

MEL HUANG, 1985, CHINA, 11 DECEMBER 2010, USA.
MELTING CROWN, TRIMMER, USA, 8 NOVEMBER 2010, USA.

MELTING CROWN, TRIMMER, USA, 8 NOVEMBER 2010, USA.

MELTING CROWN, TRIMMER, USA, 8 NOVEMBER 2010, USA.
MELTING CROWN, TRIMMER, USA, 8 NOVEMBER 2010, USA.

Published by Impact Press at the Centre for Fine Print Research, UWE Bristol, UK

ARTIST'S COVER PAGE: KURT JOHANNESSEN - *THE HAIR COLLECTION 2009 - 2019*, SEE PAGE 40

IN THIS ISSUE: NATIONAL AND INTERNATIONAL ARTISTS' BOOKS EXHIBITIONS PAGES 2 - 19

COURSES, CONFERENCES, LECTURES & WORKSHOPS PAGES 19 - 26 OPPORTUNITIES PAGES 26 - 34

ARTIST'S BOOK FAIRS & EVENTS PAGES 34 - 39 INTERNET NEWS PAGES 39 - 40

NEW ARTISTS' PUBLICATIONS PAGES 40 - 47 REPORTS & REVIEWS PAGES 47 - 51 STOP PRESS! PAGES 51 - 57

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

Leonard McDermid

Monday 2nd September - Thursday 31st October 2019

Leonard McDermid is an artist, poet, printer and award-winning publisher. He has lived in the Scottish Borders for over fifty years and he has exhibited widely, with work held in many private collections and some public collections.



Above and below: A selection of Leonard McDermid's books, produced under his Stichill Marigold Press imprint.



This exhibition at UWE, Bristol Bower Ashton library celebrates work made at the Stichill Marigold Press over the past twenty-five years: a captivating assortment of pamphlets, poems, cards, pieces and objects that 'provoke smiles or quiet pondering'. The work presents itself quite minimally, in limited colour palettes, formed in sizes that are human which ask to be held.



Landway, Leonard McDermid, Stichill Marigold Press, 2017

In the 1990's Leonard founded the Stichill Marigold Press, through which he uses traditional letterpress printing methods to communicate a very personal interpretation of his observations. He appreciates and welcomes both the creative possibilities and the limitations of the medium. He says:

I start with an idea and sometimes other ideas come from that idea, and that's because it begins to be a pamphlet (rather than anything else), because there starts to be a relationship and you get this homogenous content of a book.

Much of his printed work has been widely appreciated in creative and poetic circles and many of his publications are held in special collections, including the Scottish Poetry Library, the British Poetry Library, Tate Britain in London and the National Library of Scotland.

Leonard McDermid will be talking in person about his work, poetry, printing and creative practice (and we hope, also reading some of his poems) at UWE, Bristol, Bower Ashton Library on Thursday 31st October 2019 12-1pm. This is a free (unmissable) event and all are invited to attend.

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

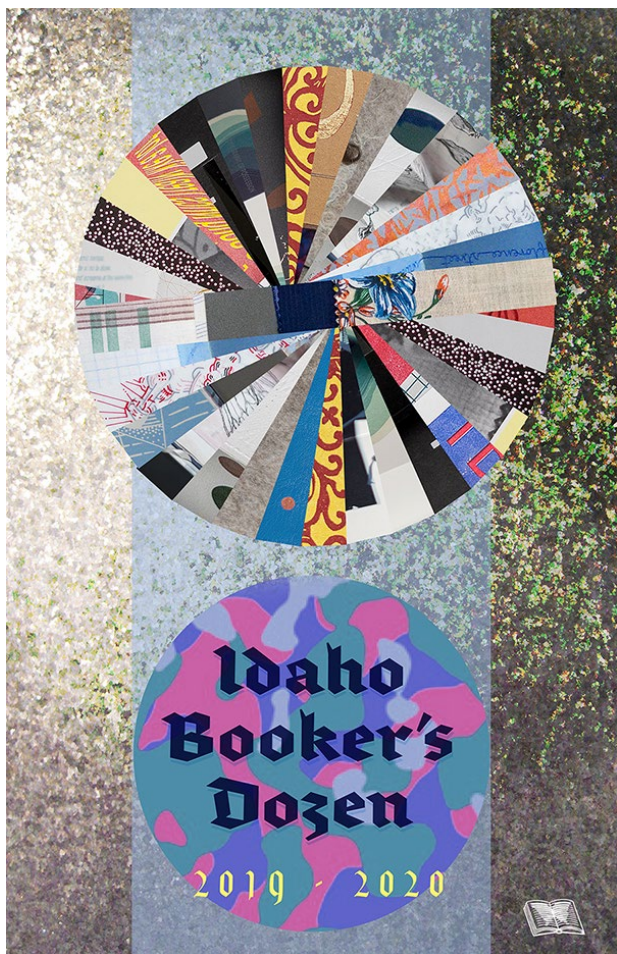
Hartsfield-Jackson Atlanta International Airport,
Concourse E, USA, until October 2019

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 current exhibition tour schedule is: 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

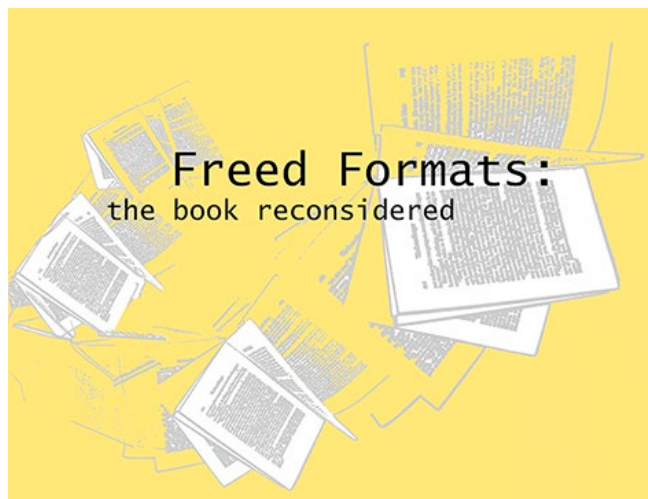
Feast & Famine gathers together works in a variety of media from artists and artist collectives working nationally and internationally, at different stages in their career. With works by John Baldessari, Gladys Barker Grauer, Jackie Batey, Jennifer Bloomer, Christopher Cardinale, Maria Fernanda Cardoso, 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

19th September - 19th 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 will open next at Five Points, Torrington on Friday 20th September, 6pm - 8.30pm.



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

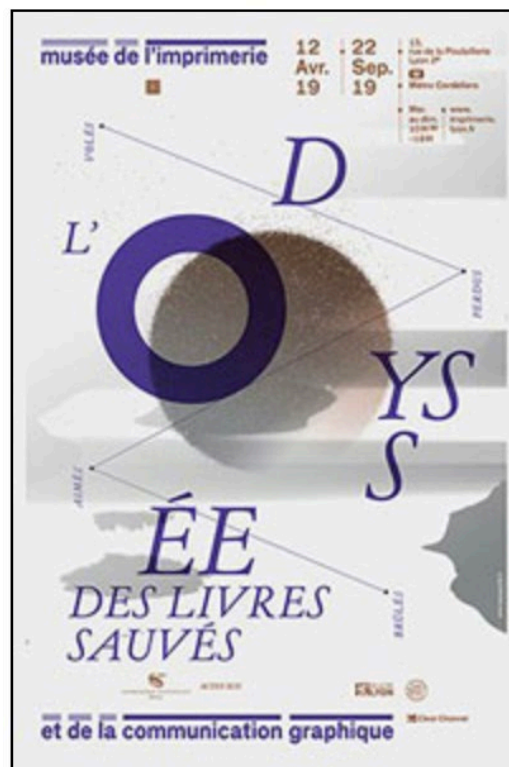
(NY), Nicole Pietrantoni (WA), Miriam Schaer (NY), Ilse Schreiber (NY), Viviane Rombaldi Seppay (NY), Ellen Sheffield (PA), Robbin Ami Silverberg (NY), Gregg Silvis (DE), Joy Simpson (TX), Terri Tibbatts (CT), Mary Ting (NY), Jean Tock (NY), Erin Walrath (CT), and Thomas Williams (PA).

Talks: Friday 4th and Friday 11th October at 6.30pm

Curators: Alice Walsh + Chris Perry. For more information

visit: <https://www.freedformats.com>

<http://www.fivepointsgallery.org>



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.



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

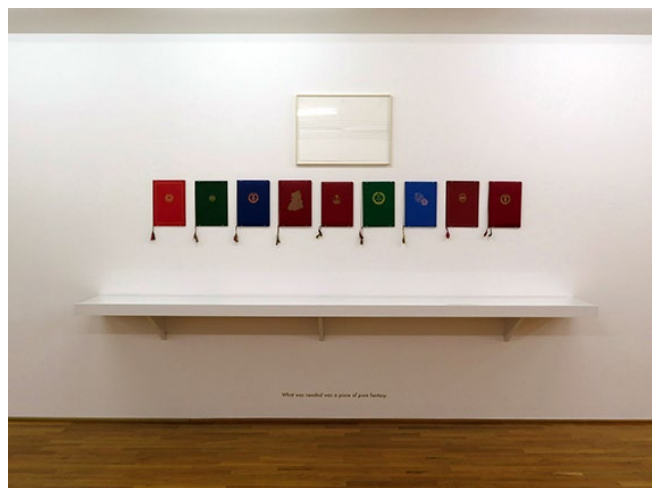
inspire an immediate connection with the viewer and make visible the invisible lines that connect readers energetically... writer-to-reader, story-to-reader, and reader-to-reader.

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>

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.



Installation of *The Plan* by Elisabeth Tonnard. A copy of *the Plan* in wooden frame, 9 GDR folders containing further copies of the Plan, 24 photographs in vitrine, text in golden letters on wall.
Photo: Joachim Schmid

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

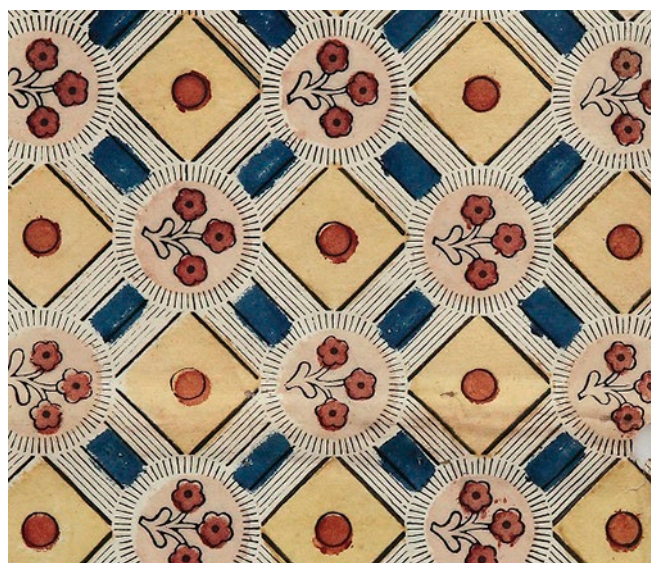
on the production of images and their potential to fix space and time, but rather on their informational content, hidden knowledge and interpretation.

With works by Tina Bara, Seiichi Furuya, Tamami Iinuma, Sven Johné, Jens Klein, Jürgen Kuttner, Christian Lange, Emanuel Mathias, Katrin Mayer, Simon Menner, Einar Schleef, 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@munichen.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.

Carolee Schneemann

mfc-michèle didier gallery, Paris, France

13th September - 9th November 2019

Opening on Thursday September 12, 2019, from 6 to 9pm.

Carolee Schneemann (1939-2019) was a painter... as well! Throughout her career, she constantly reminded us that performances, films, photographs, texts were works of painting to her. The striking omnipresence of the female nude throughout her work, often dealt with violently, was the better to elude the taboos of the time: "As a painter, I had never accepted the visual and tactile taboos surrounding specific parts of the body".¹ By mistreating her body, Carolee Schneemann reclaimed it: far from the objectification of the female nude present in classical art, Schneemann's body was a subject, suffering, living, at times sacrificed. She was a feminist trailblazer who used her body as a tool for advocacy, thereby distancing herself from the traditional representation of a model. The question Carolee Schneemann asks is whether the female body can be both an image and an image-maker, in a world where role models were scarce: "I decided a painter named 'Cezanne' would be my mascot: I would assume Cezanne was unquestionably a woman - after all the 'anne' in it was feminine. Were the bathers I studied in reproduction so awkward because painted by a woman? But 'she' was famous and respected. If Cezanne could do it, I could do it."²

Notes

1. Carolee Schneemann, *Imaging her erotics*, MIT Press, 2002.
2. Carolee Schneemann's artist book, *Cezanne, She was a Great Painter*, three editions in 1974, 1975 and 1976.

