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ARTIST'S COVER PAGE: AHLRICH VAN OHLEN

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

Wuon-Gean Ho - *The Orchis Library* 1st February – 28th February 2017

The Orchis Library started from the notion of the body as a book. Each *Orchis* book contains a single print that spans three mountain folds and two valley folds, depicting a dark mass of abstract bodies, fabric and foliage. Rather than a photographic or logical view, the shape and forms within are generated from a depiction of elusive things such as the feelings and the sensation of being inside one's own skin. The visual representation of body position, muscle memory, and distortion is focused around a point that radiates from an inner eye of the narrator, an anamorphic central point that tilts perspective against gravity.

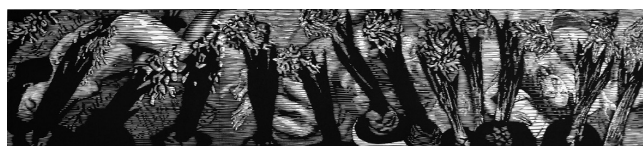


The Orchis Library set of books

Using a simple accordion fold allows for the translation of page to volume. The books invite the viewer to interact with the pages in order to emphasise or reduce sequences of events. Turning the page stretches limbs, demonstrates syncopation, crushes and expands the timeline. The landscapes that result flow and merge from bodies into plants and flowers, jungle and folded fabric, between figures that are solid and those that seem to shimmer and disappear.

If the body is enclosed in the book, equating paper with skin, then skin smells of black ink.

The word 'Orchis' is the ancient Greek word for testicle, after which Orchid flowers were named, owing to the shape of their bulbs. (In Old English too, the same parallel was made, and Orchid bulbs were called dogstones). The luxuriant feminine aspect of the Orchid flower, and the masculine shape of their roots imbues the word Orchis with an aspect of sexuality. This is apt, as themes of the prints include sexuality, touch, and a blurring of physical boundaries.



The Orchis Library - detail

Horizontal lines that run throughout the images mimic scanning technologies, suggesting surveillance and a digital screen. In fact the lines are hand carved and are an analogue rendition of sculptural form. When viewed closely, they are obviously rendered with a subjective stroke, but the overall effect is to create a filter that adds to the abstraction.



The Orchis Library - detail of print

The ambiguity between subject and background, between pattern and environment, alongside hidden codes and narratives is deliberate. Strong repeated diagonals of pale and dark depict shafts of light, and point towards a change of pace and scene.

<http://www.wuongean.com>

Historic Futures: Artists Reinvent the Book
 Reva and David Logan Gallery of Illustrated Books
 The Legion of Honor, Fine Arts Museums of
 San Francisco, USA
 Until 9th April 2017

The lineage of the artist's book descends from the common impulse to use pictures to tell stories. This connection has held constant from Paleolithic cave paintings onward, through the emergence of the artist's book as a recognised creative medium in the twentieth century. Historically, artists have used the familiar elements of the book form - paper, printing, binding - as opportunities for expression and reinvention, sometimes challenging our notion of what a book can be. *Historic Futures* features examples documenting key moments in the evolution of the artist's book from the late 1700s to today.

During the social and political upheavals of early twentieth-century Europe, avant-garde artists, poets, and designers re-imagined the book radically. This exhibition features *Ilia Golosa (For the Voice)*, the 1923 collaboration by El Lissitzky and Vladimir Vladimirovich Mayakovsky that was groundbreaking in its compositional interpretations of poetry; Filippo Marinetti's wild typographic transgressions, as exemplified by his *Les mots en liberté futuristes (Futurist Words in Freedom)*, 1919; and *Lidant YU* (1923), an early book by publisher and artist Ilia Zdanevich (Ilazd), with a text composed in Zaum, a Russian Futurist-invented language.

The exhibition continues with contemporary works, including *Musashimaro* (2013), by German artist Veronika Schaeper, whose treatment of a short story by Japanese author Choukitsu Kurumatani creates an immersive environment for reading. Examples such as this demonstrate how artists continue to approach the book as a medium still offering myriad possibilities for the creative imagination.



Clifton Meador, *Pankisi Prayer Rug*, 2015

This exhibition is organised by the Fine Arts Museums of San Francisco. Lincoln Park, 100 34th Avenue, San Francisco, CA 94121, USA.
<https://legionofhonor.famsf.org/exhibitions/historic-futures-artists-reinvent-book>

William Kentridge and Vivienne Koorland
Conversations in Letters and Lines
 The Fruitmarket Gallery, Edinburgh, UK
 Until 19th February 2017

This exhibition brings together work of two of South Africa's foremost visual artists, William Kentridge (animated film maker, opera director, performer and draughtsman) and Vivienne Koorland (painter, printmaker and maker of objects). Kentridge and Koorland come from the same generation of South African artists. Born in the 1950s, they first met as university students in the mid-1970s when Kentridge was studying political science at the University of the Witwatersrand and Koorland was studying fine art at the Michaelis School of Fine Art, University of Cape Town. They have been talking about art ever since. This exhibition foregrounds a friendship of nearly forty years and a dialogue which has been mutually enriching as the practice of each has informed that of the other.



For both artists questions of reading and looking are posed by the inclusion of text. The bookish (its associations with the learned and schooled as well as the reference to books as traditional bearer and bringer of words) features literally in both practices. Koorland has been painting on old book pages since the 1980s as works like *Vive Maman* attest and Kentridge has used books as the ground of his work since the late 90s. More recently he has explored the effects of the filmed 'flip-book' where reading and looking, in time and on screen, become part of the point of the work. We will show a range of these produced between 2011–2014. The synergies between these diverse but related practices is compelling. It will allow us to look at each artist afresh in the belief that the specificity of each will become more visible, while the historical/cultural links between them are revealed.

The Fruitmarket Gallery
 45 Market Street, Edinburgh, EH1 1DF, UK.
<http://www.fruitmarket.co.uk>

Bookmarks XIV: Infiltrating the Library System

Online and at 10 venues

Until 28th February 2017



This annual series grew out of an aim to encourage appreciation and awareness of artists working in the book format. Participating artists each produce an edition of 100 signed and numbered bookmarks which are divided into 100 sets; one full set being sent to each of the contributing artists and the rest divided and sent in distribution boxes to participating host venues around the world, for visitors to enjoy.

Over the last fourteen years, the Bookmarks series of free artwork distribution has visited 148 galleries, bookstores, workshops, centres, schools, museums and libraries in Australia, Brazil, Canada, Croatia, Cuba, Cyprus, Denmark, Egypt, France, Germany, Iceland, Ireland, Italy, Japan, The Netherlands, New Zealand, Norway, Poland, Singapore, Spain, South Korea, Sweden, Switzerland, Turkey, the UK and USA.

544 artists have contributed 54,700 bookmarks to the fourteen projects to date. Each bookmark is stamped with the current project's website address, which directs the taker of the bookmark to the gallery section of the website. Visitors can view works by the artists and contact contributors via their website and email links on our site. As interest in the artist's book has grown internationally over these years, the bookmarks projects have now reached a natural conclusion. Next year will see the final iteration of the project; we will send bookmarks out to the final 10 venues and also do something special to celebrate the total of 15 projects!

Bookmarks XIV has contributions by 31 artists from: Australia, Brazil, Canada, Germany, Italy, Japan, Sweden, the UK, and USA. Many thanks to all the artists and venues participating in our penultimate year of Bookmarks XIV. We have bookmarks commemorating 400 years since the death of William Shakespeare in Heather Chou's hand-typed 'Venus and Adonis'; Penny Maltby's historical celebrations of the linguistic impact of wool; 100 individually hand cut bookmarks by Janine Partington; a welcome to refugees from Ahlrich van Ohlen; photographs of end of summer cicadas in the American South from Todd Zimmer, and much more...



If you would like to join in as an artist or as a host venue for Bookmarks XV, please email Sarah.Bodman@uwe.ac.uk

Bookmarks XV Infiltrating the Library System 2017-2018 will be the fifteenth and final outing, do feel free to join us in our celebrations! General project info can be found here: <http://www.bookarts.uwe.ac.uk/projects/bookmarks.html>

Please visit the bookmarks website for full venue addresses and information: <http://www.bookarts.uwe.ac.uk/bkmks14>

Al-Mutanabbi Street Starts Here: Transcendent Hope City College of San Francisco Library Exhibitions Madeleine Haas Russell Gallery, Rosenberg Library, USA Until 13th April 2017

Organised by Art Hazelwood. On March 5th 2007, a car bomb exploded in the booksellers district, Al-Mutanabbi Street, in Baghdad. Poet Beau Beausoleil working from his bookstore in the Sunset district sent a plea to the cultural world to stand in solidarity with the victims of this tragedy and preserve its memory. He did this for his fellow booksellers in Iraq, but also in defence of culture against those who would destroy it. The project has been embraced by poets, broadside printers, and artist book makers. This exhibition is a selection of prints, broadsides and artists' books. The printmaking on display represents the work of fifty artists from around the world.



Fragment, In Praise of the Book

Artist: Jesseca Ferguson, text by Meena Alexander, 2013.

Madeleine Haas Russell Gallery, 2nd Floor, Louise & Claude Rosenberg, Jr. Library, Library and Learning Resources Building, 50 Phelan Ave. San Francisco, CA 94112, USA.
Monday-Thursday: 7:45am - 7:45pm
Friday: 7:45am - 2:45pm, Saturday: 10am - 1:45pm
Library is closed on days when classes are not in session.
<https://ccsfexhib.wordpress.com/2016/10/24/al-mutanabbi-street-starts-here-transcendent-hope/>

Curated by Archivio del '900: Focus Collezioni
Tra nucleare e patafisica. Libri e riviste dalla donazione Baj Mart Rovereto, Italy
Until 2nd April 2017

The donation by Roberta Cerini Baj Archive of '900 Mart includes an extraordinary group of documents related to Pataphysics, defined by its creator, Alfred Jarry as the science of imaginary solutions. Baj, who was closely involved with the main exponents of AGF 'Pataphysique', was among the founders of 'Institutum Patafisicum Mediolanense.



Asger Jorn, *Fin de Copenhague*, Bauhaus Imaginiste, 1957. Mart, Archivio del '900, fondo Baj

It is therefore natural that within his library and papers archive there is huge core documentation to transform the Database of '900 into the main centre of Italian research dedicated to this theme. In addition to correspondence with some French protagonists such as Raymond Queneau, Latis, Ferry and Jean Raymond Fleury, Baj archive preserves precious core publications of AGF 'Pataphysique' (1949-1975) and its followers, the Cymbalum Pataphysicum (1975-2000), and (ironically) institutions that promoted Pataphysics, and unpublished writings of Alfred Jarry, Guillaume Apollinaire, Marcel Duchamp, Eugene Ionesco, Boris Vian, René Clair, Jean Baudrillard, Raymond Queneau.

This exhibition includes artists' books, documentation, novels and ephemera such as printed postcards, stamps and stickers from the collection.
Mart Rovereto, Corso Bettini 43, 38068 Rovereto, Italy.
Tuesday - Sunday 10am - 6pm, Friday 10am - 9pm, Monday closed. <http://www.mart.tn.it>

ARTISTS' BOOKS: *New Acquisitions Exhibition*
Until March 1, 2017

Boreas Fine Art, Chicago, USA

Boreas Fine Art is pleased to announce an exhibition of over twenty-four newly acquired artists' books. This combination of new publications and iconic post-war titles features important book works never before or rarely seen in Chicago by artists including Marcel Broodthaers, Peter Doig, Kiki Smith, Ed Ruscha, Buzz Spector, Martin Puryear and others.

Alongside artists well-established in the contemporary art world, this exhibition introduces and contextualises important works by emerging talents already well-known and deeply collected by prestigious special collections libraries: Russell Maret and Veronika Schapers are artists whose conceptual rigour and sophisticated craft transcends disciplinary boundaries. Their work exemplifies the book as one of contemporary arts' most essential and relevant "intermedia" platforms.

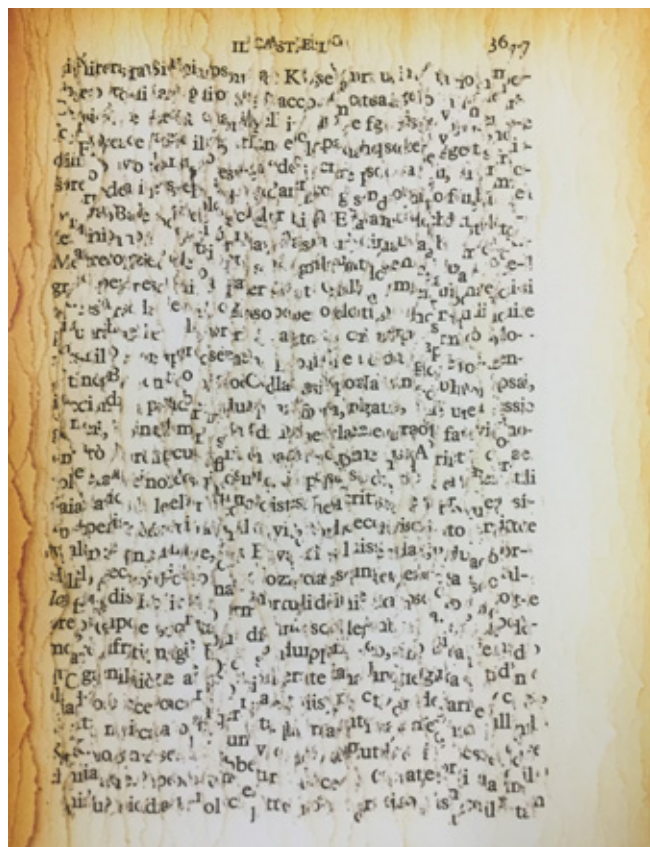
Since opening in 2013, Boreas Fine Art has quickly become a leader in the exhibition and private sales of post-war and contemporary artists' books, placing works into international private and institutional collections including the University of Chicago, College of William & Mary and many others. Boreas Fine Art is owned and operated by Michael Thompson, who has published and lectured widely on the artist's book. His essay "The 2014 Whitney Biennial: the Book as Medium in Contemporary American Art," was published in *The Papers of the Bibliographical Society of America* in 2015.

Boreas Fine Art, 260 E. Chestnut, Suite 1714, Chicago, IL, USA. Gallery hours by appointment.
<http://www.boreasfineart.com/current-exhibition.html>

Drawn Out, Drawn Over:
Mapping the Territory of Experience
Brentwood Arts Exchange, Riverdale, USA
Until 11th March 2017

Curated by Nicole Brugnoli of George Mason University. Artists: Carmon Colangelo, Kathy Dlugos, Helen Frederick, Rebecca Kamen, Sergio Soave, Bev Ress, Walter Kravitz, Alan Crockett, Suuny Bellison, Casey Doyle, Carol Brode, Pati Beachley, Matt Pinney, Buzz Spector, Michael Pestel, Michael Mercil, and Carole Garmon.

Drawn Out, Drawn Over: Mapping the Territory of Experience aims to field a visual conversation about drawing approaches by featuring 10-15 selected artists living throughout the United States, most of who have had dedicated careers as academics. Their institutions range from small liberal arts colleges, community colleges, and some of the largest research institutions in the country. The artists have been selected from locations where the curator has lived over the past 15 years; Pittsburgh, PA, Columbus, OH and Washington, DC, and they range from emerging artists, at the beginning of their careers, to internationally renowned artists and academics in their given fields of expertise.



Buzz Spector, *il Castello*, 2009. Altered book (detail), copy of Franz Kafka, *il Castello*, Verona, Italy: A. Mondadori, 1949

The exhibition expands the definition of drawing from the usual materials and processes to derivations in form and context therefore showcasing drawing-based new approaches to mark making, three dimensionality, and installation, digital and virtual concepts. In relation to how these artists maintain their studio practices, they pursue careers in teaching, though this dual-career model has shifted radically in the last 10 years as tenure track positions are fewer and adjunct positions increase at unfathomable rates.

The contribution in the regions from each of these artists has played a role in developing important movements in contemporary drawing. The viewers will acquire an insight into various approaches to drawing and mark making generally unseen.

The complex concepts of *mapping* and *experience* as permutations of movement, memory, examination, geography, energy, investigation, recording, curiosity and play, will be platforms for the research for this exhibition. Drawing traditionally is a process often unseen to general audiences and usually exists to give vital form or structure to the artist's primary studio practice. It is as much process and making as it is *play*. Drawing is the pulse of most processes and the means to keep making when our work in academia or life commitments makes being in the studio challenging and sometimes impossible. Drawing, as a form or idea knocks down the physical walls of the studio, and opens up the world to critical examination at any moment in time. Line, text, mark, space and time are each separately and together, tools for making. Abstractions are capable of giving form to the observed reality of daily life and movement.

Each artist has been asked to create new work for this exhibition under the guise of these ideas, though honouring entirely their own pre-existing research. *Drawn Out, Drawn Over: Mapping the Territory of Experience* delivers unique aesthetic and personal experimental works as a witness to how artists and academic pedagogies are now in play.

Brentwood Arts Center, 3901 Rhode Island Avenue, Brentwood 20722, USA. Admission free.
http://arts.pgpark.com/Our_Facilities/Brentwood_Arts_Exchange_Gateway_Arts_Center.htm

OPSLAG NEDSLAG - Danish Artists' Books The Black Diamond, The Royal Library Copenhagen, Denmark Until 11th March 2017

A large-scale exhibition at The Black Diamond offers the first-ever comprehensive overview of Danish contributions to a growing genre: artists' books. The exhibition *OPSLAG NEDSLAG - Danish Artists' Books* presents selected works that span six decades – including books by towering figures such as Asger Jorn, Per Kirkeby, Sven Dalsgaard and Tal R as well as a range of all-new works by present-day artists such as Amalie Smith and Lea Porsager.



Photo credit: Laura Stamer and The Royal Library, Copenhagen

Recent years have seen a resurgence in the general interest in artists' books. In Denmark the genre has become the object of particular academic study, new publications, and the book fair One Thousand Books. *OPSLAG NEDSLAG* presents six themed selections that showcase the history and stylistic universe of artists' books on Danish soil from the late 1950s to the present day. The exhibition explores the great range of themes and materials used in artists' books, focusing on the medium itself, the creative process, different styles within the genre and its historical context. Additional nuance and perspective is provided by focusing on eight main artists, elucidating their artists' books by means of installations and supplementary works of art from other genres.

Since the 1950s, mass-produced artists' books have offered artists an excellent way of distributing their art outside of galleries, museums and other institutional constraints. The books vary greatly in terms of their material formats: from Sven Dalsgaard's small pamphlets distributed via mail to Martin Larsen's eight-volume work spanning almost 6,000 pages; from standard books to works that experiment with e.g. sandpaper covers, or which – like Per Kirkeby's beautiful

blå, tid – are entirely blue. The exhibition offers a chance to see the pioneering work *Fin de Copenhagen* (“The End of Copenhagen”), published by Asger Jorn and French writer/filmmaker Guy Debord in 1957. Jorn and Debord’s bright and bold montage piece has a cover made out of flong (a waste product created in newspaper production), which has very distinctive material properties. The use of flong means that each of the 200 copies made has a unique cover. Now, for the first time since the book was printed in May 1957, several copies of the work will be present in the same room: the exhibition presents no less than six copies. The work is now a much sought-after collectors’ item. The exhibition also focuses on the process from material to book, exhibiting never-before-seen materials from the private archives of artists such as Tal R, Bjørn Nørgaard, Jesper Fabricius, Lene Adler Petersen and Asger Jorn. Visitors will be able to leaf through many of the works; approximately one fifth of the works on display can be handled. As is amply demonstrated at the Royal Library, the artists’ book practice remains very vibrant and relevant today. Following the 2017 merger with the Danish National Art Library, the library will also be home to Denmark’s largest and most important collection of artists’ books.



Photo credit: Laura Stamer and The Royal Library, Copenhagen

The exhibition is curated by Thomas Hvid Kromann, PhD researcher at the Department of Manuscripts and Rare Books. Kromann is a specialist on artists’ books and co-editor of the standard reference work *Danske kunstnerbøger* (2013).

Main artists featured: Asger Jorn, Per Kirkeby, Tal R, Jesper Fabricius, Sven Dalsgaard, Martin Larsen, Bjørn Nørgaard, Lene Adler Petersen. Supplementary works by: Amalie Smith, Henrik Have, Lasse Krog Møller, Christian Vind,

Albert Mertz, Per Højholt, Jytte Rex, K.J. Almqvist, Eva Kinch Brønsted, Lea Porsager and others.

Søren Kierkegaards Plads 1, Copenhagen, Denmark.

<http://www.kb.dk>

http://www.kb.dk/en/dia/udstillinger/opslag_nedslag.html

Patricia Silva and Lyall Harris

Jefferson-Madison Regional Library, Crozet, USA

Until 14th March 2017

Patricia Silva and Lyall Harris exhibit their recently completed collaborative bookworks, *Meeting Places / Luoghi d'incontro*, at the Jefferson-Madison Regional Library in Crozet, VA, and later in the year at the San Francisco Public Library (June 10-Sept 14, 2017).



From 23rd March - 15th April 2017, Silva and Harris will co-create work in real time at the Santa Reparata International School of Art (SRISA) Gallery in Florence, Italy, using materials furnished by the public.

As part of exhibition programming, the artists will be giving public lectures and workshops. Harris and Silva met in Florence, Italy in 2013.

Jefferson-Madison Regional Library, 2020 Library Avenue Crozet, VA 22932, USA. <http://www.jmrl.org/br-crozet.htm>
For further information please go to:
<https://lyallharris.com/collaborations/>

Heinz Marikke Hoek - Linkepoot - Bücher und Editionen Weserburg | Museum für moderne Kunst, Bremen, Germany

Until 4th June 2017

The artist Heinz Marikke Hoek first began utilising digital

technology publish books in the early 1990s. In the following years, many works from small to unlimited editions followed. Her work is rooted in the German Romantic tradition, responding to local landscape.



Heinz Marikke Hoek, *Stardust 6*, 2015

This exhibition at the Center for Artists' Publications provides an overview of the editions of Marikke Heinz Hoek and includes artists' books, postcards and photo editions, monitor displays, video editions and sculptures as well as individual floppy disks, graphics, multiples and calendars.

Zentrum für Künstlerpublikationen
Weserburg | Museum für moderne Kunst
Teerhof 20, 28199 Bremen, Germany.
<http://www.weserburg.de>

BEAU GESTE PRESS
CAPC musée d'art contemporain
Bordeaux, France
2nd February – 28th May 2017



The Beau Geste Press community at Langford Court South 1971 or 1972. From left to right: Yaël Ehrenberg, Felipe Ehrenberg, Serjio Tovar, Madeleine Gallard, Chris Welch, Ada Dewes (hidden), Matthias Ehrenberg, Martha Ehrenberg (born Hellion). Photograph by Paul Welch.

