I don’t know why every woman’s wish is not listed as on board the ships too.
Artists' Books Exhibitions in the Bower Ashton Library cases, UWE, Bristol, UK

Mike Nicholson - Hiding In Plain Sight: When You Put The Chameleon Skin Coat On
Tuesday 1st February – Thursday 1st March 2018

Mike Nicholson lives and works in London, though he was born and raised in the county of Westmorland. He is an illustration graduate of St. Martins School of Art, whose professional career centres in editorial and publishing work but who is also still surprised to find himself as a storyboard artist for advertising, TV (with an emphasis on comedy) and (minor but potentially cult) films. He teaches at under- and post-graduate level, too, and has a fascination with the creation, sustenance and extension of narrative.

When he joined together with partner Mette Ambeck to exhibit at The London Artist’s Book Fair in 2000, he took the first step on a road that has most recently seen the publication of the 30th in an irregular series of word/image editions he calls ‘bio autographic’ (but which other people still regularly mistake as ‘autobiographic’).

Having conducted parallel careers driven solely by image – though underpinned by the ideas inside words – he assumed the joint role of artist/writer throughout what followed from the 2004 publication of a modest, multiple-copy A5 pamphlet/comic/zine he called ‘Issue Zero’.

Across over sixty book fairs and events since, and acquired and exhibited around the world (including by Tate Library, Manchester Metropolitan University, Leeds Art School, Winchester School of Art, British Library and Wellcome Library) the subsequent editions have been produced alongside, despite and in the face of all other activities, roles and deadlines. Stylistically their approach derives from representational drawing skills and tonally they encompass everything from stream of consciousness absurdity through politically current pre-emptive strikes to acutely frank coverage of intimate gains and losses.

The exhibition at UWE is one of a short sequence of events marking the arrival of the latest publication in the series, which began with the launch at the Small Publishers Fair in November 2017 and accompanying lecture, and will end with the publication of an article in ‘The Blue Notebook’ later in 2018.

The content of the exhibition centres on the artwork itself, alongside revealing material from Nicholson’s process. Having experimented in obvious – and tacit – ways with format and content with every issue so far, he feels that the newest edition of ‘bio autographic’ once again embodies his central themes and creative drivers, but speaks with a new stylistic voice. It has been an invigorating experience.

After the ascetic pleasures of the stark black line on a white page – mirroring the stylistic austerity of his storyboarding work, but married to a lifelong weakness for the comic strip’s conventions – the new piece runs to an expanded 36-pages, and uses the sumptuous possibilities of digital colour to enhance a scanned pencil line. Pencil, paper and pixel combine in a new way to tell the on-going story.

The edition is called ‘Chameleon Skin Coat’. Whether it represents a bespoke future classic or is merely the Emperor’s New Clothes is up to the reader – and visitor to UWE Bower Ashton Library – to decide.

For more please see: http://ensixteeneditions.blogspot.com

Mike Nicholson, Chameleon Skin Coat, 2017

Mike Nicholson, Promotional Piece, 2017

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ARTIST’S COVER PAGE: CRHISTAL CHERNIWCHAN

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http://www.bookarts.uwe.ac.uk/newsletters/
This book-making project began in late 2016 when I bought a pack of over-sized playing cards. I was putting them in my stuffed plans chest when I thought: *these cards cut in half would make great covers for a book.* I then thought: *there are 52 different cards, so instead of making one edition of 52 books, why not make 52 individual books, a new book made in every week of the year?* This seemed like a reasonable proposition, a challenge yes, but one that didn't seem beyond the realms of possibility to achieve. Looking down at that drawer full of paper, ephemera, photos, cuttings, stamps and stencils also triggered another decision; I must already own all the materials used to make the books – this was also a great way of using all this stuff that had accumulated over the years. The only exceptions were if I needed more glue or thread, if I was given something, or if the materials appeared in an item I was buying anyway, such as a magazine.

The books vary in subject matter, some are influenced by events in the week that they were made, such as the General Election (*MAYFLOWER/Four of Spades*) or the anniversary of The Sexual Offences Act 1967 (*THE NIGHT I SANG IT’S TAKEN 50 YEARS/ Five of Spades*). Some books used materials I have kept since Primary school (*ONLY ONE WEEK TO GO 1 WEEK TO GO/King of Clubs*), and others refer to earlier Hazard Press books (*MEET ME AT THE FOUNTAIN HE SAID/Two of Clubs*). Many of my idols made their way into the books such as Ganesha, Divine (3 times), Diana Ross, Twin Peaks and the Fantastic Four. In turn, the challenge has already influenced my other Hazard Press books – the design of *BEAST BOOK*, my entry for the Redesigning the Medieval Book display at the Bodleian Library, evolved to include pop-up and hand-stamped elements due the work I had produced earlier in the project.

I want to continue with this approach and to produce smaller runs of more varied books and make more editions each year. I would like to tour the challenge books to more venues, so if you have any ideas please get in touch.

PS. I couldn't not use the two Joker cards, so eventually I made 54 books! 53 will be on display. The 54th (*MODPO/Joker*) is a mirror to book 37 (*MODPO/Jack of Hearts*) and was made as a gift for the Kelly Writers House in Philadelphia.

All the books that form the *Making 52 Books In 52 Weeks Challenge* will on display at Bower Ashton Library, UWE from 27th January to 28th February 2018.

**Open cabinets viewing with Jeremy Dixon 12.30-1.30pm on Saturday 24th February 2018.** All welcome, please email Sarah.Bodman@uwe.ac.uk for travel instructions.

UWE Bristol, City Campus at Bower Ashton Kennel Lodge Road, Bristol BS3 2JT. http://www1.uwe.ac.uk/library/usingthelibrary/

Jeremy Dixon - http://www.hazardpress.co.uk
Exhibitions at the Center for Book Arts, New York:

Emily McVarish: Last Year at Dark
Until 31st March 2018
Granary Books is pleased to announce the publication of Last Year at Kew Gardens by Emily McVarish and “Last Year at Dark,” her exhibition at the Center for Book Arts, New York, USA, until 31st March 2018.

Last Year at Kew Gardens is composed of words lifted from an 1858 guide to Kew Gardens and a 1961 screenplay by Alain Robbe-Grillet. Intercutting moments of inner life with global news headlines, the text attempts to track the phenomenology of media consumption and grasp how individuals metabolise world events. The book borrows its sweeping approach and contrasting scales from the tradition of the “world landscape” (Weltlandschaft). It uses the “language of cinema” to position subjectivity and the microcosm of a botanical garden to relate devastating personal experiences to the apocalyptic implications of climatic, economic, and political trends.

Headlines sampled from the front pages of The New York Times disrupt Last Year at Kew Gardens’ narrative at regular intervals. Like paintings that compile far-flung geographical features within a single composition, both the references contained in these headlines and the colonial scope of Kew Gardens’ itemised world stretch the notion of context, puncturing the story’s backdrop with asynchronous parallels, incongruous adjacencies, and incommensurable analogies. From one spread to another, a map’s lines and features maintain the spaces of Kew Gardens, which photographs taken there occasionally populate. A baseline grid positions isolated lines of uniform text and scores images when text intrudes.

Written, designed, hand-set, and printed letterpress by Emily McVarish. Bound by John DeMerrit. Last Year at Kew Gardens. Cloth over boards. 9 3/16” x 11 3/16”, 56 pp. 25 for sale from an edition of 35 signed copies. Price: $2,000

The exhibition “Last Year at Dark” features Emily’s two latest publications with Granary (Last Year at Kew Gardens and Lessons from Darkness) and includes source material and process documents. For more information or to order, visit: https://www.granarybooks.com

Artist’s talk and reception, Friday 23rd March, 6:30pm
Center for Book Arts, 28 West 27th St, 3rd Floor, New York 10001, USA.

Our Anthropocene: Eco Crises
Until 31st March 2018
Organised by Gary van Wyk, Ph.D., Curator, Axis Gallery. The Earth has existed for billions of years. Ice Ages have come and gone. Life forms have evolved and evaporated. During recent millennia, however, and particularly since the industrial revolution, Earth’s human inhabitants have increasingly shaped the natural history of our planet, through such factors as agriculture, construction, mining, and manufacturing. So profound have been the changes we have wrought that this epoch recently has been accepted as constituting a geological era, the Anthropocene. Today we suffer the accelerated effects of our impact. Climate change is causing devastating hurricanes, droughts, fires, floods, and erosion. These affect the habitats of flora and fauna as well as human environments and productivity, migration and conflict. Toxins, pollutants, and trace elements contaminate ecosystems and food supplies. Humans have precipitated the Earth’s sixth phase of mass extinction. The artists in this exhibition respond to the ecological crises of our Anthropocene, which we ignore at the peril of our own ecocide.


Scholarship for Advanced Studies in Book Arts
Until 31st March 2018
Organised by Alexander Campos, Executive Director & Curator of The Center for Book Arts. Each year the Center invites three young and talented artists, who have recently completed a degree in book or related arts, the opportunity to spend a year at the Center. Each scholar has 24/7 access to the Center studios and equipment, and the opportunity to take advanced classes with master book arts instructors here at the Center.
The year culminates in a group show for the artists to exhibit the work they have created while in residence. This year’s show features Amber Heaton, Maria Veronica Martin, and Norah Maki.

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

ON KAWARA - I READ
mfc-michèle Didier, Paris, France
Exhibition dates extended to 10th February 2018
mfc-michèle didier is pleased to announce I READ by On Kawara. Unlike the three parts of the Trilogy, I GOT UP, I WENT and I MET, published respectively in 2008, 2007 and 2004, I READ by On Kawara is not a daily work but is connected to the Today Series, artwork gathering all the Date Paintings realised from 1966 to the eve of the death of the artist, in 2014.


If I READ also begins in 1966 and stops in 1995, by publishing I READ post-mortem, mfc-michèle didier respects the last will of the artist to pursue the work until his death.

At the occasion of the exhibition, all the publications by On Kawara published by mfc-michèle didier: the Trilogy consisting of I GOT UP, I WENT and I MET and the One Million Years are presented at the gallery.

mfc-michèle didier
66, rue Nôtre-Dame de Nazareth, F-75003 Paris, France.
Tuesday to Saturday, 12 midday-7pm
http://www.micheledidier.com | info@micheledidier.com
Subway: République, Strasbourg Saint-Denis, Arts et Métiers.

Claire Jeanine Satin is pleased to announce that a selection of her book art is part of an exhibit at the Hebrew Union College’s Jewish Institute of Religion Museum in New York City. The exhibit, “HOME” features a collection of works from various artists that, according to Laura Kruger, the museum’s curator, “will be a representation of what ‘home’ means to the artist.”

Claire Jeanine Satin - Exhibition HOME at the Hebrew Union College Museum, NYC, Until July 2018

Her book art, “Family Roots 2”, is a touching representation that goes back more than three generations. “(The book) features my ancestry and the generations of people who influenced me and played a fundamental role in making our home a home,” says Satin. “The book traces with imagery the three generations and is set within an excerpt of a poem by Maya Angelou: ‘No one comes to the earth like grass, we all come like trees, we all have roots.”

A follower of mentor John Cage, Claire Jeanine Satin’s art is greatly influenced by Cage’s concept of indeterminacy. In addition to previous showings at the Hebrew Union College Museum, Claire has been awarded 3 artist residencies to Venice, Italy by the Emily Harvey Foundation. Her most recent work, a video piece entitled, “(my)Women in Movement” was featured in Genova, Italy earlier this year.

Visit Claire Jeanine Satin’s website at http://www.satinartworks.com

No Turning Back: Seven Migration Moments that Changed Britain
Migration Museum at the Workshop, London, UK
Until 25th February 2018
The EU referendum result and ongoing Brexit negotiations have sparked debate about Britain’s relationship with the world and uncertainty about migration to and from Britain.

But Brexit is far from the first pivotal migration moment in Britain’s migration history.
Using contemporary artwork and personal stories this exhibition explores seven such turning points. Some brought people together, others moved people apart; all had a profound effect on individuals who lived through them – and on the country as a whole.

Deirdre Kelly has two commissioned works in this exhibition, one of which is the unique artist’s book Arrival, Departure, Arrival, Departure, 2017 (above). Unique artist’s book. Collage on found Tactical Pilotage map, 365 x 270 x 10 mm. Tactical pilotage maps are designed to provide an intermediate scale translation of cultural and terrain features for pilots/navigators flying at very low altitudes (below 500 feet above ground level). These include a mixture of aeronautical information as well as cartographic data and contour lines. Arrival, Departure, Arrival, Departure refolds the Tactical Pilotage in the form of a book. Turning pages, front to back and back to front; the map reader can trace & re-trace routes by road and sky, following stars in search of a place called ‘home’. http://www.deirdrekelly.net

Migration Museum at the Workshop
26 Lambeth High Street, London, SE1 7AG, UK.
www.migrationmuseum.org/exhibition/noturningback/

Keep in touch
Zentrum für Künstlerpublikationen
Weserburg | Museum of Modern Art, Bremen, Germany
9th February – 22nd April 2018
John Cage, Andrzej Dudek-Dürer, Robert Rehfeldt, Takako Saito – artists’ post in contemporary art.

Letters, invitations, faxes and postcards by artists are often works of art themselves. John Cage transforms his message into a mesostichon, with the middle letters of the text, read among themselves, representing their own verse-style verses. Andrzej Dudek-Dürer also uses graphic works for his correspondence. Robert Rehfeldt writes and draws letters, which he duplicates as art letters and then again with individual greetings and stamp impressions. Takako Saito designs her exhibition invitations in the form of small objects and adds personal messages. A selection of artists’ mail from other authors completes the presentation.

Handwritten transcriptions of famous personalities, so-called autographs, have been collected in archives and libraries since the 16th century. As a public and private collection object, they are especially appreciated when they bear a signature.

The archive and collection holdings of the Center for Artists’ Publications contain a large number of autographs from the 1960s. In addition to pure documents, postcards, faxes and letters, these include, in particular, letters or archives with an art character. These are artistic correspondences that are not only intended for information but also for exhibiting - artwork and letter at the same time. They come as personal invitations to exhibitions, events, and mail art projects, as well as New Year greetings and holiday greetings, including more or less brief messages or acknowledgments for works of art received - often with an appeal: keep in touch!

Zentrum für Künstlerpublikationen
Weserburg | Museum of Modern Art
Teerhof 20, 28199 Bremen, Germany
http://weserburg.de
studienzentrum@weserburg.de

Redesigning the medieval book
Blackwell Hall, Weston Library, Bodleian Libraries, Oxford, UK
Until 11th March 2018
A display of newly created artists’ books inspired by medieval manuscripts. The books on display are from a recent competition which invited contemporary bookbinders, papermakers, calligraphers, illustrators, graphic designers, hand press printers and other artists to submit their designs. The winner and a selection of entries are on display in Blackwell Hall alongside the
exhibition *Designing English*. The exhibition includes works by Kate Bernstein, Lisa Davies, Jeremy Dixon, Linda Parr, Tom Sowden and Carolyn Trant, amongst others.

*Restrukturanta La Mezepoka Libro* by Roy Willingham (above) was awarded one of the two runners-up prizes in the competition. The book is a handwritten and drawn sheet which folds down to make an ‘octavo’ format booklet and studies the potential page sequences available before it is bound into book form. It is made from sheets of recycled junk mail laminated onto Japanese tissue and the texts include the competition instructions translated into Esperanto and a poem by Mike Sims.

Opening times: Monday to Friday 8.30am-5pm
Saturday 9am-5pm, Sunday 11am-5pm.

Blackwell Hall, Weston Library, Bodleian Libraries
Broad Street, Oxford OX1 3BG, UK.
http://www.bodleian.ox.ac.uk/whatson/find-us
Weston Library Information desk 01865 277094.

*Books Undone: The Art of Altered Books*
The Gallery at Penn College, Williamsport, USA
Until 28th February 2018

“Books Undone: The Art of Altered Books,” a national juried exhibition, showcases 58 imaginative works in the gallery, on the third floor of the Pennsylvania College of Technology’s Madigan Library. “‘Books Undone’ presents a sample of the current work being produced in the medium of altered books,” said Penny Griffin Lutz, gallery director. “This exhibition includes works that examine social issues, cultural transformations, global and economic issues, personal concerns and, of course, stories.”

Throughout history, books have been read, burned, banned and collected. Today, books are both valuable and disposable. Contemporary artists hold the history of books – from scrolls (circa 2400 B.C.) to vegetable-fiber paper (China, circa A.D. 100) to woodblock printing (Europe, 1418) and the Gutenberg Bible (1456) – in their hands when they choose to transform books into works of art. Reflective artists convert this long-revered written communication artefact into a visual communication object – often to great effect. The Gallery at Penn College is pleased to highlight the community of artists working in this important medium.

The works of 27 artists are featured in the “Books Undone” exhibition: Cynthia Ahlstrin, Winthrop, Maine; Heather Allen Hietala, Asheville, North Carolina; Seth Apter, New York; Cara Barer, Houston, Texas; Heather Beardsley, Virginia Beach, Virginia; Doug Beube, Brooklyn, New York; Caryl Burtner, Richmond, Virginia; Adele Crawford, Oakland, California; Jamie Hannigan, Clarks Summit, Pennsylvania; Edwin Jager, Oshkosh, Wisconsin; Peggy Johnston, Des Moines, Iowa; Kevin H. Jones, New Orleans, Louisiana; Carole P. Kunstadt, West Hurley, New York; Mary Larsen, Biscayne Park, Florida; Susan Lenz, Columbia, South Carolina; Adriane Little, Kalamazoo, Michigan; Greg Lookerse, Boston; Chris Maddox, Madison, Wisconsin; Anthony Mead, Tempe, Arizona; Christopher Moss, Savannah, Georgia; Brenda Oelbaum, Dexter, Michigan; Chris Perry, Ridgefield, Connecticut; Gregg Silvis, Newark, Delaware; David Stabley and Deborah Stabley, Muncy, Pennsylvania; Adam White, Maplewood, Minnesota; and Julie Wills, Chestertown, Maryland.

Adele Crawford, *Spinning Lexicon*, 2015, dictionary, dowel, found box, 12 x 5 inches.
One example of the compelling pieces can be found in artist Adriane Little’s works, focused on author Virginia Woolf. “I am interested in studying both her writing and her as a woman who experienced early and profound loss,” Little writes. “Each altered book is an entire Woolf novel and has been paired with water sources that are relevant to either the book or Woolf’s life.”

In the work “Refugee Atlas,” artist Heather Beardsley embroiders the interventions that relate to the current refugee crisis in various European countries.

“The Gallery received over 190 works of art by 84 artists from 28 states for the original call for entries,” Lutz added. “The juror was charged with selecting 50 to 60 works and did an excellent job culling unique, thought-provoking and distinctive pieces for the final exhibit. We are pleased to host this significant exhibit in the gallery.”

Jason Thompson, founder and president of Rag & Bone Bindery and author of “Playing with Books,” served as the submission juror. The prize juror is Sue O’Donnell, visual artist and associate professor of graphic design at Bloomsburg University. Prizes were announced at the opening reception in January.

A limited-edition catalogue of the exhibition will be available while supplies last. Open: 2pm-7pm Tuesdays and Thursdays, 11am-5pm Wednesdays and Fridays, and 1pm-4pm Sundays. Closed: Saturdays and Mondays. Admission free.

The Gallery at Penn College, DIF 68, Pennsylvania College of Technology, One College Avenue, Williamsport, PA 17701, USA. https://www.pct.edu/gallery

Ex Libris: Altered Books, curated by Sparksartists
Buckinghamshire County Museum, UK
Until 24th February 2018

Books transformed into new works of art.
Heather Hunter will be running a one day workshop in the Museum on Sat 24th Feb ‘Altered Books Basics’ 10am - 4pm £45. Contact the Museum to book a place.

Buckinghamshire County Museum, Aylesbury, HP20 2QP, UK. Tuesday - Saturday 10am - 4pm. http://www.buckscountymuseum.org/museum/events/498/

LIBRI D'ARTISTA - QUATTRO ARTISTI ITALIANI / ARTISTS' BOOKS - FOUR ITALIAN ARTISTS
Fernanda Fedi, Paola Fonticoli, Gino Gini and Daniela Nenciulescu
Biblioteca Salita dei Frati, Lugano, Switzerland
Until 10th March 2018

Object books, accordion books, printed books: connections between poets and artists are presented in this evocative library on lake Lugano.

Biblioteca Salita dei Frati – The Salita dei Frati Library, Lugano, Salita dei Frati 4 A, 6900 Lugano, Switzerland. Tel: +41 (0) 91 923 91 88. http://www.bibliotecafratilugano.ch

Fragments of Note
Magdalen Library & Archives exhibition, Oxford, UK
Until 18th April 2018

Fragments of note: the afterlives of medieval manuscripts examines the numerous medieval manuscript fragments held at Magdalen, largely medieval books that have been dismantled in the early modern period and re-used as binding waste or covers.

The main exhibition takes a particular focus on fragments featuring musical notation and will be complemented by a selection of contemporary watercolour, collage, and paper-pulp relief works by fine artist Janet Boulton.

The exhibition, co-curated by Dr. Giovanni Varelli (Prize Fellow in Music at Magdalen) and Mr. Daryl Green (Librarian), will run until April 19th 2018, and is open to
both College and University members, and the general public, each Thursday afternoon from 2–4.30pm.

The exhibition is housed in the College’s Old Library, accessible via the Cloisters. Members of the public will need to pay the standard entrance fee in order to view the exhibition; members of the University can gain entrance by showing their University Card at the Lodge.