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

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-Compté, Besançon, France
Until 22nd September 2019

Curators: Sylvie Zavatta (clips by artists) and Maïke 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-Compté, Cité des arts, 2 passage des arts,
25000 Besançon, France.
<https://www.frac-franche-comte.fr/fr/vinyls-clips>

Kala Fellowship Exhibition
Kala Art Gallery, Berkeley, USA
Until 21st September 2019

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>

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

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>

EMIL SIEMEISTER -

Zeichnung Notation Stimme Bücher & Hefte

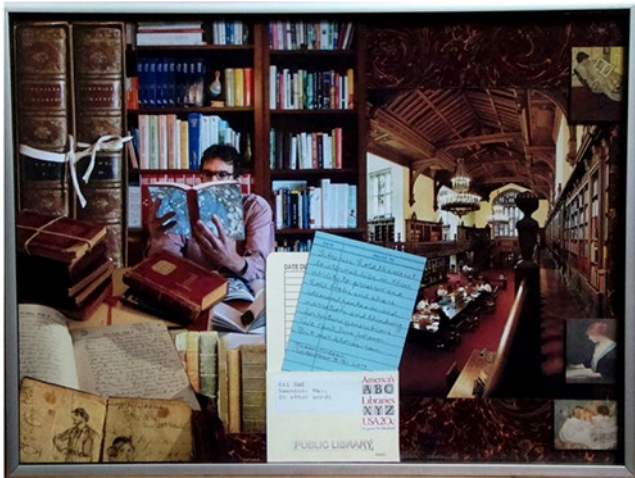
Morat-Institut für Kunst und Kunstwissenschaft

Freiburg, Germany

Until 12th October 2019



Morat-Institut für Kunst und Kunstwissenschaft
Lörracher Str. 31, D - 79115 Freiburg i.Br., German.y
<http://www.morat-institut.de>



BOX, BOOK & BOARD 2

Design on Main Gallery, Ames, Iowa, USA
2nd - 25th October 2019

A group show by four artists from Ames, Iowa: Deb Anders-Bond, Molly Ethridge, Ed Garcia and Kathy Svec. These artists have been exploring avenues of expression that include and sometimes combine hand bookbinding, paper-making, digital and paper collage (2D), assemblage (3D), and the use of selected text that creates a storytelling element. The exhibition will “compare and contrast” the four approaches to these materials and techniques. For each artist, precision and detail is a key element, as is exacting craftsmanship.

Three workshops will be offered at the College of Design's Design on Main Gallery in conjunction with the exhibition. The workshops are free to participants and supplies will be provided, though advanced registration is required.

PASTE PAPER – October 5, 2-5pm by Ed Garcia

Make your own decorative papers for all sorts of uses. Participants will learn how to make, colour and apply the paste, prepare the paper, make patterns with selected tools and finish the decorated paper. The class will then see examples of ways to use the finished papers in a variety of suggested book bindings. Limited to 8 students. Duration: 3 hours.

QUICK SMALL BOOKS – October 12, 2-5pm

By Kathy Svec. Class members will learn three quick techniques for making small books: Star Book (3 variations), Pamphlet Fold Book (2 variations) and Accordion Book (2 variations). Students should be able to take home several finished books, complete with covers. Supplies will be provided. Limited to 8 students. Duration 3 hours.

SOULCOLLAGE – October 19, 1-5pm

By Deb Anders Bond. SoulCollage® is an intuitive process where participants select images from tables displaying hundreds of pictures. During the class, students create 5 x 8 inch collages on boards and learn to interpret the personal

meaning or message from the art they created. Bring your own pair of sharp scissors. Limited to 8 students. Duration: 4 hours.

The exhibition is sponsored by the Ames Book Arts Club and Iowa State University College of Design.

Design on Main Gallery, 203 Main Street, Ames, Iowa, USA
<https://www.design.iastate.edu/design-on-main/>

GAME, SET, MATCH. THREE CONCEPTS OF THE ARTIST'S BOOK

Museum Serralves, Porto, Portugal
Until 20th October 2019



Sol LeWitt: *Lignes en quatre directions et toutes leurs combinaisons*, Bordeaux: Capc Musée d'art contemporain 1983, detail

The collection of artists' books of the Serralves Museum, curated by Guy Schraenen until his death in 2018, is one of the leading collections in Europe. Represented are all types and tendencies of this art genre, which emerged in the late 1950s when artists invented the concept of the 'artist's book', a new and revolutionary way of dealing with the space of the book and with the diffusion of ideas and works.

On occasion of the twentieth anniversary of the museum and this collection, a three-chapter exhibition will enlighten three main investigative fields within the universe of artists' books. It can be understood as a comprehensive overview on the existing forms and concepts of the artist's book. While chapter one deals with the tautological notion of the artist's book, part two reflects on the artist's book as a work of art in its own right, equivalent to a painting or a sculpture. Part three focuses on works that exist at the interface between a book and an object. Altogether, the presented works are examples of how artists metamorphose the ordinary aspects of the book to give new life and perspectives to it.

The exhibition is organised by the Serralves Foundation – Museum of Contemporary Art, Porto, and curated by Maïke Aden after concepts by Guy Schraenen.

Serralves Museum
Rua D. João de Castro 210, 4150-417 Porto Portugal.
<https://www.serralves.pt/en/activities/game-set-match/>



**Hans Waanders at Glasgow School of Art Library, UK
Until Autumn 2019**

Our latest David Bellingham-curated display on Level 1 of the Library is on Dutch artist Hans Waanders (1951-2001). Waanders often co-opted and subverted the 'scientific' techniques of etymology, classification, archiving, and comparative biology. This display features Waanders' artists' books, along with a number of his prints. The display includes some prints loaned by Peter Foolen.

Glasgow School of Art
164 Renfrew Street, Glasgow G3 6RF, UK.

**Exhibitions at the Huis van het boek | Museum
Meermanno, The Hague, The Netherlands:**

From lead to LED

'From lead to LED' is a permanent display concerning the development of the book from 1850 to the present, displaying a changing selection of highlights from the Museum's collection of modern international books.



**Miniature library 'Bibliotheca Thurkowiana Minor'
Until 31st December 2019**

On the second floor of the museum visitors can view the 'Bibliotheca Thurkowiana Minor', a miniature library with 1515 tiny books by Guus Thurkow (1942-2011) which was acquired by the museum in 2012. Museum Meermanno in The Hague is the oldest book museum in the world and located centrally on The Hague's stately Prinsessegracht, presents a very special collection, from medieval manuscripts to modern book design.

'Foute boeken?' ('Wrong books?')

20th October 2019 - 1st March 2020

Huis van het boek presents the exhibition 'Wrong books?' From 20 October 2019 to 1 March 2020. The exhibition is about books that are no longer desirable due to a changed spirit of the times and advancing insights. From children's books to literature. There is also attention for political propaganda through the Second World War, often through children's books. They are usually books that have been distributed in enormous numbers and that have deliberately and unconsciously determined ideas about fellow human beings in society. These "wrong" books touch on sometimes surprisingly current themes, such as racism, sexism and anti-Semitism.

Huis van het boek | Museum Meermanno
Prinsessegracht 30 2514 AP Den Haag, The Netherlands.
<https://www.meermanno.nl>

***Grafikverkstan Godsmagasinet 10th Anniversary exhibition*
Galleri Astley**

Uttersberg, Sweden

5th October - 3rd November 2019

This year Grafikverkstan Godsmagasinet Print Studio celebrates its 10 year anniversary with a special exhibition at Galleri Astley in Uttersberg, Sweden.

More than 45 artists from Sweden, Ireland, England, Germany, China and Nigeria are participating. In October there will also be a Poetry Festival, arranged by the poetry house Chateaux.

Galleri Astley, Uttersberg, 739 92 Skinnskatteberg, Sweden.
<http://www.galleriastley.com>
<http://www.grafikverkstan.se>

Mimic: Modern Marbled Objects

Minnesota Center for Book Arts Main Gallery, USA

Until 13th October 2019

Minnesota Center for Book Arts (MCBA) presents *Mimic: Modern Marbled Objects*, an exhibition that examines the history and craft of marbling, from book arts origins to present day sculpture, fine art, and other decorative objects. This exhibition was co-curated by Torey Erin (Exhibitions and Artist Programs Manager at MCBA) and Heather RJ Fletcher (visual artist and innovator of HRJ Design Studio).

Dating back to the 12th century in Japan and 15th century in Turkey, the art of modern marbling involves floating paint on water mixed viscous with carrageenan, a seaweed extract; creating intricate patterns and unique designs using unusual, handmade tools; and then laying paper, fabric, wood, or other porous materials onto the surface of the bath, where the image is immediately and permanently transferred to the desired surface. The exhibition includes local and international artists Sue Bjerke (Minneapolis, MN), Maeve "Maise" Broome (Queens, NY), Antonio Velez Celemin (Madrid, Spain), Heather RJ Fletcher (Minneapolis, MN), Karli Frigge (Gelderland, Netherlands), Mary Holland (Richmond, VA), Dan and Regina St. John (Amherst, MA), Jemma Lewis (Wiltshire, UK),

Diane Maurer-Mathison (Spring Mills, PA), Iris Nevins (Johnsonburg, NJ), Sheryl Oppenheim (Brooklyn, NY), Sally Power (St. Paul, MN), Jana Pullman (Minneapolis, MN), Christin Ripley (Catskill, NY), Barb Skoog (South Pasadena, CA), Natalie Stopka (Yonkers, NY), Sevim Surucu (Elk Grove Village, IL), and Robert Wu (Ontario, Canada).



Visiting masters of marbling Regina and Dan St. John will give an artist talk at the *Mimic* closing reception on October 3, and MCBA will host a series of master marbling workshops led by Regina and Dan this fall. Both Chena River Marblers based in Massachusetts, Regina and Dan specialize in book edge-marbling, miniature marbling, custom marbled papers, and teaching marbling workshops around the country. Connecting the local community to national masters of the form, MCBA's marbled-themed exhibition and educational programs aim to engage, inspire, and focus attention on contemporary applications of this vibrant traditional craft.

Please join MCBA for a public reception and Artist Talk by Regina and Dan St. John on Thursday 3rd October 2019 from 6-8 pm in MCBA's Main Gallery.

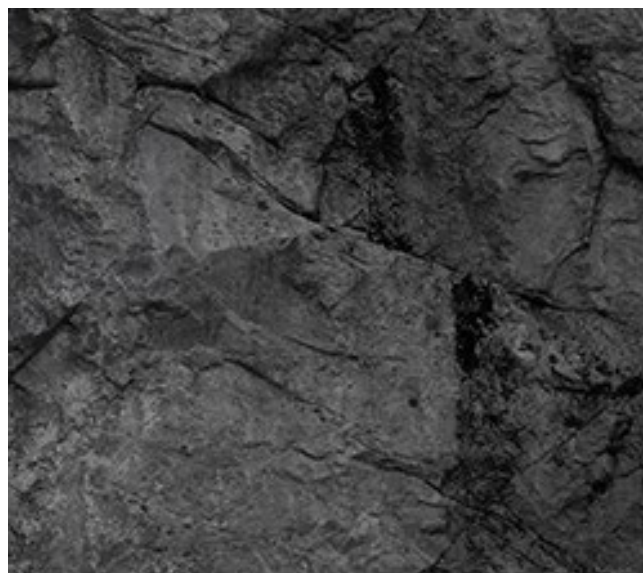
Minnesota Center for Book Arts is a visual arts nonprofit organisation that supports creative expression through traditional and contemporary book arts, including papermaking, bookbinding, and letterpress printing. MCBA's philosophy and artistic vision challenges its artist community to think beyond the traditional notion of "book." Today, books can be bound and unbound, fabricated into sculptures, interpreted as metaphor, experienced as installation or performance, and interacted with virtually. What unites this varied work is a focus on the interdisciplinary expression of narrative. To learn more, visit our website at <https://www.mnbookarts.org>.

Minnesota Center for Book Arts
1011 Washington Avenue S., Suite 100, Minneapolis MN 55415, USA. <https://www.mnbookarts.org>.

Kurt Johannessen - Om lag 100 bøker 1984-2019 (about 100 books)

**Galeri Sølverget, Stavanger, Norway
21st September - 10th November 2019**

Kurt Johannessen (1960) is one of the doyens of Norwegian performance art. By 2019 he has published around 100 books through his own publishing company and in this exhibition the books are the pivotal focus. Some are collections of texts, some are picture books and some have both.



AND MOUNTAIN AND SEED AND, Kurt Johannessen, 2017

Amongst the publications are also a jigsaw puzzle and a small number of signed and numbered books. Several of the books relate to other works such as drawing, printmaking and performance art which will also be on display at the exhibition. The book series *Om noko (About something)* which he started in 2011/13 comprises 19 volumes to date. All the books contain separate performance lectures, some of which he will show in connection with the exhibition in addition to readings and presentations of other books.

Galeri Sølverget, Sølberggata 2, 4006 Stavanger, Norway.
<https://www.solvberget.no/Arrangementer/Soelvberget-galleri>

**Exhibitions at Le centre des livres d'artistes (CDLA)
Until 28th September 2019**





Le centre des livres d'artistes (CDLA)
1 place Attane F – 87500 Saint-Yrieix-la-Perche
<http://cdla.info/en> <http://lecdla.wordpress.com>

All Stitched Up
An international juried book arts exhibition
Collins Memorial Library University of Puget Sound,
Tacoma, WA, USA
3rd September – 11th December 2019



All Stitched Up recognises and celebrates the work of book artists, where stitching has become an integral part of the visual design. The call for this exhibition encouraged artists to reflect upon the act of stitching. As stated in the call for this exhibition: To stitch is to join together, to mend, or fasten as with stitches – to sew. To stitch is to bring together fabric, paper, wounds of the body, or cultural divides. Stitching can be an act of healing, hope, practicality, creativity, and revolution.

The books in this exhibition address these ideas and more. Included in the exhibit are books from Ohio, Colorado, Minnesota, Texas, California, Washington, Oregon, New Mexico, Virginia, Utah, New Jersey, Iowa, Michigan, New York as well as Canada, Great Britain, The Netherlands, Mexico and Germany.

We recognise the many artists in this exhibit and thank them for their support of this unique exhibition.
Curators: Catherine Alice Michaelis, Jane A. Carlin, and Diana Weymar.

Collins Memorial Library
1500 N. Warner St. #1021, Tacoma, WA 98416, USA.
<https://www.pugetsound.edu/academics/academic-resources/collins-memorial-library/>

Sense Sound/Sound Sense: Fluxus Music, Scores & Records in the Luigi Bonotto Collection

Whitechapel Gallery, London, UK
3rd September 2019 – 2nd February 2020

From the snap of biting a carrot to the screech of dismantling a piano, this display explores the interest in music and sound amongst artists of the Fluxus movement. Featuring works by artists central to the Fluxus movement including John Cage (1912 - 1992), Philip Corner (b. 1933), Dick Higgins (1938 - 1998), Alison Knowles (b. 1933), George Maciunas (1931 - 1978), George Brecht (1924 - 2008), and Yoko Ono (b. 1933), it presents for the first time in the UK scores, records, performance documentation and objects from the Luigi Bonotto Collection.

