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

GEOAUTOMUSICALBIOGRAPHY

Hazard Press: Five Years of Artists’ Books
Tuesday 1st March - Sunday 17th April 2016

A chance visit to an artist’s book fair held at Ffotogallery in Penarth way back in Autumn 2009 was the catalyst for Jeremy Dixon founding Hazard Press. For the first time he could see a way of combining his many interests in the fields of poetry, design, craft and collecting into one exciting and expansive form, the Artist’s Book. Eight months later he had produced eight titles and had a stall at the next Ffotogallery Fair in April 2010. This small exhibition traces the development of the work of Hazard Press over the next five years.

The books of Hazard Press fuse many elements including ideas of place, hidden knowledge, humour and the appropriation of found objects and ephemera, but they are combined in a very personal way that is specific to Jeremy’s life growing up and living in Cardiff and the surrounding area. The books as a whole have rather unexpectedly formed an on-going project of autobiography based on poetry, memory, queerness, music, images, and a delight in the accidental forms and diversions that the journey of planning and making an artist’s book can take.

The subjects of Hazard Press books are very diverse, encompassing pilgrimages to the graves of the poets Emily Dickinson and Dylan Thomas, the songs of Shirley Bassey and Bobbie Gentry, the gay subculture of Chicago, and the weaving of vintage stamps of Queen Elizabeth II into strips of paper.

The exhibition will showcase the range of books Hazard Press has produced in the half-decade since it was founded. Alongside a display of current titles there will be: one-off commissions; roughs and mockups; prototypes that never made it to production; ephemera that formed the genesis of some HP books; personally influential books; plus juvenilia and proto-HP books (including the first book he made aged four, a Sunday School scrapbook combining Jesus, dinosaurs and airplanes).

Jeremy Dixon lives just outside Cardiff. Following employment in the fields of community and museum graphic design he decided to create a rather more diverse portfolio career that includes freelance design, Yoga teaching, and shop working in order to be able to devote more time to Hazard Press. He writes, designs, and makes all his books by hand, relishing the slight differences of the Leeds International Artist’s Book Fair, Turn the Page in Norwich and the Small Publishers’ Fair in London. He has had work exhibited both in the UK and abroad in America, Russia and Iceland. Hazard Press books are in


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many private and public collections including Tate Britain, the Saison Poetry Library, the University of Pennsylvania, and Winchester School of Art. He has run book-making and text-based workshops for organisations such as Chapter, Artes Mundi and Carmarthen School of Art. His poetry has appeared both online and in print.

Website: www.hazardpress.co.uk
Twitter: @HazardPressUK

*Jeremy Dixon will host a public handling session / chat with the books on display on Saturday 2nd April, 2pm – 3pm at Bower Ashton Library. If you would like to come to this, please email Sarah before Friday 1st April to go on the list: Sarah.Bodman@uwe.ac.uk You will need to arrive promptly for 2pm group entry to the library.

Amy Sterly: *The Sound of Reading*
Oriel Mwldan, Cardigan, Wales
Until 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”.

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

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

Exhibitions at Minnesota Center for Book Arts, USA:

**Works by Wendy Fernstrum**
*2016 Minnesota Book Artist Award Exhibition*
Until 11th April 2016

Open Book Cowles Literary Commons
This annual award, presented by Minnesota Center for Book Arts (MCBA) and the Minnesota Book Awards, and sponsored by Lerner Publishing Group, recognises a Minnesota book artist or book artist collaborative group for excellence of a new artistic work, demonstrated proficiency and quality in the book arts through their body of work, as well as an ongoing commitment and significant contributions to Minnesota’s book arts community.

This year’s recipient is Wendy Fernstrum for her new piece entitled *One Is the Holiest Number (#2)*, a meditation on the paradox of one: how each of us as an individual is distinctly one, yet simultaneously part of a unified whole, as one.
Fernstrum has investigated this theme for several years, creating work that explores the “in-between space” where identity is constantly shifting and certainties lose form. Work in the series has included monoprints, sculptural works, and installations.

Wendy Fernstrum has been making artists’ books for more than 20 years and writes, designs, prints, and binds her work under the press name of Fernwerks. For more information on Wendy and to view past winners, please visit our Minnesota Book Artist Award page: http://www.mnbookarts.org/mnbookartistaward/

The River: Memory and Metaphor on the Mississippi
4th March - 10th July 2016
Opening reception 4th March, 6-9pm

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.

Please join us for the following events in coordination with The River:

WaterWays, April 16th; 10am-4pm
WaterWays is an open-house event that is open to all ages for free workshops in MCBA’s studios.

Book Arts Roundtable: My Mighty Journey
Tuesday, June 28; 6pm
Wood engraver Gaylord Schanilec and author John Coy discuss their book project My Mighty Journey.


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:

Revealed Terrain: The Semantics of Landscape
Main gallery: Until 2nd April 2016
Organised by Cynthia Nourse Thompson, Director and Associate Professor, MFA Studio Art / MFA Book Arts + Printmaking, The University of the Arts David Charles Chioffi, Associate Professor of Graphic Design, The J. William Fulbright College of Arts & Sciences at the University of Arkansas.

The landscape of book arts and design is ever expanding: technology and formation; language and voice; and audience and arena. A respect for the historical lineage and an understanding of both disciplines serves as the foundation for this contemporary survey that challenges the assumptions of the geographic landscape in its literal sense.

Revealed Terrain: The Semantics of Landscape illuminates trans-disciplinary thought - structure and content; decontextualised pure typography; printing; bookbinding; the multiple; and two- and three-dimensional experimental design - as an experimental map for exploration. Typography once seen only as collective phonetics to convey a singular level of communication has been transformed and contemporised beyond conventionality.

The diversity of these artists’ books, broadsides, and prints are united through the theme of landscape - the topography of artistic terrains - however, each realisation is defined by the semantics of the subject matter. Selected genres whose classifications are to foster dialogue include: the traditional landscape, the veiled landscape, and the anatomy of...
letterforms as landscape - each instilling independent visual languages. This at its core is the malleability and hierarchy of semiotics as narrative.

Artists include: Macy Chadwick, Gail Deery, Lesley Dill, Henrik Drescher, Carson Fox, Mark Fox, Jane Hammond, William Kentridge, Abby Leigh, Suzanne McClelland, Sarah McDermott, Bill McDowell, Julie Mehretu, Robin Price, Justin James Reed, Elizabeth Sheehan, Kiki Smith, Ann Tyler, Kara Walker, Darren Waterston, and Christopher Wool.

Featured Artist Project: Chris Perry: **Ripples Current(ly)**
Organised by Alexander Campos, Executive Director & Curator, The Center for Book Arts. Perry’s work, which deconstructs specially-made books into 3-dimensional sculptures, questions our concepts of the book as receptacle for only one type of knowledge.

This exhibition features a large-scale, site-specific installation along with several smaller works.

Featured Artist Project: **SWEAT Broadsheet Collaboration**
Organised by Alexander Campos, Executive Director & Curator, The Center for Book Arts. The SWEAT Broadsheet Collaboration is a collaborative effort of South Florida artists and writers. This exhibition consists of seventy-eight broadsheets in a wide variety of media including letterpress, silkscreen, etching, digital pigment prints, relief prints, monoprints, and many forms of hand work.

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

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.

Hours: Tues-Sun: 13:00~22:00 (Monday closed).
JXJ Bookstore, No. 81, Long-quan St., Daan District, Taipei 106, Taiwan. You can view many more examples of the artist's work at: http://liuyingchieh.com

Nuno Moreira – **Zona**
Travessa da Ermida
Ermida Nossa Senhora da Conceição, Portugal
5th March – 27th March 2016

ZOA, the latest artist’s book by Nuno Moreira, was released back in December but now has an official book launch in Lisbon together with an exhibition at Ermida Nossa Senhora da Conceição. The launch is set for the 5th of March from 6pm and the exhibition will run until 27th March. “The aim of art is to represent not the outward appearance of things, but their inward significance” said ancient Greek philosopher Aristotle. The inward space is the basis for ZONA.

Travessa da Ermida, Travessa do Marta Pinto, 21, 1300-390 Belém, Lisboa, Portugal. www.travessadaermida.com
http://nmphotos.org/ZONA

**Quickscan NL#02**
Nederlands Fotomuseum, Rotterdam
Until 8th May 2016
Elisabeth Tonnard’s new books *The Library* and *Song of Myself* are on show as part of the exhibition Quickscan NL#02. *Song of Myself: American Renaissance* consists of texts collected from the Facebook pages of Edgar Allan Poe, Emily Dickinson, Henry David Thoreau, Herman Melville, Nathaniel Hawthorne, Ralph Waldo Emerson and Walt Whitman. *Song of Myself* is available as a pocket book in open edition and as a special edition that can also be used for exhibitions. Published: Leerdam, The Netherlands, 2015.
The exhibition is curated by Frits Gierstberg and showcases works by Laurence Aëgerter, Gwenneth Boelens, Jan Dirk van der Burg, Anne Geene, Jan Hoek, Stephan Keppel, Kasia Klimpel, Sjoerd Knibbeler, Ola Lanko, Willem Popelier, Jannemarein Renout, Jan Rosseel, Collectief Salvo, Marleen Sleeuwits, Batia Suter, Elisabeth Tonnard and Mariken Wessels.

Song of Myself: American Renaissance comes as a small perfect bound paperback that is priced at €15. Size 9.6 x 14 cm, b&w printing, 124 pages. ISBN 978-90-807884-2-8. A special edition consists of 58 inkjet printed sheets at A3 size in an archival folder. There are seven copies plus one artist proof. In the colophon each of the seven copies is associated with one of the poets, i.e. there is Edgar Allan Poe's copy, Emily Dickinson's, Henry David Thoreau's, Herman Melville's, Nathaniel Hawthorne's, Ralph Waldo Emerson's and Walt Whitman's. Currently all are available except for Edgar Allan Poe's copy that has been sold. The edition is priced at €745. More information and images can be found at: http://elisabethtonnard.com

Nederlands Fotomuseum

Caroline Barker at The Studio Gallery, Devon, UK
Caroline Barker has some of her handmade artists' books with linocut illustrations and calligraphy at The Studio Gallery, Dartington Hall, Totnes, Devon TQ9 3EL, UK.

Fossil collections have been key to unlocking our understanding of evolution. Echoing the spiral shape of an ammonite, each book reflects a significant moment of this journey. From Black holes and dark beginnings, through painted sediment layers, Darwin’s Origin of Species, and recycled National Geographic Magazines, the work charts the inevitability of change.
Seven chapters connect further with the history of the building - a de-consecrated church - also echoing the number of days in which God is said to have created the world. This installation invites the viewer to pause and consider themselves as part of a larger ongoing story. Seven books - Seven moments in History.

**Dark Beginnings**
The Age of Light and Shadow
The Age of Innocence
The Age of Transition
The Age of Ocean
The Age of Knowledge

Time is Now...

The Natural History Museum is opposite the Castle Museum in Colchester High Street. High Street, Colchester, CO1 1DN, UK. http://www.cimuseums.org.uk
Chris Ruston - www.chrisruston.com

Al-Mutanabbi Street Starts Here DC 2016
Washington DC, USA
Throughout March 2016

A diverse coalition of DC-area universities and arts and literary organisations will present Al Mutanabbi Street Starts Here DC 2016, a book arts and cultural festival throughout March 2016, throughout the Washington, DC, area. Exhibits, programmes, and events will commemorate the 2007 bombing of Baghdad's historic bookselling street, celebrate the free exchange of ideas and knowledge, and stand in solidarity with the people of Iraq.

The centerpiece of the festival is a poetry reading, with music, on the anniversary of the bombing, March 5, 2016, at the Smithsonian American Art Museum and National Portrait Gallery McEvoy Auditorium.

Al Mutanabbi Street Starts Here DC 2016 has multiple components:

**Exhibits & Artist Talks:** Exhibitions of artwork created in response to the bombing, at multiple venues, including the George Mason University School of Art Gallery and the Fenwick Library, Gelman Library and the Corcoran School of Art and Design at The George Washington University, the Brentwood Arts Exchange, Smith Center for Healing and the Arts, McLean Project for the Arts, Olly Olly Gallery, and the Smithsonian American Art/Portrait Gallery Library. (Detailed listings below.)

**Literary Programmes:** Poets, translators, and critics will give readings, translation workshops, and talks, bringing the poetry of the Arab and Muslim worlds to DC-area audiences. The diverse line-up includes Kareem James Abu-Zeid, Amal Al-Jubouri, Hala Alyan, Fatimah Asghar, Safia Elhillo, Beau Beausoleil, Fady Joudah, Amal Kassir, Philip J. Metres III, Dunya Mikhail, M Lynx Qualey, and Sholeh Wolpé (bios below).

**Artist Workshops:** Artists Michael Rakowitz and Sas Colby, along with noted calligraphers, printmakers, and papermakers at George Mason University, will give hands-on workshops.

**Street Festival:** A street festival will be held Saturday, March 19, engaging residents of Washington, DC, in artmaking, poetry readings, music, food, and book exchanges, in celebration of the spirit of Baghdad's al-Mutanabbi Street.

**Film Festival:** Brentwood Arts Exchange will host a series of films from Iraq and the Arab and Muslim worlds with follow-up conversations. George Mason University will feature Bassam Haddad's “About Baghdad” and “Arabs and Terrorism”.

The project takes its name from and examines al-Mutanabbi Street in Baghdad, a winding street about one thousand feet long, a great humanitarian center noted for its many bookstores and outdoor bookstalls where people gathered in intellectual pursuit. Named after the famous classical Arab poet Abu at-Tayyib al-Mutanabbi (915-965 CE), it has been a thriving center of Baghdad's bookselling and publishing worlds for many years.

On March 5th, 2007, a car bomb exploded on Al-Mutanabbi Street, killing 30 and injuring 100 and destroying many bookselling businesses as well as the historic Shabandar Café, where intellectuals had met for generations.

Through the efforts of Beau Beausoleil, a poet and San Francisco bookseller, a coalition of poets, artists, writers, printers, booksellers, and readers was created within a short time of the bombing; broadsides of their writings and artwork about this tragic event were printed, and recitations were made in many cities. An anthology was published to honour the cultural achievements of a society that has been forever damaged and to acknowledge that art and visual literacy could support the Iraqi population and others where free expression is threatened.

Partners: George Mason University's School of Art and George Mason University Libraries, Split This Rock, Smith Center for Healing and the Arts, McLean Project for the Arts, Corcoran School of the Arts and Design at The George Washington University, Busboys and Poets, Georgetown University, Cultural DC, Smithsonian Libraries, Brentwood Arts Exchange, Northern Virginia Community College,

Anita Klein, Reading Under the Covers, Linocut.
George Mason University Student Media and Fourth Estate Newspaper.

Al-Mutanabbi Street Starts Here DC 2016 is made possible in part by grants from the Doris Duke Foundation for Islamic Art, the National Endowment for the Arts, and the DC Commission on the Arts & Humanities. Additional support received from the College of Visual and Performing Arts at George Mason University. Busboys and Poets is also a major sponsor. Further information is available at www.amsshdc2016.org

23 Sandy Gallery Presents
Shift-Lab: Trace
29th March – 30th April 2016
23 Sandy Gallery is pleased to present a collaborative exhibition by Shift-Lab titled: Trace. Five artists, working in different locations in the US and UK, have investigated sites: an arsenal, a quarry, a marina, a trail, and a ski resort. Their new work unfolds the tracings and modifications of these physical locations. Trace will be on view during the SGCI printmakers conference, which takes place in Portland, March 30 – April 2, 2016.