Accompanying talks:

26th February 2018. 5:30pm – Summer Common Room: Dr. David Rundle (Corpus Christi College, Oxford), “Pastimes with Pastedowns: Neil Ker, father of fragment studies”.

9th April 2018. 5:30pm – Summer Common Room: Dr. Christopher de Hamel (Corpus Christi College, Cambridge), “Philip Bliss and Sir Thomas Phillipps and manuscript fragments from Magdalen College”.

All talks are open to the public, but advance booking is essential. Please send RSVPs for any of the above to library@magd.ox.ac.uk

Magdalen College, Oxford, OX1 4AU, UK.
http://www.magd.ox.ac.uk

MCBA/Jerome Foundation Book Arts Mentorship Series VI
Minnesota Center for Book Arts, Minneapolis, USA
Until 11th February 2018
Since 1985, the Jerome Foundation has helped emerging artists push the boundaries of contemporary book arts by supporting the creation of new work.

Through these fellowship and mentorship opportunities, Minnesota artists of diverse disciplines have created book arts projects that challenge and redefine conventional notions of book form and content.

Celebrate the culmination of the sixth series of MCBA/Jerome Foundation Book Arts Mentorships and experience the exciting new work of this year’s recipients!


2018 Minnesota Book Artist Award: Works by Erica Spitzer Rasmussen at the Open Book Cowles Literary Commons, Minnesota Center for Book Arts, USA
Until 13th March 2018
Closing reception Friday 9th March 2018, 6–8pm
Erica Spitzer Rasmussen is the 2018 Minnesota Book Artist Award winner for her work entitled *The Love Affair*. This annual award, presented by Minnesota Center for Book Arts (MCBA) and the Minnesota Book Awards, and sponsored by Lerner Publishing Group, recognises a Minnesota book artist or book artist collaborative group for excellence of a new artistic work, demonstrated proficiency and quality in the book arts through their body of work, as well as an ongoing commitment and significant contributions to Minnesota’s book arts community.

*The Love Affair* is a mixed-media sculptural book handcrafted from pieces of old family letters. Rasmussen was inspired to create the piece when she inherited two handmade wooden boxes filled with love letters exchanged between her maternal grandparents in the 1930s. She delicately cut the letters apart and interspersed them, binding them with a Coptic stitch. To retain the couple’s privacy, Rasmussen cut the pages small enough that significant content couldn’t be read by others. She then placed the book inside one of the wooden boxes crafted by her grandfather, in the twisted form of an infinity symbol, to suggest that the couple might continue their communion from life to death. Read more at: http://www.mnbookarts.org/2018-minnesota-book-artist-award/

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

*Book Art: A Novel Idea*
Morris Museum, New Jersey, USA
Until 4th March 2018

Irmari Nacht’s recycled artist bookwork *Books110Terezin* (above) is on show at the Morris Museum in the exhibition *Book Art: A Novel Idea* until 4th March 2018. *Books110Terezin* is a large recycled bookwork composed of 8 identical books cut into swirls, spirals, and strips. http://www.irmari.com

Exhibiting artists:
James Allen | Julie Dodd | Karen McDermott
Doug Beube | Janet Guertin | Irmari Nacht
Beatrice Coron | Andrew Hayes | Rocco Scary
Liz Demaree | Lynn Keffer | Eric K. Schmidt
Brian Dettmer | Guy Laramée | Suzie Tuchman

Morris Museum
6 Normandy Heights Road, Morristown, NJ 07960, USA.
http://morrismuseum.org/current-exhibitions/
The Art of Reading: From William Kentridge to Wikipedia
Museum Meermanno, Den Haag, The Netherlands
Until 4th March 2018
Under the name of ‘House of the Book’, Museum Meermanno and the KB, the National Library of the Netherlands, present the exhibition The Art of Reading: From William Kentridge to Wikipedia. Over twenty installations, arranged as experimental areas, give visitors the opportunity to become acquainted with numerous different aspects of reading. Examples include the printed version of the Dutch Wikipedia, produced by the American artist Michael Mandiberg, and the intriguing 2nd Hand Reading by the South African artist William Kentridge.

Members of the Triangle Book Arts group explore transformation, dissent, and reuse through the lens of upcycling and book arts - elevating what might otherwise be discarded to new meaning or use.

Opening Reception - 2nd February 2018
Artspace, Gallery 1, 201 E. Davie St, Raleigh, NC, USA.
For additional information, call (919) 821-2787 or visit: http://artspacen.com

Sumi Perera [SuperPress EDITIONS]
Artists’ books and print installations, will be shown at the following venues. Books, pages and prints turn colour and configuration upon touch: Contemporary Print 2018 02 Gallery, Flatbed Press, Print Austin, USA. Until 17th February 2018. For more information email: sumi_perera@hotmail.com www.saatchiart.com/sumiperera

Tracey Rowledge and David Clarke - Shelved
Tunbridge Wells Museum & Art Gallery, UK
Until Sunday 22nd April 2018
Tracey Rowledge (bookbinder) and David Clarke (silversmith) have created a new body of work, in response to their experience of residency within the cultural quarter of Tunbridge Wells. Between them, they playfully imagine the discarded, the abandoned and the unclaimed.

Their progress has been recorded on a blog on the Tunbridge Wells Museum website.

Alexandre Périgot - Mon nom est personne (My name is nobody) - CNEAI, Pantin, France.
Opening event for the exhibition Saturday 17th February 2018, 2pm-8pm.
Installation by Alexandre Périgot: film and works from the collections of the Centre National des Arts Plastiques, du MUCEM, du Musée d’arts de Nantes, du Musée des Beaux-Arts de Rennes and Musée Rodin.
PLACE: Relinking, Relating, Relaying
An exhibition by Art Language Location at The Ruskin Gallery, Cambridge and Gallery 9 @ CB2, Cambridge, UK
Until 17th February 2018

'PLACE. It cannot be circumvented. But if you wish to benefit from this place, which has been given to you, consider that henceforth all the places of the world are converging, even the spaces of the stars… Then you will come to this, which is the most profound knowledge: that the place widens out from its irreducible centre, as much as from its incalculable outer frontiers.'
Edouard Glissant, Tout-Monde.

In 2016, ALL Committee members Robert Good and Rebecca Ilett visited Italy, Austria, Slovenia and Bosnia Herzegovina to meet ALL artists overseas and to sow the seeds for a future cross-cultural, cross-border and multi-locational ALL exhibition. By coincidence, the visit took place in the very same week as the British referendum on Europe, and so our attempt at outreach, engagement and exchange now played out against an increasingly surreal political backdrop and a new mood of retrenchment, exclusion and difference.

The result is PLACE: Relinking, Relating, Relaying, an exhibition in which ALL has invited each of the artists that Robert and Rebecca met on their 2016 visit, along with selected artists from Cambridge, to contribute a work that explores some aspect of boundaries and borders, belonging and connection, relations and exchanges.

Over the intervening 18 months, the numerous Skype calls, email conversations, failed translations, lost cultural references and logistical hurdles have made apparent the problematics of communication and connection. But those very same problems – those gaps in translation – also provide an energy, a liveliness and a dynamic that take us out of our own bubble and serve to remind us of the alternative perspectives, narratives and reference points that exist beyond the routine of our own experiences.

PLACE: Relinking, Relating, Relaying, has its roots in reciprocation and friendship. This exhibition coheres not only around an exploration of the ideas contained in Edouard Glissant’s quotation, which we chose as our shared starting point, but, just as importantly, through our shared endeavour and a desire to reach out and to connect. Art can provide a framework of possibility, creativity and energy that sometimes seems lacking in political discourse.
Robert Good

Ruskin Gallery, Anglia Ruskin University, East Road Cambridge CB1 1PT, UK. Open 10:00 – 17:00, closed Sundays. https://www.anglia.ac.uk/arts-law-and-social-sciences/ruskin-gallery/place-relinking-relating-relaying

Gallery 9 @ CB2 until 10 February
9 Norfolk Street, Cambridge CB1 2LD, UK. 11:00 – 17:00, closed Sunday and Monday. http://www.gallery-9.co.uk/

Wednesday 7th February 2018: Talk by Nerma Cridge.
See website for details. https://artlanguagelocation.org/portfolio/place/

Angie Butler - The Object of Our Affection
Beacon House Study Centre, University of Bristol, UK
Until 28th February 2018

The Object of Our Affection is a new artist’s book, made by Bristol-based artist Angie Butler for the Centre for Material Texts at the University of Bristol.

Bulter was artist-in-residence for the 'Making Books in Bristol’ project which invited local independent publishers, letterpress printers, designers and artists to discuss their own experiences of book making in the city. Audiences at the public talks held in May and June were invited to share their own thoughts and reflections in questionnaires. Angie’s book is product of and reflection on the community formed around these conversations. You can visit the free exhibition in the foyer of Beacon House, Bristol which runs until the end of February 2018.
An exhibition of artists’ books and wall pieces. The members of ‘bound : unbound’ come from a variety of disciplines: Felicity Bristow and Lynda Wilson share backgrounds in architecture, Liza Green is a textile artist, Susie Wilson's engagement is with printmaking and Susie Leiper’s with calligraphy and painting. All five artists come together through the medium of the book.

Formerly known as the Artist Book Group, the members of ‘bound : unbound’ have been working and exhibiting together for almost ten years. They presented a major installation in one of the vaults at the 2014 Hidden Door Festival near Waverley Station, treating the whole vault as a book, and they have held group exhibitions in the galleries of MacNaughtan's Bookshop and Patriothall Studios in Edinburgh, at the Lyth Arts Centre, Wick, and most recently at Craigard Gallery in Wigtown as part of the Wigtown Book Festival.

‘bound : unbound’
&Gallery, Edinburgh, UK
Until 28th February 2018

An exhibition of the most recent artists’ books by Veronika Schäpers, Robbin Ami Silverberg, Anja Harms, Ken Botnick, Yasutomo Ota, Burgi Kühnemann, Carola Willbrand, Tal R, Karin Sander, Anna Helm, Stefan Gunnesch, Sjoerd Hofstra, Patrizia Meinert, Wolfgang Buchta + Konrad Planegger, Monika Rohrmus, Regula Hurter + Uri Urech, Kurt Johannessen, Anja Lutz u.a.m.

Starting 2018 - with a show of the best of 2017!
Galerie DRUCK & BUCH
Susanne Padberg, Berggasse 21/2, A - 1090 Vienna, Austria.
http://www.druckundbuch.com

Fossil Tales
CENTRAL BOOKING, New York, USA
8th February – 25th March 2018


Haber Space at CENTRAL BOOKING
21 Ludlow Street, New York, NY 10002, USA.
http://centralbookingnyc.com

BEST of 2017
Galerie DRUCK & BUCH, Vienna, Austria
Until 28th February 2018

As Many Hours As It Takes: 10 Years of Impractical Labor
Lois & David Stulberg Gallery
Ringling College, Sarasota, USA
Until 24th March 2018
This exhibition celebrates the ten-year anniversary of *Impractical Labor in Service of the Speculative Arts* (ILSSA), a socially engaged art project founded in 2008 to investigate labor, time, and what we value. Currently taking form as a Union and Research Institute, the project creates opportunities for ILSSA members to nurture alternative, authentic value systems for their labour and their time.

The exhibition features a selection of publications and ephemera from the first ten years of the project, as well as the interactive creation of a collaborative, community-based publication, produced on-site and facilitated by ILSSA co-founder Emily Larned, who is in-residence in the gallery for the first two weeks.

Lois & David Stulberg Gallery
Ringling College of Art and Design
2700 N. Tamiami Trail, Sarasota, FL 34234-5895, USA
https://www.ringling.edu/galleries#ilssa

One of the things that drew us to feminism was the increasing power and international networks of collaboration in recent decades. Our intention is to make visible some ways of working into the topic. The gaze is the act of seeing and being seen.

This short exhibition brings together a Feminist Zine Collection with the aim of diversifying the way of understanding the movement, its research and perspectives, its social impact, expression and group discussion when addressing its problems in the D.I.Y. culture. This event also showcases the recent artwork of Cat Catalyst, Teeson Sheen, Lyu Wen, Chui Yin Wong and Rafael MC.

In 2017, Editorial Facsimile made an open call which received 3 copies of 35 publishing projects for the Latin American Feminist Zine Collection. These will be donated to LCC Library and Horst Hartung Franz Library and Editorial Facsimile Library for research and teaching purposes after the exhibition.

We hope this collection could increase over the years.

Join us also for:
Zine making
Poetry Reading
Performance
Workshops
Discussion panels
Community impact

Refreshments will be provided at the private view.
Book now at: https://www.editorialfacsimile.com

UPCOMING EXHIBITION: Translating Travels
Imi Maufe
Edinburgh Printmakers, UK
Opening 6th April 2018

Imi Maufe has been turning journeys into books since 2002. Some long, some short. Others short, made long by getting lost. Each book is a concise, conceptual documentation of the events that happened along the way. Modes of travel vary - ten days skiing from hut to hut, five weeks on board a Tall Ship, four months cycling with a small tent, or a short swim downstream. Text combined with signs and symbols is used in a minimal manor. Sometimes the text speaks for itself conjuring up a visual story in short sentences. Imi’s artist books and other works attempt to show just a glimpse of her experiences through printed matter that rarely uses the photographic image.

In this exhibition for Edinburgh Printmakers Imi will be showing work from the past fifteen years - a collection of such travels that have been developing into contained boxed pieces that can also involve collaboration with other artists. Imi has also spent three weeks at Edinburgh Printmakers printing a body of new work and investigating possible new journeys to be put onto paper through screen and relief prints.

THE GAZE: A short exhibition about feminist zines
SU Gallery, London College of Communication, UK
6th-16th February 2018

Private view: 6th February 2018, 3pm - 6pm

THE GAZE
A SHORT EXHIBITION
ABOUT FEMINIST ZINES
SU Gallery 6-16 February 2018
London College of Communication, SE1 6SB
BOOK SOON at EDITORIALFACSIMILE.COM

Lois & David Stulberg Gallery
Ringling College of Art and Design
2700 N. Tamiami Trail, Sarasota, FL 34234-5895, USA
https://www.ringling.edu/galleries#ilssa

http://www.bookarts.uwe.ac.uk/newsletters/
An alternative catalogue is to be produced in collaboration with thirty artists and friends with whom Imi has worked, travelled or been inspired by. Each collaborator has contributed with a postcard that translates their travels.

Since moving to Norway Imi has taken up the tradition of ice bathing and has a weekly dip in the sea year-round. This has lead to many incidents of encouraging cold-water swimming and also a recently letterpress-printed text work, _A History of Swimming - Outdoors_. The piece documents thirty swims over forty years, with the earliest swims occurring during Imi’s youth in a river running through her village.

A mistaken order of two hundred blue swimming hats then began a series of SwimWalks, as part of the Blue Hat Swim Club which was established at Hospitalfield, Arbroath during an interdisciplinary residency in 2016. These swimming hats will form part of _Translating Travels_ and a SwimWalk will also take place during the exhibition at EP. SwimWalks, in essence, are participatory performances involving travel from one location to another; the SwimWalk being held in conjunction with _Translating Travels_ will begin at Edinburgh Printmakers’ current Union Street building and finish at Castle Mill Works, the organisation’s future home in Fountainbridge.

Imi Maufe, is a British Artist, based in Bergen, Norway. She completed a MA in Multidisciplinary Printmaking at The University of the West of England, Bristol, in 2004. Imi frequently exhibits at book fairs, rarely has solo exhibitions, takes up residence in often rural and remote locations, and likes initiate collaborations. In 2014 she helped established Codex Polaris - a network for artists’ book projects based in Norway. The latest project, a collaboration with Nordic Letterpress entitled _POSTED / UNPOSTED_, has just been launched. http://www.imimaufe.com

Sharon Kivland - _Entreprise de Séduction_
Espace d’art contemporain HEC, Paris, France
Until 11th May 2018

In collaboration with Thomas Gaugain, Phèdre Calvados, Marie-Andrée Bernard-Trebern and Bev Stout.
In partnership with le Musée de la Toile de Jouy.

The exhibition consists of five tableaux. Each of them offers a scene or a staging, representing similar elements in different forms: skins, furniture, igravures, stuffed animals and handmade objects. The works deal with the complex relations between desire and consumption in times of capitalism, re-conceptualised as the capture and reconfiguration of desire. The _Entreprise de Séduction_ exhibition is based on the archives of the Musée de la Toile de Jouy, around research on the Manufacture Oberkampf, and will give rise to a new book to be published during 2018.

Espace d’art contemporain HEC
1 rue de la libération, 78350 Jouy-en-Josas, Paris, France.
http://campus.hec.fr/espaceart/
https://www.facebook.com/ARTHECPARIS/
To arrange a visit, call: 01 39 67 95 45 or email: artcontemporain@hec.fr
Visitors will need to bring some form of ID.

Harold Ancart, _Tomorrow_ © MMXIII Triangle Books.

Lendroit editions presents: À VENIR - TO COME
Lendroit editions, Rennes, France
Until 24th March 2018
Curated by Marie Boivent. Editions by Harold Ancart, Maurizio Cattelan and Pierpaolo Ferrari (Toilet Paper), Paul Chidester, Claude Closky, Jeanne Dunning and Hirsch Perlmann, Brendan Fowler and Andrea Longacre-White, Matthew Geller, General Idea (FILE), Dominique Gonzalez-Foerster and Tommasi Corvi Mora for E Il Topo, Jesse Harris, Stéphane Le Mercier, Sara MacKillop, Sophy Naess and Carmelle Safdie, Pierre-Guilhem, Marie-Amelie Porcher for Yvette and Paulette, Manuel Raeder, Colin Sackett, Matthew Saladin, Patrick Sarmiento, Erica Van Horn, Marijke van Warmerdam, Lisa Young, etc.

The exhibition brings together calendars conceived by artists. The calendar is used as a way to emphasise the principle of the time passing, to disrupt it, to offer some alternatives to the information of the usual calendar or to interfere with daily life by reproducing its common imagery.

Matthieu Saladin's *Calendar of Revolts 2018* and Claude Closky's *Calendar 2018* were published in December, as a prelude to the exhibition. A catalogue edited by Marie Boivent is also forthcoming.


A life on paper.

Friendship, love, desire: Keith Smith's life is an open book. For five decades, the Rochester-based artist has used surprising combinations of materials to chronicle his experiences. In this exhibition, explore an array of Smith's mixed-media photographs and prints, and - his speciality - handmade artists' books, most from his own collection.

In his work, Keith Smith irreverently disregards the supposed dividing lines between "fine art" (photography, etching, watercolour), "craft" (sewing, quilting, book making), and "utilitarian technologies" (transparencies, photocopies). Although his subject matter is rooted in his personal life, he also grapples with universal themes such as self-representation, domesticity, and intimacy.

Smith frequently remarks that he is shy in life but not in his pictures. While he is a prolific artist who has enjoyed a successful teaching career and numerous exhibitions, he makes no secret about his reclusiveness. For him, "home" includes not only the physical confines of his house, but also his meditative introspection, his close-knit circle of friends and family, and his perpetual striving toward feeling "at home" in his own skin. Curated by Amanda Bock.

Workshop, Saturday 5th May 2018 with Scott McCarney, in conjunction with this exhibition.


Noëlle Griffiths - Solo exhibition of paintings and artists’ books at STORIEL Bangor, Gwynedd, UK
3rd February – 14th April 2018

'It's very quiet here' the paintings in this exhibition draw inspiration from landscape witnessed in all seasons.

These intense times of looking, listening and drawing are the starting point for paintings which explore the space between abstraction and figuration. Alongside paintings Noëlle exhibits a selection of artists’ books – some relate to being in landscape, others reflect on loss and grief.

STORIEL Bangor, Gwynedd LL57 1DT, UK.
Tel: 01248 353 368.
http://www.noellegriffiths-art.co.uk
Imprint 93 - An archive exhibition of the 90s' collaborative mail art project at Printed Matter, New York, USA
Until 3rd March 2018
Printed Matter presents Imprint 93, an archive exhibition focused on the 90s collaborative mail art project conceived and carried out by Matthew Higgs. Originating at the Whitechapel Gallery in 2016, this presentation marks the first US showing of the project in its entirety, including many rarely-seen works and related ephemera.

Between 1993 and 1998, Matthew Higgs, artist, writer and current Director of White Columns, produced and distributed more than fifty works through his publishing project Imprint 93. An administrator at an advertising agency by day and influential curator by night, Higgs invited artists to create works of art that could fit inside an envelope to be distributed, unsolicited, by mail to an informal group of friends, artists, and curators. Financed by himself and printed on an office photocopier, Imprint 93 served as an ongoing curatorial project which did not necessitate a space, circumvented traditional art world structures, and offered a unique platform and network for artists to distribute their work.

The artists involved in Imprint 93 were often at the beginnings of their careers, working on the periphery of the then emerging ‘YBA’ movement. The exhibition features the work of Fiona Banner, Billy Childish, Martin Creed, Jeremy Deller, Peter Doig, Ceal Floyer, Stewart Home, Alan Kane, Hilary Lloyd, Paul Noble, Chris Ofili, Elizabeth Peyton, Bob and Roberta Smith, Jessica Voorsanger and Stephen Willats, among others. Imprint 93 was also closely linked to influential and emerging artist-centered initiatives such as London’s City Racing and Cabinet Gallery.

Highlights from Imprint 93 include Elizabeth Peyton’s Untitled (1995), made from a sequence of video-stills of Nirvana’s Kurt Cobain performing in 1993, and Martin Creed’s Work no. 88 (1994), a crumpled ball of A4 paper that Higgs and Creed sent to the Tate Gallery but was returned to them, flattened inside an envelope, ‘rejected’ as an unsolicited donation.