The Fluxus movement emerged in the 1960s as an international network of artists, musicians and performers who staged experimental happenings using everyday materials in a subversive way. They shared an attitude to creativity that was anti-academic, quotidian and open to all. Profoundly influencing the nature of art production since the 1960s, the movement continues to resonate today.

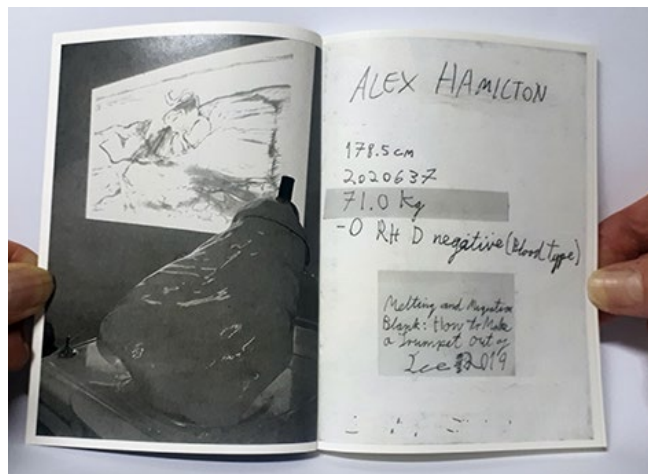
Established in the early 1970s, the Luigi Bonotto Collection is the largest collection of Fluxus documents in Italy. Containing over 15,000 works, it stems from the connections made by textile merchant and patron Luigi Bonotto with Fluxus artists, who often created works exclusively for him, or gave him their works and documentation directly. Focusing primarily on 1960s and 1970s Fluxus happenings, this archive display includes 150 objects ranging from LPs to ephemera, artworks and musical scores.

Fluxus scores intended to provide direct actions for viewers /participants which were open to interpretation and invited them to contribute to the works performed. Works on display include *Carrot Chew Performance* (1964) with instructions from Philip Corner for eating a carrot, transforming this every day activity into a musical composition. Material relating to Corner's *Piano Activities* (1962) is also on show. In a free interpretation of this score, artists destroyed a grand piano during one of the first Fluxus concerts.

Fluxus' artists approach to music scores was equally radical: breaking free from traditional sheet music, they devised notational systems based on graphics, poetry and the visual arts. Experimentation with musical notation is evident in Dick Higgins' seminal *The Thousand Symphonies* (1968). For this work Higgins arranged for fellow Fluxus artists to fire a machine gun at sheets of orchestral music paper, and devised instructions for an ensemble to interpret the holes produced.

Gallery 4. Free entry. Opening times: Tuesday - Sunday, 11am - 6pm; Thursdays, 11am - 9pm
Whitechapel Gallery, 77 - 82 Whitechapel High Street, London E1 7QX, UK. Nearest Underground Stations: Aldgate East, Liverpool Street, Tower Gateway DLR.
<https://www.whitechapelgallery.org>

Between the Sheets: Artists' Books Exhibition 2019
Gallery Central, Aberdeen Street, Perth, Western Australia
Until 21st September 2019
Presented by Gallery East in conjunction with Gallery Central (North Metropolitan TAFE).



How to Make a Trumpet Out of Ice, number 4 sketchbook graphic sonic and written explorations. Alex Hamilton.
<https://www.alex-hamilton.com>

Participating Artists Australia:

New South Wales: Lee Bethel; Caelli Jo Brooker; Lisa Giles; Avril Makula; Jane Simon; Yvette Sullivan; Marama Warren.
Queensland: Robyn Foster; Rhi Johnson; Lorraine Lamothe; Sue Poggioli.

South Australia; Beth Evans

Victoria: Lyn Ashby; Alex Hamilton; Petr Herel; Debbie Hill; Deborah Klein; Lesley O'Gorman; Peter Ward
Western Australia: Gabriela Antonini; Susanna Castleden; Molly Coy; Christopher Crouch; Claire Davenhall; Martin Dickie; Shanti Gelmi; Louise Grimshaw; Chloe Henderson; Penny Hudson; Shana James; Pam Langdon; Lesley Le Grove; Monica Lukowska; Elisa Markes-Young; Cherish Marrington; Jacky McFarlane; Clyde McGill; Shona McGregor; Melanie McKee; Dragicia Milunovic; Jánis Nedéla; Annette Nykiel; Sherry Paddon; Marcella Polain; Layli Rakhsha; Judy Rogers; Catherine Schultz; Annette Seeman; Anne Shilo; Lydia Trethewey; Paul Uhlmann; Vanessa Wallace; Gera Woltjer.
Brazil: Grupo Gralha Azul

Germany: Dorothea Fleiss
Italy: Virginia Milici
Latvia: Anda Munkevica
Lithuania: Kęstutis Vasiūnas
United States of America: Cristina de Almeida

Monday - Friday 10am - 4.45pm, Saturday 12 - 4pm.
Gallery East, 406 Hamilton Road, Munster, Perth 6166, W.A., Australia. <https://www.galleryeast.com.au>

Upcoming exhibitions at the Center for Book Arts, New York, USA:

Walt Whitman's Words: Inspiring Artists Today 3rd October - 14th December 2019

Curated by Deirdre Lawrence. 2019 is the 200th birthday year of Walt Whitman (1819-1892), who is known today as one of the most influential poets of the nineteenth century. In addition to his work as a poet, Whitman is also remembered as a book designer and printer, essayist and journalist. Calling himself "the Bard of Democracy", Whitman broke the mould in his prolific writings calling for equality, inclusivity and a more humanist world for all to live in.



As I Ebb'd With The Ocean Of Life – a woven book (2015), Barry McCallion

The Center for Book Arts is marking this bi-centennial by looking at how Whitman's writings have influenced contemporary artists working in the book arts. *Walt Whitman's Words: Inspiring Artists Today* follows several themes Whitman focused on in his writings, providing the connective tissue that links these works together. Geography, history, identity and immigration are a few themes that emerge from the works of art on view. Whitman's fascination with Ancient Egypt, photography as a branding tool, and his notion of the world as he imagined it are all evident in the art on view. These diverse objects range from books, drawings, photographs, sketches, broadsides and a scroll.

Artists Include: Isabel Baraona, Sasha Chavchavadze, Allen Crawford, Marianne Dages, Brian Dettmer, Daphne Fitzpatrick, Evelyn Eller, Anne Gilman, Donald Glaister, Sam Gordon, Barbara Henry, Meg Hitchcock, Timothy Hull and Paul Mpagi Sepuya, Sam Ita, Stefan Killen, Richard

Kostelanetz, Karen Kunc, Sophia Le Fraga, Angela Lorenz, Russell Maret, Barry McCallion, Mark McMurray, Susan Newmark, Ilse Schreiber-Noll, Brian Selznick, Clarissa Sligh, Peter Spagnuolo, Elizabeth Tonnard, Walt Whitman, Rutherford Witthus, Marilyn Zornado.

Whitman Exhibition Events:

Opening Reception: 3rd October, 6:30pm – 8:30pm

Roundtable Discussion with Curator and Artists:

24th October, 6:30pm

Free Workshop on Whitman's Letterpress Printing

Techniques: 4th November, 6:30pm

<https://centerforbookarts.org/event/exhibition-walt-whitmans-words-inspiring-artists-today/>



Clarissa Sligh, *Self-Portrait, Red Crown Crane*, 2007

2019 Faculty Fellow Exhibition: Clarissa Sligh

3rd October - 14th December 2019

Clarissa Sligh is a visual artist, lecturer, and essayist. Her photo-text images, artists' books and installations have been exhibited in museums and Book Arts Centres across the United States.

For over 30 years, Sligh has woven together the cultural, historical, personal and political to explore concepts of memory and transmutation, and perceptions of boundaries and identity: themes that have roots in her own experiences. She is known for her photographic series, artists' books and text-based installations to explore constructions of history, identities, transformation and change.

During her Faculty Fellowship, Sligh will exhibit a series of past works in the Print Shop Gallery, participate in an **Artist Talk in conversation with Deirdre Lawrence on 7th November at 6.30pm**, and will lead a **Master Class on 8th November**.

<https://centerforbookarts.org/event/2019-faculty-fellow-exhibition-clarissa-sligh/>



Lydia Rubio, *Travel Journals*

The Traveling Artist: Journals by Lydia Rubio

4th October - 14th December 2019

This exhibition features artistic documentation of artist Lydia Rubio's travel narratives across linguistic and geographic landscapes. The works record the artist's experiences across a variation of calligraphic, drawing and poetic compositions. This exhibition includes multiple series of work including *The Genius Loci Book*, *Journal of a Trip to the Island*, and *Travel Journals*.

Travel Journals are a result of an early appreciation for words and calligraphy. In the 1980's, her practice began to incorporate her fascination with poets, the act of drawing, the life behind lines and gestures, and the sensual qualities of paper into the medium of the artist's book. For Rubio, these books are the field where a free stream of thoughts meets the planner of strategist.

<https://centerforbookarts.org/event/lydia-rubio-travel-journals/>

Center for Book Arts

28 West 27th Street, 3rd Floor. New York, NY 10001, USA.

<https://centerforbookarts.org>

Word | Image | Object

An international juried exhibition of contemporary artist's book works

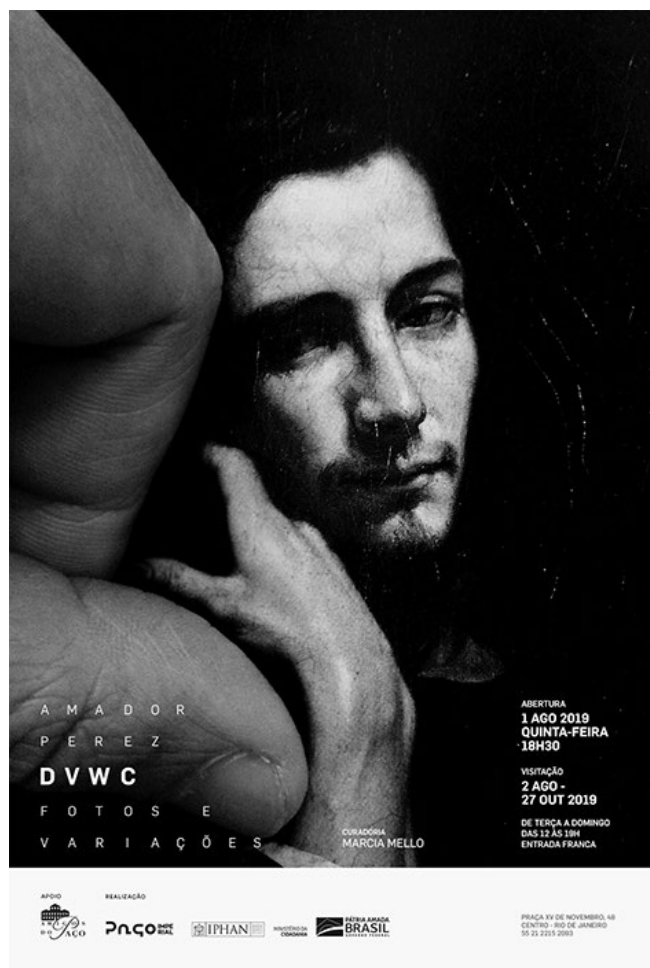
Denver Public Library, USA

Until December 2019

Curated by Abecedarian Artists' Books with the Special Collections team at Denver Public Library for an exhibition in the Gates Reading Room Gallery. *Word | Image | Object* is an international exhibition of artists' bookworks that present a balance of word and image presented in a book or book-like form. Denver Public Library is selecting work from the exhibition to add to the Douglas Fine Print Collection.

Denver Public Library, 10 W 14th Ave Pkwy, Denver, CO 80204, USA. <https://www.denverlibrary.org>

An online catalogue of works in the exhibition can be viewed at: <http://abecedariangallery.com/store/product-category/exhibits/word-image-object/>



Amador Perez DVWC Fotos e Variações
Paço Imperial, Rio de Janeiro, Brazil
Until 27th October 2019

An exhibition celebrating 45 years of artistic practice by Amador Perez. The exhibition at Paço Imperial, Rio includes graphic works, photographs and artists' books, curated by Marcia Mello.