Shift-Lab is a collective composed of five artists: Katie Baldwin (University of Alabama Huntsville, Alabama,) Denise Bookwalter (Florida State University, Florida,) Sarah Bryant (independent artist, United Kingdom,) Macy Chadwick (independent artist, California,) and Tricia Treacy (Appalachian State University, North Carolina.)

Each Shift-Lab artist often works within the book format along with maintaining an individual creative studio practice. The collective began in 2013 as a platform for collaboration with the intent to expand each artist’s intimate and personal studio practices by utilizing contemporary communication technologies to broaden their creative space. Shift-lab continues to study the shift in contemporary perspective relating to art practice, collaboration, communication, the digital and the analogue experience. Over the past three years the group has completed two major projects exploring collaboration and communication technologies both old and new.

Shift-Lab engages in a new project every year or two, essentially when one of them proposes an idea that they all get excited about and can sink their teeth into. Their current project, Trace, which stemmed from a joint interest in mapping an aspect of a location that they inhabit, has been in the works for over a year and will be shown for the first time here at 23 Sandy Gallery in Portland, Oregon. Trace will be on exhibit in a few formats: five map-like books, a series of prints as well as a trail of their creative process in the form of a wall of artifacts and a newspaper.

23 Sandy Gallery is a fine art gallery located in Portland, Oregon. Open since 2007, the gallery presents local and national artists working in contemporary book and paper arts. 23 Sandy Gallery is open Thursday, Friday and Saturday, Noon to 6pm.

23 Sandy Gallery
623 NE 23rd Avenue, Portland, OR 97232, USA.
www.23sandy.com

With You and Others
African Gallery, Agnes Etherington Art Centre at Queen’s University, Kingston, Canada
Until 10th April 2016
Curated by artist Kevin Rodgers, With You and Others is an exhibition of rare artists’ books and other printed matter gifted to the Agnes Etherington Art Centre by artist and collector Ted Rettig. The exhibition treats the book as both object and image, reconsidering the encounter with the page, and contemplates reading as a performative and personal act. With You and Others looks at books as places of both solitude and sharing through works by John Baldessari, John Greer, Lise Melhorn-Boe, General Idea, Gerhard Richter, Clive Robertson, Ed Ruscha, Ian Wallace, Joyce Wieland and others.

An artist with a growing international practice, Kevin Rodgers served as Artistic Director of Modern Fuel Artist-Run Centre in Kingston from 2012 through 2015. In this role, he brought leading and emerging artists to the city through exhibitions and residencies, and cultivated regional art practices. He also shepherded the gallery’s relocation from its long-time quarters on Queen St. to a beautiful new space in the Tett Centre for Creativity and Learning.

26th March: Michelle McGeean (Toronto) will discuss Ed Ruscha and vernacular architecture.
Agnes Etherington Art Centre
Queen's University, 36 University Avenue
Kingston, Ontario, Canada K7L 3N6
http://agnes.queensu.ca/exhibition/with-you-and-others/

HOURS: Tuesday–Friday, 10am – 4.30pm; Thursday, to 9pm (September–April); Saturday and Sunday, 1–5pm

Artists' Books and Africa
The National Museum of African Art
Smithsonian Institution, USA
Until 11th September 2016

A film can be viewed on the Smithsonian website, of some of the artists who made books that are on view in the exhibition: Mark Attwood (South Africa), Toufik Berramdane (Morocco), Atta Kwami (Ghana), Bessie Smith Moulton (USA), Bruce Onobrakpeya (Nigeria), and Robbin Ami Silverberg (USA). On location or via Skype, filmmaker Matthew Morrison lets the artists share their book making experiences.

The National Museum of African Art, Smithsonian Institution, 950 Independence Avenue, SW Washington, D.C. 20560, USA. For more information on the Artists' Books and Africa programme, see: http://library.si.edu/exhibition/artists-books-and-africa

Between the Covers: Altered Books in Contemporary Art
Everhart Museum of Natural History, Science and Art
Scranton, USA
Until 6th June 2016
For the artists in Between the Covers: Altered Books in Contemporary Art, found and mass-produced books are their expressive medium of choice. Viewing themselves as collaborators with their source material, they transform them into sculptures and installations of all sizes and shapes. Beyond exploiting physical and sensorial properties, the artists improvise with content, both text and image.

Approaches range from folding, drilling, shredding, carving, stacking, ripping, sewing, pasting, burning, and sanding to collage and assemblage. In reshaping both subject and material, the artists repackage our personal attachment to the written text as a catalyst for memory and the imagination while rekindling our sensorial response to the book's physicality. And as they draw attention to communal and personal associations of books and reading, they explore alternate ways to knowledge and history, the cycle of creation and decay, and the passage and compression of time. Between the Covers is exclusive to the Everhart Museum and is guest curated by Sarah Tanguy.


Wafaa Bilal 168:01
Art Gallery of Windsor, Canada
Until 10th April 2016
During the invasion of Iraq in 2003, the College of Fine Arts at the University of Baghdad lost their entire library from looters who set fire to the collection. Over 70,000 books were reduced to ashes. To this day, students still have few books from which to study.

168:01, One Hundred Sixty-Eight Hours and One Second is an installation at the Art Gallery of Windsor featuring a library of blank white books. The white library stands as an austere monument of loss that simultaneously activates a potential for rebirth. Each book in the white library is embedded with the possibility of rebuilding anew from the ashes of cultural decimation.

168:01 is a system of exchange, our goal is to replace all 1,000 blank books in the exhibition with educational texts. At the end of the exhibition, all of the texts will be shipped to the College of Fine Arts in Baghdad, beginning the process of rebuilding their library.

During the Islamic Golden Age, Baghdad was home to the largest library in the world - the Bayt al-Hikma, or House of Wisdom. A Mongol siege in the 13th century laid waste to all the libraries of Baghdad, along with the House of Wisdom. According to legend, the library was...
thrown into the Tigris River to create a bridge of books for the Mongolian army to cross. The pages bled ink into the river for seven days, after which the books were drained of knowledge.

168:01 takes its title from this story of loss, representing the first second after 168 hours (or seven days), which signals the beginning of rebirth and process of moving forward to rebuild.

Wafaa Bilal is renowned for provoking dialogue about international politics and internal dynamics through high profile, technologically-driven art projects that employ the use of robotics, the Internet, and photographic mobile mapping. His work is informed by the experience of fleeing his homeland of Iraq and existing simultaneously in two worlds - his home in the “comfort zone” of the United States and his consciousness of the “conflict zone” in Iraq.

PAGES LEEDS: 19th International Contemporary Artists’ Book Fair, Saturday 5th March & Sunday 6th March
Fifty stallholders showing and selling artists’ books, zines, limited editions and artworks, with a packed programme of workshops and talks. Free.

This exhibition has been supported by:
University of Leeds, Locus+, PAGES.
The Tetley, Hunslet Road, Leeds LS10 1JQ, UK.
http://thetetley.org/picture-book/

Gallery Opening Hours: Mon - Wed 11am - 6pm; Thursday 11 am - 8pm; Fri - Sat 11am - 6pm; Sunday 11am - 4pm.

This group exhibition gives audiences an opportunity to see a wide collection of publications alongside images pulled from their pages and reproduced as original artworks. Picture Book culminates with the 19th Contemporary Artist's Book Fair on Saturday 5 March and Sunday 6 March, which will welcome over 50 artist-publishers and imprints.

Postcards from the Book Fair - Saturday 5 March, 11am – 5pm
Make a unique postcard using recycled book pages and stencils. Free, drop in.

Picture Book: Co-Curated with PAGES
The Tetley, Leeds, until 6th March 2016
Featuring: Craig Atkinson, Christian Barnes, David Barton, Nous Vous, Landfill Editions.

There is a long tradition of artists employing the crafts and technologies of mainstream publishing to create books which either document their practice or serve as artworks in their own right. Increased access to printing and publishing technologies combined with a renewed interest in the craft and materiality of book-making, has seen the number of artists creating books continue to expand.

Picture Book features a range of UK-based practitioners who take a variety of approaches to producing artists' books. The common thread between the work on display is a particular focus on the publishing of image-based books, whether an industrially produced compendium of graphic art, a limited edition, hand-bound ‘zine of drawing or photography, or a one-of-a-kind, paper-cut tomb so large that it can only be ‘read’ at scheduled performances.

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.
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-sh'tiebeleh* (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 sh'tiebeleh - 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

*Without Type: The Dynamism of Handmade Letters*
San Francisco Center for the Book, USA
Until 3rd April 2016
This exhibition delves into the rich collections of Letterform Archive (http://letterformarchive.org) a new design library located in San Francisco's Potrero Hill district - to showcase the making of letters and words by hand. From Illuminated manuscripts to psychedelic posters, from pen calligraphy to vector lettering, *Without Type* evokes striking and unexpected aesthetic echoes among letterforms created across time periods and geographies. The diversity of shapes and styles on display is testament to the endless creativity that can stem from the simple act of making letters by hand.

*The Printed Page II*
Abecedarian Gallery, Denver, USA
Until 2nd April 2016
The Printed Page II is the first of Abecedarian Gallery’s juried exhibitions for 2016. It is being held to coincide with Denver’s Bi-annual Mo’Print (Month of Printmaking, March and April 2016, http://moprint.org). The exhibition celebrates printmaking methods used in book arts.

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.

910 Santa Fe, #101, Denver, Colorado, USA
www.abecedariangallery.com

*Am’Arts presents Délires de Livres 2016*
Pôle culturel La Lanterne, Rambouillet, France
1st April – 22nd May 2016

Opening event 9th April, 11.30am
For this new edition, *Délires de Livres 2016* is hosted by Pôle culturel La Lanterne in Rambouillet, France (51 kilometres away from Paris).
from Paris). The works of 66 book artists from Australia, Belgium, Canada, France, Italy, China, USA and more offer an exceptional exhibition where the book is the focus.

Opening hours: Tuesday 12-6pm / Wednesday 10am-6pm / Friday 12-7.30pm / Saturday 10am-7.30pm.
Sunday 10th April and Sunday 22nd May 2pm-6pm

http://www.rambouillet.fr/-expositions-655-.html
www.am-arts.com

Andrea Hill Davies - Altered Books and Book Objects
bookartbookshop, London, UK
From 17th March 2016
Opening event 17th March 6.30-8pm, all welcome.

An exhibition of altered books and book objects by Andrea Hill Davies at bookartbookshop, 17 Pitfield Street, London, UK. For more information on the artist visit: www.artistsbooksonline.com/andrea_hill_davies.shtm

bookartbookshop is open Thursday to Saturday, 12-6pm.
http://www.bookartbookshop.com

Qiana Mestrich: *Hard to Place*
Booklyn, NY, USA
Until Tuesday 15th March 2016
Curated by Janna Dyk, *Hard to Place* is the fourth in a series of exhibitions considering artists who negotiate, reference, or embody socio-political concerns in their work. Mestrich’s latest book project will be released in conjunction with the show. Read an introductory essay by Paula Kupfer at: http://booklyn.org/events/qiana-mestrich-hard-to-place/


Booklyn, 37 Greenpoint Ave, 4th Fl, Ste E4G
Brooklyn, NY, 11222, USA.
Gallery Hours are Thursday - Tuesday, 12-5pm, or by appointment. http://booklyn.org

De quelques publications d'artistes Collection du CDLA
CAPC: musée d'art contemporain de Bordeaux, France
Until 30th April 2016

the card: a form of two pages / the folding card: a form of four pages / the print/poster: a form of one page / the book: a community of pages – David Bellingham, *Basic Forms*

Gerz, Pierre Bismuth, Dora García, Karl Holmqvist, Walid Raad. Curated by Didier Mathieu.

Open: 11am - 6pm / 8pm Wednesdays. Closed on Mondays and public holidays.

_Psychologie Bibliologique_
Proposed by Vincent Romagny
mfc-michèle didier, Paris, France
Until 26th March 2016
mfc-michèle didier is pleased to announce a new exhibition and a publication curated by Vincent Romagny. The exhibition ‘Psychologie bibliologique’ and the publication owe their title to the ephemeral discipline founded by Nicolas Roubakine at the beginning of last Century, pursuing the “scientific study of a book, its circulation, its use and its influence.” Both the exhibition and the publication consist of facsimiles of the pages of books that ten artists - who, in the 60’s and 70’s, witnessed the renewal of the humanities: psychoanalysis, Marxism, anti-psychiatry… - agreed to share.

On display on the walls of the gallery, the annotated and underlined pages - selected by the artists - will be shown facing an artwork by Louise Lawler, ‘The capacity to be alone’, that owes its title to Winnicott and artworks by artists of a younger generation. Whether they reveal humanities books of that time (Jérémy Bonnefous), whether they take photographs of the traces of the psyche in analysis or interned traces (Anaëlle Vanel) or whether they find in dated and recurrent motives the pages to read in the objects of the day-to-day (Roland Görgen), we find each time the same dialectic ‘inside / outside’ that convenes psychology as much as it denies it.

Readings by: Vito Acconci; Robert Barry; AA Bronson; Dorothy Iannone; Allan Kaprow; John Miller; Tania Mouraud; Olivier Mosset; Yvonne Rainer; Dan Walsh.

Artworks by: Jérémie Bonnefous; Roland Görgen; Louise Lawler; Anaëlle Vanel.

Vincent Romagny is an independent curator and editor. He teaches Art Theory in art schools. He curated exhibitions at la Fondation Ricard, Air de Paris, CEAAC. He has published works under the name VREprints and collaborated with Shelterpress and Immixtion Books. In 2015 Vincent Romagny was resident at Villa Kujoyama.

66 rue Notre-Dame de Nazareth, 75003 Paris, France. www.micheledidier.com
Open: Tuesday - Saturday from 12 - 7pm. Subway: République, Strasbourg Saint-Denis, Arts et Métiers

_Dorit Feldman - Reflective Geophilosophy_
Jordan Faye Contemporary, Baltimore, USA
Until 20th March 2016
Curated by J. Susan Isaacs, Professor of Art History, and Curator of the Center for the Arts and Holtzman MFA Galleries, Towson University. The works in this exhibition were created by Israeli artist Dorit Feldman, a native and current resident of Tel Aviv. As a conceptual artist, her works emphasise the construction of unity from multiplicity. Feldman has presented over 30 solo exhibitions and participated in hundreds of group exhibitions in leading galleries and museums throughout Israel, Europe, and the U.S. and her work is in a number of public collections.

Combining photographic images of archaeological, historical, and geographical sites, with quotations from ancient maps, Feldman produces elegant paintings and collages that address how time and place are interconnected. Reflective Geophilosophy is connected to a larger show currently on view at the Center for the Arts Gallery, Towson University, entitled Visions of Place: Complex Geographies in Contemporary Israeli Art. Feldman has two works included in that exhibition, which comprises 52 works by 36 Israeli artists.

Jordan Faye Contemporary, 218 W Saratoga St. Top Floor, Baltimore, MD 21201, USA.
Gallery Hours: Wed. - Fri. 12-6pm, Sat. 12-5pm, Sun. 1-4pm
http://www.jordanfayecontemporary.com

_Emmett Williams - Projects with AY-O and Yo-Yo Ma_
Barbara Wien gallery & art bookshop, Berlin
Until 16th April 2016

_Thought for the day: just how do you write about your own work?_
_You can’t tell them how good you are, wait for them to tell you._ Emmett Williams, _Schemes and Variations_, Edition Hansjörg Mayer, Stuttgart, 1981

Barbara Wien gallery worked with the American artist Emmett Williams (1925–2007) since the 1990s.
Now, in 2016, we continue our collaboration with the Estate of Emmett Williams and show drawings and paper works from the 50s and image/text canvases from the 80s. The exhibition also focuses on the collaborative projects between Williams and the Japanese artist AY-O (*1931), as well as an event based on a graphic series by Williams, interpreted by the musician Yo-Yo Ma (*1955). This will be the first time the latter is shown in Berlin with all its components (cello music, Williams' scores and photographs from the performance by anthropologist Robert Gardner (1925–2014)).