Bringing together this rarely-seen collection of Imprint 93 editions in its entirety, the exhibition offers unique insight into a significant period in the development of the British art scene of the 1990s, and beyond. This exhibition is co-organised by Whitechapel Gallery, London, and curated by Nayia Yiakoumaki with Matthew Higgs.

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

Some books and light to read them by
Books and installation by Ian Whittlesea
PrintRoom, Rotterdam, The Netherlands
Until 13th February 2018, 24 hours a day, 7 days a week, Ian Whittlesea’s A Breathing Bulb will shine its light on the books he has published over the last decade and a selection of items from the archive of printed matter that informed their production.

To accompany the display Eline Verstegen has written an essay on Whittlesea’s work, to be published as an illustrated booklet by PrintRoom. The booklet is set in Sol Sans, a typeface designed by Whittlesea. Sol Sans is based on Sol LeWitt’s handwritten Sentences on Conceptual Art first published in 0-9, New York in 1969. Any letters not used in LeWitt’s original text have been replaced by Helvetica Medium.


The Codex and Crafts in Late Antiquity
Bard Graduate Center Gallery, New York, USA
23rd February – 8th July 2018
Curated by Georgios Boudalis. The transition from roll to codex as the standard format of the book is one of the most culturally significant innovations of late antiquity, the period between the 3rd and 8th centuries AD.

The Codex and Crafts in Late Antiquity examines the structural, technical, and decorative features of the major types of codices—the wooden tablet codex, the single-gathering codex, and the multigathering codex. Along with surviving artifacts and iconographic evidence, handmade replicas are used to explore the craft processes applied in the making of these early books. The exhibition presents the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes, revealing that the codex was a fascinating, yet practical, development.
A Focus Project curated by Georgios Boudalis, Head of the Book and Paper Conservation Laboratory, Museum of Byzantine Culture, Thessaloniki, Greece; Research Fellow, Bard Graduate Center, February–May, 2015. Focus Projects are small-scale academically rigorous exhibitions and publications that are developed and executed by Bard Graduate Center faculty and postdoctoral fellows in collaboration with students in our MA and PhD programmes.

Free Symposium: *Early Codices, Production, Destruction, and Modern Conservation*, Friday 23rd February 2018, 1pm – 5pm. This symposium, organised in conjunction with the exhibition *The Codex and Crafts in Late Antiquity*, aims to give an overview of the scholarship around the innovation of the codex in late antiquity and its gradual establishment as the standard form of the book until today. Speakers will focus on two distinct but complementary aspects—the historical, which derives primarily from the study of codices as texts, and the material, which derives from the study of codices as physical objects.

At Bard Graduate Center, 38 West 86th Street. Details and free registration link at: https://www.bgc.bard.edu/events/785/23-feb-2018-symposium-early

Bard Graduate Center Gallery, 18 West 86th Street, New York, NY 10024, USA. https://www.bgc.bard.edu/gallery/exhibitions/80/the-codex-and-crafts-in

*The House That Heals The Soul*
*The Tetley, Leeds, UK*
Developed by artist Nick Thurston, *The House That Heals The Soul* is both an exhibition and a functioning publishing studio that proposes the library as a site of resistance, shelter, preservation, creation and restitution. Join us for a night of speeches, complimentary drinks and the first full view of the exhibition. Thursday 8th February 2018, 6–8pm, FREE, all welcome.

In Conversation: Madiha Aijaz, Mahbub Jokhio & Nick Thurston, 10th February, 4pm, FREE, all welcome. Join all the exhibiting artists for a conversation about their connected interests of libraries, public spaces and publishing. https://thetetley.org/conversation-madiha-aijaz-mahbub-jokhio-nick-thurston

21st International Contemporary Artists’ Book Fair 3rd & 4th March, FREE, all welcome.

Join us for our biggest event of the year! With over 50 stalls run by artists, collectives and independent publishers, we offer a range of activities from picking up an original artwork to attending a keynote talk. The longest running artists’ book fair outside of London celebrates its 21st anniversary. Throughout its history the Fair has attracted national and international participation and welcomed thousands of visitors from across the UK. With over 50 stalls run by artists, collectives and independent publishers, the International Contemporary Artist’s Book Fair is a perfect opportunity to pick up an original artwork, hear direct from artists and makers and see the latest in artists’ books.

The event is co-curated with PAGES, and has been held at The Tetley since 2014.

The Tetley, Hunslet Road, Leeds LS10 1JQ, UK. https://thetetley.org

*Queer Between The Covers*
*Senate House Library. London, UK*
Until 16th June 2018
Curated by Dr Richard Espley & Leila Kassir with public art by Book Artist, Theresa Easton. *Queer Between The Covers* is a new exhibition and event season at Senate House Library which explores over 250 years of Queer Literature. The exhibition in Convocation Hall, on the 4th floor of Senate House, displays 50 carefully selected works from the collection, showcasing works of satire, autographed manuscripts, illustrated novels and pulp fiction book designs, as well as rare editions of works by famous authors such as Oscar Wilde, WH Auden and Virginia Woolf.

Book Artist, Theresa Easton has been commissioned to create a series of public artworks using some of the books on display for inspiration to draw out the themes, tensions and celebrations of queer literary history. Theresa Easton commented: “I have drawn on aspects of historical persecution and oppression in the last 150 years to design and print books with a structure that accentuates the subjects covered in each book. I wanted the books to be informative and reflective. There is a seriousness to the

Speaking about some of the individual works, Theresa Easton said: "The Ladies Almanack by Djuna Barnes is one of the pieces I have chosen to explore. Reading Djuna Barnes for the first time is bewildering and amusing."

The design of my artists’ book is informed by the way Barnes sold copies of the almanack on the inside of her cape in the streets of Paris, flinging her cape back to expose an array of beautifully printed 'Chap Books.'

There is also the autobiography of dancer Maud Allan, who sued for libel in 1918, after being accused of representing a German plot to send 47,000 gay men and women to Britain to seduce the population.

Senate House Library is working with a variety of partners to host a range of events throughout the season that further engage with the exhibition themes. These will include a literary salon, a guided walk of Bloomsbury, a Polari workshop, films from the BFI archive, poetry, a live choral performance, a Wikipedia Editathon, a conference on Queer publishing, and a community discussion. We’ll also be recording and celebrating audience responses to questions posed by the season, and together we’re looking forward to amplifying the gloriously diverse queer voices amongst our collections, our staff and our users.

Senate House Library, University of London, Malet Street, London WC1E 7HU, UK.

The exhibition and related events run until June 2018. Further information, including details of how to visit, see: http://www.senatehouselibrary.ac.uk/exhibitions-and-events

Gracia Haby & Louise Jennison - Looped
Presented in partnership with State Library Victoria
La Trobe Reading Room
State Library Victoria, Melbourne, Australia
Until 1st August 2018

'It was familiar. Yet it was out of sorts. It was a left foot crammed into the right shoe.'

We have turned State Library Victoria’s dais in the heart of the Dome Reading Room into an artists’ book. Not a book you hold in your palm, but a book that you walk around. One foot, after the other — left, right, left, right — turning the cabinet pages with your feet.

Treating each cabinet as if it were a page, our five new artists’ books extend their wings across large-scale collages. Weaving a fable beneath glass, together, they read as one. Walk and see.

1. I think all the world is falling
2. No longer six feet under

The book art by Theresa Easton is on display outside the Chancellor’s Hall in Senate House, part of the University of London, located in Bloomsbury, just behind the British Museum on Malet Street.
3. Disrupted and rumpled
4. Dim wood, spark bright
5. A warmed pebble in my hand
Gracia Haby & Louise Jennison, 2017


You can see Looped as it sits in the library now and how it all came together nestled beneath: https://www.instagram.com/explore/tags/gracialouiselooped/

Looped zine, including the text, A whisker lighter, and list of works (free, to collect at the dome dais during exhibition, and 16-page pdf download): http://bit.ly/2Bg9NZU

State Library of Victoria
328 Swanston St, Melbourne VIC 3000, Australia.

http://gracialouise.com/looped

ANNOUNCEMENTS

Call for contributors – World Book Night 2018
Their Eyes Were Watching God
If you wish to join us and contribute, please get reading!

Deadline for submissions - 1st March 2018.

The text we are responding to is ‘Watching God’ in the collection of short stories Three Moments of an Explosion by China Miéville. There are many ways in which readers can respond to the text, through word or image, bookbinding, or even raft building.

All the responses sent in will be exhibited throughout April 2018 at Bower Ashton Library, Bristol. We’ll be making our annual video and artist’s book to launch on World Book Night, 23rd April 2018.

The artist’s book will be produced as a paperback ‘ur-text’ in keeping with the contents of the town’s library. The title of our book is Their Eyes Were Watching God – the book searched for but never found. It will be made available through publish-on-demand if you wish to order a copy.

For a copy of the brief, please visit: http://www.bookarts.uwe.ac.uk/pdf/wbn2018call.pdf

Please send your contribution via wetransfer.com to Sarah.Bodman@uwe.ac.uk by 1st March 2018.

Many thanks to Neil Crawford from MA Multidisciplinary Printmaking at UWE Bristol
MA Multidisciplinary Printmaking students at UWE Bristol were fundraising over December to help them attend the Impact Conference in Spain this September.
https://www.impact10.es/

Many thanks to all the kind donors who sponsored them. Particular thanks are due to Neil Crawford of typoG whose amazingly generous donation made sure they achieved their target on 4th December 2017. Thank you Neil!
https://mamdp.wordpress.com

COVER ARTIST FOR THIS ISSUE OF THE BAN:

See announcements for the call for contributions.
From Tony White - Florence and Herbert Irving Associate Chief Librarian, Watson Library: The Thomas J. Watson Library at The Metropolitan Museum of Art, has recently developed an artists’ publications study collection. The following paragraph is pulled from the collection development policy for the library.

The artists’ publications study collection supports research and scholarship on these important publications. Artists’ publications comprises artists’ books, zines, book works, artist magazines, pamphlets, and related publications. The collection, which is international in scope, includes artist’s files, reference books, dealer catalogs, pricelists, journals, and all forms of artists’ publishing. Books are acquired through gift and purchase.

General information about the library can be found on this webpage: https://www.metmuseum.org/art/libraries-and-research-centers/thomas-j-watson-library.

Questions can be directed to: watson.library@metmuseum.org. Or by phone 1-212-650-2225.

The Thomas J. Watson Library
The Metropolitan Museum of Art
1000 Fifth Avenue, New York, NY 10028, USA.

Caren Florance - Critic in residence, ANCA
February - June 2018

Caren Florance will be one of two Critics in Residence at the ANCA (Australian National Capital Artists) Gallery & Studios in 2018. The ANCA Board and Art Monthly, Australasia magazine are excited to join forces to co-present the ANCA Critic-in-Residence (CiR) programme for 2018.

The ANCA CiR is a unique initiative aimed to nurture the talents and provide pathways for up-and-coming visual arts writers within the ACT. The program offers two writers a five-month stipend each, a mentorship with Art Monthly Editor Michael Fitzgerald and publishing opportunities online and in print as well as a 12-month subscription to Art Monthly. The inaugural recipients are Caren Florance and Oscar Capezio.

With a creative practice focused on textual poetics, including artists’ books, prints and installation work, Caren Florance will be ANCA’s CiR from February until June 2018. Caren teaches art and design and is in the final stages of a PhD at the University of Canberra. Her artwork is widely collected and her writing about art, poetry and their intersections has been published in publications such as Artlink, Art Monthly, Imprint and Meanjin. Caren believes that the residency opportunity will allow her to contribute widely to contemporary creative discourse, and particularly to the past and present shiftings between material and non-material art practices.

http://anca.net.au/art-writing/anca-art-writing-criticism-awards/

Introducing Vacuum Editions

Vacuum Editions | Edizioni Sottovuoto is a new non-profit / crowdfunding project developed between London and Italy. It aims at furthering the knowledge and appreciation of ARTISTS’ BOOKS: its first goal is to finance a special bursary for an international art student at the Renate Herold Czaschka Foundation: www.fondazioneczaschka.org

Vacuum Editions has been developed by a team of fifteen artists printmakers, graphic designers, bookbinders and academics in collaboration with Fabriano Papers. Print Solo is proud to support this initiative and is the sole online retailer.

Vacuum Editions publishes an ongoing series of “plaquettes” (a technical term indicating a small artistic book) 28 × 25 cm in size, all printed by hand on Fabriano Tiepolo paper. Each issue contains one piece of text (a literary fragment, an extract from an operatic libretto, a nursery rhyme, a poem) and one original print by an invited artist. The cover is designed and printed by hand in letterpress, and the book is then bound, again, by hand. Each book is playfully sealed in a vacuum bag ready to be shipped, opened and enjoyed.

Issue 1, Leporello, with an etching by Jürgen Czaschka, is already sold out. Don’t miss out and start your collection now with your first artist’s book in English or in Italian.

http://www.printsolo.com/store/VacuumEditions/

Vacuum Editions will release another plaquette this fall. If you are interested in supporting Vacuum Editions, please visit their website for more information.

A new issue comes out four times a year on the summer and winter solstice, and the spring and autumn equinox. For now one plaquette in English and three in Italian have been released, but more are planned for this year.

Issue 1, Leporello, with an etching by Jürgen Czaschka, is already sold out. Don’t miss out and start your collection now with your first artist’s book in English or in Italian.

https://www.printsolo.com/store/VacuumEditions/
Al-Mutanabbi Street Starts Here bookmark project

**Bookmark - A marker of witness and memory**

This bookmark project, coordinated by Ama Bolton, is a recent expression of Al-Mutanabbi Street Starts Here, an international coalition of more than 600 writers and artists who have made work reflecting on the bombing of the bookseller’s quarter of Baghdad in March 2007.

Contributors create 50+ bookmarks to distribute incorporating the text: “Al-Mutanabbi Street Starts Here”. We are looking for individual bookmark makers as well as artist educators who would be willing to lead a class. If you’d like to add your mark, please visit the ‘Guidelines’ page on the website. [https://markerofwitness.wordpress.com](https://markerofwitness.wordpress.com)

**BOOK ICELAND - 18th – 29th JUNE 2018**

Gullkistan Center for Creativity and Brooke Holve invite you to take part in a Book Arts Seminar in Iceland during the summer of 2018.

**APPLICATION DEADLINE: 15th FEBRUARY 2018**

The seminar is for artists of all levels interested in exploring the book form and learning about Iceland, its book culture & history, weather and diverse landscapes.

Gullkistan was founded in 2009 by two artists, Alda Sigurdardottir and Kristveig Halldórsdottir, to provide a space to artists and scholars for their creative pursuits. It is an artist-run residency that has housed over 300 artists and international art student groups and additionally has hosted art festivals and seminars. It is located in the small town of Laugarvatn on the Golden Circle Road, close to its lake and hot springs and offers changing views of Hekla, one of Iceland’s noted volcanoes.

For full programme details and fee visit: [http://www.gullkistan.is/book-iceland](http://www.gullkistan.is/book-iceland)

More information on Brooke: [http://www.brookeholve.com](http://www.brookeholve.com)

Questions, contact Brooke: brooke@brookeholve.com

**COURSES, CONFERENCES, LECTURES & WORKSHOPS**

**BINDING re:DEFINED**

It’s a new year with new opportunities.

**BINDING re:DEFINED** has an eclectic programme scheduled running from April – November. We start off with a brand new class led by Paul Johnson, the master of wildly wonderful pop-ups. His narrative work is full of surprises and imagination. In this workshop he will show how to make small editions of work on your printer.

Also new this year is a change of venue – all classes will be in a new, purpose built bindery with loads of space and light, right in the heart of beautiful countryside.

Please view the entire programme at: [http://www.bookbindingworkshops.com](http://www.bookbindingworkshops.com)

We look forward to seeing you soon.
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.

As always, find the complete and up-to-date listing of our workshops on our Workshops page: http://londonbookarts.org/workshops/

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

Owl Barn Studio, Devon, UK
…learn how to make your own books
…improve your bookbinding skills
…meet other binders to share tips and ideas with the Devon Bookbinders Group
…explore the possibilities of contemporary book structures
…make artists’ books
…make beautiful boxes, containers and wrappers

Owl Barn Studio in North Devon offers expert bookbinding tuition from City & Guilds qualified tutor from beginners up to Level 2. Owl Barn Studio also offers courses in contemporary structures suitable for binders, book artists, printmakers, calligraphers, scrapbookers, etc.

Walkabout Books
Create a set of delightful little artists' books in this series of 4 workshops themed on the seasons. Based on a concertina structure, students will make the text block, create the content, design & create the cover paper and attach the cover. Diana Illingworth-Cook will lead work on the book structure. Karen Howse, an Artist Explorer based in Launceston, will lead the creation of the content and cover paper by taking the group on walkabout around the farm. Be inspired by the landscape, the tree shapes, the antics of the chickens, ducks & turkeys, the way the water flows down the River Torridge & stream or maybe the view of Dartmoor from the Stone Throne. Use the textures, colours and shapes of what you see to create your content using watercolour, inks, pencils and a variety of other media. Each workshop will look at the changes that each season brings. They can be done independently or as a series. There will be a follow up workshop, probably in November 2018, to make a container for your set of books.

Winter: Saturday 17th February 2018
Spring: Saturday 19th May 2018
Summer: Saturday 21st July 2018
Autumn: Saturday 20th October 2018
£65 per workshop or £240 for all four seasons

Photo Albums & Slip Case (C&G Level 1 Unit 119)
Explore different styles of photo albums using a variety of sewing structures & guards, end papers and cover materials, and learn how to make and cover a slip case.
23rd-27th April 2018 £280

For further information or to make a booking see our website at http://www.owlbarnstudio.uk or contact owlbarnstudio@btinternet.com or call 07853 319250.

Bookbinding Workshops with Debra Thompson
London, UK. 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, UK. 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 http://www.tufnellartpress.co.uk (min. age 18 years - Please note these workshops are not for restoring books).

Talk: A Sentimental Journey: Martin Rowson and Iain Sinclair, at the London Review Bookshop, London, UK 27th February 2018 at 7pm
Laurence Sterne's A Sentimental Journey Through France and Italy, his final work and published in the year of his death in 1768, has been somewhat neglected of late in favour of his earlier The Life and Opinions of Tristram Shandy, Gentleman. Narrated by Yorick, one of the dramatis personae of the earlier book and a barely disguised self-portrait of Sterne himself, A Sentimental Journey is marked by the author's trademark sharp wit, good humour and sense of irony.

250 years after its first publication, this landmark in the history of travel writing will be discussed by the writer and traveller Iain Sinclair and the cartoonist Martin Rowson, author of a graphic novel adaptation of Tristram Shandy and illustrator of a new edition of A Sentimental Journey produced by Uniformbooks for the Laurence Sterne Trust, with funding from the Heritage Lottery Fund.

This event takes place in partnership with the Laurence Sterne Trust. £10. book online at: https://www.londonreviewbookshop.co.uk/events/2018/2/a-sentimental-journey-martin-rowson-and-iain-sinclair

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

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

Classes at the San Francisco Center for the Book:
San Francisco Center for the Book offers more than 300 workshops each year in three broad categories: Printing, Binding, and Related Arts.

Whether your New Year's resolution is to be more creative or learn a new skill, we've got you covered. From bookbinding and letterpress printing to workshops with local and international instructors, our offerings in Binding, Printing, Arts, and Calligraphy have something for everyone. Come explore the book arts with us! All workshops can be viewed and booked at: https://sfcb.org/workshops

VISITING INSTRUCTOR WORKSHOPS
In addition to regular workshop offerings, we bring nationally and internationally renowned bookbinders and letterpress printers to share their knowledge with classes for a variety of skill levels. All visiting instructor workshops can be found at: https://sfcb.org/visitinginstructors

San Francisco Center for the Book
375 Rhode Island Street, San Francisco CA 94103, USA. https://sfcb.org

Workshops with the travelling bookbinder Rachel Hazell: Shetland Lighthouse Workshop, Scotland
19th – 23rd April 2018
Sewn Structure Series. Three days and four nights of bookart, collage and text generation culminating in the production of one main project in its own slipcase.

Set in the most dramatic of Scottish landscapes, there is plenty to inspire. Price: £589. Book online and see all travelling bookbinder workshops at: https://www.rachelhazell.com/product-category/workshops/
Gold tooling on paper
City Lit, Keeley Street, London, UK
23rd – 26th February 2018, Tutor: Tracey Rowledge
This course is a great introduction to gold-tooling and the creative use of the medium. Learn how to gold tool on paper with various hand tools, using BS Glaire and gold leaf. All levels welcome.

Saturday workshop on 3rd February 2018 - STAR BOOK 10am-4pm. Suitable for all abilities this workshop will enable you to create an impressive book which bursts open like a star. £65. All the required materials are provided and included in the price. For more info email tutor Anna Yevtukh-Squire at: anna@anna-art.co.uk

Carole King bookbinding courses 2018, Wales, UK.
One day bookbinding courses in 2018 in association with ‘Make it in Wales,’ all taking place at venues in West Wales, UK. All materials and tools provided.

17th February - Casebound Sketchbook at Oriel Myrddin, Carmarthen
30th March - Coptic Binding at the Coach House, St Dogmaels
19th May - Open Spine Binding at Oriel Myrddin, Carmarthen
9th July - Coptic Bound Memory/Keepsake book at Ceridwen, Drefach Felindre
18th October - Square book with fabric cover, button and tie closure at Ceridwen, Drefach Felindre.

