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ARTIST'S COVER PAGE: MARY V MARSH (*MACHINE-READABLE: DECODE, SMALL BOOK, 2019*) SEE PAGES 11-12

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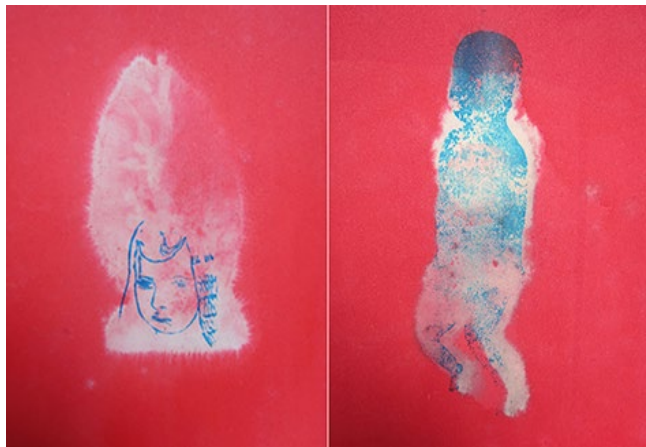
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Artists' Books Exhibitions in the Bower Ashton Library cases, UWE, Bristol, UK

The Story of Read To Me - Sarah Bodman
Monday 1st July - Saturday 31st August 2019

The artist's book *Read To Me* is the result of an experiment made in collaboration with a psychometric reader, as an attempt to transmit the emotional content of stories through a series of physical objects. Ten objects were selected to read chapters of novels, or short texts to. They were then posted to the reader who relayed their messages back to me.

The project began by accident in winter 2002 at Visual Studies Workshop, Rochester, NY, USA, when I undertook an Artist's Publishing Residency to produce a limited edition artist's book *The Marsh Test*. VSW has a treasure trove of artists' books in its library and archive. It was here that someone mentioned the Fox Sisters, Margaret and Kate who launched their careers (aged 16 and 13) as spirit mediums with a public performance on 14th November 1849, at the Corinthian Hall in Rochester. Their performances played a part in the huge rise of interest in spirit rappings and in turn the founding of the Spiritualist Movement in 1850s America.



Cosmic Forces, Stephen Fowler, 2012

My fascination with psychic reading was piqued during the month spent at VSW. I read Ann Braude's *Radical Spirits: Spiritualism and Women's Rights in Nineteenth-Century America* (Beacon Press, 1989). As I sat at the table in the library and archive at VSW, I imagined the Fox Sisters at a similar table in a similar large mansion house in the same city, 150 years ago, thrilling their audiences with their performances. Thinking about the Fox Sisters over the years I also drew inspiration from the works of artists dealing with the idea of performance, transmission and books.

Tanya Peixoto of bookartbookshop introduced me to Kurt Johannessen's work in 2002, his seminal *Exercises* (1999) and *Steinar* (2002) for which he selected stones and read each one a fairy tale about trolls. There is also Sally Alatalo – AKA Sara Ranchouse, who performs books from her collection of romance novels, creating new narratives in artists' books such as *Unforeseen Alliances* (2001) or *A Rearranged Affair* (1996). Susan Hiller's *Sisters of Menon* (Coracle Press / Gimpel Fils, 1983) was the first artist's book I discovered as a student, by accident in the college library in 1991. It came from Hiller's collaborative telepathy experiment *Draw Together*, where she attempted to send images to friends all over the world to draw but found herself the agent of automatic writing. There was also Stephen Fowler's *Cosmic Forces* (2012), a tribute to 1930-1940s American B movie, ectoplasm-laced depictions of spiritualism, séances and mediums to explore paranormal activity.



Wiederholungszwang, Elisabeth Tonnard, 2014

Read To Me, was made in tribute to all of these influences, in an edition of 100, last summer at the London Centre for Book Arts. Since then the book has been touring libraries along with the objects read to. This exhibition at Bower Ashton displays the book alongside the original books that influenced its creation, and more recent books aligning to its subject matter, such as Elisabeth Tonnard's *Wiederholungszwang* (2014). A further experiment will take place on Thursday 14th November 2019.

You can read more about the project at:
<http://www.bookarts.uwe.ac.uk/storyread/>

Bower Ashton Library
UWE, Bristol, Kennel Lodge Road
Bristol BS3 2JT, UK.
<http://www.bookarts.uwe.ac.uk/exhibitions/>

The Book As Art: Flight Edition

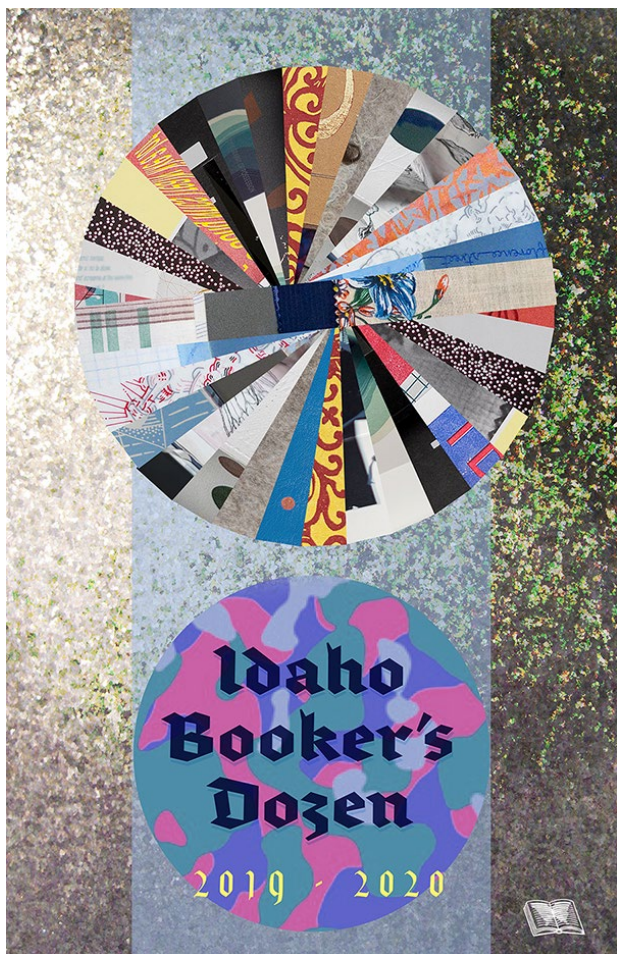
Hartsfield-Jackson Atlanta International Airport,
Concourse E, USA, until October 2019

A book begins as a small mass of material, formed and pressed into life by ideas, words, and machines. A concept becomes thought, becomes word, becomes book, becomes sculpture. From the tactile complexity of handmade paper, to the alteration of existing volumes, to a variety of other materials and concepts, these objects, in an increasingly digital world, stubbornly survive.

The objects in this exhibition interpret the concept of the book and invite the viewer to look beyond the printed page to where word has become form.

Book As Art: Flight Edition is a compilation of award winning works and invited pieces assembled from a critically acclaimed artist book exhibition established by the Decatur Arts Alliance in 2013. Entries for these juried exhibitions from 2013–2017 hail from across the United States and around the world, and from emerging artists as well as recognised masters in the genre. *The Book As Art: Flight Edition* is pleased to present these examples from the finest in the field. Online catalogue link:

<https://decaturartsalliance.org/events/the-book-as-art/>



Idaho Booker's Dozen

Exhibition Tour, USA

Until April 2020

The *Idaho Booker's Dozen* is a biennial, travelling juried exhibition of artists' books featuring works from Idaho and around the USA, and those of international artists from The Netherlands and the UK.

Curated and organised by Idaho Center For The Book at Boise State University, the exhibition tour schedule is: July 2019: Hailey Public Library; August 2019: Ada Community Library; September 2019: Idaho State University; October 2019: Brigham Young University Idaho; November 2019: Mountain Home Public Library; December 2019: [open]; January 2020: [open]; February 2020: Idaho Falls Public Library; March 2020-April 2020: University of Utah SLC.

Feast & Famine

Rutgers University, Newark, USA

Until 14th December 2019

Feast & Famine explores food as a social, political, and bodily phenomenon. The exhibition considers food as a commodity; the relationship between food, death, sex, and the abject; food's relationship to global economics and geo-politics; food and its likeness as a medium for artistic experimentation; the food chain and the environmental impacts of food production; and food justice.



Battered, Jackie Batey, 2009

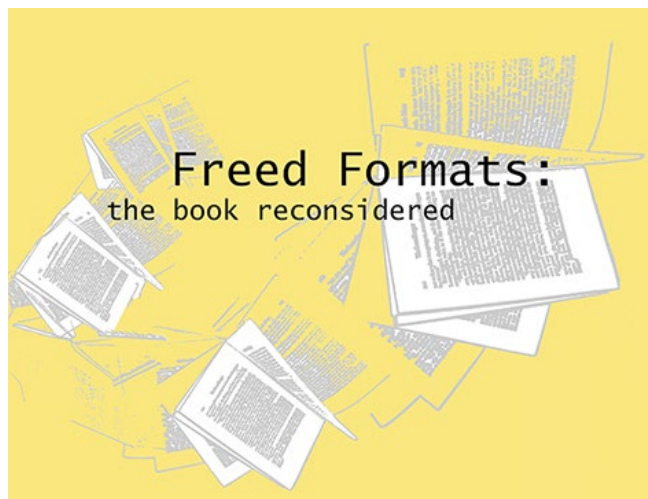
Feast & Famine gathers together works in a variety of media from artists and artist collectives working nationally and internationally, at different stages in their career. With works by John Baldessari, Gladys Barker Grauer, Jackie Batey, Jennifer Bloomer, Christopher Cardinale, Maria Fernanda Cardoso, Morgan Carothers, Melanie Cervantes, Catherine Chalmers, Dustin Chang and Nicole Schulman, Julie Chen, Claudia Claremi, Willie Cole, Conflict Kitchen (Jon Rubin and Dawn Weleski), Sharon Core, B. Cortez and B. Riley, Renee Cox, Critical Art Ensemble, M. Gayle "Asali" Dickson, Emory Douglas, Dominique Duroseau, Shanthony Exum, Molly Fair and Jesse Goldstein, Lauren Greenfield, Ella Halpine, Ed Hutchins, Nina Katchadourian, Tamara Kostianovsky, Nicolas Lampert, Warren Lehrer, Mike Libby, Jen Liu, Fernando Martí, Mary Mattingly, Mazatl, Divya Mehra, Marilyn Minter, Mary Mortimer, non/food (Sean Raspet and Lucy Chinen), Taring Padi, Roger Peet, Robert Rauschenberg, Favianna Rodriguez, Keary Rosen, Martha Rosler, Erik Ruin, Christopher Russell, Seeds InService: A Papermaking Institute (Melissa Hilliard Potter and Maggie Puckett), Malik Zulu Shabazz, Lucy Sparrow, Meredith Stern, Jen Susman, Swoon, Wayne Thiebaud, Chris Thorson, virocode (Peter D'Auria and Andrea Mancuso), Robert Watts, Emma Wilcox, Joe Wirtheim.

Paul Robeson Galleries

Express Newark, Rutgers University – Newark

54 Halsey Street, Newark, NJ 07102, USA

<https://artgallery.newark.rutgers.edu/exhibitions/feast-famine/>



Freed Formats: the book reconsidered
Touring through venues in CT and NY, USA
Until October 2019

Freed Formats: the book reconsidered is a travelling exhibition of 135 works of book art from 53 artists representing 17 US states and 2 countries. Travelling throughout Connecticut and New York State, the exhibition is currently at Creative Arts Workshop, 80 Audubon Street, New Haven, CT, until 28th July 2019.

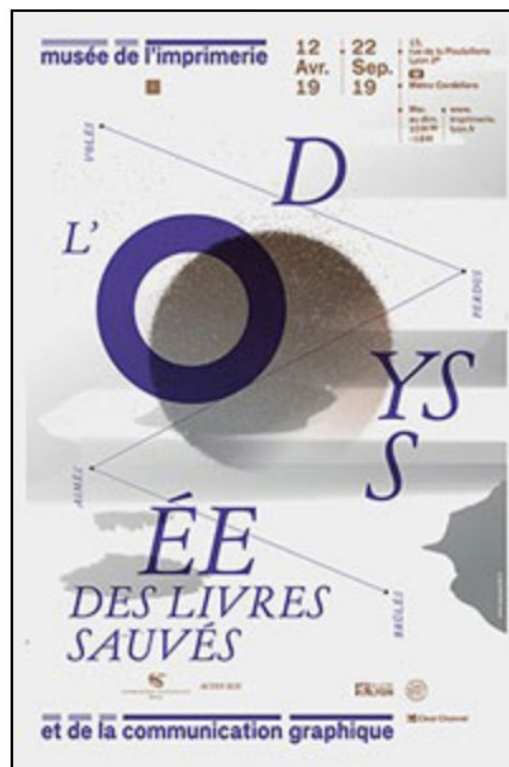


Hands of Josephus, Miriam Schaer, 2009

Invited Artists: Islam Aly (Cairo, Egypt), Pat Badt (PA), Alicia Bailey (CO), Anita Balkun (CT), Ginger Burrell (CA), Gab Cardenas (TX & Sweden), Elizabeth Castaldo (NY), Deborah Chadoff (NY), Karen Cipolla (CT), Ana Cordeiro (NY), Beatrice Coron (NY), Anne-Claude Cotty (NY), Adele Crawford (CA), Martin Demaine (MA), Erik Demaine (MA), Linda Ekstrom (CA), Eileen Ferrara (NJ), Anne Gilman (NY), Ania Gilmore (MA), Roni Gross (NY), Shiela Hale (NY), Karen Hardy (NC), Lyall Harris (VA), Charlotte Hedlund (CT), Mary Heebner (CA), Candace Hicks (TX), Barbara Hocker (CT), Kumi Korf (NY), Carole Kunstadt (NY), Argent Kvasnikoff (AK), Susan Lenz (SC), Louise Leverneux (Canada & ID), Cecilia Levy (Sweden), Julie Shaw Lutts (MA), Pam MacKeller (NM), Anna Mavromatis (TX), Barbara McFayden (NC), Lisa Miles (IA), Barbara Page (NY), Sara Parkel (NY), Emma Percy

(NY), Nicole Pietrantoni (WA), Miriam Schaer (NY), Ilse Schreiber (NY), Viviane Rombaldi Seppay (NY), Ellen Sheffield (PA), Robbin Ami Silverberg (NY), Gregg Silvis (DE), Joy Simpson (TX), Terri Tibbatts (CT), Mary Ting (NY), Jean Tock (NY), Erin Walrath (CT), and Thomas Williams (PA).

Curators: Alice Walsh + Chris Perry. For more information visit: <https://www.facebook.com/pages/category/Visual-Arts/Freed-Formats-the-book-reconsidered-466864217052864/>



***L'Odyssée des livres sauvés* (Rescued books: an odyssey)**
Musée de l'Imprimerie, Lyon, France
Until 22nd September 2019

The museum of printing and graphic communication presents, until September 22nd, the exhibition *Rescued books: an odyssey*. The exhibition takes visitors on a journey across the centuries, across continents, world and national events, tracing books which have been annihilated, shredded, threatened, wounded... but have triumphed over their vicissitudes thanks to the women and men who have rescued them. The exhibition features the remarkable fates of fifty works and documents.

Far from being a sad commemoration, this Odyssey is a voyage full of hope, in the company of women and men who have loved books. We wanted to avoid focussing on periods or situations which were especially difficult for book collections, such as the Second World War or dictatorships. Life's accidents (being abandoned or lost, theft, fire, flood, the ravages of time, illness...) affect books too and that is what makes them strangely human. Each work or document displayed here is the hero of its own adventure, surviving testing times (sometimes happily, sometimes less so) because a man or a woman has lent a helping hand. We rescue books because we love them and, it seems,

they love us in return, adding to our joys, consolations, memories, survival.

The exhibition is divided into four “scenes” evoking the perils overcome by books and their liberators: Lightning – books under attack; Index – forbidden books; Exile – dispersed books; Talismans – books that save. The Odyssey is set against an unexpected backdrop, that of an “exhibition forest” in which seven totem-poles rise up like trees.

The visitor travels with the works and their lost and found pages, follows the map of their dramas and re-births, relaxes in a space where he can get to know a book and its smuggler better. There are few display-cases, so as to avoid imprisoning creations that have already suffered enough, but there are stories, images, “auras” conjured up by powerful pages and remarkable men and women. Fourteen flamboyant illustrations by the artist Yann Damezin pay homage to these books that have returned from their Odyssey.

Published by Actes Sud, in their collection Imprimerie nationale/Arts du livre, the book *BibliOdysées* follows the order of the exhibition and relates, in fifty chapters, the extraordinary destinies of the items displayed in *Rescued books*: an odyssey. These fifty histories, full of surprises and unforeseen developments, are preceded by two masterly texts by the authors Kamel Daoud and Raphaël Jerusalmy, who wished to add their sensibility, experience and erudition to the theme presented by the Museum.

Musée de l'imprimerie et de la communication graphique
13 rue de la Poulallerie, 69002 Lyon, France.
<http://www.imprimerie.lyon.fr/imprimerie/>
Wednesday to Sunday, 10.30am - 6pm.



Three bookworks by Claire Jeanine Satin are in the exhibition *SPHERES OF MEANING: An Exhibition of Artists' Books*, until 25th August 2019 at the Patricia and Philip Frost Museum, Florida International University, Miami Florida, USA. <http://satinartworks.com> | clairesatin@gmail.com

***International exlibris and small graphics competition
exhibition at the Exlibriscentrum, Sint-Niklaas, Belgium
Until 1st September 2019***

Every two years, Sint-Niklaas's Small Printmaking Biennial puts graphic arts in the spotlight. This year's 29th edition as always takes place against the backdrop of the city's internationally renowned competition for bookplates and other small prints.



Finding the Bite, Emma Brown, 2018

The International exlibris and small graphics competition Sint-Niklaas 2019, is selected by a jury from submitted works. The theme remains open, but the prize places a special emphasis on the theme this year of “Children and the children's exlibris”. 150 selected entries by artists all over the world used varied and rich visual language to express their ideas, fantasies and concerns on a small bookplate sized surface. Discover the variety of styles and techniques across borders. New for this edition is that the exlibris association Graphia is offering a prize for the best exlibris made by a child or young person.

Exlibriscentrum Gerard Gaudaenzaal, Zwijgershoek 14,
B-9100 Sint-Niklaas, Belgium.

Tuesday - Friday 1.30pm to 5pm, Saturday 1pm to 5pm,
Sunday 11am to 5pm. 5 EUR / 2.50 EUR with discount.
Free: children up to 12 years, museum card, museum PASS,
teacher card. Free admission on Sundays from 11am to
1pm. <https://musea.sint-niklaas.be>

***Transported – Libbie Sofer
Curated by Angella Meanix
At Street Road's Little Free Library Cochranville, USA
Until 30th September 2019***

Libbie Sofer is known for her intuitive and highly engaging conceptual mixed media artwork. In this exhibition at LFL19330, Libbie will create an installation as commentary on and contemplation of place - as it relates to books. You probably know the feeling of being absorbed in a favourite book and being transported: *Do you hover above*

the scene? Are you part of the story or just a witness? Can you feel the storm rolling in? Libbie's playful and spirited figures inspire an immediate connection with the viewer and make visible the invisible lines that connect readers energetically... writer-to-reader, story-to-reader, and reader-to-reader.



Street Road has established the Little Free Library Cochranville as a community resource where people gather to explore, interact and imagine. As well as shelves packed with free books, we offer dedicated shelves curated by community members, children's book readings, art classes, art exhibitions, public lectures, and book groups.

1016B PA Route 41, Cochranville, 19330, USA (about 3.5 miles north of Street Road Artists Space). Thursdays 12-3pm, Fridays 1-4pm, Saturdays 10am-3pm.
<http://www.streetroad.org/little-free-library.html>

David Sandlin: 76 Manifestations of American Destiny
 Booklyn, NY, USA
 Until 27th July 2019

Booklyn is pleased to present an exhibition of artists' books, prints, paintings, and drawings by David Sandlin. The exhibition centers on Sandlin's most recently completed volume of *76 Manifestations of American Destiny - Mythic Heroes, Mythic Villains* - and includes ancillary artworks associated with the series. Also on display will be selections from the artist's extensive output of silkscreened artists' books, risograph zines, and offset publications created over the past 35 years.

Sandlin's illustrative style is vibrant in colour and masterful in execution, each line rippling with humour, wit, and intelligence. The artist's approach to cultural and political commentary draws from masters of satire, including Goya, Gilray, and Dix, as well as elements of 20-century comics. The visual narrative, often nonlinear, a core component of Sandlin's work, is used as a structural device to build content and express ideas while experimenting with form.

Sandlin's most recent project, *76 Manifestations of American Destiny*, includes three volumes of a proposed series of six hand-screenprinted artists' books. Each volume is housed within a hardcover case, and while each print within can function as a stand-alone artwork, when bound together into an accordion-folded book, they create a compositional narrative stretching 27 feet long.



Pictured above: David Sandlin, *76 Manifestations of American Destiny Vol. III: Mythic Heroes, Mythic Villains*, Screenprinted artist's book, accordion fold encased within hardcover. 23 in H x 15 in W (accordion unfolds to 27ft). Edition of 20.