The independent publishing house Beau Geste Press (BGP) was founded in 1971 by the Mexican artists' couple Martha Hellion and Felipe Ehrenberg. Together with their two children, they moved into a farmhouse in Devon, in the English countryside, where, joined by a group of friends that included the artist and art historian David Mayor, they formed 'a community of duplicators, printers and artisans'.

Beau Geste Press was active until 1976, printing the work of visual poets, neo-Dadaists and international artists affiliated with the Fluxus movement such as Ulises Carrión,

Helen Chadwick, Ken Friedman, Carolee Schneemann, Yukio Tsuchiya and Cecilia Vicuña. Specialising in limited-edition artists' books, it published the works of its own members, but also those of many of colleagues worldwide. In the spirit of cottage industry, Beau Geste Press adapted its methods and scale to its needs, keeping all stages of production, from design and printing to distribution via the postal network, under the same – bucolic – roof.



Cover of *FLUXshoe*. Edited by Felipe & Martha Ehrenberg and David Mayor. Beau Geste Press, 1972.

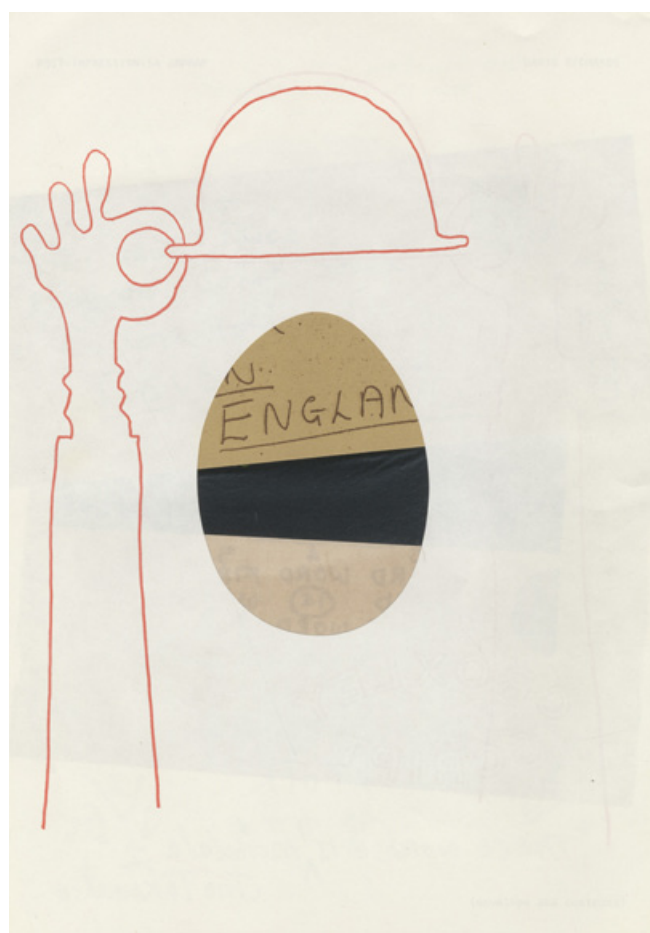
The exhibition surveys the history of Beau Geste Press through the 75 books published by its founding members and their guests or occasional visitors during its five years of existence. It documents the creativity, productivity, working methods and international influence of this short-lived community, which ran an early version of the artist residency. Although it operated from the periphery of the main artistic centres of its time, Beau Geste Press was undoubtedly one of the most productive and influential publishing ventures of its generation.

The printed matter on display is punctuated by a series of aluminium sculptures by the French artist Xavier Antin. A succession of machine-like works whose functioning seems to have been temporarily suspended, they conjure up operations or gestures related to the duplication or revelation of images, purposely aestheticising the myths surrounding the sacrosanct space of the workshop.

Entitled 'Something of Beau Geste in common', a series of interventions, workshops, and specific projects involving collectives, artists, non-profit organisations and students from the New Aquitaine region also accompanies this historical presentation.



Felipe Ehrenberg. Cover of *General Schmuck* (No. 5), edited by David Mayor. Beau Geste Press, 1975.



Takako Saito, *Window*. Inside page of *Japanese Schmuck* (No. 8), edited by Taii Ashizawa, Takehisa Kosugi, David Mayor. Beau Geste Press, 1976.

Unfolding in a dedicated space over the entire duration of the exhibition, this programme brings together six participants – Atelier Bulk, Disparate, L'Insoleuse, Our Fortress, students from the seminars 'Book Society' at EBABX, Bordeaux, and 'Bibliomatrix' at EESI Angoulême-Poitiers – who appropriate and develop contemporary interpretations of the methods and spirit of Beau Geste Press as a model of production, reproduction and artistic diffusion that anticipated the networking practices of the digital age.

Curator: Alice Motard

With support for research in art theory and criticism by the Centre national des arts plastiques.

Exhibition designer: Benedeta Monteverde. This exhibition is supported by the Cultural Institute of Mexico, Paris.

CAPC musée d'art contemporain

Bordeaux, France. www.capc-bordeaux.fr

Booknesses: Artists' Books from the Ginsberg Collection
The University of Johannesburg Art Gallery, South Africa
24th March - 5th May 2017

To celebrate the 21st anniversary of the first exhibition of artists' books held in South Africa, the University of Johannesburg is hosting *Booknesses* a six-day international colloquium. Alongside this, the exhibition *Booknesses: Artists' Books from the Ginsberg Collection* opens at the UJ Art Gallery, and a second exhibition *Booknesses: South African Book Arts* showcasing some of the best contemporary artists' books being produced in South Africa today is on show at The Faculty of Art, Design and Architecture's Gallery at The University of Johannesburg.



Meet the Communists, 2011, Deirdre Pretorius, in collaboration with papermakers Nkosinathi Ndladla and Mandy Coppes of Phumani Mill. Photograph: www.theartistsbook.org.za

Read an online interview with Christine Mullen Kreamer in Johannesburg from 2013, 'Jack Ginsberg, Artist's Book Collector Par Excellence' at: <http://library.si.edu/exhibition/artists-books-and-africa/jack-ginsberg>

Booknesses colloquium, 23rd-25th March 2017, Faculty of Art, Design & Architecture, University of Johannesburg.

UJ Art Gallery, Kingsway Campus, corner of Kingsway + University Rd, Auckland Park, Johannesburg, South Africa. <http://www.uj.ac.za/artscentre>

FADA Gallery, University of Johannesburg
17 Bunting Road, FADA Building, 2006 Johannesburg, South Africa. <http://fadagallery.blogspot.com>

Artphilein Collection on Display:
Mimmo Paladino – *Viaggio (Journey)*
Choisi – one at a time, Lugano, Switzerland
Until 28th February 2017



*Shifting in continual movement
in relation to a fixed place
in relation to an observer
who only passes by
the point of departure.*
Nanni Balestrini

At the monthly display of the Artphilein Foundation collection, Choisi presents *Viaggio (Journey)*, a compilation of twenty plates, realised by Mimmo Paladino with mixed media techniques (etching, aquatint, inkjet, copperplate engraving, woodcut and collage), on poems by Nanni Balestrini. This artistic project was implemented thanks to the initiative of the editor Luigi Berardinelli, Verona, from 2004 to 2006. The compilation is contained in a cardboard suitcase.

The partnership between the artist and the poet for *Viaggio* was powerful. Words and images amalgamate and conduct the viewer on a varied and engaging trail: "The basic idea was to tackle a series of white sheets in the same way you might undertake a journey, stopover by stopover, experience by experience." Luigi Berardinelli

Choisi – one at a time, via F. Pelli 13, 6901 Lugano Switzerland. <http://choisi.info>

Tuesday–Friday 10am - 6pm, Saturday 10am - 4pm
In collaboration with Artphilein Foundation:
<http://www.artphilein.org>

Encore sous pression: Atelier Michael Woolworth
Centre de la Gravure et de l'Image Imprimée, Belgium
4th February – 7th May 2017

The American master printer and art publisher, Michael Woolworth moved to Paris where he established his studio in 1985. Specialising in lithography, he also produces wood engravings, monotypes, linocuts and etchings with artists from many countries. His studio is a laboratory for creation, where the art of printing is constantly reinvented, produced exclusively on manual presses.

This exhibition showcases original drawings, monotypes, multiples and artists' books by Carole Benzaken, Stéphane Bordarier, Mélanie Delattre-Vogt, Marc Desgrandchamps, Jim Dine, Philippe Favier, Yuri Kuper, Frédérique Loutz, Jean-Michel Othoniel, Stéphane Pencreac'h, José Maria Sicilia, Djamel Tatah and others.

Centre de la Gravure et de l'Image Imprimée de la Fédération Wallonie-Bruxelles
10, Rue des Amours, 7100 La Louvière, Belgium.
www.centredelagravure.be

Future Legacies: Collections, Collecting and Artists' Books
The Stanley & Audrey Burton Gallery
University of Leeds, UK
11th February - 10th June 2017

Curated by Rhiannon Francis-Lawrence, John McDowall and Chris Taylor. An exhibition of artists' books from Special Collections which explores thematic, visual and other formal relationships between books produced over time.

In 2007 artists and academics John McDowall and Chris Taylor curated an extensive exhibition of artists' books within the original University of Leeds Gallery, bringing together historical material, selected contemporary artists' books and commissioned works. Loaned from major collections throughout the UK the display examined collections of books as gathered together in libraries, and artists' books which are in themselves a collection, comprising of inventories, accumulations and typologies.

Since then, the Brotherton Library has purchased and received donations of a substantial number of artists' books, together with significant examples retrieved from the general shelves such as Ed Ruscha's *Thirtyfour Parking Lots in Los Angeles*. Many of these works have been acquired from artists participating in the International Contemporary Artists' Book Fair, an event also curated by McDowall and Taylor, held annually in the Parkinson Court from 2007-2013 before relocating to The Tetley centre for contemporary art and learning.

The selection of works exhibited here explores thematic, visual and other formal relationships between books produced centuries ago and some of the contemporary

artists' books. These juxtapositions illustrate how artists and writers over the years have employed the book in their quest to record and present their experiences, connecting subject areas through format, image and text. This display is just a very small sample of the extraordinary collection of books and artists' books available to view in Special Collections for our pleasure or research.

Curated in collaboration with Rhiannon Lawrence-Francis, Collections & Engagement Manager, Rare Books & Maps, in the Brotherton Library, this exhibition is one of a number of projects across the city as part of *PAGES: Future Potentials / Future Legacies*, 2nd February - 11th June 2017. <http://www.leedsartbookfair.com>

The 20th International Contemporary Artists' Book Fair will take place at The Tetley, 4-5 March 2017. <http://thetetley.org/20th-international-contemporary-artists-book-fair-2017/>

A symposium, 'Future Legacies: collections and collecting artists' books', will be held in the Sheppard Room on Thursday 27 April 2017.

https://library.leeds.ac.uk/features/415/article/142/future-legacies_collections_collecting_and_artists_books

ABLE – Artists Books Limerick Exhibition
Limerick School of Art & Design, Ireland
From 20th February 2017

This second annual exhibition of artists' books made by staff and students - past and present, will run for two weeks from 20th February at the Limerick School of Art & Design, Ireland.

This was a very exciting exhibition last year and it is expected to be even more so this year. We anticipate a wide range of formats and materials including paper, wood, wax and clay.



A number of talks and workshops on book art, bookbinding and paper folding will run in conjunction with the exhibition. The Dublin Zine Archive will be showcasing some of their vast collection of zines and Tom Maher, zine archivist, will be giving a talk on the importance of zines and how their collection developed.



Admission to the public is free. Find us on Facebook under Able Lsad or contact Alan.Crowley@lit.ie or Anne.FCulhane@Lit.ie

Limerick School of Art & Design, Clare Street, Limerick V94 KX22, Ireland. <http://www.lit.ie/lsad/>

Molntäcke och vildhonung (Cloud cover and wild honey)
Until 12th February 2017
Form/Design Centre, Malmö Konsthall, Sweden



To capture a dream, a thought. To be open and see from various perspectives. How can things transform, disappear, reappear and transform again?

KONSTLYFTET – a project by Malmö Konsthall, KKV Grafik and Daglig verksamhet LSS.

In the KONSTLYFTET project, 12 daily activities programmes for people with functional impairments have visited Malmö Konsthall and been inspired by the exhibitions in 2016. During a total of 59 workshop events they have tested ideas and explored techniques and materials. The focus has been on graphics and on creating by making prints*, combined with a desire to let something disappear so it can be transformed into something else. The result is the exhibition *Molntäcke och vildhonung (Cloud cover and wild honey)* in which grains of sand, squares, plaster, paint, words and objects in various ways attempt to capture a dream, a thought.

Participants in KONSTLYFTET are: Daglig Verksamhet LSS Annexet, Bokbytet, Butik Holmgången, Fabriken, Framtiden, Informationsgruppen, Kronan, Lindeborg,

Linnéhuset, Pappersmakarna, Sopstationen and Tolvan. Project managers/artists: Antje Nilsson, Malmö Konsthall, and Anne Marte Overaa & Eva Hejdström, KKV Grafik.

KONSTLYFTET was launched in 2011 and focuses on people with cognitive or physical functional challenges. The participants are inspired by exhibitions at Malmö Konsthall and work with graphics on a small and large scale. Everyone participates based on their own unique circumstances. Daglig Verksamhet LSS is a daily activities programme under the Act concerning Support and Service for Persons with Certain Functional Impairments.

* Including bookmarks for the project Bookmarks XV Infiltrating the Library System 2017-2018.

See the film from KONSTLYFTET 2011
<http://www.konsthall.malmo.se/o.o.i.s/5183>

Images from KONSTLYFTET 2013
<http://www.konsthall.malmo.se/o.o.i.s?id=5332>

Malmö Konsthall, S:t Johannesgatan 7, SE-205 80, Malmö, Sweden. Tuesday to Saturday 11–17, Sunday 12–16
<http://www.konsthall.malmo.se>

Sumi Perera [*Super-Press EDITIONS*]

Artist Books & Print Installations will be shown at the following exhibitions & venues, including the sound installation *Inside Out-Outside In [IO-OI]*: *IO-OI* features 12 tracks of mundane everyday activities recorded within 12 hours (see image below).



Sumi Perera-Featured Artist

Bath Contemporary Arts. Bath 10th - 23rd February 2017
<http://www.bathcontemporary.com/exhibitions/info/featured-artist-sumi-perera-re1/>

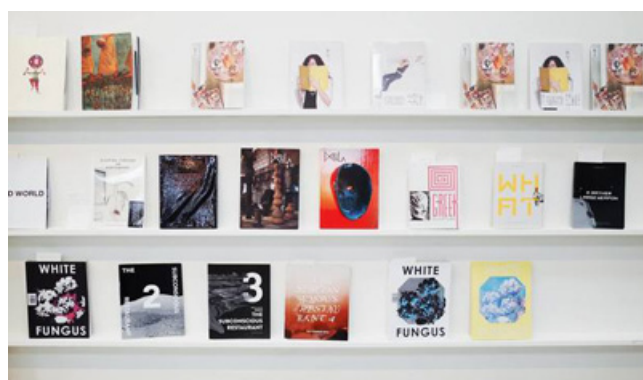
Pushing Boundaries. Dunamais Arts Centre, Co Laois, Ireland. Until 28th February 2017
<http://printmakerscouncil.com/exhibition/pushing-boundaries/>

Loosely Bound. Printroom. Suffolk. Until 19th February.
<http://www.printroom.studio/exhibition/loosely-bound/>

Global Matrix IV. Robert L. Ringel Gallery & Fountain Gallery, Lafayette, USA. Until 18th February, and touring the USA 2017-2019. <https://www.saatchiart.com/sumiperera>

Free Parking: Art Libraries from Elsewhere | *The Editorial* Asia Art Archive, Hong Kong Until 4th March 2017

White Fungus is part of *The Editorial* which is on show at Asia Art Archive in Hong Kong as part of the series Free Parking: Art Libraries from Elsewhere. Curated by Ingrid Chu and Kit Hammonds, the exhibition runs until 4th March 2017. www.whitefungus.com



Free Parking: Art Libraries from Elsewhere is a programme series located in the Asia Art Archive library that features 'art libraries from elsewhere' in conversation with the AAA collection in Hong Kong.

On view are artists' books, documentation, and related materials from *The Editorial*, a research-led inquiry into the expanding role and network of independent contemporary art publishers in Asia and their international impact through a curated series of public events, exhibitions, and discussions. It is part of Asia Art Archive's live events programme participation for the Taipei Biennial 2016.

The exhibition focuses on independent publishing in Asia and how this is moving beyond exhibition catalogues, magazines, artists' books, and historical and philosophical writing to incorporate current literary, research-based, and digitally-oriented hybrid practices. It also examines how the apparatuses of articulating and delivering content, from art book fairs to art libraries and archives are being rethought and reshaped as 'curated' sites.

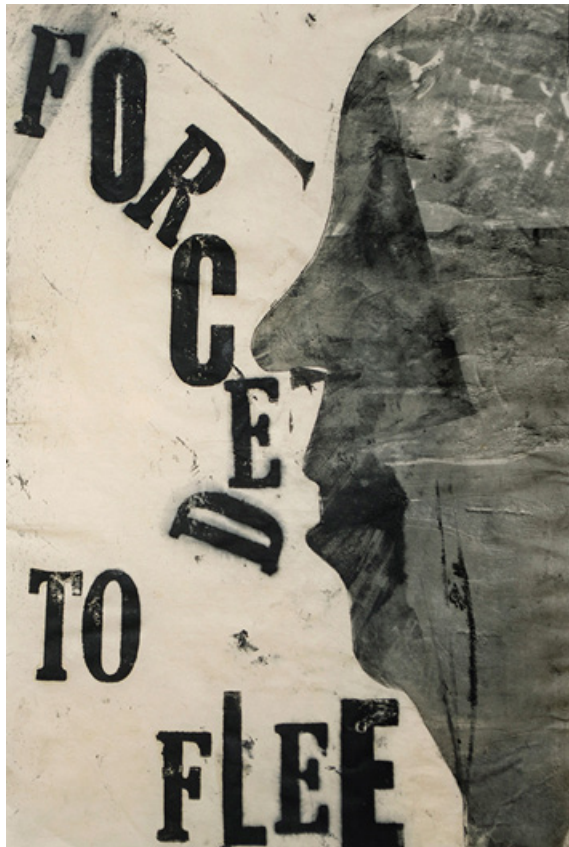
By sharing materials from practitioners who are rethinking the conditions of publishing in the face of region-specific circumstances and challenges, including the crucial role of museums, archives, and self-organised initiatives, the exhibition contributes towards growing critical reflection on this rapidly developing area, proposing an 'editorial aesthetics' at the nexus of contemporary art production.

Asia Art Archive, 10/F, Hollywood Centre, 233 Hollywood Road, Sheung Wan, Hong Kong
http://www.aaa.org.hk/FreeParking_TheEditorial

The World After January 20, 2017:
Works by Contemporary Artists and Poets
The James W. Palmer Gallery, Vassar College,
Poughkeepsie, USA

Until 16th February 2017

Curated by Monica d. Church and Judith Nichols.
Poetry, political cartoons, documentary photography,
drawings, paintings and bookworks that address, reflect
and comment on what the first 100 days of the Trump
presidency might mean.



Tatana Kellner, *Please Exit, Doors Are Closing*

Visual artists and poets featured include John Balaban,
Gerardo Castro, Michaela Coplen, Monica d. Church,
Liza Donnelly, Guerrilla Grannies, Tatana Kellner, Virginia
Lavado, Michael Maslin, Molly McGlennen, Judith Nichols,
Peter Steiner, and Sam Vernon. Steiner.

The James W. Palmer Gallery at Vassar College.
The gallery is located in Main Building. 124 Raymond
Avenue, Poughkeepsie, NY 12604, USA
<http://info.vassar.edu/visit/>

Three exhibitions at the Center for Book Arts, New York:

Pulp as Portal: Socially Engaged Hand Papermaking
3rd February – 8th April 2017

As an extension of the broad survey *Social Paper*, co-curated
by Jessica Cochran and Melissa Potter in 2014, *Pulp as*
Portal adds to growing discourse around the contemporary
art of hand papermaking as socially engaged art. The
exhibition reveals the artist's book - specifically bookworks,
publications, zines and printed matter - as both artwork
and outcome: How do hand papermakers today animate
the ethos of social engagement, activism, community, and

collectivity in the processes they employ to make paper?
How are these ideas at play and embodied in the resulting
books and printed matter?

As an important emergent genre of the new century, socially
engaged art, or, social practice, is broadly characterised
by artists' emphasis on community, democracy, social
change, participation and, in the case of hand papermaking,
pedagogy. While bookmaking, printmaking and hand
papermaking have long been deeply intertwined as creative
practices that naturally lend themselves to collaboration,
we are seeing more recently the idea of "the collective"
purposefully and reflexively embraced and incorporated by
hand papermakers beyond the studio, both in process and
product. This is manifest specifically through community-
based workshops, papermakers' gardens, grassroots
libraries and participatory installations, and it is happening
internationally.

Through such platforms, artists can creatively assert,
through collaborative craft, the deep relevance of
conviviality, skill sharing and the printed word in an
increasingly paperless, technology-driven world.

Artists Included: Book Bombs/Michelle Wilson & Mary
Tasillo, Laura Anderson Barbata, Stephanie Barrale and
Michael Dunican, Combat Paper, Megan Diddie, Nick
Dubois/The Poetry Foundation, Angela Fegen, Fresh
Press at the University of Illinois, Julia Ann Goodman,
Sheroanawe Hakihiwe, Megan Heeres, Tatana Kellner,
Alison Knowles, Margaret Mahon, Drew Matott, The Mobile
Mill/Jillian Bruschera, Cathleen Mooses, Peace Paper, The
People's Library/Mark Strandquist & Courtney Bowles,
Dallas Price, John Risseuw, Seeds In Service/Melissa Potter
& Maggie Puckett, Megan Singleton, and others.

**Chantal Zakari: *Narratives of Conflict* (in collaboration
with Mike Mandel)**

3rd February – 8th April 2017

Organised by Alexander Campos, Executive Director &
Curator, The Center for Book Arts.

From the divergent personal stories behind the Coalition of
the Willing in Iraq, to threat of a community in lock-down
in a Boston suburb, these books tell the story behind the
fights that interweave the personal and political.

This featured Artist Project will highlight 5 books with
associated installation that investigating political conflicts
within community perspectives, including *They Came To*
Baghdad (2013) begins with colonial symbols embedded in
Agatha Christie's book covers, and ends with a breakdown
of economic benefactors in the of the reconstruction
effort after the Iraq War and *Lockdown Archive* (2015) is a
collection of web images uploaded both by media and local
citizens during the search for the Boston Marathon terrorist
and in the process describes the overly militarized response
and a portrait of a small town living under siege. Zakari
with Mandel combine research methods and strategies
borrowed from various disciplines such as photography,
documentary, performance, storytelling, installation,
graphic design, and social interventions. Text and language
is an inherent part of our work: interviews, personal
narrative, found text. The book format allows us to develop

and idea in much greater detail and create dialogues outside the gallery wall where it can reach a variety of audiences.