For more details visit: http://www.nantdesigns.co.uk

LetterpressAmsterdam - For quality letterpress courses with a choice of fine type and presses...
...Slow printing at LetterpressAmsterdam with Thomas Gravemaker.
Use your hands, work with metal and wood type, composing sticks, paper, ink and tools.
Artists Book Workshops with Claudia de la Torre of backbonebooks

These workshops can be delivered at your studios. Claudia de la Torre founded Berlin-based backbonebooks in 2011 to formalise her own practice and publish other artists’ books. Creating objects, fields, spaces in relation to the book as a historical & contemporary medium – backbonebooks performs consistently in a flexible, conceptual and collaborative process, aiming to open a new perspective into what a book can be.

Explore new techniques! Already have some experience with letterpress techniques, and looking to dive a bit deeper? Select the workshop that suits you best - or arrange a weekend course with a friend. 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...

https://www.letterpressamsterdam.com
within narrative, media, and meaning that are specific to the artist's book alone.

**Concept**

Over three days we will be exploring the field of artists' books. How is an artist's book different from a catalogue? How to work with the medium book and with its own limitations such as pages, time, and space? The goal of the workshop is to end up with a tangible dummy which can serve as a starting point for a future work. The result shouldn't be just showing the work, but it should be the work. We won't do a catalogue or a portfolio.

The participants should prepare some material beforehand that they want to work with. It doesn't have to be something specific, but rather it has to be related to their artistic practice or interests. I will be bringing several examples to look at.

Participants: A maximum of 15. Fee 800 EUR which covers the direction of the workshop and my travel expenses.

Please get in touch:

+49 157 3087 5654
hello@backbonebooks.net
http://www.backbonebooks.net

Printmaking & bookmaking with Theresa Easton
36 Lime Street, Newcastle, UK
Saturday 10th February 2018

This day-long, introductory printmaking & bookmaking workshop with Theresa Easton will give you a host of ideas and techniques to create your own artist's books. Using simple and quick relief printing techniques this workshop will give you the chance to create a series of handmade stitched books. At the end of the day, you will create a pamphlet book, Japanese Stab bound book and a folded book in a box, made from your own original prints. We will also be making Turkish Fold Books.

The workshop is ideal for those with no experience and those needing a refresher course. Bring a project idea along or take part in the numerous possibilities that can produce your own unique books. Come along and find out more!

**Future dates:**
Saturday 10th March, 10.00 - 16.30
Saturday 5th May, 10.00 - 16.30
Saturday 7th July, 10.00 - 16.30.

Email theresa_easton@yahoo.co.uk to reserve your place for any future dates. https://theresaeaston.wordpress.com

10.00 – 16.30. 36 Lime Street, Ouseburn Valley, Newcastle, NE1 2PQ, UK. Full Price £65 (+Eventbrite fee):
https://www.eventbrite.com/e/1-day-print-bookmaking-workshop-tickets-36921686759

**Ganzeer - Making the Intangible Tactile**

Spring 2018 Frederic W. Goudy Lecture
Hampton Room, Scripps College, Claremont, California, USA
19th March 2018, 4.15-5.15pm

Scripps College Press invites you to the Spring 2018 Frederic W. Goudy Lecture, which is made possible with the support of the Scripps College Harper Lecture Funds.
The Goudy Lecture is free and open to the public.

Attempting to make tactile things out of intangible ideas in a world that is becoming increasingly immersed in the virtual has great immeasurable value. Ganzeer discusses this using examples of his own work as well as the work of others from across history, and in so doing provides a working methodology for the philosophically inclined.

Ganzeer is a maker of Concept Pop, a kind of cultural insurgency that can be seen in his wide-ranging output, be it installations, prints, paintings, videos, objects, guerrilla actions in public space, writing, and also comix. http://www.ganzeer.com

Art in America has referred to his practice as “New Realism,” while the New York Times called him a “chameleon” and the Huffington Post placed him on a list of “25 Street Artists from Around the World who are Shaking Up Public Art.” Sci-Fi Addicts also suggested that he may be one of “5 Comic Book Writers Who Could Continue Alan Moore’s Legacy.” His work is in a number of museums and institutional collections, and his limited edition screenprints and lithographs are sold through BOOKLYN. His current project is a sci-fi graphic novel titled THE SOLAR GRID, which has awarded him a Global Thinker Award from Foreign Policy in 2016.

Hampton Room, Scripps College Campus, Claremont, CA 91711, USA. For additional information, visit: http://www.scrippscollege.edu/scrippspress/goudy-lecture/ganzeer-making-the-intangible-tactile

2018 Workshop Schedule:
April 23-26 | The Medieval Girdle Book | San Francisco
May 26-30 | Biblio Tech | Glenview, IL
June 29-30 | Basic Leather Working for Bookbinding | Glenview, IL
July 1-2 | Endbands | Glenview, IL
July 18-19 | Forwarding Basics | Glenview, IL
July 20-21 | The Springback Binding | Glenview, IL
July 22-23 | Inlay and Onlay Techniques | Glenview, IL
August 1-5 | Leather Binding Fundamentals II: Raised Cords | Glenview, IL
August 22-26 | Biblio Tech | Glenview, IL
Fall 2018 | The Ethiopian Binding | Denver area
November 3 | Two Quick Notebooks | Los Angeles
November 4 | Two Basic Endbands | Los Angeles
Nov. 10-11 | 3 Playful Structures: Flag Book, Triangle Book, Jacob’s Ladder | Los Angeles

Full descriptions and registration information at: http://www.karenhanmer.com/teaching/

From Monika Langwe: Workshops in Athens and Leiden in Autumn 2018

Do you agree that travel and workshops is an enriching combination? Everything becomes more exciting and you get extra attentive in a new environment.

In September, 2018, I will teach a course called Vadstena Observance in Leiden. We will recreate a Swedish medieval binding from 1451, held in the Royal Library of Sweden. I will share the intimate knowledge I have from studying this binding first-hand. We will make our own cords as well as buttons and seals. I will share the historical background
from Vadstena Abbey and you will be able to see pictures of the book from all angles, both exterior and interior. The course will be held at Wilma van Driel’s workshop Boekbindery Papyrus. Visit her website: http://www.boekbindery-papyrus.nl

In November 2018, I will teach Limp bindings in Athens. Historically, limp bindings provided means of keeping, preserving and organising administrative minutes, accounts, and other various documents. They were developed when, unlike today, there was a limited choice of materials, but at a time when there were incentives to develop ingenious and creative methods of binding. The techniques provide infinite variations of materials, methods, and structure. Since glue is seldom used, it is easier to accommodate a number of different materials. Each of the students will make a reference library. I will also share pictures from my studies. The course will be held at Evangelia Biza’s workshop in Athens, Greece. Visit her blog: http://evangeliazabookbinding.blogspot.se/p/bookbinding-courses.html

Monika Langwe runs and hosts many workshops for bookbinding and related arts at her studio and around Sweden. For full details of her workshops over 2018, visit: http://www.langwe.se

Save the date: Library Interventions: Moving Knowledge – Exhibition and symposium at Leeds Arts University, UK 19th April 2018 | Launch of gallery show 26th April 2018 | Symposium
This year’s Library Interventions transforms the Leeds Arts University’s Blenheim Walk Gallery into a complex site that re-enacts a repository of knowledge: filled with books and objects, and acting as a site of poetry, performance and moving image.

© Michelle Williams Gamaker, production still from The Eternal Return, 2017. Photo credit: Ellen Jane Rogers, 2017

For Michelle Williams Gamaker, the library is a docufictional platform, where a liminal encounter between the realm of fictional subjectivities and its more rational counterpart of facts can take place. As such, the library holds keys to our individual and collective desires to understand epistemological ‘truth’.

With the labyrinthine medieval library of Umberto Eco’s 1980 novel The Name of the Rose as its inspiration, Williams

Gamaker will – in collaboration with David Steans, and Clare Charnley & Geoff Clout – and with text-based contributions by the poet Joey Chin – re-stage the Leeds Arts University library by drawing upon the immersive qualities of games and novels to plunge visitors into a space resonating with what Eco calls narrative impulse.

What does the library represent to those who enter it? Like Eco’s monks navigating a murder mystery beset with dead ends and red herrings, visitors will be encouraged to explore a mined version of the library embellished with props, as well as to bear witness to a physical installation in which the desks, vitrines and shelves will immerse them in a physical renegotiation of the library and its contents. Michelle Williams Gamaker: http://www.michellewilliamsgamaker.com

Leeds Arts University, Blenheim Walk, Leeds, LS2 9AQ, UK. http://portal.leeds-art.ac.uk/library/events

Upcoming classes organised or promoted by Professione Libro, Italy:

MASTERCLASS - FOLD + CUT = THREE-DIMENSIONALITY AND MOVEMENT OF PAPER - POP0418. Milan, Italy, 7th-8th April 2018
Led by Dario Zeruto
The aim of the workshop is to experiment and explore the use of paper folding and cutting as a tool for creation. Understanding how the bending and carving line affects the sheet is a preliminary exercise necessary to turn it into a three-dimensional and moving object. Pop-up technique.

A two-day trip to the world of Pop-Up structures accompanied by Josef Albers’s exercises at the Bauhaus, Munari’s travel sculptures and the concrete artwork of Lygia Clark.

240 EUR materials included. There is limited availability so you are invited to book early. Payment dates will determine booking priorities. Closing date for enrolment and payment of the fee: 31st March 2018. Membership to the Association is requested (25 euro). The course will take place at Professione Libro, Via A. Del Bon, 1 - 20158 Milan, Italy.


© Michelle Williams Gamaker, production still from The Eternal Return, 2017. Photo credit: Ellen Jane Rogers, 2017
The Flag Book, devised by Hedi Kyle, is a seemingly complex structure, which is in fact quite easy to make. It is a concertina where different pages can be placed in such a way that they wave when the book is opened at different lengths.

All sorts of sizes, proportions, papers and graphic choices (photography, calligraphy, typography etc.) can be used to make this structure, obtaining very different results. During the workshop a variety of solutions will be examined.

Promoted yet not organised by Professione Libro. This workshop, organised by the Association Orizzonti di Carta, will be held at Grafiche Tassotti, S.F. Lazzaro 103, 36061 Bassano del Grappa (VI), Italy. 145 EUR excluding materials. Joining the association is necessary: membership 15 euro. Closing date for enrolment and payment of the fee: 7th April, 2018. More information and booking link at: http://bit.ly/2G9Yshc

Gustav Holst and his famous Planets suite. We will be working with pulp painting and layering techniques particularly suited to exploring the patterns and textures of other worlds and atmospheres, both revealed by science and imaginary. In the first session we will learn to form sheets of paper and work with pigments and coloured pulps to create embellished sheets. In the second session, the dried papers will be transformed into finished pieces. If time allows, students can make further sheets to take home damp, dry and work with at their leisure.

This course is ideal for students with some experience of hand papermaking but beginners are also welcome to experience and experimental introduction to the craft.

More information and booking link at: https://www.morleycollege.ac.uk/courses/4977-planetary-papers/7818
Full fee £95. Concession fee £75. Senior fee £85
Course code: VTX201B.
Morley College, 61 Westminster Bridge Road, London, SE1 7HT, UK. To see all papermaking courses with Lucy Baxandall, visit https://www.morleycollege.ac.uk and search for ‘papermaking’.

This course is ideal for students with some experience of hand papermaking but beginners are also welcome to experience and experimental introduction to the craft.

Information spotted and passed on by Jim Kelly, University of Massachusetts: Wells Book Arts Summer Institute, Aurora, NY, USA, 15th – 28th July 2018
Each July, Wells Book Arts Center hosts the Wells Book Arts Summer Institute. This year is bigger than ever with 6 courses to choose from for each of the 2 weeks. Join our all-star line-up of instructors and learn new techniques or hone existing skills in a variety or paper, printing, and textual arts.

Registration is online now. We have also lowered the price of shared accommodation. Each week is filled with intensive, hands-on instruction and practice, but there is also time to relax and enjoy the spectacular sunsets over Cayuga Lake or swim or take things at your own pace. Of course there are people who want to work on their projects late into the evening, and we encourage that too!

Week 1 – 15th - 21st July 2018
• Michael & Winifred Bixler - Type Casting and Monotype Composition
• Peter Fraterdeus - West Meets East — Energy, Expression and “Emptiness” in Calligraphy
• Ron Gordon (Oliphant Press) - The Anatomy of Book Design
• Amos Kennedy - Letterpress Posters with Big Wood Type
• Scott McCarney - Hybrid Textual/Visual Books
• Danielle Myers (Petrichor Paper) - Papermaking with Local Plants

Week 2 – 22nd – 28th July 2018
• Aimee Lee - Make Hanji: The World of Korean Papermaking
• Bruce Licher (Independent Project Press) - Philatelic Letterpress: The Art of The Hand-Crafted Stamp
• Steve Pittelkow - Marbling on Paper and Cloth
• Marnie Powers-Torrey (U Utah) & Amelia Hugill-Fontanel (RIT Cary Collection) - The Iron Hand Press & Finer Points of Impression
• Jenna Rodriguez - Extreme Bookbinding!
• Dan Rosenberg - Writing Beside the Press: A Poetry Workshop

Visit our website for full course descriptions and options

Wells Book Arts Center, Morgan Hall, Wells College, 170 Main St, Aurora, New York 13026, USA.
https://wellsbookartscenter.org

Upcoming classes at North Bennet Street School, Massachusetts, USA
One of the United States’ oldest schools for hands-on training in traditional trades and fine craftsmanship, North Bennet Street School is internationally known for its programmes and for helping students to achieve meaningful lives and livelihoods. For more than a century, the exceptional programmes, master faculty, and inspiring community have encouraged individual growth, curiosity, technical mastery, and commitment to excellence.

The School offers nine full-time programmes in eight disciplines, including Bookbinding, as well as continuing education classes in a range of related topics. More info at https://www.nbss.edu/ce

Spring 2018 Workshops:

Fundamentals of Bookbinding I
Monday 26th February – Friday 2nd March 2018
8:30am - 4:30pm. Erin Fletcher BB ’12. $675

Fundamentals of Bookbinding II
Saturdays, 21st April – 19th May 2018
8:30am -4:30 pm. Amy Lapidow BB ’95. $675

Rebind a Book
Saturday 17th & Sunday 18th March 2018
8:30 m - 4:30pm. Erin Fletcher BB ’12. $325

Introduction to Paper Conservation
Saturday 10th & Sunday 11th March 2018
8:30am - 4:30pm. James Reid-Cunningham BB ’90. $400
Paper Cut Books - with Sarah Morpeth
theyard:ARTspace, Cheltenham, UK
12th – 13th May 2018
The yard:ARTspace is delighted to welcome back the expert paper cut artist Sarah Morpeth. Spend 2 days in her inspirational company at the end of which you will take home an exquisitely cut paper book and many new skills and ideas to continue further projects at home.

You will combine a range of book making processes including bookbinding, hand painting and cutting. Sarah’s enthusiasm, generosity and expertise will turn your ideas into beautiful paper cut books.

10am – 4pm each day. £170 to include most materials.
Book online at: http://www.theyardartspace.com

theyard:ARTspace
Upper Bath Street, Cheltenham, GL50 2BA, UK.
http://www.theyardartspace.com

Kickstart your creative book spark & make, make, make… with Jeremy Dixon
UWE Bristol’s Bower Ashton Studios, UK
Weds 11th - Thurs 12th July 2018
Do you ever feel that your book-making is stuck in a rut? Do you have lots of ideas but somehow never actually make a physical book? Or do you just fancy learning new practical artists’ book skills surrounded by convivial company? Then this Summer School could be just for you! Over two days we will aim to complete at least eight new books using a variety of papers, folds, pop-ups, stitches and bindings. We will use chance, stencils, photocopying, Found text and our own brought-in materials to generate content and will work collaboratively on at least one book. Bring along all that ephemera and all those items you have squirreled away to one day make into a book – here is the perfect opportunity! The aim is for participants to go away with a number of book prototypes that they will then be able to take forward to full editions.

Jeremy Dixon lives outside Cardiff making Artist’s Books that combine poetry, photography, queerness, individuality, compassion and humour. He writes, designs, and makes all his books by hand, relishing the slight differences and imperfections that can result. Since founding Hazard Press in 2010 he has participated in many book fairs including BABE, Glasgow International Artist’s Book fair, Turn the Page in Norwich and the Small Publishers’ Fair in London. He has had work exhibited both in the UK and abroad in America, Russia and Iceland. Hazard Press books are in many private and public collections including the National Library of Wales, the Tate Gallery, the Saison Poetry Library, the University of Pennsylvania, and Winchester School of Art. http://www.hazardpress.co.uk
Twitter: @HazardPressUK

What attendees need to bring: Any ephemera or other items collected that you want to make into books (but don’t worry if you haven’t got anything, there will be lots of stuff available on the course to use!).

This course will be held at UWE Bristol’s Bower Ashton
Adana Press Workshop - a two-day course on press know-how, maintenance and small press printing
Led by Angie Butler & Si Butler
UWE Bristol’s Bower Ashton Studios, UK
Mon 16th - Tues 17th July 2018
Ideal for complete beginners or those with some printing experience who wish to learn about the specifics of the Adana press.

Bring along your Adana 8x5 (or 6x4/5x3) and learn how to maintain and get the best results from your own machine. If you don't have your own Adana press to hand, you can learn from our demonstration models and get started with printing on a table-top platen press. We'll be very hands-on during the two days giving you both the confidence to progress your printing and develop your knowledge of how to care for this classic printing machine.

The Adana is a small cast iron table-top press and many printers of the last century started off their careers using an Adana press. The 'Adana Agency' was founded in 1922 and was distinguished by catering for the hobby letterpress printer. Adana presses found their way into other spheres — education, occupational health and light industry, the last manufactured original press being sold in 1999. Adanas are still hugely popular and found throughout the world in the hands of print studios, universities and colleges, enthusiasts and professional printers.

If you have any queries or questions regarding condition of a press / suitability for the course etc. we would be happy to have a chat with you beforehand.
DESIGNER BOOKBINDERS DAY OF LECTURES
The Art Workers Guild, 6 Queen Square, London WC1, UK - Saturday 3rd March 2018

11.00 - Inside the Parliamentary Archive - Lara Artemis
Parliamentary records are at the heart of our democracy. They have embodied our liberties, rights and responsibilities for over five hundred years. The Parliamentary Archive documents the workings of Parliament to enable it to be more efficient in its approach to managing information and is open to the public. In her talk, Lara will give a brief overview of the structure of the archives, including roles and activities; its history and the materiality of the Parliamentary Archive collection, including current conservation issues and future challenges around balancing preservation with access; and how this fits into the wider discussions around Parliament’s Restoration and Renewal Programme for the Palace of Westminster, the home of the UK Parliament.

12.00 The Ark of the Arts and Crafts: The History of the Art Workers’ Guild - Alan Powers
The Art Workers’ Guild has been a regular meeting place and ‘home’ to Designer Bookbinders for over forty years — indeed, it was for many years our mailing address in London. But what of the history of this fine Victorian institution where we have met for so long? The AWG was founded in 1884 to be a gathering place for practitioners of what had previously been separately categorised as ‘fine’ and ‘applied’ arts. It recognised shifts in the late Victorian period in how different forms of art production were valued, and their potential for enlivening architecture through decoration, for setting standards in industry and commerce, and, not least, for reforming education. Fine printing and bookbinding have always been represented among the many occupations of its members.

2.00 - An Artist Remembered: The Creative Bindings of David Sellars - Jill Sellars
For over forty years David Sellars was a leading light in the world of artistic bookbinding. Latterly his work expanded into new territory as he collaborated with his wife Jill, a creative marbler. In her lecture, Jill will talk about David’s bindings during the years they spent together and their collaborations, which evolved through his aesthetic resonating with the non-representational art of her suminagshi marbling — the ‘chance operations’ in John Cage’s meaning of the term. She will discuss his philosophical approach to the medium, his design themes and the binding constructions he developed. Jill will discuss his commitment to the traditional materials of leather and paper and give insights into the personal development which led him from work in the carpet mill in Halifax to the world of prize winning literature.

3.00 Ian Andrews - Fans, Tulips, and Lace: The Representation of Fashionable Commodities in Gold Decoration on Books from 1500 – 1800
This talk will demonstrate that gold designs on book covers closely followed the appearance of the most sought-after items of the 16th — 18th centuries. During this period, gold-tooled designs reflected the evolution of lace from simple patterned strips to the elaborate collars and flounces worn by followers of contemporary fashion. Changes in the construction of fans and the appearance of tulips, both highly desirable commodities, are equally apparent on book covers of the period. It will be shown that fluctuations in the popularity of these objects coincide with their occurrence as design features on book covers.

About the speakers

Lara Artemis has worked in conservation for nearly 25 years and has been an accredited book and paper conservator-restorer since 2004. She is currently the Collections Care Manager responsible for the conservation and preservation of archive collections at the Houses of Parliament. Her expertise is in parchment conservation; her work at the Parliamentary Archive includes facilitating exhibition loans, reviewing preservation storage and other requirements around large scale collection moves, and assessing collection care needs during digitisation. She has also published and teaches widely on the subject.

Alan Powers is a former Hon. Librarian of the Art Workers Guild and one of its principal historians. He teaches on various courses concerned with architecture, and is the author of many books. In 2018, he will publish Enid Marx, The Pleasures of Pattern (Lund Humphries) and Bauhaus Goes West (Thames and Hudson). In 2004 he edited The Selected Poems of John Betjeman for the Folio Society, and was a judge for the DB competition in 2005, when Betjeman’s Poems was the set book.