The series is inspired by the woodblock prints of the great 19th-century Japanese artist Taiso Yoshitoshi and his masterwork *One Hundred Aspects of the Moon*. While Yoshitoshi's subjects were famed Samurai warriors, tragic lovers, and notorious scoundrels, Sandlin's analogs are U.S. political and military leaders, environmental disasters, and tabloid sex scandals. With this series, Sandlin is exploring aspects of American history and legend that still haunt the present, including once moribund—or at least buried—ideologies recently revived by nativists, nationalists, and the like, such as manifest destiny and American exceptionalism.

The juxtaposition of this series with supplemental screenprinted artists' books, risograph zines, and offset publications shows alternate printing and binding techniques the artist uses in sharing visual narratives as affordable and accessible works of art. The inclusion of these publications illustrates how themes relating to American culture, politics, history, and Sandlin's personal biography are interwoven throughout the artist's oeuvre and across media. "As a maker of prints and books—the perfect media of democratic subversion for being cheap, reproducible, and transportable—I want to do my part," states Sandlin.

David Sandlin is a painter, printmaker, and comics artist born in Belfast, Northern Ireland, and living in New York City. He has exhibited his paintings and prints extensively in the U.S. and internationally, and his comics and illustrations have appeared in *The Best American Comics*, *The New Yorker*, *Raw*, and other publications. He has received fellowships and grants from the Guggenheim Foundation,

the Cullman Center for Scholars and Writers, the Pollock-Krasner Foundation, the New York Foundation of the Arts, the Swann Foundation for Caricature and Cartoon, and other institutions. He teaches printmaking, book arts, and illustration at the School of Visual Arts in New York City.

Gallery Hours: Tuesday–Friday 12–5 pm; Saturday by appointment. Brooklyn, Brooklyn Army Terminal 140 58th Street, Building B-7G, Brooklyn, NY 11220, USA.
<https://booklyn.org>

Von Ferne. Bilder zur DDR / From afar. Pictures of the GDR
Museum Villa Stuck, Munich, Germany
Until 15th September 2019

The group exhibition *From Afar. Images of the GDR* presents forms of productive dealing with the visual estate of the GDR. The exhibition project shows 18 artistic positions from the years 1981 to 2019: photographic images from and about the GDR. Films, readings and performances complete the show as temporary projects. On display are works for which artists (again) appropriate foreign as well as their own images and thus open them for a new look from today's perspective. Some of the works interlock image and text in cross-media approaches. It also deals with the question: How do we look back on the GDR in 1989, thirty years after the fall of the Berlin Wall? Between the individual and the collective memory process the GDR is summoned and with these works History (s) processed and processed.



From: *Bilderbuch* series (2011–), Joachim Schmid

The captured foreign images are removed from their original context; they are expanded, translated into other aesthetic and contextual contexts, and finally released for interpretation. So they open up possible questions about the spaces in which they once stood, their reception and their cognitive value: what are the pictures telling about? Do you give an answer? If so, which question?

The artists of the exhibition appropriate photographic images of the GDR from both institutional and private archives and endeavor to use them as discursive systems. Through various strategies of visualizing appropriated images, different themes are touched, such as Tina Bara's view of her own biography and her own photographic work. Recognizing her photographs from the 1980s in 2016,

she remembers people, things, and events from her life, and associates the associated associations and memories in her photo film for a long time as comments with her photographs. Erasmus Schröter deals in his assemblage from his collection of real photo postcards with the handling of searched and found pictures; Jens Klein works with photographs from the Stasi archive for his balloons and, with his transformation, reveals how new contexts can be used to inscribe new levels of meaning into images. Paul Alexander Stolle draws for his work from private archives. On the basis of amateur photographs of his father and two of his colleagues, he tells how it was to be able to travel worldwide as a musician of the Gewandhaus Orchestra in Leipzig. Like many other artists represented in the exhibition, Christian Lange draws on publications from the GDR, such as books, advertising catalogs and newspapers. Based on the observation of his own biography, he documents the daily routine of the day using the mother's household book, interwoven with family photographs and product images, certificates and receipts.

Forms of dealing with memory as well as oscillating between memory as an individual and collective process are in the focus of the exhibition. Remembering can be understood as a kind of conjuration, as work of preparation or reconditioning. The re-examination of strange, but also own pictures leaves the artists at places of remembrance (*lieu de mémoire* , Pierre Nora) return and they gradually from the now go into the past. In a figurative sense, images manifest themselves as places where memory reveals itself. Seiichi Furuya operates under the title *Mémoires* since the late 1980s visual memory work. In artist books and exhibitions he presents portraits of his wife Christine and pictures of their journeys and temporary places of residence in ever new constellations. Especially the pictures from Dresden and East Berlin, where the family lived between 1984 and 1987, are rare documents, characterized by the interplay between the private and the public, a personal view and the distance of the documentary.

Numerous works that are on display in the exhibition deal with the organization and management of a later reception that takes place with a time lag from the time when the photographs were taken. This is the recording of own activities and thus preserving (as visual memory, as a kind of visual archive) made itself to the topic. For example, Ulrich Wüst, who is represented in the exhibition with four *Leporellos*. Two of them show his own photographs from the 1970s and 1980s, which he understands as a kind of register whose components are primarily intended as a tool in his studio and are constantly being changed. But also foreign footage from books and newspapers brings Wüst - after he has photographed it - in new orders and interviewed the displayed content.

Systematising, sorting and editing open up further perspectives on the motifs themselves as well as on the spaces between the motifs. The original context in which the images once stood is being reinterpreted and possibly made comprehensible through contextual shifts. The recontextualization of images viewed from afar opens up to the interplay between privacy and the public, of personal vision and documenting distance. In addition to

an individual biographical approach, social relevance plays a role and vice versa.

The pictures in the exhibition all tell of places and situations as they once existed. But the question arises as to what reality they represent after other and new relationships have been established between them through artistic intervention. The visual legacy of the GDR does not just want to be the vessel for ephemeral traces of reality that came from a bygone era. The focus of the exhibition is less on the production of images and their potential to fix space and time, but rather on their informational content, hidden knowledge and interpretation.

With works by Tina Bara, Seiichi Furuya, Tamami Iinuma, Sven Johne, Jens Klein, Jürgen Kuttner, Christian Lange, Emanuel Mathias, Katrin Mayer, Simon Menner, Einar Schlee, Christine Schlegel, Joachim Schmid, Erasmus Schröter, Maya Swiss, Gabriele Stötzer, Paul Alexander Stolle, Elisabeth Tonnard, Andreas Trogisch, Joerg Waehner and Ulrich Wüst.

Museum Villa Stuck, Prinzregentenstr. 60, D-81675 Munich, Germany. villastuck@muenchen.de
<https://www.villastuck.de>

Feuilles et merveilles: l'univers des papiers décorés
(leaves and wonders: the world of decorated papers)
Musée Médard, Lunel, France

Until 28th September 2019

From Barry McKay: Echoing the International Binding Award from the Association of Friends of the Museum and the Médard Fund (Plein papier), the museum looks at the historical techniques of paper decoration, so intimately linked to bibliophilia and the taste of collectors such as Louis Médard.



Detail of decorative paper from the collection of Valérie Hubert.

Indeed, its library offers us a wide range of marbled papers, well hidden in the pages of books in half-bindings: colours, patterns and amazing compositions that testify to a traditional process from the East.

Printed and coloured by woodcut processes, they were all the rage in eighteenth century Europe to cover books, boxes or wallpaper walls. Sometimes using the same Indian designs on fabrics, these beautiful papers are well represented in the exhibition by Valérie Hubert's collection. Other techniques are also shown: embossing, gold foiling...

In parallel to showcasing the arts and crafts of the book, the Musée Médard invited artists and artisans who continue with and reinterpret these skills, to show pieces that make up an artistic gallery of rich examples of papers.

Musée Médard, 71, place des Martyrs de la Résistance
34 400 Lunel, France.

<http://museemedard.fr/feuilles-et-merveilles-lunivers-des-papiers-decores>

Open: Wednesday - Friday 2pm-6pm, Saturday 10am-6pm.
Access to the museum is free and open to all.

Gustav Metzger *Misfits-Memori*am
mfc-michèle didier gallery, Paris, France
Until 13th July 2019

We are pleased to present *Misfits - Memori*am, an exhibition dedicated to the artist Gustav Metzger, who died in 2017, in partnership with the Gustav Metzger Foundation and curated by Guillaume Leingre. It showcases two emblematic works, chosen at the beginning and at the end of the artist's too little known career.

Gustav Metzger was the creator in the 1960s of a self-destructive art (*Destruction in Art Symposium*, 1966) but was also the bearer of an ecological thought testifying a global reflection in favor of ethics.



Exhibition view, ©2011 mfc-michèle didier.

The first part of the exhibition, which will be presented in Paris, is entitled *Daily Express**. It is the unveiling of a work conceived by the artist but never achieved. Daniel Spoerri and Robert Filliou, organizers of *The Festival of Misfits*, rejected Metzger's proposal, invited to participate in this exhibition, which took place at Gallery One in London from October 23 to November 8, 1962.

The second part of the exhibition presents a work from 2005: *In Memori*am. While this installation directly refers to Peter Eisenman's *Memorial to the Murdered Jews of Europe* - a major figure in architectural deconstruction - built

in Berlin, it functionally uses the principles of Machine Art, described by Metzger in 1962. But it also refers to an everyday object by its material: the box of cardboard handkerchiefs that will be duplicated in dozens of enlarged copies, as well as the cardboard of Cardboards, the artist's first exhibition in 1959.

**Daily Express* is published and produced in an edition of 50 copies by mfc-michèle didier.

mfc-michèle didier
66, rue Notre-Dame de Nazareth, F-75003 Paris, France.
<http://www.micheledidier.com> | Subway: République,
Strasbourg Saint-Denis, Arts et Métiers

Kapielskis Buch-, Flach- und Krachwaren
Weserburg Museum für moderne Kunst
Bremen, Germany
Until 1st September 2019

This cabinet exhibition presents an overview of the published works of the Berlin artist, writer and musician Thomas Kapielski (born 1951), with artists' books from Bestwerliner Tunkfurm (1984) to Leuchten. A- und Sophorismen (2016). His reflections on daily life and on art are exceptionally comical, critical and philosophical, precise and accurate in word and image. His acoustic and musical work will also be presented. Among his other activities, Kapielski is an active member of the Original Oberkreuzberg Nose Flute Orchestra.



Published works by Thomas Kapielski, photograph: ©Weserburg Museum für moderne Kunst

Kapielski studied Geography, Philology and Philosophy at the Freie Universität Berlin. He taught at art academies and literature institutes. From 1998 to 2004 he was guest lecturer in Performance at the Academy of Fine Arts in Braunschweig. He held numerous readings and slide shows

and took part in concerts and theatre performances. His distinctions include the Preis der Literaturhäuser (Literature Houses Prize) (2010), the Kasseler Literaturpreis für grotesken Humor (Kassel Literature Prize for Grotesque Humour) (2011) and the Sondermann-Preis für komische Kunst (Sondermann Prize for Comical Art) (2016).

Organised in cooperation with the international festival poetry on the road.

Zentrum für Künstlerpublikationen
Weserburg Museum für moderne Kunst
Teerhof 20, 28199 Bremen, Germany.
<https://weserburg.de/en/exhibitions/current/>

Bound and Unbound V
University of South Dakota, USA
26th August 2019 - 3rd January 2020

The Art and Exhibits Committee, University Libraries, at the University of South Dakota, are pleased to announce that Irmari Nacht's "books124NatureNurtured3" and "books131NatureNurtured10" have been selected for inclusion in *Bound and Unbound V*. This altered book exhibition will be shown from 26th August 2019 to 3rd January 2020.



"The pieces chosen for *Bound and Unbound V* represent a variety of artistic responses to books. Some artists are engaging with the specific content of a particular book or author, while others are working with the general notion of books as repositories of knowledge, narrative, or institutional bias. Each piece asks you to engage with books in new ways: to read the book visually and apply new layers of content to original text." Artists from Argentina, Canada, the United Kingdom, and the United States are represented; 29 artists representing 41 works were juried in to the show.

Irmari Nacht's art is in several corporate and public collections: AT&T, PSE&G, ADP, Newark Museum, International Museum of Collage, Bowdoin College, Jimmy Carter Museum, Cleveland Institute of Art, Rutgers University, Yuko Nii Foundation, Lafayette College, and Yale Art Museum. She exhibits internationally, as well as nationally, and received two NJ State Council on the Arts Fellowships in Sculpture. She received a second Puffin Foundation Grant for *Who Am I?* an interactive project where the viewer becomes part of the artwork.

She recently received an award as a Visual Arts Winner of the 2018 World Citizen Artists Compete for Peace - Not War Competition.

Nacht's work, from her *Nature Nurtured* series, contain books that were left out to the elements for over a year. She explained, "Before they dried, I manipulated some of the pages to form a more pleasing configuration...then the sun took over and dried them into their present shape. Xenophanes in 580 BC said, 'All things come from earth; all things end by becoming earth.' My recycled books call attention to this continuing cycle of life."

"I have always been interested in recycling; taking something that retains its past, but lives again in a totally new form. We are all affected by changes in the environment and are beginning to realize the need to recycle to protect our future. I hope my work will increase awareness of these changes and will get people thinking about recycling, reusing, and repurposing."

University Libraries
University of South Dakota, 414 East Clark Street
Vermillion, SD 57069, USA. Tel: 605-658-3381
irmari@irmari.com | <http://irmari.com/Home.html>

Vinyl & Clips

Sound Collection Guy Schraenen and Clips by Artists
Frac Franche-Comté, Besançon, France
Until 22nd September 2019

Curators: Sylvie Zavatta (clips by artists) and Maike Aden (records and covers by artists). The exhibition brings together hundreds of vinyl records, covers, objects and graphic works, created by visual artists as well as by poets and some musicians. The works belong to the internationally most important and most comprehensive collection on Sound Art, the *Sound Collection Guy Schraenen*, which is part of his *Archive for Small Press & Communication*, now held by the Centre for Artists' Publications at the Museum Weserburg Bremen, Germany.



Detail: Roy Lichtenstein's record cover for *I Cry For You, Bobby 'O'*, 1983

The show is divided into various sections that range from the avant-garde movements of the beginning of the 20th century such as Dadaism and Futurism, to sound experiments after 1945 by the Lettrists, Sound Poets, Beat Generation, Fluxus, Zaj, Conceptual Art. Presented are also groups of records by artists such as Jean Dubuffet, Dieter Roth, Joseph Beuys, John Giorno, William Burroughs, Roman Opalka, Hermann Nitsch, Hanne Darboven, Allen Ginsberg, Laurie Anderson, as well as singular works by Yves Klein, Tom Wesselmann or Karel Appel.

The relationship between visual arts and rock and pop music is highlighted with the records of the Rolling Stones, Velvet Underground or the Beatles, but also more recent groups such as Kraftwerk, Black Flag or Sonic Youth; artists such as Andy Warhol, Robert Franck, Peter Blake or Raymond Pettibon have transformed them into icons.

A listening table, specially designed for this exhibition, allows to access sound samples by almost all works of the collection. In dialogue with this collection, a selection of music clips by artists is presented. Chosen are works by visual artists who have found a freedom of creation in this short format which allows them to mix provocations, humour or diversions while echoing our time.

In a separate movie space, visitors can watch the documentary *Vinylmania*. Enthusiastic collectors, DJs, musicians and artists from all over the world speak about the fascinating facets of the vinyl record. As a bonus among them: Guy Schraenen speaks about his passion for records and covers by artists.

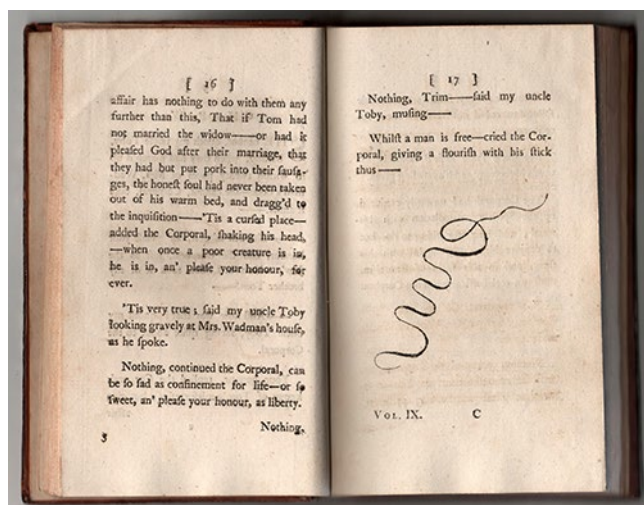
Sound Collection Guy Schraenen - including artists' biographies, a glossary and hundreds of sound samples:
<http://forschung-kuenstlerpublikationen.de/Werke.html>

Frac Franche-Comté, Cité des arts, 2 passage des arts,
25000 Besançon, France.

<https://www.frac-franche-comte.fr/fr/vinyls-clips>

The Flourish of Liberty
Shandy Hall, Coxwold, UK
Until 31st August 2019

A new exhibition at Shandy Hall invites 102 artists to respond to the idea of 'Liberty'. The theme is taken from Laurence Sterne's masterpiece *The Life and Opinions of Tristram Shandy*, the majority of which was written at Coxwold in the North York Moors.



'Trim's squiggle' or 'The Flourish of Liberty' in *Tristram Shandy* (Vol IX p.17) is an exuberant and life-affirming visual declaration. As he has already done throughout the previous eight volumes, Laurence Sterne invites the reader to join him in an exercise of imagination, understanding and interpretation that brings his novel to life.

On page 17 the reader learns that Uncle Toby and Trim are marching up to the Widow Wadman's front door where Toby will propose marriage.

Nothing, continued the Corporal, can be so sad as confinement for life – or so sweet, an' please your honour, as liberty. Nothing, Trim – said my Uncle Toby, musing – Whilst a man is free – cried the corporal, giving a flourish with his stick thus –

And the story is given a visual jolt – a writhing pathway that represents the pathway of Trim's cane through the air. How it hatches in the mind of the reader is up to each individual. Is it a languid and stately passage? A rapier-like swish? Is it from top to bottom or bottom to top? The exhibition features the work of internationally acclaimed and award-winning artists, writers and composers who have each responded to the idea of 'Liberty'.

11am-4.30pm, every day except Saturday
Shandy Hall, Coxwold, York YO61 4AD, UK.
Tel: 01347 868465
<https://www.laurencesternetrust.org.uk>

Keep a beady eye on by Gracia Haby & Louise Jennison created for the *Museum of Aphorisms and Platitudes* An exhibition curated by Phil Edwards until Sunday 14th July 2019 at Gallery Five, c3 Contemporary Art Space, The Abbotsford Convent, Abbotsford, Australia. The Museum of Platitudes and Aphorisms is part of a series of exhibitions and events that explore how individual artists and audiences explore their thinking about the presence of art in a studio or a gallery environment. It seems that there is a kind of peripheral vision that occurs in all artist's practices that, once recognised, avoids or extends the awareness of the role of art and galleries in our lives. The aim of the project is to ask both makers and observers to reflect upon their own values in the experiences of making, encountering and looking at art. The role of the museum or gallery as the psychological architecture used to reflect upon accepted knowledge is also in review.



Keep a beady eye on, Gracia Haby & Louise Jennison, 2019

Participants include: Nada Polski, Fleur Summers, James Healey, Henry Law, David Dellaflora, Susan Hartigan, Gracie Edwards, Nico Tavella, Richard Harding, Peter Ellis, Chris Deakin, Louise Weaver, Shaun Wilson, Tammy Honey, Michael Vale, Greg Moncrieff, Fran Van Riemsdyk,

Craig Easton, Simon Perry, Joyce Huang, David Thomas, Cat Polski, Adrian De Vries, Shane Hulbert, Tammy Hulbert, James Murnane, Jim Murnane, Kit Wise, Elouise Harper, Madeleine, Bronte Webster, Wilma Tabacco, Charles O'Loughlin, Peter Clarke, Colleen Morris, Peter Hill, David Thomson, Lesley Duxbury, John de la Roche, Lesley O'Gorman, Greg Fullerton, Tiffany Parbs, Ron Guy, Kristian Brennan, Ceri Hann, Jason Wade, Ben Sheppard, Rhett D'Costa, P J Hickman, Robin Kingston, Harry Hay, Simon Gardam, Paul Compton, Morris Edwards, Malcom Bywaters, Julian Goddard, Ben Harper, Rod Prohasky, Al Outchomsky, Rhonda Watson, John MacKinnon, Stephanie Kam, Gabriel Nielsen, Gracia Haby, Louise Jennison, Jim Ross, Guy Hughes, Raphael Buttonshaw, Nicholas Jones, Emma Neumann, Vicky Kanellouplos, Felicity Eustace, Enrique Toches, Andrew Tetzlaff, Tony Garifalakis, Stephen Armstrong and others.

2019, 24-page colour digital print, on 250gsm matt paper, 210mm x 297mm, with copper staples. Printed by Dinkums. An edition of 10. More information at: <http://gracialouise.com/keep-a-beady-eye-on>



TABLOID! by Mary V. Marsh is currently on show in two exhibitions:

HBC47: Hand Bookbinders of California
Annual Members' Exhibition
Skylight Gallery, San Francisco Public Library
100 Larkin, SF 6th Floor, USA. Until 2nd September 2019.
<https://sfpl.org> | <https://mvmarsh.com>

Word/Image/Object 2019, juried by Alicia Bailey of Abecedarian Gallery and special Collections Librarian, Brian Trembath. Denver Public Library, USA.
July - December 2019. <https://www.denverlibrary.org>

Kala Fellowship Exhibition
Kala Art Gallery, Berkeley, USA
26th July 2019 - 21st September 2019

Opening Thursday 25th July 2019, 6-8.30pm.