Barbara Wien gallery & art bookshop
Schöneberger Ufer 65 (3rd floor) 10785 Berlin, Germany.
Tues – Fri 1pm – 6pm, Sat 12 – 6pm.
www.barbarawien.de

(Undercover) Festival of Flipbooks
UK and USA, touring 2016
A touring exhibition project in libraries curated by Anton Hecht. The second show for this project launched in Darlington Central in October 2015, after a first install in Gateshead central library in 2013 of a set of flipbooks by other artists; this is the second part of the project, supported by Creative Darlington and ACE.

Last month the show was in Falmouth Massachusetts USA, and is currently in Middleton public library USA in March, before coming back to the UK where the next venue will be Bower Ashton Library, UWE Bristol in May. The USA tour was supported by Library as Incubator: www.libraryasincubatorproject.org

An animation drawn in a book as part of (undercover) flipbook festival Darlington, here: https://vimeo.com/146128545

And Flip animation drawn onto the pages of the book Cujo, by Stephen King here: https://vimeo.com/143121158

There is more information on the project, and some more videos at: http://undercoveranimation.tumblr.com

And at: https://www.a-n.co.uk/blogs/undercover-festival-of-flip-books-life-outside-the-gallery-walls

New Jersey Arts Annual Exhibition 2016
Noyes Museum Arts Garage, Atlantic City, USA
6th April - 28th July 2016

Opening Reception: 8th April 2016, 5-8pm

From Irmari Nacht: Sponsored by the Noyes Museum of Art of Stockton University and The New Jersey State Council on the Arts. The NJ Arts Annual: Fine Arts is a unique series of exhibitions highlighting the works of visual artists and craftspeople in the state. For the 2016 NJ Arts Annual in Fine Art the selected artworks showcase the current state of contemporary art and varied artistic practices throughout the state and is on show at the Noyes Museum Arts Garage in Atlantic City from 6th April.

Among the juried selections are two of Nacht's recycled books from the “Saved” series, which uses books that otherwise might be discarded and transforms them into artworks. The books are cut, sometimes into slivers which curl and undulate, and return to the tree-like shape from which the paper was made. Sometimes painted, wetted, and re-formed, the books have changed from utilitarian objects to sculptural objects capable of many interpretations. Her work is in the permanent collections of Newark Museum, International Museum of Collage, Mexico, Bowdoin College, Jimmy Carter Museum, Cleveland Art Institute, Rutgers University, and Yale Art Museum.

You can see some of the project's flipbooks in action…
Both ‘books92Angkor’ (image above) and ‘books112Shoes’ (image below) are small slivered, sliced, and folded books with barely readable words that extend beyond the surface of the covers by means of the outreaching slivers. The ideas and concepts of the book reach out to the viewer, perhaps generating new ideas continuing the recycling of ideas and matter.

“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.”

Nacht’s bookworks have been recently seen in university book shows at the Univ. of South Dakota, the Univ. of Puget Sound, and Univ. of New South Wales, Canberra, Australia and in solo shows at the Atrium Gallery, Bard College at Simon’s Rock, MA; Intermezzo Gallery, BergenPAC, NJ; Brooklyn Public Library, NY; and the Carter Burden Gallery, NYC.

Her 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.

NJ Fine Arts Annual
The Noyes Museum of Art of Stockton University
Noyes Museum Arts Garage, 2200 Fairmount Ave
Atlantic City, NJ 08401, USA. www.noyesmuseum.org

On the same page - Loose leaves and bound books
jaggedart, London
9th March - 2nd April 2016
Private View: Wednesday 9th March, 6.30 – 8.30pm
jaggedart, 28A Devonshire Street, London W1G 6PS, UK.
www.jaggedart.com

märchenhaft - fabelhaft - boshaft
Burgi Kühnemann’s bemalte Bücher (painted books)
Kunst- und Museumsbibliothek der Stadt Köln, Germany
12th March – 24th April 2016
Exhibition opening on Friday 11th March 2016 at 7pm

Prescriptions
The Beaney House of Art & Knowledge, Canterbury, UK
Thursday 21st April - Sunday 14th August 2016
The exhibition focuses on the book art of Martha Hall, on loan from the University of New England, and linked to a University of Kent symposium. Prescriptions will present artists’ books by Maine book artist Martha Hall for the first time in the UK. Hall’s books, created from 1998 until her death in 2003, document her experiences with breast cancer and her interactions with the medical community. They use many constructions and designs that challenge the conventional book form and demand a physical reading.

The Prescriptions exhibition will also include a supporting show of artists’ books by national and international artists responding to themes of art and wellbeing that is curated by Dr Stella Bolaki and Egidija Čiricaite. Supported by the Wellcome Trust. See also Stop Press section on page 50 of this BAN for the accompanying symposium.

The Drawing Room, Beaney House of Art and Knowledge, 18 High Street, Canterbury, CT1 2RA, UK.
http://www.canterbury.co.uk/beaney/
Admission free.

Pagination
The University Gallery, The University of Newcastle,
Newcastle, NSW, Australia
30th March – 30th April 2016
An invitational exhibition, curated by Caelli Jo Brooker and Gillean Shaw, Pagination is a profile of contemporary artist’s book practice. Featuring the work of local, national and international artists and designers working with the book form, the exhibition is being held alongside the Australian Book Design Awards (ABDA).

The exhibition also includes the work of University students and alumni, and brings together diverse practices and perspectives on the book, connecting book artists, book designers, independent small presses, photographers, printmakers, paper engineers, typographers, comic artists, and zine makers.
A programme of workshops will be run in conjunction with the exhibition, and further information can be obtained by contacting the Gallery.

The University of Newcastle (UoN) University Drive, Callaghan NSW 2308, Australia. http://www.newcastle.edu.au/community-and-alumni/arts-and-culture/the-university-gallery Gallery@newcastle.edu.au

Press & Release 2016: Technology and the Evolution of the Artist’s Book Phoenix Brighton, UK 30th April – 12th June 2016 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’s books curators and a Brighton-based design team.

The exhibition features the work of notable book artists from across the world, selected by New York based curator and artist Maddy Rosenberg. The exhibition focuses on two key themes; first, the ways in which book artists utilise different technologies, both traditional and new, in order to realise their vision; and second, the relationship between literature and the physical structure of the book in which it is contained. The work will be brought together within a theatrical display created by exhibition designers Curious Space. Visitors will experience a dramatic re-invention of the gallery as a place in which they can encounter the artist’s book in a direct and imaginative way.

Exhibitors include: Jay Bolotin, Book Art Museum (Lodz, Poland), Erik Demaine and Martin Demaine, Tina Flau, Art Hazelwood, Emma Hill Fine Art, Valerie Huhn, Kahn + Selesnick, Eunkang Koh, Despo Magoni, Max Marek, Heidi Neilson, Geraldine Ondrizek, Marianne R. Petit, Maddy Rosenberg, Susan Rostow, Buzz Spector, Sarah Stengle, and Mary Ting

Special guests include Liberature (Katarzyna Bazarnik and Zenon Fajfer). Liberature is a literary genre which refers to works in which words, their typographic arrangement, graphic elements and the architecture of the book itself combine into an integral whole.

The south gallery showcases the work of local book artists, providing a snapshot of the varied and innovative approaches to this rich and flexible art form.

Maddy Rosenberg is an artist, curator and director of CENTRAL BOOKING in New York, a multi-disciplinary art space focusing on artist’s books and their integration into the larger art world through exhibitions on art and science. http://centralbookingnyc.com


ASSOCIATED ACTIVITIES:

ARTISTS’ BOOKS ROUND TABLE Saturday, 14 May, 1 - 5pm, £10 (booking required; please register at www.phoenixbrighton.org) Curator Maddy Rosenberg will be joined by a panel of experts to discuss and explore artists’ books through history and their significance within the world of contemporary fine art.

ARTISTS’ BOOKS EVENT Sunday, 15 May, 11am - 5pm, free, drop in any time A day of workshops, talks and activities with special guests
and members of local artist networks, including Sussex Book Arts Collective, Fabula, and Phoenix Brighton.

Open Wednesday – Sunday 11 am – 5 pm
Weekend of events: Saturday and Sunday, 14th & 15th May
Please visit www.phoenixbrighton.org for full details of exhibitions and events

10 – 14 Waterloo Place, Brighton BN2 9NB, UK.
Tel: 01273 603700. www.phoenixbrighton.org
info@phoenixbrighton.org

BOOK FIRE
Bogolubov Library of Art, Moscow, Russia
Until 17th March 2016
Motto: Fire must be burnt in art, not war!
Curator – Mikhail Pogarsky. This project is dedicated to the fire of art. The fire of poetry, feelings, thoughts, life and art are the themes of the project. Art should have fire! Art should shine! Art should ignite feelings in people’s hearts. Fire is one of the world elements. In real life fire can be a friend but also an enemy, fire can give warmth or destruction. But in art fire is a friend, always. Art must be hot! Art must not be cold!

![Image of a book with a flame]

Elena Pavlova, Gumilev

Many researchers refer to Gumilev as ‘the Russian Kipling’. In our project, we discover not only the image of the poet Gumilev, but Gumilev as traveller, anthropologist, geographer. More than 20 Russian artists have taken part in the project. More details www.pogarsky.ru and https://www.facebook.com/Странник-Гумилёв-752654144865484/

Sumi Perera [SuperPress EDITIONS]
Sumi Perera will be exhibiting artists’ books and interactive print installations at the following events and venues:

Liminal Space - Featured Artist
Bath Contemporary Arts, 85 Gay Street, Bath, UK.
www.bathcontemporary.com/prints/details/sumi-perera-re/

An article written on the site-specific work designed for Bath (a palimpsest of ancient maps and calligraphic drawings and etchings) and her practice is published at: http://bit.ly/1RK4k2u

Pilgrim Gumilev
Bogolubov Library of Art, Moscow, Russia
3rd April – 10th May 2016
Organised by the International Association “Artist’s Book”; Experimental Print LAB Laboratory “Piraneei”
Curators: Mikhail Pogarsky, Vasily Vlasov.
The project is devoted to the 130th anniversary of the birth of the great Russian poet, translator, traveler, founder of akmeism. Gumilev was not only a talented poet and essayist, but also one of the leading researchers of Africa in the early twentieth century. He made two expeditions to Abyssinia (modern Ethiopia) and brought to the Museum of Anthropology and Ethnography in St. Petersburg (Kunstkamera) many exhibits.

![Image of an open book]

Lizanne van Essen, UK

More than 100 artists from Russia, Brazil, Argentina, Australia, Mexico, Greece, Italy, Switzerland, Germany, Hungary, Denmark, Spain and the UK took part in the project. More information: www.pogarsky.ru
Variations on the theme of *Inside Out-Outside In* [IO-OI]- are exhibited at the 4th International Open Print Biennial at the Wharepuke Print Studios in New Zealand until 6th March 2016. www.art-in-newzealand.co.nz/exhibition/

She has been invited to coordinate a collaborative project for IMPRESS 2016 The Print Festival in Gloucestershire, UK - REMIX/REIMAGINE 4th March-11th April. She will give a talk on the 4th March and run a masterclass on the 5th & 6th March at the New Brewery Arts Centre, Cirencester: http://bit.ly/1PCUpsX

She will be concurrently showing at LOOP 2016 at the Loughborough Hotel Gallery, London 5th March-3rd April. http://www.loopartists.org.uk/?page_id=78

She installed IO-OI modules on the inside and outside of the Whitechapel Gallery Arts Pavilion at Mile End, London, within the exhibition A New Home. The work reflected on her bimodal émigré status (native Sri Lanka, adoptive UK) and the current conditions of temporal shelters built for refugees. Below is a self-photo taken on the roof of the Arts Pavilion among the modules: http://www.whitechapelgallery.org/first-thursdays/exhibitions/a-new-home/

Most of her work is interactive and reverses the editorial control by offering the artistic license to the reader/viewer to intervene. Several ongoing collaborative projects: Sumi Perera et al. will be showcased at the UWE Library, Bristol from the 1st September-30th October. Those interested in contributing to these works, please contact Sumi on sumi_perera@hotmail.com

More information can be read on: http://www.saatchionline.com/sumiperera

Open, and Closed: The Book Art of John Frederick Walker Brooklyn Public Library, NY, USA Until 3rd April 2016

“The book persists in a digital age that threatens to render it extinct. Artist John Frederick Walker presents another way to look at this remarkable object, an alternative visual experience of the act of reading to make us think about the surround of meanings books possess.

John Frederick Walker, *Interrupted History, 2010-11*

This exhibition includes a selection of the artist’s mixed-media, sculptural and one-of-a-kind pieces that reflect on the printed book.” https://johnfrederickwalker.com

Balcony Cases. Central Library, 10 Grand Army Plaza, Brooklyn, NY 11238, USA.

Géza Perenczky - Concepts like commentary
Zentrum für KünstlerpublikationenWeserburg | Museum of Modern Art, Bremen, Germany Until 24th April 2016

This exhibition is devoted to the conceptual work of the Hungarian-born artist Géza Perenczky, developed from the early 1970s onwards and encompassing the creation of concept works, conceptual photographs and artists’ books. Perenczky’s works can be situated not only in the context of conceptual art but also in those of mail art and the late Fluxus movement. His work is represented internationally in several important collections. The exhibition not only honours Géza Perenczky on the occasion of his 80th birthday but is also an acknowledgement of the gratitude of the Centre for Artists’ Publications for the donation of his significant Soft Geometry Archives.

Among his earliest works are five issues of a hand-printed monthly periodical in 50 to 100 copies with original concrete and conceptual art collages, later to become well known under the name Five Books. The books were
published in Hungary in the Samizdat. His later artists’ books and photographic works were by this time already being created in Germany.

“Art-Ball (concepts like commentary”) from 1972 is his first black-and-white photographic series. In this series he investigates the constitution of art with a tennis ball inscribed with the word “art”, or he reflects the word “art” in soap bubbles. He investigates not only what art is and how it appears but also the unreal methods by which it comes into being. “Senses” (1973) is about the various human senses and in “Mirror” (1973) Perneckzy transforms himself with the aid of a mirror into a three-headed or four-footed individual.

In a third body of work Perneckzy confronts the techniques of stamps and stamping, making use of spoons, combs, coins or schnapps bottle tops, for example in “Spirit Stamps” (1975). These works were also issued in series of approximately 100 copies. The subject of “Bird-twittering” (1980) is the voices of birds. In “Very Alternative Art” (1981) he prints the word “Shit” on lavatory paper in various languages and in “Cologne Cathedral” (1984) he playfully turns the cathedral upside down.

Géza Perneckzy (born 1936, Hungary) is an art historian, writer, curator and pedagogue as well as a visual artist. Since his emigration to Germany in December 1970 he has been engaged predominantly in artistic activities. He also teaches in schools and freelances for the radio stations Deutsche Welle and Deutschlandfunk. Since the early 1970s he has been assembling in Cologne an internationally significant archive, the Soft Geometry Archive, with around 10,000 items including assemblings, drawings, collages, photographs and correspondence, now in the Centre for Artists’ Publications. His works are in the MoMA New York, the Getty Research Institute in Santa Monica, the Centre Pompidou in Paris, the Artpool Art Research Center in Budapest and in many other European museums. He has participated in exhibitions in Hungary, Germany and other European countries. Géza Perneckzy lives in Cologne and Budapest.