Jill Sellars studied bookbinding with Dorothy Cumpstey at St Mary’s Teacher Training College, and went on to work with Paul Delrue, with whom she founded the North Wales Region of the Society of Bookbinders. She is a self-taught marbler, and has developed her marbling style through the intervening years. Since retiring from the civil service she has had the opportunity to develop her experience as teacher, working one-to-one and running workshops at The Grange in Shropshire.

Ian Andrews originally worked in various areas of scientific research at the National Physical Laboratory and IBM. Old books have always fascinated him and he took courses on restoration and gold tooling with John Mitchell. This led him to study gold tooled covers of the 16th—18th centuries and to discover how designs in gold mirrored the enthusiasms for the most sought after collectables and the times when each was especially in vogue.

The Art Workers Guild, 6 Queen Square, London WC1, UK, Saturday 3rd March 2018. For the day: DB members £20, visitors £30, students £10. Per lecture: DB members £8, visitors £12, students £4. No need to pre-book. Tickets will be available on the door.

OPPORTUNITIES

The North West Book Arts Group, UK meets regularly at Liverpool Central Library, on the first Saturday of each month from 10.30am, and anyone interested in book arts, whether a beginner or established artist is very welcome. For more information, contact Marilyn Tippett at nwbookmaker@gmail.com http://nwbookartists.blogspot.co.uk
Call for submissions/articles

The Blue Notebook Journal for artists’ books

Impact Press welcomes submissions of writing on contemporary artists’ books for The Blue Notebook. The journal publishes 4-5 articles per issue on any aspect of artists’ publications 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 4-5 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: www.bookarts.uwe.ac.uk/pdf/publications/tbnguidelines.pdf
If you have any questions please email and ask: Sarah.Bodman@uwe.ac.uk

Call for expressions of interest from Andi McGarry:

ARTISTS WHO MAKE BOOKS - Symposium
This Artist’s Book Symposium will take place at the Stella Maris Centre, Kilmore Quay, Wexford, Ireland over the weekend of Fri 30th November - Sun 2nd December 2018. Speakers include: John Bently (UK), Sarah Bodman (UK), Radaslow Nowakowski (Poland) and others to be confirmed. There will also be exhibitions, panel discussions and workshops with national and international artists and curators.

Potential Talks: Artists Book Exhibitions and Festivals exponential growth in the last 25 years • Marketing Artists’ Books • Library collections • The best Artists’ Books in the world • Artists Who Make Books…

There will also be a series of workshops:
1. Artists’ Book workshops experimental visual books
2. Simple print techniques and simple bindings
3. Collaborative projects - working as a team to make a collective book work…

Exhibitions:
Wexford Artists Book Collection, Liver and Lights Scriptorium, Red Fox Press…

In the first instance expressions of interest from any potential Candidates/Groups/Individuals or Institutions for the symposium are welcome.

Students are welcome and encouraged to participate, there will be links with local and national educational organisations as part of the run-up to the event.

Contact Andi McGarry, organiser: sunmoonandstarspress@hotmail.com | Tel: 0851561590
The Moorings, Kilmore Quay, Wexford, EIRE.

Very reasonable rates, lunch can be included. Cutting mats and basic bookbinding tool kits are available. Plenty of local accommodation.

For further information or to make a booking see our website at http://www.owlbarnstudio.uk or contact owlbarnstudio@btinternet.com or call 07853 319250.

Do you live in or around Bristol, UK? Are you into letterpress printing? Do you create handmade books? The newly-formed Bristol Branch of the British Printing Society is looking out for more members!

Founded in 1944 by a Bristol printer, William R. Brace, The BPS is an organisation that enables printers to exchange views and experiences, pass on hints and tips, and generally promote a spirit of craftsmanship and friendliness.

We have our own very active publishing group, a yearly convention, a monthly magazine ‘Small Printer’ and a number of active branches across the UK as well as Bristol, including London, South Wales, Scotland and Essex, and an overseas branch. We are also a good source of second-hand printing equipment! The yearly cost of membership is a mere £27 (or £42 for overseas members).

For more information, please contact me via email or visit our website at: http://www.bpsnet.org.uk
Ian Knight – Secretary, BPS Bristol Branch bristol@bpsnet.org.uk
Liverpool Book Art is also curating another major exhibition of Book Art in 2018. The first edition of Mary Shelley’s 'Frankenstein or, The Modern Prometheus' was published on 1st January 1818. This 200th anniversary is the catalyst for our 2018 exhibition. We are tremendously excited about the range of possibilities *Frankenstein* offers as an inspiration for book artists. The exhibition will open in Liverpool Central Library in May in the magnificent Hornby room, and continue there until mid-August, so the Fair is at the mid-point of the exhibition.

Contact Simon Ryder: liverpoolbookart@gmail.com
See also http://liverpoolbookart.com and LiverpoolBookArt on Facebook.

**Call for entries: we love your books 2018 – OFFSET**

Create an experimental artist book on the theme of *offset*. This will be we love your books’ 14th international book arts exhibition.

For your entry to be considered for the 2018, 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 but it must relate to the theme.

**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 2018 – your photos must follow our guidelines and be accompanied by specific submission details (see website).
- All information about we love your books can be found here: http://rejectamenta.com/wlyb/

Our email is – curators@weloveyourbooks.com

Details about the call for entries can be found here: http://rejectamenta.com/wlyb/offset-2018-call-for-entries/

Submission form details can be found here: http://rejectamenta.com/wlyb/offset-2018-submission-details/

Selected submissions for our previous 2017 exhibition on the theme of intersect can be seen here: http://rejectamenta.com/wlyb/intersect-2017/

(Please don’t use our old website www.weloveyourbooks.com as all our current details, exhibitions and information have now been relocated).
Residency and internship opportunities at Women's Studio Workshop, USA:

**Summer Internship**
Two months | Apply by 15th February 2018  
Hone your agricultural knowledge and culinary skills with this unique opportunity! Summer interns split their time between working with papermaking fibres on our ArtFarm and cooking for our summer workshops. In their off-time, summer interns have access to the studios.

**Nonprofit Management Internship**
Six months | Apply by 15th February 2018  
Work in arts administration with projects ranging from event planning to fundraising to public relations.

**Studio Internship**
Six months | Apply by 15th February 2018  
Learn what it means to maintain a creative studio. Interns may assist with production projects and gallery work.

**Art-in-Ed Workspace Residency**
Four weeks | Apply by 1st April 2018  
Along with creating your own work, teach silkscreen, intaglio, or papermaking in our Hands-on Art program.

**Studio Workspace Residency**
Four to six weeks | Apply by 1st April 2018  
Artists in all stages of their careers are welcome to fully immerse themselves in a supported, creative lifestyle and make new work. This highly subsidised residency applies to any of WSW’s studios.

**Studio Residency in Malmö, Sweden**
Four weeks | Apply by 30th June 2018  
This residency offers the opportunity to work in printmaking and sculpture workshop. Housing is provided in the building’s sculpture studio section; artist pays for travel costs, food, and materials.

**Beisinghoff Printmaking Residency in Germany**
Four weeks | Apply by 30th June 2018  
Artists may create work with the onsite letterpress studio or etching press. Accommodation is free of charge; the resident pays for travel costs, food, and materials.

More information and application links for all of these opportunities can be found here: https://wsworkshop.org/opportunity-calendar/

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Call for Entries from Abecedarian Artists’ Books: *Narrative Threads*  
Curated by Abecedarian Artists’ Books, *Narrative Threads* will be on view at three venues throughout Colorado. This exhibition is open to individual artists 18 years of age or older, or collaborative teams, living in the United States. Eligible are any artist book works or free-hanging (unframed) wall works. Works may be editioned or unique, sculptural or more traditionally bound, interactive or passive.

A maximum of two works may be submitted per artist or collaborative team. If your work requires special installation, please inquire before submitting your entry to be certain the venues will accommodate work installation requirements. For full details visit: http://www.abecedariangallery.com/  
Deadline for submissions: 5th March 2018

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BALTIC Centre for Contemporary Art is delighted to announce BALTIC Self-Publishing Artists’ Market 2018. This is an open submission event for artists, small press publishers, colleges and universities. The market will explore the relevance and value of print culture as well as giving artists the opportunity to sell their work. The market will take place on Saturday 21st April 2018, 11.00-18.00, at BALTIC Centre for Contemporary Art.

The deadline for submissions for exhibitors’ stalls is 18th February 2018.

Selected applicants will be notified by 9th March 2018. More information and application details at: http://baltic.art/opportunities

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Bodleian Libraries, Oxford, UK - Printer-in-Residence  
The Bodleian Libraries invite applications from experienced printers and book artists for a residency of one month, to take place during the University of Oxford academic year 2018-19.
The Printer-in-Residence is hosted at the Bodleian Bibliographical Press to bring ideas and techniques from the world of contemporary letterpress and printmaking, and to exchange knowledge with staff of the Bodleian Libraries and the wider University. Our thanks to the Bodleian Library donors who funded this programme.

The call for applications to the programme in 2018-19 is now open. **Deadline for applications is 1st March 2018.**

See the description of the programme and download the application form at: [http://www.bodleian.ox.ac.uk/csb/bibpress/printer-in-residence](http://www.bodleian.ox.ac.uk/csb/bibpress/printer-in-residence)

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**Open Call For Submissions to a New Book Works Series**

**Contact (2018–19) Guest Edited by Hannah Black**

‘Contact’ is a new series guested edited by Hannah Black and selected from open submission. Black and Book Works will select three projects to commission for publication in 2019. **Deadline for submissions 1st March 2018**

‘This is a call for submissions to work with me and the editorial team at Book Works on a project that takes the form of a small book. This book can comprise fiction, theory, poetry, fragments, drawings, texts, graphic novels, annotated drawings, poems, diagrams, or anything else. The very loose theme is contact.

‘I’m looking for works that encounter the complications of encounter: friendship/enmity, scenes, screens, movements, moments of togetherness. Contact can span from moments of intimacy to networks of alienation, from the professional to the personal, from the colonial to the queer, from the stranger to the extra-terrestrial.

‘Contact can be a word for wordless physical closeness, whether sex or violence, or for conversation. I would like it to indicate an aspect of the shared everyday – just kind of rubbing along together, hanging out, in our many configurations – or else, as a noun (“add to contacts”), it can signal individuals as possibilities, as usages. It can interrupt a loss, as when word unexpectedly comes from a missing person, or pierce a plenum, as in sci-fi movies where aliens reach out or invade, or when colonizers do the same in known reality. I’m using contact to mean the ever-present possibility that the social just is, that it’s there, an indifferent medium, an amniotic fluid for whatever the life among us is pregnant with. But you can write about any of these things or none of them or whatever they make you think of.’

– Hannah Black

Selection will be made by Hannah Black and Book Works and announced by the end of April 2018.

More information and application form at: [https://www.bookworks.org.uk/node/1932](https://www.bookworks.org.uk/node/1932)

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**ADVANCE INFORMATION / SAVE THE DATE:**

**CODEX Book Fair and Seminar with a Nordic Focus**

February 2019. CODEX, a four-day book fair is held every two years in the San Francisco Bay Area, California, USA and is the largest book fair in the world for the ‘handmade book as a work of art’. Over 200 stands show work from more than 20 countries attracting over 5000 visitors, including collectors from world renowned arts institutions and libraries. CODEX Book Fair and Symposium is organised by the Codex Foundation. [http://www.codexfoundation.org/book-fair-and-symposium](http://www.codexfoundation.org/book-fair-and-symposium)

**Codex 2019 will take place 3th-6th February 2019 and after the success of the Chinese Focus in 2017 there will be a Nordic Focus in this time. Codex Polaris, a group of Norwegian artists, are coordinating a section within the fair for Nordic artists’ books. Partners from each of the Nordic Countries (Denmark (and Greenland and Faroe Islands), Finland (and Åland Islands), Iceland, Norway, Sweden will be curating stands for each country.

In addition to this we encourage anyone from the Nordic countries or artists who work in connection to the Nordic countries to apply individually for 2019 as there will a lot of marketing highlighting work from this region. Apply for a stand at the fair directly through the Codex Foundation when the applications come out in March 2018.

If you are in contact with artists or institutions in the Nordic Countries who you think may be interested please forward this information.

Any questions please contact either: Codex Polaris - Imi Maufe - codexpolaris@gmail.com or the Codex Foundation - peter@codexfoundation.org

**Open Call: EPHEMERA 2.0 A monthly journal by artists.**

**DEADLINE: 15th February 2018 for the March issue.**

**PUBLISHER:** Editorial Facsimile

You are invited to participate by sending a piece of visual poetry that will be part of a monthly journal by artists.

The journal will be A3 in size and will create a visual composition of all submissions received. It will be published online and printed on demand to be distributed in Mexico, UK and Europe.

By participating, you accept and agree to be bound by the terms and conditions of Creative Commons Attribution 4.0 International Public License. Your contribution and full name should be sent with the subject ‘EPHEMERA 2.0’ to: editorialfacsimile@gmail.com
As in 2016 and 2017, 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 £28 for the day (10am to 4pm), or £12.50 for a 3' x 2'6" table (appropriate for individual author sites).

The venue’s facilities include: • A large gallery space (an exhibition will also be in place, attracting extra visitors) • Refreshments • Wi-fi • Toilets • Public liability insurance • Drop-off and collection space on the road outside the Silk Mill, with FWC volunteers available, if needed, to help you to transport your books inside. • A public car park next door for parking during the rest of the day.

We would be delighted if you would like to join us as an exhibitor. To book a stand, please contact us for a form.

With best wishes, Frome Writers’ Collective
fromewriterscollective@gmail.com
http://fromesmallpublishersfair.co.uk

PhD Placement opportunity at the British Library: Art, Poetry and Politics
Call for applications is open.
Deadline 4pm 19th February 2018
The British Library is inviting applications for a PhD placement student, to spend 3 months helping us to develop ideas for public engagement related to our collections of Contemporary British Artists Books, and small press poetry publishing. The placement would use our collection to explore the interaction of poetry and art, and the ways in which artists and poets collaborate to reflect and comment on social and political concerns. The Library is host and founding partner for The Michael Marks Awards for Poetry Pamphlets, which will celebrate its 10th anniversary at the end of 2018: https://www.bl.uk/projects/michael-marks-awards-for-poetry-pamphlets
The British Library's PhD placement scheme is intended to provide opportunities for PhD students to apply and enhance research, communications and analytical skills and expertise outside of Higher Education as part of their wider research training and professional development. Further details about the scheme, and how to apply, can be found at: https://www.bl.uk/news/2018/january/phd-research-placements-2018

This is a full-time position which may be held for up to three years, subject to annual approval. The position will be based in the Research Department, part of the Division of Research, Exhibitions, and Publications. The Division supports and provides oversight to the following departments and activities: Exhibitions and Publications; Research, Education, Reference Library and Archives, and Public Programs; academic outreach and teaching initiatives; visiting scholars; postdoctoral and postgraduate positions; and graduate and undergraduate student positions.

Deadline to submit applications - 26th February 2018.

Applications should be submitted online, all information and application link can be found at: https://britishart.yale.edu/application-postdoctoral-research-associate

Yale Center for British Art, New Haven, CT, USA.
https://britishart.yale.edu

Two opportunities from Street Road Artist's Space, Cochranville, PA, USA:

Little Free Library, Cochranville, PA
Street Road Artist's Space is establishing a Little Free Library in a Cochranville, Pennsylvania storefront, and invites artists' book submissions as well as suggestions for collaboration. On the model of Little Free Libraries everywhere (https://littlefreelibrary.org) ours is just a little bit bigger than usual: it will fill a 350 sq. ft. storefront by the side of Pennsylvania Route 41.

Opening in March 2018 this community resource will offer free, circulating, and reserve reading books, as well as children's book readings, art classes and book groups, and dedicated shelves curated by community members. The wifi will be free and people can drop by and grab a book or pull up one of the armchairs and spend a comfortable afternoon reading and chatting – there will also be a large desk that can be used for studying and if we can be of help so much the better. Our values of cooperation, inspiration and a very good cup of coffee will sit at the heart of the Little Free Library.

As a resource that is always free to the community and that seeks to create connections between the local community and those farther afield we are very grateful if you wish to donate books – especially artists’ books.

To contribute, simply mail directly to The Little Free Library, 1016B Gap Newport Pike, Cochranville, PA 19330, USA. (Please indicate whether the work should be circulating, non-circulating, or free to give away.) All titles will be catalogued on our website. We welcome suggestions for collaboration, particularly around library-centered art projects and artworks generally: please contact us at hello@streetroad.org with ideas.

Future projects will be posted online at: http://www.streetroad.org/little-free-library

Happy reading.
Clouded Title - A Street Road Artist's Space research project and exhibition. Participants invited.

Clouded Title: Any document, claim, unreleased lien or encumbrance that might invalidate or impair the title to real property or make the title doubtful.
– Barron's Dictionary of Real Estate Terms

Clouded Title is a research-based series of workshops, interviews and visual artworks centered around the issue of land ownership – its ambiguities, histories, areas of contestation, and imaginaries. Different landholding models – especially those emphasising social and ecological relationships over private possession – are foregrounded.

The work expands on Street Road’s overall project of troubling received wisdom around real estate investment and speculation and starts from the proposition that ownership of places and spaces is intertwined with and constructed by relationships, and is always a process rather than a fixed set of stakes in the ground.

The project is led by Daphne Plessner (British Columbia) and Emily Artinian (Street Road). Material gathered will be included in a 2019 publication.

Participation in Clouded Title is open: we are seeking both visual artworks related to land ownership and conversations with groups involved in activist and theoretical work around the topic. If you have an interest, please get in touch: hello@streetroad.org

Shipley Wayzgoose will take place on Tuesday 9th June 2018 at The Kirgate Centre, Shipley, UK.

Shipley Wayzgoose will take place on Tuesday 9th June 2018 at The Kirgate Centre, Shipley, UK.

Chino Crafts
Supporting local artisans in rural Nepal

The elephant walk...

Let our talented artisans carve your most exclusive paper drawn designs on natural bone, horn, wood, bamboo and coconut shell.

Our carvers work with these natural, biodegradable materials. They bring you their finest carving and finish.

We would be happy to receive your carving design ideas for your project. Thank you.

Your enquiries please: Chino Crafts
Email: thame2709@gmail.com
https://www.chinocrafts.com

Organised by The Print Project: Get the date in your diaries for now, more info on how to apply and all of that will be online soon. http://www.theprintproject.co.uk
https://twitter.com/gridula
ARTIST’S BOOK FAIRS & EVENTS

Fruit Exhibition - sixth edition
Palazzo Re Enzo, Bologna, Italy
2nd – 4th February 2018
Fruit Exhibition is the annual independent publishing fair of Bologna. During the weekend of 2nd - 4th February 2018 Fruit Exhibition, the international market of independent art publishing, comes back to Bologna: it collects the most interesting publications – paper and digital – impossible to find in mainstream bookshops, including artists’ books, catalogues, graphic design projects, periodicals and zines.

As in the past 3 years, Fruit Exhibition will take place in ancient Palazzo Re Enzo, in the heart of Bologna: an event open to the public with a selection of c.100 of the best Italian and international independent publishers, as well as a programme of conferences, workshops, exhibitions and installations.

Fruit Exhibition, which attracted over 7,000 visitors for the three days of last year’s event, takes place this year in conjunction with Arte Fiera and Art City, the weekend Bologna dedicates to contemporary art, guaranteeing a large number of visitors, passionate about contemporary visual languages.

To name just a few of the participants of this edition: Gram Publishing, an Italian editorial project closely linked to visual art in its most underground variations; Monorhetorik the substantial and slightly crazy catalogue of publications from the Dutch artist and musician Matt Plezier; from Britain, Ottographic, books and posters, all screenprinted by the artist and illustrator Otto, as well as the small and colourful publications from Ruja press, a Dutch-based duo, the architect Ruohong Wu and the artist Jose Ja Ja Ja. Finally, the return of the two prestigious and experimental photo publishing houses, Rorhof and Witty Kiwi, to our festival after last year’s focus Fruitography.

Palazzo Re Enzo, Piazza del Nettuno 1/c, Bologna, Italy. https://www.fruitexhibition.com

Sticky Institute presents: Festival of the Photocopier 2018
Melbourne, Australia
8th – 11th February 2018
Festival of the Photocopier 2018 (#fotp2018) a weekend celebration of zine culture, will take place between Thursday 8th and Sunday 11th February. For the full programme keep an eye on: http://www.stickyinstitute.com/fotp2018

Festival of the Photocopier 2018 Launch Party
Thursday 8th February 2018

Upstairs at The Tote Hotel with live music from: Eat-Man • Bogano • Tina Growls • Made Austria (launching their new album Lick The Cream)
…plus some zines probably. Facebook event: https://www.facebook.com/events/521493284892926/

Festival of The Photocopier Zine Fair 2018
Melbourne Town Hall, Sunday 11th February, 12-5pm.