Paço Imperial, Praça XV de Novembro, 48 - Centro, Rio de Janeiro, Brazil. <http://www.amigosdopacoimperial.org.br>

For a catalogue of the exhibition, visit:
https://issuu.com/alex_souza/docs/1_dvwc_amadorperez_catalogo_web

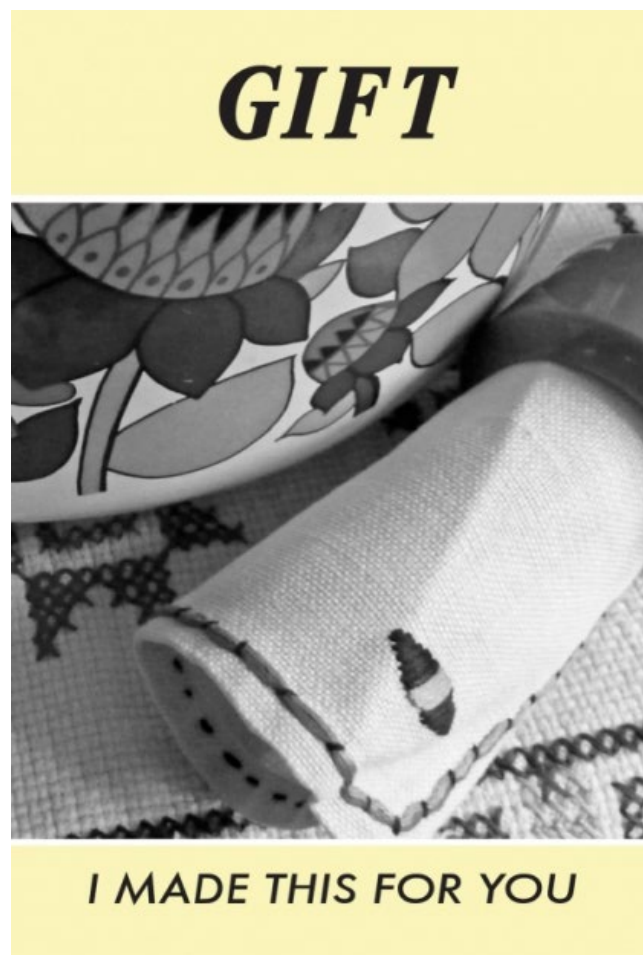
Sarah Bodman - I Made This For You
AMACI - Giornata del Contemporaneo
Palacultura Antonello Da Messina, Messina, Italy
12th - 30th October 2019

Curated by Antonio Freiles. Various themes are present in the books of this English artist from Bristol: from the narration of moments of everyday life, such as the *Flowers in Hotel Rooms* series, to historical novels, *Gift*, to travel books, to conceptual books, *Closure*. Books in collaboration with artists, poets and writers: *How Do I Love Thee?*, *Cad Yellow Deep*. Conceptual, inventive and surprising books. Books that also tell the end of a love.

"Many business trips may seem glamorous, but in reality, it is mainly time spent in airports, stations and hotel rooms.

These books help me occupy my time by imagining what the characters in the books I read would do if they were here."

Sarah Bodman is editor of the *Artist's Book Yearbook*, a biennial publication on the arts of the contemporary book, published by Impact Press. She is also editor of the *Book Arts Newsletter* and *The Blue Notebook journal for artists' books*.



The 15th Day of *Giornata del Contemporaneo - Italian Contemporary Art*, the great event organised annually by AMACI to bring the contemporary art to the general public will be held on Saturday, 12 October 2019. Now in its fifteenth year, once again the *Giornata del Contemporaneo - Italian Contemporary Art* will open the doors of 24 AMACI museums free of charge, along with about a thousand institutions throughout Italy and abroad to present artists and new ideas through exhibitions, workshops, events and conferences.

This is a multiform programme that, year after year, has given the general public an opportunity to experience from up close the complex and lively world of contemporary art, making the event organized by AMACI the annual appointment that officially opens the art season in Italy.

Palacultura Antonello Da Messina, Viale Boccetta 343, Messina, Sicilia 98122, Italy.

<https://www.amaci.org/en/gdc/quindicesima-edizione-della-giornata-del-contemporaneo-0/sarah-bodman>
 Enquiries: freiles.a@libero.it

Circle of Trees artists' books exhibition, workshops and event, 31st August - 7th September 2019



CIRCLE OF TREES

The **ABCD Group** bring together their love of words, materials and imaginative book construction to create a wonderfully varied and intriguing exhibition.

31 August - 7 September

Private view Friday 30 August 6-8pm

Workshops (see website for further details)

Creative Sketchbook 31 August / 2 September 10am-4pm
£100pp. Early booking advised.

Further Steps In Bookbinding 3 September 10am-4pm
£50pp. Booking required.

Somerton Artists' Book Event 7 September 11am-4pm



Market Place, Somerton, Somerset TA11 7NB
01458 273008 hello@acearts.co.uk
Tuesday-Saturday 10am-5pm
www.acearts.co.uk

For more information, visit: <https://www.acearts.co.uk>

Art / artists' books exhibition

Kleist-Museum, Frankfurt (Oder), Germany

3rd - 6th October 2019

From Constanze Kreiser: A short exhibition of art and artists' books in the Kleist-Museum in Frankfurt/Oder. There will be a guided tour at 11.00 on 3.10. with artists' talks in the afternoons of 3rd and 6th October.

3.10.2019

14.30 Constanze Kreiser

15.00 Der Fabrik Verlag

16.00 Galerie Vevais

16.30 Uhr Tina Flau

6.10.2019

14.00 Christiane Wartenberg

14.30 Hans Jörg Rafalski

15.00 Rainer Ehrt

Open Tuesday-Sunday 10am - 6pm.

Kleist-Museum, Faberstraße 6-7

D-15230 Frankfurt (Oder), Germany

<https://www.kleist-museum.de>

Common Sense 1989-2018

Anhaltische Gemäldegalerie Dessau, Germany

Until 15th September 2019

From Constanze Kreiser: EDITION AUGENWEIDE - Jörg Kowalski & Ulrich Tarlatt 30 Years of the Artist's Book Almanac COMMON SENSE 1989-2018.



Exhibition detail photograph: Anhaltische Gemäldegalerie

In 1987, poet Jörg Kowalski from Halle and painter / graphic artist Ulrich Tarlatt from Bernburg founded the EDITION AUGENWEIDE. The aim was to make books together. To date, 50 artists' books have been published. The main area consists of the almanac *COMMON SENSE* produced from the period 1989 to 2018.

Every year artists and writers were invited to contribute. Thus, all works have been first published by or exclusively for the almanac. The images and also the texts are signed. The edition is 75 copies.

Till Schröder wrote in the last issue of the “marginalia” of the Pirkheimer Society: “The list of almost 500 contributors over the decades reads like a Who’s Who of the German art and literature scene: from Hartmut Andryczuk to Klaus Zylla, from Volker Braun to Herta Müller, from Manfred Butzmann to Eugen Gomringer, from Durs Grünbein to Friederike Mayröcker, from Robert Menasse to Christoph Niemann, from Klaus Staack to Urs Widmer.”

A cross section of the works - graphics, poems, texts, photographs, visual poetry, etc. - can now be seen in the orangery. This retrospective is sponsored by the state of Saxony-Anhalt and designed as a travelling exhibition and will be shown in other locations.
A catalogue is in preparation.

Anhaltinische Gemäldegalerie
Puschkinallee 100 06846 Dessau-Roßlau, Germany.
<https://www.anhaltischer-kunstverein.de>
Open Tuesday-Sunday 10-17

How to Reappear: Through the quivering leaves of independent publishing

Beirut Art Center, Beirut, Lebanon

Until 21st September 2019

Information sent by Bernhard Cella:

Curated by Kayfa Ta [Maha Maamoun and Ala Younis].

What is deemed publishable shapes our cultural landscape, but only partially reflects it. From the margins, independent publishing initiatives tend to the dismissed or underrepresented, those that are denied the public space of publication or desire it on different terms.



Photograph by Simone Fattal for *Twelve Nights* by Gerlind Reinshagen, The Post Apollo Press

Beyond artists’ books, artists have taken on publishing as an artistic practice – thinking of publishing as a way of production, unsettling role divisions, and breaking down the lines between authorship and publishing.

The works in this exhibition share a rich variety of historical and contemporary reflections on the languages and formats marginalised in the dominant publishing industry – the snubbed genres, the outlawed subjects, the troubling subjectivities, the excessive languages, the minimal, the unprofitable, and the unfathomable.

How to reappear brings questions on power, access, and right to publish to the fore and explores the efforts to reclaim the agency to publish, focusing on publications that manoeuvre around restrictive publishing regimes.

With projects by: 98editions · Adib el Shabab · Al Amaneh Series · Ali Eyal · Ali Taptik · Barakunan · Bernhard Cella · Bon-gah · Bouchra Khalili · Dar al Fata al Arabi · Display Distribute · Fehras Publishing Practices · Flint Magazine · Ginane Makki Bacho · Golrokh Nafisi · Hala Bizri · Hussein Nassereddine · Jabbour El-Douaihy · Jaffat el Aqlam · Jana Traboulsi · Moad Musbahi · Mohamed Rabei · Mohamed Melehi Design Studio 1985–1965 · Mohssin Harraki · Mothanna Hussein · Nazir Ismail · Neda Firfova · Omar Zakaria · Plane (Mario d’Souza with Pallavi Paul and Sahil Naik) · Raafat Majzoub · Sacha Abou Khalil · Shubigi Rao · Simone Fattal, The Post-Apollo Press · Sonallah Ibrahim · Tatawor · The State · Yadawia · Yay-Pop · Zahia Rahmani/Inha · Zamân Books & Curating · Zigg

Beirut Art Center, Beirut, Lebanon.

For opening hours and visitor info see:

<http://www.beirutartcenter.org/en/contact>

Bookworks

Monash University Museum of Art

Caulfield East, Australia

Until 21st September 2019

From Marian Crawford: Participants: Adam Cruickshank (AU), Will Holder (UK/BE), Olaf Nicolai (GER), Roma Publications (NL), Batia Suter (NL), Ella Sutherland (NZ/AU). Curator: Warren Taylor

‘A book is a space-time sequence’ – Ulises Carrión

Bookworks is an exhibition of contemporary artist book publishing. Organised by guest curator, designer and educator, Warren Taylor, it brings six of the world’s leading artists, graphic designers, bookmakers and publishers together to explore the conceptual, technical and material form of artist books – their history, production, classification and distribution.

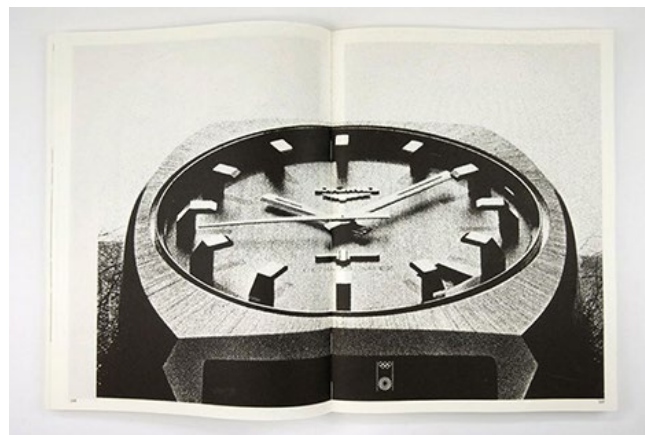


Image courtesy of Roma Publications

Mexican artist Ulises Carrión coined the term ‘bookworks’ in his influential text *The New Art of Making Books* (1975). Here he championed the book as a ‘space-time sequence’,

rather than a mere object of literary text. In this spirit, bookworks is a contemporary examination of book-making, featuring the work of leading practitioners as well as an independent Art Library, workshops and forums held in partnership with Monash's School of Design. Assembled on the occasion of Bookworks, and comprising up to 800 artist books and publications from 100 national and international publishers, the Art Library is a contemporary collection of independent art publishing that will serve as an alternative space for research and design and be open to exhibition visitors and students.

Publication: Designed by Warren Taylor and Adam Cruickshank, the accompanying Bookworks publication is co-published by Monash University Museum of Art and Perimeter Editions, and features an essay by Warren Taylor, text by Adam Cruickshank, an interview with James Langdon and contributions from the exhibition participants.

Ground Floor, Building F, Monash University, Caulfield Campus, 900 Dandenong Road, Caulfield East, VIC 3145, Australia.

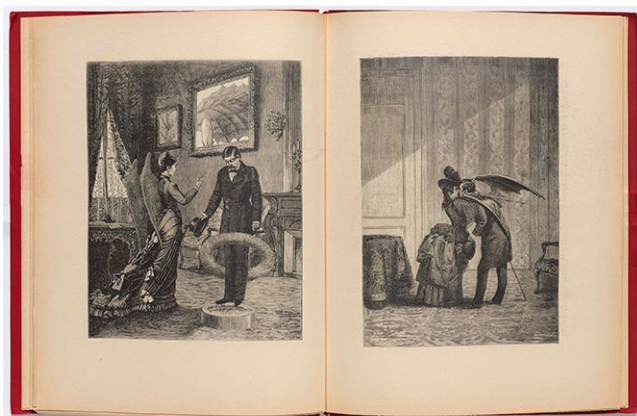
<https://www.monash.edu/muma/exhibitions/exhibition-archive/2019/BOOKWORKS>

Strange Days: Dada, Surrealism, and the Book
Reva and David Logan Gallery of Illustrated Books
Legion of Honor

Fine Arts Museums of San Francisco, USA

Until 10th November 2019

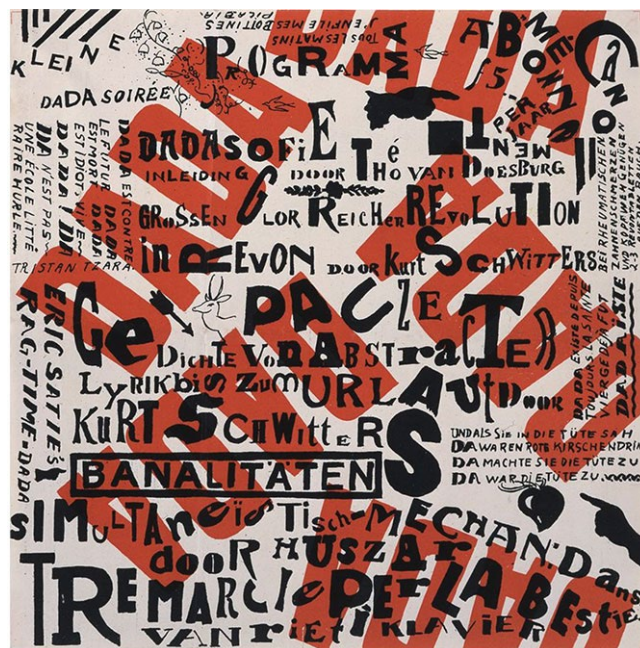
Poets and artists founded the Dada movement in 1916 in response to the horrors of World War I, holding up a mirror of absurdity to reflect the hyper-rationality of the society they deemed responsible. In 1924, André Breton, feeling that the nihilism of Dada was a dead end, announced the birth of a new movement in his *Surrealist Manifesto*, merging the transgressive spirit of Dadaism with Freudian theories of the primacy of dreams and the unconscious.