Along with fellowship artists Dahn Gim, Yen-Hua Lee, Malisa Humphrey, and Keith Secola, Mary V. Marsh of Quite Contrary Press will be showing new work she has been developing during her fellowship.



Work by Mary V. Marsh, Quite Contrary Press

Mary V. Marsh has also been awarded a California Society of Printmakers Residency with Max Stadnik / Tiny Spendor to create a Risograph artist's book/catalogue to accompany this exhibition. There will be an exhibition of all of the CSP Residency Artists at In Cahoots Residency in Petaluma later this autumn.

Kala Art Gallery, 2990 San Pablo, Berkeley, USA.
<http://www.kala.org> | <https://mvmarsh.com>

James Lee Byars
Curated by Jan van der Donk
Florence Loewy, Paris, France
Until 27th July 2019

Text by Jan van der Donk:

...not only what and how, but also with and on what you write....

This exhibition reunites writings and objects that date back to 1974, the year of Byars' DAAD scholarship in Berlin (Deutscher Akademischer Austausch Dienst).¹

One part of the artworks on view here was given to Dieter Hacker, a friend of James Lee Byars, while the other part consists of texts addressed to DAAD and most of them directly to Thomas Deecke², assistant of Karl Ruhrberg, the director of the DAAD.

James Lee Byars was a ferocious writer of letters, texts, missives, aphorisms, etc. and the first challenge to enter his world is to decipher his handwriting, the many abbreviations, his five point star writing and the many super and subscripts he frequently uses. Deciphering is not facilitated by the fact that he wrote with black, or polychrome color pencils - preferably gold - on gilded paper, on black crepe or silk paper. Some of his artworks are black on black, white on white or blindstamped.

This collection of writings is an archival web, a hub with many interconnections in time and places, it would cost years of study to unravel this web. His stay in Berlin was important, though, it is here where he started to develop one of his most ambitious projects: 'The Golden Tower'.

In several of the 'scrolls' he writes about this project:

"my project is so simple in structure that a word sketch seems best (in reality - interpretation complex.) I'd like to construct a gold cylinder 15-20 meters high as a sculpture tower of a slim diameter of a 100 c.m.'s enough to be to be supported only by a ground(sic jvdd) foundation (no cables) small holes ("6" approx.. 15 cm jvdd) starting above the public reach on one side only would permit a rare celebratory climb and even add a faint musical element mostly a great beam of reichgold (sic) on the steinplatz would be hopefully an inspiring symbol (perhaps even accepted as a tribute to the insightfulness of DAAD.) eagerly hoping your approvaljames lee byars"

and he becomes even more explicit in a letter to Tomas Deecke:

«come on DAAD do someth. for wunder me. Lets put up the golden tower as a wunder german wunder amor gift to venice».



Exhibition view, James Lee Byars, Florence Loewy, 2019
 Photo: Aurélien Mole

Paper has been Byars' preferred medium since he lived in Japan in the late fifties, early sixties. Silk paper, crepe and all kinds of tissue paper, as well as gold leaves, gilded paper leaves, or scrolls are used to create 'paper sculptures' or to write on. They come in the colors black, red, pink, gold and white and their shapes and formats are circles, 'snakes', steles, scrolls, horizontal or vertical strips.

Language and communicating through language is central to the work of James Lee Byars. It is not so much the production of meaning that has fascinated me in describing the material in this exhibition, but the physical aspects of writing, the way Byars confronts us with the act and the materials of writing.

I started to imagine his writing posture while writing scrolls that are nearly 10 meters long and 30 centimeters wide.

While flattening some of the circular works on which he wrote 'mr. joseph beuys makes documenta 8', it felt as if I was caressing the paper.

There is one piece black square silk paper (53 x 53 cm) with a text that reads:

«every time you fold a piece of paper think of me».

Some pieces have small paper restorations made by Byars.

While writing on another strip of black silk paper he pierced the paper in a few places. Around these tiny holes he wrote «sorry sorry» and around one bigger hole «sorry sorry sorry».

We will never know if Byars apologised to the reader or to the paper he was writing on....

Notes:

1. The German Academic Exchange Service
2. Most of the material on view here has been exhibited before in Galerie Volker Diehl in Berlin in 2014. A catalogue was published on that occasion with a text by Mark Gisbourne.

9-11 rue de thorigny 75003 Paris, France.

<http://www.florenceloewy.com/>

info@florenceloewy.com

Book as System: The Artists' Books of Sol LeWitt **Printed Matter, New York, USA**

Until 29th September 2019

Printed Matter is pleased to present *Book as System: The Artists' Books of Sol LeWitt*, organised by curator and editor Emanuele De Donno, with the collaboration of the LeWitt Estate. The exhibition surveys the varied and historically significant publication practice of conceptual artist Sol LeWitt through a near-complete presentation of book works drawn from the expansive research of Giorgio Maffei Archive and VIAINDUSTRIAE archive in connection with private collections. On occasion of the show Printed Matter is very pleased to issue a facsimile reprint of LeWitt's iconic *Four Basic Kinds of Lines & Colour* (1977), co-published with Primary Information.



Four Basic Kinds of Lines & Colour. A facsimile reprint of Sol LeWitt's iconic *Four Basic Kinds of Lines & Colour*, co-published by Printed Matter, Inc. & Primary Information, 2019

Known primarily as an installation artist and sculptor, LeWitt also produced many dozens of artists' books starting in the late 1960s - often in association with gallery shows - until his death in 2007. LeWitt was among the first wave of conceptual artists who helped to establish a new radical framework for the publication-as-artwork, and his exemplary approach was instrumental in charting out the reaches of the medium. Drawn to the format for its

broad accessibility, LeWitt explored notions of seriality and permutation, seeing the page as a rich site for experimental sequences of line, colour, geometric forms and, later on, photographic images which often took on a parallel approach to exhaustively documenting common objects and surroundings.

The exhibition starts with LeWitt's 1967 Serial Project No.1 (Aspen magazine) and features iconic publications across his career, including his submission to the legendary Seth Siegelau- produced project known as the "Xerox Book", and his contributions to the bulletin of Amsterdam-based gallery Art & Project. The extensive presentation of more than 75 book works - including octavo paperbacks, staple-bound booklets, and folio sets - lends insight into LeWitt's interests across conceptual, minimal and post-minimal art, and his return to series and systems across various material forms.

Book as System includes the execution of *Wall Drawing 350*, a suite of three outlined isometric forms (trapezoid, parallelogram, triangle), realised with black crayon.

Read more about this exhibition at:

<https://www.printedmatter.org/programs/events/877>

231 11th Avenue, New York, NY 10001, USA.

<https://www.printedmatter.org>

No Todo - Niet Alles

An exhibition in an archival box

Johan Deumens Gallery, Amsterdam, The Netherlands

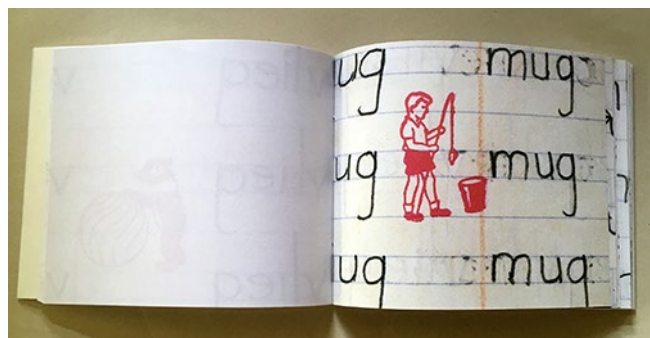
This tiny exhibition aims at expanding a network and connecting artists by means of their ideas around translation, mailable art and affection for books in a digital world. They expand the definition of what a library, a book, a sentence and a word can be.

Their works inhabit that exciting emptiness in between the lines of a text, the blank space of a page or inside a forgotten archival box.

No Todo - Niet Alles takes place in an archival box that once belonged to the legendary archive of Ulises Carrión in Amsterdam. The box reappeared from the shelves of another archive of artists' books maintained by Johan Deumens. As a thread from a lost carpet, this box connects two archival structures: the archive of Ulises Carrión and the archive of Johan Deumens.

According to Johan Deumens, Carrión was a philosopher and essayist who finally became an artist of appearance and disappearance. His speciality was infiltration - into a certain medium - only to disappear again. In the most ideal case, he would stay invisible, as a strategic, abstract entity. His strongest points were never the lasting and tangible; his practice was more about initiating collaborations. When Carrión's archive was dismantled in 1989, Johan Deumens secured the empty archival boxes and took them to his own archive, where he started using them to host other publications. As time passed and because the cardboard boxes were not acid free and did not meet

conservation standards, they were discarded and apparently disappeared totally. That is, until one day, 30 years later, when one of these boxes turned up in a corner of the archive where even the archivist Deumens himself didn't think it could be. Its reappearance brought along an empty space filled with intriguing questions. If the function of an archive is conservation, why does oblivion always lurk upon every document it contains? And if the purpose of an archive is to survive time, why do archival methods become so rapidly outdated?



De stempels van Juffrouw Giegegack, Ton Martens, 2019

The exhibition takes place in the space of Carrión's archival box, with contributions by artists that devote their practice to the contradictions inherent within every archive. It connects artists through photocopied publications, visible and invisible gestures, mailed work, objects that create letters and documents of etymological dissections. They all co-exist in the exciting emptiness of this archival box. Since an archive doesn't have an end or closing date and comes with a proposition towards infinity, this exhibition will continue to grow with more contributions over time by artists responding and relating to the topics and strategies that drove Ulises Carrión's practice. In this way, the ongoing exhibition *No Todo - Niet Alles* shows that these strategies and ideas are very much still alive and relevant today. It acknowledges the inherent incompleteness of an archive, the various shapes a text can take, how words can be translated and the unexpected ways to inhabit the empty space of an archival box.

Curated by Inez Piso. With contributions by: Annesas Appel, Ricardo Cardenas, Jimena Croceri, Enric Farres Durán, Sibylle Eimermacher/Martin Brandsma, Jordi Ferreiro, Anett Frontzek, Ton Martens, Vibeke Mascini, Eva Parra, Ulises Books Philadelphia, Martín La Roche, Rosa Sijben, Peter Roland Spaans, Berkay Tuncay, Omar Vega Macotela, Peter Vermeulen, Robin Waart, Mariken Wessels and more to come as the exhibition expands over time...

Open by appointment.

Westerdok 782, 1013 BV Amsterdam, The Netherlands.

<http://www.johandeumens.com>

info@johandeumens.com

Tel: +31 (0)6 19 19 58 05

COURSES, CONFERENCES, LECTURES & WORKSHOPS

Summer Book Arts Institute at the Centre for Fine Print Research, UWE Bristol, July - August 2019

Our 2019 classes include: Pochoir Printing with Angie Butler, Miniature Books with Jeff Rathermel, and more.

Oversized Neoprene Foam Printing

A two-day workshop with Stephen Fowler, UWE Bristol, UK, Weds 24th July - Thursday 25th July 2019

Neoprene foam can be used, like all varieties of relief printing, to create multi block coloured prints, reduction prints, coloured fade printing or simple black and white impressions, but in a fraction of the time and cost. Very few specialist equipment is required and foam sizes varies from A5 pieces to long rolls. During this 2-day workshop, you will be introduced to this immediate and flexible form of printing and take home a variety of printed outcomes from the small to the oversized.



Small press publications, rubber stamps and alternative printmaking are the focus of the course tutor, Stephen Fowler's practice. His zines and artists' books are held in national collections such as Tate Britain and the Victoria & Albert Museum. Fowler has run collaborative and experiential workshops in drawing and printmaking at the Whitechapel Art Gallery, Birmingham Library, the V&A, Hayward Gallery's Wide Open School, and Margate's Turner Contemporary gallery. He is also a Lecturer on Worcester University's Illustration Degree Course. His book on *Rubber Stamping*, is published by Laurence King.

This course will be held at UWE Bristol's beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm.

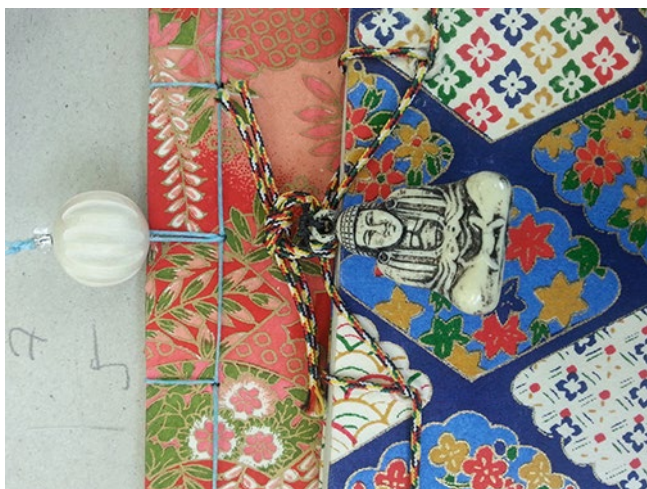
Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees. Book online at: <https://bit.ly/2MoS7lo>

Miniature Book Class

A two-day workshop with Jeff Rathermel, UWE Bristol, UK, Monday 12th - Tues 13th August 2019

In this two-day intensive course, participants will create at least four books using fine binding techniques and quality materials: accordion with embossed cover, Japanese stab binding, exposed spine long-stitch with hard cover, and a leather quarter bound double pamphlet. Other bindings will be explored if time allows.

Miniature books are typically defined as works measuring less than 7.62 cm (3 inches) in height, width, or thickness.



Extensive binding experience is not required but patience and an appreciation for precision will be beneficial. All materials and tools are supplied but some may wish to bring their personal bone folder, scissors, metric ruler, scalpel/trimming knife, and small cutting mat.

The course tutor, Jeff Rathermel, is an artist, educator and arts administrator who lives and works in the United States. He is the Director and Curator of the Perlman Teaching Museum at Carleton College, one of the nation's leading liberal arts institutions. In addition to curatorial and educational responsibilities, Rathermel oversees Carleton's permanent and reserve art collections. Previously, he served as the Executive and Artistic Director of Minnesota Center for Book Arts. Rathermel holds Bachelors and Masters of Fine Arts degrees from the University of Minnesota where he studied printmaking, hand papermaking, digital arts and traditional binding. He has curated and organised countless book art exhibitions and his personal artwork has been shown and collected internationally. As a practicing artist, he has exhibited nationally and internationally with his work held in a variety of public and private collections including Yale University, UCLA, Savannah College of Art & Design, Minnesota Museum of American Art, and the Walker Art Center, USA.

The course price includes your materials and catering and takes place at UWE Bristol's beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of

8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees. Book online at: <https://bit.ly/2MoS7lo>

Collage College

A two-day workshop with Jeremy Dixon of Hazard Press, UWE Bristol, UK, Weds 14th - Thurs 15th August 2019



The word Collage derives from the French 'to glue' and has an ancient history dating back to the invention of paper in China in about 200 BC. Collage seems to be everywhere at the moment and is perhaps a way of responding to, and trying to make sense of, a very separate and disconnected world. In the realm of book arts we can use collage to unite disparate elements to create something new and whole in its own terms, in either very controlled or in free-flowing organic ways.

Over two days you will have the opportunity to try many different collage techniques relating to words, images, magazines, pictures, books, cutting, pasting, stitching, splicing and creating. The Collage College aims to give all participants the time and space needed to make books that they may not have otherwise produced. Some projects may involve group collaborations. Some projects can be one-off pieces, others could be small editions. The course will be structured but it will also be exciting and spontaneous, responding to the desires of the participants. Come enrol in the Collage College and make, make, make, glue, glue, glue!

The course price includes catering and materials are provided but do bring along any ephemera or other items collected that you want to make collages (don't worry if you haven't got anything, there will be lots of stuff available on the course to use!).

The course tutor, Jeremy Dixon, lives outside Cardiff making Artists' 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 Artists Bookfair, 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. His debut poetry collection *IN RETAIL* was published by Arachne Press in 2019. <http://www.hazardpress.co.uk>

This course will be held at UWE Bristol's beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 10 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees. Book online at: <http://bit.ly/2MoS7lo>

Mostly Flat Letterpress Workshops, Shropshire, UK
One-day letterpress printing and/or Adana 8x5 setup / maintenance workshops in Ludlow for 2 to 3 people or one-to-one, with larger groups and evening or weekend workshops by arrangement.



On a letterpress printing workshop you'll learn how to use wood and metal type to compose and print beautiful things on antique printing presses (a flatbed proof press, Adana 8x5 or treadle platen depending on your project). Each course is individually tailored to suit your needs.

Alternatively, bring your own Adana 8x5 along for a press maintenance workshop, and go home with a perfectly balanced press and the confidence and knowledge to get the most out of your machine for years to come.

For further information, please email Dulcie Fulton at hello@mostlyflat.co.uk or call 07799 063 232. See upcoming dates and full details at: <http://www.mostlyflat.co.uk/workshops>

Karen Hanmer Book Arts Workshops 2019, USA
Karen Hanmer Book Arts offers workshops and private instruction to working practitioners and dedicated hobbyists, focusing on a solid foundation in traditional binding skills.

To register for a workshop not held at the Karen Hanmer Book Arts studio (Glenview, IL, USA), please contact the sponsoring organisation. Workshops are two days unless noted, but many can be abbreviated or expanded. To schedule a workshop for your group, use the Contact form at: <http://karenhanmer.com/teaching/>

Please see <http://karenhanmer.com/teaching/> for full descriptions and 2019 schedule.

Courses at St Bride Foundation, London, UK
St Bride Foundation opened its workshop in 2010 on the site of the Foundation's former gymnasium, offering hands-on training in traditional printing and engraving techniques, as well as evening classes, print history courses and summer schools.

Our courses are suitable for any interested party, be they beginners or experienced printers, with a range of workshops and academic sessions tailored to each. Whether it's mastering letterpress or learning about print's past and future, we have the perfect programme to help you develop your skills.

St Bride Foundation, 14 Bride Lane, Fleet Street London, EC4Y 8EQ, UK. Find out more at: <https://www.sbf.org.uk/whats-on/category/workshops/>

From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: 2019 Wells Book Arts Summer Institute at Wells Book Arts Center, USA
This summer we have classes to choose from each week.

Week 1 — 14th–20th July 2019
Stephanie Carpenter – Letterpress Basics and More
Kyle Holland – Creative Papermaking Processes with Stenciling
Rob LoMascolo – Polymer Printing on the Heidelberg
Scott Moore – New Wood Type Production using historic & modern machines
Joanne Price – Wood Engraving: Historic Letterpress Illustration

Week 2 — 21st–27th July 2019

Michael & Winnie Bixler – Monotype Type Casting
Nancy Callahan – Book that Expand and Contract
Patrick Griffin – Digital Font Making: A Crash Course for the Ravers
Radha Pandey – Japanese Paper-making and Natural Dyeing
Steve Pittelkow – Paper Marbling and Box making

For full course descriptions, visit:
<https://wellsbookartscenter.org/events/future-events/2019-wells-book-arts-summer-institute/>

Composing on the Press

A letterpress workshop led by Emily Martin
Maine Media Workshops + College
70 Camden St. Rockport, ME 04856, USA
4th - 10th August 2019

From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: Letterpress printing can be a slow process, but it can also be very spontaneous. Using a Vandercook proof press with magnet and Boxcar bases it is possible to print in a spontaneous manner composing the image as you print. Stainless steel wire combined with various sticky backed foams can be cut and manipulated to make shapes and lines quickly and can be altered as needed. P22Blox are shaped modules that can be combined and recombined to forms letters, frames, figures and more.

The emphasis will be on experimentation and variation rather than on specific end products. Each participant will contribute a set sized sample print for a portfolio exchange. Her work is held in many public collections including the Tate Britain, V&A Museum, Ashmolean, Oxford, Yale Centre for British Art (USA). She has won several international awards including: Prix de Print, USA (2015); Flourish Award - Printmaking (2015); Gold Medal - International Book Arts Competition, Seoul (2005); Birgit-Skiold Award for Excellence in Book Arts (2005); Shelter-USA (2008); SCU Award, Australia (2009); Incline Press Award (2015), and Laurence King Publishers Award (2015).

Levels: Intermediate, Advanced

Workshop Fee: \$1195. Class Size: 8. Book online at:
<https://www.mainemedia.edu/workshops/item/composing-on-the-press/>

Bookbindery Wilgenkamp **Blokker, The Netherlands**

Bindery Wilgenkamp is an artisanal bookbindery, established 1997 in Blokker, Hoorn, The Netherlands, 45 kilometres above Amsterdam.

We bind one of a kind books and boxes or small editions for special occasions, tailor made. In our bindery we organise bookbinding lessons for anyone who wants to learn this beautiful and fascinating craft.

Masterclasses, workshops, courses

We offer lessons in several levels in groups of max. six participants. As guest teachers we can provide workshops at your location for art schools, companies, organisations and private groups. Since September 2011 we organise

masterclasses with international well known and respected guest teachers. See binding classes/masterclasses. We are a Certified Elbel Libro Instructor. The 'Bookbinding out of the box' binding structures by Benjamin Elbel are a regular part of our workshop programme.