Sticky’s massive annual zine fair - perhaps the biggest zine fair in the Southern Hemisphere - returns in 2018 with over 250 zine stalls in the biggest room of the Melbourne Town Hall. Entry is free.

http://www.stickyinstitute.com/fotp2018

Love Local: MCBA Open House
Minnesota Center for Book Arts, USA
Saturday 10th February 2018
Come in from the February cold and get smitten with book arts! Join us for a free, all-ages open house featuring hands-on activities, an art sale by MCBAs Artist Co-op, and sweet refreshments. Artists will host Valentines-themed activities that include letterpress printed postcards, handmade heart-shaped paper, pop-up cards, and more.
DIY Art Market, London, UK
Sunday 11th February 2018
DIY Art Market, brings together a community of creatives and provides visitors the opportunity to discover and take home unique pieces that include - art prints, ceramics, zines, independent publications, risograph prints, sculptures, jewellery, sewn items, screenprints, and artists’ books.
Epic Dalston, 13 - 15 Stoke Newington Road, London, N16 8BH, UK 11am - 6pm. Free entry.
http://www.diyartmarket.com

World's Tiniest Zine Fair
Paper Mountain in Northbridge, Western Australia
Sunday 18th February 2018
WTZF takes place at Paper Mountain in Northbridge, Western Australia on Sunday 18th February as part of the Fringe World 2018 festival. 10am – 4pm. Free.
A World First! Packed to the brim with tiny handmade paper magic - small and unique and imaginative booklets that have been in someone's home. You can hold in your hand the most private and personable thoughts about someone's experience of the world.

PAZTA Nights (or Perth And Zines, Together Always) is a new monthly social gathering for zinemakers and zine lovers. Zines are often completely enlightening about new ways of being as a human, or they are a strong call to be a good force in the world, or they are just so strange and funny and beautiful, like each of us sometimes and always.

As was quoted in the New York World Fair of 1933: these are the tools with which the world will be made!
Come buy a tiny lettered friend.

Paper Mountain, Upstairs, 267 William St, Northbridge, Perth, Western Australia 6003.
Visit http://www.perthzines.com for links and info.

Artists’ BookMarket
The Fruitmarket Gallery, Edinburgh, UK
Saturday 17th and Sunday 18th February 2018
Artists’ BookMarket is The Fruitmarket Gallery in Edinburgh's celebration of artists’ books culture. This year we are partnering with our neighbour Stills Centre for Photography, in an expansion of our annual event.

Each year, we attract more than two thousand collectors and enthusiasts to make this date with artists’ books and artist-led publishing. More than forty stalls are laid with work for sale. The accompanying events ensure continuous activity in the spaces and this year events and workshops will be programmed to encourage visitors to move between our two sites over a busy weekend. Free entry. 11am–6pm each day.

Red Trillium Press at the 46th Annual Conference of the Art Libraries Society of North America (ARLIS/NA), USA
25th February – 1st March 2018
Red Trillium Press/Aqui en la Lucha is the work of Steven Daiber based in Massachusetts. Daiber has worked with books for more than twenty years. He has been to Cuba regularly since 2001 and has facilitated dialogue between Cuban and foreign artists. His books create real, metaphorical objects: palaces of the memory in which each element underscores a meaning. The collaborations with Cuban artists tell their stories of the lived reality of Cuba in the 21st Century. http://redtrilliumpress.com

Red Trillium Press
45 Market Street, Edinburgh, EH1 1DF, UK.
http://www.fruitmarket.co.uk/event/artists-bookmarket/
Steven Daiber will be in New York City for the ARLIS-NA convention from 25th February with some new Cuban books from his recent trip, and one new book from Red Trillium Press. The 46th Annual Conference of the Art Libraries Society of North America (ARLIS/NA) in New York City will be held at the New York Hilton Midtown from 25th February – 1st March 2018.
http://arlisna.org/newyork2018/

Al-Mutanabbi Street Starts Here
Readings and events over March 2018
There will be events taking place throughout March 2018 to commemorate the bombing of al-Mutanabbi Street in Baghdad on 5th March 2012.


In Melbourne, Australia - a reading coordinated by Hend Saeed. In Dublin, Ireland - at Books Upstairs, coordinated by Evelyn Conlon and Sean O’Reilly. In St-Jerome, Quebec, Canada – an event coordinated by Elyse Dupras. In Megave, France, a reading coordinated by Maysa Ibrahim. In Venice, Italy, a reading at Scuola Internazionale di Grafica Venezia, coordinated by Roberta Feoli. A reading at the University of Gloucestershire, UK at the Chapel in Cheltenham, coordinated by the Andrew Morrison. In Bristol, UK at UWE, Bristol, coordinated by Sarah Bodman and Catherine Cartwright. For updates on events visit: https://www.facebook.com/groups/85909663901/

PAGES Leeds | International Contemporary Artists’ Book Fair, The Tetley, Leeds, UK
Saturday 3rd - Sunday 4th March 2018
PAGES is an integrated programme of artists’ book related initiatives coordinated by John McDowall and Chris Taylor. The project’s aim is to provide wide-ranging possibilities for the development and awareness of the book as a primary medium in artistic practice. It also evolves opportunities to engage artists with audience and the audience with artists’ books, highlighting modes of production and dissemination in a diversity of contexts.

Such occasions of exchange originated by PAGES include exhibitions, workshops, publications, symposia, commissioned book works, audio/video and performance works, and the annual International Contemporary Artists’ Book Fair.

The Tetley, Hunslet Road, Leeds, LS10 1JQ, UK.
https://thetetley.org
http://www.leedsartbookfair.com/about-pages/

Counter - Plymouth Art Book Fair, UK
Saturday 17th March 2018
Counter 2018: This year the fourth edition of Plymouth Art Book Fair takes place at Ocean Studios in Plymouth’s historic Royal William Yard on Saturday 17th March, 12 – 6pm.

Plus, look out for a week-long exhibition of page-works in Ocean Studio’s café gallery space during the lead up to the art book fair.

Counter draws together artists, collectives and book works
to make friends, sell books, buy books, share work, share knowledge, learn something new, start conversations, ask questions, try to find answers and exchange ideas.

Counter Manifesto Party at Inland Art Festival, Redruth 2016. Photo: Artur Tixiliski.

Please keep an eye on our website, we look forward to releasing our exhibitor list soon.

Ocean Studios, Royal William Yard, PL1 3RP, UK.
http://www.counterplymouth.com

London and South Region of The Society of Bookbinders
Book Arts Day, London, UK
Saturday 17th March 2018
The main aim of the day is to increase the knowledge of Book Arts amongst members and to encourage dialogues, and collaborative networking between Book Artists and Bookbinders. 10.30am – 4pm. £10 members SoB, £15 non-members. The Congregational Chapel, Kelly Street, Kentish Town, London NW1 8PH, UK. (Access and limited parking via Church Avenue, off of Kentish Town Road). Tea and coffee are available throughout the day and there are local cafés and sandwich shops within a few minutes' walk.

The day will comprise:
An illustrated talk by Book Artist Tracey Bush, winner of the J Hewit and Sons Award for Excellence in Design in the 2017 International Bookbinding Competition of The Society of Bookbinders.

A book arts fair presenting a variety of emerging and established book artist.

Demonstrations by a selection of the exhibiting artists.

A mini exhibition of Sónia Serrão's personal collection of artists' books collected over the last 20 years.

In 1995 Tracey Bush launched her first artists' book 'The Lost Rivers of London' at the London Artists' Book Fair. She has exhibited regularly since then, and has most recently exhibited at the Small Publisher's Fair in London.

In 2014 Tracey's work was featured in the museum show 'Of Green Leaf, Bird and Flower, Artists' Books and the Natural World' at the Yale Centre for British Art (with catalogue). Tracey will talk about the development of the form and concept of this publication.

Tracey studied Illustration at BA level, then a Fine Art Printmaking MA at Camberwell College of Arts and Crafts in 1993-95. During this course she began to work with artists' books and afterwards studied bookbinding with Nesta Davies at Bolt Court in London.

Sónia Serrão is an Artist and Bookbinder, an Art Educator for almost 30 years and an avid collector of Book Arts for over 20 years. She is also a Committee Member of the London and South Region of The Society of Bookbinders.

Her practice is varied, including: Book Art, writing poetry, printing, photography, life drawing, restoration/upcycling and assemblage/installation.

Her next Open Studios is 9-10th June 2018 at (0-31b) at www.thames-sidestudios.co.uk in London.

Contact Sonia Serrao (Event Organiser) if you would like to participate in the Book Fair – tables are Free for Artists.
mail@soniaserrao.com or @PalaverDesigns on Instagram

Contact Talitha Wachtelborn on t.wachtelborn@gmail.com for tickets to attend (£10 members SoB, £15 non-members) http://www.societyofbookbinders.com/about/about.html

Substance - Portsmouth Artist's Book Event, UK
Sunday 18th March 2018
'Substance' is an exciting curated event bringing together multiple artistic disciplines inviting visitors to participate in the process of making and telling 'stories'.

'Substance', is a one-day event exploring artists' books as a multidisciplinary art form, presenting stories, poems and bold statements in an amazing array of forms from the page to performance, installation and sculpture.

Aspex Gallery, The Vulcan Building, Gunwharf Quays, Portsmouth PO1 3BF, UK. 10am – 5pm.
https://artistsbooksportsmouth.blogspot.co.uk

Kassam Stadium, Oxford, UK
There will be around 100 stands, including specialist booksellers and related trades and organisations, plus a programme of lectures on Sunday.

Baskerville Wayzgoose
Baskerville Hall, Clyro, UK
Saturday 31st March 2018

Baskerville Wayzgoose will be on Saturday 31st March 2018 at Baskerville Hall, Clyro, with a Wayzgoose Fair during the day and a candlelit supper in the evening. Other activities planned for the long weekend, and there will be events in Hay-on-Wye celebrating its 41 years as an 'independent kingdom of books'.

Organised by The Story of Books. For information, please email Emma Balch on info@thestoryofbooks.com. Visit the website: [https://thestoryofbooks.com](https://thestoryofbooks.com)
To book accommodation at Baskerville Hall, please contact the hotel reception directly on 01497 820033. There is accommodation for 140 people across a range of budgets, and also camping pitches.


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Tom Sowden as our keynote speaker for the forthcoming turn the page artists book symposium. Tom Sowden is a practicing artist, curator, lecturer, researcher and Head of the Design Field at Bath Spa University. Prior to joining Bath School of Art and Design at Bath Spa University, Tom worked at the University of the West of England, Bristol as Associate Head of Department for Communication Design and Programme Leader for MA Design.

Tom’s artistic practice often involves a knowing but light-hearted reference to the book works of Ed Ruscha produced during the 1960s and 1970s. He uses Ruscha’s systems, processes and style to explore commonplace contemporary British concerns. He works across a number of disciplines, primarily with the artist’s book format but also video, photography, printmaking and sculpture.

For a number of years Tom has been collecting artists’ books that reference, mimic or are made in homage to the iconic books made by Ed Ruscha. He collaborates with the Berlin-based conceptual poet/artist Michalis Pichler, another avid collector of Ruscha-esque books, and together they have co-curated exhibitions of these books under the title Follow-ed (after hokusai). This exhibition has shown at: Winchester Gallery, Arnolfini, Bristol, gallery P74, Ljubljana, Monash University, Melbourne and Cabinet du Livre d’Artiste, Rennes.

Tom has been principal investigator and co-investigator on a number of AHRC funded research projects exploring the artist’s book and laser cutting technology for the arts. He is currently the Art Editor for the Artist’s Book Yearbook (Impact Press) and The Blue Notebook (Wild Conversations Press) and is one of the founders and organisers of the Bristol Artists Book Event held biennially at Arnolfini, Bristol.

The symposium is hosted in conjunction with turn the page artists book fair and will explore subjects as broad as the book as a journey to books arts and technology.

Email any questions to the following email address: ttpbookfair@gmail.com

Tickets are now available for the turn the page symposium. Early bird registration discounts are available for both standard and concession fees if registration and payment is complete before 15th February 2018.

Full details can be found on the website: [https://www.turnthepage.org.uk/symposium](https://www.turnthepage.org.uk/symposium)
INTERNET NEWS

A report by Katie Brown on ‘The Object of our Affection’ artist’s book launch: Tuesday 5th December was a very special night for the Centre for Material Texts, celebrating The Object of our Affection, the fantastic book created by artist Angie Butler, as the culmination of nearly a year of thinking about Making Books in Bristol.

If you missed the launch but would like to learn more about the book and the process behind it, you can read about the project and its outcomes at: https://booksatbristol.wordpress.com/2017/12/15/the-object-of-our-affection-book-launch/

DIY First Folio
Sent in by Jim Kelly Humanities Research Services Librarian, University of Massachusetts: DIY First Folio is a free, interactive site hosted by the Folger Shakespeare Library that animates the printing of Shakespeare’s 1623 Folio (best viewed in Chrome or Mozilla): https://www.folger.edu/publishing-shakespeare/first-folio/diy-first-folio

The site features a Virtual Printing House (designed by Rebecca Niles) where users can “print” pages onto sheets, nest sheets into sixes, assemble a gathering, and flip through the results of their work. Images are high-res captures from a single Folio in the Folger’s collection, and are contextualised in easy-to-read, brief descriptive text. The site also lets users download and print the same Folio pages in colour or optimised B&W.

Kyle Sebastian Vitale, PhD & Kathleen Lynch, PhD. Assistant Director, Faculty Teaching Initiatives Executive Director, Yale University Center for Teaching and Learning Folger Institute, Folger Shakespeare Library. https://www.folger.edu/publishing-shakespeare/first-folio/diy-first-folio

From Andy Parsons: How we made The Rebel(s) … and a little bit about why too. Thanks to VAI for inviting us to write about our artist’s book The Rebel(s) in Visual Artists’ News Sheet. We have written the piece in the same conversational style as the book and hopefully it explains some of the thinking behind the project.

It’s out now, if you’re not in Ireland we can send you a PDF of the text. We are also planning a series of Rebel(s) Days for 2018, where we explore some of the themes in The Rebel(s). For more information, visit the blog: http://www.floatingworldbooks.com/how-we-made-the-rebels-and-a-little-bit-about-why-too/

From Marilyn R. Rosenberg: From excerpts in FADE TO BLACK, altered and merged 32 visual poems (14 connected pairs + 2) featured in OTOLITHS - A MAGAZINE OF MANY E-THINGS ISSN 1833-623X.

Pages are filled with visual poems with a little colour as the sun/moon are implied. Stencilled letters and words fill the book as times of day are noted. Nights are long, but sleep is marked, daytime is sometimes bright. Click on them to see the details. Now the original, FADE TO BLACK, takes on different manifestations, a long narrative.

https://the-otolith.blogspot.co.uk/2017/12/marilyn-r-rosenberg.html

From Marilyn R. Rosenberg: Calibanonline #30 has arrived and filled full of wonderful things. The entire publication is a great read, this issue and others. Find Marilyn R.

London-based artist Daniel Lehan has a brand new website featuring all of his artists' books. Former paperboy, choirboy, shop assistant, ice cream seller, chip shop manager, petrol pump attendant, pub caterer, post office worker, theatre usher, cleaner, adult education tutor, leaflet printer, children's book author and illustrator, gardener, teacher – Daniel Lehan now makes books.

Launch and Exhibition of three Riso stab bound books, and original collages for these books will be held at bookartbookshop, 17 Pitfield Street, London, UK, 2nd – 16th March 2018. http://www.bookartbookshop.com

‘Lehan’s surrealist books play with our expectations of language and image; they follow the format of a nostalgic guidebook or souvenir postcard book but they aren’t quite right. Juxtaposing images and texts meticulously cut from medical health books, vintage magazines and gardening guides, they amuse and beguile in their mix ups of flowers, castles, aliens and showgirls.’ Sarah Bodman

View Daniel Lehan’s books at: http://www.daniel-lehan-books.co.uk

NEW ARTISTS’ PUBLICATIONS

The Blue Notebook journal for artists’ books

Subscribe today! £10 for two issues. The Blue Notebook journal for artists’ books Vol 12 Nos 1 and 2. Publication dates: October 2017 and April 2018. This price is a subscription for both issues, badge and stickers. Each issue is sent on publication. Order online at: http://bit.ly/2uNg0Zr

Articles in this issue:

No More Happy Ever Afters. Lyn Ashby writes about his time as a Siganto Research Fellow at the State Library of Queensland in Brisbane, Australia in 2016 and his thoughts on the narrative in artists' books. Artists' books, he concludes, present readers (and makers of these books) with a storyform without prescription or conclusion, that sidesteps the usual limitations and conventions of traditional narrative. In doing this, he suggests, they offer an honest and contemporary template of sensibility.

The Small Publishers Fair – A Community. The Small Publishers’ Fair (est. 2002) is an annual celebration of books by contemporary artists, poets, writers and book designers, held in the UK. Organiser Helen Mitchell reflects on the community of exhibitors and visitors that bring a unique identity to the event.

The Polar Tombola. Over the last seven years Nancy Campbell has researched Arctic cultures during residencies at Upernavik Museum and Ilulissat Kunstmuseum in Greenland and elsewhere in the region: My understanding of Greenlandic culture has been enriched by my tentative steps in learning Kalaallisut (West Greenlandic), designated a ‘vulnerable’ language in UNESCO's Atlas of World Languages in Danger. This article describes some of the issues I have encountered while working with Greenlandic that are relevant to my own work as a book artist and poet, and describes my approach to representing the challenges facing contemporary Greenlandic speakers through The Polar Tombola, a participatory art project.

Opening Times: Carrión’s The New Art of Making Books as Creative Stimulus. Jim Butler of Anglia Ruskin University, UK considers different ideas of time and space within the book form. These are examined in relation to other artists’ books and considered in relation to creative stimuli for some of his own bookworks. Butler is particularly interested in how theoretical ideas and texts can be used as creative stimuli. One text he frequently returns to is Ulises Carrión’s

Artists’ pages by: Phyllida Bluemel (UK), Deirdre Pretorius (South Africa), Same Same Press (Leonie Bradley & Catherine Cartwright, UK), and Cathey Webb (UK).

Cover, badge and sticker designs Rebecca Weeks.

Volume 12, No.2 Spring – Summer 2018 will be published April 2018.

The price includes both issues as hard copy (b&w) and colour PDFs, badge and stickers at £10 GBP including UK or international postage. http://bit.ly/2uNg0Zr

Artist's Book Yearbook 2018-2019 Published by Impact Press at The Centre for Fine Print Research, University of the West of England, Bristol, 2017

Essays: With her regular page for bookartbookshop, Tanya Peixoto celebrates Kelly Wellman; Endangered Species of Book by John Bently, ponders the disappearance of paper-based books from our daily routines; Liminal Moments At The Edges: Reading Montage Narratives in Artists' Books by Victoria Cooper explores some examples of the montage within bookworks by Australian artists held within the State Library of Queensland, Brisbane; Peter Seddon Reviews the exhibition Press & Release 2016: Technology and the Evolution of The Artist's Book at Phoenix Brighton, UK; Josh Hockensmith of the Joseph C. Sloane Art Library at the University of North Carolina-Chapel Hill, USA, explains The Artists' Books Critical Index Project, gathering citations of where specific artists’ books are mentioned or pictured in literature about artists' books; Egidija Čiricaitė considers In the Space of Time - the metaphor of book space as “time” in artists’ books from the Prescriptions collection held at the University of Kent Special Collections and Archives, UK; in unfoldingthinking - Making Book Art with Scientists, Les Bicknell reflects on his recent artist's residency at the Centre for Doctoral Training in Nanoscience and Technology at Cambridge University, UK, and the bookworks produced to date; from Poland, in What if my artist’s book is not really an object…, Anna Juchnowicz discusses her long-term project using printmaking, artists’ books and installation to express ideas from the poetry of Sappho today; in Un-Flattened: Book Arts and the Artist's Map, Rosie Sherwood, UK, asks from the perspective of a book artist - Can a map be a reflection of a place, an experience, an emotional response?

Cover design: Tom Sowden

Artists’ pages by: Stephan Erasmus, Gloria Glitzer, Kellie Hindmarch, Sarah Jacobs, Sophie Loss, Hazel Roberts, Tricia Treacy, and Claire Yspol.

The listings sections detail some of the vast amount of artists' books activity, education and discussion taking place around the world and include: Artist's Book Publishers & Presses; Bookshops for artists' books; Artist's Book Dealers; Galleries & Centres; Collections, Libraries & Archives; Artist's Book Fairs and Events; Book Arts Courses and Workshops; resources for Design, Print & Bind; Print and Papermaking Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

In the Artists’ Books Listings section, you can discover 400+ examples of new artists' books from the information sent in by artists in the following countries: Argentina, Australia, Belgium, Canada, Cuba, Denmark, France, Germany, Ireland, Italy, Norway, Poland, Russia, Serbia, South Africa, Spain, Sweden, The Netherlands, the UK and the USA.


Help us clear our bookshelves by filling yours! In January 2019 Impact Press will move to a new office on campus. Help us clear our bookshelves by filling yours with our artists' books reference publications. We have two bundles available:

2 x randomly selected back issues of the Artist’s Book Yearbook for a bargain £10!

5 x randomly selected back issues of The Blue Notebook journal for artists’ books for a bargain £10!

Angela Thames (UK) New Artist's Colouring Book
Angela has produced a new artist's book inspired by reading *The Adventures of a Pin Cushion* by Mary Ann Kilner, 1780. The original book is held at Chawton House Library. Angela has reproduced all of the woodcut illustrations from the original book and added her own contemporary object to each illustration making a unique and quirky colouring book with the added amusement of a 'spot-the-odd-object' on each page incorporated into the illustration.

Chawton House Library was the home of Edward Austen, Jane Austen's brother, who inherited from the Knight family. Jane Austen lived in a small cottage with her mother and sister Cassandra just down the lane from her brother's stately home and visited many times. The house is now a library housing a massive collection of rare and many first edition books written by women authors of the long 18th century. It is open to the public, independent researchers and academicians.

Angela has artists' books in many private and public collections including Tate Britain, Oxford Brookes University and Bath Spa University, North America, Hong Kong and Italy.