2015-2016 Scholars for Advanced Study in Book Arts
3rd February – 8th April 2017

New artworks will be presented to the public by three young artists who have recently completed a year-long project-based residency at the Center. Finishing their residency in September 2016, and having 3 extra months to finalise artworks, Shana Agid, Wayne Kleppe, and Elizabeth Sheehan, will each present two to three new works produced during their residency.

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

Migrations

Eagle Gallery, London

2nd February – 3rd March 2017

Migrations explores themes of location, migration, and diaspora through an installation of mixed-media works that include drawing, book art and collage. The migratory aspect of ideas and material is expressed in images and artists' books that re-purpose data from various found sources in order to construct new visual and metaphorical narratives.



Déirdre Kelly, *Wonder Atlas*

Artists: Tracey Bush, Rachael Clewlow, Julie Cockburn, Déirdre Kelly, Hormazd Narielwalla.

The exhibition will launch two new limited edition artists' books: *Dusk* by Tracey Bush, and *Lost Gardens* by Hormazd Narielwalla.

Eagle Gallery, 159 Farringdon Road, London EC1R 3AL, UK. The gallery is open Wednesday to Friday: 11am – 6pm, Saturday: 11am to 4pm during exhibitions.
<http://www.emmahilleagle.com>

Two artist's book exhibitions at The Tetley, Leeds, UK:

Dora García - *These books were alive; they spoke to me!*
3rd February – 23rd April 2017

An exhibition of printed matter and performance works by Barcelona-based artist Dora García. Her first institutional solo show in the UK, the exhibition coincides with the 20th

PAGES International Contemporary Artists' Book Fair in March.

García's show will provide a retrospective look at her career-long production of book editions, book sculptures and the ongoing connection within her practice to popular literature, theatre and film. For *These books were alive; they spoke to me!* García will stage a new iteration of several performance works, some of which have never been performed in English or outside of Spain before. 'These books were alive; they spoke to me,' is a quote from François Truffaut's 1966 dystopian cult film *Fahrenheit 451* (based on Ray Bradbury's novel of the same name). This literary reference opens up a framework for the exhibition and expanded programme, which features books about performance and performances about books.
<http://thetetley.org/dora-garcia-books-alive-spoke/>

PAGES: FUTURE PRESENT

3rd February – 23rd April 2017

Curated by John McDowall & Chris Taylor

Publications, ephemera and photographic documentation from the past 20 years of PAGES International Contemporary Artists' Book Fairs. From the first Fair held at Dean Clough, Halifax in 1998 to its current location at The Tetley, PAGES has supported the research and development of the book as primary medium in art practice.



Exhibition Launch - Thursday 2 February, 6-8pm.
Free, all welcome.

Wednesday Lates: Curators Talk - Wednesday 22 February 6-8pm. Free, all welcome. Join The Tetley's curator and co-curators of the PAGES Anniversary archive show to discuss the current exhibition.

Wednesday Lates: Book/Zine Making

Wednesday 15 March, 6-8pm. Free, all welcome.

Learn the basic techniques of hand binding to create and individual sketchbook.

<http://thetetley.org/pages-future-present/>

A satellite programme of exhibitions and projects celebrating the 20th anniversary, takes place throughout the city in March and April. For more information on PAGES visit: www.leedsartbookfair.com

The Tetley, Hunslet Road, Leeds LS10 1JQ, UK.
Gallery Hours: Daily 10am - 5pm. Open late every Wednesday until 8pm. <http://thetetley.org>

Ulises Carrión. Dear reader. Don't read

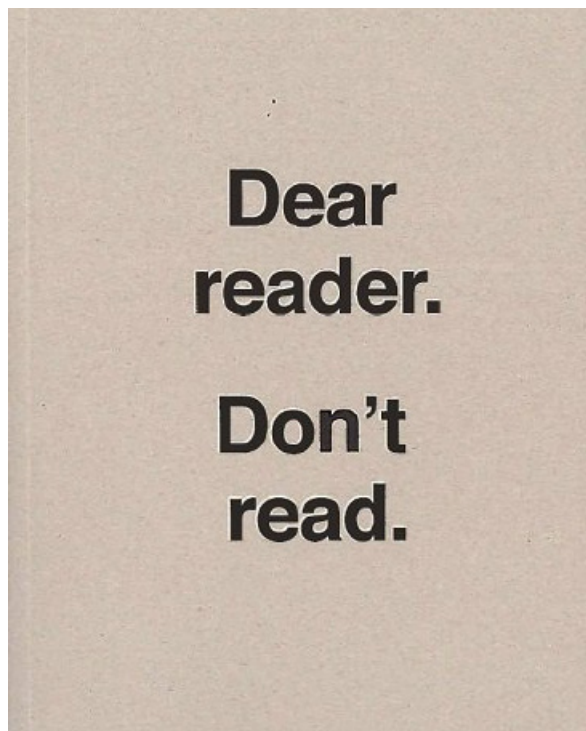
Museo Jumex, Mexico City, Mexico

9th February – 7th May 2017

Curated by Guy Schraenen, organised by the Museo Nacional Centro de Arte Reina Sofía (Madrid) and co-produced with the Fundación Jumex (Mexico City). The exhibition launched its tour at the Museo Nacional Centro de Arte Reina Sofía, Madrid in 2016.

This retrospective focusing on Ulises Carrión's personal and groundbreaking approach seeks to illustrate all aspects of his artistic and intellectual work. The exhibition spans from his early career as a young, successful writer in Mexico, to his college years as a postgraduate student exploring language and linguistics in France, Germany, and Britain, to his numerous activities in Amsterdam, where Carrión established himself in 1972 and lived until his untimely death at the age of forty-nine.

The exhibition has 350 pieces including books, magazines, videos, films, sound pieces, mail art, public projects, and performances, along with Carrión's initiatives as curator, editor, distributor, lecturer, archivist, art theorist, and writer. It is a significant body of original work structured so as to place a spotlight on every facet of his production.



Without losing sight of the unclassifiable nature of his oeuvre, this exhibition emphasises Carrión's constant search for new cultural strategies and the extent to which his projects were determined by two fundamental themes: structure and language, representing artistic guidelines that, influenced by a literary education, are pervasive in his work even if he always fought against it. This duality corresponds to the exhibition title *Dear reader. Don't read* - taken from his diptych of the same name - which illustrates his ambiguous relation to literature, a recurring theme in his work. More information and images can be found at: <http://www.museoreinasofia.es/en/exhibitions/ulises-carrión>

***Dear reader. Don't read* publication.**

A key figure in Mexican conceptual art, Ulises Carrión (1941, San Andrés Tuxtla, Mexico – 1989, Amsterdam) was an artist, editor, curator, and theorist of the post-1960s international artistic avant-garde. Texts by Guy Schraenen, Felipe Ehrenberg and João Fernandes, among others, illustrate all aspects of his artistic and intellectual work. From his early career as a young, successful writer in Mexico to his numerous activities in Amsterdam where he cofounded the independent artists' run space In-Out Center and founded the legendary bookshop-gallery Other Books and So (1975–79), the first of its kind dedicated to artists' publications. ISBN: 978-84-8026-539-3. Paperback, 272 pages, 35 euros. Order online at: <http://www.museoreinasofia.es/en/publicaciones/dear-reader-dont-read>

For a free pdf download version of the catalogue published on the occasion of the exhibition *Ulises Carrión. Dear reader. Don't read*. visit: http://www.museoreinasofia.es/sites/default/files/publicaciones/ulises_carrión_ingles_web_15-11-16.pdf

Museo Jumex

Miguel de Cervantes Saavedra 303, Colonia Granada, 11520 Mexico City, Mexico. <https://www.fundacionjumex.org>

MCBA/Jerome Book Arts Fellowships Series XIII

Until 19th February 2017

MCBA Main Gallery

Minnesota Center for Book Arts, Minneapolis, USA

Paper artist - Eric Gjerde

Book artist - Dana LeMoine

Artist - Aki Shibata

Since 1985 the Jerome Foundation has helped artists push the boundaries of contemporary book arts by supporting the creation of new book works. Through the MCBA/Jerome Book Arts Fellowships, Minnesota artists of diverse disciplines - including printers, papermakers, binders, painters, sculptors, poets, photographers, essayists and others - have created projects ranging from exquisitely crafted fine press volumes to documented performances to one-of-a-kind installations that "break the bindings" and redefine conventional notions of book form and content. This exhibition marks the culmination of the thirteenth series of Book Arts Fellowships.

Jurors for Fellowship Series XII were Wendy Fernstrum, Elaine Rutherford and Todd Thyberg. These three jurors, reflecting diverse perspectives and considerable expertise, reviewed 28 applications and selected the recipients. You can read more about each of the artists and the Fellowships series at: <http://www.mnbookarts.org/fellowshipxiii/>

Minnesota Center for Book Arts

1011 Washington Ave. S. #100

Minneapolis, MN 55415, USA

Monday – Saturday: 9:30am to 6:30pm. Tuesdays open late: 9:30am to 9pm, Sundays: noon to 5pm. Gallery admission is always free. <http://www.mnbookarts.org>

COVER ARTIST FOR THIS ISSUE OF THE BAN:

Ahlrich van Ohlen - Loch Ness Monster mail art for *BOOK ISH NESS* – World Book Night 2017.

One of a series of sightings by the artist, this one is from Berlin in the river Spree, just in front of the Bundestag, on Sunday 11th Dec 2016. Ahlrich can be contacted at: ahlrich.van.ohlen@gmx.de

BOOK ISH NESS – World Book Night 2017 -

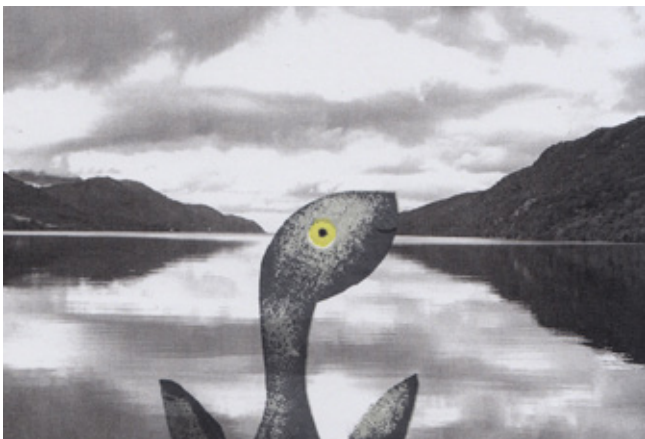
Last Call for participation: Will you join in?

Wherever you are, World Book Night United Artists invite you to contribute to our World Book Night project for 2017: *BOOK ISH NESS*. To do so, please read a book about the Loch Ness Monster; it can be of any title your choosing. Once you have read the book and know a little more about the history of the monster, please either:

1) Design a book cover for an imaginary publication about the Loch Ness Monster – it could be fact or fiction, it is entirely up to you. It will need a title, author and publisher name and date.

2) Email a photograph of your sighting of the Loch Ness Monster, make sure you record the time and date of your sighting and write that in your email so we can credit your sighting properly. Of course, your sighting of the Loch Ness Monster may well have been staged, we will never know.

Of course you are very welcome to do both if you wish. Please send your contributions by wetransfer or similar to Sarah.Bodman@uwe.ac.uk and please email Sarah to let her know you are sending them. **Deadline: 8th March 2017**



'Loch Ness photobomb'. Taken on Tuesday 6th December 2016 at 4.08pm by Corinne Welch.

We – the World Book Night United Artists - will be heading to Scotland on an expedition in early March 2017.

Our search party - led by artist Stephen Fowler will conduct a survey of Loch Ness and record our findings in order to publish a small pamphlet *BOOK ISH NESS* on our return. Alongside our published 'research' we will illustrate the book with photographs of actual sightings sent in by contributors, and compile a visual bibliography of books about the Loch Ness Monster from the fictional book covers.



Loch Ness Monster sighting, Wednesday 21st December 2016 at 2.22 pm, by Mike Clements.

Our previous ventures for World Book Night have included themed project tributes to Margaret Atwood (*Serena Joy*), Charles Bukowski (*Post Office*), Raymond Carver (*Some Small, Good Things*), Douglas Coupland (*Toast: A Night on Weevil Lake*), Patricia Highsmith (*Dinner and A Rose*), Stephen King (*Shine On*) and Donna Tartt (*The Secrets of Metahemeralism*). All of these are archived on the exhibitions and events page of our website: <http://www.bookarts.uwe.ac.uk/exhibitions.html>

For 2017, our tribute is to the weird and wonderful, the scientific and practical, believing and sceptical endeavours recorded in publications about the Loch Ness Monster – hence the apt title of *BOOK ISH NESS* by Linda Williams.

Stephen Fowler has compiled a list of recommended titles, download it here: <http://www.bookarts.uwe.ac.uk/pdf/newspdfs/LochNessReading.pdf>



Sighting by Mel and Stephanie Turnbull, on the shores of Loch Ness, Tuesday 28th October 2014 at 3.48pm.

All contributors will receive a copy of the artist's book and a *BOOK ISH NESS* badge.

Deadline: 8th March 2017

Questions? Email Sarah at: Sarah.Bodman@uwe.ac.uk
www.bookarts.uwe.ac.uk/news.html#bookishness-wbn

ANNOUNCEMENTS

News from Chris Pig in Frome, UK: Black Pig printmaking studio is up and running, so do have a look at the new website: www.blackpigprintmakingstudio.com

We're also offering bookbinding courses with Kate Holland. See the courses page for availability:
<https://www.blackpigprintmakingstudio.com/courses/>



We offer an editioning service, either working alongside an artist or working from their artist's proof. Similar to the individually tailored classes mentioned on the courses page, if an artist wants to learn skills as they work, expert advice is always on hand.

www.blackpigprintmakingstudio.com

News from Annette C. Disslin at The Fork and Broom Press (formerly known as bleikloetzle). Relocation process: Mission accomplished – Opening late March 2017.



In the spring of 2016 we moved in at our new home, which is an old brick farm out in the countryside. It took us almost one year to turn the former cattle stable into the new print room and the huge farm entrance hall into the bindery. It looks like a wonderful working space now and I cannot wait to get back to printing and binding, after such a long break had been forced upon me.

The press is now located in the village of Oppenwehe, which is in the more northwesterly part of Germany roughly in the middle distance between the cities of Bremen and Osnabrueck. The village is nestled in a fairly rural area, in an open landscape, with big oak and birch trees lining the country roads and many old windmills around. There is a peat bog not far and we have the awesome big cranes coming through on their annual migration.

The news in detail...

The press is given a new name: The Fork and Broom Press. The new name refers to the old brick farm and the stable in particular, as this is where the presses and type will settle. It comes with an utterly new webspace at www.forkandbroompress.net and the email address of pen@forkandbroompress.net

Change of postal address:

The new postal address is: Annette C. Disslin, The Fork and Broom Press, Oppenweher Str. 9, D-32351 Stemwede-Oppenwehe, Germany.

Save the date - the first events at the new studio:

Official opening and first Open Studio will be from 31st March to 2nd April 2017 – details online in due course.

Add to this the studio will be part of this year's LandArt-Festival. This festival is held every other year and shows the rich cultural and artistic life in the whole region with artists, studios, museums, musicians and open-air theatres taking part. The festival will be from 30th June to 13th August 2017 and the programme for the six-week event will be out later this year.

Workshops scheduled: There will be workshops in the new place later this year. Details will go online as soon as everything is finalised. For all workshops both English and German languages are spoken.
www.forkandbroompress.net

News from Jeff Rathermel, MCBA Executive Director: We are overjoyed to announce that Minnesota Center for Book Arts has received a 2017 Joyce Award from The Joyce Foundation! The grant will commission an exhibition of new work by printer Amos Paul Kennedy, Jr. in 2017.



Kennedy will lead a series of free work sessions at MCBA where participants from under-represented community groups will learn to print signage by hand. The prints will then be featured in an exhibition spanning the entire 55,000 square-foot Open Book building as part of our 2017 Book Art Biennial. <http://www.kennedyprints.com>

To learn more, visit The Joyce Foundation's website: <http://www.joycefdn.org>

We are eager to partner with Amos Paul Kennedy, Jr. on this project that will re-imagine how we create, shape and share art through personal and community narratives. This commission is an opportunity for Kennedy to create in a highly collaborative environment, while responding to the voices of our diverse community. - Jeff Rathermel, MCBA Executive Director

<http://www.joycefdn.org/news/2017-joyce-awards-announced>

More news from Minnesota Center for Book Arts:

Friends of the Saint Paul Public Library has announced Steven McCarthy as the winner of the 2017 Minnesota Book Artist Award for his Wee Go Library project.

Sponsored by Lerner Publishing Group, this annual award –presented by the Minnesota Book Awards and Minnesota Center for Book Arts – recognises a Minnesota book artist or book artist collaborative group for excellence of a new artistic work.



McCarthy's award-winning piece is a mobile display unit for 22 altered books selected from Little Free Libraries in the Twin Cities. Using various techniques – collage, rebinding, cutting, folding, tearing, gluing – the artist altered the books to create a collection in which throwaway items are reborn as a part of a larger library narrative. Each book includes a small pamphlet with a pinpointed map and photos of

the library structure and sponsoring house. The entire collection is housed in custom-built oak and pine display case with felt-lined drawers. <http://faculty.design.umn.edu/mccarthy/WeeGoLibrary.html>

A retrospective exhibition celebrating McCarthy's work is now on display until March 26, 2017 in the Cowles Literary Commons on the second floor of the Open Book building.

A reception and artist presentation will take place Friday, February 10 from 5:30 to 7:30pm at MCBA. McCarthy will also receive special recognition and an award at the 29th annual Minnesota Book Awards Celebration on Saturday, April 8, 2017 at the InterContinental Hotel in downtown Saint Paul. <http://thefriends.org/events/mnba/ceremony/> Congratulations, Steven!

To learn more about the Minnesota Book Awards, visit the Friends of the Saint Paul Public Library website: <http://thefriends.org/events/mnba/winners-and-finalists/book-artist/steven-mccarthy/>

Minnesota Center for Book Arts
1011 Washington Ave. S. #100
Minneapolis, MN 55415, USA
<http://www.mnbookarts.org>

COURSES, CONFERENCES, LECTURES & WORKSHOPS

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.

New workshop dates just added to our calendar (up to June!) including letterpress, paper marbling & advice sessions <http://londonbookarts.eventbrite.co.uk>



1st February 2017: One-on-one advice session for artists, designers and makers with Sarah Bodman. A perfect opportunity to ask questions and receive feedback on a particular project or guidance on how to turn an idea

into a book or publication. Each session is tailored to the individual artist, or artists working collectively. Advice, information and guidance will be available on a wide range of topics relating to production and distribution. The sessions are £20 for standard bookings, or £10 for Friends of LCBA. <https://www.eventbrite.co.uk/e/advice-session-one-on-one-consultations-with-sarah-bodman-tickets-29672118104>

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

Bookbinding and book arts courses at Malvern School of Art, UK

Malvern School of Art in the UK offers a wide range of courses on traditional bookbinding and experimental book arts. We have amazing facilities including various presses, guillotine, blocking press and a wide range of materials.



Next Saturday class: Sat, 11th February "Mark-making for book making", 10am-4pm, £55 including materials.

Malvern School of Art Albert Road North, Malvern, Worcestershire, WR14 2YH, UK. For more information and booking call 01684 565351 or email Anna Yevtukh-Squire: anna@anna-art.co.uk

London - Bookbinding Workshops with Debra Thompson **Dates throughout 2016/17**

Introduction To Basic Bookbinding For Beginners:
individual tuition - one to one.



Make Your Own Book: 1 Day / 2 Day / 3 Day workshops.

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

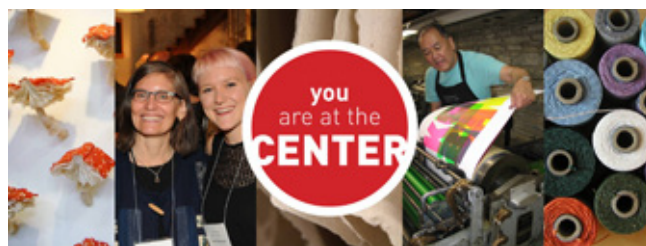
tufnellartpress@googlemail.com

www.tufnellartpress.co.uk

(min. age 18 years - Please note these workshops are not for restoring books)

Classes at the Minnesota Center for Book Arts, USA

MCBA offers classes for adults on a wide variety of topics and at all skill levels, from total beginner to seasoned expert. Supply fees cover workshop materials and expendable studio supplies such as solvents, rags, waste disposal, safety supplies and small tools. Sales tax is included in the total. Adult classes are eligible for credit toward MCBA's Core Certificate or Advanced Certificate in Book Arts; more information is available on the Certificate Programs page: <http://www.mnbookarts.org/certificate>



MCBA has recently expanded our hours to offer greater access to our gallery and shop, and more convenience to those participating in our evening and weekend classes. Monday – Saturday: 9:30am to 6:30pm. Tuesdays open late: 9:30am to 9pm, Sundays: noon to 5pm

Gallery admission is always free.

Minnesota Center for Book Arts, 1011 Washington Ave. S. #100, Minneapolis, MN 55415, USA

<http://www.mnbookarts.org>

Australian National Conference of Bookbinders **University of Canberra, 25th - 27th March 2017**

The 2017 bookbinding conference in Canberra promises to be inspiring, exciting and most enjoyable. Binders from all places are talking about it, from Europe to the Americas and of course Australia and New Zealand. This is an event for all binders: those who are just starting out; those who are a bit experienced; and the professional binder.

What will be happening? There will be demonstrations of various binding techniques by Australian and overseas binders; information about leather – what is best for binders

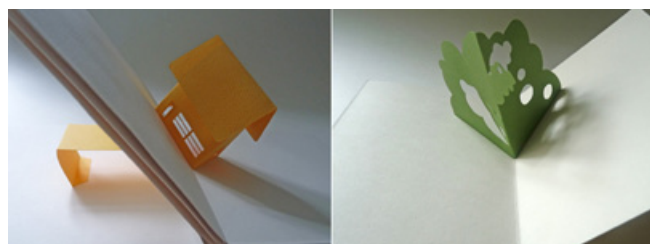
to achieve the results we all crave; ways to house our beautiful bindings; inspirations on endpapers; etc.

There will be trade tables offering a variety of leathers, papers, tools and lots more that will become essentials for our collections. You can expect an exciting and stimulating few days. Programme information can be found at: <http://www.canberrabookbinders.org.au/news/conference-2017/programme/>

Australian National Conference of Bookbinders, 25th – 27th March 2017 at the Anne Harding Conference Centre, University of Canberra, ACT 2617, Australia. Any queries can be sent to Joy Tonkin at: bookarts@webone.com.au

Paper engineering: pop-ups & the artist's book
With Clare Bryan at the City Lit, London, UK
1st June – 6th July 2017
6 Thursdays 10.30 – 4.30

Be creative with paper and develop the 2D page into 3D pop-up. You will be introduced to various folding techniques and simple book structures such as zig-zag and pamphlet bindings.