Masterclasses include:

- 11/12 Oct 2019: Pop-up book V
- 15/16 Nov 2019: Light & shadow
- 07/09 Feb 2020: Pianel

Workshops:

- 03 Nov 2019: The Onion
- 29 Nov 2019: Dos rapporté
- 30 Nov 2019: Tue-mouche

Courses:

- Oct/May 2019/20: Bookbind edu II
- Oct/May 2019/20: Bookbind Edu I

Please visit the website for all upcoming masterclasses and workshops: <https://www.boekbinderij-wilgenkamp.nl/index.php/en/binding-classes>

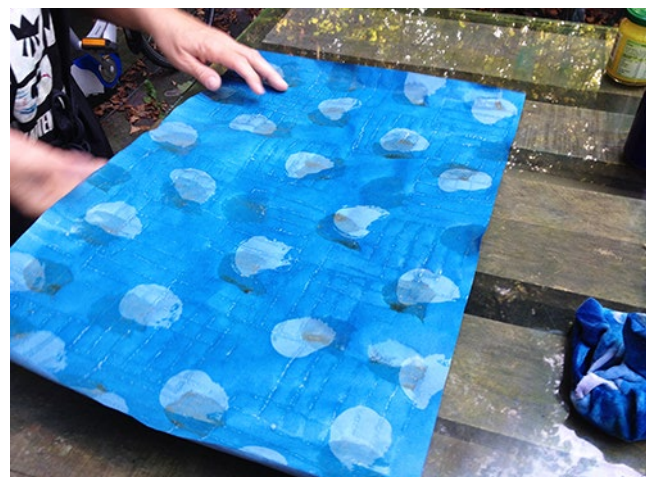
Our bindery is easily to reach. From Amsterdam Central Station you can reach Hoorn Kersenboogerd station with a direct connection by Intercity train in 39 minutes. Coming from Schiphol you can reach Hoorn Kersenboogerd station with a direct connection by Sprinter train in 45 minutes. Coming from Alkmaar is 31 minutes by train to Hoorn Kersenboogerd station. From Hoorn Kersenboogerd it is about 12-minute walk to the bindery.

Coming by car: Parking here is free and no problem.

For more information please contact us by email or phone.
<https://www.boekbinderij-wilgenkamp.nl/index.php/en/contact-english>

BINDING re:DEFINED

We have some great workshops planned for November, it's not that far away! Please see the list below and then visit <https://www.bookbindingworkshops.com> for full details. Limited space is available.



5th - 7th November Layer by Layer with Rita Las

- German binder Rita Lass will demonstrate her technique for creating subtle, beautiful papers.



19th November Dos Rapporté with Lori Sauer

20th November The Shrigley with Lori Sauer

• As certified instructor for Elbel Libro, Lori conducts 2 one-day workshops in the unique and elegant bindings developed by Benjamin Elbel.

<https://www.bookbindingworkshops.com>

Email bookbindingworkshops@gmail.com or ring Lori Sauer on 01672 851638

BINDING re:DEFINED aims to inspire a wider appreciation of book structures and how they make an intelligent contribution to the aesthetic of the finished work. The focus of our carefully selected programme remains firmly in the tradition of well-crafted pieces that exhibit the best in contemporary design. We are based in Wiltshire's beautiful Vale of Pewsey, UK and are easily reached by road or rail.

PERFECT BINDINGS, UK

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

Find more details of all the workshops at

<https://perfectbindings.co.uk>



UPCOMING WORKSHOPS

FLAG BOOKS AND FOLD-OUT BOOKS

The Burton Art Gallery, Bideford

Saturday 31st August 2019

PAMPHLET SEWN AND CONCERTINA SKETCHBOOKS

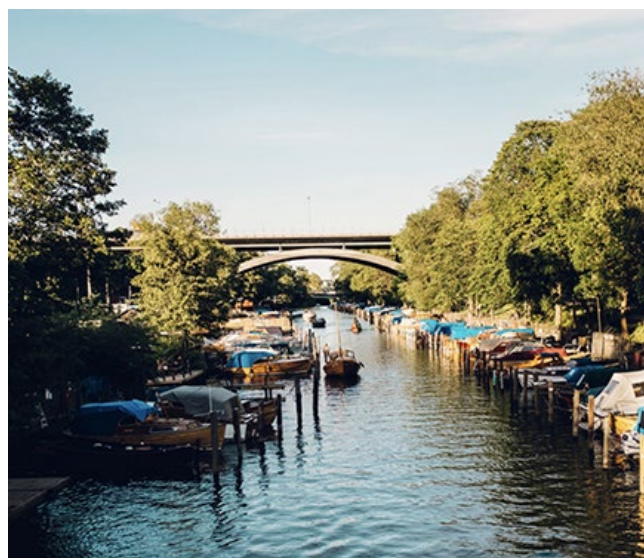
Saturday 21st September 2019

Tate St Ives (Members Workshop)

JAPANESE BOOKS AND THE CHINESE ACCORDION

Exeter Phoenix

Saturday 19th October 2019



Stockholm Stories

Workshop with the Travelling Bookbinder

12th – 15th September 2019

The Stockholm archipelago is rich with stories. Create inky, watercolour-washed pages, bound into an ingenious slotted book structure, to describe your island experience. Studio-based. Fika included. £898. Programme info and booking link at: <https://www.thetravellingbookbinder.com/product/stockholm/>

Fall workshops at the San Francisco Center for the Book are open for registration

San Francisco Center for the Book offers more than 300 workshops each year in three broad categories: Printing, Binding, and Related Arts. Registration begins as soon as each trimester's workshops are announced, and continues throughout the trimester. You are encouraged to register early, as class size is limited and workshops are filled on a first-come, first-served basis.

See the upcoming classes, scheduled through to 31st December at: <https://sfcfb.org/workshops>



Conference 2019 brings an exciting change of venue for us, giving you a chance to visit the ancient Roman City of Bath.

The Conference provides a great opportunity for bookbinders of all levels to see demonstrations by knowledgeable experts in a wide range of fields.

Amateurs and those with less experience will find inspiration and encouragement; professionals will gain new ideas. If you have not been to a Conference before, you will find it easy to make new friends and to talk to the speakers and other top-level binders. You will find them approachable and always willing to discuss bookbinding matters with you. Competition books will be on display throughout for you to view and enjoy. The Trade Fair suppliers will be attending with bookbinding materials, tools and books for sale.

SPEAKERS

Jonathan Bloom - Paper before Print

Glenn Malkin - Airbrushing for the artistically challenged

Glenn Bartley - A box lined with velvet

Edward Cheese - Fitzwilliam Museum, Cambridge
Books, Libraries & Museum: Problems and Possibilities for Book Conservation

Sün Evrard - Conservation binding in stone veneer

Pascale Therond - Gold Tooling

Nesta Davies - Tacketed Bindings

Tine Noreille - Perfect Measuring, Cutting and Folding

Sol Rebora - Reversible Stubs, a technical element useful for conservation of the book and binding

Cristina Balbiano D'Aramengo - When printmaking, typography and bookbinding meet. The backstage of limited art editions

Peter Jones- Leather Inlays and Onlays

Midori Kunikata Cockram - Sunago – the Japanese art of decorating paper with gold leaf

Lester Capon - Perforated Vellum Bindings and other books

Full information can be found at:
<https://www.societyofbookbinders.com/conference-seminar/>

Printed Bookplates – The art of Ex Libris Masterclass Workshop Wuon-Geun Ho Spike Print Studio, Bristol, UK Saturday 13th July 2019

Bookplates are small decorative prints, traditionally pasted in the front of books to signify ownership. Even though books are becoming less common, we still have a desire to personalise our memories and moments, possessions and experiences. In this one-day workshop we will explore ways of creating personally relevant bookplates for this modern age. We will look at the use of allegory, symbols, humour and narrative, and spend the day designing, making and printing a set of bookplates which may be used, exchanged or displayed.



The workshop will teach carving and printing from Japanese vinyl relief blocks (gomu-ban) with oil-based relief inks on a fine, strong Japanese paper. Prints will be printed by hand and optionally also using the Columbian press. In order to conform to the Federation of Ex-Libris Societies, the prints will be a maximum of 140 mm in any direction. 10am-4pm £80. Book online at: <https://www.spikeprintstudio.org/courses/the-art-of-ex-libris-or-printed-bookplates/>

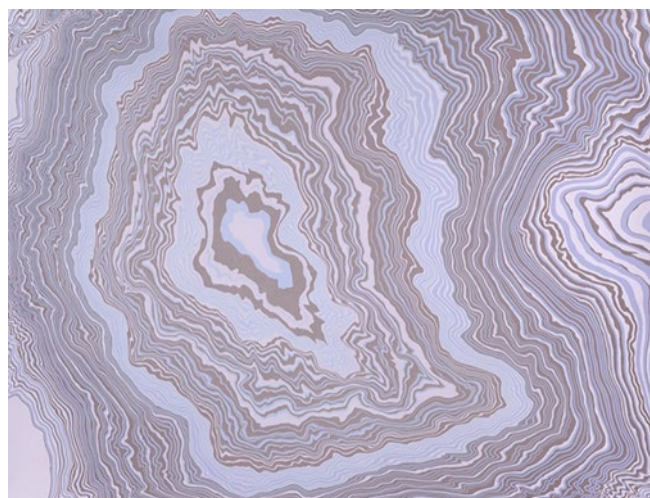
Spike Print Studio
Spike Island, 133 Cumberland Road, Bristol BS1 6UX, UK.
info@spikeprintstudio.org

Suminagashi Workshop

Ludlow, UK

Saturday 3rd August 2019

The art of suminagashi (floating ink), the ancient Japanese form of paper marbling, is both compelling and intriguing, dating back to the Heian period of Japan (794-1185).



Learning and playing with the process of suminagashi allows your creativity to flow as you make beautiful designs, each one completely different to the next. It's such a meditative process, you may well be surprised at how immersed you become in the activity: a truly mindful practice.

The workshop will give you an understanding of the materials, tools and process with plenty of practice on both small and large troughs. Take home many sheets of suminagashi for use in bookbinding and other paper arts.

Sarah Amatt is a professional paper marbler with extensive knowledge of both Turkish and suminagashi marbling as well as bookbinding. Teaching the craft is a particular joy. Her work is held in The Olga Hirsch Collection, British Library, The Rosamund B. Loring Collection, Harvard and others.

Some feedback from previous students.

"A day of discovery and delight, the Suminagashi workshop was engrossing, intoxicating and uplifting on so many levels..." Jane Pickett, potter

"Sarah's teaching was wonderfully calm and intuitive. Her quiet enthusiasm and wisdom about Suminagashi was very inspiring, showing us that each and every print we made was completely unique, which was enlightening to realise." Liz Pyman, writer

10am – 4pm, £85, including all materials and lunch.
Book online at: <https://bit.ly/2x6Z3gc>
<https://sarhamatt.wixsite.com/sarhamatt>

BANNER REPEATER DIGITAL ARCHIVE OF ARTISTS PUBLISHING with Wikimedia UK

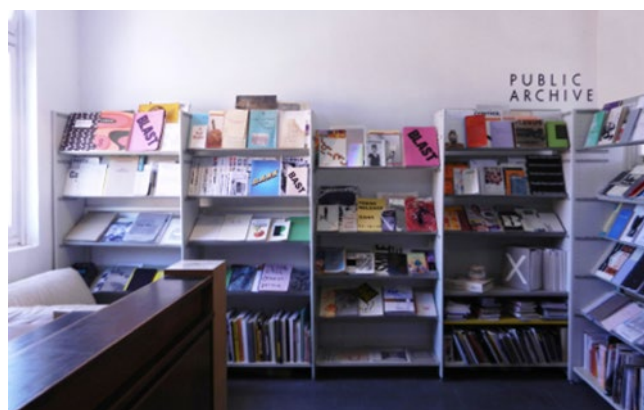
Weds 10th July 7-9pm

Banner Repeater, London, UK

Join artists Ami Clarke and Arnaud Desjardin, and designer Lozana Rossenova, at Banner Repeater for an evening of talks and discussion introducing the project.

Inspired by the site of Banner Repeater: a hub of artistic activity with an Archive of Artists' Publishing on Hackney Downs train station with over 11,000 passengers passing a day, we are building a Digital Archive of Artists' Publishing responding to the need for similar accessibility, in an online context, for a growing community of people engaged with Artists publishing. In tandem with this, the publicly sited resource of the Archive on platform 1, home to over a thousand Artists' books and publications, is also undergoing refurbishment, to be launched alongside the digital archive, to celebrate Banner Repeaters 10th anniversary in 2020.

The digital archive has been in development for over 3 years, and over this time, increasingly sophisticated software has developed, which means we are now in a position to intensify our efforts, with the support of Wikimedia UK.



We are building an online platform that will provide an interactive, user-driven, searchable database of Artists' Books and publications, that acts as a hub to engage with others, built by artists, publishers, and a community of producers in contemporary Artists' Publishing. Built to accommodate anecdotal histories and multiple points of view, it will become a real time index of practices of production, coupled with an important social history of networked culture. The wiki style approach will mean that users can upload their own material, single items, or entire collections, choosing appropriate sharing permissions at time of upload.

With an emphasis on inclusivity we aim to privilege anecdotal histories and multiple perspectives alongside factual data, establishing an important new precedent in digital, as well as analogue archival practice. The archive project is committed to challenging the politics of traditional archives that come of issues regarding inclusion and accessibility, from a post-colonial, critical gender and LGBTQI perspective. The project will work to ensure an equitable and ethical design process occurs throughout the archive development. Anyone participating in the landscape of Artists Publishing is welcome to join our user community as active collaborators and stakeholders.

Public Workshops - We will be running workshops and discussion sessions open to the public over the next 18

months. These will provide an opportunity to come along and upload your own items, data about the items, and any anecdotal histories you wish to share. The workshops will involve software training and user testing sessions. These will in turn inform the design and development of the technological stack of the archive. The Digital Archive will be initially seeded with the contents of the Banner Repeater Archive of Artists Publishing at Hackney Downs. Those already included in the archive will be contacted to upload further anecdotal histories associated with their publication/s. Dates will be published soon - sessions are scheduled for Oct and Nov 2019, and throughout 2020, starting in February.

More information can be found at:
<https://www.bannerrepeater.org/digital-archive-of-artists-books>

ANNOUNCEMENTS

From turn the page- Save the date for turn the page symposium and fair in 2020:
 Keep 14th May - 16th May 2020 FREE.



We will be returning to The Forum once again. turn the page Symposium 14th May 2020, and turn the page Artist's Book Fair 15th & 16th May 2020.
<https://www.turnthepage.org.uk>

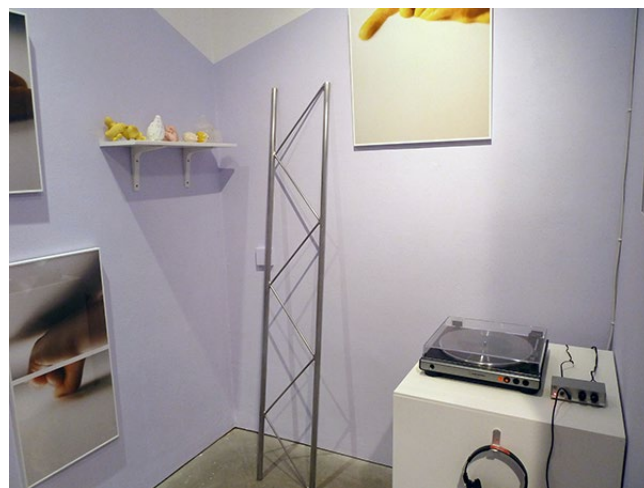
The V.O. Stomps-Förderpreis 2019



The V.O. Stomps-Förderpreis 2019 was awarded to the book artist Otto, by the Mainzer Minipressen-Messe, in a ceremony at the Gutenberg Museum, Mainz, Germany.
<http://www.ottographic.co.uk>

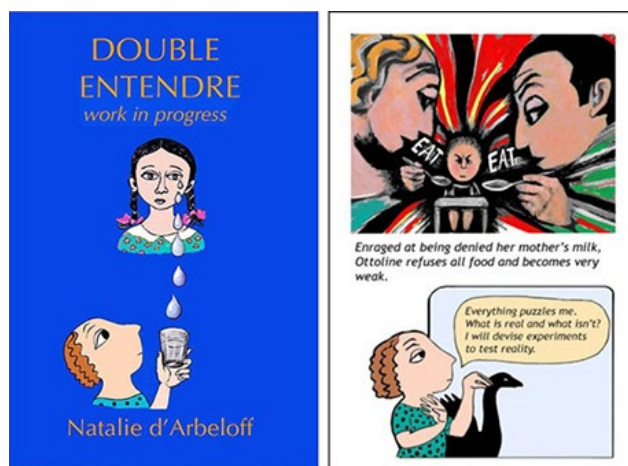
2019 Agassi Book Arts Prize - Chrystal Cherniwchan
 Congratulations to the MA Multidisciplinary Printmaking student Chrystal Cherniwchan who has been awarded the 2019 Agassi Book Arts Prize for her installation *mishappenings*. This award is given by the Centre for Fine Print Research at UWE, Bristol, UK, in memory of the artist Meir Agassi and his family.

"With my interest in citrus, machines/technologies, me/human interaction with these objects from nature, I was thinking about experience and event, in the way I would create 'happenings' to document or to fictionalise a moment, and how the event, the participation and interaction, forms an intimacy towards discovery and knowledge.



The viewer travels in and out of images, text, and quotes around ideas related to the larger body of work I have been making this year. The book is bound and shown in a presentation box made for the degree show."
<https://www.chrystalcherniwchan.com>

2019 Rosalind B. Penfold Award

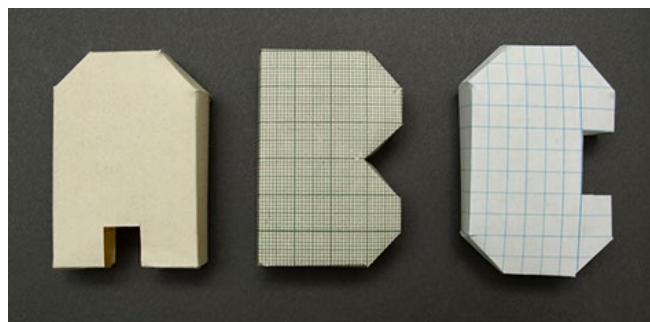


From Natalie d'Arbeloff: At the Laydeez do Comics Festival at Free Word Centre in London, the 2019 Rosalind B. Penfold Award for a graphic novel-in-progress by an artist over 50 was won by Natalie d'Arbeloff for *Double Entendre*.

Artist's Book Centre in Sheffield, UK

The ambition to establish an Artist's Book Centre in Sheffield has arisen out of interest in the Collection of

Artist's Books, formerly held at Bank Street Arts, and donated by artists entering the Sheffield International Artist's Book Prize (SIABP) between 2008 and 2015.



Bank Street Arts was established in 2008 by John Clark and specialised in hybrid or cross-disciplinary work. It was an unfunded, largely volunteer arts charity and as such was always financially vulnerable. John held the inaugural SIABP at Bank Street Arts in 2008, more as a way of finding a context in which to show artists' books than as an attempt to create a Prize or Competition. Throughout its five editions, the book prize tried to hang on to some principle aims of being free to enter, open to anyone (on the proviso their book could be handled or openly and easily displayed) and that visitors to the exhibition would vote for the winner. Artists were also asked (though not obliged) to donate their entries to a Collection, which was then used to keep artist's books at the core of Bank Street's programming in between editions of the book prize and other book based events. From that original premise in 2008 when we received 45 entries, the Prize grew over subsequent editions in 2009, 2011, and 2013 into an event and exhibition featuring over 450 books from over 40 countries. The fifth, and most recent edition, was held in 2015 shortly before John left Bank Street Arts and BSA itself folded in 2017.



Great Fire of Eydon, Isla Miller, winner of the Sheffield International Artists Book Prize (student category) 2013

Before leaving in 2015, John had established a base in the BSA Centre to house the Collection and has ensured it is properly archived and documented (thanks here to the volunteers who have worked on this task, in particular Emily Coles). Although BSA is gone, the Collection most certainly isn't: it now numbers over 800 books and has been used as the inspiration for workshops, as a research tool by academics and artists, as the backbone of conferences and symposiums, and as the most tangible and physical legacy of BSA. Without the Centre, the question is, what

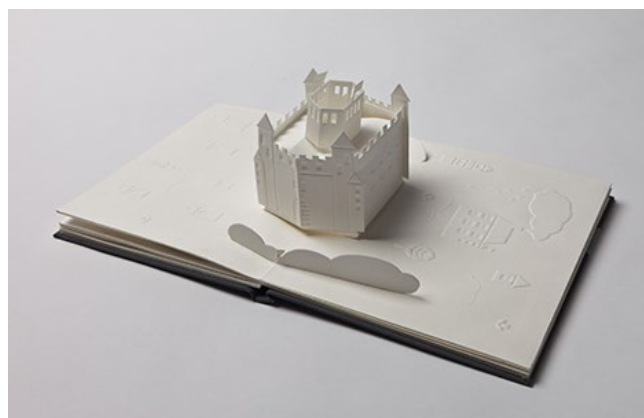
do we do with the Collection? It is unique, in that it is both contemporary and international; it is not a subjective selection of what is good but rather a genuine cross-section donated by practitioners.



tea and water pipe, Erin K Schmidt, joint winner of the Sheffield International Artists Book Prize 2013

At present, the buildings at Bank Street are being redeveloped, and there is scope for the Collection to remain in the buildings, if this is considered appropriate. There will be no arts centre as such, although it is anticipated that there will be some artist's studios. It seems an opportune moment, having come together as a group of volunteers all with different interests in books and artists' books, to open this discussion out to a wider public, both in Sheffield and beyond.