Each book is landscape format with 23 original woodcut illustrations to colour in. Size: 11 x 16mm. Printed on quality cartridge paper with a stiff card cover. £5.00 each including P&P for UK delivery). For overseas delivery will be charged at cost. Signed editions available from Angela Thames. Please contact by email: angela.thames@btinternet.com

New from Redfoxpress:

**Franticham's Assembling Box No. 38**
Visual poetry and works inspired by Fluxus. Contributors: Dmitry Babenko, Russia - Claude Ballare, France - Tiziana Baracchi, Italy - Vittore Baroni, Italy - Allan Bealy, USA - Lancilotto Bellini, Italy - Bruno Chiarlone, Italy - David Dellalhora, Australia - Klaus Peter Dencker, Germany - Antonio Gomez, Spain - Klaus Groh, Germany - Miguel Jimenez, Spain - Mikula Luellwitz, Germany - Serse Luigetti, Italy - Emilio Morandi, Italy - Leo Morrissey, USA - Juergen Olbrich, Germany - Cesar Reglero, Spain - Marilyn R. Rosenberg, USA - Renato Sclaunich, Italy - Litsa Spathi, The Netherlands - Giovanni Strada, Italy - Richard Tipping, Australia.


**Holiday Sandpapers Collected by Uwe Petruch**
Over the years Uwe Petruch collected hundreds of sandpapers from all over the world. In this book are some of the graphically most interesting pieces from his collection.


You can order this book with Paypal or with Amazon at [http://www.redfoxpress.com/AB-uwe.html](http://www.redfoxpress.com/AB-uwe.html) You may also order by email at info@redfoxpress.com

**A new publication from Turtle Light Press:**

**The Amichai Windows**
Rick Black

*The Amichai Windows*, an artist's book of 18 Yehuda Amichai poems that has been ten years in the making, is now available to collectors. This new anthology of Amichai poems is considered to be one of the most remarkable Jewish artist books of recent years.

Yehuda Amichai, the most widely known Hebrew-language poet since King David, was nominated for the Nobel Prize.
and won numerous awards in Israel and abroad. A native of Germany, his work has been translated into more than 35 languages. This exquisite bilingual artist book brings together a number of Amichai’s poems and multi-layered collages that offer insightful and thought-provoking observations on love, war, and being Jewish today.

Each poem is wrapped in an individual, handmade paper triptych (8 x 13 inches closed; 13 x 21 inches open) with wide, deckled edges that create an intimate reading experience. The enclosure (18 x 15 inches) is wrapped with handmade abaca and cotton paper that has been loft dried to replicate the tactile feel of Jerusalem stone. Upon opening this simulacrum of a Jerusalem window, the reader has the sense of peering through a window at modern Jewish history and the Jerusalem landscape.

A special introduction has been written by Hebrew literary critic and translator, Prof. Robert Alter. The book also comes with a 28-page guide that provides background information on the more than 100 images, an essay on the making of the book, and a note on the translation and credits.

To create this tour de force, Black translated the poems himself into English, then built collages of images from archives around the world to comprise dreamscapes in response to each of the 18 poems.

These dreamscapes masquerade as landscapes and are symbolic metaphors in which multiple layers of meaning emerge from the interaction of words and images.

After making archival giclée prints of each collage, Black then used photopolymer plates to letterpress the poems atop the images. He also blind-embossed and hid additional images in each poetic spread. He used gold leaf to complement the poems and worked with Debra Band, who created original paper cuts for the edition. He also added more layers by attaching botanicals and a variety of shear papers. These layers allow him to play with what is and isn’t visible as well as the materiality of the book itself.

Black made this livre d’artiste out of a deep love for Amichai’s poetry. A book artist and owner of Turtle Light Press for 12 years, Black has won several awards for his own poetry and book art. The making of this book demanded all of his linguistic expertise, creative talents and knowledge of Israel, where he lived, worked and studied for six years.

The book is being issued in a limited edition of 18 copies with a pre-publication sale price of $7,500. Book launches are planned at the Pyramid Atlantic Arts Center in Hyattsville, MD, at the Beinecke Rare Book and Manuscript Library of Yale University in New Haven, CT, and at Tmol Shilshom in Jerusalem, Israel.

Details about upcoming events can be found on The Amichai Windows website:
http://www.amichaiwindows.com
For further information, contact Rick Black at rick@amichaiwindows.com

New artists’ books by Barbara Beisinghoff:

- Rot und Schwarz – Life and Death
  Cassandra, novel by Christa Wolf, observations about how words are manipulated before wars: Coptic binding; 4 variations; 2017, 32 x 22 cm, 8 signatures, watercolour, etching, watermarks and water jet drawings, handmade paper. 900 €

- Wasserstern
  This artist’s book is about the Planet Mercury. It includes Japanese characters and a text by Karl Krolow about the
cosmic interrelationship of the plant Lunaria annua to the planet Luna and an etching “flying dandelion seeds” which I made in 1986. On the radio news I heard about the Chernobyl disaster. I continued to draw the seeds.

Instead of light balls they came out pointed like lances or javelins and looked frightening reflecting the shock of the nuclear accident. Man and woman cling timidly to each other; 4 variations; 2017, 34 x 36 cm, Flag Book Hybrid, 11 signatures, etching and punched paper from monotype letter set machine. 900 €

http://canopyforlibai.blogspot.de/ text by Angelika Overath: Galaxie und Gnade, Dante as voyager, Coptic binding, 4 variations; 2017, 33 x 22 cm, 10 signatures, perforation, brass rubbing, inkjet. 900 €

Coney Island or the Boldness to Dream
To political harshness I answer with fragile stories. In Hans Christian Andersen’s ”The Wild Swans” the sister resists aggression and saves her brothers. Coptic binding; one of a kind; 2017, 29 x 20 cm. watermarks in handmade paper and transparent leaves. 900 €

King of the Castle or Springwurzel (paper spurge)
The book follows the Brothers Grimm’s dictionary. Magic words become door openers; one of a kind; 2017, 35.5 x 26 cm; etching and punched paper from monotype machine and typewriter. 2000 €

For more information on to purchase, please visit: https://www.beisinghoff.de or email the artist at: barbara@beisinghoff.de

New from Boabooks
We are very happy to introduce The Book of Ghost a new poetry artist’s book by Elizabeth Lebon, and p.94 + p.117 posters from art writer Fabienne Radi. We’d also like to share a new facsimile of notes written by art enthusiast Daniel Rohner in his diary during Documenta 6 and Random Access Memories vol.1 – both published for the exhibition Orphan Papers, which was shown over
November-January at the Sitterwerk Art Library in St. Gallen, Switzerland.

**The Book of Ghost**  
Elizabeth Lebon

Elizabeth Lebon writes poems, stories and performances, usually with the help of a type-writer. The choice of paper, as well as its format, is centrally important to the conceptualisation and experimentation of this artist; Lebon has written, typed and sewn as many words onto baking paper and cash-register rolls as onto blank pages of A4.

The resulting text-objects give thoughts material, aural and autonomous form, and are reminiscent of both the precepts of Ulises Carrión's *The new art of making books*, and of the work of metaphysical poets of the English renaissance. The author’s poetic language – and constellations of ideas – transport us, so that the book form, and the typography on the page, surprise and delight. 18.11.2017.

Softcover | 32 pages | 80 x 120 mm. Offset, First Edition | CHF 17 / $ 17. Available at:  

**p.94 + p.117**  
Fabienne Radi

Born in Fribourg, and now living in Geneva, Fabienne Radi is a university trained geographer. Under the tutelage of Catherine Quezoz and Liliane Schneiter, she since qualified in critical, curatorial and cybernetic studies, and her writing often follows in the footsteps of Roland Barthes.

She has published *Cent Titres sans Sans Titre*, *Picket Fences*, and *Smacks* with Boabooks. Her humour and texts often illuminate the art world by taking the mickey out of it – that is, by showing the equivalency of forms and statements;

an example would be the differences between a publicity for a credit card which uses the codes of art, and the art of being given credit by publicity and advertising. 08.12.2017.

2 posters (French + English) | 500 x 700 mm. Offset, First Edition | CHF 78 / $ 78. Available at:  
http://boabooks.com/books/p-94-p117/

**Documenta 6**  
Izet Sheshivari

*Documenta 6* was published in the context of the exhibition *Orphan Papers*, which was held in the art library at Sitterwerk, St Gallen. This book is a facsimile of the art book collector Daniel Rohner’s diary, when he visited Kassel from the 19th March to the 1st April 1977 - and sheds some light onto what his interests were. This pocket-sized diary was found by Izet Sheshivari, within the pages of the art journal *Kunstforum: Talk show der documenta 6: Stichwortgeber: Georg Jappe* (GM608796).

This diary is one of six hundred documents which were reproduced and catalogued by Izet Sheshivari for the exhibition. It is accessible via the online catalogue of the Sitterwerk art library, as one of the many cut-outs, notes and manuscripts that were found amongst the library's books. 12.11.2017. ISBN 978-2-940409-82-2. Softcover | 32 pages | 100 x 160 mm. Offset, First Edition | CHF 15 / $ 15. Available at: http://boabooks.com/books/documenta-6/

**Random Access Memories vol.1**  
Roland Früh & Izet Sheshivari

Published on the occasion of *Orphan Papers*, an exhibition by Izet Sheshivari and Sitterwerk Art Library, St. Gallen, 12th November 2017 to 28th January 2018.

This newspaper reproduces cutouts, and includes a list, which refers to about 350 books from the library that
contain newspaper cutouts and more. A reference number allows readers to find the titles and the related cutouts and notes in the library catalogue.

12.11.2017. Newspaper | 24 pages | 315 x 470 mm. Free during the exhibition | CHF 10 / $ 10 Available at: http://boabooks.com/books/random-access-memories-vol1/


The Laurence Sterne Trust: Cain’s Jawbone – A Novel Problem by Edward Powys Mathers

Can you solve Torquemada’s murder mystery? An infamously difficult puzzle book in a custom-made box. In 1934, The Observer’s crossword writer, Edward Powys Mathers, wrote a unique novel Cain’s Jawbone. The title, referring to the first recorded murder weapon, was written under his pen name Torquemada. The story was not only a murder mystery but one of the hardest and most beguiling word puzzles ever published.

The 100 pages of the book were printed and bound out of order and the reader was invited to re-order the pages, solve the mysteries and reveal the murderer(s). There were over 32 million possible combinations of pages but only one order was correct. The puzzle was extremely difficult and was only solved by two puzzlers whose names were revealed in The Observer - but the solution to the problem remained a secret.

A prize of £15 will be awarded to the reader who sends in the correct solution, as explained above, first on any date between the date of publication and December 15th, both inclusive (the date of sending being the date with which the competitor’s covering letter is dated, which date will be checked by the postmark), and a prize of £10 will be awarded to the competitor who similarly sends in the correct solution first between the dates of December 16th and January 15th inclusive.

In the event of no competitor winning the prize between the two first dates then any competitor who wins the prize between the second two dates will receive, not £15, but £25.

The Laurence Sterne Trust is interested in all literary works that challenge the idea of linear narrative (BS Johnson, Marc Saporta, Julio Cortázar &c) in line with Laurence Sterne’s legacy, so the Trust responded with a mixture of surprise and delight when The Torquemada Puzzle Book was donated to the museum’s contemporary collection, even though the solution was missing. Now, after many months of research and good fortune, the Trust has managed to unlock the secret of Cain’s Jawbone.

To share the complexities, red-herrings and literary adventures hidden in the puzzle, Unbound are republishing the book in a custom-made box so that readers can physically reorder the pages for themselves and then get down to identifying the characters behind the fiendish crimes.

This project will get published as soon as it reaches the required amount for the cost of publication, it is 78% funded at present. There will then be a year for solvers to send in their answers to the puzzle and the first correct one in will win the prize. The prize of £1,000 (roughly how much
£15 was worth in 1934) will be given to the first reader to provide the names of the murderers and the murdered, the correct order of the pages and a short explanation of how the solution was obtained.

Find out more about the project and pledge online at: https://unbound.com/books/cains-jawbone

234
Jef Geys
cneai = and keymouse editions
This artist’s book 234 is published at the end of the travelling exhibition “The Tour de France 1969 Eddy Merckx” organised by the Cneai between 2016 and 2018.

The publication brings together 67 black and white photographs of the contact sheet No. 234 of Jef Geys. These photographs were taken during the 1969 Tour de France, the year of Eddy Merckx’s first victory on July 20, the same day as man’s first step on the moon.


Co-edition published by cneai = and keymouse editions, 2018. 68 pages in offset on Maco paper 170 gr. 21 x 29.7 centimetres. 300 copies. 40 euros. To purchase, contact: collection@cneai.com

Two new books by Darren Marsh:

ketsuban
ketsuban is the fantasy story of MissingNo and Lossy. Two digital sprites seeking freedom from the daily grain of computation, to live a peaceful, uncorrupted postdigital life as Glitch-alike in The New Aesthetic.

MissingNo, an error handler and Lossy, a data compression encoder, exist in a closed binary world corrupted by corporate circuit benders, buggy interfaces and random data insertions. If discovered a select few are celebrated as patches of code. The rest are re-written out of existence. Their quest takes them deep into the Darknet of Onionland, a lawless matrix inhabited by cyber cowboys, phishers, botnets and hackers. Ever-present, ever-scanning for vulnerable prey. Here they must gather what help they can before uploading to the Boolean Domain and interfacing the Glitschen, a mindless techno-cannibal capable of multiplying its powers by consuming all things digital. The Boolean is a magical place of programming wizardry and coding spells. If they are to realise their electric dream of digital materiality, they must first become masters of their own electro-realm.

An edition of 5 published 2017. Dimensions 21 x 14.8 x 2.6 cm, 368 pages. 4 page printed 250gsm cover. Perfect Bound. Digitally printed on 130gsm Silk in the UK. Price on request: http://darrenmarsh.co.uk

mono no aware
mono no aware embodies Paul Virilio’s thinking on malfunction, failure and the ‘accidental potential’ in our everyday technologies. A Nokia mobile phone is dropped into a pocket. The owner is unaware the screen is unlocked. The movement of a body walking triggers the device into action. Contacts are ransacked, pocket-calls made, apps launched, muddled notes typed and photographs taken.


Price on request: http://darrenmarsh.co.uk

mono no aware, Darren Marsh, 2017. Photograph: Shaw & Shaw

ketsuban, Darren Marsh, 2017. Photograph: Shaw & Shaw
Illustrated Dictionary of Endangered Words
Deirdre Thompson
Like many authors, teachers and others, I have felt a strong sense of outrage at the fact that so many of our nature words and others were removed from the Oxford Junior Dictionary (2012) and replaced with the likes of ‘broadband’, ‘voicemail’ and other technological words.

Feeling passionate about these omissions led me to make this book, ILLUSTRATED DICTIONARY OF ENDANGERED WORDS, of 85 words with accompanying watercolour illustrations, which hopefully children can look at and identify with. A poster is also being produced with the illustrations but not the words leaving children to guess each one and then check their answers with the book.

The book is priced at £25. For further information please contact: Deirdre (Debra) Thompson on 0207 263 4136 or 07804527061. Email: tufnellartpress@googlemail.com http://tufnellartpress.co.uk

Walk Like a Glacier
Miguel Sbastida

WALK LIKE A GLACIER.
1. Climb up a glacier
2. Collect a piece of glacial ice, as big as what you can carry.
3. Descend from the glacier carrying the ice, and eroding the landscape with the action of your walking feet.
4. Leave the remaining ice at the bottom of the glacial lake.

In late April 2016, I travelled to Juneau, Alaska on a journey to visit glaciers and perform Walk like a glacier: a site-specific intervention in which I carried and displaced a block of ancient glacial ice, walking from the tongue of Mendenhall Glacier, all the way down to its glacial lake.
During a period of nearly two hours, I traversed a distance of 3.8 km - carrying a block of ice that would slowly melt against my back - until I reached the place at which the glacier ended when I was born, today situated 1.9 km away from the edge of the glacier's terminus. The book *Walk Like a Glacier* includes a selection of photographs and an essay that positions the action in the context of the History of Walking as an aesthetic practice; drawing parallels with other artists and other types of walks such as the procession, the expedition, the protest and the funeral. The essay includes a narration of the entire action, and situates it in the context of the world's climate crisis.


To purchase, or see more of the artist's work: [https://www.miguelsbastida.com/walk-like-glacier/](https://www.miguelsbastida.com/walk-like-glacier/)

Ice Fog Press is pleased to announce two new titles:

Two very different titles, both efforts in the model of the artist's book, both based on collaboration and experimentation.

*Latent Landscapes*, is a photography and prose collaboration between Ben Huff and Christy NaMee Eriksen. The combination of Huff’s large format pictures and Eriksen's words speak to the landscape of longing, and the technology of being alone. $25

*SILOS*, by artist Christofer Charles Taylor is a small edition of handmade books of his drawings and paintings. The book, constructed in the ice fog press studio, is wrapped in a canvas cover, signed by the artist in charcoal, and conveys the vivid colours and energy of his large canvases. $55

Both books are available on our website: [http://www.icefogpress.com/books/](http://www.icefogpress.com/books/)

*Jet Lag* – Russian collection

*Lendroit éditions* *Jet Lag* is a collection of books dedicated to drawing, collage, photomontage and other graphic experiments. Lendroit éditions presents ten zines in the collection *Jet Lag* made by Russian artists.

Last spring, Lendroit Editions presented a selection of its editions during GROUND ZINE FEST, a fair held in the Ground Peschanaya / Khodynka space in Moscow.

The seventh season of the *Jet Lag* collection was born out of
the desire to make visible the Russian art scene but also to take advantage of meetings made during a fair to engage an editorial exchange.


All of the publications are available for purchase via the website: http://lendroit.org/fiches-news/1269-Jet-Lag-une-saison-russe

Maria Fusco:
Give Up Art
Published by New Documents

Give Up Art is a collection of critical writings by author Maria Fusco. Operating across fiction, criticism, and theory, Fusco’s work forges a contemporary space for critical art writing internationally. Give Up Art brings together nearly two dozen essays, reviews, and smaller pieces published between 2002 and 2017.

Maria Fusco is a Belfast-born writer based in Scotland. Her award-winning writing crosses the registers of criticism, ction, and theory. Her work has been translated into ten languages.

Edited by Jeff Khonsary. 13.5 × 21 cm
152 Pages, Cloth Bound w/ Jacket
ISBN: 978-1-927354-25-4
First Edition December 2017. $30.00
Available at: https://new-documents.org/books/maria-fusco-give-up-art

New from onestar press:
Ryoji Ikeda, test pattern

Test pattern is a system that converts any type of data (text, sounds, photos and movies) into barcode patterns and binary patterns of 0s and 1s. Through its application, this project aims to examine the relationship between critical points of device performance and the threshold of human perception. From large-scale installations to live performances, the test pattern project has been derived from many different types of application since 2008, including a compact disc version and the more notable series of site-specific installations such as those recently presented at La Villette (Paris) and 180 The Strand (London) in 2017.

This is the first publication related to the project. Concept by Ryoji Ikeda, Computer graphics and programming by Tomonaga Tokuyama. 140 x 225 mm, 150 pages. Cover: Paperback, black and white, glossy finish. Binding: glue bound. Interior: black and white. Edition limited to 250 numbered copies. Published by onestar press, 2017. 35 €

Artists’ books from Quite Contrary Press:

This river has no ego
Quite Contrary Press, Mary V. Marsh & Tony Bellaver
This collaborative book, with original poetry and images by Tony Bellaver and Mary V. Marsh is a meditation on our need to control nature, a process of years of conversations while camping, backpacking and fly fishing.
Letterpress printed accordion-fold book, handset type, polymer plates, and linocut on Arches Cover, hand cut paper, Denril vellum, maple burl veneer cover, vertebrae. Slipcover, redwood veneer, inkjet title. 7.5” x 6.75” x 1.75” closed. 13 pages, edition of 15, 2016. $1,100.

**Reading rights**
**Mary V. Marsh**
A look at our First and Fourth Amendment rights. 4 bookmarks in a pamphlet. Linocut, handset type, letterpress printed. Colophon on back. 8” x 3.5” ed. of 50, 2017. $40.

Quite Contrary Press - Tony Bellaver & Mary V. Marsh make artists' books, prints and multiples individually and collaboratively, in Oakland, CA, USA.

Please visit http://mvmarsh.com for more information and contact details.

**We will rule the world**
**Otto**
A new, pochoir printed, artist’s book about chickens. My screen printing workshop lies next to a free-range chicken farm and I often watch the birds and their behaviour. They frequently fly over the fence, and one day a chicken entered the workshop. After meeting the bird face to face I decided to make a book about chickens, as they are not usually given due recognition.

**Otto is launching this book at the following events:**
- 2nd-4th February at Fruit, Palazzo Re Enzo, Bologna
- 3rd-4th March at Pages, Leeds
- 24th-25th March at the Fine Press Fair, Oxford

Edition of 25, hard bound, stencil painted. A longer text about the subject matter is printed on the cover flap. There will also be a smaller, screenprinted version of this book made as an open edition later on. £120 for the pochoir book, £20 for screenprinted booklet. For more information or to purchase, please visit: www.ottographic.co.uk/books/recent/we-will-rule.html

**Revolve:R, edition three**
*Revolve:R* is a multidisciplinary and international collaboration based on visual correspondence – initiated and curated by Sam Treadaway and Ricarda Vidal - which explores a transmission of ideas via physical and tactile forms of communication (such as
printed matter and the postal service) as well as a parallel interplay online. Outcomes of the Revolve:R project include: paper-based artworks, poetry, films, and soundscapes, all of which are presented within the Revolve:R bookwork publications.