With an opportunity to practise and produce a number of models that will provide you with a good working knowledge of the materials and techniques required to enable you to develop your pop-up skills within the book form - For beginners. Course code: VD290

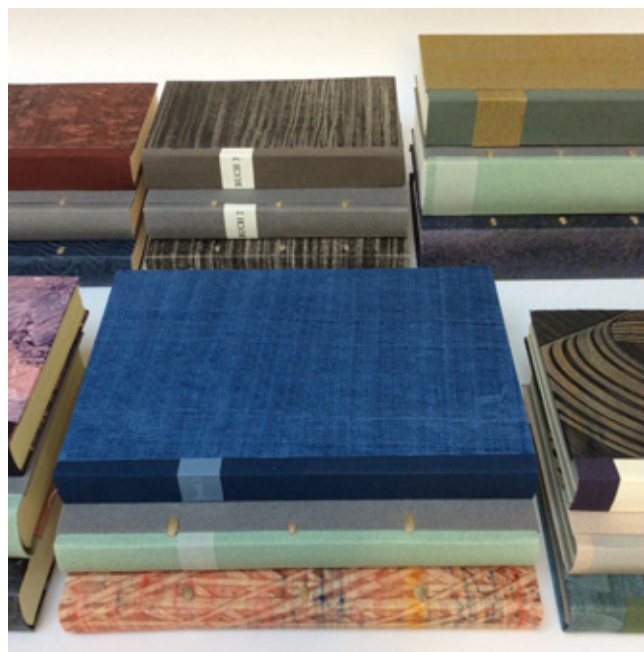
Contact City Lit: 020 7831 7831 or visit <http://www.citylit.ac.uk>

Courses offered at St Bride Foundation, London, UK
One-Day Adana Course and Three-Week Composition Letterpress Courses. A variety of bookbinding courses, delivered by Shepherds Bookbinders, catering to different abilities. These courses include evening and day time sessions. Wood Engraving (Relief Printing) Courses
Printing on a Wooden Handpress.

For more information and online booking visit: <http://www.sbf.org.uk/print-workshop>

BINDING re:DEFINED

Our 2017 season is underway. The first two workshops in February and March should not be missed. Katinka Keus from Amsterdam and Kylin Lee from Switzerland bring their distinctive skills and techniques for two fabulous classes. Spaces still remain so sign up soon. Don't pass up this unique opportunity.



REVERSIBLE CARTON BINDINGS

20th - 22nd February 2017, Tutor Katinka Keus

Dutch binder and conservator Katinka Keus is with us to show students how to make a binding she developed, either to temporarily house a special text, or to use in its own right. It's made from 'carton' or 'zaansch bord', a sturdy and beautiful Dutch hand-made paper. Katinka exhibits with Tomorrow's Past and has many tips and techniques to pass on from her long experience working with historical texts.



SPLIT SPINE BINDING

25th – 27th March 2017, Tutor Kylin Lee Acherman

Kylin created this very unique and intriguing binding as a means for optimal opening of the text. She brings a fresh and contemporary approach to this robust structure that lends itself to a multitude of design possibilities. Kylin worked for many years with Daniel Kelm in his Massachusetts studio where she honed her techniques and gained in depth knowledge of binding structures. Now living in Switzerland she runs her own studio and teaches at Centro del bel Libro in Ascona.

See more details for these workshops and the line-up for the rest of 2017 on our website: www.bookbindingworkshops.com or ring Lori on 01672 851638. We are based in the beautiful Wiltshire

countryside, working out of a fully equipped bindery.
www.bookbindingworkshops.com
bookbindingworkshops@gmail.com
Follow us on Facebook:
<https://www.facebook.com/BINDINGreDEFINED>

Some upcoming courses promoted by Professione Libro:

Bookbinding 2 - Advanced Course With Cristina Balbiano d'Aramengo Milan, 13th March – 12th June 2017

Promoted yet not organised by Professione Libro.

We will analyse manual techniques to make, with simple means and low costs, models of bindings suitable for self-production of small editions (books, pamphlets or booklets), or unique pieces, taking advantage of the structural parts as both aesthetic and technical factors, useful for characterise a particular edition.



The topics developed will be: deepening of the folding techniques; methods of assembly of the pages (sewing or gluing); variations on sewing, with or without supports; mounting of covers for flexible brochures or with hard boards applied; making of simple cases and wrappers.

The course is intended for those who have followed the basic course or have acquired equivalent skills.
Fee: 350 EUR excluding materials. Course Code: LEG20317.
A presentation on the course is planned for 13th February 2017, 7pm. More information and booking at:
<http://www.professionelibro.it/schedacorso.aspx?id=112&clid=425&ts=co&lg=en>

Exposed Spine Bindings

**Tutor: Cristina Balbiano d'Aramengo
Papê, Genova, Italy, 8th April 2017**

Promoted yet not organised by Professione Libro.

During this workshop we will be shown some variations of the sewing of a certain number of sections plus paper and cardboard covers.

We will make models with the sewing thread showing at the spine as a decorative element: thread links or kettle stitches woven right onto the multiple sections, so that the result will be an important graphic element in the bookbinding project. These bindings are absolutely flexible due to the

lack of adhesive at the spine. The absence of mechanical obstacles allows for a wide opening.

We will make small format models to have a series of samples that can be useful for future works; nevertheless these structures are also suitable to a great number of formats as well as the assemblage of a number of calligraphic works, photography and heavy volumes. This workshop is suitable for those who have already some practical knowledge of sewing.



The course will take place at Papê, Vico del Duca 23r, 16124 Genova – I. Participation fee 100 EUR excluding materials, but including the use of tools provided by the tutor.

Closing date for enrolment: 25th March 2017.

Course code: LDE0417. More information and enrolment link on the course page: <http://www.professionelibro.it>

Langwe Studios, Mora, Sweden

2017 workshops open for registration

Paper wrappers 18-19 March, Mora

Image of lettering 29-31 March, Mora

Indigo dyeing and Asian bookbinding 30 May -2 June, Mora

Eco-print basic 1-4 August, Mora

Eco-print advanced 7-10 August, Mora

Silk dyeing with mushrooms September

Storage books 22-25 August, Mora



Detailed class descriptions are available on the Langwe website. Workshops in Linköping, Gothenburg, Stockholm and Haparanda will be open for registration soon.

My colleagues and I welcome you to Mora!

<http://www.langwe.se/courses/?lang=en>

For the finest quality letterpress courses...

Slow printing at LetterpressAmsterdam

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

Evening courses

Learn all about letterpress! Eight evenings filled with type, ink, paper and presses.

Starting Tuesday 21 March 2017, 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 proofpresses.

11–12 February 2017, from 10:00–17:00 hrs

250 €, inclusive of materials, coffee and tea etc.

Weekend workshop in Bierbeek (Belgium)

During this workshop, we will be working with the large selection of wood and metal type in the impressive and light-filled printshop of Atelier t.,

11–12 March 2017, from 10:00–17:00 hrs

Details to be announced. Please contact us if interested.



Kaba workshop

Under the expert guidance of Marina Chacur and Thomas Gravemaker, you will have a unique opportunity to work with the legendary Kaba ornaments that were designed by the late Bram de Does (1934–2015). All participants will have their own set of Kaba ornaments at their disposal with

which they will be creating their individual patterns and compositions. These will then be hand printed on a 1960s Korrex test press using quality handmade papers.

18–19 March 2017, from 10:00–17:00 hrs

250 €, inclusive of materials, coffee and tea etc.

3-day workshop in Sevilla (Spain)

This workshop will take place at Les Chevalets/House of letterpress, in the historic centre of Sevilla.

29–31 March 2017, from 16:00–21:00 hrs

Details to be announced. Please contact us if interested.

Weekend workshop at MIAT, Ghent (Belgium)

A two-day letterpress workshop in one of the finest typographic workshops in Europe.

13–14 May 2017, from 10:00–17:00 hrs

Details to be announced. Please contact us if interested.

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. 200 €, inclusive of coffee and tea etc.

Made-to-measure and advanced courses

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

Studio Pass

People with letterpress experience can purchase a Studio Pass and will have access to our quality type, presses and photopolymer equipment. No more than two persons at a time. Presses available: a Vandercook Universal I, a Korrex Hannover and a Korrex Stuttgart. Thomas Gravemaker (typographer/letterpress printer and founder of LA) will be there to advise and guide you.

...further courses and workshops will be announced throughout the year...

Unless stated otherwise, courses are being held 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-2-one courses. Well equipped, fascinating workspace with a variety of type and presses...

Professional and hands-on approach with experienced, knowledgeable and passionate teaching. Courses available in Dutch, English, French and German.

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

For more information and booking visit:

<http://letterpressamsterdam.com>

Or email Thomas Gravemaker: tomscot@kpnmail.nl

Beautiful Books, Retain the Habit of Reading

Lecture with Professor Lu Jingren

Saturday 11th February 2017, 6pm at the Open Book Performance Hall, Minnesota Center for Book Arts, USA

This lecture is free and open to the general public and a reception will follow.

Lu Jingren's lecture is about how editorial design tells stories of time and space. To support his lecture he will show images of contemporary Chinese books including the work of not-yet-famous younger designers. He will talk about the characteristic of reading which comes from the physical books, the charm of the paper, and how book binding and book design reflect the reading status in every age. Professor Lu Jingren's work is a balance between intellectualism, tradition, and modern visual expression. He has an in-depth grasp of visual information and his work achieves an Asian style without mimicking the past.

Lu Jingren: Master of Contemporary Chinese Book Design
Master book artist Lu Jingren has designed thousands of books, and is considered one of China's most influential book designers and illustrators. His work provides a modern response to the centuries-long traditions of both Chinese and Japanese book making.

Lu Jingren studied under the tutelage of Professor Kohei Sugiura of Kobe Design University, Japan in 1989 and 1992. Upon his return to China, he founded the Jingren Art Design Studio, focusing on book design, editing, and translating design and illustration-related publications. Professor Lu taught at the prestigious Academy of Arts and Design at Tsinghua University. He has garnered numerous awards for book design in Hong Kong, Germany, USA, and China and is a member of the Alliance Graphique Internationale (AGI). Lu Jingren will be a featured speaker at the 2017 CODEX symposium, February 6 and 7, 2017 in Berkeley CA. We are fortunate to be hosting him in Minneapolis as part of his USA visit.

The Lu Jingren talk is co-sponsored by Cave Paper, MCBA, and AIGA. Minnesota Center for Book Arts, 1011 Washington Ave. S. #100, Minneapolis, MN 55415, USA.
<http://www.mnbookarts.org/event-registration/?ee=1448>

Classes offered this year at the Center for Book Arts, New York, USA

Join us for another year of classes starting in February!

For detailed information about our classes, visit:
<http://centerforbookarts.org/events/category/classes/>

The Center for Book Arts, 28 West 27th Street, Third Floor, New York, NY 10001, USA

Upcoming Courses at Bindery Wilgenkamp, Blokker, The Netherlands:

Blockbooks & Folded Booklets

Friday 10 & Saturday 11 February 2017

A two-day workshop where we are making two block books with board pages to store pictures, etchings, collage, texts etc. This binding opens completely flat. We will make one book with a visible spine and one with a closed cover. Both books will be made in postcard size. The content (2 x 10 postcards/pictures) will be your own so every book will be very personal.



The second day is about Folded Booklets, part III, the follow-up from Folded Booklets I & II, with more complicated and more challenging little books to make. Books on which you can vary yourself in a endless way when you are home. One of the folded books is a less known structure by Hedi Kyle and will be made in Hedi's own paper. One of the other booklets, called 'nr. 9' needs pictures of 9 x 9 cm the students have to bring themselves. Completely different days with two different subjects!

(coursecode: BB/VB-01-17). Friday 10 & Saturday 11 February 2017. 10.00-16.00. € 205,- incl. coffee/tea, materials & lunch. Number of participants: six. Location: bindery Wilgenkamp. Tutor: Marja Wilgenkamp
Language: Dutch, English if needed.

Stub Bindings

Thursday 09 - Saturday 11 March 2017

A book sewn on stubs has many benefits, including:

- a flat opening
- ideal solution for texts printed with the wrong grain direction
- the opportunity to play with colour and form in the stub itself
- the use of different sized sections within one binding or even altering text-to-cover ratio
- the answer to rounding and backing very thick sections
- its adaptability for use with all binding structures
- adding a single section is no problem anymore
- good for conservation purposes

It's an intensive and very exciting way of working and so beautiful. The first two days students will learn several variations and the many applications for stub binding. You will go home with a lot of models with different ways of sewing on stubs. On day three we will make the 'Cannelure book'. Beauty is in the detail.

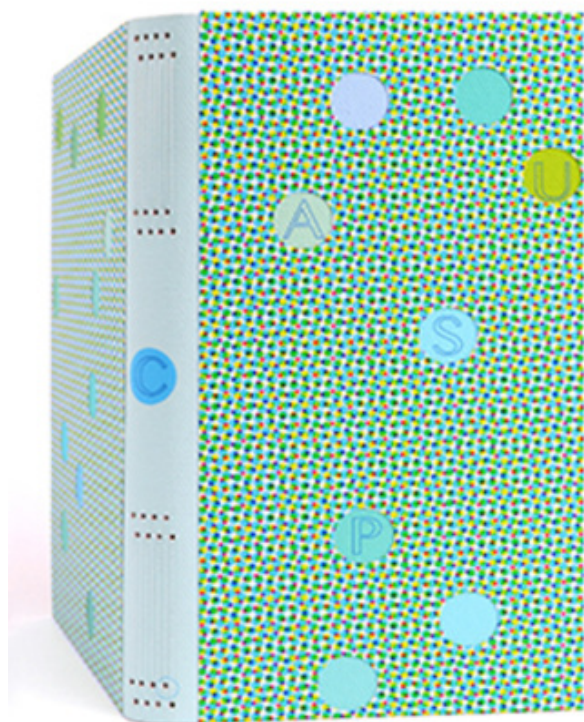
(coursecode: MW-01-17). Thursday 09 - Saturday 11 March 2017. 10.00- 16.00h. € 325,- incl. material, coffee/tea/lunch. Number of participants: six. Location: bindery Wilgenkamp. Tutor: Marja Wilgenkamp. Language: Dutch, English if needed.

A la ligne Binding, Denis Grégoire

Thursday 13- Saturday 15 April 2017

Using nylon thread to sew a book with a flexible cover to create a binding that is both visually attractive and practical,

that is the aim of this masterclass. You will discover unusual assembly methods that will bring you efficiency, precision and creative freedom. The basic explanation of this technique will be in a simple and effective way to realise it.



We use an initial version of the “à la ligne” binding in printed canvas. The second version is made with paper covers. For bookbinders who like to find another side of work.

(course code: DG-01-17). Thursday 13 - Saturday 15 April 2017. 10.00-16.00h. € 425,- incl. coffee/tea & lunch. Number of participants: six. Location: Bindery Wilgenkamp, Blokker, The Netherlands. Guest Tutor: Denis Grégoire (BE) language: French with translation to English/Dutch by Benjamin Elbel.

Contemporary Codex Structures and the Split Spine Case A second masterclass with Kylin Lee!

Thursday 18 - Saturday 20 May 2017

Set aside your traditional notion of a bound book and start from a different perspective: consider what a codex is and how it should function.

How should the STRUCTURE work in order to best integrate with and present your CONTENT?

During this workshop we will explore some new approaches to building book structures that have emerged as answers to these questions.

We will build a “Split Spine” case that provides increased flexibility and allows for optimal opening of a book as well as adding a beautiful architectural element to a case binding. We will take a look at a variety of ways to create an articulated spine that can be adapted to various codex structures.

We will experiment with different methods of attaching the text block to the case, and rethink traditional sewing of a text block by incorporating non-traditional materials as structural elements in a binding.

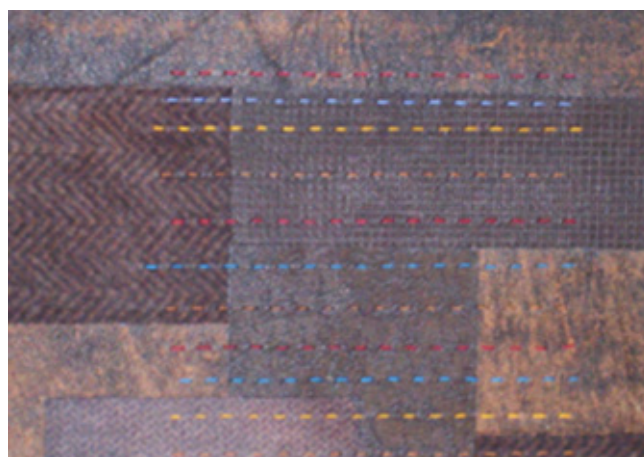
This goal of this workshop is not only to build models of a variety of innovative book structures, but also to get you to think about the mechanics of the book in a new way. Be prepared for three days full of new ideas, experimentation and playing with book structures! For experienced binders. For more information visit www.kylinlee.com

(course code: KL-01-17). Thursday 18 - Saturday 20 May 2017. 10.00-16.00h. € 450,- incl. coffee/tea & lunch. Number of participants: six. Location: Bindery Wilgenkamp, Blokker, The Netherlands. Guest Tutor: Kylin Lee (CH) Language: English, translation in Dutch available.

Sün Evrard, leather collage

Wednesday 16 - Saturday 19 May 2018

A second masterclass in Blokker from one of the most famous bookbinders in France, Sün Evrard. She is a great teacher who wants to share her knowledge with the participants. Because she is only teaching twice a year it's a chance that you should not miss! Book now for 2018.



Sün Evrard will teach over four days, demonstrating her unique method of leather collage. She assembles tiny pieces of leather to use as inlays, onlays and covering material. The collaged leather can also be combined with paper and fabric to create subtle and unusual textures. Sün uses this technique on all types of bindings - traditional, flexible, and the unconventional, all to great effect. Even the paper sides of a half binding can be enriched by the addition of collage to turn it into a full leather binding.

Participants will prepare a number of sample panels before using the technique on a binding of their own. Sün's careful and methodical tutoring will ensure that everyone leaves with a full understanding of this process and the ability to use it on their own in the future.

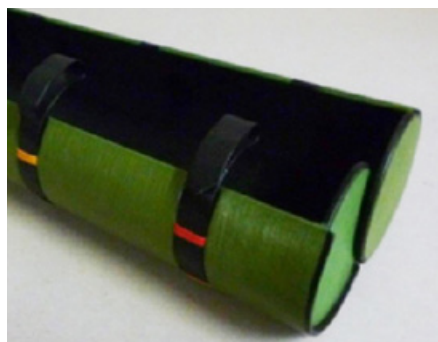
Only for experienced binders.

(course code: SE-01-18). Wednesday 16 - Saturday 19 May 2018. 10.00-16.00h. € 475,- incl. coffee/tea & lunch, excl. leather. Number of participants: six. Location: Bindery Wilgenkamp, Blokker, The Netherlands. Guest Tutor: Sün Evrard (FR). Language: English

Cylindrical charterbox, roll of deeds

Wednesday 14 - Saturday 17 June 2017

In this four-day masterclass with masterbinder Suzanne



Natterer from Germany, you will design and make a strikingly unusual and beautiful cylindrical box for charters, jewellery, tools or other things to cherish.

Making this involves glueing together layers of thin cardboard and let it dry round shaped. The box will be covered with paper. The two halves of the box are joined with a leather hinge and secured and closed with leather thongs.

(course code: SN-01-17). Wednesday 14 - Saturday 17 June 2017. 10.00-16.00h. € 495,- incl. coffee/tea & lunch. Number of participants: six. Location: Bindery Wilgenkamp, Blokker, The Netherlands. Guest Tutor: Suzanne Natterer (GER) Language: English/German with Dutch translation if needed.

The Ascona Album - sold out. You can subscribe to the waiting list. Saturday 30 September & Sunday 01 October 2017. This is an undeniably beautiful album. It has an excellent opening, no sewing and there is no trimming after the text-block is formed. In this master class you will make a large format album in a full-cloth, bradel-style binding with relief decoration. You will learn to make your own scoring templates which eliminate the need for interleaving. Many tricks of the trade will be revealed and everyone goes home with a highly professional looking product that is very clean and very sharp.

Benjamin learned how to make this album from Edwin Heim, the former director of Centro del bel Libro in Ascona, Switzerland. That is where the name Ascona album comes from. He now passes the secrets on to you.

(course code: AA-01-17), sold out. Saturday 30 September & Sunday 01 October 2017. 10.00-16.00h. € 250,- incl. coffee/tea and lunch, excl. materials (approx. € 25,-). Number of participants: six. Location: Bindery Wilgenkamp, Blokker, The Netherlands. Guest Tutor: Benjamin Elbel (F). Language: English and Dutch

Pop-up books III - sold out. You can subscribe to the waiting list. Wednesday 22 & Thursday 23 November 2017 We can't get enough of it, it's so inspiring and challenging, so a third masterclass with Paul Johnson. We will make a few little pop-up books, we will paint our own paper and will make the 'The Sliding Doors Theatre' with that paper on the second day. It is made from interlocking units and joints – there are no folds.

So you will go home with a very unique and personal books at the end. A must for everyone who loves pop-up books in this very special Paul Johnson technique.

(course code: PJ-01-17), sold out. Wednesday 22 & Thursday 23 November 2017. 10.00-16.00h. € 275,- incl. coffee/tea & lunch. Number of participants: six. Location: Bindery

Wilgenkamp, Blokker, The Netherlands. Guest Tutor: Paul Johnson (UK). Language: English, Dutch translation if needed.

Our bindery is easy to reach from Amsterdam.
<http://www.boekbinderij-wilgenkamp.nl>

Perfect Bindings, UK

Bookbinding workshops with Megan Stallworthy at arts centres and book festivals in Devon, Cornwall and Somerset. Perfect for artists, writers, teachers and anyone interested in making books, you will learn core bookbinding skills of folding, cutting, sewing and glueing, and take home your own handmade books along with a set of workshop notes. All the equipment and materials are provided.



Flag Books and Fold-out Books

Saturday 18th March 2017

10.30am - 4pm. Exeter Phoenix. T: 01392 667080

Learn to make these playful and inspiring contemporary book structures. £40.



Japanese Books and the Chinese Accordion Book

Monday 24th April 2017

10am - 4pm. Taunton Library. T: 07582 783965

E: megan@perfectbindings.co.uk

We will use traditional techniques of folding and sewing to make these beautiful oriental book structures. £40

www.perfectbindings.co.uk

Some 2017 classes with Elbel Libro bookbinding:

Dos rapporte + Tue-mouche
Buchbinder Colleg, Stuttgart, Germany
22-23 March 2017

Tue-mouche binding
AAAV, Paris, France
13-14 May 2017

Ascona album
Wilgenkamp bindery Blokker, The Netherlands
30 September - 1st October 2017

The elbum
Atelier du livre de Mariemont | Belgium
7 October 2017

Elbel Libro is run by Ben Elbel and Kieke Schaaper.
We are an Amsterdam based creative studio, providing
artisan design & binding services, products and resources
to other bookbinders.