Max Ernst, *Untitled*, from vol. 3 of the book *Une semaine de bonté ou les sept éléments capitaux* (*A Week of Kindness or the Seven Deadly Elements*), Paris, 1934.

Dadaists and Surrealists found in the book form a natural platform for cross-disciplinary collaboration. In their hands the artist's book became a powerful, synergistic medium, designed to shock its audience into a new perception of

the world. Drawn mainly from the Reva and David Logan Collection of Illustrated Books, this exhibition demonstrates the influence and staying power of the radical vision of a generation that came of age in the crucible of war and its aftermath.



Kurt Schwitters and Theo van Doesburg, *Kleine Dada-Soirée, Programma*, lithographed poster, The Hague, 1922

Artists and poets in the exhibition include Hans Arp, Tristan Tzara, Kurt Schwitters, Pablo Picasso, André Breton, Max Ernst, Man Ray, Paul Éluard, Joan Miró, Salvador Dalí, Louise Bourgeois, George Hugnet, Marcel Duchamp, and others.

Review: <https://themagazineantiques.com/article/dadas-and-surrealisms-poetic-roots-at-the-legion-of-honor-in-san-francisco/>

See also - *La Prose*, a media-rich website devoted to the iconic artist's book *La Prose du Transsibérien et de la petite Jehanne de France*, by Blaise Cendrars and Sonia Delaunay: <https://insights.famsf.org/la-prose/>

Reva and David Logan Collection of Illustrated Books
Achenbach Foundation for Graphic Arts
Legion of Honor, 100 34th Avenue
San Francisco, CA 94121, USA
<https://legionofhonor.famsf.org>

Artists' Books - Zero Waste

Bower Ashton Library, UWE Bristol, UK

20th September - 20th October 2019

An exchange exhibition of artists' books on the topic of zero waste. Made by students from the Estonian Academy of Arts in Tallinn (organised by Eve Kask), and MAMDP students at UWE Bristol, UK. The first exhibition will take place at Bower Ashton Library, Bristol from 10th September - 10th October, then travel on to Estonia to open in November.



Beatriz Leonardo, *A Paved Paradise*, letterpress, relief print, 2019

Bower Ashton Library, UWE, Bristol, Kennel Lodge Road
Bristol BS3 2JT, United Kingdom. <https://www1.uwe.ac.uk/library/usingthelibrary/openingtimes/bowerashton/contactdetails.aspx>



On a Different Page

Mikhail Zakin Gallery, Demarest, NJ, USA
3rd September - 18th October 2019

Book art encompasses many forms, and artists employ a variety of approaches to express themselves through this unique genre. *On a Different Page* presents the artist's personal relationship to the book as art form. Whether storytelling, tackling social issues, sculpting or deconstructing, each of these artists utilises the book to create individual works of art.



Books by Asha Ganpat, *Grimoire*., handmade book with twelve illustrations with accessories and *Abrahamadabra*, three candle book sculptures set for hydromancy.

Featuring: Aileen Bassis, Pam Cooper, Kate Dodd, Asha Ganpat, Ibou Ndoeye, Carole Kunstadt, Winifred McNeill and David Sandlin. Curated by Eileen Ferara. Exhibition dates are 3rd September - 18th October 2019 at Mikhail Zakin Gallery at the Art School of Old Church in Demarest, NJ. Artist's reception on Thursday 12th September, 6:30 - 8:30pm. Artist's talk and closing event, Friday 18th October, 6:30 - 8:30pm. The exhibition is free and open to the public.

Mikhail Zakin Gallery
561 Piermont Rd, Demarest, NJ 07627, USA. For more information, Tel: 201-767-7160.
<https://www.tasoc.org>

COURSES, CONFERENCES, LECTURES & WORKSHOPS

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>

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: Paniel

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>

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://sfcg.org/workshops>

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.

UPCOMING WORKSHOPS:



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

Find more details of all the workshops at <https://perfectbindings.co.uk>

City Lit Bookbinding courses

Keeley Street, Covent Garden, London WC2B 4BA, UK
Autumn, Winter and Spring 2019/20



Book Arts courses

Beginners' book arts

An opportunity to explore the three-dimensional and sculptural qualities of handmade books using layered forms, star books and other theatrical book forms. You will be able to develop your ideas and skills in the making of unique handmade books.

VD283 13/01/20 - 17/02/20 Monday 10:30 - 16:30. Full £299.00, Senior £239.00, Concession £182.00

Bookbinding: Japanese books and boxes

Explore the beautiful variety of sewing patterns found in Japanese binding. Learn how to fold books, make a box, work traditional designs and experiment with creating your own. This course is suitable for beginners.

VD416 19/09/2019 – 10/10/2019 Thursdays 10:30 – 16:30.
Full £229, Senior £183, Concession £140

Bookbinding: Paper engineering and pop-ups

Be creative with paper and develop the 2D page into 3D pop-ups. Learn folding techniques and simple book structures to create and explore your ideas. Suitable for beginners. VD290 24/02/20 - 30/03/20 Monday 10:30 - 16:30. Full £299.00, Senior £239.00, Concession £182.00

Beginners' courses and tasters

Beginners' bookbinding

Start your bookbinding journey with this accessible, 6 week introduction to techniques and structures. Learn how to make simple folded books progressing to a more complex stitched binding and explore the world of handmade books.

VD284 16/09/19 – 21/10/19 Monday 10:30-16:30.
Full £299, Senior £239, Concession £182

Bookbinding for beginners: simple leather binding

Discover how leather, combined with simple sewing and cutting techniques can create a wonderfully flexible and stylish bindings. Create books with folded and crossed structure covers, and include some decorative elements to personalise your work. VD435 23/01/20 - 13/02/20 Thursday 10:30 - 16:30. Full £179.00, Senior £143.00 Concession £109.00

Start bookbinding

Discover the art of handmade books! Three days of progressive projects will guide you through core techniques and prepare you to experiment, design and craft your own unique books. VD440 14/02/20 - 06/03/20 Friday 10:00 - 13:30. Full £199.00, Senior £159.00, Concession £121.00



Longer courses

City Lit Bookbinding course

Step into bookbinding with this three-term course. Learn essential techniques and develop skills in using tools and materials to produce your own work. A stimulating, challenging and comprehensive introduction for beginners. VD190 01/10/19 – 07/07/20 Tuesday 18:00 – 21:00. Full £1,099, Senior £1,099, Concession £670

City Lit Bookbinding: intermediate

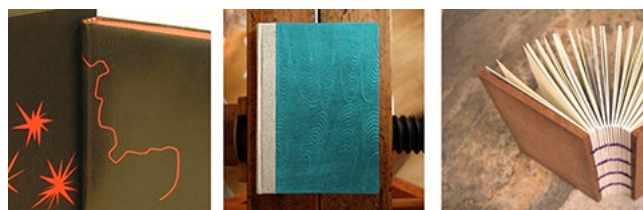
An intermediate-level course for students with some experience. Learn new skills and techniques. Develop and build on existing knowledge in traditional and contemporary bookbinding, including leather paring and fine binding. VD322 07/10/2019 – 16/03/202 Mondays

18:00-21:00. Full £599, Senior £599, Concession £365

City Lit Bookbinding: intermediate and higher

An opportunity for experienced students to work on individual projects such as fine binding, box-making, book conservation or alternative book structures. Complete all those unfinished pieces or create something new.

Not suitable for beginners. VD197 14/01/20 - 17/03/20
Tuesdays 10:30 - 16:30. Full £449.00, Senior £359.00
Concession £274.00



Shorter courses and special interest

Bookbinding: limp vellum binding

This course will introduce you to the techniques for making a flexible and versatile limp vellum binding and equip you with the skills needed to produce a beautiful binding of your own. Some bookbinding experience required.

VD357 17/09/2019 – 08/10/19. Tuesdays 10:30-16:30.
Full £199, Senior £159, Concession £121.

Bookbinding: Bradel binding

The bradel binding can be traced back to the eighteenth century and although it resembles a case binding, the techniques used to construct the book make it much more durable. This structure can be adapted for use with paper, cloth and leather. Not suitable for beginners. VD434 15/10/2019 – 05/11/20 Tuesdays 10:30 – 16:30.

Full £229, Senior £183, Concession £140

Wooden boarded binding

The earliest books were sewn on to wooden boards. On this short course you will learn about early book structures and create a Coptic binding using some historical techniques and materials. VD316 12/11/2019 – 03/12.2019 Tuesdays 10:30-16:30. Full £229, Senior £183, Concession £140

Bookbinding: box making

Learn how to make slipcases, clamshell and Japanese boxes. Get creative with decorative and plain papers, cloth, board and fastenings and complete beautiful containers to house your precious books and objects. VD327 28/10/2019 – 02/12/2019 Mondays 10:30-16:30. Full £299, Senior £239 Concession £182



Hand marbled paper

Get your hands messy investigating the history and techniques of decorative paper marbling from Suminagashi and Ebru to traditional Western marbling on carrageen

moss size. Try out re-creating some historical patterns. Suitable for all levels. VD402 11/10/2019 – 01/11/2019
Fridays 10:30 – 16:30. Full £229, Senior £183
Concession £140

Creative arts for bookbinding I:

Decorative paper techniques

Try out a range of decorative techniques for paper including paste papers, stamps and simple dyeing and marbling techniques for bookbinding use or as individual pieces. All levels welcome. VD354 14/12/2019 – 14/12/2019
Saturday 10:30 – 16:30. Full £79, Senior £63
Concession £48

Creative arts for bookbinding II:

Leather dyeing techniques

Spend a day experimenting with leather dye and dyeing techniques. You will be introduced to different dye types, methods of applying dye and a range of creative techniques such as resist, crackle and speckling, to use on bookbinding and other leather projects. Suitable for beginners. VD361 29/02/20 Saturday 10:30 – 16:30. Full £79.00
Senior £63.00, Concession £48.00

Gold tooling on a paper binding

Develop your knowledge and experience of gold tooling on paper whilst learning how to gold tool on a paper-covered book, using hand finishing tools, BS Glaire and loose gold leaf. For those with experience in gold tooling using hand finishing tools and gold leaf. Tutor: Tracey Rowledge. VD412 06/12/2019 – 09/12/2019. Friday - Monday 10:30 – 17:00. Full £259, Senior £207, Concession £158

Laser cut a leather book cover

Learn to laser cut leather on this introductory course. You will learn some basic drawing skills in Adobe Illustrator to produce a design that will be cut or etched into leather. The completed leather can then be used to make a soft cover for a book or on other bookbinding and craft projects. Suitable for beginners. VW113 18/10/2019 – 15/11/2019 Fridays 18:00 – 21:00. Full £149, Senior £119, Concession £91

Conservation and repair courses

Try it out: conservation

Discover the tools, materials and skills involved in book repair and conservation while trying out some basic techniques on paper, book cloth and board. No bookbinding experience required and a chance to discuss further study in bookbinding at City Lit. VD350 22/09/2019. Sunday 10:00 – 17:00. Full £79, Senior £79, Concession £79



Book conservation for beginners I

Understand the structure, collating and pulling of a book. Practise paper cleaning and repair. Learn how to re-sew a text-block, mend damaged corners and re-hinge boards.

VD324. 19/09/2019 – 05/12/2019 Thursdays 18:00-21:00.
Full £399, Senior £399, Concession £243

Conservation and repair I

Discover the tools, materials and skills involved in book repair and conservation while trying out some basic techniques on paper, book cloth and board. No bookbinding experience required and a chance to discuss further study in bookbinding at City Lit. VD351 27/10/2019 – 01/12/2019. Friday 10:30-16:30, Full £179, Senior £143

Book conservation and repair workshop: intermediate

Ideal if you have some bookbinding conservation experience and want to develop your skills further by working on your own projects with advice and guidance. Each term will include demonstrations that focus on a different aspect of book conservation. VD245 25/09/2019 – 11/12/2019. Wednesday 18:00 -21:00. Full £349, Senior £349, Concession £213

City Lit, Keeley Street, Covent Garden, London WC2B 4BA.
<https://www.citylit.ac.uk>

Discounts are available on some courses. For further information including full course outlines visit:

<https://www.citylit.ac.uk/courses/art-and-design/contemporary-crafts/bookbinding>

Enquiries: visualarts@citylit.ac.uk

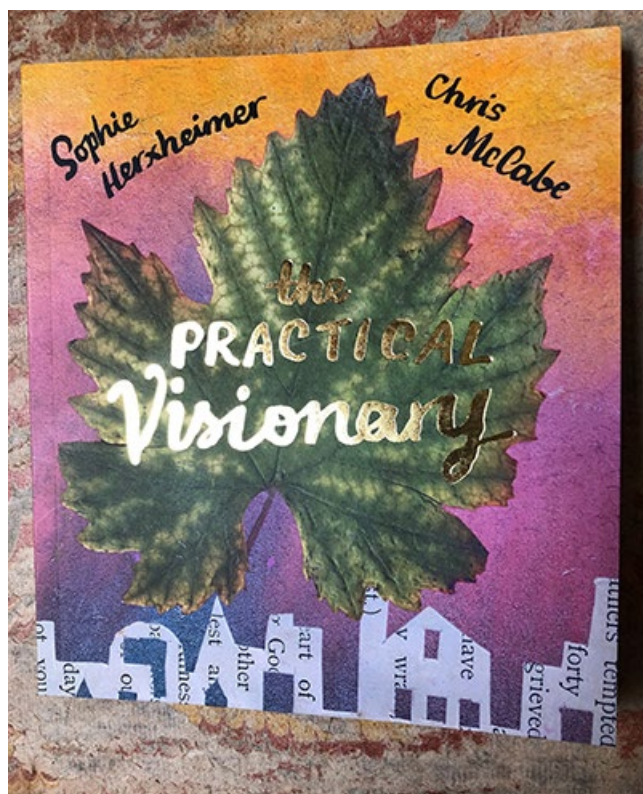
Enrolments: 020 7831 7831 or infoline@citylit.ac.uk

The Poetry of London

Sophie Herxheimer and Chris McCabe

Tate Britain, Millbank, London, UK

24th October 2019, 6.30-8pm



The Practical Visionary, Sophie Herxheimer and Chris McCabe, Hercules Editions, 2018

Join artists and poets exploring how London inspires them
Born in Soho, William Blake delved into the bright and dark sides of London throughout his life. This special panel discussion brings together contemporary artists and poets to consider how Blake's vision of London has inspired their own work, and how they imagine the city today. Contributors include the poet Chris McCabe and artist Sophie Herxheimer.