With that in mind we have set up the Artists Book Centre. At this stage it is an aspiration. It should perhaps be called: Artist's Book Centre? And the question mark would be very prominent. What is an artist's book centre? What format could or should it take? Does it need a permanent base? Is it a catalyst for the organisation of events connected with artists' books but held at other venues? Is it a loose configuration of interested people occasionally coming together to share an interest or passion? Would it be a co-operative, sharing the workload of organising events or opening a space to a wider public? Is it a maker's centre? Or is it more research oriented? Is it simply a place to house and display the Collection? How would/could/should it be funded? Even possibly, what should it be called and where does the apostrophe go?



A Drop of Cloud, Kaho Kojima, winner of the Sheffield International Artists Book Exhibition Prize, 2011

We would like to think 'Artists Book Centre' is, and can be, more than a branding exercise – I can't think of a less satisfactory outcome than that. Whilst we might have established something of a base for artist's books in the past, here in the city, that does not automatically warrant the

nomenclature. You may also justifiably think, neither does a small group of people with an aspiration. And I think we would agree with that too. As such, our aim is not just to pose the above questions and more, but with the help of as many interested parties as possible to seek some answers. We have secured some Arts Council England funding to hold a series of events in Sheffield later this year under the umbrella of Sheffield Artist's Book Centre. These events, including exhibitions and displays of books from the Collection, will centre around an Artist's Book Fair that we are holding on Saturday 5th October to be followed by an Open Forum discussion aimed at bringing together anyone interested in this project. We welcome participation, advice, feedback, support, collaboration or any other positively charged noun you wish to add.

Please get in touch with us at the email address below if you have any questions or would like to help out or get involved. We hope to see as many of you as possible in October.

You can submit an application to participate in the Book Fair on CuratorSpace. Details can be found elsewhere in this issue of Book Arts Newsletter. <https://www.curatorspace.com/opportunities/detail/sheffield-artists-book-fair/3532> We have a very basic website at the moment, pending further actual development, but you can find out more background at the other websites below.

The Artist's Book Centre is supported by Lottery Funding from Arts Council England.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Contact: mail@artistsbookcentre.org.uk
<http://bankstreetarts.co.uk>
<https://www.artistsbookprize.co.uk>
<http://artistsbookcentre.org.uk>

OPPORTUNITIES

Call for entries: *Reclamation: Artists' Books on the Environment*. Exhibition June 2021 – September 2021 at the San Francisco Center for the Book

San Francisco Center for the Book is pleased to announce that we are seeking submissions for *Reclamation: Artists' Books on the Environment*. The exhibition will open at SFCB in Summer 2021 as one of many worldwide actions in response to "Extraction: Art on the Edge of the Abyss" a manifesto issued by Peter Koch in 2018 (<https://www.extractionart.org/home/>). *Reclamation: Artists' Books on the Environment* will subsequently travel, accompanied by an illustrated catalogue with essays by the curator and jurors.

Reclamation: Artists' Books on the Environment will consider our relationship to the environment at this moment on

the planet. Book artists create works that involve, educate, and inspire action. Book art takes many forms. Sculptural bookworks, for example, command attention so that viewers are compelled to reflect upon the issues explored in the work. Paginated artists' books rely on a reader's touch to encourage a measured exploration of complicated topics, one page opening at a time. Many compelling works integrate pagination with sculptural and material richness to create a multi-sensory reading experience.

The book form's expressive strengths offer a perfect vehicle for reclamation, the focus of this show, which refers to the process of claiming something back or of reasserting a right.

Reclamation: Artists' Books on the Environment will consider our relationship to the environment at this moment on the planet. Topics may include:

- Works that explore environmental concerns or expose environmental threat or degradation under way;
- Works that celebrate beauty in nature as a means of "bringing copies of itself into being,"* as in the protection of wild lands;
- Works that explore cultures such as those of indigenous peoples that are directed by a respect for the earth;
- Works that delve into conflicts faced by communities struggling to transition from a heritage energy economy (such as those supported by coal or lumber) into a clean energy economy.

Reclamation seeks to inspire and educate visitors to reflect on climate change and its impacts locally, nationally and internationally. At the same time, the exhibition endeavours to avoid dualistic arguments common to today's divisive political scene.

This exhibit is open to handmade book and paper arts-related works created as either edition or one-of-a-kind. Works should reflect the highest level of craft. Artists' books, sculptural books, book objects, altered books, installations, zines, and broadsides are all encouraged.

*Elaine Scarry, from *On Beauty and Being Just* (Princeton, NJ: Princeton University Press, 1999: 3), in discussion of Wittgenstein.

Deadline for proposals 1st September 2020. Entry Fee \$25. Application link and more information can be found at: <https://www.sfcg.org/reclamation>



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

Conway Hall Residency, London, UK - A new annual research residency from Artquest in partnership with Conway Hall Humanist Library and Archives.

Key Dates

- **Deadline: 10am Monday 15th July 2019**
- Shortlisting: week commencing 5 August 2019
- Interview: week commencing 19 August 2019
- Selected artist announced: Monday 26 August 2019
- Residency period: October 2019 – December 2019
- Closing event: Spring 2020

The Award

One selected artist will receive:

- An award of £3000 to engage with the collections of the Conway Hall Humanist Library and Archives
- An additional award for a public facing event showcasing the thinking and research undertaken during the residency
- Privileged access to the Library's staff and archives

This is an opportunity for a London based artist, working in any medium, with at least 5 years' experience working outside of education, to develop their practice responding to the collections of the Conway Hall Humanist Library and Archives.

Artquest particularly welcomes application from artists whose proposals explore or relate to our annual theme of Work. <https://www.artquest.org.uk/about-artquest/>
Please note, this is not a studio residency and applicants are expected to have their own studio / workspace to complete any work. Apply online at:
<https://www.artquest.org.uk/project/conway-hall-residency/>

Call for artists' books submissions:

Dear artists, dear publishers,
In partnership with MAD, the ADAGP, the Society of Authors in the Graphic and Plastic Arts, is pleased to announce the third edition of the prize — **Artist's Book Talent Revelation** — intended to support and promote contemporary creation in the discipline of artists' books.

The prize-winner will receive an endowment from ADAGP of € 5,000, have his or her portrait filmed and presented on the Arte website, and the book will be exhibited in the ADAGP's gallery. The winner will be announced during MAD 5 on September 6, 7 & 8, 2019 at IESA, Cité Griset, Paris.

A pre-selection of 20 artists' books by emerging artists will be displayed at MAD 5.

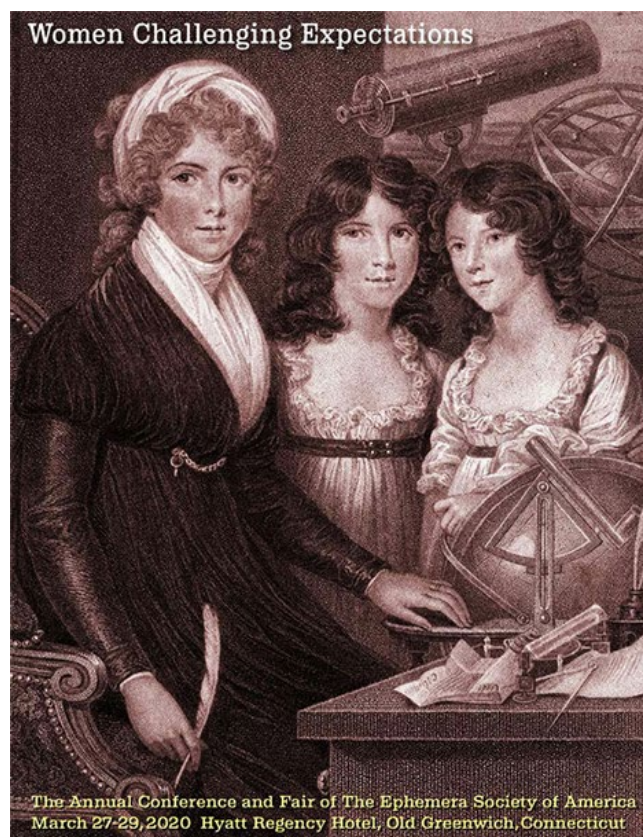
The jury, co-chaired by artists Philippe Ramette and Sylvie Huerre-Debré, will bring together several personalities from

the contemporary art world (artists, journalists and critics, representatives of institutions).

Apply online before 15th July at: <https://bit.ly/2XnmEbr>

A question? Email: mad@multipleartdays.fr

Warm regards,
Sylvie & Michael & The MAD team
<http://www.multipleartdays.fr>



Call for presentations:

Ephemera 40 - Women Challenging Expectations

There are countless stories of women who have challenged social expectations to accomplish great things in the arts, humanities, medicine, science, sports, politics and the military. Ephemera 40 will focus on the accomplishments of such women around the world and over the centuries - contributions to society that have all too often been overlooked.

Ephemera 40, the Ephemera Society of America (ESA) annual conference, will take place in Greenwich, Connecticut on March 27, 2020. Each speaker will cover a topic on women's accomplishments, relying heavily on tangible ephemera — advertisements, broadsides, correspondence, posters, tickets, menus, programmes, pamphlets, etc.— to illustrate their subject.

We invite you to submit proposals for presentations. Each presentation will be 30 minutes in length, followed by a brief Q&A. Please submit the following:

- Presentation title and a written abstract, focusing on the way ephemera tells the story of your chosen topic. Please describe the specific types of ephemera you will use to

illustrate your topic. Proposals should not exceed 150 words.

- 5 to 6 representative ephemera images
- A one-paragraph biography, including any affiliations
- Mailing address, phone number and e-mail address

Following a review of all proposals received, finalists will be asked to submit the following:

- 20 to 25 images of the types of ephemera that will be used to illustrate your talk
- A jpg photograph of yourself for publicity purposes

Proposals must be submitted by 15th July 2019 to Barbara Loe, Ephemera 40 Conference Chair, by e-mail at bjloe@earthlink.net or by post to Barbara Loe, Ephemera Society of America, Inc., P.O. Box 95, Cazenovia, NY 13035-0095, USA. Decisions and notification about proposals will be made by October 31, 2019. Presenters will be requested to sign a release at the time of acceptance allowing their presentation to be filmed for use by the ESA. If selected, a draft PowerPoint presentation must be submitted by February 28, 2020.

The final presentation must be submitted by March 16, 2020. Presentations must include 25 or more ephemera images. At this time, funding is unavailable from ESA to support travel or presentation costs. The Ephemera Society is eager to expand the use of ephemera in the classroom, and we encourage presentations on all subjects addressing the use of ephemera in teaching and academic research. We encourage undergraduate and graduate students to submit proposals for the Young Scholars Panel to be held on Thursday, March 26th. For more information, please see "Young Scholar Projects" under the "Conference" tab on our website: <http://www.ephemerasyesociety.org>



Call for artists' books submissions:

2nd DONOSTIA ARTIST'S BOOK AWARD

With the collaboration of Donostia International Film Festival The arteliburu21 Society calls for the 2nd Donostia Artist's Book Award, which will take place during the 5th Artists' Book Encounters, organised by arteliburu21, Kutxa Kultur, San Telmo Museoa and Koldo Mitxelena Kulturunea. **Deadline 15th July 2019.** More details at: <http://www.arteliburu21.com/ii-premio-donostia-2019.html>



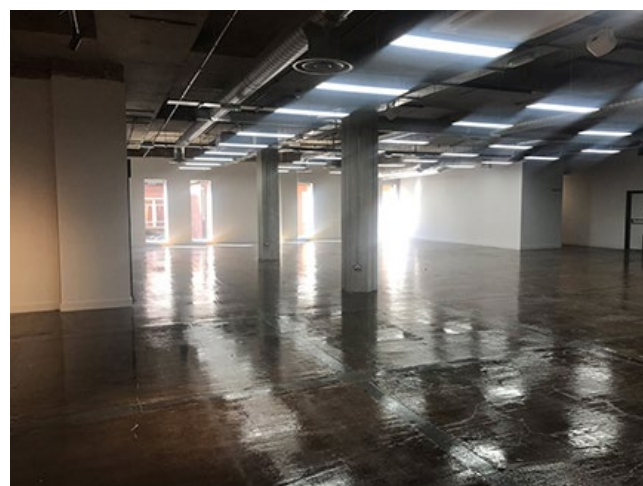
Call for participants: Sheffield Artist's Book Fair 2019

Deadline: 15th July 2019

We are inviting applications to participate in an inaugural Artist's Book Fair in Sheffield, to be held in conjunction with Off the Shelf Festival on October 5th 2019. The Fair will be supported by a programme of other events on the day and will conclude with an Open Forum/Discussion event to discuss the setting up of an Artist's Book Centre in Sheffield. In conjunction with Off The Shelf Festival and The Sheffield International Artist's Book Prize we are hosting an Artist's Book Fair on Saturday 5th October, 2019. The Fair will be part of a wider programme of exhibitions, workshops and events centred around the Sheffield International Artist's Book Prize Collection, now numbering over 800 books.

We are inviting applications from artist's book makers, small presses, universities and any other individuals or groups interested in participating.

The event will be held across two superb new spaces in Sheffield city centre, Kollider and Kommune. Both are located at Castle House, in the historic heart of the city, a few minutes walk from bus and train stations, adjacent to the Supertram stop at Castle Square and with plenty of parking close by.



The event is being held in conjunction with the Off The Shelf Festival, on the Festival's Opening Day, so we will benefit from the extra publicity and help they can give us.

In addition to hosting the Fair, one of our aims for these events is to create the context for networking, gauging interest, brainstorming, and gathering information about the possibility of setting up of an Artist's Book Centre in Sheffield building upon both the Book Collection and the Artist's Book Prize itself. We have secured a small amount of Arts Council Funding to enable this research project. We will host a stall ourselves as one element of this research and an Open Forum discussion event on the evening of the Book Fair lasting a couple of hours. Participation will be by invitation, and also opened out via Eventbrite once we have confirmed numbers so others can come along and 'invite themselves!'. The more participation we have, from the more people and groups interested, the more chance there is of making something happen.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

To submit an application to participate at the Book Fair, please use the Application Form on the CuratorSpace website, where you can also get in touch with any questions. <https://www.curatorspace.com/opportunities/detail/sheffield-artists-book-fair/3532>

Marches Book Arts Group (UK) meets each month to share skills, ideas, and news - visitors are welcome! We meet on the third Tuesday of each month from 10 to 4 at the Haslehurst Community Room in Clun, Shropshire SY7 8LQ.

Our members come from all over the Welsh border region (the Marches) and have a range of experience and skills. Besides sharing information and learning new skills together, we attend book fairs and exhibitions where we display collectively and individually, most recently at Turn the Page Artist's Book Fair in Norwich.

We strive to expand awareness of book arts and are open to collaboration with other artists and groups. Find out more about us at <https://www.marchesbookartsgroup.co.uk>

CALL FOR PITCHES - The Brooklyn Rail Art Books Section. The Brooklyn Rail Art Books review section is looking for pitches. Reviews are 800-1,000 words and we pay a flat fee. The book should be recent (released within the last 6 months) or have some renewed relevance. It should be publicly accessible in a library, museum, or available in book stores.

To give you some ideas here are some books we love:

- Artist writings
- Facsimiles of sketchbooks/notebooks
- Books on art periods or artists that include newly published archival materials

- Books of art criticism

Things that we take less often:

- Exhibition catalogues
- Big survey books – for example a broad anthology on designers, or contemporary photographers. These tend not to offer much depth.

We are open to being convinced, but you'll have to make a case why these are interesting. Especially for exhibition catalogues, how does the book offer a different experience than seeing the show?

Email your pitches with a link to 1-2 published clips: artbooks@brooklynrail.org
Thanks for your interest in the Rail!

Call for articles: *Arts - an Open Access Journal* by MDPI
Message from Prof. Chris Taylor, Guest Editor of the forthcoming Special issue - *Artists' Books: Concept, Place, and a Quiet Revolution*

Dear Colleagues,
Since the early 1970s, the origins of artists' books has been extensively discussed and documented, yet the genre continues to generate new questions and paradoxes regarding its place and status within the visual arts as a primary medium.

The development of artists' books has been a quiet revolution that emerged from both the centre and the fringes of the art world over six decades ago. This begs the question, why, in an era of potentially print-free communication, do we continue to pursue the possibilities of the physical book format? What can the traditional structures of the codex, the leporello, the single section or that most basic and satisfying action of creasing a sheet of paper—the folio—offer the tech savvy audience or maker?

What is the particular place within visual communication that the artists' book, the photo book or the zine holds, that other media or digital technologies fail to embrace?

Keywords

- artists' books
- artists' publications
- book works
- the library
- site-specific
- space of the page
- letterpress
- typography
- collections
- archives

Deadline for manuscript submissions: 6th September 2019

Prof. Chris Taylor - Guest Editor
School of Fine Art, History of Art & Cultural Studies,
University of Leeds LS2 9JT, UK.
C.A.Taylor@leeds.ac.uk
For more information visit: https://www.mdpi.com/journal/arts/special_issues/artists_books

Workshop teaching space available, UK - Looking for somewhere to hold a bookbinding or book arts workshop?



Set in the beautiful Torridge Valley halfway between Great Torrington and Holsworthy in the UK, Owl Barn Studio is an inspiring, purpose built teaching space for bookbinding, book arts, calligraphy, papercrafts and other related skills & techniques. Light and airy with plenty of workspace for up to 12 students, it's the perfect place to learn new skills. Everyone has their own table (these can be raised up for those who prefer to work standing up) which can be laid out to suit the style of workshop.

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.

DESIGNER BOOKBINDERS UK ANNUAL COMPETITION 2020



John Steinbeck, *Of Mice and Men*. Illustrated by James Albon.
112p. 228 x 146 mm.
3 colour illustrations, inc 2 double page spreads.

An important message from the organisers.

As some of you may already be aware, we are planning an exciting rebranding of the DB UK Annual Competition and, with the blessing of our lovely sponsors, the Folio Society, we have decided to make the competition biennial. In order to give ourselves a good run-up, we are taking a break in 2019 and will return with a bang in 2020.

Our set book will be John Steinbeck's classic "Of Mice and Men". We will be posting details of how to order a copy this June but you can put a definite date in your diary now.

Hand in deadline Saturday 17th October 2020.

Look out for announcements on social media and on the Annual Comp page of the DB website:

Twitter @DesignerbookUK

Instagram @db_bookbinding_uk

www.designerbookbinders.org.uk/competitions

Please direct any queries to:

thebookbindingcompetition@designerbookbinders.org.uk

Published by The Folio Society for the first time, this powerful story tells of migrant labourers George and Lennie, who have little social status in the land they sow and harvest for others' financial gain. George is slight and savvy, Lennie a hulking simpleton, and the pair have formed an unlikely friendship. They wander state to state, working on ranches and sleeping rough between jobs, until Lennie's childlike naivety inevitably lands him in trouble and they must move on again.

John Steinbeck's electrifying tale of injustice and shattered dreams, set during the Great Depression, remains a firm classic with a message still relevant today. The characters are drawn with confident self-restraint that borders on detachment; Steinbeck sets the scene then pulls back to allow them space to tell their story. The effect is overpowering and ensures this thought-provoking novella will endlessly gnaw at the reader's conscience.

We look forward to seeing some thought-provoking responses in the Bookbinding Competition.

Sue Doggett and Kate Holland

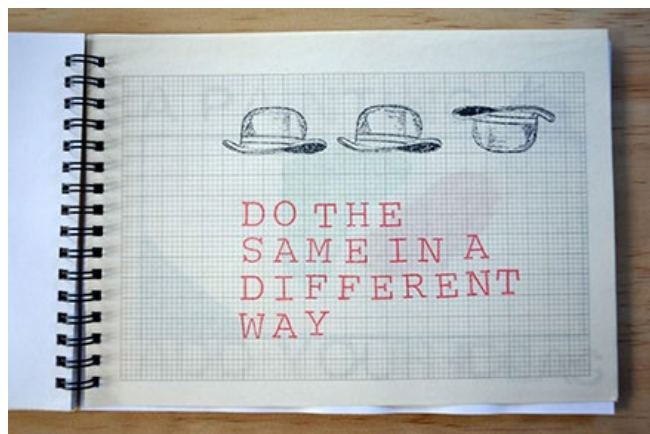
Call for entries from Field Study. Field Study began in 1993 as a way of reclaiming the negative spaces between art and life. Activities stemming from Field Study are emanations and group emanations are manifestations. Field Study sees each work as a manifestation of a collective spirit. Everyone is welcome to become a member of Field Study, irrespective of their arts practice, and contribute to the Field Report. Field Study also produces the assembling publications WIPE and ReSite, and, in collaboration with Karingal, KART.

