book
3. Place “ENTRY” in the subject line of your email.

Entries must be received by February 5, 2016. Artists will be notified of the curator’s decision by February 12. If work is accepted, it must be received by February 23, 2016.

For more information about MCBA, visit www.mnbookarts.org
Questions regarding this exhibition may be sent to therivers@mnbookarts.org When making inquiries, please place “QUESTION” in the subject line.

MCBA Spring classes now open for online registration!
Whether you are brand new to book arts or looking for advanced workshops to perfect your craft, MCBA has a class for you! Classes for the January - April season are now live and open for registration online at: www.mnbookarts.org

JOIN US in celebrating MCBA’s twenty-fifth Winter Book: From the Center: On Community and the Practice of Making, Saturday, December 12; 6pm to 9pm
6pm: Public reception
7pm: Reading by several contributors
Book signing and desserts to follow

In celebration of MCBA’s thirtieth anniversary, From the Center: On Community and the Practice of Making features writing by members of MCBA’s artist community for the first time in Winter Book history. In a collection of short essays and poems, contributors reflect on what it means to work in a community and practice book arts processes such as binding, letterpress printing, and papermaking.

For more information on MCBA’s Winter Book celebrations and to purchase a copy, please visit our website.
http://www.mnbookarts.org/winterbook/

Bibliologia: The Book as Body
Petach Tikva Museum of Art, Israel
Until 19th March 2016

Curated by Drorit Gur Arie, Raphael Sigal, Bibliologia: The Book as Body, explores the connections, associations and interactions between the book and the human body. The exhibition brings together the methodologies of art, ethnography, art history and material culture in order to stress the corporeal nature of the book. It explores the ways in which we relate to books not as objects, but rather as subjects. Indeed, books produce effects on us: they enrich our world, affect our perceptions, stimulate our sensations, and trigger our emotions. Unlike other objects that are purely functional, engaging with a book initiates an active and complex relation.

Bibliologia: The Book as Body features books borrowed from the Israel National Library once owned by Walter Benjamin, one-of-a-kind Jewish cultic objects from a private collection, photographs from Yad Vashem’s archive, hi-tech digital reproductions of Cairo’s genizah fragments, an index from Petach Tikva’s archive, and modern artworks from the Israel Museum collection shown side-by-side with sculptures, photographs, films, and works by contemporary artists, some of which were specifically commissioned for the exhibition.

Books, Deep River, God (2015) by Israeli artist Avital Geva is an outdoor installation comprising a temporary library that covers the museum walls like a parasite, as well as heaps of books scattered both around the entrance square and behind it. It extends into the public park adjacent to it. The issues with which Avital Geva engages have always exceeded the relatively narrow bounds of art. Once again, Geva engages with books as raw material, one whose role is to ferment and propel local social processes.

Broken Horizons-shtieblekh (2015) is an installation by Israeli artist Maya Zack in collaboration with Vienna-based studio Stuben21 (Nicole Horn & Peter Daniel). Broken Horizons constitutes a version of a shtieblekh - a place used for communal Jewish prayer and for community gathering - and an extensive library of a Beit Midrash (“House of Learning”) that will be available to the public. The project strives to create a Noah’s Ark of sorts, like a capsule in which the most significant knowledge of the past will be entrusted and preserved for future generations.

Despite their difference of status on the dialectic scale that extends from use value to exhibition value, the works presented are placed on equal footing. By detracting from any form of hierarchy, Bibliologia: The Book as Body questions the boundaries that separate a book from a work of art, a library from a museum, a site of exhibition from a site of remembrance. It challenges the position of the reader, the artist, the archivist, the thinker, the writer, the designer, and the curator alike. The exhibition is conceived as a variegated multimedia experience and fosters a dynamic encounter between the spectator and the pieces presented.
Participating artists: Avital Geva, Eve K. Tremblay, Wanja-Jonathan Schaub, Jean-Baptiste Warluzel, Yosef-Joseph Dadoune, Christo (Christo Vladimirov Javacheff), Maya Zack and Stuben21 (Peter Daniel and Nicole Horn), Micha Ullman, Noga Inbar, Raphael Sigal.