The Clore Auditorium, Tate Britain, Millbank
London SW1P 4RG, UK. £12 (£8 concessions) includes entry to the exhibition.
<https://www.tate.org.uk/whats-on/tate-britain/exhibition/william-blake-artist/poetry-london>

The 2019 Reva and David Logan Symposium on the Artist's Book - *Borderland: Visual Poetics in Artists' Books*
Gunn Theater, Legion of Honor, Fine Arts Museums of San Francisco, USA
Saturday 12th October 2019

Artists' books are inventions in a permeable borderland, where words and images meet. This is the territory we will explore in the fourth annual Reva and David Logan Symposium on the Artist's Book, gathering curators, critics, and practitioners of an extraordinarily powerful and multifaceted art form. Presenters include:

- Stephen Woodall (introduction), collections specialist for artists' books, Achenbach Foundation for Graphic Arts
- Susan Tallman (keynote), editor-in-chief Art in Print
- Ala Ebtakar, artist
- David Senior, chief of library and archives, San Francisco Museum of Modern Art
- Felicia Rice, proprietor, Moving Parts Press

1pm - 4.30pm. Free with museum admission.
Legion of Honor
100 34th Avenue, San Francisco, CA 94121, USA
<https://legionofhonor.famsf.org>

GROLIER CLUB / CODEX FOUNDATION SYMPOSIUM
The CODEX Effect and the Emergence of the "Third Stream" in the 21st Century - A conversation between artists, curators, scholars, and collectors
The Grolier Club, New York, USA
18th - 19th October 2019

Since the turn of the millennium technological as well as cultural exchanges in the fields of printing and graphic arts have enabled new areas of artistic inquiry and therefore new collecting practices to emerge.

While private press, artists' books, hybrid books, democratic multiples, book-like-objects, and zines are all competing for the attention of the private, museum and academic collections throughout the Western world, the biennial CODEX International Book Fair has emerged to represent the global reach of the high-craft spectrum in both art and literature.

At the CODEX International Book Fair we have observed that certain books inhabit a distinct and until recently, unexplored territory on the complex map of the book as a

work of art. We refer to high-concept and high-craft books dwelling within the uncharted area where the wild variety of artist's books on the one hand, and the more traditional private press books and livre d'artiste on the other, influence one another and propel the book into a new category altogether. We have begun to refer to this phenomenon as the Third Stream – one that is neither an avant-garde artist's book nor an illustrated typographic book of the private press/livre d'artiste lineage.

The third stream book incorporates and even accelerates techniques learned from new technologies while at the same time provides a locus that encourages a refreshing and deeper exploration of traditional artisanal crafts. Classically trained artists and printers who are both accomplished masters and experimentally minded are rare, and when successful, able to propel their ideas of the possibility of a book beyond the easy and comfortable categories while exhibiting an extraordinary sense of place and making. New currents indicate the emergence and evolution of highly gifted artists and artisans who embrace the tools and production skills of the traditional arts while dancing on the razor's edge of intellectual and technological change.

PARTICIPANTS INCLUDE:

Betty Bright, Curator & Independent Scholar; John Buchtel, Boston Athenaeum; Paul van Capelleveen, National Library of the Netherlands; Mark Dimunation, Library of Congress; David Faulds, The Bancroft Library; Susan K. Filter, Art Conservator & CODEX Foundation Board of Directors; Jack Ginsberg, Collector & Bibliophile; David Jury, Author, designer, printer, & Lecturer Cambridge School of Art; Peter Rutledge Koch, Printer, Publisher, & CODEX Foundation Board of Directors; Clemens Tobias Lange, Artist & printer; Mark Samuels Lasner, Collector, University of Delaware Library Scholar; Russell Maret, Author, artist, & printer; Timothy D. Murray, Head, Special Collections, University of Delaware Library; Didier Mutel, Artist & printmaker; Aaron Parrett, Author, scholar, & printer; Marcia Reed, Getty Research Institute; Ruth Rogers, Wellesley College Library; Veronika Schäpers, Artist & printer; Nina M. Schneider, The Clark Library UCLA; Stephanie Stillo, Library of Congress; Roberto G. Trujillo, Stanford University Libraries & CODEX Foundation Board of Directors; Tony White, The Metropolitan Museum of Art.

\$150. To purchase tickets email Maev Brennan at the Grolier Club: mbrennan@grolierclub.org or call on 212-838-6690. Please note: seating is limited at the Grolier Club and only 100 tickets will be available for purchase.
<https://www.codexfoundation.org/the-codex-effect>

Upcoming courses at the American Academy of Bookbinding in Telluride, Colorado, USA

TITLING, TWO WAYS

23rd – 27th September 2019 | Don Glaister | \$800

Historically, bindings had titles, almost without exception. They were very often rendered in gold leaf on the spine. In the middle of the 20th century however, designers of fine bindings began to consider the appearance of titles as optional, and that trend still continues. The change from

obligatory titling to optional titling has resulted in two seemingly opposing viewpoints: that titling doesn't matter and there is no reason to learn it; and titling really matters because if it is chosen to be part of a given design, it had better be done with the same degree of skill as other tooling and decorative techniques used in that design.

You may not be surprised to know, this class strongly promotes the second viewpoint and provides instruction in two methods of titling to ensure mastery: handle letters (individual brass letters mounted in wood handles) and loose brass type arranged in a hand-held type holder (composteur).

This one-week course will lay out the simple yet precise techniques necessary to achieve elegant gold titling. Students will work on titling blocks covered with leather and will spend time using handle letters and type held in composteurs. Through personal guided instruction, this class will build a strong practical foundation in titling, including body form mechanics, tool heat and pressure, blind tooling, the handling of gold leaf and finally, titling in gold. Significant emphasis will also be made on learning to make titling adjustments and correcting errors that will inevitably occur. Once this foundation is built, the rest is practice. Class size is limited to eight.



INTERMEDIATE / ADVANCED FINE LEATHER BINDING

30th September – 11th October 2019 | Don Glaister |
\$1500

This two-week class is designed to help students with varying levels of experience in fine binding to refine and review their techniques, develop more advanced and sophisticated ones and even invent new techniques. Emphasis will also be placed on binding design and design execution. Some of the more advanced techniques that may be explored are: elaborate woven headbands, edge gilding, gold, blind and painted tooling, inlays and onlays of leather or other materials. Students will work independently on their particular projects, with close monitoring and guidance from the instructor. They will be encouraged to explore various design concepts and decorative techniques, depending upon their level of experience and expertise. The class may be used as a review of the binding process or to concentrate on a few, or even one specific technique. The AAB Fundamentals / Intermediate Binding class, or equivalent, is a prerequisite for this class and it may be repeated as needed.

PO Box 1590 | 117 North Willow Street, Telluride, CO
81435, USA. Tel: (970) 728-8649. Email: aab@ahhaa.org
<https://www.bookbindingacademy.org>
Book online at: <https://www.bookbindingacademy.org/courses/telluride-2/>

BINDING re:DEFINED

Two of our November workshops still have spaces available. Please see the list below and then visit <https://www.bookbindingworkshops.com> for full details.



5th-7th November 2019 - Layer by Layer with Rita Lass £295

- German binder Rita Lass will demonstrate her techniques for making subtle, beautiful papers. They are the result of building up layers of colour and pattern and the results are stunning.



19th November 2019 - Dos Rapporté with Lori Sauer £95

- Lori guides participants through the steps for making this unique and elegant binding. It looks fantastic made from paper, cloth or leather and has a multitude of design opportunities.

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.

<https://www.bookbindingworkshops.com>
Email bookbindingsworkshops@gmail.com or ring Lori Sauer on 01672 851638.

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/continuing-education/overview>

Fall 2019 Workshops:



Secret Belgian Binding

Saturday, September 14 & Sunday, September 15

8:30 am - 4:30 pm, Erin Fletcher BB '12, \$225



Cross Structure Binding

Saturday, September 21 & Sunday, September 22

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



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)



Fundamentals of Bookbinding I

Saturdays, October 12 to November 16

No class November 2. 8:30 am - 4:30 pm

Amy Lapidow BB '95, \$675



Travel Journals

Sunday, October 20

8:30am-4:30pm, Amy Lapidow BB '95, \$175

Book online at: <https://www.nbss.edu/ce>

North Bennet Street School

150 North Street, Boston, Massachusetts 02109, USA.

Tel: 01.617.227.0155. <https://www.nbss.edu/continuingeducation@nbss.edu>

Understanding Book Structures for Conservation
Sussex Conservation Consortium studio in Amberley,
West Sussex, UK

30th Sept - 4th October 2019 inclusive

This practical 5-day course will introduce the materials, tools and techniques most commonly used in Western European bookbinding. By understanding the historical context and changing manufacture of binding production, students will gain knowledge of how and why some bindings fail whilst others stand the test of time. Simple but effective preservation solutions will be explored to mitigate common library collection problems.



Students will make a pamphlet, a case binding and a flexible binding. They will receive instruction on the history of bookbinding techniques and changes in the use and manufacture of materials.

The final day will be spent with Caroline Bendix ACR (Adviser on Library Collections for the National Trust), who will explain the main agents of damage in library collections and how to manage them effectively and efficiently. A National Trust property with an on-going book conservation project will be visited.

Cost: £515.00 per person (max. 4 people)

For more information contact Ruth:

Tel: 07857 632846. Email: steruth@gmail.com or sussexconservationconsortium@gmail.com

<http://www.sussexconservationconsortium.co.uk>

OPPORTUNITIES

Call for Papers: **IMPACT 11 conference Hong Kong 22nd - 26th September 2020**

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.

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 23:59 Hong Kong time (GTM +8).**

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**



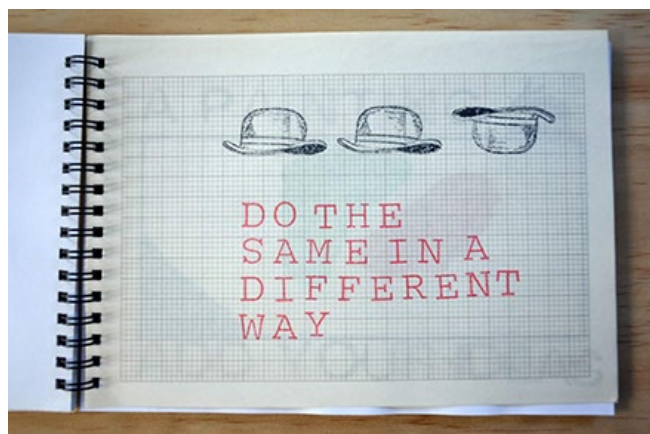
Submissions are also invited for Open Portfolios and Demonstrations. All submissions are made online, visit the website for information and the application link: <https://www.impact11.hk/application/en/>

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.

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, P.O. Box 1838 Geelong, VIC 3220 Australia.



Detail from KART 96

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.

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.

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



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,

Chino Crafts

Cute little bone horn made folders....



They come in lovely pocket sized suede purses.



Our talented bone horn carvers take pride in bringing you tools and accessories that are truly some of the finest available anywhere.



Your enquiries please: thame2709@gmail.com
<https://www.chinocrafts.com>

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

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.



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

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

Artists Book Cornucopia X (the last Cornucopia!)

Call for entries from Alicia Bailey of Abecedarian Artists' Books: I've heard it said that all good things must end, and now the annual Artists Book Cornucopia, most certainly a good thing, is nearing its end. This year's *Cornucopia* will be the last in this ten-year series.

What a rich and wonderful series of exhibitions this has been - most of the artists I continue to work with introduced themselves and their work to me by submitting to one (or more) of the Artists Book Cornucopia exhibitions.



Reason Belief Truth, by Thomas Parker Williams

This year's juror is Marnie Powers-Torrey - Managing Director Book Arts Program, Marriot Library, University of Utah, Salt Lake City, Utah.

This exhibition is open to those working in the book form worldwide who are at least 18 years of age. Eligible are any artist bookworks other than SPOD (Self Published On Demand such as Lulu, Blurb and so forth). Books may be editioned or unique, sculptural or more traditionally bound, interactive or passive.

Maximum of 3 works may be submitted per artist. Entry fee for this exhibit is \$15 for each entry. A discount (\$12 per

submission) is offered to artists enrolled full-time in a degree programme. This exhibition will be on view at Denver's Art Gym Gallery from 7th - 29th November 2019

The submission deadline is 16th September 2019.

All information can be found at:

<http://www.abecedariangallery.com>

Save the date - Call for participation

***Read To Me* - an experiment and exhibition**

Thursday 14th November 2019



From Sarah Bodman: 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*. It was here that someone mentioned the Fox Sisters, Margaret and Kate who launched their careers (aged 16 and 13) as spirit mediums (170 years ago) with a public performance on 14th November 1849, at the Corinthian Hall in Rochester, NY. 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.