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

**New Papermaking Courses for Winter and Spring 2017 at
Morley College, London with Tutor Lucy Baxandall:**



Introduction to Papermaking
Friday 24th February and Friday 3rd March 2017
Course code: VTX179A

Pulp Painting for a World of Colour
Friday 31st March and Friday 7th April 2017
Course code: VTX179B

Papermaking for Printmakers
5 Fridays starting 9 June 2017. Course code: VTX179C

For more information visit: www.morleycollege.ac.uk

Workshops with the travelling bookbinder Rachel Hazell
Rachel has over 15 years of experience taking people on
creative journeys. She has held creative workshops across
the world – from palazzos in Venice to lighthouses in
Shetland via Antarctica. Rachel builds itineraries that
develop skills, as well as expand the imagination, increase
creative confidence and build lasting friendships.

**A Map of My Heart, with Flow Magazine, Snorfabriek,
Utrecht, Holland, 17th – 18th June 2017**



A Weekend of Paper Exploration with Flow Magazine. Join
The Travelling Bookbinder for a whole weekend of mapping
what you love! Fold unusual book structures, filled with
words, collage and drawings. With Rachel's patient guidance
and experience you'll drill down to what's important –
Discover where you want to be with imaginative writing
exercises and stimulating prompts. £180.00
<http://www.rachelhazell.com/product/heart-map-flow-magazine/>

Personal Geographies, Venice, Italy
9th – 13th October 2017

Map and chart your Personal Geographies in book form
by exploring the wonders of Venice from a studio high
above the Grand Canal. Create the fantastically versatile
Extraordinary Expandable Sketchbook Journal, fold and
snip. Papery purchase recommendations. Visit a very special
historical collection, book artist's studios and incredible
bookshops. What is included: Five days tuition, materials,
trips, treats, drinks and snacks, personalised 'luxxy' goody
bag. Not included: Transport, accommodation, meals,
insurance, designer sunglasses or gondoliers.
Full Price: £800. <http://www.rachelhazell.com/product/personal-geographies-venice-italy/>

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

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



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

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



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

the print room with a range of printing machines to enable the acquisition of different skills. Numbers on each course are limited to less than ten. Experienced tutors run the courses and you will find that most have a modern take on the subject. We don't view these as old-fashioned skills but rather as skills that can have a very relevant application in the modern world (so they may also be of interest to graphic designers).



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

If you have time, you can also enjoy the ten-acre grounds and the well-stocked library.

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

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

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

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

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



The *Booknesses* Colloquium on the Book Arts in South Africa will be held at the Faculty of Art, Design and Architecture (FADA), University of Johannesburg, South Africa on 24 & 25 March 2017 alongside South African artists' books in an exhibition of contemporary bookworks in conventional and digital form, curated by David Paton, opening on Friday 24th March 2017 in the FADA Gallery.

Keynote speakers for the colloquium are: *Sarah Bodman*, Senior Research Fellow for Artists' Books at the University of the West of England, Bristol, UK and *Robbin Ami Silverberg*, artist & founding director of Dobbin Mill hand-papermaking studio and Dobbin Books collaborative artist book studio in Brooklyn, NY, and Associate Professor at the Pratt Institute.

The colloquium and FADA exhibition of South African book arts will be accompanied by the hugely important exhibition *Booknesses: Artists' Books from the Jack Ginsberg Collection*, opening at the UJ Art Gallery on Saturday 25th March 2017. This will be one of the largest and most comprehensive exhibitions of book art ever staged in the world with over 250 works by international as well as local book-arts practitioners. The exhibition will be accompanied by a full-colour catalogue with essays by Prof. Pippa Skotnes, Prof. Keith Dietrich, Robbin Ami Silverberg, Prof. Kim Berman and David Paton who is the exhibition curator. The catalogue will add new scholarship to our understanding of the book arts in South Africa.

For more information visit:

<http://www.theartistsbook.org.za>

<https://www.facebook.com/Booknesses-Book-Arts-Exhibitions-Colloquium-548266288693065>



12 DAYS OF PRINTMAKING AT DRUCKWERK BASEL

Artists working in intaglio, relief, lithography and letterpress techniques will be selected to participate in 2 sessions at the Druckwerk Printmaking Studio in central Basel, Switzerland. Each 12-day program of 10 artists will be shown in exhibitions in one of two spaces, the first session at the Kaskadenkondensator Basel Gallery, and the second session at the Basler Papiermühle Museum. Exhibition project themes are chosen collaboratively, and interpreted individually by participants during their time in the workshop.

Participants can choose to join the Culture Program, which includes entry to several Basel museums, walking tours of the area, and visits to local attractions. Exact program to be announced, as it will be based on current exhibition schedules.

SESSION 1

July 5 – 16, 2017
with final exhibition at
Kaskadenkondensator Basel

Studio Program: 400/-, Culture Program: 65/- (CHF, EURO or USD)

Basic materials (ink, tarlatan, rags, etc) are included in the fee. A good selection of paper, linoleum, and other materials is available for purchase directly from the print shop.

SESSION 2

July 19 – 30, 2017
with final exhibition at
Basler Papiermühle

Housing is available on-site and includes access to a kitchen, bathroom with shower, laundry, and outdoor terrace. Rooms for the duration of each session are 380/- per person for a shared double room, 450/- for a single room. (CHF, EURO or USD)

For more information, contact Megan or Margarit at editionbasel@gmail.com



OPPORTUNITIES

Call for Entries from 23 Sandy Gallery, Portland, USA
WAYFINDERS On View in the Gallery: 6th October –
25th November 2017



Submission Deadline: 29th July 2017

Maps are beautiful works of art. In today's digital age, where we all have a map on our phone, paper maps are in danger of becoming quaint relics. We all remember pouring over an atlas or globe when you were young, dreaming of far off locations. Let's explore book art with inspiration from maps, atlases, cartography, navigation, pathways - real or fictitious. Maps can also be internal, showing how to get from one emotional, conceptual or spiritual place to another. Map your journey through this inspiring world of book art.

23 Sandy Gallery is a fine art gallery located just east of downtown Portland. Open since 2007, we present local and national artists working in contemporary book and paper arts. Find out more on our website at:
<http://www.23sandy.com>

Manly Library Artist's Book Award 2017

Deadline: 5pm Friday 10th February 2017

Any artist's book created within the past two years is eligible for entry to the Manly Library Artist's Book Award 2017. The award is acquisitive. Works will be selected and judged by Ben Rak and Dr Michael Hedger.

Ben Rak is an artist and independent curator holding a BFA in printmaking and a MFA from the UNSW Art & Design. He is co-founder and director of Throwdown Press, lectures at the University of New South Wales Art & Design, and whose work explores the relationships between cultural symbols and consumer culture.

Dr Michael Hedger is the Director Manly Art Gallery and Museum. Dr Hedger has long been an arts advocate, with previous incarnations as Director of the Campbelltown Arts Centre, Education Officer at the Newcastle Region Art and, art critic for The Newcastle Herald. He has a PhD from the UNSW Art & Design with a thesis on Land Art in the United States.

Important Dates

- **Closing date for entry: 5pm Friday 10 February 2017**
- Successful entrants notified by: 5pm Friday 24 February 2017
- Selected works to be received between: Monday 27 February and Friday 17 March 2017
- Opening & announcement of acquisitions: 6.00pm Thursday 30 March 2017 at Warringah Art Space 105 Abbott Rd, North Curl Curl NSW
- Exhibition dates: Friday 31 March to Sunday 2 April, followed by a travelling exhibition of acquired works to Northern Beaches Council Libraries
- Works to be collected from Manly Library or returned as instructed: between Tuesday 4 April and Friday 28 April [excluding Public Holidays]

Cost of entry is \$35.00 AUD (GST inclusive) and non-refundable. Enter online at:
<https://www.eventbrite.com.au/e/manly-library-artists-book-award-2017-applicant-entry-registration-25968151440>

For further information, contact Wendy Ford:
wendy.ford@northernbeaches.nsw.gov.au
Tel: 02 9976 1729

Manly Library, Market Place, Manly, NSW 2095, Australia.
www.manly.nsw.gov.au/library

Artist Opportunities at WSW, USA

Deadline: 15th February 2017

Women's Studio Workshop provides artists with the time and space to create new work and fully immerse themselves in WSW's supportive environment. Artists may choose to work in any of our studios: intaglio, letterpress, papermaking, screenprinting, darkroom photography, or ceramics.



Residencies

Residency grants provide artists with a weekly stipend, materials budget, and travel reimbursement, in addition to on-campus housing and 24/7 studio access. Artists can also receive technical advice and training on new equipment, techniques, and materials.

Workspace residencies provide artists with the gift of time, an uninterrupted period to live and work away from the stresses of daily life. For these opportunities, artists pay a

subsidised studio rate for each week of their residency, plus the cost of materials, in exchange for on-campus housing and 24/7 studio access. Residents receive a thorough studio orientation, but should be able to work independently in their chosen discipline.

Studio Workspace Residency

Work in any WSW discipline for 4-6 weeks

Deadline: 15th February 2017

Art-in-Education Workspace Residency

Work in any of WSW's disciplines for 4-6 weeks

Deadline: 15th February 2017

International Residencies

Our international residencies give artists the opportunity to work in extraordinary spaces. Work in printmaking and letterpress at Atelierhaus Beisinghoff in Rhoden, Germany. Or dive into printmaking, woodworking, ceramics, enamel, glass, metal casting, metalworking, and model making in Malmö, Sweden at KKV Grafik Studio or Sculpture Workshop Monumental. Artists receive housing free of charge for both residencies, but must provide for their own travel, food, and materials.

Internships

Interns receive a private room in WSW's on-campus housing and a stipend of \$300/month. Interns work 40 hours/week, generally Monday through Friday, 9-5, but the schedule may change to accommodate the Workshop's programming. Outside work hours, and with respect to residents' work, interns have unlimited studio access. The internship session culminates in a group exhibition of work created during the term.



Nonprofit Management Internship

From marketing to donor management to communications and more, you'll learn what it takes to keep WSW running smoothly in this six-month internship

Deadline: 15th February 2017

Summer Internship

Cook for the Summer Art Institute & work up ArtFarm in this two-month internship

Deadline: 15th February 2017

Studio Internship

Learn how to keep WSW's studios running efficiently in

this six-month internship

Deadline: 15th February 2017

Head to our website to learn about all our artist opps!

Women's Studio Workshop · 722 Binnewater Lane · Kingston, NY 12401, USA.

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

Call for entries: *VOLUMEN: Before the Book*

The Association Venetiae Incipit Scriptorium (VIS) is sponsoring an exhibition of scrolls, to be held in 2017 at the Scuola Internazionale di Grafica, Venezia, Italy.



The exhibition is open to everyone and the scrolls can be made in any technique, from calligraphy to printing, parchment to cloth (there will be a selection process based on photos). If you would like to participate, please see VIS website for the application form at:

<http://www.venetiaescriptorium.it/Scroll-Enrollment.htm> or email Kathy Frate at: klsfrate@tin.it

Deadline for submitting photo and enrollment form is 1st March 2017.

<http://www.venetiaescriptorium.it/Scroll-Enrollment.htm>

BALTIC

Dates have been announced for the next Artist's Book Market at BALTIC, UK - 13th & 14th May 2017

Artist's Book Market BALTIC is an annual event and has been running since 2013. It provides the opportunity for those new to the world of small press publishing and hand made books to exhibit and sell work alongside established makers. The event is an excellent way to engage visitors, collectors, students and all bibliophiles into creating their very own artists book collection as well as learning about the creative process through talks, workshops, screenings and performances.

With many book related events taking place throughout the year in the North East, Artist's Book Market organiser Theresa Easton has created a blog to capture those events

in one place and share with the wider community:
<https://artistsbookmarketbaltic.wordpress.com>

For more information contact Theresa Easton at
theresa_easton@yahoo.co.uk
<https://theresaeaston.wordpress.com>

The North West Book Arts Group, UK is now meeting regularly at Editions, 16 Cook Street, Liverpool, courtesy of Olwen, to whom many thanks are owed. **We meet on the first Saturday of the month, from 11am to 2pm**, and anyone interested in book arts, whether a beginner or established artist is very welcome. All meetings are currently free to attend. Unfortunately, our current meeting room is up two flights of stairs and is therefore not suitable for wheelchair users, but please let us know if this is an issue for you. For more information, contact Marilyn Tippet at: nwbookart@outlook.com

BOOKOPOLIS 2017 DREAM A BOOK
Asheville BookWorks, Asheville, NC, USA
Exhibition 17th March – 17th May 2017

Deadline for entries is 24th February 2017

Dream A Book is a book arts exhibition on the subject of dreams and dreaming.

Dream. Dream A Book...Dream big or small.

Dreams are by nature non-linear, open to interpretation, flipping by turn, creating unexpected detours and realms of possibility inconceivable in waking life. Dreams entertain our senses, provide creative insight, perhaps even model the creative process for us as we sleep.

Dreams inspire us, haunt us, guide us and confuse us. What artist hasn't sought to express a dream through creative work? Yet how to evoke the ethereal in the material? How to construct containers in which dreams can abide? All forms of dreaming are welcome in this artist book exhibit.

Exhibition - All work will be exhibited for the *BookOpolis 2017: Dream A Book* opening weekend – March 17-18, 2017. The show is not juried. However, after the close of the premier weekend, select works will remain on exhibit in the Gallery at BookWorks through May 2017. BookWorks will publish an online gallery *BookOpolis 2017: Dream A Book*.

Award - Laurie Corral, director of Asheville BookWorks, will select a Purchase Award from all the entries shown at *BookOpolis 2017: Dream A Book*. The Purchase Award will become part of Asheville BookWorks Special Collections. \$25 entry fee. All details at:
<http://ashevillebookworks.com/bookopolis/>

From Alicia Bailey -
Abecedarian Artists Books, Denver, USA

Call for submissions: *Celebrate!*
On view at University of Denver April 7 - June 25, 2017

Submission deadline 8th February 2017

Celebrate! An international juried exhibition of contemporary artist book works featuring food, music and dance is fast approaching. The work selected by juror Sha Towers will be on display in the beautifully remodeled spaces at Anderson Academic Commons (aka University Libraries) on the University of Denver campus.

Denver University Libraries began collecting artists' books about 10 years ago; three of their focus areas are food/cookery, music and dance, making it a perfect venue for the *Celebrate!* exhibit. A public lecture, student discussion groups and hands-on workshop are all part of the planned programming related to the exhibit.

This shift away from a commercial gallery space means the work will be seen by a larger, more diverse audience. Works will be sold from the exhibit through the sales channels I have found most effective - the online catalogue, traveling with duplicate copies of editioned works and appointments with collectors. Full entry details can be found at:
<http://bit.ly/celebrate-prospectus>
www.abecedarianbooks.com

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

Early bird submission deadline July 10, 2017 (reduced submission fee)

Final submission deadline - August 21, 2017

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

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

Full entry details can be found at:
<http://bit.ly/ABC8-prospectus>

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



Call for submissions: Art of the Book 2018

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

Jurors, venues, and additional information will be available in May 2017.

In the meantime, the Organising Committee at: aob2018@cbbag.ca is ready to answer any questions.

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



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

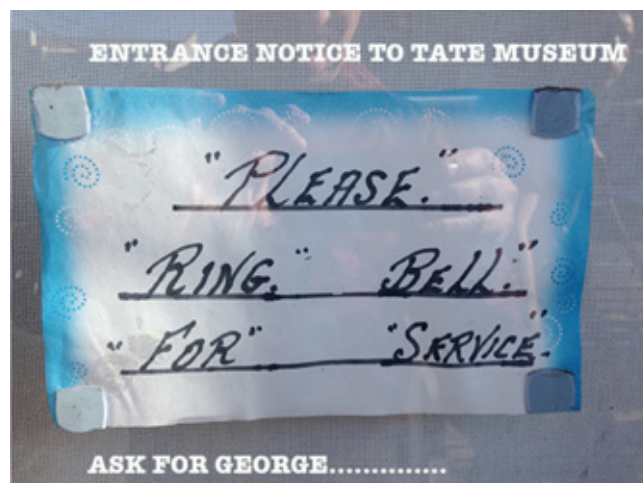
On Saturday, July 15 2017, the 5th Conceptual Poetics Day will explore the imaginary border between visual art and literature. <http://conceptualpoeticsday.org>

Miss Read: The Berlin Art Book Fair 2016 took place last June at Akademie der Künste Berlin and brought together a wide selection of 200+ publishers, art periodicals and artists/authors.

Founded in 2009, Miss Read is Europe's Art Book Festival, dedicated to community-building and creating a public meeting place for discourse around artists' books, conceptual publications and publishing as practice. Admission is free. <http://missread.com>

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

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



stages of their careers are invited – send email images and enquiries to molpn2017@gmail.com

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

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

If you want notices larger than A3 send a physical copy to as well as an email digital copy to:
MOLPN, c/o Phil Edwards, RMIT University School of Art
Blg 24, Level 1, reception, GPO Box 2476, Melbourne VIC 3001, Australia. molpn2017@gmail.com

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

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

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

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

You can use the plan from 2015 to see the basics: <http://www.mainz.de/microsite/mainzer-minipressen-messe/medien/bindata/StandplanRGH-Stand29Mai2015.pdf>

And register accordingly: <http://www.mainz.de/microsite/mainzer-minipressen-messe/aussteller/anmeldung-24-minipressen-messe-online-formular.php>

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

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

NabilaFluxus

Art Gallery Museum

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

Artists' Books Exhibition 2017

EARTH-WATER- FIRE-AIR

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

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

Deadline for entries 20th May 2017.

Conditions of Entry can be found at:
<http://www.nabilafluxus.com/files/conditionsofentryartistsbooksexhibition2017.pdf>

Frome Small Publishers' Fair on Saturday July 8th 2017, Frome, UK, call for participants:

Following last year's first – and very successful – Frome Small Publishers' Fair, Frome Writers' Collective (FWC) is inviting applications to exhibit at the 2017 Frome Small Publishers' Fair on Saturday July 8th 2017 (the first Saturday of the Frome Festival).

As in 2016, the Fair will be held in the attractive setting of the Frome Silk Mill in the centre of town. We anticipate a high level of interest from visitors, with publishers exhibiting books from a range of genres, together with writers, artists and writing service providers.

Publicity for the Fair will include a colour brochure with a slot for all exhibitors, to be used for advance promotion and on the day. The Fair will also be advertised in the official



Festival brochure and publicised via traditional media, social media and on local radio.

Each exhibition stand comprises an exhibition space with a 6' table at a cost of £25 for the day (10am to 4pm), or £12.50 for a 3' x 2'6" table (appropriate for individual author sites).

We would be delighted if you would like to join us as an exhibitor. To book a stand, on a 'first come, first served' basis, contact Gill Harry at Frome Writers' Collective: fromewriterscollective@gmail.com

<http://fromesmallpublishersfair.co.uk>

Twitter: [@FromeSPF](https://twitter.com/FromeSPF)

**Call for papers, presentations and exhibitors:
abbe 2017 (artists' books brisbane event)**



Tess Mehonoshen, *Unmap (fold)* series, 2015

6th - 8th July 2017

**The Griffith Centre for Creative Arts Research
Queensland College of Art
Griffith University, Brisbane, Australia**

Deadline for paper submissions 24th February 2017

From Germany | Ulrike Stoltz & Uta Schneider
From Australia | Dr Clyde McGill
In collaboration with | JAB - the Journal of Artists' Books
And with | grahame galleries + editions
Hosted by | the Griffith Centre for Creative Arts Research

The Griffith Centre for Creative Arts Research (GCCAR) calls for academic papers and presentations for abbe 2017 that respond to the fold and folding as fundamental properties of the book. Following the conference selected academic papers from the conference will be double blind peer reviewed and published in JAB - the Journal of Artists'

Books. Call for papers (abstract to 300 words) deadline:
24th February 2017

GCCAR is also very pleased to confirm that grahame galleries + editions will hold the 6th artists' books + multiples fair 2017 in conjunction with abbe 2017.

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

For details on the call for papers, presentations and exhibitors, and on the 6th artists' books + multiples fair please visit the abbe 2017 website:
<https://www.gccar.com.au/griffith-centre-for-creative-arts-research/current/conferences-calendar/abbe-2017-1>
Or contact Dr Tim Mosely at: t.mosely@griffith.edu.au

**Call for Exhibitors:
4th Liverpool Artists' Book Fair July 2017
Deadline 19th March 2017**



We are excited to announce that the fourth Liverpool Artists' Book Fair will be held on **Saturday 8th and Sunday 9th July 2017**. *Please note that this year we are switching from the Friday and Saturday arrangements of previous years.*

We are now inviting applications for the Fair, via Curator Space. Applications

are invited from individual book artists; artist collectives & groups; small press publishers; colleges/universities; and specialist trade suppliers. We are looking to showcase a diversity of approaches and artist practices, for sale at a range of prices. There is no submission fee. **The deadline is 19th March.** For full details of how to apply see: <http://www.curatorspace.com>

The cost for artists is £70 per table for two days; £100 for colleges & universities; £120 for trade/suppliers. There will be approximately 30 tables available.

We are keen to offer demonstrations, workshops, talks and performances during the course of the Fair, including workshops for children and adults. Please get in touch with your ideas and proposals.

This year, there will not be a major exhibition alongside the Fair, comparable to 'Shakespeare Now' in 2016.

The Fair will take place in Liverpool's spectacular refurbished Central Library, and will be free to the public. The Central Library is in the heart of the city centre,



between the main city art gallery and museum, and just a few hundred metres from the main train station.

Contact Simon Ryder: Liverpoolbookart@gmail.com
See also www.liverpoolbookart.com and LiverpoolBookArt on Facebook.

**Save the date for
Shout Out!: Book Art Biennial at Minnesota Center for Book Arts, USA. 20th – 23rd July 2017**

Through workshops, lectures, panel conversations, exhibitions, and a gala celebration and awards ceremony, the Book Art Biennial invites artists, educators, curators and scholars to explore current trends in contemporary artists' books.

The 2017 Book Art Biennial, *Shout Out: Community Intervention, Independent Publication, and Alternative Distribution*, will feature classes and programming that facilitate creative engagement within the framework of social change.

Minnesota Center for Book Arts
1011 Washington Ave. S. #100 (in the Open Book building)
Minneapolis, MN 55415, USA.
<http://www.mnbookarts.org>

**we love your books call for entries 2017 –
INTERSECT- Deadline 1st July 2017**

Create an experimental artist book on the theme of intersect or intersection. This will be we love your books' 13th book arts exhibition.