ANNOUNCEMENTS

COVER ARTIST FOR THIS ISSUE OF THE BAN:


Dr Tim Mosely of Queensland College of Art will give a public lecture on artists’ books alongside an exhibition of Australian artists’ books and prints from the Griffith Centre for Creative Arts Research, at UWE Bristol’s Bower Ashton campus this summer. All welcome. Please check the next BAN for announcement of dates, or email Sarah Bodman to go on the list to hear as soon as the date is announced: Sarah.Bodman@uwe.ac.uk http://www.gccar.com.au/membersfulltim-mosely

Last Call for World Book Night, Saturday 23rd April 2016. An invitation from WBN United Artists:

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

On the day of World Book Night we will be in Halifax with Helen Allsebrook, Janet Allsebrook, John Bentley, Angie Butler, Si Butler, Nancy Campbell, Jeremy Dixon, Stephen Fowler, Mike Nicholson, Kathy Round, Simon Smith, Linda Williams, and perhaps some others?

Stamps have already been sent in from Imi Maufe and Cathey Webb, with 3 on their way also from Ahlrich van Ohlen.

On the day of World Book Night we will make a collaborative artist’s book, with pre-cut and folded paper and rubber stamping production line session, so everyone can go home with a book of everyone’s stamps.
John Bently is writing a song for the event which will be performed with some assistance that day and uploaded as our World Book Night video the following week.

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

1. Read *The Handmaid's Tale*, then produce a rubber stamp of something in it or inspired by it (max size 5 x 8 cm).

2. If you are coming to Halifax, bring your rubber stamp and an ink pad with you, if you cannot make it, send just the rubber stamp to Sarah before 10th April 2016 at the address below (no value please if sending from abroad) and say which colour it should be printed in.

3. You’ll need to think of a nom de plume to use after you have read the book, and it can be from a cosmetics or beauty line, cake mix, frozen dessert or medicinal remedy (see the epilogue for this reference). Please email this to Sarah before 1st April.

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

A review of the *The Handmaid’s Tale*:
http://www.theguardian.com/books/2012/jan/20/handmaids-tale-margaret-atwood

Here is what we did for World Book Night in 2015:
http://www.bookarts.uwe.ac.uk/events/shine-on.html

Post to: Sarah Bodman, Centre for Fine Print Research
UWE, Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.
Email info to: Sarah.Bodman@uwe.ac.uk

The Center for Book Arts: Please join us for our 2016 Annual Benefit, which will be held at the National Arts Club, an historic landmarked site on Monday, April 4, from 6 to 9pm. The celebratory evening at this historic Gramercy Park mansion will include cocktails and gourmet hors d’oeuvres, a silent and live auction featuring work by acclaimed artists, and much more.

The Annual Benefit is an occasion for the Center to pay tribute to individuals who have made a lasting contribution to the practice or interpretation of book arts in the contemporary art world. We are especially pleased to be acknowledging the following 2016 honourees:

May Castleberry, MOMA writer, curator, and tireless supporter of the value of book arts

Peter Kraus, proprietor of Ursus Books, who has promoted artist books and art books

Warren Lehrer, book and multimedia artist, and pioneer in visual literature and design

Your support is crucial to the Center’s success. We thank you and look forward to celebrating with you! You can purchase tickets at:
http://centerforbookarts.org/event/2016-annual-benefit/

If you cannot attend, but would like to make a donation to the Center, you may do so on our Contribute page: centerforbookarts.org/support/contribute/

The Center for Book Arts
28 W. 27th St. 3rd Floor, New York, NY 10001, USA.

Announcing BOOKARTSLA, a nonprofit organisation established in 2014 in Los Angeles, USA.

The centre teaches classes in book binding, letterpress printing, paper making, paper marbling, as well as other techniques for students of all skill levels and interests who want to create personal, beautiful and meaningful books, prints, and papers.

BookArtsLA actively brings in renowned book artists, such as Benjamin Elbel, Karen Hanmer and Paul Johnson, to name a few, for workshops and open lectures.

The goal of BookArtsLA is to reach out to book artists, the public and the cultural community by introducing them to the beauty of book arts and through interaction with compatible arts disciplines, including writing and poetry.

All classes are held at our BOOKARTSLA centre: 11720 Washington Place, Los Angeles, CA 90066, USA.
http://bookartsla.org
COURSES, CONFERENCES, LECTURES & WORKSHOPS

Quality Letterpress Courses in Amsterdam

Programme of workshops and courses 2016

Slow printing! Use your hands, work with metal and wood type, composing sticks, paper, ink and tools.

Letterpress courses in a unique and inspiring location in the centre of Amsterdam. Just a 10-minute walk from Central Station. Personal attention for small groups or one-to-one courses. Well equipped, fascinating workspace with a variety of type and presses…

Professional approach with experienced, knowledgeable and passionate teaching

Courses for small groups and/or individuals

Hands-on approach

Quality type and equipment available

I bring years of experience, you bring enthusiasm, questions and a willingness to learn.

Evening courses - Learn all about letterpress! Eight evenings filled with type, ink, paper and presses. Starting Wednesday 17 February, from 19:00–21:30 hrs. €325, inclusive of materials, coffee and tea etc.

Weekend courses - During the 2-day course, you will get a thorough introduction to letterpress printing. You will learn to set metal and wood type, and print on Vandercook or Korrex proof presses. 19–20 March, from 10:00–17:00 hrs. €250, inclusive of materials, coffee and tea etc.

Photopolymer courses - If you want to work to an extremely high standard with photopolymer and learn in a professional way, then this 1-day course is the answer. All year round by appointment. €175, inclusive of coffee and tea etc.

Made-to-measure and advanced courses - For those who are more advanced, or have a special request we offer the possibility to have a made-to-measure course. Please contact us…

Open workshop - All year round we offer people with letterpress experience the possibility to use quality type, presses and photopolymer equipment in our workshop. Thomas Gravemaker (typographer, letterpress printer and master of the workshop) will be there to advise, assist and guide you.

No more than two persons per workshop, you will have your own press and you’re guaranteed practical personal attention throughout the week. Available are: two flatbed cylinder proof presses (a Vandercook Universal I and a Korrex Hannover), a tabletop platen press, an Adana 8 x 5 platen press, and photopolymer equipment. Do contact us, and we’ll discuss the possibilities. 5 days, from 10:00–17:00, €400, tea, coffee and refreshments included.

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.

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 personalised attention!

For further information

www.grafiekdrukkerij.nl - info@grafiekdrukkerij.nl

www.letterpressamsterdam.com - tomscot@kpnmail.nl

www.bindery-wilgenkamp.com - info@boekbinderij-wilgenkamp.nl
MIAT, Ghent, Belgium, 6–7 May 2016
A two-day letterpress workshop in one of the finest typographical workshops in Europe. For more information and/or reservation: http://www.miat.gent.be/nl/activiteiten/workshops/drukworkshop-letterkunst-typografie

'Slow Printing', a Summer Letterpress Course in Holsted, Denmark, 11–16 July 2016
A truly unique opportunity to spend five days typesetting and printing with a small group of participants in a rural setting in Denmark. The cost of this five-day course will be 500 € including Danish VAT. The minimum amount of participants is 6, and the maximum is 8.

Thomas Gravemaker from Letterpress Amsterdam and Jens Jørgen Hansen, bogtrykker – two international well-known and experienced letterpress printers – will run this Summer course from the studio that Jens has established in the small countryside town Holsted between Kolding and Esbjerg, Denmark.

You will, in a common project of a type-o-graphic book, be working with one of the largest private collections of wood and metal types in Scandinavia and printing on the well-maintained hand operated proof and lever presses. A visual tour in the workshop can be found here https://www.flickr.com/photos/bogtrykkeren/albums/72157652391162329

We can supply you with a list of bed-and-breakfast and hotels, and the possibility exists to camp in the garden. Holsted can be reached by train as well as Billund Airport is situated only 30 km from Holsted. If you are interested in participating, and want to find out more about our Summer Course, please send an e-mail to: Thomas at tomscot@kpnmail.nl or Jens at bogtryk@letterpress.dk

Further courses and workshops will be announced throughout the year… http://letterpressamsterdam.com

Begbiebook One-Day Book Making Workshops
At Bath Artists Studios, Bath, UK
Sunday 13th March 2016, 10.30am – 4.30pm

'A Three Section Hardback Quarter Binding with a Variety of Folded Page Throw-Outs and an Exposed 'Diamond X' Pattern Sewing Visible on the Spine of the Cover'

This workshop is designed for participants with or without bookbinding experience. The participants will have the opportunity to make a pocket sized hardback book with a quarter binding cover construction (book cloth covering on the spine edge and corners of the book cover). The cover-boards and flat-back spine will be covered with a combination of book cloth and paper.

The book will have three sections with a variety of page throw-outs, which will include corkscrew configured pages. The stitching is both functional and decorative; with an exposed ‘Diamond X’ sewing pattern visible on the outside of the book’s spine. All equipment and materials will be provided for the workshop. Course Fee £40

Venue: Bath Artists’ Studios The Old Malthouse Comfortable Place Upper Bristol Road Bath BA1 3AJ, UK.

To book a place or enquire about availability and course details, 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.

Saturday 19th March 10am - 4pm. At the Exeter Phoenix Ribbon-tied Multi-section Book and Quirky Accordions £38

Monday 25th April 10am - 4pm. At the Truro Arts Company. Longstitch Binding and Flag Book. £50

On each one-day workshop you will learn core bookbinding skills and two different book structures. All the materials and equipment are provided. More details at: www.perfectbindings.co.uk

Book Arts course at Hot Bed Press, UK

Hardback Books
Tutor: Sylvie Waltering
Saturday 5th and Sunday 6th March 11am-5pm
Over one weekend learn how to make two different types
of hardback book from scratch. You will begin by learning how to sew single pages on to tapes to make a book with an intricate, visible spine and hard front and back covers. Then you will go on to make a traditional hard-back cloth-bound book, complete with endpapers, headbands and a bookmark ribbon.

The course is ideal for those who already have some experience of making books but is also suitable if you have no previous book binding experience. £130 (£110 concessions)

Type-o-matic
Tutor: Elizabeth Willow
Sunday 20th March, 11am-5pm

Typewriters are back in vogue, so spend a fun-filled day exploring the word as art, using our pool of typewriters. Inspired by typographic design, concrete poetry and subversive secretarial practice, experiment with text and image and learn to plan simple folded structures to create books and unique paper objects. £65 (£55 concessions)

Clamshell Box Workshop
Tutor: Sylvie Waltering
Saturday 16th and Sunday 17th April, 11am-5pm
Over the course of a weekend you will learn how to make a bespoke clamshell box from scratch. The box can be any size up to A4 and made to house an object, book or collection of prints of your choice.

Learn how to measure and construct the trays that will hold the work. Then you will go on to cover them with your choice of coloured book cloth, line them with beautiful Esme Winter paper and finally make the outer case that will hold it all together. £130 (£110 concessions)

To book a place on any of these courses, please go to the website at: www.hotbedpress.org/courses or call us on 0161 743 3111.

Hot Bed Press, 1st floor Casket Works
Cow Lane, Salford, M5 4NB, UK
www.hotbedpress.org

Professione Libro courses in Italy:

TWO STARS - With Cristina Balbiani 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.professionelibro.it

PHOTOBOOK BRISTOL 2016
The third edition of Photobook Bristol will take place from 10th - 12th June 2016 at the Southbank Club in Bristol, UK. 2016 promises to be the most exciting event yet, with a truly global range of speakers coming to Bristol to talk about photography, photobooks, design, as well as getting down and dirty into the nitty gritty details of marketing, selling and publishing.

Confirmed speakers so far include:
KEN GRANT :: MARK POWER :: DAVID SOLO :: LAURA EL TANTAWY :: AMAK MAHMOODIAN :: DRAGANA JURASIC :: MARTIN PARR :: KRASS CLEMENT :: YUMI GOTO :: IVARS GRAVLEJS :: JAMES BARNOR

Tickets are £85, available at: http://www.photobookbristol.com/index.php/tickets

Boxes: containers for books, prints and objects
With Clare Bryan at the City Lit, London, UK
3rd June – 1st July 2016
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.

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To book a place or enquire other bookbinding courses run by the City Lit, please: Call enrolments on 020 7831 7831 Email: visualarts@citylit.ac.uk
Vist: 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 are listed online 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
2016 Workshops with Rachel Hazell:

Driftwood Binding, Isle of Iona, Scotland
17th - 21st March 2016
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. Full Price: £500. Deposit: £250

Rachel Hazell at Squam Studio, USA
Marks, Magic & Meaning
Wednesday 1st June - Sunday 5th June 2016
This class will be a liberation of ink and water, making a folded book form into a vessel for your stories. Squam Art Workshops, Providence, USA. For details visit: http://www.squamartworkshops.com/marks--magic---meaning

Rachel Hazell at Squam Studio, USA
Driftwood binding
Tuesday 7th June - Saturday 11th June 2016
Have you ever wished that you could join Rachel Hazell on the Isle of Skye for her gorgeous Driftwood Binding class but just can't make that journey? Good news! She is bringing it to Squam Studio in June. Squam Art Workshops, Providence, USA. For details visit: http://www.squamartworkshops.com/voyagesinpaper

Love Letters, Paris, France
13th – 18th November 2016

For details of all classes, visit:

New Courses and a new Workshop for Langwe studios, Sweden
From Monica Langwe: Langwe studios has moved. Architect and interior designer Jendieke Norback has helped organise furniture, equipment, and tools. The studio has ten workstations and is fully furnished with book binding equipment, three book presses, and a small library. Outside the studio doors, plenty of room is available for activities such as paper making, dyeing of textiles or paper, and even for creating parchment.

Here I will arrange workshops, both my own and others led by interesting guest teachers. I will also offer special events and customised experiences, taking advantage of our well equipped, but intimate studio space. A small collection of exclusive papers and tools will be for sale.

Arriving in Sweden by air, landing at Arlanda Airport it’s easy to access the train heading for Mora. The train station is under the terminal building with several departures to Mora every day. We welcome Ruth Smith, Lotta Helleberg, and Annika Pettersson to Mora this season!

Ruth Smith is from England and has been teaching embroidery at City & Guilds for over twenty years. She also works with the Hampshire County Council Museum’s embroidery collection. Recently Ruth has studied zhen xian bao, intricate folded sewing cases, while on location in China. She has also written a book on the subject “A Little Known Chinese Folk Art”.

Swedish-born Lotta Helleberg lives in Virginia, USA. She is a renowned textile and book artist specialising in printmaking, such as eco-printing and other natural dye processes. Her innovative wall pieces and handmade books have gained great attention.

Annika Pettersson, runs the Falun-based company Inscriptorum, achieving a worldwide reputation since the start of the business in 2007. Annika is a type designer, specialising in hand carved stone inscriptions. She also focuses on custom typeface design, calligraphy, and other aspects of excellence in typography.

Here is the current workshop programme for the Spring and Autumn season of 2016. Remember to check our website regularly since new events and classes will be added throughout the year: http://www.langwe.se

Welcome to an exciting season!

Limp binding, basic, 9-12 May, tutor: Monica Langwe
Zhen Xian Bao, Chinese folded booklet 24-27 May
Tutor: Ruth Smith, UK
In this four-day workshop in May we will learn about the tradition of making Chinese folded sewing cases, under the guidance of Ruth Smith, author of “A Little Known Chinese Folk Art”. For generations women have cleverly organized and stored their sewing tools. These innovative sewing cases, constructed with folded pockets made from locally made paper, were developed centuries ago by women of the Chinese province Guizhou.