On Thursday 14th November 2019, an experiment will take place in Bristol, UK. You are invited to tune in and be part of the experiment which will lead to a group exhibition in Bower Ashton Library in December 2019, details of which will be announced in the November *Book Arts Newsletter*. Email Sarah.Bodman@uwe.ac.uk for more information.

Bower Ashton Library Artist in Residence, UK

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 in 2020. 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.**

ADVANCE NOTICE: LIVERPOOL BOOK ART EXHIBITION 2020

“2020 Vision: Magellan’s Voyage of Discovery”



Liverpool Book Art is excited to announce its fourth major exhibition of Book Art. Following the great success of our 2018 ‘*Frankenstein*’ exhibition, we have selected a significant anniversary in world history as the theme for our next exhibition.

2020 marks 500 years since Ferdinand Magellan discovered the passage between the Atlantic and Pacific Oceans, at the

southern tip of South America, now known as the Strait of Magellan. All previous expeditions from western Europe to the ‘Spice Islands’ (Maluku Islands, now part of Indonesia) had travelled eastwards, sailing around Africa. Magellan’s expedition was the first to circumnavigate the entire globe, and it was Magellan who named the Pacific Ocean (the ‘peaceful sea’).

So Magellan’s expedition was the beginning of our understanding of the overall geography of the Earth, as well as being hugely significant for the development of global trade. It was not until the late 19th century that alternative routes were considered, by attempting to build a Panama canal.

Magellan was an explorer and entrepreneur, rather than a military leader. While his aim was to discover new trade routes, rather than to conquer, it is impossible to separate his expedition from the wider context of western European politics, empire-building and the expansion of Christianity.

Some initial aspects book artists may wish to explore include:

- Magellan’s life as an explorer (Magellan was Portuguese, but his expedition was funded by the Spanish king, after his proposal was rejected by his home country)
- The Voyage, which lasted from 1519 to 1521, and included starvation, mutiny, desertion and one of the 5 ships being lost in a storm. Fewer than 30 of the crew of 270 survived to return to Spain.
- European empires, colonisation and exploitation – ‘civilization’ and religion
- Non-European perspectives & reactions to European traders and colonisers
- Global connectivity (trade and communications: not until

the end of the 19th century were alternatives to the physical movement of people, goods and messages invented)

We are very keen that this should be an international exhibition, including non-European perspectives. We would particularly encourage and welcome submissions from artists from South East Asia and South America. The Wikipedia page on Magellan provides a lot of detailed information on the voyage, and all the events along the way: https://en.wikipedia.org/wiki/Ferdinand_Magellan

Previous Liverpool Artists’ Book Exhibitions have been a great success, attracting international submissions of the highest quality, with works from Japan, Australia, Russia, USA, and across Europe and the UK. We are open to, and encourage, submissions from across the diverse range of book art.

The Call for Proposals will be issued around the beginning of October. Applications will be via Curator Space: <https://www.curatorspace.com>

Watch out for more updates via Liverpool Book Art on Facebook: <https://www.facebook.com/Liverpool-Book-Art-280161178807793/> and more information in the next issue of the *Book Arts Newsletter*!

Marches Book Arts Group strive to expand awareness of book arts and we are open to collaboration with other artists and groups. Our members come from the English/Welsh border region (the Marches) and have a range of experience and skills. **We meet on the third Tuesday of each month** from 10am to 4pm at the Haslehurst Community Room in Clun, Shropshire SY7 8LQ, UK. All are welcome! Find out more and get in touch at <https://www.marchesbookartsgroup.co.uk/get-in-touch>

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



1. Parent Residency Grant - Deadline 15th October 2019

The Parent Grant is a four-week residency for an artist with at least one dependent child under the age of 18. Artists may choose to work in any of our studio disciplines: intaglio, letterpress, papermaking, screenprinting, photography, or ceramics.

This grant includes a \$1450 childcare stipend, up to \$250 for travel costs, free onsite housing, and 24/7 studio access. WSW can also provide technical advice and production assistance. **Application Deadline 15th October 2019.** More information and application link: <https://wsworkshop.org/residencies/parent-residency-grant/>

2. Studio Workspace Residency - Deadline 15th October 2019 The Studio Workspace Residency is an opportunity for artists to create new work and fully immerse themselves in WSW's supportive environment. We invite applications from artists at any stage of their careers. This residency gives artists the gift of time, an uninterrupted period to live and work away from the stresses of daily life. Artists may choose to work in any one or more of our studios: intaglio, letterpress, papermaking, screenprinting, darkroom photography, or ceramics.

Artists receive a thorough studio orientation and are expected to work independently, although studio staff is available to provide assistance. Deep technical assistance can be arranged for an additional fee. Artists must provide their own materials, some of which can be purchased from WSW.

As of 2019, all workspace residencies are fully subsidized! This means that while artists are still responsible for their own travel, materials, meals, and other personal incidentals while in residence, WSW provides housing and studio space at no cost. **Application Deadline 15th October 2019.** More information and application link: <https://wsworkshop.org/residencies/studio-workspace-residency/>

3. Art-in-Ed Artist's Book Residency Grant - Deadline 15th November 2019

The Art-in-Education Artist's Book Grant is a residency awarded to two artists to create a new artist's book and teach young people in WSW's studios.

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

Generally, the resident dedicates her first month to producing a limited edition artist's book, which is hand-printed and bound in the studio. WSW can provide technical advice; training on new equipment, techniques, and materials; and production assistance.

During the second half of the residency, the artist works with young people in WSW's studios, teaching one to two days/week for three to four weeks, and visiting the students twice in school. Studio space and equipment is reserved for students during program hours, but artists may work at any time outside of AIE.

This grant includes a stipend of \$350/week for up to ten weeks, up to \$750 for materials, up to \$250 for travel within the Continental US, free onsite housing, and 24/7 studio access during non-AIE sessions.

This residency has a two-step jury process: artists submit their materials, then WSW applies to the appropriate funders. **Application Deadline 15th November 2019.** More information on the application process at: <https://wsworkshop.org/residencies/art-in-ed-artists-book-residency-grant/>

4. Artist's Book Residency Grant - Deadline 15th November 2019

The Artist's Book Grant is a six- to eight-week residency for artists to produce a limited edition book work. Working intensively in our studios, artists print and bind their own books, and are encouraged to create an edition size no larger than 100 and no smaller than 50.

The grant includes a stipend of \$350/week, up to \$750 for materials, up to \$250 for travel within the Continental US, free onsite housing, and 24/7 studio access. WSW can provide technical advice; training on new equipment, techniques, and materials; and production assistance.

The contract stipulates that 20% of the edition goes to WSW's archive, exhibition, and display copies; 20% of the edition goes to the artist; and 60% of the edition goes to general sales. WSW has developed a series of archive and exhibition opportunities for our artists' books, and artists can collaborate with WSW on marketing for a 50% commission fee.

WSW's artists' books are held in over 200 collections world-wide, and in nine repositories that have the majority of our collection: Indiana University (Bloomington), Rochester Institute of Technology, University of Delaware, Vassar College, Virginia Commonwealth University, Yale University, University of Michigan, The Library of Congress, and Bucknell University.

An outside jury of artists and curators choose the grant recipients. **Application Deadline 15th November 2019.** More information on the application process at: <https://wsworkshop.org/residencies/artists-book-residency-grant/>

Open Call: Library of Artistic Print on Demand. Collection and Research

From Annette Gilbert: We are excited to announce the start of our new research project **Library of Artistic Print on Demand** and are looking for submissions of works and reports from the field.

Print-on-demand is a production method based on digital print that has revolutionised the book world. Contemporary experimental artists and writers who have adopted print-on-demand publishing praise the method's low financial risk, creative autonomy, and independence from trade publishers. They embrace it as a means of self-empowerment and democratisation - although (or, maybe, precisely because) it has been discredited by the literary establishment as a vanity enterprise and by book lovers and designers due to its low production values. Drawing on some of the most notable examples of the genre, this research project investigates how print-on-demand facilitates an astonishing variety of forms and aesthetic approaches and how it functions as a critical media practice that continues avant-garde, underground, and counterculture traditions and also responds to our post-digital age in compelling us to re-conceptualize our understanding of the book and publishing.

We aim at establishing a collection of the most outstanding artistic works using print-on-demand technology and platforms and are especially interested in works that make creative or subversive, critical use of it. Our collection will grow through curatorial acquisition and artists'/authors' contributions. In combination with conducted interviews with the artists and analyses of the print-on-demand platform economy and politics, it will be an important resource for the study of print-based experimental publishing, art and literature in the post-digital era.

At the end of our three-year research, our collection will be preserved and made publicly available in one of the prime European universal and research libraries: the Bavarian State Library. In addition, it will be published on our website and in a catalogue, and we envisage exhibiting the final collection.

Open Call: Artists, writers, authors, designers and publishers are invited to contribute to our research and collection.

We are interested in any recommendations and submissions and would like to learn from your experience with print-on-demand platforms, production and distribution. Feel welcome to approach us with any anecdotes, experiences, misprints, failures, reviews or works that belong to this field.

The research project is a collaboration of Free University of Berlin, University of Erlangen and the Bavarian State Library, funded by German Research Foundation.

For more information see <http://www.apod.li/> or contact annette.gilbert@fau.de & andreas.buelhoff@fau.de



Help celebrate and advertise the fourth annual World Bookmark Day (Woboda), sponsored by the International Friends of Bookmarks (IFOB), on 25th February 2020. You can participate in several ways in the next few months leading up to 25th February:

- 1) Contribute a bookmark design for downloading and printing;
- 2) Download and print bookmark designs for distribution to bookstores, libraries, friends or anywhere;
- 3) Take a picture of Wobo, the Traveling Bookmark in interesting places;
- 4) Participate in the raffle to win bookmarks from around the world;
- 5) Organise or sponsor local events such as displays of bookmarks, bookmark crafts, or bookmark swaps at local libraries, bookstores, etc.

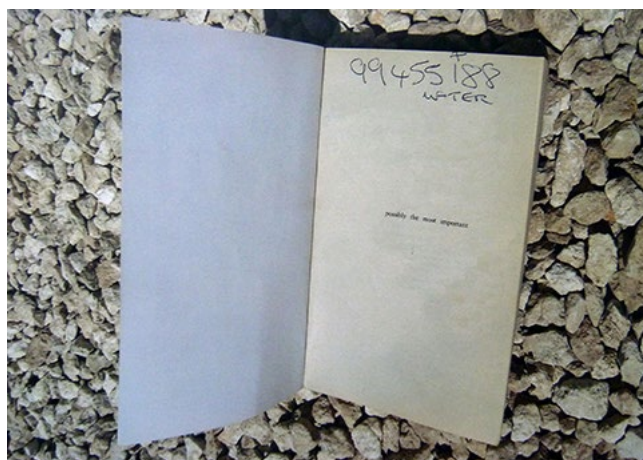
Visit the website at:

<https://www.ifobookmarks.org/woboda.html> for details and to see what has happened at previous Woboda celebrations, and follow activities at

<https://www.facebook.com/bookmarksfriends>

Contact the IFOB editor at ifobeditor@gmail.com with questions.

Should we have stayed at home and thought of here? World Book Night 2020 - call for participation



This year we have a selection of books and poetry nominated by Csilla Biro, Sarah Bodman, Nancy Campbell and Linda Parr. The exhibition, video and publication for 2020 will be coordinated by Sarah Bodman and Linda Parr.

In light of Nancy Campbell's book *The Library of Ice: Readings from a Cold Climate* (Scribner, 2018) we have decided not to travel. Instead we will be travelling virtually through fiction and libraries.

Our set texts for WBN 2020 are: W. G. Sebald's *The Rings of Saturn* (New Directions Books, 1998), Olga Tokarczuk's *Flights* (Fitzcarraldo Editions, 2018), and the poem 'Questions of Travel' by Elizabeth Bishop (1911 –1979). Please choose one or read them all.

In an interview with Tim Youngs (2018) Nancy Campbell talks about the ethical, environmental, cultural and financial considerations of travel, and quotes a line from Elizabeth Bishop's 'Questions of Travel': "Should we have stayed at home and thought of here?". Nancy then goes on to say of writing *The Library of Ice*: "A lot of what lies behind my book is sitting in libraries and imagining other places." Intertwining ideas of travel with personal reflection and historical facts as an inspiration for WBN had placed Sebald and Tokarczuk on the 'to do' list in 2018. But now we need to also consider whether it is necessary for us to travel at all. Can we sit in libraries with books and travel through our imaginations?

WBN 2020: the brief for participation:

We invite you to sit in a library (real or imagined), then send us a postcard describing where you are (text or image). The postcard you send can be an existing postcard, old or new, or homemade, you can write/draw/collage/type/print on one side or both, it's up to you.

If you can't afford to post us a physical postcard then email Sarah the text or image you would have written or drawn on it and she will stick it onto a blank postcard (Sarah. Bodman@uwe.ac.uk please put **WBN2020** in the subject line).

WBN United artists will exhibit all the postcards together over the month of April 2020 at Bower Ashton Library, UWE Bristol, UK. We'll make a pdf download catalogue of all the entries. We will also print a little folded keepsake/ folio which will contain one copy of an editioned postcard produced by us, WBN United artists on 23/04/20 (typewriters, collage, rubber stamps etc.) and one of the submitted postcards. Each contributor will receive a little album/keepsake with our postcard and a postcard from someone else as a mail art exchange.

Send your postcard to: Sarah Bodman, CFPR, UWE, Bristol, Kennel Lodge Road, Bristol BS3 2JT, United Kingdom.