For your entry to be considered for the 2017, 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. There is no entry fee. Your book can take any format and be any size.

Essential info

Your book must have been created specifically for this exhibition and it must be crafted to a professional level. **Closing date for digital entries is 1st July 2017 – your**

photos must follow our guidelines and be accompanied by specific submission details.

All information about we love your books can be found here: <http://rejectamenta.com/wlyb/>

Details about the call for entries can be found here: <http://rejectamenta.com/wlyb/intersect-2017-call-for-entries/>

Submission form details can be found here: <http://rejectamenta.com/wlyb/intersect-2017-submission-details/>

Selected submissions for our 2016 exhibition *dot/dash* can be seen here: <http://rejectamenta.com/wlyb/dot-dash-2016/>

Call for article submissions: *The Blue Notebook: Journal for artists' books*



Impact Press welcomes submissions of writing on contemporary artists' books for *The Blue Notebook*. The journal publishes 5 articles per issue on any aspect of artists' publications, written by artists, writers, poets, librarians, curators, educators...

All contributions are peer-reviewed by our panel of referees. Our deadlines are usually 1st January and 1st July each year. Please email Sarah to let her know if you intend to submit for a deadline so we can save a space, as there are only 5 slots per issue.

To get a flavour of the journal, visit <http://www.bookarts.uwe.ac.uk/publications/blue-notebook.html>

Please also see our submission guidelines at: <http://www.bookarts.uwe.ac.uk/pdf/publications/tbnguidelines.pdf>

If you have any questions please email and ask: Sarah.Bodman@uwe.ac.uk

From Torben Soeborg / Fantasy Factory

SIX THOUSAND and SEVEN HUNDRED PICTURES

You will find 6,700 pictures from 1,850 Artists' Books from 66 different countries on the website <http://artists-books.eu>. The website is published by Fantasy Factory, Denmark. It is non-commercial and not publicly or privately supported and does not use Cookies or ads.

If you want to get your Artists' Books exposed on

<http://artists-books.eu> 

free of charge – go to

<http://artists-books.eu/about-website.htm> and see how to do it. Fantasy Factory / Torben Soeborg, Denmark
torben.soeborg@pc.dk

Chino Crafts

We bring colour and joy to your book arts world ...

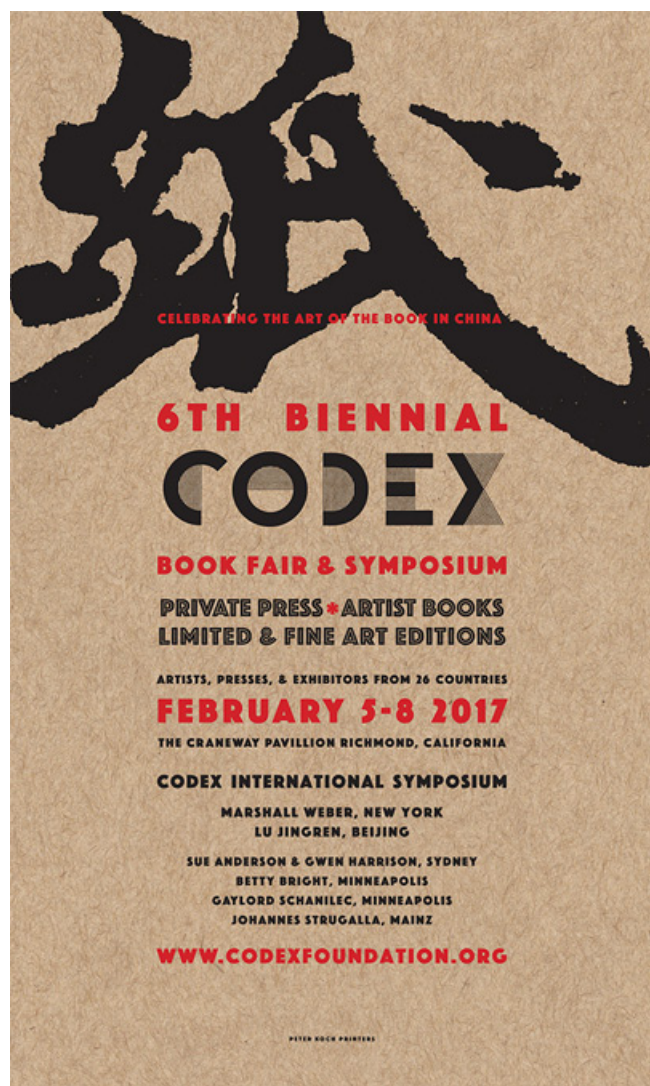


"Bone folders... She loved the design and the size and feel. Thank you so much" - Susan, Newburyport, MA, USA



For your binding and book art working tool needs we're just an email click away. Chino Crafts: thame2709@gmail.com

Please visit: www.chinocrafts.com



CODEX 2017

6th Biennial International Book Fair and Symposium
 Sunday, February 5, 2017 - Wednesday, February 8, 2017
 Digital is dead! At least for one week, this coming February. More than 200 book artists, presses, publishers to exhibit at sixth installment of the largest fair of its kind in the world. Twenty-six countries represented from China, Russia, Italy, Spain, Australia, Mexico, France, and more!

The Fair runs from Feb. 5-8 at the Craneway Pavilion in Richmond, California. <http://www.codexfoundation.org/book-fair-and-symposium/codex-2017/2017-schedule-of-events>

In 2005, Peter Rutledge Koch, an internationally-renowned fine arts printer and poet, and noted paper conservator Susan Filter, had the lofty notion to create a forum for the growing number of small presses and artists who craft books using centuries-old techniques of letterpress printing, fine materials, and arresting design.

Amid a tsunami of books made of bits and bytes, Koch maintains that a well-crafted object "offers a visceral connection to author, bookmaker and artist. These books will move gracefully down through the centuries in a way that a trade paperback or a .pdf can never do."

The CODEX Fair and Symposium have become the locus for what Koch labels "a movement that strives to fulfill a renewed interest in physically-embodied art in an age of pixelated everything." Young collectors from Wall Street, the Silicon Valley and elsewhere have helped fuel the market for fine books, which can command prices in the hundreds of thousands of dollars. Cast-iron presses, once relegated to basements and junk heaps, are now prized possessions for a new crop of craftsmen, seduced by the notion of a book as both a container of ideas, as well as an idea in and of itself. Indeed, the gathering has transcended a traditional trade fair to become, as Koch notes, "a unique happening in which the collector is allowed a personal encounter with the artist. It generates a kind of energy that both collectors and artists crave."

The CODEX Book Fair is now credited with jump-starting renewed global interest in artisanal books and for bolstering the visibility of the community of artists who make them. "There has never been a better time for innovative books than today," Koch affirms.

The Book Fair is open to the public. For more information on CODEX VI go to www.codexfoundation.org

The CODEX Book Fair and Symposium is part of *Rare Book Week West*, a collection of fine art & rare book events taking place throughout the Bay Area from Feb. 5-12, 2017. For more information go to: www.rarebookweekwest.org



Poster by Zoe Steers

Sticky Institute presents:
 Festival Of The Photocopier Zine Fair 2017
 Melbourne Town Hall, Sunday 12th February, 12-5pm.

Sticky's massive annual zine fair returns in 2017 with over 100 zine stalls in the biggest room of the Melbourne Town Hall. Entry is free!

Festival Of The Photocopier (#FOTP201) is a weekend celebration of zines and zine culture, taking place in 2017 between Thursday 9 - Sunday 12 February. For more information visit www.stickyinstitute.com

Sticky Institute acknowledges that Festival Of The Photocopier is being held on the stolen lands of the Wurundjeri people of the Kulin nations, and Indigenous sovereignty has never been ceded.
<http://www.stickyinstitute.com>



Artists' BookMarket

The Fruitmarket Gallery, Edinburgh

25th-26th February 2017

Described as 'the major Scottish artists' books fair' Artists' BookMarket is held at The Fruitmarket Gallery across two busy weekend days. Forty stalls are spread across two floors of gallery, with a busy events and workshops programme.

More than two thousand visitors come from across Scotland and the north of England to make this date with artists' books and artist-led publishing.

Previous participants include a range from the likes of long-term experimental publishers Book Works, through artists' book pioneers such as Helen Douglas to some of the most interesting new talent from courses at Edinburgh College of Art with its strong teaching traditions in book making and illustration. There's much local talent on show alongside representation of those who travel to take part in this increasingly prominent fair in the year's artist's book calendar.

The Fruitmarket Gallery, 45 Market Street, Edinburgh, EH1 1DF, UK. <http://www.fruitmarket.co.uk/event/artists-bookmarket/>

Printed Matter's LA ART BOOK FAIR 2017

February 24 - February 26, 2017

Preview: Thursday, February 23, 2017, 6-9 pm

The Geffen Contemporary at MOCA

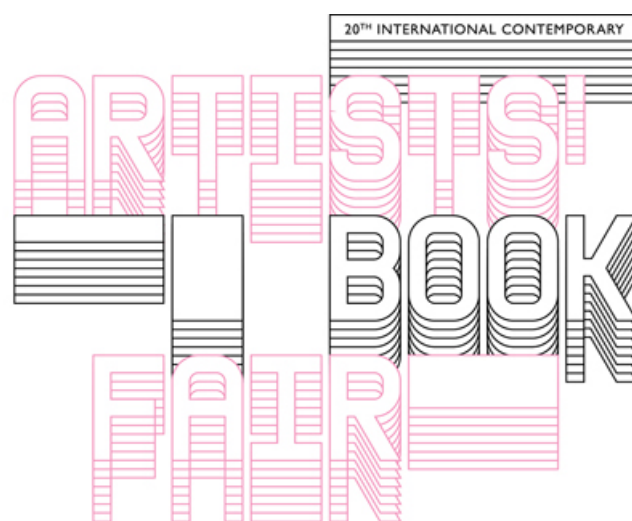
Join us on Thursday, February 23, from 6 to 9pm, at The Geffen Contemporary for a three-hour opening night preview, with special musical performances by Seth Bogart



and Kembra Pfahler from The Voluptuous Horror of Karen Black. You may purchase tickets for the Opening Preview, which cost \$10, online or at the door, starting in a few months - keep an eye out!

Free and open to the public, Printed Matter's LA Art Book Fair is a unique event for artists' books, art catalogues, monographs, periodicals, and zines presented by over 300 international presses, booksellers, antiquarians, artists, and independent publishers. Printed Matter's LA Art Book Fair 2016 saw over 35,000 visitors over the course of three and a half days.

The third annual LA Contemporary Artists' Books Conference will feature a keynote address by AA BRONSON, titled MY LIFE IN BOOKS.
<http://laartbookfair.net>

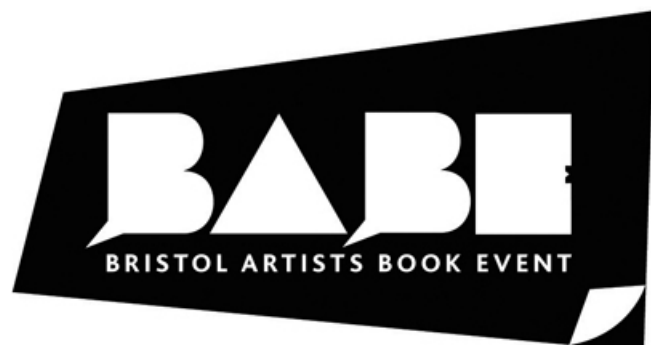


PAGES Leeds | International Contemporary Artists' Book Fair, The Tetley, Leeds, UK, 4th-5th March 2017

The longest running artist's book fair outside of London celebrates its 20th anniversary. Throughout its history the Fair has attracted national and international participation and welcomed thousands of visitors from across the UK.

Held at The Tetley since 2014 co-curated with PAGES, the Fair is set to be the biggest yet and coincides with The Hepworth Wakefield's Print Fair on the same weekend.

The Tetley, Hunslet Road, Leeds LS10 1JQ, UK.
<http://thetetley.org/20th-international-contemporary-artists-book-fair-2017/>



**Bristol Artist's Book Event (BABE) at Arnolfini, UK
Saturday 1st and Sunday 2nd April 2017**

Its back! The sixth biennial festival of artist book making, featuring the work of bookmakers and small presses from around the world.

Since 2007, BABE has established a great reputation as a relaxed and friendly event to meet and chat to book artists about their work and buy works of art. With more than 90 makers taking part, and prices start from just a few pounds, there will be something for everyone.

Organised with Sarah Bodman (Centre for Fine Print Research, University of the West of England) and Tom Sowden (Bath School of Art and Design, Bath Spa University) BABE 2017 Features artists from all over the UK, The Netherlands, Italy, Germany, Norway, Sweden and South Korea.

Read more about our last BABE event here:
<http://www.bookarts.uwe.ac.uk/projects/babe.html>

Expect performances, exhibitions, interventions, talks and workshops across the weekend too, including: Collective Investigations, Stephen Fowler's BABE passport project, Nancy Campbell's Polar Tombola, and live printing with Double Dagger.

Come along and celebrate our tenth anniversary with us!
<http://www.arnolfini.org.uk/whatson/babe-2017-bristol-artists-book-event>
#BABE2017

INTERNET NEWS

From 23 Sandy Gallery, USA:

Last month we told you about *Mutterfarbe* by Erin Mickelson and Brandi Katherine Herrera. <http://23sandy.com/works/products-page/browse-by-artists/mutterfarbe>



This month we are thrilled to present a video of these very talented women talking about this multi-faceted work, its conception and their collaborative process. Using Johann Wolfgang von Goethe's seminal work, *Zur Farbenlehre* (*Theory of Colours*, 1810) as a primary source, Herrera translated sections of the text from German to English during a residency at the Château de Monthelon (Burgundy, France) for the first time since Charles Eastlake's 1840 edition. In this brilliantly designed limited-edition artists' book, the language of colour is transformed in order to provide fresh perspective on an archaic text, and allow Goethe's words to reimagine themselves within a more contemporary conversation. <https://vimeo.com/196969317>

Women Rise at 23 Sandy Gallery, USA

Women Rise is a new curated collection of artists' books at 23 Sandy Gallery featuring books that celebrate women and girls, or shed light on important women's issues. As we start this New Year, women's issues are first and foremost on a lot of minds. This online collection of unique and limited-edition artists' books is a special way to tell the stories of women, to celebrate our accomplishments, and to frame a dialogue about many important topics. Once again we use books to highlight the power of artists to change the world.



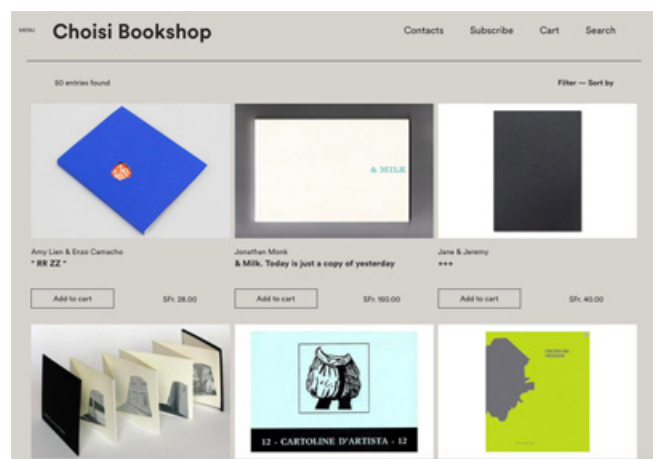
Featured artists include: Alex Appella, Rhiannon Alpers, Ruth Bryant, Cathy DeForest, Katie Delay, Poppy Dully,

Colette Fu, Casey Gardner, Malini Gupta, Ellen Knudsen, Shereen LaPlantz, Jaime Lynn Shafer, Lynn Skordal, Elsi Vassdal Ellis and more.

<http://23sandy.com/works/product-category/current/women-rise>



Stepan Chizhov - iBookBinding.com is creating books, bookbinding tools, bookbinding tutorials and lectures. Stepan is now running the site which hosts many free tutorials and projects. Check it out at: <http://www.ibookbinding.com>



Choisi - one at a time, in Lugano, Switzerland has a new online shop, you can browse and purchase artists' books at: <http://choisi.info/collections/all>

Granary Books is pleased to announce...

from a secret location

a website created as a living compendium to document and describe little mags and small presses from the mimeo era and beyond. Its foundation is "A Secret Location on the Lower East Side: Adventures in Writing 1960-1980," the 1998 New York Public Library exhibition and book curated and written by Steve Clay and Rodney Phillips, with a preface by Jerome Rothenberg and contributions from dozens of poets, editors, and publishers. This newly launched site includes the original text of the book - revised, corrected, and expanded.

From a Secret Location is an ongoing project of Granary Books. At the outset, some magazines and presses will be listed with the barest of facts: editor(s), dates and

location(s) of operation, and, in the case of magazines, what comprises a complete run. In the future we will add expanded descriptions with annotations, enhanced with photographs and other documents. We especially look forward to adding curated sections covering the many vital local and international scenes and phenomena from Kansas, Iowa City, Placitas, Bolinas, Cleveland, Detroit, Chicago, Providence, Washington, D.C. / Baltimore, Vancouver, Toronto, Great Britain, Europe and beyond. We will also be creating special sections covering movements and developments such as Concrete, Visual, and Sound Poetry.

We look forward to sharing From a Secret Location with you. <http://fromasecretlocation.com>

NEW ARTISTS' PUBLICATIONS

The Blue Notebook journal for artists' books
Volume 11 No.1 Autumn – Winter 2016

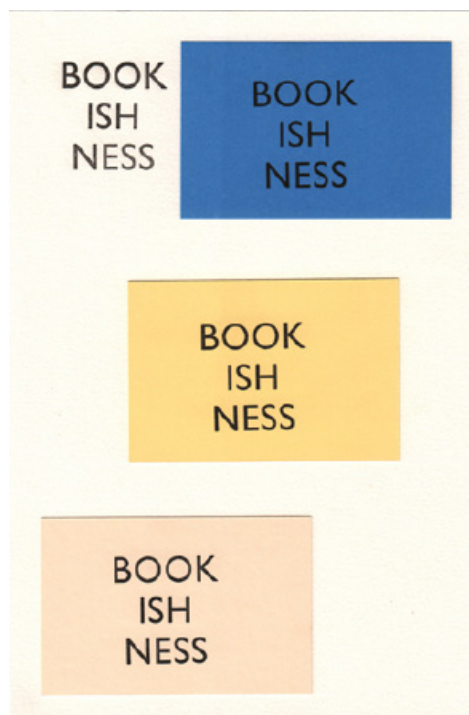


Subscribe today! £10 for both issues, badge and stickers!
Order online at: <http://bit.ly/2bgpGnn>

Articles in the Autumn - Winter issue:

In 'Translating Travels', Bergen-based, British artist Imi Maufe reflects on some of the inspirations for her artists' books produced in response to travelling. From their early roots in her journals made on childhood trips, to recent works as artist-in-residence; from a year in tiny village in Northumberland, for Visual Arts in Rural Communities (VARC), to the Tall Ships Race, sailing from Ireland to Sweden via Greenock and Shetland, Scotland and Stavanger, Norway.

Carried on from a presentation at 'The Artist's Book in Theory and Practice' conference held at Cardiff University in December 2015, Jeremy Dixon's 'A sense of humour, a sense of Cardiff, like - Geoautomusicalbiography in the books of Hazard Press' explores the personal history of his artist's book practice. The article looks at the links between Cardiff (and Wales Cymru) in his books and how they 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.



In 'The Gardens | Edinburgh and La Géométrie Pratique', Jane Hyslop provides a brief introduction to the ethos within her work, the themes repeatedly explored and its context and then goes on to describe *The Gardens | Edinburgh* and *La Géométrie Pratique*. These are two major artist's book projects that were made for exhibitions in Scotland in 2015.

In 'Making the Book to Discover the Subject', Ken Botnick explains his meticulous project inspired by Denis Diderot's *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers*. Botnick's project began in 2009 as a visual investigation of the eleven plate volumes of the *Encyclopédie* during multiple trips made to the Washington University library's special collections to photograph the engravings. Six years on, *Diderot Project* was completed, and deservedly awarded the Minnesota Center for Book Arts Biennial Prize in 2015.

Emma Bolland's 'Category Error / Category Terror' questions the validity of attempting to define the category of 'artist's book' through materiality and form, proposing instead, that the artist's book is not an object (whether analogue or digital), but a dialogic – triologic – relationship between artist/writer, object/text, and holder/reader, that results in highly subjective and individuated desire-based categorisation. Drawing on ideas of aura as external construct, Lacanian psychoanalysis, and frame analysis, the article reframes the artist's book as a mutable experience.

Artists' pages by: Elizabeth Lebon (Switzerland) and Alex Simopoulos (Greece/UK).

Cover, badge and sticker designs *BOOK ISH NESS* by Linda Williams. Vol 11, No.2 follows in April 2017.

Published by Impact Press, UWE Bristol, UK.
£10 for Volume 11 No.s 1 & 2. Price includes worldwide postage, badge and stickers. Please order online at:
www.bookarts.uwe.ac.uk/publications/blue-notebook.html



Artist's Book Yearbook 2016-2017

The latest edition of the *Artist's Book Yearbook*
268 pages of artist's book information and articles...

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', Radosław 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 Iliad'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, Danqing Huang, Paul Laidler, Sophie Loss, Angie Waller and Mark Wingrave.

International listings of artists' books activity includes: collections, courses, dealers, publishers, galleries, centres, bookshops, libraries, artist-led projects, organisations, societies, print studios, fairs, festivals and competitions.

In the Artists' Books Listings section you can also find 537 examples of new artists' books, with information about their work sent in by 182 artists in the following countries:

Australia, Belgium, Canada, Chile, China, Denmark, France, Germany, India, Ireland, Italy, Japan, Norway, Poland, Russia, South Africa, Spain, Sweden, The Netherlands, the UK and the USA.

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.

Price includes delivery: £15 UK, £16 international.
Order your copy online at: <http://www.bookarts.uwe.ac.uk/publications/artists-book-yearbook.html>

Help us clear our bookshelves by filling yours!



Next summer Impact Press is moving to a new room on campus. Help us clear our bookshelves by filling yours up with our publications!

We have made two bundles available:

Two randomly selected back issues of the Artist's Book Yearbook for a bargain £10!

Five randomly selected back issues of The Blue Notebook journal for artists' books for a bargain £10!

Both available at: <http://bit.ly/28N29s4>

New Release: *I am knot...a. poster in pieces of POWER*
By Alison Gibb. Published by ambergris editions
Based on the aesthetics of tie knots *I am knot...a. poster in pieces of POWER* by Alison Gibb is available now.
Made up of seven A4 pages printed and folded by the artist and housed in an A6 box *I am knot...a. poster in pieces of POWER* is available in a signed and numbered limited edition of 30 priced at £29.

Forming part of Alison Gibb's project *I am knot a...* this edition investigates issues of POWER dressing through the aesthetics and value of tie knots to create an experimental series of posters.