Call for submissions: *Field Report 2019*

Journal of Field Study International

Field Study invites you to take part in its 25th report. Send 100 copies of a documentation of a performance, instruction, manifesto, journey work, etc which you have conceived as a Field Study action and accordingly signed: 'Field Study Emanation by... + artist's name'

Copies have to be flat and landscape format. Size (A5) 21cm x 14.8cms. Please leave 2cms on the left-hand side for the binding. All emanations will be bound and a copy of the report sent to all participants. **Deadline: 31st December 2019.** Please send to: Field Study, P.O. Box 1838 Geelong VIC 3220 Australia. Examples form 2018 at: <http://daviddellaflora.blogspot.com/2019/06/the-2018-field-report-is-out-in-world.html>



Detail from *Resite* no.14 vol.2

Call for submissions for: *ReSite- Manual of Scores, Manifestos and Radical Actions*

ReSite is an assembling publication where pages have an element of audience participation or interaction. *ReSite* is part of the tradition of Fluxus editions where anyone can perform a Fluxus action or score. In addition to this performance-based approach, *ReSite* taps into the rich tradition of the avant-garde with contributions of manifestos and documentation of art actions.

ReSite encourages participation by writers and musicians to produce visual scores and manifestos as well as continuing the call for contributions by conceptual artists.

Send 40 copies size 21cm x14.8cm (A5). Please leave 2cm on the left-hand side for binding. Works can be double sided and can be more than one page. Copies should be flat and landscape format. Pages will be wire-bound. *ReSite* is an ongoing project. Each issue holds 20 contributions. Copy sent to all. Please send to: Field Study, P0 Box 1838 Geelong, VIC 3220 Australia.

Call for submissions: *KART - magazine of multiplicity*

KART is an edition of original artworks in a handcrafted folio box. *KART* is produced in limited editions of 40, each box containing 15 artworks.



Detail from *KART* 96

You are invited to contribute to *KART*.

Artists, writers, graphic designers, students, printmakers, photographers, badge and zine makers, mail artists and members of the community are invited to contribute to *KART*.

KART accepts all mediums on any theme but no poor quality photocopies please.

Artist contributing 40 artworks will be sent a copy of *KART*.

To participate, send:

- 40 x artworks (originals or multiples)
- postcard size or smaller (16 x 11 cm x .25 cm)

To: *KART*, David Dellaflora, P.O. Box 1838 Geelong VIC 3220, Australia.



Detail from *WIPE* 118

Call for submissions: *WIPE - Light-Weight Bookwork*

Please send 40 sheets of printed toilet tissue. Open theme and technique, rubber-stamps, etc. No organic materials or traces please. Ongoing project, no deadline. Edition made every 20 participants. Copy of edition sent to all taking part. Max size: 14cm x 11cm. Send to: Field Study, P. O. Box 1838 Geelong, VIC 3220 Australia.

Do you live in or around Bristol, UK?

Are you into letterpress printing?

Do you create handmade books?



The 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 £30 for UK (or £45 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

Chino Crafts

Work and play with your bone folder



These folders are fashioned with genuine bone and horn. Some are organically dyed to give them a very special texture and look.



Our master carvers bring you folders in different shapes, sizes and styles etc.

Beautifully carved, very comfortable to work with, the designs and motifs make them truly a collector's piece.



Please email your enquiries: thame2709@gmail.com
<https://www.chinocrafts.com>

Call for Papers: IMPACT 11 conference Hong Kong
 The deadline for submitting academic papers, illustrated talks, open portfolios and exhibitions to the IMPACT 11 conference in Hong Kong is 30th September 2019 23:59 Hong Kong time.

The IMPACT 11 team welcomes proposals for academic papers, illustrated talks, open portfolios and art supplies show participants. Please familiarise yourself with the information and guidelines below before starting the online submission process. The deadline for submissions is 30th September 2019

Six themes for Academic Papers, Illustrated Talks, and Exhibitions:

- Print Art: The Legend and the Legacy
- The Evolution of Print Technology: Past, Present and Future
- Collaborative Communities: International Exchange, Residencies and Collaboration
- The Power of Multiplicity: Printmaking as Social Engagement
- Crossing Boundaries
- Between the Leaves: Book Art, Artists' Books and Zines

Submissions are also invited for Open Portfolios and Demonstrations. All submissions are made online, visit the website for information and the application link:
<https://www.impact11.hk/application/en/>

IMPACT – International Multi-disciplinary Printmaking, Artists, Concepts and Techniques – is one of the largest professional conferences dedicated specifically to printmaking. It was first held in 1999, by The Centre for Fine Print Research at the University of the West of England.

Since 2009, Hong Kong Open Printshop has attended the IMPACT conferences, meeting friends and gaining experience. Now, after years of planning, IMPACT is coming to Hong Kong. In 2020, with the support of the Hong Kong Heritage Museum, Hong Kong Open Printshop is honoured to present IMPACT 11 at major cultural venues around the city. <https://www.impact11.hk>

ARTIST'S BOOK FAIRS & EVENTS

The Cologne Art Book Fair 2019

6th-7th July 2019, Kölnischer Kunstverein

Since the launch in 2015, the Cologne Art Book Fair (TCABF) has developed into an international platform for artist books, zines, artist magazines and magazines unique in NRW. We thank all exhibitors of the last years and all participants who make 2019 our small anniversary possible:

On the 6th and 7th of July the 5th edition of TCABF will take place in the center of Cologne at the Kölnischer Kunstverein. In the anniversary year, the sales exhibition in the exhibition hall of the Kunstverein will be accompanied

by a varied supporting program with book presentations, lectures and discussions.

As in previous years, TCABF 2019 brings together artist bookmakers, self-publishing artists, authors, publishers, art magazines, and initiatives that shape the artist book scene, even outside major international fairs. In addition to representatives from North Rhine-Westphalia and the whole of Germany as well as international guests, TCABF, in cooperation with the Kölner Kunstverein, is also seeking a link with the local artist scene. The broad spectrum of actors and formats shows how constantly current and multidimensional the medium is as an alternative space for new concepts. <http://thecolognearbookfair.com>



<http://fromesmallpublishersfair.co.uk>

TOKYO ART BOOK FAIR **12th - 15th July 2019**

TOKYO ART BOOK FAIR started in 2009; the first book fair in Japan to specialize in art publications. Held annually, it gathers independent publishers, gallery presses, bookshops as well as individual artists and groups. The fair has seen constant growth in its scale and content over the years, and the event now gathers more than 350 participants from Japan and abroad and attracts more than 20,000 visitors every year.

At the fair, visitors can communicate with and buy publications directly from hundreds of publishers and artists who create unique and innovative art publications; they can also enjoy various events including special exhibitions, talks/panel discussions and film screenings. As the biggest

of its kind in Asia, TOKYO ART BOOK FAIR aims to champion and lead art publishing culture in the region, and create the ideal opportunity for visitors to experience the ever evolving, vibrant arena of arts publishing.

4-1-1 Miyoshi, Koto-ku, Tokyo, Japan.
<https://tokyoartbookfair.com>

The first Leicester Print Fair will take place on Saturday 13th July 2019, at Leicester Print Workshop, UK
Leicester Print Fair will showcase printmakers from across the UK, promoting printmaking in its various forms; including relief, letterpress, intaglio, monoprint, silkscreen, bookmaking and lithography. Visitors will be able to purchase work and meet participating artists.
Leicester Print Workshop
50 St. George Street, Leicester, LE1 1QG, UK.
<http://www.leicesterprintworkshop.com>

North West Zine Fest **People's History Museum, Manchester, UK** **Sunday 28th July 2019**

This year's zinefest takes place at The People's History Museum, Manchester, on Sunday 28th July, between 11am and 4pm. The NWZF Team also run Salford Zine Library which is based at Nexus Art Café in the Northern Quarter, Manchester.

People's History Museum
Left Bank, Spinningfields, Manchester M3 3ER, UK.
<https://northwestzinefest.wordpress.com/location/>

The Fork and Broom Press Events, Germany **17th to 25th August 2019**



Annette C. Disslin - A farm full of books and barn filled with stories: My studio is 20 this year! Two decades of letterpress printing and making artists' books have flown by since I founded the studio in 1999. There will be a number of events at our red-brick farm this summer from 17th to 25th August with an exhibition of all artists' books I made. Add to this we'll be having special guests reading from my artists' books in our old barn with its wonderful aged wooden beams. It has taken us almost three years to clear the barn from straw and hay that must have been sitting there for decades. The programme is on the studio's website: <http://www.forkandbroompress.net>

Annette C. Disslin, The Fork and Broom Press, Oppenweher Strasse 9, 32351 Stemwede-Oppenwehe – Germany (Westphalia). <http://www.forkandbroompress.net>

Multiple Art Days (MAD)

Friday 6th September - Sunday 8th September 2019

IESA, Paris, France

MAD (Multiple Art Days) will present, over a 3-day period, a wide spectrum of contemporary styles, from zines to rare objects: prints, multiples, artists' books, videos, audio CDs, vinyls...

For its fifth edition, held from Friday, September 6 to Sunday, September 8, 2019, MAD will move to an industrial building at Cité Griset – Oberkampf in the center of Paris in partnership with the International Studies in History and Business of Art & Culture IESA. Co-curated by Sylvie Boulanger, director of the cneai =, and printer-publisher Michael Woolworth, MAD will invite visitors to discover one hundred international art publishers and thousands of artworks and publications, as well as the fourth edition of ADAGP's Revelation Artist's Book Award.

IESA, 1 Cité Griset 75011 Paris, France.

<http://www.multipleartdays.fr>

Printed Matter presents THE NY ART BOOK FAIR 20th–22nd September 2019

Opening Night: Thursday 19th September 2019

MoMA PS1, Long Island City, NY, USA.

Free entrance. <https://printedmatterartbookfairs.org/>
[@printedmatter_artbookfairs](https://twitter.com/printedmatter_artbookfairs)

INTERNET NEWS

Axon: Creative Explorations in 2019 — Vol 9.1 and Axon Capsule 4 (Special Issue)

<https://axonjournal.com.au/issue-c4>

Members and affiliates of the International Poetry Studies Institute at the University of Canberra have, for some years, been visiting the United Kingdom, and collaborating with colleagues at universities across the country in symposia and other creative/research events. During 2018, poets and poetry scholars at the University of Reading (with colleagues from Oxford Brookes), and creative writers from the University of Winchester, included the IPSI folks in the *Absent Presences*, *the Secret and the Unsayable* symposium in Reading, and *The Beautiful and the Grotesque* symposium in Winchester. Along with a number of deeply absorbing and informative papers on the themes of each symposium, presenters showed film and still images, and read both poetry and creative prose. The great majority of presenters at each event work primarily in English, but despite the shared language, and the shared cultural traditions for people from the UK, the USA and Australia, there are very distinct differences in scholarly concerns, intellectual and creative traditions, and modes of practice. Events such as these, that illuminate differences as well as sameness, global frameworks as well as local specificities, provide real opportunities to extend both critical and creative thought, disseminate knowledge and understandings, and test out

new modes of exploration. As editors of *Axon: Creative Explorations* we are grateful for the generous support and enthusiasm of our partners in the UK, and delighted to present a taste of what happened at each symposium.

We always invite submissions of essays on creativity and the creative process for ongoing issues of the journal; see submission policy, and writing/formatting information, at <https://axoncreativeexplorations.submittable.com/submit>

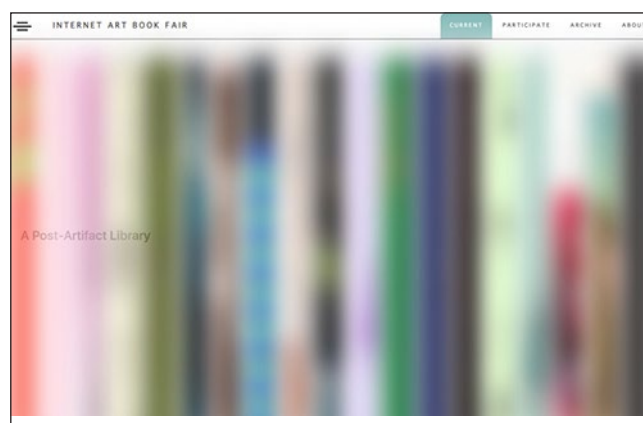
David Ferry / The Edible Delights of Great Britain

One of Steve McPherson's new articles about David Ferry's work is now online with Photomonitor. This is an essay about David's 'Cakewalking' series recently on show at the Grosvenor Museum in Chester:

<https://www.photomonitor.co.uk/david-ferry-the-edible-delights-of-great-britain/>

A Post Artifact Library

From Jason Urban: Internet Art Book Fair, a web-based exhibition and publishing experiment, is hosting A Post Artifact Library, the Post Artifact Books class' final project. The site consists of about twenty individual projects from nine students. The blurred aesthetic of the opening page is a small nod to the Tiffany Glass in the Pratt Institute's Brooklyn Campus Library.



A Post Artifact Library explores the gray area between physical codex and ephemeral code. Speculative design and conceptual art inform a series of projects that imagine a future of books that exist outside of our historic presumption of books as concrete objects. Rather than functional structures, emphasis was placed on prototypes and models.

Post Artifact Books is an upper-division elective course in the Pratt Institute's Department of Communications Design. Through a series of loose prompts by instructor Jason Urban, nine students from various backgrounds have attempted to rethink the book as a container, an object, and an activity. In addition to lectures, work days, and an in-class workshop with TXTbooks, the class made site visits around New York City to Printed Matter, Inc, Badlands Unlimited, Lucky Risograph Press, Franklin Furnace Archive, and the Interference Archive.

Participants: Richard Burrowes, Ian Griffin, Ali Jiang,

Dahyeon Kang, Francesca Mahaney, Cameron Schroeder, Michelle Wang, Meng Yao Xu, & Lingyan Zhang.

This project is best experienced on a computer and may not fully display on a mobile device.

<http://www.internetartbookfair.com/IABF-Ex/09PostArtifactLibrary/IABF-PostArtifactLibrary.html>

INTERNET ART BOOK FAIR is a web-based exhibition and publishing experiment.

<http://www.internetartbookfair.com>

Contact: internetartbookfair@gmail.com

A new video has been made about The Old Stile Press:

Frances writes: The Old Stile Press is the subject of a new film made for us by my brother, Hugo Pickering together with Jake and Arthur Cauty. They have explored various corners of house and garden and, of course, where the printing of books takes place. Some of it is even viewed from a drone so that you can see woodland and the River Wye from above.



Central to all this is a look at some of the books in great detail so you see the impress of type on hand made paper and the spread of wonderful woodcuts printed in several colours. Watch the video at:

<https://vimeo.com/338275859/571d6666b7>

NEW ARTISTS' PUBLICATIONS

The CODEX Foundation is pleased to announce *WORDS on the Edge*, a limited edition portfolio of poetry & lyric prose in broadside format.

Edited by: Peter Rutledge Koch.

Contributing editors: Edwin Dobb, Jane Hirshfield, & Jan Zwicky.

Introduction by: Robert Bringhurst.

WORDS on the Edge consists of twenty-six poems and lyrical texts addressing themes of nature and its irresponsible destruction.

Twenty-six notable poets, artists, and writers have been paired with an equal number of highly regarded letterpress printers from four countries. Each has been invited to produce an editioned broadside/print. Proceeds from sales of the portfolio go toward raising funds for the CODEX Foundation's special project, *EXTRACTION: Art on the Edge of the Abyss* (<https://www.extractionart.org>).



PORTFOLIO EDITION:

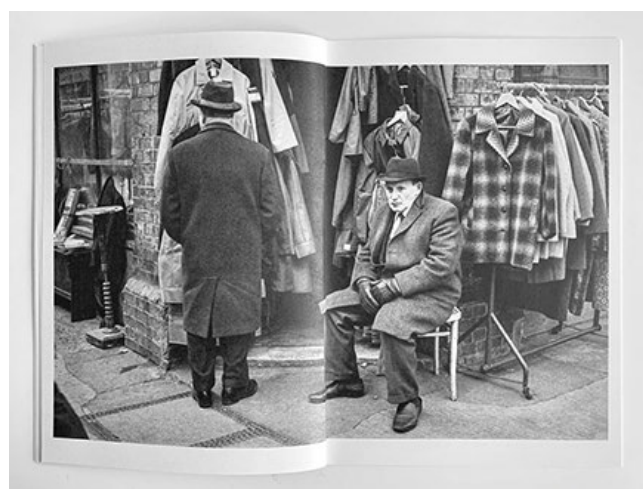
50 numbered and signed copies are being offered for sale. 26 lettered copies are reserved for distribution to each of the printers.

4 copies designated hors de commerce are reserved for archival and exhibition purposes.

More information and order link:

<https://www.extractionart.org/words-on-the-edge>

New from Café Royal Books



London Trade 1970s

Dragan Novaković

12.06.19. 36 pages, 14 x 20 cm, b/w digital print, edition of 100. £6

<https://www.caferoyalbooks.com/shop/dragan-novakovi-london-trade-1970s>

Daily Express by Gustav Metzger
Published by mfc-michèle didier

Daily Express is a set of 15 headlines from *The Daily Express* tabloid from October 23 to November 8, 1962. These dates correspond to those of *The Festival of Misfits*, a group show organized at Gallery One in London with artists related to Fluxus. Its title comes from the idea that any artist is a misfit, an unbalanced person, acting outside or even against society.



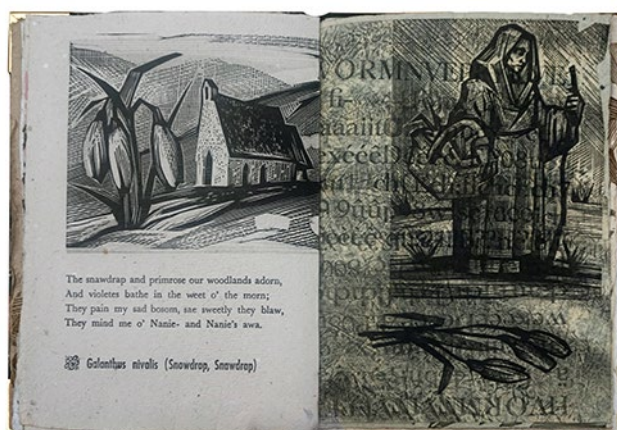
For this exhibition, Gustav Metzger offered to expose the daily edition of the tabloid *The Daily Express* in order to show the crucial role of the media in shaping opinions and their absurdity. For unknown reasons, the exhibition's organisers refused Gustav Metzger's idea.

Daily Express, as it is produced and published by mfc-michèle didier, is therefore the unveiling of the work conceived by the artist but never achieved.

Daily Express - 15 newspapers headlines from October 23 to November 8, 1962, 30 pages, 66.4 x 47.5 cm each. Limited edition of 50 copies. Produced and published in 2019 by mfc-michèle didier. Launch price: 170€. Order online at: <http://www.micheledidier.com/index.php/gb/artists/mfc-gustav-metzger/misfits.html>

HERBARIUM BURNSIANUM
THE COMPLETE BOTANY OF ROBERT BURNS
Dmitry Sayenko

Typeface: Bodoni 18pt, Albertus 24pt. Printed on paper handmade by the artist especially for this edition. Text compiled by James J. Owens from the poetry of Robert Burns. Illustrations, text layout, printing, and binding by Dmitry Sayenko. Linocut illustrations have been printed directly from the block by the artist. Cover: fabric on board. Special slipcase.



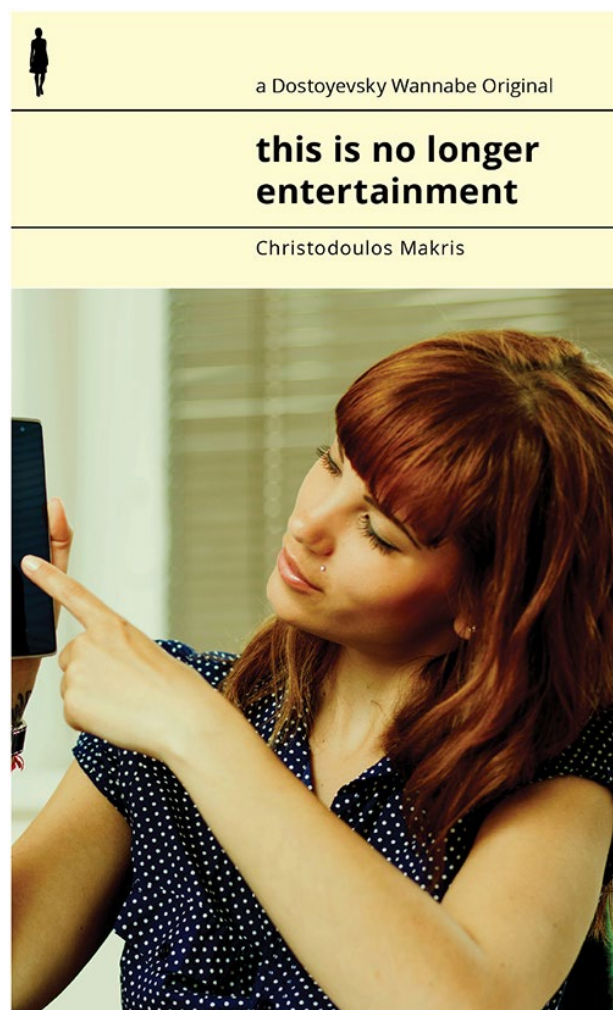
Edition: 20 numbered copies signed by the artist and the compiler. 2019. 180 x 245 x 18 mm. 21 sheets. Colour linocuts printed on both sides of the sheets. For more details, contact Dmitry Sayenko: nikodim-book@yandex.ru

this is no longer entertainment: A Documentary Poem
Christodoulos Makris
Dostoyevsky Wannabe

this is no longer entertainment is formed entirely out of untreated anonymous or pseudonymous text found in the open comments sections of media websites and other digital platforms. It was composed by filtering this un-authored writing through a process of immediate, instinctive selection and reframing, which is inevitably modulated by the author's interests and emotional temperature.