During the class we will construct and embellish a case with 15 interior pockets, and a sewn fabric cover. Ruth will also give a lecture about these fascinating, and relatively unknown cases and their tradition, which she has studied in depth visiting China. Fee: 4,000 SEK, including coffee and lunch each day. There will be an additional fee for materials. Registration, email: monica@langwe.se

The main aim of the day is to introduce the concept of Book Arts to our members and to encourage dialogues, and collaborative networking between Book Artists and Bookbinders.

The day will comprise:

* An illustrated talk on Book Arts by Sarah Bodman
* A book arts fair presenting a variety of emerging and established book artists (many works will be for sale).
* Demonstrations by a selection of the exhibiting artists.
* A spoken word performance by book artist Pete Kennedy.
* A mini exhibition of Sonia Serrão’s personal collection of artists’ books collected over the last 20 years.

Sarah Bodman is an artist and researcher at the Centre for Fine Print Research (CFPR), UWE Bristol, where she investigates contemporary book arts. She is also Programme Leader for the MA in Multidisciplinary Printmaking at the Bower Ashton campus, editor of the Book Arts Newsletter, Artist’s Book Yearbook and The Blue Notebook journal for artists’ books, and writes regularly on artists’ books for ‘a-n’ and Printmaking Today.

Sarah will give a talk on contemporary practice in artists’ books, preceded by short introduction to the historical development of this artform. Her presentation will discuss how and why artists make books today, showing examples of national and international practice in this ever-growing field. Sarah will bring physical examples of artists’ books from her collection for the audience to browse during a Q&A session after her talk. She will also show artists’ books made by national and international artists for the al-Mutanabbi Street Starts Here project’s An Inventory of al-Mutanabbi Street.

www.bookarts.uwe.ac.uk
@SarahBodman

Pete Kennedy is a creative artist who uses word & image. He creates artists' books and has written articles for journals, Artist's Book Yearbook and Journal of Artists' Books. Pete’s art/books are both source and inspiration for Performance Art.

https://apulhed.wordpress.com
@petekennedy5

Sónia Serrão is a Book Artist/Bookbinder with a Textile Design background; an Art Educator for almost 30 years; and an avid collector of Book Arts for over 20 years and Committee Member of the London and South Region of The Society of Bookbinders. Her practice is varied, including: books, writing poetry, printing, photography, life drawing and restoration.

https://artforbooks.wordpress.com
@PalaverSonia

Next Open Studios: 2nd-5th June 2016 at (0-31b) http://www.secondfloor.co.uk/open-studios/default.html

Tea and coffee available throughout the day and there are local cafés and sandwich shops within a few minutes walk.

Contact Sonia Serrao (Event Organiser) if you would like to participate in Book Fair - Free tables for Book Artists, soniaserrao@hotmail.com or @PalaverSonia on Twitter
Contact David Lewis for tickets (£10 members SoB, £15 non-members) on djl270sob@gmail.com
http://www.societyofbookbinders.com/about/about.html

Sculptural Bookbinding with Guy Begbie
Oriel Myrddin Gallery, Carmarthen, Wales
Saturday 19th March 2016, 10.30am–5pm

Create architectural free-standing books that fold to pocket-sized concertina books when closed. Adults workshop (suitable for age 14+). £30 per person. Booking essential
Oriel Myrddin Gallery, Church Lane, Carmarthen.
Tel: 01267 222775. Monday - Saturday 10 - 5.
Admission is free. http://orielmyrddingallery.co.uk

BINDING re:DEFINED
Our Wiltshire based workshops focus on unique, innovative structures and are taught by top international tutors.

If you haven't experienced one of our classes already then join those who keep coming back for more. Don't delay to secure your place in these one of a kind workshops.
Please view further details along with the entire 2016 programme at bookbindingworkshops.com

Upcoming workshops:

BINDER'S WALLET, April 19th and 20th,
Tutor - Lori Sauer

TIES & FASTENERS, May 14th
Tutors - Jackie Dunn and Lori Sauer

THE FLEX SPINE, July 29th – 31st
Tutor - Kylin Lee Acherman

THE ASCONA ALBUM, August 23rd - 25th
Tutor - Benjamin Elbel

www.bookbindingworkshops.com
bookbindingworkshops@gmail.com

Follow us on Facebook:
https://www.facebook.com/BINDINGreDEFINED
Simply Books workshops, Bristol, UK
Lilla is planning short book making workshops: called Simply Books, they’ll be for two or three participants, and held in Bristol, UK at her Kitchen Sink Studio, (no previous experience is required). Fuller information is on her site:

http://www.seeingthings.me.uk/blog/

Papermaking courses in Haren, Groningen, The Netherlands, April-June 2016
Water Leaf Studio in Haren, Groningen, The Netherlands, is the papermaking studio of book artist Pien Rotterdam, where she develops and makes the paper for her limited edition artists’ books. The studio has two hollander beaters and a selection of hydraulic presses, moulds and deckles, and other papermaking equipment.

It is also a teaching studio, offering a number of papermaking courses from spring to late autumn. Groups of up to seven participants, mostly bookbinders, letterpress printers, (graphic) artists, but also serious beginners, come to the studio for courses that mostly last two days, always on Friday afternoon, Friday evening, and the whole of Saturday. The courses provide a mixture of instruction, practice, information, and ample opportunity to experiment. Courses are taught in Dutch or bilingually in Dutch and English when international participants are present.

Practical information
Course fees are €199 for a two-day course and include dinner on the Friday, lunch on the Saturday and all materials including handouts. Class times are Friday 14.00-21.00, Saturday 9.30-17.30. A list of reasonably priced B&B’s in the area can be provided on request. The fee for the Introduction to Papermaking is €125 and includes lunch and an extensive class booklet. Class times are 10.30-17.30. All classes are taught by Pien Rotterdam, book artist, letterpress printer, writer, educator, and, of course, papermaker since 1996. Since 2008 she has taught papermaking, at the Groningen Graphic Arts Centre and in her own studio in Haren.

For more information on courses or artists’ books, to sign up for the newsletter or for a registration form, please mail: pien@waterleafpaperandwords.com or visit the website: http://waterleafpaperandwords.com

15th and 16th April, 2016: Masterclass Pulp Printing
We print images in rather than on the paper during this two-day masterclass. The printing medium is very fine paper pulp, the papermaking mould used is an exposed silk screen. The fine pulp is caught in the open areas of the screen, forming a delicate image which is then transferred to a freshly pulled and pressed sheet of paper. After pressing and drying the image is part of the paper. It is possible to print multiple layers and to work on both sides of the paper.

This delicate technique was developed by Australian book artist Tim Moseley. Also see: www.waterleafpaperandwords.com/paper/pulp-printing/

21st May, 2016: Introduction to Papermaking
You will learn the basic principles of pulling sheets of paper with different kinds of fibre such as cotton, hemp, flax, abaca, kozo (paper mulberry), gampi, and plant fibre.
We will use different kinds and sizes of mould and deckle and also pour moulds. We will work with high-quality, hollander beaten pulp. You will also learn how to vary sheet thickness, make strong and smooth sheets or rough ones, how to press and dry paper in different ways, and how to make paper that is suitable for writing or printing. You will also learn the possibilities and limitations of making paper pulp in a blender. You will go home with a sample collection of sheets and a course booklet that will help you continue making paper at home.

This course is suitable for:
• Anyone who wishes to learn how to make, or refresh their skill and knowledge of making various kinds of handmade paper and wants to connect that skill with underlying principles
• Artists or letterpress printers who want to use handmade paper in their work
• Beginners welcome

10th and 11th June, 2016: Plant Papermaking
Participants learn to make paper from different kinds of plants, from cutting and cooking through rinsing and pulping to sheetforming, pressing and drying. In the process they become acquainted with plants suitable for papermaking and the different kinds of sheets they yield.

The Grange 2016 programme includes:

Bookbinding
Four separate self-contained courses. Tutors include:
Christopher Rowlatt, Glenn Malkin, Jim Mac Williams
Thurs. 17th - Sun. 20th March (3 days) - The Case-bound Book (Beginners) Now Fully Booked Thurs. 7th - Sun. 10th April (3 days) - German Fine Paper (Edelpappband) Binding Thurs. 7th - Sun. 10th July (3 days) - The Case-bound Book (Improvers) Thurs. 20th - Sun. 23rd October (3 days) - Quarter Leather Binding

Letterpress Printing
Four separate self-contained courses for beginners and improvers, running concurrently with our Bookbinding courses. Tutors: Ken Burnley, Jon Ward-Allen
Thursday 17th - Sunday 20th March (3 days) Thursday 7th - Sunday 10th April (3 days) Thursday 7th - Sunday 10th July (3 days) Thursday 20th - Sunday 23rd October (3 days)

Paper Marbling
Two self-contained courses. Tutor: Jill Sellars
Friday 22nd - Sunday 24th April Friday 23rd - Sunday 25th September

Linocut Printmaking
A course for improvers. Tutor: Ian Phillips
Friday 7th - Sunday 9th October

Book Day - open to all - Saturday 25th June
Come and see specialists demonstrating their art, browse the supplier stands (you can stock up with goodies from F. J. Ratchford and J. Hewit amongst others), meet other like-minded people and enjoy the grounds of the Grange (and tea in our conservatory).
http://www.thegrange.uk.com/programme/open-day.html

For further details of all our courses, please visit the website:
http://www.thegrange.uk.com/

London Bookbinding Workshops with Debra Thompson
INTRODUCTION to BASIC BOOKBINDING for beginners (individual tuition - one to one)

MAKE YOUR OWN BOOK: 1 Day / 2 Day / 3 Day workshops. Dates throughout 2016/17
10.30am - 4.30pm in Crouch Hill, London N19

ALL MATERIALS ARE INCLUDED. Various skills demonstrated and taught so that you make and take home your completed book.
Express your creativity and design your individual, hard-backed and sewn, multi-section book. Also learn alternate structures so that you can leave with the skills needed to make books at home - whether for your own drawings/prints/photos, and notebooks, or just left blank for gifts.

£70 per one full-day workshop (or can be split into half days to suit) For further information please contact:

Debra Thompson. Tel: 02072634136
Email: tufnellartpress@googlemail.com
www.tufnellartpress.co.uk
(min. age 18 years - Please note these workshops are not for restoring books)

MCBA On The Road!
In Minnesota: Eagan, Fridley, Savage, Stillwater, Waconia and White Bear Lake, USA…

Letterpress: Print on a Table-Top Platen Press
With Jason Yoh
Get acquainted with the platen press and the tools and techniques for letterpress printing. Experience traditional hand-set type and try your own design with contemporary printing methods such as printing from a digitally-created polymer plate and a flexi-plate cut by hand. Take home a handful of postcard-sized prints.

Bookbinding: Pamphlet Stitch and Asian Stab Binding
With Sue Bjerke
Learn basic tools and techniques while creating simple and elegant book structures that can later be filled with your own creative content. Explore several variations on two non-adhesive binding styles: the single signature pamphlet stitch with ribbon closure, and the Asian stab binding.

Paper: Two Decorative Japanese Paper Techniques
With Jana Pullman
Explore two Japanese techniques for creating unique decorative papers: marbling (suminagashi) and fold dye (orizomi). These techniques do not require complicated or expensive equipment and once learned all can be done easily at home. The resulting colorful decorative papers can be used to make books, cards, collages and other paper crafts.

Teaching Book Arts to Youth: The Language of Books
With Jill Weese
The process of designing and making a book teaches youth to plan, sequence, make decisions, and solve problems. Participants in this workshop will analyze techniques modeled in children's books; discuss the design process for making a book with storyboards and simple book structures; and create a finished book that can be used as a teaching tool when teaching your kids or students how to design and make books of their own.

Upcoming classes include:

13th April classes: Paper: Two Decorative Japanese Paper Techniques (Stillwater); Teaching Book Art to Youth: The Language of Books (Waconia); Bookbinding: Pamphlet Stitch and Asian Stab Binding (White Bear Lake); Letterpress: Print on a Table-Top Platen Press (Fridley)

20th April classes: Letterpress: Print on a Table-Top Platen Press (Savage); Bookbinding: Pamphlet Stitch and Asian Stab Binding (Fridley); Paper: Two Decorative Japanese Paper Techniques (White Bear Lake); Teaching Book Art to Youth: The Language of Books (Stillwater).
More dates and venues, plus links to register online at: http://www.mnbookarts.org/ontheroad/

Minnesota Center for Book Arts, 1011 Washington Ave. S. #100, Minneapolis MN 55415, USA. Minnesota Center for Book Arts and The Shop at MCBA are open seven days a week: Mon-Sat: 9:30am-6:30pm, Tuesdays open late: 9:30am-9pm, Sun: 12-5pm. http://www.mnbookarts.org

The Centre for Fine Print Research
UWE Bristol's Summer Book Arts Institute
Throughout July - August 2016
This summer's new Masterclasses include Wood Engraving with Ben Goodman, Decorative Japanese Techniques for Paper and Book Arts with Jeff Rathermel, 'Artistamps' with Stephen Fowler, and Experimental Artists' Books with Guy Begbie! We hope you can come and join us…

Wood Engraving: An Introduction
Led by Ben Goodman
Monday 4th July 2016
Bower Ashton, UWE City Campus, Bristol

An introduction to the art of wood engraving with artist Ben Goodman, Member of the Society of Wood Engravers. www.bengoodman.co.uk

The course will introduce you to techniques of wood engraving, using maple blocks and a selection of printing papers. Ben works in the relief print area at Bower Ashton and at Bristol Bound Bookbinding, and is also a skilled letterpress printer.

One-day Masterclass. 9.30am – 4.30pm. Max 10 participants. Price includes catering and materials. £100/£80. Book online now at http://bit.ly/1pipkkz

Making Friends With The Adana Press
A two-day course on press know-how, maintenance and small press printing. Led by Angie Butler and Si Butler
Weds 6th - Thursday 7th July 2016
Bower Ashton, UWE City Campus, Bristol

Have your own Adana, but not sure how to get the best out of it? Interested in this table-top press but never worked on one or worked out how one works? Then this is the course for you!

Bring along your Adana 8x5 (or 6x4) and learn how to maintain and get the best results from your own machine. If you don't have your own Adana press to hand, you can still learn from our two demonstration models and get started with printing on a table-top platen press. We'll be very hands-on during the two days giving you both the confidence to progress your printing and develop your knowledge of how to care for this classic printing machine.

Day One: Parts, Maintenance, Lock-Up and Printing
Press Anatomy | Set Up and Press Care | Locking up | Printing with Type and Blocks

Day Two: Printing, Techniques and Trouble-shooting
Printing Projects | Printing with Plates and Lino | Substrates | Inking | Registration

Two-day Masterclass. 9.30-4.30 each day, maximum 6 participants. Price includes catering and materials. £195 / £156 Book online now at http://bit.ly/1pipkkz

Letterpress Printed Book Arts Intensive
Led by Angie Butler
Monday 11th- Friday 15th July 2016
Bower Ashton, UWE City Campus, Bristol

This intensive five-day course offers you an introduction to typesetting and printing in the production of artists' books and multiples.

We will be using both the letterpress archive and artist’s book collection in specific handling sessions, to show
examples and possibilities of printing techniques and book structures, to aid inspiration and develop your understanding, with a hands-on approach to learning. Simple structures and bindings will be set and taught by demonstration so that you can have the freedom to conceive and experiment with our type collection and/or make your own flexible printing plates to form the content for your own artists’ books and multiples.

By taking a step-by-step approach to our projects this enables us to produce practical work, whilst covering the basics of press operation, studio tools and procedures, typesetting, registration, edition printing and presswork using both metal and wooden type, from our wide selection of fonts and ornaments. You will also have the opportunity to learn some letterpress techniques, such as thermography, block backgrounds, ghosting and pressure printing for use with your projects.