Each of the edition is accompanied with the tie knot folding instructions used to make the work and further instruction can be found in Alison Gibbs' video: <https://vimeo.com/195687639>

Available online at: <http://www.ambergrisedititions.co.uk/product/pieces-of-power/>

Founded by the artists Lawrence Epps and Lisa Wilkens in 2015, ambergris editions is committed to working with artists, writers and other contributors to create original and relevant artworks and publications.
<http://www.ambergrisedititions.co.uk>

O livro de artista e a enciclopédia visual
The artist's book and the visual encyclopaedia
Amir Brito Cadôr
Belo Horizonte, UFMG University Press, 2016

Synopsis

O estudo dos livros de artista é apresentado sob a forma de uma enciclopédia, que é ao mesmo tempo um manual de construção de uma Enciclopédia Visual. São mais de 70 verbetes distribuídos em 12 capítulos temáticos, que tratam das poéticas do arquivo, da coleção e do inventário, além da arte da memória, a montagem e a alegoria contemporânea. A poesia visual, a metalinguagem e os paratextos editoriais são destacados em outros capítulos. São abordadas também a produção e a transmissão de conhecimento através de imagens, assim como o uso de mapas, pictogramas e diagramas em livros de artista. São reproduzidas mais de 150 obras, sendo que a maioria dos livros estudados pertencem à Coleção Livro de Artista da UFMG.



An essay on artists' books presented in the form of an encyclopaedia, which is at the same time a manual for the construction of a Visual Encyclopaedia. There are more than 70 entries distributed in 12 thematic chapters, covering the poetics of the archive, the collection and the inventory, as well as the art of memory, montage and contemporary allegory. Visual poetry, metalanguage and editorial paratexts are highlighted in other chapters. Also covered are the production and transmission of knowledge through images, as well as the use of maps, pictograms and diagrams in artists' books. More than 150 works are reproduced, and most of the books presented belong to the UFMG Artist's Book Collection, of which Amir Brito Cadôr is the curator.

The text is in Portuguese only.
655 pages. ISBN: 9788542301670. Available for R\$ 88,00 at <http://www.editora.ufmg.br/pages/obra/583/o-livro-de-artista-e-a-enciclopedia-visual>

Letter or Pettytips

Angela Thames

This book has been inspired by reading *The Lover's Week* by Mary Hearne, 1718. The romantic novel describes the six-day love affair between Amaryllis and Philander. Starting with their first meeting at Mr. Russel's painters shop in Covent Garden to their elopement 12 miles outside of London.

The book makes a comparison between the romantic language of the early 18th Century to the language used today to describe the same romance.

The first half of the book is an abridged version of the romance between Amaryllis and Philander, using extracts of text from the original book and the second half of the book translates this romance using today's social media text, Angela has called her text 'Pettytips'.



The cover is a stiff white material decorated with red hearts and an image transfer of an original linocut of a bird. The book is a 12-page pamphlet style, hand stitched with red silk thread. 16 x 11 cm. It has been printed as a signed limited edition of 15. (Only 5 are still available). £15.00 + P&P. Please contact Angela directly to order your copy: angela.thames@btinternet.com

Unicomultiplo

An artist's book by Angela Caporaso

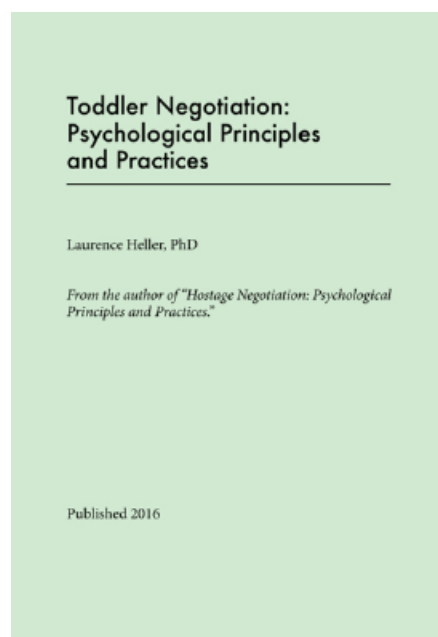


An elegant opera book printed for collectors, bibliophiles and art lovers, references range from artistamps to Simurgh. 20 x 20 cm, 24pp with cover; the book also contains one handmade collage on page 9. Literary contribution by Michele Fianco and Silvia Longo. Published by Editions Youcanprint. Contact the artist at: angela.caporaso@inwind.it

New books from Angie Waller's *Unknown Unknowns* series:

Toddler Negotiation: Psychological Principles and Practices
From a new series of find/replace books, this volume

imagines what would happen if an expert in hostage negotiations wrote a parenting guide. Copying from a hostage negotiation manual, the book replaces “hostage taker” with “toddler” and “negotiator” with “parent.”



The results are a handy resource to communication strategies and active listening skills when your subject is an irate two-year-old. 3.5” x 5”, 26 pages, \$5.50.

This and other titles available at:
<http://www.unknownunknowns.org>

Nothing but) Flowers

Cristina Pancini

Boîte Editions and Gli Ori are glad to announce the release of *(Nothing but) Flowers*, the first artist's book by Cristina Pancini.



The book is Cristina's diary of dilated geographies and timelines, between Lipsia, Milan and Tuscany, from February 2014 to September 2015, till today. In February 2014, Cristina spent a month in Lipsia, staying at the room of Natasha, a young Russian woman. There, she found herself in a private space, characterised by objects and unfamiliar memories. Led by curiosity, she observed the objects and gave them a life, a possible narrative. She discovered the recurring presence of pictures of flowers and decided to draw some of them for Natasha.

Wild carrots, wild blue bottles, mallows, daisies, wild orchids, wild saffron, framed and hung above the bed, near the window. On the table, she left a letter and an invitation for Natasha to do what she wants with that present. During the following months, far away from Lipsia, waiting for an answer from Natasha – that never came - Cristina carried on drawing flowers.

The book gathers the traces of this experience, interwoven places, identities and different cultures.

Edition of 75, 100pp, December 2016. 95 Euro. Available to order at: <http://www.boiteonline.org/Nothing-But-Flowers>

New publications from Field Study:

The 74th issue of KART, an instant art collection in a box!

This issue is under the sign of Scorpio, with cover homage to Kenneth Anger's film and a cenotaph artwork enclosed.



KART magazine is an assembling publication promoting artistic and cultural diversity. KART is an ongoing project with no deadlines and work is accepted on a continuing basis. KART is produced in limited editions of 40, each box containing works by 15 artists. This a bumper issue with 17 contributors!

KART is published as collaboration between Karingal and Field Study International. David Dellaflora (curator) November 2016.

Contributors: Australia: Vizma Bruns • David Dellaflora • David Fielding • Marianne Midelburg • Gayle Sherlock • Zoe Snyder Germany: Angela Behrendt • Peter Müller • Jürgen O. Olbrich Italy: Vittore Baroni • Daniele Virgilio Netherlands: Magda Lagerwerf Norway: Torill Elisabeth Larsen Spain: Antonio Gomez • Alfonso Aguado Ortuño USA: John M. Bennett • Leo Morrissey

A limited number of KART 74 are available for sale, \$20 US (price includes P+P), please email before ordering as numbers are very limited. David Dellaflora:
fluxusstudy@hotmail.com
<http://daviddellaflora.blogspot.com>

Wipe No. 101

Contributors: Australia: Vizma Bruns. Oscar Camorra. David Dellaflora
 Belgium: Miche-Art-Universalis

Canada: R.F. Côté
 France: Christian Alle
 Germany: Anna Karina Fries, Siggi Liersch.
 Jurgen O.Olbrich
 Greece: Katerina Nikoitsou
 Italy: Vittore Baroni, Giovanni Strada
 The Netherlands: Magda Lagerwerf, Bart Verburg
 Spain: Antonio Gomez, Miguel Jimenez
 USA: John M.Bennett, Laura Dunn, Kelly Jo Shows



Text by Susan Hartigan: Wipe is a small assembling publication in which toilet paper is the medium. The use of a nonarchival, indeed anti-archival medium, is intentional, with the ephemerality and fragility of the medium in sharp contrast with the artistic concern for archival materials. Conceived as a playful lightweight publication to circumvent postage costs, Wipe nods to Duchamp's urinal and challenges contributors to make work on a medium that is almost anti-art.

Contributors source their own toilet paper, a source of fascination in itself and a comment on the hygiene practices of different societies. In spite of its intended ephemerality, toilet paper allows rubberstamping, stitching, collaging, and even frottaging. When 20 contributions are received, *Wipe* is distributed to participants by mail.

Limited copies of WIPE 101 are available for sale for \$20 US (including international p&p) email for further details. David Dellaflora: fluxusstudy@hotmail.com
<http://daviddellaflora.blogspot.com>

Amazons

Diane Jacobs

Amazons is an artist's book that celebrates women's power by imagining the lives of legendary warrior women. In a world where violence against women is rampant and misogynist ideologies govern, I found solace in Adrienne Mayor's *The Amazons: Lives & Legends of Warrior Women Across the Ancient World*. The written and visual material in the book was inspired by and derived from Adrienne's dedicated research.

Ten India ink drawings of Amazons, as well as drawings based on tattoo imagery, were printed letterpress from polymer plates; the text was printed from handset metal and wood type. The main paper is White Biblio, supplemented by handmade papers from various sources, including Shiramire, Gampi-shi, Mitsumata, St. Armand, Helen



Hiebert's abaca, and cotton from Pulp & Deckle. Each book opens with a unique pulp painting of a burial mound, clouds, and carved moon cast in handmade paper, and features a three-color pop-up map depicting the names of these nomadic peoples and the regions where they roamed. The paper for the map folio and dedication moon has been hand-dyed using onion skins. The five signatures are sewn on vellum tapes, leaving the spine visible, and a 23k gold-leaf crescent moon adorns the cover, welcoming viewers to explore the book.



There are 28 copies in the edition with 3 artist's proofs. Three percent of the proceeds from the book will be donated to Planned Parenthood, with another three percent going to Honor the Earth to support the warriors fighting for Native environmental justice, sovereignty, self-determination, and the preservation of Mother Earth.

For more information please contact the artist at: dianejacobs2@icloud.com or visit www.dianejacobs.net

The Yes of the No

Emma Cocker

Published by Site Gallery, UK

The Yes of the No is the first collection of works by writer-artist Emma Cocker published by Site Gallery, 2016. Existing in the space between imaginative proposition and a call to action, *The Yes of the No* is an assemblage of provocations, proposals and potential ways of operating - ranging from navigating the city and inhabiting the margins to errant acts of reading; from preparing for the

unexpected to learning how to 'not know', from minor acts of singular sedition to collective expressions of an insurgent 'we'.



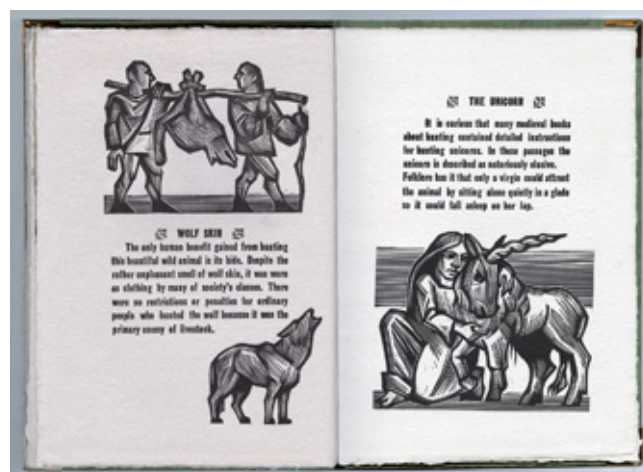
Emma Cocker is a writer-artist based in Sheffield and Reader in Fine Art at Nottingham Trent University. Cocker's work often addresses the endeavour of creative labour, focusing on models of (art) practice and subjectivity that resist the pressure of a single, stable position by remaining wilfully unresolved. Her recent writing has been published in *Failure* (2010); *Stillness in a Mobile World* (2011); *Drawing a Hypothesis: Figures of Thought* (2011); *Hyperdrawing: Beyond the Lines of Contemporary Art* (2012); *On Not Knowing: How Artists Think* (2013); *Reading/ Feeling* (2013) and *Choreo-graphic Figures: Deviations from the Line* (2017).

The Yes of the No is available to buy from Site Gallery, with wider distribution following soon.
Contact: reception@sitegallery.org
<http://www.sitegallery.org>

The Royal Hunt - Selected Historical Observations
Dmitry Sayenko



A new artist's book by Dmitry Sayenko.
245 x 345 x 25 mm. Text & linocuts: Dmitry Sayenko.
Handmade paper by the artist (cotton 100%). Printing and binding by author. Typeface: Franklin Gothic 24pt, Baskerville'36. Special slipcase. Total edition: 15 copies numbered & signed. Text adaptation: Sarah Bodman.



More details: www.nikodim-book@yandex.ru
www.nikodimpress.blogspot.ru

Rise with your class not from it
Working Press: books by and about working class artists
1986 - 1996
Stefan Szczelkun & Rebekah Taylor
Edited and introduced by Emmanuelle Waeckerlé



Rise with your class not from it is the fruit of collaboration with artist/activist/creator of the Working Press archive Stefan Szczelkun and keeper archivist Rebekah Taylor.

Rise with your class not from it represents a lasting trace of and a vehicle for the Working Press project whose archive is now housed in UCA library special collections in Farnham. It highlights some important works by working-class artists while providing a valuable resource for anybody interested in working with archive material.



Rise contains a brief history and annotated catalogue of the Working Press: books by and about working class artists 1986–1996 imprint alongside a wealth of references and links to the related issues of class, identity and art activism. As such *Rise* becomes one more node in an existing network of people, projects and archives concerned with art activism and identity politics, while providing a successful model of how archives can be used for artistic, research and educational purposes.

Rise is edited and introduced by Emmanuelle Waeckerlé, designed by Mason Terrill, published by bookRoom press (Sept. 2016). ISBN 9780957682870 – 82 pages, 20.5 x13 cm, rubber band binding.



Working Press is a collective publishing imprint, which had the subtitle *books by and about Working Class Artists, 1986-1996*. Working Press includes the first computer generated comic (Harwood), the first book by Micheline Mason (disability and inclusion artist), and the first book about Greenham Common Yellowgate (Beth Junor).

Rise was launched at the Small Publishers Fair, London in November 2016. RRP £6. Order at: <http://www.thebookroom.net/collection/item/rise-from-your-class/>

Free ebook version from: <https://payhip.com/b/1XZv>

bookRoom is a research venture, based in the School of Fine Art and Photography at University for the Creative Arts in Farnham since 2004. BookRoom supports artists and researchers to engage with critical production, debate and dissemination of page and screen based works, and disseminates resultant knowledge through publication, conferences and exhibitions. www.thebookroom.net

News from Gracia + Louise:

Prattle, scoop, trembling: a flutter of Australian birds
We plan to launch a printed edition (of 100) *Prattle, scoop, trembling* at the 3rd Melbourne Art Book Fair at the National Gallery of Victoria in March this year.

The original artist's book, *Prattle, scoop, trembling*, is still on display at Mornington Peninsula Regional Gallery, as part of Birds: Flight paths in Australian art, until Sunday 12th February 2017.

Gracia Haby & Louise Jennison

Prattle, scoop, trembling: a flutter of Australian birds
2016. Artists' book, unique state, featuring 15 individual collages on cabinet cards with pencil additions, and accompanying narrative (by Gracia Haby), 15 pencil drawings on Fabriano Artistic 640gsm traditional white hot-press paper with metallic paint trim, housed in a cloth Solander box (by Louise Jennison), with inlaid collage exhibited alongside an index box of Australian birds still fluttering. Collage housed in a cloth Solander box, with inlaid drawing.



And should you wish to hear more about our birds a-swooping, we will be at Mornington Peninsula Regional Gallery talking about our work in the exhibition on **Sunday 5th February, at 1pm**. <http://gracialouise.com/prattle>

Mornington Peninsula Regional Gallery
Civic Reserve, Dunns Rd, Mornington, VIC 3931, Australia.
<http://mprg.mornpen.vic.gov.au/Home>

The Trial of Superdebthunterbot

Helen Knowles artist's book available now at Zabłudowicz Collection until 26th February 2017



A new artist's book produced in line with Helen Knowles' new solo show which opened in January at the Zabłudowicz Collection, London. The Zabłudowicz Collection is selling the book which is an edition of twenty for £55.00 each. It comprises of a hand screenprinted court transcript from the original performance at Oriel Sycharth Gallery in 2015 and seven digitally printed court drawings on Somerset paper. The book itself is housed in a hand screenprinted laser cut envelope which is embossed.



Can an algorithm be held culpable for its actions in a court of law? In her ongoing project *The Trial of Superdebthunterbot* Helen Knowles explores questions of ethics and accountability in relation to the increasing, and often unseen, computer automation of our lives.

The piece imagines a speculative scenario not too far removed from current practices in technology and finance. A debt collecting company buys up student loans and uses big data to ensure fewer loan defaulters by targeting individuals with job adverts posted to their social media pages. A chain of events leads to deaths in medical trials. What might the legal consequences be?

At the centre of Knowles's installation is a 45 minute film shot at Southwark Crown Court. Initially developed as a performance piece in 2015, Knowles collaborated with lawyers Oana Labontu Radu and Laurie Elks to develop and present prosecution and defense speeches. The Superdebthunterbot algorithm was a tangible defendant tried in the courtroom, housed in a transparent computer unit built by artist Daniel Dressel. TV actor Mark Frost

(*Poldark*, *Silent Witness*) played the role of the judge, and the jury was made up of volunteers. The film shows this jury's real-time and unscripted response to the case presented, through to their deliberations and delivery of the verdict on the guilt of the algorithm.



Installation View at Goldsmiths MFA degree show, 45-minute HD video, laminate ply and leatherette jury bench, 2016 by Helen Knowles. Image Rebecca Lennon

In this exhibition the film will be screened alongside a new series of framed pastel drawings on paper. Knowles, in collaboration with artist Liza Brett, produced these courtroom sketches, familiar in style to those used in news media reports, as additional documentation of the performance, working from her video footage, including that from drone cameras.

Artist's presentation event: Sunday 26th February, 3pm

Over recent months Knowles has been presenting her work in law schools and at conferences to generate a debate about the prosecution of non-human entities. This research will culminate in a live event at Zabłudowicz Collection which brings together a new 'jury' to debate these findings.

To see a trailer of the film: <https://vimeo.com/175933144>

Zabłudowicz Collection

176 Prince of Wales Road, London, NW5 3PT, UK.

<http://www.zabludowiczcollection.com>

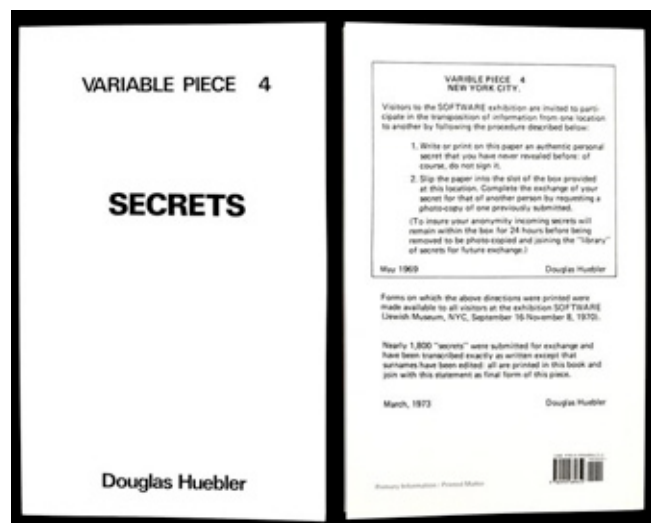
<http://www.helenknowles.com>

Printed Matter and Primary Information are pleased to announce the release of *Variable Piece 4: Secrets*, a facsimile edition of Douglas Huebler's classic artist's book.

This publication collects 1,800 secrets submitted anonymously by visitors to Huebler's *Variable Piece 4* at the Jewish Museum's 1970 *Software* exhibition. In the piece, the artist asked visitors to write and submit "an authentic secret never before revealed," which he then photocopied before giving each participant someone else's secret in exchange. Several years later, the artist compiled the secrets into a book that was published by Printed Matter in 1978.

As with his other *Variable Pieces*, *Variable Piece 4* showcases the artist's open-ended approach to art making, which sought to undermine the dominance of object-oriented practices in favor of a text-driven conceptualism that relied

on variables outside of the artist's control, particularly those relating to an outside public. The result was a fleeting glimpse into the cultural, political, and social preoccupations and anxieties of the era.



Pioneers of the artists' books medium, of which Huebler was one, predicted that one day artists' books would be sold next to detective and romance novels in drugstores and supermarkets throughout America. While this dream was never realised, *Variable Piece 4: Secrets* could easily find its place amongst these popular genres; a true page-turner that delivers the whodunit in succinct statements, ripped from real life, without the hassle of narrative arcs, prefaces, or chapters.

Edition of 1,000, 5.5 x 8.66 inches, B&W, 94 pages. \$16.00. Available at: <https://www.printedmatter.org/catalog/46597/>

LIBRETTO

Julia Borissova

This book reflects my interest in the relationship between photography and theatre as a space for representation.



Bringing together my own pictures and photos from an unknown archive I created *LIBRETTO* as a construct of several pieces of real and imaginary life of someone through the imitation of the theatrical stage.

First Edition of 105 signed and numbered copies, 2016. 105 x 170 mm. Leporello binding. Handmade, 38 pages / 21 images. 30€ + 7€ shipping.

To order please contact the artist at: info@juliaborissova.ru
A slideshow of images from the book can be viewed at: http://juliaborissova.ru/Julia_Borissova_PhotoSite/Libretto.html

New books by Sharon Kivland:

Peter Jaeger, THE SHADOW LINE

(in THE GOOD READER series). Peter Jaeger's *The Shadow Line* literally and figuratively shadows Joseph Conrad's 1917 novella *The Shadow Line* by reading the original and re-writing its non-identical twin. Foreword by Robert Hampson. Edition of 50, signed and numbered, 2016. ISBN 978-1-910055-25-0. 130 x 190 mm, 56 pages. £9.00 / 11 euros.

MOI

The straplines of a number of advertisements drawn from magazines of the 1950s are turned into drawings, as though a particularly vain and narcissist woman speaks (as of course she does), She is 'en pleine forme' of her beauty. Edition of 100, signed and numbered, 2016. ISBN 978-1-910055-26-7. 130 x 165 mm, 16 pages. £5.00 / EUR 6,00

EN TOUTE INTIMITÉ

It is a story of theft, of the kleptomania that is the crime of capital. Of desire invented and institutionalised. Of dizzying circulation. Of 'apéritifs du crime'. Of hysterical causality. Of women crazy about their body. Of 'wanton' women. Of mad women. Of labour, of the means of production. MARCHANDISE.