The poem's composition roughly covers the period 2014-

2017; a period marked by a range of notable social-political shifts and events.



In its use of avant-garde compositional methods as parallels with experimental documentary filmmaking practices, *this is no longer entertainment* borrows from and extends the documentary poetry tradition. It is a poetic exploration of public-private language and multiple/shifting personas enabled by digital technologies and communication, and their effect on social discourse and the broader political climate. Cumulatively, the juxtapositions of the primary material consider mutual influences and intersections between themes like (mis)-information and error, the diffusion of authority, pop/celebrity culture, identity politics, the rise of nationalism, and others.

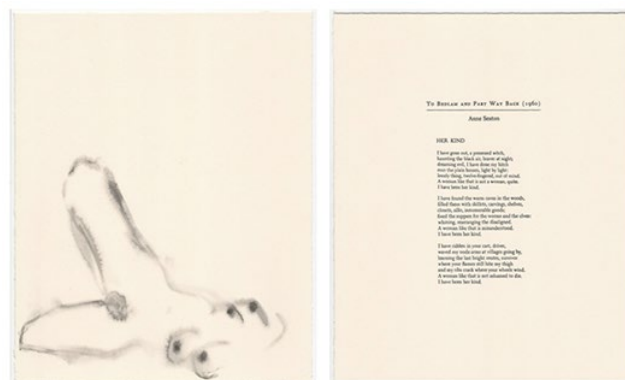
Christodoulos Makris has published several books, pamphlets, artists' books and other poetry objects, most recently *Browsing History* (zimZalla avant objects, 2018). His book *The Architecture of Chance* (Wurm Press, 2015) was a poetry book of the year for RTÉ Arena and 3:AM Magazine. One of Poetry Ireland's 'Rising Generation' poets, he has presented his work widely across media and borders, and has received awards, commissions and residencies from the Irish Museum of Modern Art, StAnza Festival (Scotland), European Poetry Festival, Culture Ireland, and Maynooth University among others. He is co-director of Dublin's multidisciplinary performance series Phonica, and the poetry editor of gorse journal and associated imprint Gorse Editions. £8. Available at: <https://www.dostoyevskywannabe.com/originals>

New from Enitharmon Editions

I have been her kind

Rachel Howard & Anne Sexton

Part of Enitharmon's print and poem series of co-publications with Jealous Gallery.



Rachel Howard's print is accompanied by Anne Sexton's poem 'Her Kind' from *To Bedlam and Part Way Back* (first published 1960) ©Linda Gray Sexton. The print and poem are presented in a screenprinted bound portfolio.

Date: 2019. Edition size: 75. Medium: Screenprint.

Dimensions: 28.5 x 35cm. £450. Available at:

<https://enitharmon.co.uk/product/i-have-been-her-kind/>

Road to Petergof

Ekaterina Vasilyeva



In her project *Road to Petergof*, Ekaterina researches the road from Saint Petersburg to Petergof, a stretch established by Peter the Great in 1710 to connect the newly built capital with his suburban residences.



And it was true: the metropole
did not develop organically,
as most cities do, but was built ex nihilo
- as an embodied manifestation
of the sovereign's utopian, colonial vision.

The resulting huge architectural ensemble according to Peter the Great's idea had to overshadow the road from Paris to Versailles.

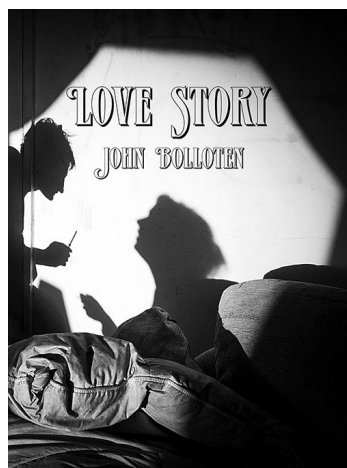
Dostoevsky called Saint Petersburg "the most abstract and intentional city on the entire globe". In these images we can see the changes in the land that have happened through history, and how the interaction between people and territory is in constant evolution.

Shortlisted for the KASSEL DUMMY AWARD 2019

4.06.2019 Limited edition of 90 copies (numbered and signed). Photographer and Designer Ekaterina Vasilyeva. Handmade binding. Books inside an A4+ folder-envelope, 19 cm x 30 cm (book), 21 cm x 32 cm (book cover), 84 pages, 67 colour images. Inside paper: Palatina 120 gr Cover paper: Majestic 290 gr. Languages: English + Russian. Self-published and printed in St. Petersburg (Print Gallery) in 2019. Price: 59 Euros (including worldwide shipping)

The book can be viewed, ordered at:
<https://ekaterinavasilyeva.ru/book-road-to-petergof-2019>
Project info: <https://ekaterinavasilyeva.ru/road-to-petergof>

New from Fistful of Books



Love Story
John Bolloten

Gary is 44 years old and has been injecting heroin since he

was 15. He drinks a number of tins of strong Polish lager every day and sometimes smokes crack. Maree is 24 and doesn't use heroin – she smokes crack and also drinks lager daily.

For eight months, between February and October 2018, I visited Gary and Maree weekly at their flat.

72 pages, 292 x 212 mm. Numbered edition of 200, b/w digital printing, £8 can be purchased from:
<https://fistfulofbooks.com/product/love-story/>



The English Summer Season

Peter Dench

Once the bastions of gentility, the height of decorum and the preserve of the upper classes, events of the English Summer Season like Epsom, Royal Ascot, Cartier Queen's Cup polo, Henley Royal Regatta and the Glyndebourne Festival, are now a riotous free-for-all of drugs, drunkenness and debauchery, rewriting the rules of society.

60 pages, 202 x 272 mm. Numbered edition of 125, Colour printing / wire bound, £10, can be purchased from
<http://fistfulofbooks.com/products/the-english-summer-season/>



The Cat on the Street

S.A. Robinson

Stray cats are a common sight on the streets of Athens in Greece.

I spent a week wandering the streets making feline friends and photographing them.

42 pages, 198 x 198 mm. Numbered edition of 100. Colour digital printing, £8 can be purchased from <https://fistfulofbooks.com/product/the-cat-on-the-street/>



Simon Says

S.A. Robinson

Graffiti (and a couple of neon signs) from around the UK (and Athens, Greece), some uplifting and positive, some rude and some disturbing.

2 pages (concertina book), 127 x 127 mm (127 x 1005 mm when opened). Numbered edition of 100, Colour digital printing, £3.50 can be purchased from <https://fistfulofbooks.com/product/simon-says/>



all in a day's work...

S.A. Robinson

All in a day's work

S.A. Robinson

In early 2010 I spent a week documenting the staff and

patients of my local Veterinary Surgery in rural south west Scotland.

Those seven days were very busy. I accompanied the vets on farm and home visits, I sat in on consultations at the clinic and observed them in surgery, performing both routine and specialist operations.

60 pages, 198 x 198 mm. Numbered edition of 120, b/w digital printing, £7 can be purchased from <https://fistfulofbooks.com/product/all-in-a-days-work/>



Field of Broken Dreams

John Bolloten

Looking through the 60-plus photographs in John Bolloten's book, *Field of Broken Dreams*, I am comforted and uncomfortable.

It's more Maxim Gorky than Mary Poppins. The black and white images transfer the viewer to the lower depths of Bradford's three lowest football leagues: West Riding, Spen Valley and the Bradford Alliance Sunday League.

Excerpt from the Forward by Peter Dench

72 pages, 198 x 298 mm. Numbered edition of 100 b/w digital printing, £7 can be purchased from <https://fistfulofbooks.com/product/field-of-broken-dreams/>



Gwalia Gazette

WBN United Artists 2019

Update for World Book Night 2019. Dylan Thomas's *Under Milk Wood* was selected by our WBN United Artists 2019 coordinator, artist Linda Parr. 47 contributors from Canada,

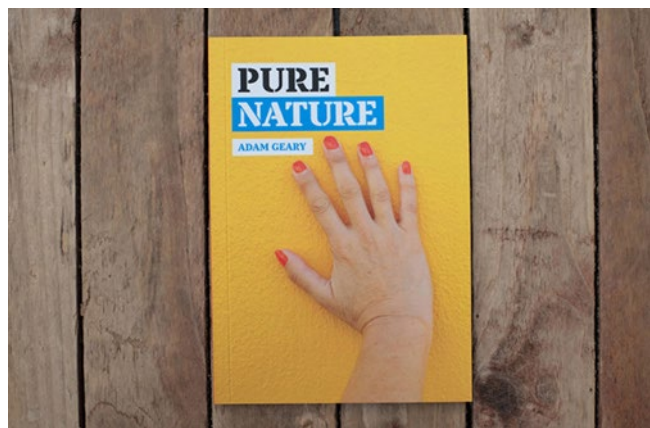
Germany, Israel, The Netherlands, Sweden, the UK and USA sent in their ten favourite words for us to use in creating an edition of the 'Gwalia Gazette' which was printed by Angie Butler, and sent to contributors, libraries and collections.

We have also uploaded a free pdf version of the gazette for anyone to download, which can be found at:
<http://www.bookarts.uwe.ac.uk/gwalia/>

Pure Nature

Adam Geary

'Lost in the mystery that surrounds all images, the traveller began to dream....'



Pure Nature is a visual poem to a city that maybe only really exists in our imagination. Geary's photographs offer us a glimpse of the city seen through the eyes of a traveller searching for inspiration and discovery but instead finding division and barriers. Alongside the perfect houses and gardens that are visited, streets are travelled that hint at other stories and lives lived. The journey ends as it began with a dream.

ISBN 978-09956517-5-3, 68 pages, 150 x 210 mm. £10

Adam Geary is based in Scotland. He has published over 17 books and work is collected widely. *Pure Nature* can be purchased through: <https://www.adamgeary.com>



346. A Journey While Staying As Still As Possible

Hilke Kurzke

Büchertiger Studio & Press

April 2011 in Bonn, Germany, Hilke Kurzke was 21 weeks pregnant with twins. The book starts with April 19th and a small bleeding that sent her to see her gynaecologist. He in turn sent her urgently to hospital: There it turned out she was in the middle of giving birth. At this early stage of pregnancy, tocolytics don't work yet, and so there was nothing much that could be done. She was put onto a reclined bed to alleviate the pressure on the cervix, pushed into room No. 346 and told to hope birth wouldn't progress. The predicted outcome was a birth of both twins the same night. They had a life expectancy of 30 minutes.

The pregnancy lasted for another 7 weeks in which Kurzke couldn't get up from her bed. Despite staying as still as possible, those seven weeks were a journey. Some days eventful, some boring. Most days spent in fear for the pregnancy to end prematurely, one day spent discussing whether the pregnancy had to be ended to save her own life. It was a journey of inner change as well as learning things like eating from a tray above your head or washing your hair while in bed.

In retrospect it is more than a personal story, though. It is also a story that illuminates how women, especially pregnant women are treated by society and in a hospital.

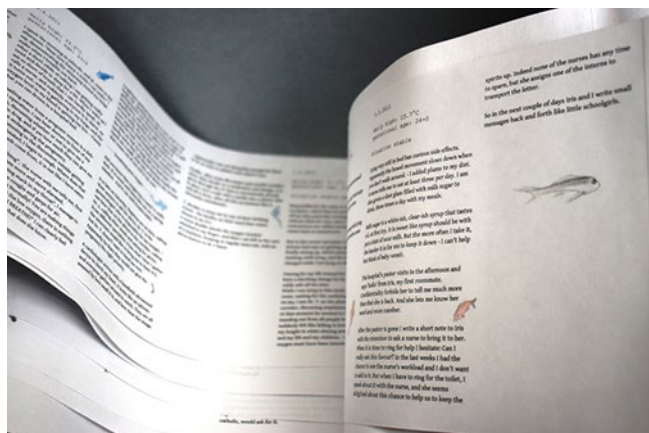


346. *A Journey While Staying As Still As Possible* is an "almost true story", a daily account of what happened, written up years later.

The text is given the form of an Esther scroll, which means that the reader is unable to see how much paper is still present on the dowel. Thus, reading mimics the experience of the author and protagonist: While it is obvious in the growing pile of paper outside the scroll's casing that time passes and how much time has passed, the reader is not able to tell how much longer the protagonist will have to stay in that room, whether another onset of labour will this time result in birth or not.

The imagery combines elements from the author's dated visual diary she kept while in hospital, and many drawings of fish that were added to the scroll. All those fish "swimming" around the text is unexpected but gets explained in the text. Fish first popped up in Kurzke's sketchbooks while in hospital and have since been an important feature in many of her works and prints.

They can be seen in the diary entries in the scroll, first almost accidentally in small scribbles or titles here or there, then more prominently and in the end she was drawing fish on a daily basis. At the time the sudden interest in fish was intuitive. But fish as an allegory for the situation makes a lot of sense: they stand for the unborn babies in their watery environment, they represent the feeling of being locked in, looking out of the window like out of an aquarium, and the experience of a diver, the impression of having entered a different world, where things and time behave differently.



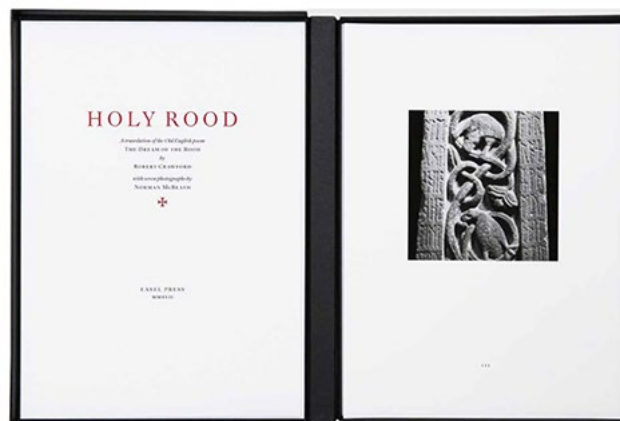
This is a limited edition of 10. Copies 3-8 can be purchased from the artist directly. They consist of an encased scroll in a tray. The scroll is held inside by a broad cotton strap. The text and the images are digitally printed. (Copies 1 and 2 are printed in a larger format and come with a model of the hospital room; please contact the artist if interested in one of those two.)

The scroll is made from washi paper and is (approximately) 19 x 2100 cm in size. The case measures (approximately): 9.5 x 9.5 x 32 cm. Price: £200, order via email to: contact@kurzke.co.uk more information about the artist at: <http://kurzke.co.uk>

Stephen Clarke — *Typography San Diego 1986–1987*
Café Royal Books



17.04.19, 32 pages, 14 x 20 cm, b/w digital. £6. Order at: <https://www.caféroyalbooks.com/shop/stephen-clarke-typography-san-diego-19861987>

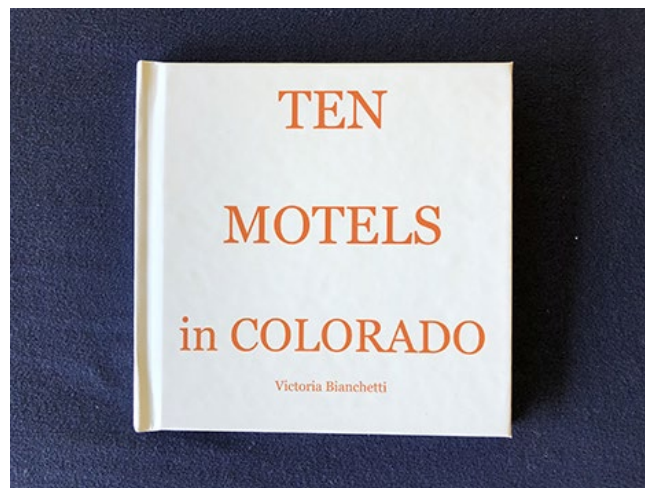


Holy Rood
Norman McBeath and Robert Crawford
Easel Press

The Fine Art Society in Edinburgh presents *Holy Rood* - a series of 7 photographs by Edinburgh based photographer and printmaker Norman McBeath that run alongside a long form poem by Robert Crawford. *Holy Rood* is a translation of the untitled Old English poem 'The Dream of the Rood'. The collaboration between Crawford and McBeath sees the photographs resonate with the ancient poem and its associations with the Ruthwell Cross (Dumfriesshire) and with the ruins of Holyrood Abbey (Edinburgh). The oldest, fragmentary text of this poem survives carved in several runic inscriptions on a sculpted 8th century cross at Ruthwell in the south-west of Scotland.

The publication, *Holy Rood*, is a limited edition of 25 copies published by Easel Press. Also available for sale individually are McBeath's 7 photographs in a limited edition of 3 artist's proofs. Editions of *Holy Rood* have already been acquired by the British Library, National Library for Scotland, Yale Centre for British Art, Edinburgh and St. Andrew's universities.

Available from The Fine Art Society in Edinburgh.
<https://www.fasedinburgh.com>
<https://www.normanmcbeath.com>



TEN MOTELS in COLORADO
Victoria Bianchetti

This is an artist's book that continues the series inspired by

Ed Ruscha's work. The seed of new book started on a road trip through Colorado in March 2019. The motels stood up along the road as true icons of American culture and they deserved to be portrayed.



Available to order at:
<https://www.blurb.com/b/9389958-ten-motels-in-colorado>

turn the page Collected Essays 2018

Edited by Rosie Sherwood

Essays by: Tom Sowden, Noriko Suzuki-Bosco, Jane Cradock-Watson, Rosie Sherwood, Lydia Denno, Belinda Mitchell, Katie Jones Barlow.



turn the page Collected Essays 2018 brings together new and established voices from the genre of book art. Drawn from the inaugural turn the page Symposium these essays cover everything from art as appropriation to walking as a form of protest.

21 x 15 cm. ISBN 978-1-5272-4113-8. Published by turn the page, May 2019. £20. <https://www.turnthepage.org.uk>

REPORTS & REVIEWS

Bower Ashton Library Artist in Residence project

Report by Shaun Oaten, Bristol, UK

You know those little scraps of paper you write on then leave inside your library books? Our Artists-in-Residence turned them into... cushions!

This was the first year we have formally run our Artist in Residence project, a collaboration between Angie Butler (Researcher, Centre for Fine Print Research) and Zelda Velika (MA Multidisciplinary Printmaking student).

Angie and Zelda asked staff at Bower Ashton to collect all the scraps of paper left in returned library books, along with the little notes we write at the desk during the course of a day. For a month we amassed a variety of physical information that reported on how a book was used; listed things people needed to remember; learning experiences; placeholders for important information; placeholders for forgotten information. Each of these scraps of relayed the nature and character of library users.

Our artists then set about arranging these scraps together to make new narratives with an idea of collating a series of poems/statements into artists' books.

They could have stopped there... but in a flash of inspiration Angie and Zelda realised that their poems could be digitally printed onto fabric and turned into a set of cushions, therefore answering a question they had posed themselves about how to make their work available and accessible to the library-using audience.

Cushions!

So that's what they did, finally unveiling their work to staff and students at Bower Ashton in June 2019.



While the cushions were garnering all the attention on the UWE Library social media accounts, our artists also produced a set of three folded printed editions that will be made available for sale as well as a boxed set of the original mounted scraps of poetry. These will go on display in the library over the summer and we will have a copy in our Special Collections. We expect the cushions to be let loose around the library later this year.

I'd like to thank Angie and Zelda for all their hard work, for making this year's project such a success & surpassing all expectations! Also to Sarah Bodman at UWE's Centre for

Fine Print Research (CFPR) for her invaluable guidance and advice. Thank you to Alice Bouquet, Library Engagement Co-ordinator, for funding the bursary which takes the form of credit in the Art Shop at Bower Ashton. Thank you to the staff at the Art Shop for their help and assistance.



There are some photos on our Instagram post:
<https://www.instagram.com/p/By7Nqd9B4hz/>

Issue and Return Vol 1-3

Angie Butler AB Press & Zelda Velika

A series of constructed narratives made from items of ephemera found in returned library books. This meta data reports how a book was used: signposts important information, acts as a placeholder for a forgotten paragraph or bookmarks a learning experience. 21 x 14.8 cm. Edition of 25, June 2019, AB Press, UK. £10. Email Zelda Velika to purchase: zeldavelika@googlemail.com

Bower Ashton Library Artist in Residence

Bower Ashton Library, UWE Bristol, is inviting proposals from City Campus students and staff for our next Artist-in-Residence project to take place between January and May next year. The research and final piece should be inspired by any aspect of the library at Bower Ashton and should take the form of a book, zine or installation of printed matter that can be displayed in the library vitrines or our gallery space. A bursary for materials will be made available in the campus Art Shop.

For further information and details of how to apply please email Shaun Oaten at: Shaun.Oaten@uwe.ac.uk
The deadline for proposals is 9th December 2019.

Shaun Oaten, Library Engagement (City Campus),
 Bower Ashton Library, UWE Bristol, Bristol, UK.

STOP PRESS!

exposition ➔ 05/07/19 ➔ 28/09/19

Dick Higgins auteur (c'est-à-dire poète, dramaturge, théoricien, artiste, historien, écrivain, musicien...) et Dick Higgins éditeur «Tomorrow's Avant garde today...».

Alison Knowles, Tomas Schmit, Benjamin Patterson,
 Philip Corner, Daniel Spoerri, Emmett Williams,
 George Brecht, Robert Filliou, Al Hansen, Wolf Vostell,
 Claes Oldenburg, Ian Hamilton Finlay, Dieter Roth,
 Jackson Mac Low, Richard Kostelanetz, John Cage,
 Marshall McLuhan, Eugen Gomringer...