Perfect for beginners or those who wish to gain additional experience with particular presses, wood and metal typesetting and artists’ books and seek a contemporary approach to letterpress printed artefacts.

Five-day Masterclass. 9.30-4.30 each day, maximum 6 participants. Price includes catering and materials. £450 / £360. Book online now at http://bit.ly/1pipkkz

Advanced bookbinding with Guy Begbie
Monday 18th - Friday 22nd July 2016
Bower Ashton, UWE City Campus, Bristol

An intensive five-day advanced course of bookbinding structures. The course is designed to be appropriate for people with some previous experience in bookbinding. Guy Begbie is a multidisciplinary artist and master bookbinder, working with artists’ books, printmaking, video and installation. He has been teaching interdisciplinary bookmaking for 25 years in the UK and internationally, for education, libraries, galleries, individuals and arts organisations. Guy will be returning to us from his recent research trip to Australia, an invited Siganto Foundation Artists’ Books Lecture and masterclasses at State Library of Queensland, Brisbane.

Five-day Masterclass. 9.30-4.30 each day, maximum 10 participants. Price includes catering and materials. £450 / £360 Book online now at http://bit.ly/1pipkkz

‘Artistamps’ Workshop with Stephen Fowler
Wednesday 20th - Friday 22nd July
Bower Ashton, UWE City Campus, Bristol

Artistamps, or artists’ stamps, are closely associated with mail art; they reflect its spirit of marrying art and the everyday. Stamps signify payment, and mail artists test and tease the postal system with their playful appropriation of this official form of evidence.

Create an array of stamps during this 3-day workshop by learning how to carve rubber stamps from erasers and adapt a sowing machine to perforate paper. You will be encouraged to send your results through the post to a network of national and international mail artists.

The famous CFPR Victorian perforating machine will be available to use and Stephen will teach you how to create single and multiple coloured stamp impressions, and mask and position rubber stamps accurately.

Stephen Fowler is a Folk Artist of extraordinary complexity whose practice embraces many traditional crafts, forgotten techniques and skills that belong to bygone age, drawing freely from the worlds of Dada, Surrealism, Constructivism, Abstract Expressionism, Outsider Art and Steam Punk to create his own diverse aesthetic. From naïve paintings of remote architecture, places of worship and hospitals, to moving portraits of troubled individuals, plant life and shellfish, Fowler presents us with a plethora of assorted drawings, paintings, prints, posters, intricate handmade book works, leaflets, flyers, badges, sculptures, found objects and ephemera which reflect his various obsessions for graphics, poetry, old records, photographs, film.

Three-day workshop. 9.30-4.30 each day. Maximum 8 participants. Price includes materials and catering. £200 / £160 Book online now at http://bit.ly/1pipkkz

2D-3D Experimental book art structures with Guy Begbie
Monday 25th - Friday 29th July 2016
Bower Ashton, UWE City Campus, Bristol

Constructing books from printed material into 3D structural forms contained within their bindings. You will use additive monotype printing and structural paper engineering to produce freestanding books and pamphlets of sequential imagery. Utilising hand cut type forms and a collage/montage printmaking approach, you will learn how to compose the matrix to print from, as well as translating printed material into books to creative narrative, structural context.

The class will cover a combination of 2D surface print and 3D paper book construction with paper engineering, cutting and assemblage carried out with the printed material. Participants will be shown and encouraged to make books that open up from the containment of their bindings into a freestanding structural environment, creating sculptural, architectural artist's book works.

Guy Begbie is a multidisciplinary artist and master bookbinder, working with artists' books, printmaking, video and installation. He has been teaching interdisciplinary bookmaking for 25 years in the UK and internationally, for education, libraries, galleries, individuals and arts organisations. Guy will be returning to us from his recent research trip to Australia, an invited Siganto Foundation Artists' Books Lecture and masterclasses at State Library of Queensland, Brisbane.

Five-day Masterclass. 9.30-4.30 each day, maximum 10 participants. Price includes catering and materials. £450 / £360 Book online now at http://bit.ly/1pipkz

Stephen Fowler is a Folk Artist of extraordinary complexity whose practice embraces many traditional crafts, forgotten techniques and skills that belong to bygone age, drawing freely from the worlds of Dada, Surrealism, Constructivism, Abstract Expressionism, Outsider Art and Steam Punk to create his own diverse aesthetic. From naïve paintings of remote architecture, places of worship and hospitals, to moving portraits of troubled individuals, plant life and shellfish, Fowler presents us with a plethora of assorted drawings, paintings, prints, posters, intricate handmade book works, leaflets, flyers, badges, sculptures, found objects and ephemera which reflect his various obsessions for graphics, poetry, old records, photographs, film.

Two-day class. 9.30-4.30 each day. Max 8 participants. Price includes materials and catering. £170/£136 Book online now at http://bit.ly/1pipkz

Decorative Japanese Techniques for Paper and Book Arts with Jeff Rathermel
Monday 15th August – Friday 19th August 2016
Bower Ashton, UWE City Campus, Bristol
An Ordinary to Extraordinary Paper Surface Design Lab. Finding the right paper for a project can be difficult, but artists need not be limited by the selection of commercially produced materials found in art shops. There are many ways to create beautiful unique papers from inexpensive and ordinary materials.

The first three days of this workshop take the format of a lab where participants learn and experiment with various paper surface design techniques. In addition to exploring traditional Japanese decorative methods such as suminagashi (floating ink marbling), momigami (kneaded paper) and orizomegami (folded and dyed paper), participants will also investigate paste papers, wax resist processes, frottage (relief rubbings from found object matrices), texturing with gelatine sizing, lamination, tea-dyeing and faux leather fabrication.

On the final two days of the workshop, participants will learn paper finishing techniques and methods for incorporating their papers into simple hand bound books.
A variety of accordion, stab and multi-signature bindings will be created including concertina flag books, decorative side-sewn bindings based on the traditional Japanese Yotsume Toji structure, long stitch books with exposed spines, single sheet books, origami-inspired structures and pamphlet stitch variations.

Jeff Rathermel received an MFA in printmaking, hand papermaking and book arts from the University of Minnesota in 2000 and is the current Executive Director of Minnesota Center for Book Arts. He has exhibited internationally and his work is included in many public collections, including Yale University, University of Chicago, University of Washington, Minnesota Historical Society, Minnesota Museum of American Art, and Walker Art Center. He has served as Affiliate and Adjunct faculty at the College of Visual Arts, the University of Minnesota Department of Art, Carleton College Department of Art, Minneapolis College of Art and Design and has offered past workshops through the University of the West of England’s Center for Fine Print Research.

Making Books: Binding, Pages, Covers and Cuts 2016
Evening course with Angie Butler
Bower Ashton, UWE City Campus, Bristol
5th April -3rd May 2016
5.30-8.00pm each Tuesday for 5 weeks
This evening course offers an introduction to book making and artists’ books: by looking at hard copy examples of artists’ books from the special collection at the Centre for Fine Print Research, and following step by step demonstrations covering at least five different bindings and/or techniques - such as simple pamphlet stitch, Japanese stab binding, a concertina book with a sculpted case bound cover, to hard back binding. Perfect for those who have little or no experience in bookbinding and artists’ books, or who just need a refresher.

The course tutor, Angie Butler, works with artists’ books and printed matter in letterpress and hand typed text. She holds masters degrees in both Multidisciplinary Printmaking (specialising in artists’ books) and Visual Culture: Fine Art. Angie is a current PhD student working with Sarah Bodman and Tom Sowden, in the Book Arts area at CFPR, UWE, investigating how we learn to design and create artists’ books through letterpress.

Awarded two prizes for her recent artists’ books: the Sheffield Book Arts Prize (Student Prize) 2009, and the Agassi Book Arts Prize, UWE, 2011; Angie’s work is now held in both UK, and International Private and Public Collections.

Over the past few years, Angie has been involved with various artists’ books exhibitions, symposia and conferences organised by Sarah and Tom: plus collaborative projects and events as part of CocoLLab, with Caseroom Press, The School of the Arts Institute, Chicago and The Minnesota Center for Book Arts, USA.

£250 Full-price /£200 concessionary rate. Includes: all basic materials and equipment, tea, coffee and biscuits. Bookbinding tools will be provided for use, and are also available to buy for future work. Maximum 6 participants. Book online at http://bit.ly/1pipkkz

OPPORTUNITIES

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 out the online catalogue for our 2010 show here: http://www.23sandy.com/popup/catalog.html

Designer Bookbinders 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.

**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 monotone 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.

The cost of the set book is £20 to Members and £25 for non-members to include packing, postage and entrance fee. 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 Ffrydlas, Bethesda, Bangor, Gwynedd, LL57 3BL. Please email Lester Bath (lbath@phonecoop.coop) for bank transfer instructions if you are unable to pay by cheque.

Every entrant must bind the set book but we welcome open-choice books and artists' books. 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 prizewinners 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.

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

Postage for return of the binding and catalogue. All information and entry details at: http://bit.ly/1KJIxQ7
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

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 / dash sub themes / starting points:**

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, hurdle, 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

Impressions 2016 is pleased to announce that its first Art Book exhibition will take place from 11th to 26th July. The exhibition will showcase the work of artists based in Ireland and the UK. 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 including; design, format and the interaction between the viewer and the book.

Each artist can submit a maximum of 3 books. Each book must be accompanied by 3 images in jpeg format that give a clear description of the book. Please state the title, size, price (incl. 30% commission) alongside the artists' name, phone number and email address. Please note that books will be on display to the public and must be able to withstand handling unless otherwise stated by the artist. **The closing date for submissions is 20th May 2016.**

All applicants will be notified by email and shortlisted applicants will then be asked to deliver their work to the venue (DTBC). All entries must be accompanied by a stamped addressed envelope suitable for the return of work.

The cost per entry is 10 euros for Irish applicants and 12 pounds sterling for UK applicants.

Please visit http://www.impressionsbiennial.com for further information and updates.

http://www.impressionsbiennial.com
https://www.facebook.com/impressionsprint/

Submissions to KALEID 2016 Oslo are now open:

A bit more about KALEID editions - we represent European-based artists who do books. We’ve been established since 2009 and regularly work with the V&A Museum's National Art Library, The Metropolitan Museum of Art, the Joan Flasch Artists’ Book Collection at SAIC Library, the Museum of Modern Art (MoMA) and Brooklyn Museum, among others.

We've got strong working relationships with public and academic collections both in Europe and America - if you’re serious about getting work into collections, KALEID is a great way to do it. We also promote and sell artists’ books through our online shop (http://www.kaleideditions.com/books), and to our mailing list, as well as writing features on two publications a month for our Sunday Reading series.

Submissions for the 2016 collection are now open and in
May this year we'll be curating a three-day exhibition and academic seminar at the National Art Academy in Oslo. An artist from the 2016 collection will be selected to speak at the seminar on May 12th (flights, accommodation and fee included) along with a small publisher and critic.

As well as this we'll also represent the bookworks at a major UK based artist's book fair (to be announced!) later this year - ensuring a huge amount of exposure both in the UK and Europe.

Deadline 31st March 2016. To apply online please fill in the entry form, upload photographic documentation and complete an administration fee of €15 per artist's book: http://www.kaleideditions.com/about

Shortlisted artists will be invited to deliver a display copy for the final round of selection: http://www.kaleideditions.com/kaleid-2016-oslo/

Print Solo - Call for Artists
Print Solo is a brand new online gallery dedicated to printmaking and reserved for established fine artists. There are many websites where emerging artists can sell their work: Print Solo represents an opportunity for professional artist printmakers, with a consistent body of work, to sell in a curated space.

Founded by an Italian artist living in London, Print Solo finally provides serious artists printmakers with a platform where they can proudly showcase and sell their work on the Internet. As well as the Original Prints Gallery, the website has a special section for Artists’ Books produced mainly through printmaking processes (no sketchbooks or manuscripts).

The website launched recently and has attracted printmakers from UK, France, Belgium, USA, Spain, Finland, Germany, Denmark, Italy and Australia, and will soon be hosting new artists from Singapore and Brazil.

Print Solo is keen to develop the artists’ books section and is encouraging applications from artists who respond to their selection criteria: https://www.printsolo.com/artist-requirements/
The website aims at becoming a hub to connect artist printmakers with collectors worldwide.

Australia: State Library of Victoria 2016 Fellowship Programme Applications are now open
Artists, performers, writers, historians, filmmakers, scholars and thinkers are encouraged to apply for one of 12 Library fellowships collectively worth up to $154,500. The State Library's fellowship programme is one of the most substantial in Australia. Each year, the Library offers Creative Fellowships to encourage the original and imaginative use or development of the Library's collections for new work.

The Library also provides a number of fellowships to support and recognise the importance of scholarly endeavour in areas ranging from children's literature and colonial history to Victorians’ experience of World War I. The fellowships are funded by the State Library Victoria Foundation and other programme partners, and are awarded annually on the advice of independent expert panels.

The 2016 fellowship programme is now open:
• Creative Fellowships
• Centenary of WWI Fellowship
• Children's Literature Fellowship
• Georges Mora Foundation Fellowship
• Redmond Barry Fellowship
• Russell Beedles Performing Arts Fellowship
• The Amor Residency at Baldessin Press Studio (see below)
• Ukrainian Studies Foundation in Australia Fellowship

The State Library, in partnership with the Baldessin Press, is offering a special residency opportunity as part of our 2016 fellowship programme. The Amor Residency at Baldessin Press Studio is generously supported by artist Rick Amor and the Baldessin Press Studio in St Andrews. Situated in bushland 50 km from Melbourne, the studio is named in memory of artist, printmaker and sculptor George Baldessin (1939–78), who built the bluestone studio in 1971. The residency is offered to a visual artist wishing to explore works on paper, in particular printmaking or artists’ books, using research material from the State Library.

The successful applicant will be selected by State Library staff in consultation with the Baldessin Press and announced along with our other fellowships. The Amor Residency at Baldessin Press Studio may take place at any time within the year of the award, according to the recipient's project and research plans. The offer may include accommodation, printmaking tuition or technical support, materials or editioning to the sum of $5000. The recipient will also have the opportunity to participate in an event to present their project to the Library, the public and other supporters.


Visit our Library Fellows gallery to see examples of the wonderful work undertaken by our Creative Fellows and the innovative ways they have presented their research: http://www.slv.vic.gov.au/library-fellows
Prescriptions OPEN CALL for book art entries:
Part of an artists’ books event organised by Associazione Culturale Art Gallery Museum Nabilafluxus.
Exhibition to be held at Civic Museum, City of S.Dona Di Piave (Venice) 23rd April – 8th May 2016

Deadline for submissions: 20th March 2016
Prescriptions is a juried exhibition of book art and object books, the exhibition, will explore connections in contemporary artists’ books and interdisciplinary perspectives. It will include presentations and a poetry reading. Submissions of artists’ books for the juried exhibition are welcomed, there is no set theme.

Submission process: Artists are invited to submit images before the deadline of 20th March 2016. Shortlisted artists will be notified by 25th March.

They will be asked to deliver their works before the deadline of 15th April 2016. Selected artists will have an opportunity to donate their works to the collection NabilaFluxus Art Archive Museum.

The cost of shipping works to and from the gallery is the responsibility of the artist.

Jury: Dr Curzi Art Philiosopy critic and Virginia Milici Curator / artist.

For information, entry form email the Associazione Culturale Art Gallery Museum Nabilafluxus President - Virginia Milici: nabilafluxus@gmail.com
http://www.nabilafluxus.com

Opportunities from WSW:

Studio Workspace Residency
The Studio Workspace Residency is a four- to six-week opportunity for artists to work in any of our studio disciplines: intaglio, letterpress, papermaking, screenprinting, photography, or ceramics.