Revolve:R, edition three is the result of a two-year collaboration between artists from around the world. The edition three publication will include 300+ paper-based artworks, 15 poems, 6 films and 6 soundscapes.

Revolve:R, edition three will be published collaboratively by Arrow Bookworks (UK) and intellect (Bristol, UK / Chicago, USA) in 2018.

Pre-order: We would like to offer you the opportunity to pre-order a copy of Revolve:R, edition three and have decided to offer a small number of copies at a greatly discounted price (almost 50% off the RRP). All pre-order supporters will be acknowledged by name within the bookwork publication. Pre-order here: www.revolve-r.com/index.php/pre-order-edition-three/

Artists’ books by Libby Scarlett:

Grounding Reviews

Grounding Reviews is the photographic and text document of twenty performances / interventions / experiments stemming from research into earthing techniques. Each image has a review that sits alongside.

Hardback with taupe cloth and blind debossed title. The end papers and spine are Colorplan Forest 135gsm. The book is digitally printed on Mohawk 118gsm (image pages) and Munken 100gsm (text pages) paper and is Swiss bound (coptic stitch).

The content was developed at the Salzburger Kunstverein thanks to a residency in 2016. Edition of 60, 90 pages, 22.8 x 16.5 cm, inkjet print, 2017. £45

Temporary Fittings

Temporary Fittings is a series of three unbound etchings and letterpressed texts (nine pages in total). The etchings are prints taken from the abundant moss growing on the Åland Islands.

Portia Winters (UK), Alastair Whitton (SA), Emmanuelle Waeckerle (FR), Sipke Visser (NL), Ricarda Vidal (DE), Sam Treadaway (UK), The Travelling Band (UK), Shireen Taylor (UK), Rebecca Tantony (UK), The Bookshop Band (UK), Kate Street (UK), Glen Stoker (UK), Alex Stevenson (UK), Daniel Smedley (UK), Emmanuel Spinelli (IT), Sean Slemen (USA), David Shillinglaw (UK), Solveig Settemsdal (NO), Laura Santamaria (IT), Pietro Reviglio (IT), Natasha Rosling (UK), Alexandros Pissourios (CY), Julie McCalden (UK), Chris McCabe (UK), Harry Mann (UK), Anna Mace (UK), Heather Lucy (UK), Sharon Kivland (UK), Will Kendrick (UK), Hayden Kays (UK), Juneau Projects (UK), Tom Jenks (UK), Peter Hoiß (AT), Debora Hirsch (IT), Katrin Hanusch (DE), Georgie Grace (UK), Steven J Fowler (UK), Stephanie Douet (UK), Amy Dickinson (UK), Holly Corfield Carr (UK), Anna Cady (UK), Kelly Best (UK), Sophie Bullock (UK), Emilie Atkinson (UK), Tabatha Andrews (UK), Maria Anastassiou (CY).
The texts are accounts of temporarily fitting to domestic spaces. Made at Ahvaland print workshop on the Åland Islands, Finland thanks to an Artist International Development Fund award from Arts Council England.

Edition of 10, 9 pages, 21 x 14.8 cm, etching and letterpress, 2016. £300

A 19-2 View
A 19-2 View depicts observations of fifteen balconies overlooked from the artists’ apartment in Amsterdam. After a request to take a photograph and meet a neighbour went by without a single reply, stories were made up of the inhabitants and their surroundings: the things they might have told had they accepted the offer.

Through modular circles cut into the pages, readers get a glimpse of each balcony, beginning with all fifteen illustrations on the first page. Each subsequent page is dedicated to one balcony and its narrative.

A 19-2 View is letterpress printed from photopolymer plates with navy ink on Mohawk Superfine 100 Text paper and is perfect bound. Made at Women’s Studio Workshop in 2014-15 as Art-in-Ed book resident. Edition of 50, 40 pages, 25.5 x 25.5 cm, letterpress, digitally cut, 2015. £325

Dregs
Modern dating boiled down to 10 egg (dreg) varieties. Beak book in slip case. Dual-colour paper - white and yellow (the inner side of the book and slip case are yellow - the same colour as the background). Edition of 60, 8 pages, 10.5 x 7.4 cm, inkjet print, 2013. £10

For more information on to purchase, visit: http://libbyscarlett.com or email the artist at: hello@libbyscarlett.co.uk

Two new artists’ books by Danish artist Torben Søbørg: View Through the Window and Hill View.
Both have something to do with views:

View Through the Window folds up like a 3D book. Through the cut-out window you see the view from Gräsgård Harbour on Öland, Sweden. Inkjet print on cardboard. 18 x 10.5 x 0.2 cm closed, 9 x 9 x 10.5 cm open. http://artists-books.eu/torben-view-window.htm
Hill View is a 3D book where you can change the view of hills (Cezanne, van Gogh, Gainsborough and Albert Bierstadt). 8.5 x 11.5 x 0.5 cm closed, 8.5 x 22 x 5.5 cm open. Copies of paintings. 11 x 13.5 cm. Inkjet prints on cardboard and paper. The book is housed in a plastic box, 18 x 12 x 3.8 cm. http://artists-books.eu/torben-hill-view.htm

The first Uniformannual
From Uniformbooks: We’ve deferred the next issue of the quarterly Uniformagazine (no.11) for the moment in order to publish this first Uniformannual. Tapping into some idea of what an annual might be, or at least look like, it is a hardback with printed paper over boards, and uncoated stock, good for type and illustrations but not so good for reproducing photographs (although there are plenty of half-tones). There are 124 pages printed in black and the folded sections have been notched and glued. The blue ‘cloth’ cover is printed in colour and laminated.

The contributions are from some of the writers, artists, and researchers that we have worked with, or are currently working with, on books and in Uniformagazine.

The choice of the content has been ad hoc, offering the possibility to select and gather some extensive idea of subject and association.

John Bevis Little Red Libraries
Peter Blegvad Imagined, Observed, Remembered
Kevin Boniface Yorkshire Posts
Janet Boulton Braque’s Postcards
Angus Carlyle The Downs
J. R. Carpenter Walks from City Bus Routes
Rebecca Chesney Near/Far
Les Coleman Touch
Simon Cutts A History of the Airfields of Lincolnshire
Caitlin DeSilvey Mud
Michael Hampton POV
Matthew Kelly Modernist Dartmoor
Cathy Lane Hearings
Brian Lewis Barnetby–Grimsby, Hull–Spurn Point
Phil Owen Baswn i’n gweld y lle hwn, drwy eich gweledigaeth
Colin Sackett Gcooogggrraarpphy
Dawn Scarfe Swell Engine

Tim Staples Chimney Days
Gertrude Stein Geography
Erica Van Horn Michael
Ian Waites Supataps
Nathan Walker Styan
Tom Wilkinson Google Landscapes
Ken Worpole John Berger


Letter of Advice to Amy from Joseph Cornell
Roy Willingham
A collaboration with poet Mike Sims. The book comprises 33 record sleeves (32 as a concertina hinged book with transparent polyester inserts and one including a 7inch disc) with a poem entitled ‘Letter of Advice to Amy from Joseph Cornell’ contained within a wooden clamshell box.

The pages are primarily printed as monotypes with the addition of collage, watercolour, pochoir and rubber stamps. The text and some of the polyester sheets are printed from a digital laser printer.

The winter issue of Printmaking Today includes a short conversation between Roy Willingham and Mike Sims about the making of the book. Laid out flat the book stretches to almost 6 metres. If anyone is interested in exhibiting the book, please contact the artist at: rw@22qa.net
New from Café Royal Books:

Wales 2010s
David Hurn

Gypsies and Travellers 1970s Men
Jo Spence

For all available titles visit: https://www.caferoyalbooks.com

REPORTS & REVIEWS

A Cluster Account of the Artist’s Book Concept - Paving the Way to Non-Essentialist Thinking
Claire Gauzente
Because artistic practices simply do not fall under strict categories and are much more free that neat compartmentalisations, the present short conceptual piece aims at offering an alternative line of thinking as pertains to the concept of Artist’s Books. While definitional approaches contribute to clarify conceptual objects, in particular the concept of Art, they also close the potential integration of innovative or disruptive artworks. The essentialist approach reflected in the definitional project was strongly criticised by art philosopher Weitz (1956) and alternative anti-essentialist (hence non-definitional) approaches have been proposed. Artist’s Book encounters a situation where never-ending and fierce debates – precisely around its definition – are reflected in the literature. Many scholars aiming at defining the concept of the Artist’s Book, recognise that it remains a challenge faced by academics, librarians, curators, artists, bookmakers… (among others, Phillpot 1977, Drucker 1995, Ekhdal 1999, Chappell 2003, Bodman & Sowden 2010, Moeglin-Delcroix 2012, Brogowski 2016, Bodman 2017). What if we adopt an anti-essentialist, non-definitional approach, instead of trying to neatly define Artist’s Book?

In 1995, Johanna Drucker pointed that the definition of Artists Books is “highly elusive in spite of its general currency and the proliferation of work which goes by this name”. Lorenz humorously asserted that: “artists’ books should come with a warning label. Once you know what they are, be warned, you have the burden of trying to explain them to others.” (Lorenz, 2002: online). In more recent years, Bodman and Sowden engaged in a prospective work of mapping and projecting what artists’ books will be in the 21st Century. They stress the difficulty and ambiguity of many related terms and end with suggesting: “As we proceed further into the 21st Century, and the notion of what this object can be changes, so too will the work that is produced. If an artist is producing a book in one of its now many guises, then we want that work to be included in a broad and varied field. Book arts needs to open, interdisciplinary and flexible enough to allow all who wish to join a place.” (Bodman & Sowden 2010: 9) which echoes Drucker’s approach of artists’ books as zone of activity. This need for flexibility can be fruitfully achieved and supported by using an anti-essentialist philosophical approach to the concept of Artists’ Books, more particularly the cluster account.

While a definitional project would aim at identifying individually necessary and jointly sufficient conditions for an object to be labelled as one instance of the concept, the non-definitional approach we suggest is based on philosopher Berys Gaut’s ‘Art’ as a cluster concept’ article (2000). Moving away from the debate on how art ought to be defined (Carroll 2000; Stecker 2000), Gaut suggests a fresh approach grounded on wittgensteinian considerations. We present how this line of thinking operates and then introduce a possible application of it to the Artist’s Book concept.

Firstly, the cluster account assembles a list of properties that apply to art objects (or, in our case, to artist’s books). These properties are not necessarily meant to be conjointly observable in the object. To put it differently, the object does not need to fulfil all criteria in order to be considered as an instance of Art (in our case: Artist’s Book), it only has to exhibit a subset of these properties to be considered as a good candidate to Art (Artist’s Book). However, if it exhibits all properties, it obviously falls under the concept. Secondly, no single property is an individually necessary condition to consider that an object is Art (i.e.: Artist’s Book).
And thirdly, if an object is considered as Art (ie: Artist’s Book), then some of the identified properties should apply. Having proceeded with this logical development, Gaut indicates: “Then we cannot define “art” in the sense of giving individually necessary and jointly sufficient conditions for it, but we can offer a characterization of it …/… this account allows a great deal of indeterminacy in whether the obtaining of a particular subset of properties is sufficient for something to be art: there will be many cases where it is not clear whether this is so; what is important is that there are some subsets the obtaining of members of which is sufficient to something to be art.” (Gaut, 2000: 26). He concludes with the heuristic utility of such cluster approach and underlines that the most interesting work to conduct about Art (in our case Artists’ Books) is “to understand the diverse capacities that art possesses…” in terms of representation, expression, symbolic systems.

While Gaut’s approach has also raised criticisms (f.i. Davies 2004; Meskin 2007), several publications regard the anti-essentialist direction as fruitful, advocating either for expanded or disjunctive accounts of Art (among others: Longworth & Scarantino 2010; Murphy 2012) or for more pragmatic approaches (f.i. Cometti 1999; Quintyn 2009). Whether Gaut’s approach is the best one is not our concern here, we simply suggest that his line of thinking can be interestingly applied to Artist’s Book concept to back-up Bodman & Sowden call for flexibility in considering artists’ books or Drucker’s view of AB as a zone of activity. In our attempt at assembling a cluster account of Artist’s Book we build upon the prolific past definitions and writings that were disseminated in the literature about artist’s books and propose the following properties as a basis for Artist’s Book characterisation:

1. endorsing (and exploiting) the form of a book,
2. being self-conscious,
3. being autonomous,
4. being reproducible,
5. incorporating artistic intentions,
6. transgressing established aesthetic norms and expectations of art,
7. making use of intermediality,
8. making use of intertextuality,
9. conveying art ideas from the artist to the reader/viewer,
10. making use of (re-)production methods or skills,
11. being in open-edition,
12. being democratically accessible.³

This list comes in addition to Gaut’s list of Art properties.⁴ It is not meant to be closed, it is indeed tentative and can be debated or amended. Our main objective here is to initiate a different look at artist’s books’ characterisation by identifying relevant properties that do not individually define artist’s books but that can, in combination with other properties (as a subset), help in considering that an object fall under the Artist’s Book concept. No individual property is sufficient to categorise a book as an artist’s book. For instance an object involving artistic intentions does not necessarily qualify as artist’s book, nor does an open-edited book. Following the cluster line of thought, an object is a good candidate to the Artist’s Book concept if it presents a subset of these properties. We acknowledge that this approach is less comfortable than neat definitions but it is the price for flexibility and openness that is called for by a number of experts and practitioners in the domain. Hopefully, some of them will find it useful.

Claire Gauzente, BFA, MBA, PhD is a Professor at the University of Nantes. She has a long involvement in the investigation of subjectivity in social sciences.

A growing part of her research activities is now directed at the intermingling of social sciences and art-practice research, notably as it relates to printed matter. claire.gauzente@univ-nantes.fr

Notes

1. We use upper-case to designate concepts and lower-case to designate instances of the concept.
2. Longworth & Scarantino (2010) suggest that this second condition is too restrictive and suggest dropping it. This is a refinement of Gaut’s approach.
3. The opposite properties of the last three properties (making use of hand-craft; being in a limited edition, and being restrictively accessible) cannot be explicitly included in the list because of the combinatory logic of the cluster account reasoning (i.e. a non-contradictory subset of properties can be assembled that qualifies an object as artist’s book), they are present in hollow, though.
4. Gaut lists 10 properties for Art characterisation: (1) possessing positive aesthetic properties, (2) being expressive of emotion, (3) being intellectually challenging, (4) being formally complex and coherent, (5) conveying complex meanings, (6)exhibiting an individual viewpoint, (7) being original (i.e. an exercise of creative imagination), (8) being an artefact produced with a high degree of skill, (9) belonging to an established artistic form, (10) being the product of an intention to make a work of art.

References


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Introduction, Quintyn, O. in La force d’un malentendu, Cometti J.-P. (2009), Questions théoriques. ISBN 9782917131022


http://www.journalofartistsbooks.org/submit/ [retrieved 05/2017].

A report on: Di-versi conservati (di-verse stored) Exhibition a Success
Simon Ryder – Liverpool Book Art
Liverpool Book Art continues Italian Collaboration City of Sarno, Italy, 29th November – 31st January 2018
Liverpool Book Art signed a formal Cultural Twinning Agreement at the end of 2016 with three Italian partner organisations. The focus of the agreement is book art, and the partner organisations are the University of Cassino and South Lazio; the Academy of Fine Arts in Naples; and the Council of the city of Sarno.

‘Di-versi conservati (di-verse stored)’ is a project inspired by the Campania region of Italy, specifically the food grown and processed there. The city of Sarno, the University of Cassino and South Lazio, and the Academy of Fine Arts in Naples have collaborated on developing this local project, which consists of:

- The collection of poetical text, prose, photography, and graphical representation which tell about food products from the region of Campania - vegetables, fruit, classic dishes, sweets - with particular attention given to those grown and “stored” along the banks of the Sarno river: tomatoes, vegetable and horticultural products, spices.

- Placement of the texts in thematic “frames”: bottles, cans, jars, boxes, sheets for packaging. The resources necessary for the new packaging of the texts, of the photos and of the graphical representation come from the main industries and the canners which work in the valley of Sarno.
Liverpool Book Art has contributed a complementary selection of artists' books to exhibit alongside the 'di-versi conservati' project. All the works are connected to the theme of food and drink. Participating artists are: Caroline Barker, Vicky Burdett, Julie Dodd, Mary Gelsomino, Pauline Lamont-Fisher, Andrew Law, Erin K. Schmidt, Elizabeth Shorrock, Kristine Steele and Chris Towers.

The formal opening of the exhibition was led by the Mayor of Sarno, with speeches and ribbon-cutting. Over 100 people were in attendance, including representatives of all the partner organisations. The exhibition is displayed in five display cabinets, four of which house the Di-Versi works, with the fifth housing Liverpool Book Art's contribution. A fascinating variety of works, showing great creativity and quality!

The exhibition was extended to link in to Italy's 'Year of Food' in 2018, specifically Sarno's "King Tomato" event on 26th January!

Museo Archeologico Nazionale della Valle del Sarno, via Cavour, 7, Sarno, (Sa), 84087, Italy. Tel: +39 081 941451

Facebook: Museo Archeologico Nazionale Della Valle Del Sarno

See the Liverpool Book Art Facebook page for more images of the works: https://en-gb.facebook.com/Liverpool-Book-Art-280161178807793/

While in Italy for the exhibition opening I was asked to do an ‘informal seminar’ with a few of the students from the Academy of Fine Arts and the University of Cassino on 'What is an Artist's Book?' It turned out to be a popular topic: on arrival, I found a lecture theatre crammed with 200 students, with every seat taken, and students sitting in the aisles and standing at the back!

Further collaboration is planned for 2018, with Italian participation in Liverpool Book Art's major Frankenstein 2018 exhibition, and displaying some of the Frankenstein works in Sarno later in the year.

Simon Ryder – Liverpool Book Art
https://en-gb.facebook.com/Liverpool-Book-Art-280161178807793/

STOP PRESS!

Sarah Nicholls - Brain Washing from Phone Towers
Informational Exhibition
The Jamaica Bay Wildlife Refuge, New York, USA
Until 31st March 2018

Brainwashing from Phone Towers: Still Life with Oysters, Bottles and Hooves; Flyway; Intertidal: A series of letterpress pamphlets telling the story of the history, ecology and community Jamaica Bay.

The show will display the entire series of publications made in 2017, and documents the methods I use to create books and pamphlets by hand. It celebrates the completion during 2017 of a series of three pamphlets on the history, ecology, and communities of Jamaica Bay.
On display will be pamphlets, preparatory drawings and materials, photo documentation, carved blocks and metal type. The exhibition is on display for two months in the Visitors' Center of the Jamaica Bay Wildlife Refuge, the subject of the second pamphlet of the year, *Flyway*.

The Jamaica Bay Wildlife Refuge
175-10 Cross Bay Boulevard, New York, New York 11693, USA. https://www.nps.gov/gate/planyourvisit/index.htm

**Brain Washing from Phone Towers**

**Informational Pamphlets - New pamphlets for 2018 are in the works.**

A year’s subscription to the series guarantees 3 mailings throughout the year. IN ADDITION, all subscribers can nominate a friend to be added to the year’s pamphlet mailing list, as a surprise gift. Subscribers will be contacted individually for their nominations. Postage is included, even if you’re abroad.

If you’d like to support the series and be guaranteed to receive all mailings, please subscribe via the website: http://www.brainwashingfromphonetowers.com/product/subscription/

We’re excited to send you and your friend some pamphlets! http://www.brainwashingfromphonetowers.com

**Booklyn’s Moving Sale Party 22nd – 24th February 2018**

Join us 22nd-24th February 2018 for a weekend of events marking the last exhibition in our Greenpoint location before our move to the Brooklyn Army Terminal in Sunset Park.

**Artists’ Books & Prints Preview Reception**

**Thursday 22nd February, 7-10 pm**

The first event on Thursday is a fundraising preview reception featuring discounted artists’ books and prints by Wolfgang Buchta, Molly Crabapple, David Hammons, Barry Mcgee, Ganzee, Jo Jackson, Chris Johanson, Aaron Noble, Raymond Pettibon, Veronika Schäpers, Crystal Valentine, David Wojnarowicz, Xu Bing and more.

**Prints, Posters & Zines Exhibition Party**

**Friday 23rd February, 7-10 pm**

Booklyn’s Moving Party on Friday will showcase the work of two local artist organisations, Deadass Tho NYC and Irrelevant Press, that each bring a unique perspective to the city’s varied small press scene. We’ll also feature prints and zines by Anya Davidson, Carmen Pizarro, CJ Ruiz, Kate LaCour, Magda Boreysza, Ricardo Parker, Damara Kaminecki and Scott Young.

**Artists’ Books, Prints, Poetry & Musical Performance**

**Saturday 24th February, 2-10 pm**

The celebration will conclude on Saturday with a showcase of artists’ books including works from Re:Surgo, Candace Hicks, Steven Dupont and more. Saturday’s event will feature discounts on many books and prints and will include intermittent readings by Peter Spagnuolo and Marshall Weber with accompanying music by special guest Kaia Fischer (from Rainer Maria, et al.)


**For up to date / last minute news...**

Follow Sarah on Twitter:
https://twitter.com/SarahBodman

**UWE Bristol Exhibitions are within Bower Ashton Library. Please check opening hours before travelling during vacation periods and bank holidays.**

http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowerashton.aspx  Tel: 0117 3284750 (library issue desk) or email: Sarah.Bodman@uwe.ac.uk

**NEXT DEADLINE: 14TH FEBRUARY FOR THE MARCH - MID-APRIL 2018 NEWSLETTER**

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

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