1 place attane 87500 saint-yrieix-la-perche 05 55 75 70 30
www.cdla.info/ www.lecdla.wordpress.com/

cdla
 Le centre
 des livres
 d'artistes

exposition ➔ 05/07/19 ➔ 28/09/19

[La salle du fond(s)]

**La collection, 20ans d'enrichissements.
 Quatrième épisode : Hans Waanders**

1 place attane 87500 saint-yrieix-la-perche 05 55 75 70 30
www.cdla.info/ www.lecdla.wordpress.com/

cdla
 Le centre
 des livres
 d'artistes

Le centre des livres d'artistes (CDLA)

1 place Attane F – 87500 Saint-Yrieix-la-Perche
<http://cdla.info/en> <http://lecdla.wordpress.com>

Call for exhibitors: We want you at Bergen Art Book Fair! 14th–17th NOVEMBER 2019

Spotted by Imi Maufe: Bergen Art Book Fair is an international art book and self-publishing festival. The fair showcases 50 local, national and international artists, writers, designers, small press publishers and distributors.

The fair is organised by Pamflett, and in 2019 in collaboration with Tekstallianse. The fair is located at Bergen Kunsthall, Landmark and this year also at Litteraturhuset.

The fair consists of one seminar/workshop day at Litteraturhuset, opening night and two full fair days.

At BABF we will do our best to offer our exhibitors a welcoming experience: there will be all the coffee you can drink, fun social events, food, engaging talks, exciting workshops, new friends and an overall nice vibe!

BABF2019 is kindly supported by Art Council Norway, Bergen Municipality, Norsk Illustrasjonsfond and

Hordaland County Council. See pictures from the last year's event at <https://bergenartbookfair.no/>

Application Deadline: 21st AUGUST 2019

Apply at: <https://form.jotformeu.com/91676205876367>



yesnomaybe_print is a fine art printmaking group formed on the City Lit Advanced Fine Art Printmaking Course 2018-19, London, UK. Coming from a range of backgrounds including architecture, fine art, illustration, and marketing and communications, the group draws from individual personal projects to create site-specific collaborative works in a range of printmaking media.

From 09-21 July, the group will be exhibiting and holding workshops at Golden Lane Community Centre and Westminster Art Reference Library.

End of Year Shows

Golden Lane Estate - Golden Lane Estate is one of Britain's most important post-war housing developments - Grade II listed, the Estate includes a tower block with a roof garden, community centre and allotments. Its primary colour scheme and post-war design is an inspiration to the printmakers who respond to both the architecture and landscape of the site.

In homage to Stanley Owen Green, the 'Protein Man' who spent many years protesting 'less lust from less protein' along Oxford Street, the group looks to an honourable tradition of public protest in a performative print project at a location that has now become the site of two major community campaigns.

yesnomaybe_print will be celebrating fellow printer, Stanley Owen Green, on 20 and 21 July with drop-in workshops to make playful protest booklets, taking inspiration from the Protein Man's original text.

Westminster Art Reference Library

At the heart of the Westminster Art Reference Library, **yesnomaybe_print** exhibit experiments in Book Art and link back to the 'Protein Man' and his practice of self-publication. Drawing from the rich resources of the Library, the group addresses a range of book types from maze books to concertina folds and theatre books, across a diverse collection of subjects. Workshops at the Library will explore collage, and the quick and playful nature of maze book construction.

Golden Lane Community Centre

Daily 10:00-20:00, Private View 18:00-21:00 12/07/2019
Workshops 14:00-17:00 20/07/2019 + 21/07/2019
Golden Lane Estate, London, EC1Y 0RD, UK

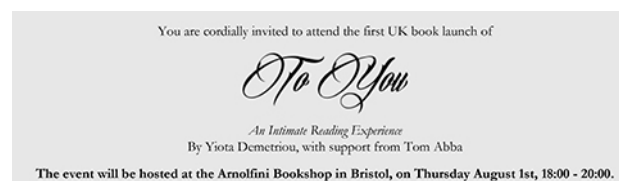
Westminster Art Reference Library

Weekdays 10:00-20:00, Saturdays 10:00-17:00
Private View 14:00-16:30 13/07/2019
35 St Martin's Street, London WC2H 7HP, UK

Instagram: [yesnomaybe_print](#)

Email: yesnomaybeprint@gmail.com

You are cordially invited to attend the first UK book launch of *To You* - An Intimate Reading Experience
By Yiota Demetriou, with support from Tom Abba



The event will be hosted at Arnolfini Bookshop, Bristol, UK, on Thursday 1st August, 6-8pm.

This is a rare book in a paper-based form that is heat-sensitive and touch-sensitive. In it are evocative love letters that were never sent, which are addressed To You, the reader. The letters are poetry written in prose, contemplating the mysteries of human relationships, love, attachment, loss, and affection. Imbued with warmth from a

gentle touch, its black pages gradually become translucent. Unlike many reading experiences, this book responds to body heat by inviting the reader to lovingly caress it.

Join us at the book launch! Yiota will be reading some of its content, you'll be able to touch it too, and order a signed and numbered copy.

About the book: <https://to-you.live/>
Facebook Event page: <https://www.facebook.com/events/738520056583478/>
News about the book: <https://mailchi.mp/3d0bc3b29e2e/news-about-to-you-an-intimate-reading-experience>
Twitter: @yiotademetriou



IMPACT Printmaking Journal (IMP-PRINT Journal)
Call for submissions to the **IMPACT Printmaking Journal**
In celebration of the 20th year anniversary of the **IMPACT Printmaking Conference**, the **Centre for Fine Print Research (CFPR)** is very pleased to announce the launch of a new magazine, the *IMPACT Printmaking Journal*.

IMPACT stands for 'International Multi-disciplinary Printmaking: Artists, Concepts and Techniques', which takes the form of a conference that is run every other year. Over the years, the IMPACT conference has increasingly focused on creating an academic forum on all aspects of print: advancing technological knowledge, contextualizing print, talking about the poetry and language of print, and maintaining a showcase for print practitioners.

The aim of the IMPACT Printmaking Journal is to support scholarly and critical debate in the field of print. The journal enables academics and industry professionals to share knowledge; allows artists and makers to show practice-led and object-based research; and focuses on the rich material culture of the printed world. The journal provides a platform for discussion for all those who are interested in the print world, whether they have been participants at an IMPACT conference or not.

Contributions from academics and practitioners, scientists and industry professionals, writers and philosophers, students, graduates and independent artists alike are warmly welcomed. Submissions can take several forms, including articles, research projects, exhibition essays and reflections on individual works. All contributions will be peer-reviewed by a panel of referees.

For more information, please see below

Articles (4000 – 6000 words, 1 – 6 images)
This is an extended paper that describes or debates a critical or theoretical position, and which presents original arguments on the expanded field of printmaking. Articles should include research that is clearly evidenced and referenced.

Research Projects (2000 – 4000 words, 1 – 6 images)
This is a paper that explores new technology and/or collaboration with industry. Research projects that are in process, as well as those which are at a milestone in their development are of particular interest. The paper should include research that is clearly evidenced and referenced.

Exhibition Essays (2000 – 3000 words, 2 – 5 images)
A reflective or critical examination of a body of work that has been presented at a conference, exhibition or as a publication. It should include research that is clearly referenced.

Featured Print (1000 words, 1 – 2 images)
Based on one print-work, a focused reflection of the context, evolution, cultural implications and significance of the work. One image plus a detail shot or a relevant comparative work can be submitted. Submissions that interrogate prints which were not created by the author are encouraged.

Point of View (1000 words, 2 – 4 images)
A poetic or discursive insight into conceptual or process-based approach to a body of work. Submissions by authors who have also created the work are encouraged.

Guidelines

These guidelines are to keep articles in a uniform format and for clear journal layout.

1) All submissions will be published in British English (colour, aluminium), with Oxford Spelling (verb endings with -ize instead of -ise)

2) Format all text as follows:
Arial 12pt, or Times New Roman 12 pt, single spacing
Single space after each full stop
Quotes with single quotation marks
One blank line between paragraphs
No indentations at the beginning of paragraphs
Acronyms to be written in full the first time they are mentioned in the text with the acronym in brackets, and subsequently referred to as the acronym

3) Titles of artworks as follows:
Title (date in brackets) by Artist Name Surname. Medium, size height x width in mm.
For example, *Rooks and Rain* (1950) by Gertrude Hermes. Linocut, 760 x 355 mm.
If permissions are needed for images, please provide the details of the permission holder.

4) Images to be 300 dpi, and minimum 10 cm in shortest dimension. Suggested file size 3MB per image.

5) Include an alphabetical bibliography at the end using Harvard referencing system.

For example, Pearson, A., Field, J., Ford, D. and Jordan, Z. (2007) *Evidence-Based Clinical Practice in Nursing and Health Care: Assimilating Research, Experience and Expertise*. 2nd ed. Oxford: Blackwell Publishing.

For more information on Harvard Referencing, please see: <https://www1.uwe.ac.uk/students/studysupport/studyskills/referencing/uweharvard.aspx>

6) When authors of other publications are referred to in the body of the text, please write as: Pearson et al., 2007, or ...as Pearson et al. state (2007, p.72).

7) At the end of the document, please provide an abstract of 200 words that can be used on the website.

8) Name all authors and co-authors of the paper, and their affiliation. Please indicate the primary author in bold. For example, Fay Ray, University College of Art and Design

At the end of the document, in no more than 100 words, please include the primary author's contact details, email and website address, and the name of institution/organisation if applicable.

9) Please state clearly whether you wish to submit as an article, research project, exhibition essay, featured print or point of view.

Please submit a PDF Document with embedded images (72 dpi), with the file captioned as: Name_Surname_[type of submission].pdf

10) On acceptance, a Word Document with separate images (300dpi) will be required, submitted via wetransfer.com to impact.journal@uwe.ac.uk and wuon-gean.ho@uwe.ac.uk

Deadlines

For inclusion in our first issue, please submit articles by 10th August 2019.

All articles will be evaluated by the editorial board, peer-reviewed, and returned to authors for corrections and clarification prior to publication.

Journals will be published online and available to all subscribers, with a print-on-demand option available.

For further questions, please contact the guest editor, Dr Wuon-Gean Ho
Wuon-Gean.Ho@uwe.ac.uk

News from the London Centre for Book Arts, UK:



MAKE BOOKS NOT BOMBS

New LCBA totes with artwork by Abbie Freeman

Abbie Freeman is an artist, designer, and illustrator based in Harlow New Town, Essex. In 2018 Abbie completed a three-month Wynkyn de Worde Society Residency at LCBA to produce her publication *I've Always Wanted a Porch*. Made from heavyweight 100% cotton canvas with a side and bottom gusset, long handled. The bags are made from a sustainable crop in a Fair Trade Factory in India and screenprinted in the UK.

All proceeds from tote bag sales go towards our mission and development at the London Centre for Book Arts. £10 Available here: <https://londonbookarts.org/product/tote-bag-with-artwork-by-abbie-freeman/>



Making Books Summer School

Monday 26th – Friday 30th August 2019

Another session just added! Come join us at the London

Centre for Book Arts for Making Books Summer School. Taught by experts, participants will be guided through the foundations of bookbinding and learn how to create six different book structures and a Solander box.

Suitable for beginners, and all welcome.

<https://www.eventbrite.co.uk/e/making-books-summer-school-tickets-63776104044>



Wood Engraving and Journal Making with Angie Lewin and Simon Goode, Sat 7th & Sunday 8th September 2019

Join us for a special two-day workshop at the London Centre for Book Arts in collaboration with St. Judes, taught by renowned artist and print-maker Angie Lewin along with Simon Goode, founding director of LCBA.

Participants in this two-day workshop will have the opportunity to try their hand at both wood engraving and book binding, creating a hardback journal on a theme on their choice.

<https://www.eventbrite.co.uk/e/wood-engraving-and-journal-making-with-angie-lewin-and-simon-goode-tickets-63876409059>

London Centre for Book Arts (LCBA) is an artist-run, open-access studio providing education programmes for the community and access to resources for artists, designers and makers.

Our mission is to foster and promote book arts and artist-led publishing in the UK through collaboration, education, and by providing open-access to printing and binding facilities; a space for hands-on experience, knowledge sharing and skills exchange.

London Centre for Book Arts, Britannia Works, 56 Dace Rd, London E3 2NQ, UK. <https://londonbookarts.org>
Tel: 020 8510 9810 | hello@londonbookarts.org

Introduction to Traditional French Pochoir with Kitty Maryatt at San Francisco Center for the Book, USA 7th - 8th September 2019

Kitty Maryatt is Director Emerita of the Scripps College Press in Claremont, CA, USA. She taught letterpress printing for thirty years; students made an editioned book every semester. Since her retirement in 2016, she has been working full-time on re-creating *La Prose du Transsibérien* in an edition of 150 copies, plus 30 hors commerce. She studied pochoir with Atelier Coloris in Ploubazlenac, France.



The word pochoir in French simply means stencil, which has been done by every culture since mankind blew iron oxide around their hands onto cave walls. As the French are known to do, they developed particularly sophisticated stencil techniques in the early twentieth century.

This workshop will introduce the basics of printing multiples through such stencils. The steps involve the following: trace the imagery that you want to reproduce, develop a registration system, identify and separate the colours, cut aluminum plates by hand, mix gouache colors, prime the French pochoir brush and apply the liquid in a swirling fashion.

Demonstrations of tracing images and cutting the plates will be shown first. Participants will trace one colour from the image and cut an aluminum plate. The instructor will bring a pre-designed image with plates already cut so that participants can immediately learn the brush techniques. The six colours will be applied as the group makes an edition of the image. Then we will look at the images brought in by participants and discover which images are appropriate to reproduce in this way, including printing a base image. Next, participants will select or create an image to be reproduced and go through the steps to make an edition of that image. Since this is an introduction, the focus will be on problem-solving and experiencing the joy of vibrant and true colour. Additional techniques used on *La Prose* will be highlighted and demonstrated.

\$400.00. Book online at: <https://bit.ly/2NbMiMw>

San Francisco Center for the Book
375 Rhode Island St, San Francisco, CA 94103, USA.
<https://sfcfb.org>

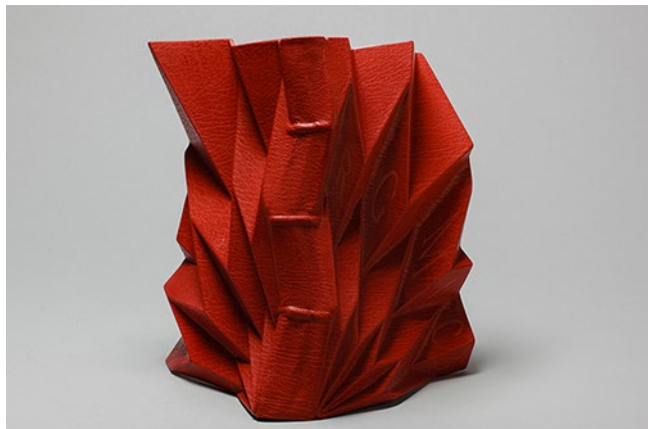
Upcoming classes at North Bennet Street School, Massachusetts, USA

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>

Events:



Formation

Until 27th July 2019

Exhibit Reception Thursday, July 18, 2019

A special travelling exhibition of fine bindings, curated and produced by the Guild of Book Workers.

<http://nbss.edu/formation>

Summer 2019 Workshops:

Folded Books

Saturday, July 13 & Sunday, July 14

9:00 am - 4:00 pm, Bill Hanscom, \$325



Leather Rebacking

Friday, July 19 to Sunday, July 21

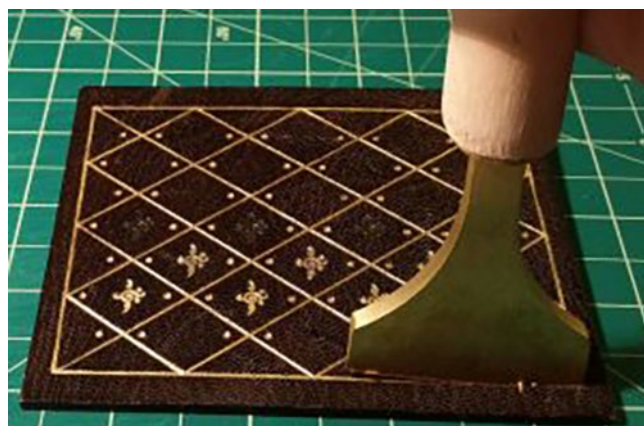
8:30 am - 4:30 pm, James Reid-Cunningham BB '90, \$575



The Shrigley

Saturday, July 20 & Sunday, July 21

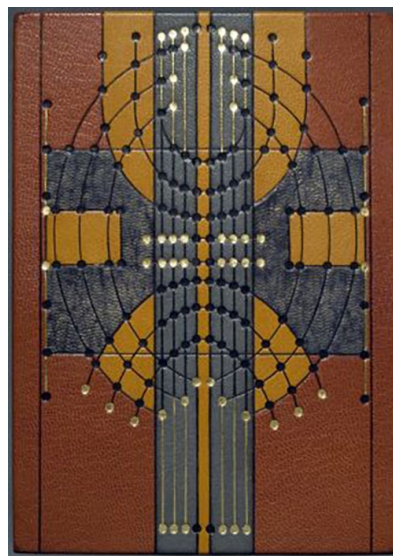
8:30 am - 4:30 pm, Erin Fletcher BB '12, \$250



Fundamentals of Finishing: Blind and Gold Tooling on Leather

Monday, July 22 to Friday, July 26

8:30 am - 4:30 pm, Samuel Feinstein BB '12, \$725



Intermediate Finishing: Tooled-Edge Onlays

Monday, July 29 to Friday, August 2

8:30 am - 4:30 pm, Samuel Feinstein BB '12, \$725



Exploring Paper

Saturday, August 3 & Sunday, August 4
8:30 am - 4:30 pm, Linda Lembke, \$300



Book Structures for Prints and Photographs

Saturday, August 10 & Sunday, August 11
9:00 am - 4:00 pm, Bill Hanscom, \$375

Traditional Ethiopian Bookbinding

Saturday, September 28 & Sunday, September 29
9:00 am - 4:00 pm, Bill Hanscom
\$350 (materials fee of \$50 due in class)

Book online at: <https://www.nbss.edu/ce>
North Bennet Street School, 150 North Street, Boston,
Massachusetts 02109, USA. <https://www.nbss.edu>
Tel: 01 617 227 0155 | continuingeducation@nbss.edu

Poetry by Design

Until Friday 23rd August 2019

Leeds University Library Galleries, UK

Explore visual and concrete poetry through magazines and art objects. Discover works from the post-Second World War, pre-computer period up until the present. On display is work from Ian Hamilton Finlay and Bob Cobbing. Also featured is Kimberly Campanello. This display is guest-curated by Professor Fiona Becket and Dr Emma Trott (School of English, Leeds University).

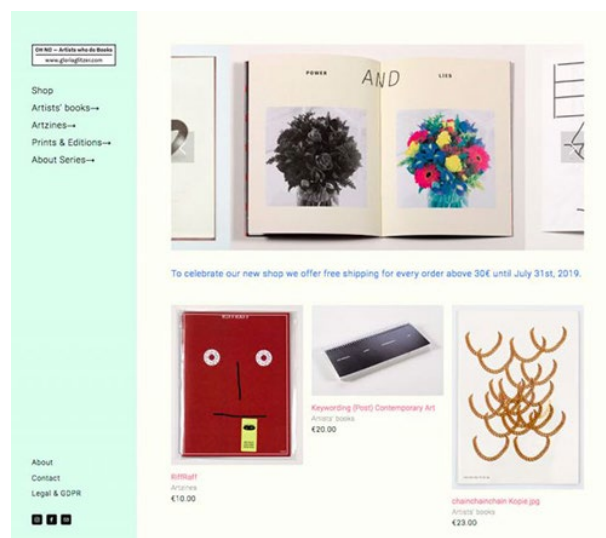
The Stanley & Audrey Burton Gallery, Leeds University Library Galleries, Parkinson Building, Woodhouse Lane, University of Leeds Leeds, LS2 9JT, UK.
<https://library.leeds.ac.uk/contact/galleries>

Gloria Glitzer are participating in the exhibition *Druck, Druck, Druck* at Galerie im Körnerpark, Berlin.

Until 14th August 2019

Featuring: Schikkimikki Zinedistro & Library, Czentrifuga kollektiv, Penthaus für schöne Formate, Lucky Punch Press, Archiv der Jugendkulturen, Hopscotch Reading Room, Deniz Beser/Heyt be! Fanzin, Salt and Cedar Press, Erwin Blok, Petra Schulze-Wollgast, Colorama, Lady Liberty Press, Paul Paetzel, Drucken 3000, Gloria Glitzer / We Make It, Luca Bogoni, Outer Space Press / Pogo Books, BAÇOY KOOP, Aisha Franz, Viktor Vejvoda, Paper News et al.

Galerie im Körnerpark, Schierker Str. 8, 12051 Berlin, Germany. <https://www.berlin.de/kunst-und-kultur-neukoelln/kulturrorte/galerie-im-koernerpark/aktuelle-ausstellung/>



Gloria Glitzer also have a new onlineshop! They are offering free shipping on all orders above 30€ until 31st July 2019. <https://www.gloriagitler.com>



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 main desk)

NEXT DEADLINE: 14TH AUGUST FOR THE SEPTEMBER – OCTOBER 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