For this residency, artists pay $200/week, plus materials, in exchange for onsite housing and 24/7 studio access. Artists are given a thorough studio orientation at the beginning of their residency, but should be able to work independently. WSW can provide technical assistance and instruction for $50/hour. An outside jury chooses the residency recipients.

The residency in a nutshell:
Fall applications due: April 1, midnight EST
Notification date: via email by June 1
Length of residency: 4-6 weeks
Residency occurs: the year following application, September through December
Spring applications due: October 15, midnight EST
Notification date: via email by December 1
Length of residency: 5 weeks
Residency occurs: the year following application, January through April

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

Art-in-Ed Workspace Residency
The Art-in-Ed Workspace Residency is a four- to five-week opportunity for artists with teaching experience; knowledge of intaglio, screenprint, or hand papermaking; and an interest in creating their own work while also working with local school students. Artists can work on their own projects in any of our studio disciplines.

Our Art-in-Education (AIE) programme is a model for arts education and operates in conjunction with the Kingston City School District. AIE provides a high quality arts experience by bringing students to a professional artist's workspace and giving them concentrated time to learn printmaking, papermaking, and book arts.

Art-in-Ed Workspace - Spring residency:
During a five-week residency, artists teach in WSW’s studios two days/week for three weeks and visit the students twice in school. In exchange for teaching, residents receive onsite housing and 24/7 studio access during non-AIE sessions. Spring residents work with elementary and/or middle school students.

Art-in-Ed Workspace - Fall residency:
During a four-week residency, artists teach in WSW’s studios one day/week for four weeks. Fall residents pay $300 for the full residency, in exchange for onsite housing and 24/7 studio access during non-AIE sessions. Fall residents work with high school students.

The residency in a nutshell:
Fall applications due by: April 1, midnight EST
Notification date: via email by June 1
Length of residency: 4 weeks
Residency occurs: the school year following application, September through December
Spring applications due by: October 15, midnight EST
Notification date: via email by December 1
Length of residency: 5 weeks
Residency occurs: the year following application, January through April

Apply online at: http://www.wsworkshop.org/residencies/art-in-ed-workspace-residency/

ARTIST’S BOOK FAIRS & EVENTS


Now in its 19th year, the Leeds’ International Contemporary Artists’ Book Fair shows artists’ books by over 50 selected artists, collectives and independent publishers from across the country. Over the weekend a packed programme of talks and workshops for all ages runs alongside the fair, offering opportunities to hear from artists and get involved yourself. From flipbooks, photo books and graphic novels to one off...
artworks and documentary publications, the Book Fair is an opportunity to see, and buy directly from, some of today’s most exciting artists.

Postcards from the Book Fair, Saturday 5 March, 11-5
Make a unique postcard using recycled book pages and stencils. Free, drop in.

The Tetley, Hunslet Road, Leeds LS10 1JQ, UK.
http://thetetley.org/19th-international-contemporary-artists-book-fair/
http://www.leedsartbookfair.com

BOOKMARKS Artist’s Book and Zine Fair at Edinburgh College of Art. Thursday 24th March, 1pm – 8pm.
Talks 1pm-3pm, Fair 4pm – 8pm. A new event which highlights artists’ books, zines and publications in Higher and Further Education in Scotland - featuring ECA students and alumni alongside invited educators and their students from across Scotland.

Edinburgh College of Art, The University of Edinburgh, Main Building, 74 Lauriston Place, Edinburgh, EH3 9DF.
For more information please contact Astrid.Jaekel@ed.ac.uk

FUTURE EVENTS- SAVE THESE DATES:

Glasgow Zine Fest - 30th April & 1st May 2016
A series of workshops, talks and film screenings will be held in various locations in Glasgow on Saturday, 30 April. The usual, delightful zine & book fair will be held on Sunday, 1 May at The Old Hairdresser’s.

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.

INTERNET NEWS

A new online collection at 23 Sandy Gallery: Letterpressed. A curated collection of artists’ books and broadsides from gallery inventory that use letterpress printing as the principle reprographic method.
http://23sandy.com/works/product-category/curated-collections


From Lilla Duignan: A delightful 3-minute video by a group of women who love books; called All About Them Books, on the site Literary Tourist at http://literarytourist.com/2015/05/from-the-bookman-in-chilliwack-b-c-all-about-the-books/
It’s a promo for the interesting-looking used bookstore in Chilliwack, British Columbia - The Bookman, and is a homage to the song All About That Bass.

From Annette Disslin: There are two fairly recent posts on my blog at www.disslin-an.net
Both blogposts are part of my Relocation Journal series but they, too, tell about the fairs I’ve been to lately. One post covers the biennial Weimar artist’s book fair which was back in late November. The other one covers the Hamburg artist’s book fair which was in mid January. The most recent post also tells about what is to come. First of all I am happy to be part of this year’s Turn The Page artist’s book fair, which will be in Norwich on 24 + 25 June. Plus I am part of #154sonnets, an effort of the Centre for the Study of the Book at the Bodleian Library. More posts can be expected as work for this project proceeds.

And a little while ago I added one page to my blog listing, describing and linking to all my websites: My Websites Out There. However, the big news is I made it onto Twitter, at last: @Annette_Disslin

From Frank Rafter: A link to the video of the opening of the first ABLE show: Artists’ Books Limerick Exhibition at Limerick School of Art and Design (LSAD). Plans are underway for next year’s event which will again show artists’ books by staff, students and alumni, and will be even bigger.
ABLE - Artists’ Books Limerick Exhibition:
http://bit.ly/1RYWbHJ

NEW ARTISTS’ PUBLICATIONS

Artist’s Book Yearbook 2016-2017
The new edition of the Artist’s Book Yearbook
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 Iliadz’s Poesie de mots inconnus; Gustavo Grandal 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, Daqing 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.

Artists' Book Yearbook 2016-2017. Published by Impact Press at the Centre for Fine Print Research, UWE Bristol, UK. 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 2, Spring - Summer 2016

Articles:

1. Just one thing after another
Ian Andrews
The second series of hand-drawn, loose-leaf artists' books.

Water-based ink on tissue paper.

This series comprises...

1. Just one thing after another
2. Sign not sensation
3. Make up your own mind
4. Absent-minded
5. Garden path (led down)
6. Your guess
7. Accident (and emergency)
8. The Network
9. Continual slippage
10. Relay system

'Aricia'. Stevie Ronnie - writer and multidisciplinary artist has been working on his 'Arctica' project for two years, producing multi-stranded work on the subject of climate change. He recounts his experience with the Arctic residency aboard the Barquentine Antigua and the book works made as a result of these travels.

Helen Scalway's 'Free Speech' considers the artist's book project 'An Inventory of Al-Mutanabbi Street' within the context of recent history. Asking pertinent questions about freedom of speech particularly with respect to books and examining some of the background to the bombing of al-Mutanabbi Street, the street of booksellers in Iraq in March 2007.

Na'ama Zussman considers the artist's book as authentic space evolving from an abstract entity into a concrete one; a place. The article delineates the degrees of that rhizomatic passage through two of British artist Sam Winston's works, and reflects on similar structures which could be read as possible precursors for the artist's book as a 'Place'.

Artists' pages by: Mark Addison Smith, Julia Borissonova, Siobhán Britton, Friederike von Hellermann

Cover: Nancy Campbell

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

Just one thing after another
Ian Andrews
The second series of hand-drawn, loose-leaf artists' books.
“The Shuffle of things,” the second in a series of original, hand-drawn books continues to take inspiration from the signs we use to communicate visually, the decoding necessary to make sense of them and the uncertainty and ambiguity we encounter due to the lack of a shared iconography.

Communicating “meaning” is difficult to achieve and often seems to require an approach that embraces the accidental rather than the meticulously planned. Meaning is often glimpsed out of the corner of the eye, in the peripheral vision and fades when exposed to a hard, direct stare. It also seems to migrate from one context to another, frustrating fixed relations.

The title comes from a quote from the 16th Century natural philosopher and scientist Francis Bacon who when describing the desired contents of a cabinet of curiosities concluded by saying “whatsoever the hand of man by exquisite art or engine has made rare in stuff, form or motion; whatsoever singularity, chance and the shuffle of things has produced; whatsoever nature has wrought in things that want life and may be kept; should be sorted and included.” http://ianandrewsfineart.tumblr.com

You can see the book in its entirety at: https://www.youtube.com/watch?v=Er_-0XUN5QU

New Books by David Barton:

**GROWTH & DECAY**

**ASCENDING & DESCENDING**
24 page A5 booklet with 2 colour laminated cover,
Three new books from Ian Tyson | ed.it:

*Scrivo In Vento after Elliot Carter*
Edition of 10 signed copies on acid free paper, printed with a Canon Pixma. 297 x 210 mm. Ian Tyson, ed.it, 2016. 120 EUR

*Double Page*
Edition of 8 signed copies on Somerset and Japanese paper, printed with a Canon Pixma. 297 x 110 mm. Ian Tyson, ed.it, 2016. 120 EUR

*4*
Unlimited signed edition on acid free paper, printed with a Canon Pixma. 85 x 105 mm. Ian Tyson, ed.it, 2015. 80 EUR

http://iantyonartist.com | info@iantyonartist.com

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New from ICVL Studio:

*Shenasnameh*
Amak Mahmoodian

I am Iranian. I was born in 1980, the same year as the Islamic Revolution. I learned how to wear my scarf when I was seven years old. I still remember putting it on for the first time, getting ready for my first day at school. It was me, my mother and a mirror. Two years later my Religious teacher stopped me in the corridor for letting my hair show. She told me to cover my hair completely. She said:

*When you die, Amak, you will go to hell and you will be hanged with your hair strand over a very big fire for all eternity because you didn't hide it from the eyes of strangers in your lifetime.*

Six years ago, I was waiting in a reception room, holding the birth certificates of my mother and me. We looked similar in our ID photographs. That same day my fingerprint was fixed next to my image, and my mother’s fingerprint next to her image. Despite the outward similarity of the images the fingerprints were different; the scar I had on my finger became part of my identity next to my photograph. I decided this meant something, that our identities were entwined with these official identities, with these prints and these papers. In the following three years, I collected similar images and fingerprints from different women in Iran. Each was different from the other, and had a story to tell.

Email WILL kill us all... you heard it here first.

Read online at Issuu:
http://issuu.com/futurefantasteek/docs/ff17fullversion

Softback zine laser printed in colour on white paper.
A5 size with 20 printed pages, saddle-stitched.
Stationery A-Z divider as a cover, laser-printed in colour.

Available from bookartbookshop, London or the MCBA shop Minneapolis, or order online at:
http://www.futurefantasteek.blogspot.co.uk

The artist’s book was developed in tandem with my 2015 World AIDS Day solo exhibition at Chicago’s LGBT Center on Halsted, which featured the book’s source drawings.

Each page is dedicated to a letter in the alphabet, and drawn using three words - rewritten hundreds of times - that appear in the original speech (this abecedary contains 24 works because Kramer’s speech did not include any words beginning with an X or a Z). The three words of each panel can be read in any order to invite viewers to reflect upon a decade-long sliver of the 30+ ongoing years of the AIDS crisis.
repurposed from other speakers - to convey a visual narrative through printed matter, artists' books, and site installations. Permanent collections include the Kinsey Institute at Indiana University and the Leslie-Lohman Museum of Gay and Lesbian Art in New York City. Publications include MAGMA Brand Design’s *Slanted Magazine* (print), *Hello Mr.* (print), *Chicago Magazine* (online), *Out Magazine* (online), and the 2015 Routledge publication, *Diversity and Design: Understanding Hidden Consequences*. Group exhibitions include A+D Gallery in Chicago, Brooklyn Art Space, Foundry Art Centre, Co-Prosperty Sphere in Chicago, and Hegyvidek Gallery in Budapest. Artist’s talks include American University, Manchester Metropolitan University, Rhode Island School of Design, and University of Vienna’s Centre for Translation Studies. He holds a Master of Fine Arts in Studio from the School of the Art Institute of Chicago (SAIC) and teaches in the Art Department at The City College of New York (CUNY) in Harlem.

Limited quantities are available for sale at Boekie Woekie in Amsterdam, The Netherlands and St Mark’s Bookshop in Manhattan’s East Village, NY, USA.

Mark Addison Smith:
http://markaddisonsmith.com/years-yet-yesterday

**The London Bookshop Map 2016**

We are pleased to announce that the sixth issue of the London Bookshop Map is now available and features new writing by Holly Pester. The map is distributed across London and can be picked up for free from participating independent bookshops.

Holly Pester is a poet. Recent projects include a symposium on gossip and anecdote, and a book of archive fanfiction. Her collection of collaborative and solo lullabies will be published by Test Centre later this year.

You can locate your nearest bookshop to collect your map by visiting our website: http://www.thelondonbookshopmap.org or downloading our iPhone map app. The free app features a commission by Dora García and is available to download from the Apple Store.

The London Bookshop Map is a not-for-profit publishing project formed to promote independent bookshops and distribute new work by artists and writers. Previous commissions have included David Batchelor, Katrina Palmer, Hannah Rickards, Dora García and Camilla Wills. www.thelondonbookshopmap.org

**La Acera/ The Sidewalk**

Printed at the Taller Babalu Ayé, Havana Cuba. Screenprint on a 1979 Cuban atlas with text digitally printed on Thai Unryu, and Japanese Yatsuo paper. Whirlwind binding with Kyoseishi Sora paper. 34 x 13 ins open, 13 x 4 ins closed. Edition of 6 with 1 artist proof. $2400.00.

http://redtrilliumpress.com/project/el-que-vive-de-ilusiones-muere-de-desengan/

New books from Red Trillium Press

Red Trillium Press/ Aquí en la Lucha is the work of Steven Daiber based in Massachusetts. Daiber has worked with books for more than twenty years. He has been to Cuba regularly since 2001 and has facilitated dialogue between Cuban and foreign artists. His books create real, metaphorical objects: palaces of the memory in which each element underscores a meaning. The collaborations with Cuban artists tell their stories of the lived reality of Cuba in the 21st century.

*El que vive de ilusiones muere de desengan.*
*He who lives with illusions dies of disenchantment.*

A collaboration with Cubans ages 12 to 77 reflecting upon the changing relations with Cuba and the United States. We have witnessed an improvement in dialogue between Cuba and the US. Since my return to Havana in January 2015, this new dialogue has been a point of discussion with every Cuban I have met. I asked Cubans ages 12 -72 two questions: What are your expectations for the future? Do you have any concerns with how the US and Cuba can work together?

The London Bookshop Map is a not-for-profit publishing project formed to promote independent bookshops and distribute new work by artists and writers. Previous commissions have included David Batchelor, Katrina Palmer, Hannah Rickards, Dora García and Camilla Wills. www.thelondonbookshopmap.org
Everyone walks in Cuba – often for pleasure and always for the necessities of life. A slow stride is needed when the Cuban sun hammers you into a red-eyed, burnt and sweaty puddle. But everyone walks in Cuba. You walk to the agro for fruits and vegetables. You traverse neighborhoods in search of the lowest prices on soap, coffee, Soya oil, or deodorant. Or you may stroll along the Malecón sea wall in the evening to cool off and take in the sea and cityscape.

La Acera is a walking map of Havana recording the daily lives of Red Trillium Press traveling to Havana for over 15 years. La Acera is printed on the 1979 Atlas National de Cuba in 2007 & 2011 and is accompanied by an essay describing artist’s family lived experiences in La Habana. The first printing in 2007 is an impression of sidewalks throughout Havana. The first page is the sidewalk in Plaza de Armas in Habana Vieja of beautiful limestone cut to expose the geology of sea. The second image is the sidewalk in concrete, with repairs and graffiti and footprints cast while the concrete was wet. The third is sidewalk in disrepair, worn down to the dirt with passing many feet and plants surviving at the edges.