Alongside: Documentation of a performance by the Marie Chouinard Dance Company, Judaica items, and treasures from the National Library of Israel and other archives

Petach-Tikva Museum of Art
30 Arlozorov St. Petach-Tikva, Israel
www.petachtikvamuseum.com

Self Publish, Be Happy: A DIY Photobook Manual and Manifesto
Bruno Ceschel

This book offers a do-it-yourself manual and a survey of key examples of self-published success stories, as well as a self-publishing manifesto and list of resources. The manual portion of this volume offers insight, advice, and rudimentary how-tos for the photographer interested in self-publishing. The survey offers an overview of the contemporary self-publishing landscape; each case study illustrates a particular theme and genre of self-publishing (such as diary, documentary, or conceptual object), and will be accompanied by personal testimonies from the artists who created them.

Self Publish, Be Happy, founded by Bruno Ceschel in 2010, collects, studies, and celebrates self-published photobooks through an ongoing program of workshops, live events, and on/offline projects. Its London-based collection contains more than two thousand publications. Self Publish, Be Happy is the physical manifestation of a worldwide online community formed of a new, ever-evolving generation of young artists, who experiment, stretch, and play with the medium of photography.


Letterpress: Introduction to Press Maintenance London Centre for Book Arts, London, UK
Sunday, 10 January 2016
Join London Centre for Book Arts for a one-day Introduction to Press Maintenance, led by veteran press engineer Basil Head. A great opportunity for those who already own, or are planning on acquiring a press of their own. The introduction will cover table-top presses such as Adanas, and larger, cylinder presses such as Vandercook or FAGs. This workshop is perfect for people who wish to learn more about how to properly run and maintain a letterpress printing press.

The introduction will be demonstrated on the presses in use at the London Centre for Book Arts, including a Vandercook, FAG, Stevenson Blake and a table-top Adana.

The principles covered during the workshop can be applied to most types of presses, and will cover fundamentals such as packing, inking, looking after and adjusting rollers, and maintenance best practice. There will be a chance to discuss specific presses and issues with Basil and Simon throughout the session. Those who have completed the workshop will also have the opportunity to become Studio Members or Studio Pass holders to work independently, with occasional guidance, on their own projects using the presses at the LCBA studio. More info and booking link at: http://www.eventbrite.co.uk/e/letterpress-introduction-to-press-maintenance-tickets-19455735629

Congratulations to Mat Osmond, his image-text story *Fly Sings* has won the Michael Marks Poetry Pamphlet Illustration Award for 2015. The Michael Marks Illustration Award recognises outstanding illustration of a poetry pamphlet published between July 2014 and June 2015. The judge will consider illustration in any medium and will be looking for a subtle and sustained relationship between image and text, as well as the overall quality of the images. The Illustration Award was judged by Nicholas Penny, Director of the National Gallery, London from 2008 – 2015.

www.wordsworth.org.uk/poetry/poetrypamphlets.html
For more information on Mat Osmond:
http://www.falmouth.ac.uk/illustrationma
http://atlanticpressbooks.com

We wish all our readers a very happy and peaceful 2016

UWE Bristol Exhibitions are on show at Bower Ashton Library. Please check before travelling as opening hours vary during vacation periods and bank holidays.
http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowerashton.aspx
Tel: 0117 3284750 or email: Sarah.Bodman@uwe.ac.uk

NEXT DEADLINE: 14TH JANUARY 2016 FOR THE FEBRUARY 2016 NEWSLETTER

If you have news, please email items for the BAN to:
Sarah.Bodman@uwe.ac.uk Please supply any images as good quality RGB jpeg (200 dpi) at 8.5 cm across.

www.bookarts.uwe.ac.uk | Sarah.Bodman@uwe.ac.uk