Edition of 50, each signed and numbered, 2016. ISBN 978-1-910055-27-4. 150 x 195 mm, 36 pages, eight hand-coloured illustrations. £15.00 / EUR 20,00.

To purchase, visit: <http://www.sharonkivland.com>

'Fondslijst' kunstenaarsboeken

Ton Martens, Den Haag

From Ton Martens: In connection with Beurs van Bijzondere Uitgevers, the independent publisher fair, at Paradiso, Amsterdam, I have printed a 'Funds list' of the books I have made in the last 36 years.



The first 8 pages show the last 4 books I produced in a nutshell, 5 pages with several book covers and 3 pages with the list of 65 titles.



'Fondsljst' kunstenaarsboeken, Ton Martens, Den Haag.
Format: 13.5 x 18.8 x 0.4 cm. 14pp stapled and Japanese binding. Risograph printed in 6 colours. Edition: 50 numbered & signed copies. Designed, printed and bound by the artist. Price: 10 euro + shipping. For more detailed information or orders contact the artist at:
tonmartens@xs4all.nl
<http://tonmartens.nl>

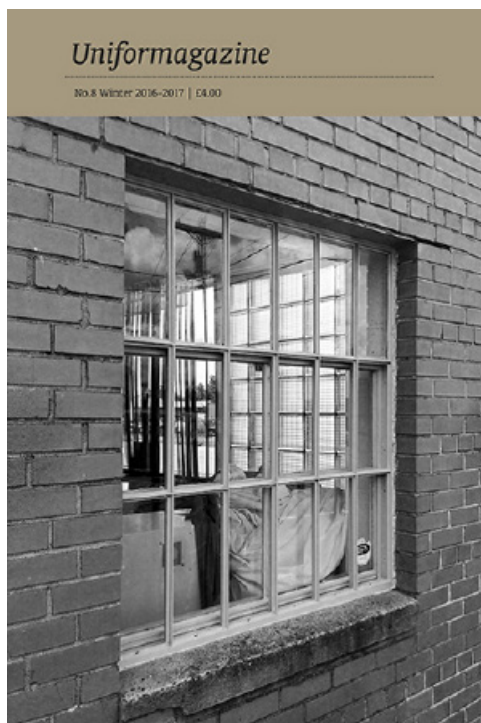
Uniformmagazine No.8, Winter 2016–2017

Self-build Brian Lewis | *stick with it* Stuart Mugridge | Starbucks Joy Drury Cox | *A Box of Disquiet* Tim Hopkins | *Portraits of John Mordaunt...* Tony Hayward | *Weighed* John Aubrey / Josef Albers | *Remembering 'Dawn Chorus'* John Bevis | *Subway* Joy Drury Cox | *between something and nothing* Éilis Kirby | *Bunched* Watercress labels

It has been five years since we published our first title, *Anticipatory history*, the result of an invitation to participate in a research network about accounts of environmental change, and the request to "make a book", as a residue of what was explored. It took the form of a glossary, with individual contributors writing up their interpretations of the varied topics and terms that had been prominent in the discussions. Unwittingly, this book became the model for an approach, both in terms of a physical format, and also as an editorial strategy, combining 'research'—be it scholarly or artistic—with a determinedly flexible and collaborative engagement with 'the book'...

Uniformmagazine continues to gather and include material

directly related to our book publishing programme, as well as a variety of expansive subjects, not intendedly urban or rural in theme, but as a regular vehicle to enable us to continue looking in all directions, waiting to see what might be coming along next.



Winter 2016–2017. ISSN 2056-6301.
32pp, 215 x 145mm. £4.00. Available at:
<http://www.colinsackett.co.uk/uniformmagazine.php>

New from Redfoxpress:

Visual Poetry Magazine 591, No.2 Spring 2017



After 291 by Stieglitz and Duchamp (1915)
391 by Francis Picabia (1917)
491 by Drouin and Michel Tapié (1946)
...here comes 591 founded at Offprint in Paris on

November 13th 2015 by editor Jean-François Bory and publishers Francis van Maele and Antic-Ham.

A magazine for visual and experimental poetry and works inspired by Dada and Fluxus. A handmade hard cover publication in a limited edition of 150 copies only. Published twice a year.

With contributions from: Kathy Acker, Apollinaire, Emilio Arauxo, Jean-Pierre Bobillot, Jean-François Bory, César Espinosa, Vincente Huidobro, Clemente Padin, Shin Tanabe.

14 x 19 cm limited edition book. Hard cover, 40 pages, 150 numbered copies, January 2017. 35 euro / 28 GBP / 40 \$US
Please order online with Paypal at
<http://www.redfoxpress.com/591.2.html>
Or by email at info@redfoxpress.com

BOOK AND WHAT NEXT: 25 years

Edited by Tomasz Wilmański, Galeria At, Poznan, Poland

The idea of presenting under the motto of *BOOK AND WHAT NEXT* was established in 1990. The title of this series is on one hand a question but also alludes to the basic problems of visual and intellectual understanding of the book as a work of art. Since the early 80s Galeria At in Poznan has organised exhibitions of books and poetic works by national and international artists including Joanna Adamczewska, Ann Noël, Wladamar Kremser, Jaap Blonk, Stanisław Drozd, Kurt Johannessen, Henri Chopin, Babsi Daum, Emmett Williams, Sef Peeters.



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

Since 1990 the gallery has organised 18 shows from the *BOOK AND WHAT NEXT* cycle. Tomasz Wilmański 84pp, full-colour images, Polish and English texts. 2016. ISBN 978-83-65578-17-4. <http://galeria-at.siteor.pl>

REPORTS & REVIEWS

UK-Italian Book Art Collaboration Begins Simon Ryder

Following the success of the 'Shakespeare Now' exhibition of book art in Liverpool's Central Library (4th June – 31st July), Liverpool Book Art was invited by Professor Enzo Salerno to develop a cultural partnership focused on book art with the City of Sarno. Professor Salerno is the cultural lead Alderman on Sarno City Council, and is a Lecturer in Comparative Literature at the University of Cassino & Southern Lazio.

The first initiative in developing this partnership was to take a selection of the works from the 'Shakespeare Now' exhibition to show in Sarno. The chosen venue was the Museo Archeologico Nazionale della Valle del Sarno.



This is one of three National Museums in Campania Region, and contains artefacts going back at least as far as the second century BC. The exhibition opened on 5th December 2016, and continued until 6th January 2017.

Sarno is a small city some 40 km from Naples; Vesuvius is only 10 km away. The area has been inhabited since Neolithic times, with the origins of the current city going back to around the 8th century.

I arrived on Friday 2nd December, having shipped the selected exhibits by courier. We gave ourselves the weekend to install the exhibition before officially opening on Monday, 5th December. Five large display cabinets had been made available, out of roughly 15 in total in the museum. This provided a fascinating setting for the exhibition, with contemporary book art juxtaposed with thousand-year old artefacts.



Help from the Museum staff was invaluable – particularly the curatorial staff who helped with layout and design, but also having electricians on hand to make alterations to the cabinet and room lighting. Installation went incredibly smoothly with their help, and we had completed the installation by mid-afternoon on the Saturday.

Monday morning was a formal occasion, centred around the signing of the Cultural Twinning Agreement. The aim of the partnership is to foster friendship, cooperation and collaboration across a range of cultural activities, including conferences, exhibitions, educational and cultural exchanges. Signatories are the City of Sarno, the University

of Cassino and Southern Lazio, the Academy of Fine Arts in Naples, and Liverpool Book Art. Speeches were given by the Mayor of Sarno; the Director of the Museum (who had only arrived back from China at the weekend); and the partner organisations. Having no Italian, I spoke in English, with a sentence by sentence translation into Italian by a representative of the City Council. The speeches were followed by readings from Shakespeare.

The occasion received good media coverage, including a piece on national Italian TV, and filming and interviews by *Telenuova*, the TV station for the province and region.

Throughout the opening three days of the exhibition there were visits from both primary and secondary schools, which included Shakespearean story-telling. Later in December there was an open air performance of the *Tempest*, involving stilt-walkers, jugglers, fireworks and live music.

Colophonarte from Belluno (north of Venice) responded to the Shakespeare Now opening by generously sending two of their spectacular artist's books relating to Shakespeare to Sarno to include in the exhibition. Colophonarte is a long-established publisher of artists' books, including works by some of Italy's best-known artists.

As part of developing our relationship and partnership, I presented two seminars in the comparative literature department at the University of Cassino and Southern Napoli, one for undergraduates and one for students on the MA course.

Two of the MA students will be in Liverpool throughout February and March under the Erasmus programme to work with Liverpool Book Art in developing collaborative ideas and projects for 2017, to establish the cultural twinning partnership. They will be hosted by Liverpool Hope University.

In Sarno, the redevelopment of a 19th century building in the city into a new cultural centre is nearing completion. This will host seminars, exhibitions and events. Amongst the plans is the establishment of a permanent collection of book art. The Academy of Fine Art in Naples has already donated several examples of book art produced by students at the Academy in support of this.

Feedback from the Director of the Museum, other museum staff and the partner organisations about the quality of the exhibition was overwhelmingly positive. There is great enthusiasm about the prospects for this new international book art partnership. Liverpool Book Art will aim to secure further UK institutional partners to sign up to the cultural twinning arrangement.

See Liverpool Book Art's Facebook page for more photos and information (in both English and Italian!)
<https://www.facebook.com/pages/Liverpool-Book-Art/280161178807793>

Simon Ryder - Liverpool Book Art

New Illuminations in Gyumri, Armenia: From history to the contemporary illuminated manuscripts of women
Suzi Banks Baum

Imagine my pleasure when setting my feet on the ground in Yerevan, Armenia; I got to visit the world-renowned scriptorium, the Matenadaran. I was in Armenia to interview and photograph women artists. The Matenadaran is said to “contain the soul of the nation,” and I pored over the illuminated manuscripts on display. Surely there were contemporary book artists to meet. But sadly, on that first trip, I met none. While the ancient illuminated manuscript is a venerated object in Armenia, the book arts have no foothold there.



Above: Section of illuminated manuscript; as seen in the Matenadaran Yerevan, Armenia (below)



I spent two weeks interviewing women artists, showing them my hand bound journals, inquiring about their lives, the conditions in which they do their work and how they survive in that complicated country where recuperation from genocide, earthquakes, and poverty hobbles the best efforts. It is a beautiful and complex landscape marked everywhere by a troubled past. The women I met are passionate, educated, and determined to work forward.

From my initial visit I envisioned a teaching project, where I would introduce two book forms to a group of artists in a four-day workshop. I would continue my interviews, and our work would culminate in an exhibition. Thus, *New Illuminations* was born.



New Illuminations main gallery with books made in the workshop

In the words of HAYP Pop Up Gallery of Yerevan’s curator and my collaborator, Anna Gargarian:

In *New Illuminations* we examine the book as medium: as an art form (creative process), as an objet d’art (one of a kind sculptural piece), and as a vehicle for story sharing and making. The exhibition title, ‘New Illuminations’ is a play on words, which refers to the golden ornament of traditional illuminated manuscripts, while also shedding light on narratives by women artists.

The works exhibited contain very different storylines, but each explores manuscripts and cultural preservation from a unique perspective.

At the gallery entrance, quotes by late 19th century Armenian women novelists Srpuhi Dyussap and Zabel Yesayan, illustrate a history of struggle for women to make their voices heard and valued. This struggle is echoed in the interviews artist Suzi Banks Baum conducted with over thirty women artists in Gyumri in March and November of 2016. The books on display are the result of a four-day workshop that Suzi led with fifteen women artists in order to revive a dying tradition, and explore new tools for creative practice.

In the last two gallery rooms, works by artists Dana Walrath (US), Marsha Nouritza Odabashian (US) and Nairi Khatchadourian (FR) aim to provide a global context for the exhibit, while also showing the diversity of the book arts.

New Illuminations seeks to introduce this indigenous book binding practice to a group of women artists, to empower them through the tools of daily writing practices, and to embolden them to create contemporary book forms that reflect the current state of the soul of that nation. In all phases of the project, we work in the ways of feminine leadership, attentive to the efforts of each person to bring the reality of their lives to light. The books that the Armenian artists created flowed from their hands.

There was ease with needle and thread, with folded signatures and embellishment that seemed familiar to many of them. The books made where the first books most of the women had ever attempted.



Hand bound pilgrimage books made by artists in the *New Illuminations* workshop

While in Yerevan in November, I had a special tour of the Matenadaran. It was a dream to visit the conservation laboratory and witness the care each conservator lavished over the ancient texts. The books are handled as “beings.” Each conservator seeks to know and understand the book, in order to support the best expression of the book in its preserved state. All of the materials used in the lab are sourced from outside Armenia.

It is my hope to return to Gyumri in September 2017 to continue teaching, refining techniques and reaching more women artists. Ultimately, we hope to engage women in other Armenian cities and villages, to tap in to an ancient appreciation for important and necessary beauty revealed in an artist's book.

Suzi Banks Baum
suzi@suzibanksbaum.com

New Illuminations is not only an extension of the chronology of Armenian book arts into the twenty-first century and a return to the collaborative nature of traditional Armenian book production, as a whole, the project takes a giant step in carving out a space for women to contribute to, and evolve the practice of bookmaking in Armenia today. - Erin Piñon

Erin Piñon - is living in Yerevan during the 2016-2017 academic year on a US Fulbright Student Research Grant. The views expressed here are her own and not those of the US Government.

More information about the project can be found here:
About the exhibition: <https://haypopup.com/exhibitions/hayp-8-0-new-illuminations/>

About the artist residency: <http://www.suzibanksbaum.com/armenia-day-nine-comfort-outside-comfort-zone/>

About the Matenadaran: <http://www.matenadaran.am>

STOP PRESS!

Kit Poulson: *Mutter*
CHELSEA space, London, UK
Until 3rd March 2017

CHELSEA space is pleased to announce the first exhibition in 2017 will be with the artist and writer Kit Poulson, who is a library residency artist during 2016/17 through a collaborative new commission platform initiated by Book Works with Chelsea College of Arts Library and CHELSEA space.



Kit Poulson, still from *Mutter*, 2016. Image by Ben Owen

Poulson has taken peculiarities of technology as a starting point for his residency, with the aim to develop from it an idiosyncratic working method to investigate the library at Chelsea as a physical and dynamic space. Using the underlying motif of an analogue synthesiser, the Roland 303, to explore anti-systemic, intuitive and improvisational working methods. The project asks what ‘knowledge’ might be and how it is communicated.

Exhibiting painting, sound works and objects alongside a series of short films, a collaboration with the filmmaker Ben Owen - which explore improvisational practices well understood by musicians, alongside Poulson's writing, the show explores a different way of thinking about libraries and archives, beyond fixed static spaces, but as dynamic, emotional spaces, sites of chance or extempore encounters. Poulson is interested in books' materiality; not in the well explored sense of the printed artifact as a structure to be played with but rather in seeing a book as a solidification of the flux of consciousness, that can be explored through a range of mediums, willfully misunderstood and that resists dissolving into ideas.

The exhibition will be accompanied by a reading room selected from the library's archives and collections. Poulson has been working with librarian Gustavo Grandal Montero and BA Fine Art and MA Curating and Collections students at Chelsea to produce and curate materials that will be incorporated into a display in the library and the exhibition at CHELSEA space. A new publication with Book Works, supported by the Henry Moore Foundation, will also follow later in 2017.

You Must Locate A Fantasy is a new commissioning platform initiated by Book Works for artists to work with libraries, special collections and archives across the UK. Organised in response to a moment where libraries face uncertain futures yet hold the archives for potential futures,

this project includes this exhibition at CHELSEA space and a forthcoming publication with Book Works, supported by the Henry Moore Foundation, as outcomes to the library residency with Kit Poulson, as well as a project with Sophie Collins in partnership with Glasgow Women's Library.

CHELSEA space, 16 John Islip St, London SW1P 4JU, UK.
<http://www.chelseaspace.org/archive/mutter-pr.html>
<https://www.bookworks.org.uk>

Making Words: Found Poetry and Artists' Books

A 2-day workshop with Jeremy Dixon
 Bower Ashton Studios, UWE Bristol, UK
 Weds 12th - Thursday 13th July 2017

The Centre for Fine Print Research at UWE is delighted to announce a new class for our 2017 Summer Book Arts Institute. A 2-day found poetry and book class with poet/artist Jeremy Dixon of Hazard Press.



Day One – generating poetry and then coming up with ideas for books. Day Two – making books.
 More info about the tutor at: <http://www.hazardpress.co.uk>

Max 10 participants. All materials, teas/coffees and lunch are included in the price. £170/£136 concessions. The class will be held at UWE Bristol's Bower Ashton Studios.

We will be adding more classes to the Institute website soon, and booking links. In the meantime, if you want to book early, please email Sarah.Bodman@uwe.ac.uk

News from Anton Hecht, UK: The fore-edge project in books on the shelves of Gateshead Central Library starts on the 1st February. Visitors to the library can search the bookshelves to find these artworks on the fore-edge of books which will be intermingled with library stock. Eight new fore-edge books have been created with gilt edging and other media, and three augmented reality books. The books are at the library for two months so catch them while you can.



Gateshead Central Library, Prince Consort Rd, Gateshead NE8 4LN, UK. <http://www.gatesheadlibraries.com/your-local-library/the-central-library>
<https://antonhecht.wordpress.com>
<https://twitter.com/antnhec>

Book Launch at Printed Matter, New York, USA:

***Prayer Closet* by Joseph Flynn**
 17th February 2017, 6pm-8pm

Prayer Closet, an artists' project from Joseph Flynn, takes the form of the old CATHOLIC DIGEST magazine.

As such, it views devotional activity with obsessive interest. In the confines of a cubicle, a convent, a car, prayers of doubt and faith emerge. The source material includes Christian religious pamphlets, images, and other found printed items which Flynn has obsessively collected.



Prayer Closet, Joseph Flynn, courtesy of Printed Matter Inc.

Apostates and believers share space in *Prayer Closet*, which is largely montage. Vintage spiritual writing is combined with latter-day editing, cartoons, and Flynn's own writing. The book is the (spiritual) descendant of the zine *World Without End*. Flynn will provide anecdotes and ephemera related to the project.

Printed Matter, Inc.
 231 11th Avenue, New York, NY 10001, USA.
<https://www.printedmatter.org/events/562>

AN EMPTY FIELD

An Empty Field

Elisabeth Tonnard

Some great and very very special words.

This book is my complete transcript of President Trump's address to employees of the CIA the day after his inauguration. To keep in style, the text is cut into bits of 140 or fewer characters.

Published in Leerdam, The Netherlands on January 23, 2017. b&w digital printing, paperback, size 12.5 x 19 cm, 96 pages. Priced at €14, plus shipping. Available at: <http://elisabethtonnard2.blogspot.co.uk/p/an-empty-field.html>

<https://elisabethtonnard.com>

From Alicia Bailey:

UFO Salon at Abecedarian Artists' Books, Denver, USA
UFO = UnFinished Object



Have an unfinished object - bring it on!

Bring anything you're working on, want to share with others, or need advice on. I will have tables set up to work while you chat with other artists. This is a time to get together to share, inspire each other, and do some creative problem solving if you have a project that's stuck. Although this is an artists' books space, any project that is portable, won't create noise, fumes or dirt that might impact

others in the room and can be worked on with limited table space is welcome. **Sunday 26th February, 2-5pm** at Abecedarian Artists' Books. Free!

Please pre-register so I can keep track of how many are planning to come. Use this link to register:
<https://www.eventbrite.com/e/ufo-salon-february-26-tickets-31450508317>

910 Santa Fe #15, Denver, Colorado, USA
Upstairs in the 910 Arts Complex
in Denver's Art District on Santa Fe
<http://www.abecedariangallery.com>

Pien Rotterdam, book artist and papermaker spent much of last year setting up a book arts network in her part of The Netherlands, she will be reporting on that in a future edition of the BAN.



In the meantime, a short report of a Book Arts Day organised at the local Printing/Graphic Arts museum, and curated a book arts exhibition there that has just been extended, read on at:

<http://www.waterleafpaperandwords.com/blog/2016-1/>

An upcoming class with Pien is:

31st March and 1st April 2017: 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: <http://www.waterleafpaperandwords.com/paper/pulp-printing/>

We work with pre-exposed screens and with an adapted and simplified version of the technique that allows participants to work with their own images. The process of exposing the screens is explained during the course. Participants have ample opportunity to experiment with this innovative and specialist technique and go home with a collection of pulp-printed sheets, suitable for use in artists' books.



Level: some experience making paper by hand is desirable but not absolutely necessary. New this year is the opportunity to buy fine printing pulp.

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.

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&Bs in the area can be provided on request.

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>

—on the bank of what river?
Roman Susan, Chicago, USA
11th – 25th February 2017

Opening reception: Saturday 11th February, 6-9pm

Works by Maryam Hosseini, Em Kettner, Eric Lebofsky, Gülşah Mursaloğlu, Kayla Risko, and Erin Washington.

Plucking its title from Borges' Delia Elena San Marco, a tale that braids together the arc of cultural histories with bonds between individuals, —on the bank of what river? observes how these forces overlap and absorb one another.

The phrase alights mid-sentence and hovers, speculative, over an understanding of the ephemeral invoked by myth and cyclical being. Through a range of intimate gestures within the sphere of drawing, these works attest to the histories enmeshed in lived relations.

Roman Susan, 1224 W. Loyola Ave, Chicago, IL 60626, USA
Gallery Hours: Tuesday, Wednesday, Thursday 3-6pm, Saturday 12-3pm. For further info visit: <http://romansusan.org/on-the-bank-of-what-river>

R:R - Works from *Revolve:R*, edition two
Hours Gallery, Bristol, UK

Preview 6-9 pm, Friday 3rd February 2017

The gallery will also be open on Saturday 4th, from 11am - 5pm and until 28th of February, by arrangement.

R:R presents a selection of works from *Revolve:R*, edition two including limited edition prints, poetry, short films, a musical score, and the edition two bookwork publication.

The Revolve:R project is a multidisciplinary and international collaboration - curated by Sam Treadaway and Ricarda Vidal - based on visual correspondence, exploring a transmission of ideas, via physical and tactile forms of communication such as the postal service and book as well as a parallel interplay online. Edition one was published in 2013 and edition two in December 2015 (Arrow Bookworks). The third edition is now in development.

10 Colston Yard, Colston Street, Bristol, BS1 5BD, UK.
<http://www.samtreadaway.com/index.php/revolver/>

Congratulations to 'turn the page Graduate Prize 2016' Runner Up, Jude Lau.

Jude's installation involved the creation of a book of 'instructions' and a composition for a resin record made from live recordings at the print studios of the University West of England and the Printheaus, Cardiff. Jude will launch a new series of work made specially for ttp in May 2017 at the Forum, Norwich. <http://www.turnthepage.org.uk>



For up to date / last minute news...
follow Sarah on Twitter:
<https://twitter.com/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: 14TH FEBRUARY FOR THE MARCH - MID-APRIL 2017 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.

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