Returning in 2011 to the Taller de Serigrafía Porto Carrero, three maps of Havana recording the history of Daiber’s travels in Havana were printed. The first map is of Habana Vieja, the second map is of the city – La Habana, the third map is of Vadado the neighborhood.

Walking in Havana is a delight for the foreigner, who watches the city breathe change. For the Cuban, though, life in Havana more often remains la lucha.

This book comes out of a journey to Romania and Ukraine. It centres on the two addresses where the writer Paul Celan lived, and combines text and photographs of doors from the two countries.

Celan is a Romanian poet who wrote in German. He grew up between the wars in Czernowitz, it is now called Chernivtsi and is part of The Ukraine. The streets where Celan lived have changed name, language and territory a number of times. Dislocations underwrite his work, its very language, its contradictions and alterity.

Names
Mark Wingrave

A5 12 pages, inkjet print. 2015, A$30

Mark Wingrave is a painter living in Melbourne, Australia who makes books combining poetry and imagery. He is currently working on a project involving artists and translators.

Contact: mwmark34@gmail.com
You can view many examples of the artist’s work at https://mcwingrave.wordpress.com

New books from Peter Evans:

Thinking of You: Post Cards 1948-2015
A book of quotes about the weather from found postcards dated between 1948-2015. I was given a box of postcards
by my Auntie that she’d collected over the years and once I’d picked one up I was hooked. I collected more and more postcards and bought up other collections.

The one common factor linking each card was the need of each sender to relay news of the weather. Although a postcard takes a lot of time and effort to send, especially compared to today’s social media-led standards, there is an absence of feeling, of meaning, which seemed to be replaced by the importance of the weather. This book is a reflection of our common need to use the mundane.

125 pages, 21 x 14.8cm (landscape), printed on satin white paper and perfect adhesive bound. Hand numbered edition of 50, £25. See http://www.peterevansart.co.uk or email sendaravennow@gmail.com

Scrap Paper #1
A zine of scrap paper that is placed in holders situated next to the computers used by the students and library staff at the Chelsea School of art library to write down book references. There are two other zines in this series also.

28 pages, 14.8 x 21cm, saddle stitched. Hand numbered edition of 50, £8. See http://www.peterevansart.co.uk or email sendaravennow@gmail.com

Rise Zine
A collection of images of collage, wheatpaste, decollage and spraypaint work from artists George Hajian, Bill Noir, Leo & Pipo, Peter Evans and Daniel Melim

15 x 21cm, 30 pages, 120gm ivory paper, saddle stitched. Printed at Bolo Paper. Edition of 150, £7. See http://www.peterevansart.co.uk or email sendaravennow@gmail.com

New from Sylph Editions:

Breathing Underwater
Lisa Davidson and Ralph Petty
A collaboration between poet Lisa Davidson and artist Ralph Petty. Conceived as one, the poems and drawings
tell of a duplicitous world in which dream may become nightmare, and beauty terror, in the blink of an eye. Theirs is a realm of shifting shapes and organic forms, saturated with a surfeit of life that seems variously splendid and miraculous, ruthless and inevitable. The natural world features strongly; we encounter storm-beaten trees, tired butterflies and panicked sheep. Yet the human world is never far away, a relentless presence that changes and exhausts all that comes into contact with it.

Davidson's texts find a haunting echo in Petty's dream-like ink wash drawings (Petty's work also appears alongside Jeffrey Greene's poems in Cahier 20, Shades of the Other Shore). Breathing Underwater reveals the convergence of two minds on one theme, discovering in each drawing-poem pair the rich cross-pollination between the visual and the verbal.

72 pages, 32 colour images | 310 x 225 mm. Sewn paperback | ISBN 978-1-90963115-1. £24
http://www.sylpheditions.com/Books/sylpheditionsbre.html

The new issue of Uniformmagazine is now available
No.5 Winter–Spring 2016

Dividers  Mark Pawson
Daisies Asleep, Daisies Awake  John Bevis
Stonehenge  Anon.
The Sea and The Trees  Gavin Morrison
Bleaching Fields  Centre spread
A Handmade Web  J. R. Carpenter
Wartesaal  Reinhard Mucha
Label  Ian Hamilton Finlay
Descriptions of Literature  Gertrude Stein
Monotone Press  Eric Watier

Mark Pawson's amiable description of domestic order that begins this issue might, in a way, suggest a prevailing interest in classification and placing. In 1981, John Bevis, whose essay about the Kearton daisy photographs is included here, made a small boxed work, in an edition of fifty copies: a rolled length of dymo-tape, pressed with a text seemingly concerned with the dilemma of labelling, commandeered from Arthur W. Clayden in his 1905 book Cloud Studies. It states: "There is always a danger that the use of any system of names based on types shall lead to the neglect of everything not typical".

After four issues, the purpose of this magazine might seem to be to publish what is typical, that the gathering of articles is a matter of seeking similarities and commonality, whereas, it is also to do with looking out for what might be exceptions, the barely visible, and the improvised.

But not as much is hidden away nowadays, the online archiving of marginal and significant works and ephemera is vast and ever-expanding. Backwaters of pre-internet culture are documented in close detail, the obscure edges of one subject exposing others there beyond the periphery.

The sort of job that a printed quarterly might do in these times - to offer up thirty-odd pages of commentary and images every few months - is as unpredictable a prospect as ever. And the archetype for any publication focussed on sampling and variety is the Reader's Digest, middlebrow and conservative, read and re-read in waiting rooms and lounges worldwide.

Uniformbooks
www.uniformbooks.co.uk
uniformbooks@gmail.com
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No.5 Winter–Spring 2016 | £4.00. Order online at:
http://www.colinsackett.co.uk/uniformmagazine.php
STOP PRESS!

Absence and Presence: Al-Mutanabbi Street Starts Here
Exeter Library and Kaleider, Exeter, UK
almutanabbistreetexeter2016.wordpress.com

And then the moment comes when we recognise that this distant landscape is our own, and that we must walk through it.

Beau Beausoleil, founder of the Al-Mutanabbi Street Coalition.

Absence and Presence is a collection of original prints made by artists from around the world in response to the bombing of Al Mutanabbi Street in Baghdad, Iraq on the 5th March 2007. 260 artists from many parts of the world were invited to make a new original print responding to the bombing on the theme of ‘Absence and Presence’. A selection of these prints will be exhibited at Exeter Library until 30th March and at Kaleider on 4th March 2016.

Al-Mutanabbi Street in Baghdad, has been the heart and soul of the Baghdad literary and intellectual community and a thriving centre of Baghdad’s bookselling and publishing for many years. The explosion took the lives of thirty people and destroyed a large portion of the neighbourhood. The booksellers, who survived, rebuilt their stores and are once again in business. They sell works by Sunnis, Shiites, Christians, and Jews, children’s books, and progressive publications from around the world.

Through the efforts of Beau Beausoleil, a poet and San Francisco bookseller, a coalition of poets, artists, writers, printers, booksellers, and readers has been created over the years following. Responses in letterpress printing (130 broadsides), artists’ books (260 artists’ books), poetry and writing (published anthology by PM Press), activist bookmarks (Marker of Witness), and new original prints under the theme and title of Absence and Presence. Exhibitions, events and readings, at venues around the world reach communities and stimulate debate and dialogue. Currently there is a city-wide festival in Washington DC dedicated to the al-Mutanabbi Street project.

Friday 4th March events:

On Friday 4th March all the prints for Absence and Presence will be on show at Exeter Library and at Kaleider. The poetry marathon at Kaleider is from 10-5pm.

At Exeter Library from 10-12, there is the chance to see and handle a selection of artists’ books from the Al Mutanabbi Street project.

There are two workshops at Exeter Library that day from 2-4.30 making books and bookmarks - many thanks to Ama Bolton and Nina Fenner who are giving their time and skills to run these.

From 5-6.30pm to celebrate we are having an informal gathering at Kaleider. Please come to see the prints, and to meet and chat with each other. If you’re still in Exeter and you’re able to pop by, it would be great to see you.

Here’s a map to find us - https://goo.gl/maps/4zxLaNJuW3s

https://almutanabbistreetexeter2016.wordpress.com

Arthilein Collection on Display: Rita Alaoui
Fragments de vie quotidienne
1st - 31st March 2016
Choisi – one at a time, Lugano, Switzerland

In March, Choisi – one at a time displays the artist’s book Fragments de vie quotidienne (Fragments of everyday life), entirely written, conceived and produced by Rita Alaoui (born in 1972 in Rabat, Marocco). With this work, for the first time Rita Alaoui confronts herself with the book as a medium for the artistic expression. The preparation and the researches took two years and finally in 2013 the
The international language of art.

common language for each other, they will have the help of
between countries and peoples. If politicians cannot find a
and South, art and society; on building productive dialogue
aimed at communication between East and West, North
of this theme. We are open to any bright images and ideas
We do not limit artists in the methods of the interpretation
artist's book. The Great Silk Road is primarily a metaphor.
a new level of art's message, ideas and images through the
and knowledge. Today we offer to renew the exchange on
the Silk Road united the Far East and Europe and has been
at the development of communication and cooperation
between countries and peoples. Two thousand years ago,
embroideries).

Rita Alaoui thus realised 40 variations on the same subject: the everyday life of a woman, who setting off from fictitious childhood memories narrates a hypothetical chronology of life, crisscrossed by desires, fears, casual encounters, ordinary events, randomness, coincidences, thoughts on artificial paradises. “I try to transform all our fears, our anxieties, into something that empowers the imaginary to express them constructively” (Rita Alaoui)

From the singular to the universal, Rita Alaoui rewrites in a poetic way a possible family album and also asks questions on photography as an expressive medium and its capability to fix the passing of time.

Rita Alaoui studied painting at Parsons School of Design in New York, where she received a BFA in 1996. She is a major figure of the contemporary Moroccan art scene and has created in 2013 an alternative art space and artist in residency programme, The Ultra Laboratory, in Casablanca, where she lives and works. Her work has been presented in numerous solo exhibitions in the major Moroccan galleries this past fifteen years, and she participates on a regular basis in international group exhibitions.

Choisi - one at a time
via Ferruccio Pelli 13, Lugano 6901, Switzerland.
www.choisi.info


Call for artists' books: The Great Silk Road
International Artist's Book project
Organiser: International Association “Artist's Book”
Curators: Vasily Vlasov, Mikhail Pogarsky
Project theme: Artists' Books unite the world! The art of communication

The international art project ”The Great Silk Road” is aimed at the development of communication and cooperation between countries and peoples. Two thousand years ago, the Silk Road united the Far East and Europe and has been the main channel for the exchange of goods, technologies and knowledge. Today we offer to renew the exchange on a new level of art's message, ideas and images through the artist's book. The Great Silk Road is primarily a metaphor. We do not limit artists in the methods of the interpretation of this theme. We are open to any bright images and ideas aimed at communication between East and West, North and South, art and society; on building productive dialogue between countries and peoples. If politicians cannot find a common language for each other, they will have the help of the international language of art.

Participants: artists have already joined from Russia, Kazakhstan, Italy, Greece, Germany, England, France, Mexico, Brazil, Australia and other countries. We welcome works from everywhere.

We invite artists to create their books on the theme of communication, cooperation, cultural exchanges, universal messages, the modern Silk Road...

We plan to hold exhibitions in Russia, Kazakhstan and Italy in 2016-2017. Updates at: www.pogarsky.ru

Deadline: 25th May 2016

Postal address for sending books (please do not put any value on your parcel):
Vlasov Vasily
Novorogozhskajaj Street, 42- 81
Moscow, 109544, Russia

Call for entries: Art Language Location 2016
Proposals are invited for this year's Art Language Location (ALL2016), the fifth festival of art, text and place being staged in locations at Anglia Ruskin University and across Cambridge, punctuating the city with contemporary, exciting and innovative visual encounters.

ALL2016 will also include a one-day symposium featuring talks, discussions and performances.

Exhibition: 10 – 29 October 2016.
Symposium: Saturday 15 October 2016 (tbc) 12.00 – 17.00.
Each artist will receive £200, subject to successful grant application. No charge to apply or to participate.

Approach - All work must incorporate some link to language and must be situated in a location appropriate to the work. The link to language may be freely interpreted and may be taken to mean text, speech, lettering or any other verbal or linguistic reference point. The link to location must be relevant and appropriate. For examples from last year see: www.artlanguagelocation.org

Location - Artists are responsible for securing their location and for any costs and liabilities incurred. Artists should specify two potential locations for their work (first and second choice); however, artists are not expected to have secured their location at the time of submission. Organisers will provide support and advice to artists in their search for a location.

For city-wide exhibits: proposals with unusual and original venues from the broad spectrum of opportunities across the city are strongly encouraged. Previous successful locations include libraries, shops, colleges and the Cambridge nuclear bunker.

For ARU campus exhibits: proposals must be able to hold their own in a busy and sometimes visually distracting environment. Available spaces include: corridors, balcony, exhibition space, video bar and courtyard. Artists are encouraged to consider large scale works and interventions.
See website for details of Ruskin Gallery. Proposals are also invited for performances, talks, workshops, interventions, film and other content for our Symposium.

ALL is keen to increase its commitment to public engagement and dialogue around the Festival. Proposals are encouraged from artists who wish to include some aspect of public engagement and/or outreach in their work.

Successful applicants will be invited to Cambridge for an ALL Artists day on Saturday 23rd April to discuss ideas further and view locations. Locations must be secured by the end of June.

More information on the timetable and specific awards for ALL projects in partnership with Anglia Ruskin University (ARU), Cambridge School of Art and Cambridge Festival of Ideas visit: www.artlanguageolocation.org

Deadline Sunday 20th March 2016

If you have any queries or would like further information, you can get in touch via our Contact page.

We look forward to hearing from you!
The ALL Committee
http://artlanguageolocation.org/all2016-callout/

Artists' Books and the Medical Humanities
An interdisciplinary symposium accompanied by Prescriptions: an exhibition of artists' books by Martha A. Hall and other artists
Cathedral Lodge, Canterbury, UK
Thursday 21st April 2016
This symposium, co-organised by the University of Kent's School of English and the University of New England's Maine Women Writers Collection, will explore connections between artists' books, health/illness and medicine.

It will also launch Prescriptions, an exhibition of book art by Martha A. Hall, on loan from the University of New England, which will run until the 14th of August in the Beaney House of Art & Knowledge. Martha Hall's books, created from 1998 until her death in 2003, engage with several ongoing issues in the field of the medical humanities, including illness narratives, representations of women's bodies and patient-doctor relationships. These themes find unique expression through the medium's intimacy, immediacy and complexity that not only challenges the conventional book form but also offers a palpable experience of the patient's world.

Prescriptions will include a supporting show of artists' books by national and international artists responding to themes of art and wellbeing that is curated by Dr Stella Bolaki (University of Kent) and Egidija Čiricaitė (artist).

A full programme can be found at: http://www.kent.ac.uk/english/research/conferences/artistsbooks.html

Registration fee is £15 and includes coffee/tea, lunch and a drinks reception. Participants will also have the chance to attend a special preview of the Prescriptions exhibition in the Beaney House of Art & Knowledge.

As the venue capacity is limited, please book a place online here by 7th April 2016: http://bit.ly/1XKyjrA

For any queries, please contact Dr Stella Bolaki, S.Bolaki@kent.ac.uk

For up to date / last minute news… follow Sarah on Twitter: @SarahBodman

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: 28TH MARCH FOR THE MID-APRIL - JUNE 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 jpegs (200 dpi) at 8.5 cm across.

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