Three important things to note:

- 1) Please write your name and where you are posting it from clearly on the postcard.
- 2) Maximum postcard size is 15 x 10.5 cm.
- 3) Please email Sarah your name and postal address so we can send your copy of the mail art exchange keepsake: Sarah.Bodman@uwe.ac.uk

Nobody will travel except in their imagination, but we will all be collectively in the library. **The deadline for receipt of postcards is Tuesday 31st March 2020.**

ARTIST'S BOOK FAIRS & EVENTS



London Art Book Fair 2019

Whitechapel Gallery, London, UK

5th - 8th September 2019

Over four days in September Whitechapel Gallery is transformed by over 80 creative and cutting-edge publishers. The London Art Book Fair returns with a vibrant mix of art books, independent titles and magazines from around the world.

Exhibitors range from publishing behemoths to independent presses and represent a diverse international cohort from 20 different countries, from Chile to Israel, Korea to the USA. Galleries 1 & 2, Gallery 9. Free entry

Whitechapel Gallery, 77 – 82 Whitechapel High Street, London E1 7QX, UK. Nearest London Underground Stations: Aldgate East, Liverpool Street, Tower Gateway DLR. <https://www.whitechapelgallery.org/exhibitions/london-art-book-fair-2019/>

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>

The Whittington Press Open Day 2019

Part of the 50th annual Whittington Summer Show, UK
Saturday 7th September 2019

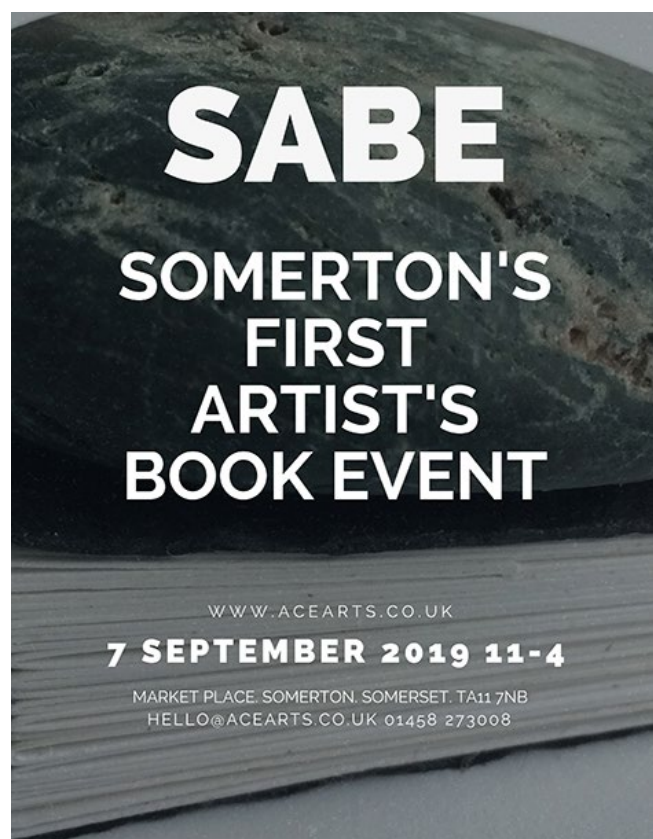
This year's fiftieth Whittington Summer Show lands on Saturday 7th September and promises to be our biggest yet – the Press will open its doors at 1pm to any and all as well as hosting around 30 other 'bookmakers' and printers from around the world.



We will have demonstrations throughout the day – Peter Allen will be illustrating posters using the pochoir stencilling technique (in anticipation of a book we are publishing with him next year), Neil Winter will be operating the Monotype machines, *Double Dagger 3* should be ready to take away and pages from Miriam Macgregor's new book, *Chimneys*, will be on show.

Our open day coincides with the Whittington Village Summer Show, now in its 50th year, where highlights include the Human Fruit Machine, the Gloucestershire Constabulary band and the annual duck race. Whittington is 40 miles west of Oxford, 5 miles east of Cheltenham, just off the A40. 2pm-6pm. The Whittington Press, Whittington Court, Whittington, HR6 0NJ, UK.

We have new dates for our one-day letterpress workshops that offer newcomers the chance to get a taste of the 'dark art' by using simple machines that enable a relatively quick and satisfying result. **Friday 20th September; Friday 4th October; Friday 1st November.** Find out more and book a place on our Eventbrite page: <https://www.eventbrite.co.uk/e/an-introduction-to-letterpress-printing-tickets-57984381847>



Ch.W. Fuchshof + S.N. Schwanzhof
Oderbruch, Germany
7th - 8th September 2019

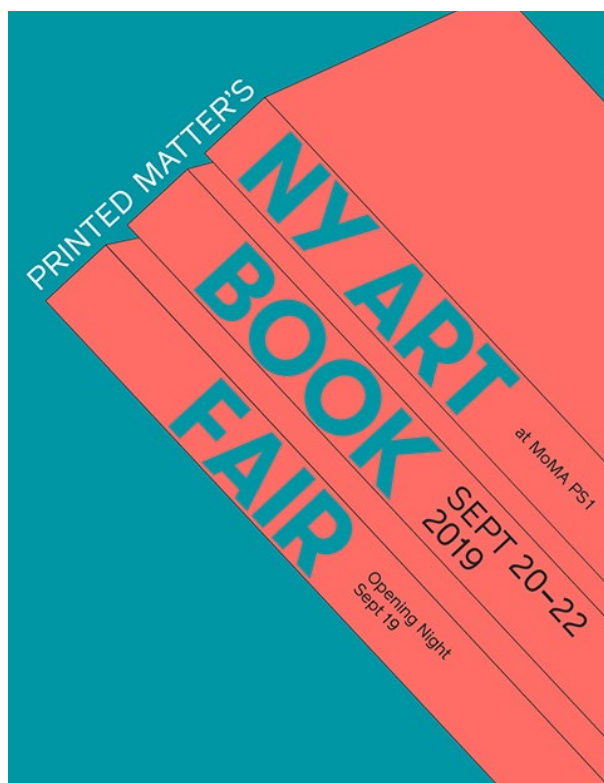
From Constanze Kreiser: A weekend event in the countryside, 1 hour NE of Berlin with lectures, sculpture, printmaking sessions and artists' books. 1 - 6pm each day.

ANTJESCHOLZ • ANNAWERKMEISTER •
ALEXANDERSCHOLZ • ANTJESCHARFE • BERND
HIEPE • CONSTANZEKREISERDETLEF MALLWITZ •
FABRIK VERLAG • HANS JÖRG RAFALSKI • KATHRIN
HOHENSEE • MIKEBRUCHNER • OLAF WEGEWITZ
STEFFEN THIEMANN • TINAFLOU • ULRICH
KARLKURT KÖHLER artists' books and book objects •
INGARKRAUSS Photography

Sophie Natuschke: Druckgrafik Grafik Drahtskulpturen (Viecher) • Wie entsteht Druckgrafik? Ich stelle meine Werkstatt vor. Schwanzhof, Dorfstrasse 49, 16259 Neulewin, Oderbruch. Tel 033452 - 3492

Christiane Wartenberg: Loose Art Verlag - Fabrikation und Sammlung von Künstlerbüchern
Fuchshof, Loose 11, 15324 Letschin, OT Ortzig, Nähe Neubarnim • Oderbruch Tel 033478 - 4703

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/](https://printedmatterartbookfairs.org/@printedmatter_artbookfairs)
[@printedmatter_artbookfairs](https://printedmatter_artbookfairs)

The Return of
SOUTHAMPTON
WAYZGOOSE

Saturday 28th
September 2019
10am - 4pm
St Denys Church Centre
Dundee Road
Southampton
SO17 2ND

Letterpress Printing
Book Arts
Printmaking
Poetry
Zines
Lead type
Wooden type,
Printers Supplies
... and more!

Refreshments will be served
Free Goody Bag for the first 20 visitors

Hosted with support from members of the British Printing Society
contact: southamptonwayzgoose@gmail.com

Southampton Wayzgoose, UK
Saturday 28th September 2019

The wonderful Southampton Wayzgoose returns on 28th September. This small but perfectly formed 'goose' will cater for all your ink fuelled needs: letterpress artists, printmakers, new type/old type for sale, printing supplies, book artists, poetry and zines. Free goodie bag for the first 20 visitors.

Bring cash... we are not near a cashpoint, some vendors may take card but not all. (or Install the Paypal app on your phone!). We are very close to St Denys Railway station and bus routes. Very limited parking on site.

10am - 4pm. St Denys Church Centre, Dundee Rd,
Southampton SO17 2ND, UK
southamptonwayzgoose@gmail.com
<https://www.wayzgoose.info/events/southampton-wayzgoose/>

Vienna Art Book Fair
University of Applied Arts Vienna, Austria
4th - 6th October 2019

Over the course of three days the biennial Vienna Art Book Fair #1 provides a platform for artists, collectives, self-publishers, small publishing houses, antiquarian

booksellers, art libraries, institutions, printers, collectors and for all those who are dedicated to the medium of the book.

Vienna Art Book Fair #1 is featuring 139 exhibitors from 18 countries (Austria, Belgium, Canada, Czech Republic, France, Germany, Hungary, Italy, Japan, The Netherlands, Norway, Poland, Portugal, Romania, Spain, Switzerland, United Kingdom, United States)

On this weekend the Expositur Vordere Zollamtsstraße 7 will be turned into a booklovers adventure park. The artist's book as a democratic work of art will be the focus of the VABF. Hence, it is of great importance for us to keep the event free and open to the public.

Friday, 4th October 2019, 5 pm - 9 pm
Saturday, 5th October 2019, 1 pm - 7 pm
Sunday, 6th October 2019, 1 pm - 7 pm

dieAngewandte - University of Applied Arts Vienna,
Vordere Zollamtsstraße 7, 1030 Vienna, Austria.
<https://viennaartbookfair.com>

7ème salon éditions d'art et livres d'artistes /
7th artists' editions and artists' books fair
Association Geneviève Dumont Pollionnay (Lyon area),
France, Saturday 5th October - Sunday 6th October 2019
Over the weekend, 38 stands of publishers, artists, associations or independents will exhibit artists' books in all their forms (object, image, engraving, printmaking). Exhibitions, meetings, a concert and lectures are running over the two days. The event is held alongside the 15th Biennale of Contemporary Art of Lyon.

Organisation: Association Geneviève Dumont, La Remise
25 Avenue Guerpillon 69290 Pollionnay, France.
Tel: 04 78 48 11 23. Email: asso.gdumont@wanadoo.fr
<http://www.geneviedumont.fr>
<http://www.geneviedumont.fr/index.php/actualites/>

Sheffield Artist's Book Fair
Castle House, Sheffield, UK
Saturday 5th October 2019



Memories Unfolded by Sun Young Kang. Added to our collection in 2011.

The inaugural Sheffield Artist's Book Fair, to be held in conjunction with Off the Shelf Festival, will take place at Castle House in Sheffield City Centre, running from 10.30

to 4.30 on Saturday 5th October. The Fair will be supported by a programme of talks and workshops 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.

The event is being 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. Kommune hosts a large food court with café and bar – hosting the event in a busy public space is a real plus for an artist's book event and something we were very keen to do from the outset. The Fair will consist of 60 stalls across two floors, with more than 70 artists and book-makers participating, and we have adjacent rooms for talks and workshops which will run throughout the day.



Working Song for a Shetland Shearer by Joanna Radford, 2009.

Artists and small presses taking part include: Islam Aly, David Armes, ArtSmith (Rachel Smith), Lynne Barker, David Barton, BBB Books Collective (Holly Birtles), Kimberly Bevan, Best Books by Bernard and Anwyl, Emma Bolland, Book Works, Louisa Boyd, Büchertiger Studio & Press (Hilke Kurzke), Emily Coles, Jacqui Dodds, Sarah Grace Dye, Theresa Easton, Floating World (Glenn Holman and Andy Parsons), Girasol Press (Daniel Eltringham) Gnöbilis Press (Alistair Noble), Robert Good, Carina Granlund, Grania Hayes, Patricia A Hodson, Michelle Holland, Jan Hopkins, Inkpot & Pen (Christine Nicholls), Judy Kravis, Sue Lancaster, Jill Lauriston, Less Than 500 Press (Mark Beechill), Longbarrow Press, Marches Book

Arts Group (Ann Paterson), Bethan Maddocks, Carla Moss, Denise McCulloch, Old Bear Press, parvenu press (Carolyn Trant), PigsADogBooks (Mandy Keating), Prance Press (Luke Winter), Print Stuff (Jamie Mills), Joanna Robson, Trudy Roe, Clare Rogers, Anne Rook, Paula Roush, Route 57, Helen Scalway, Estella Scholes, Holly Serjeant, Tim Shore, Jenny Stevenson, Chisato Tamabayashi, The Caserom Press (Philippa Wood), The Common Press (Peter Knight), The Type Shed (Vick Fullick), Anja Uhren, Wilma Vissers, A Rosemary Watson, Lynette Willoughby, Michael Wynne, Bin Zhou.



The Dressmaker's Companion by Josephine Slack, 2013.

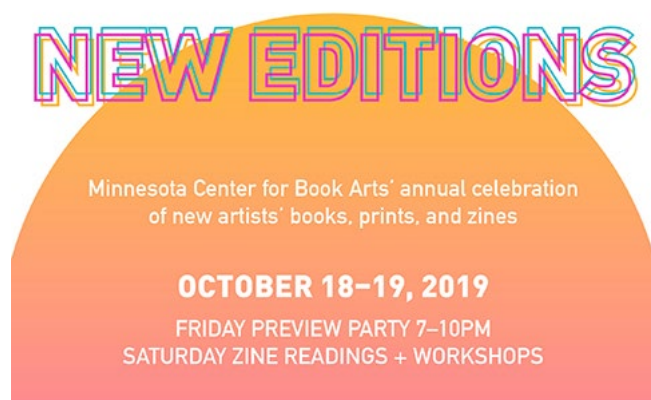
The programme of talks and workshops running throughout the day is not yet finalised but will include: a short talk/performance by Glen Holman and Andy Parsons of Floating World entitled 'Consider the Badger' – who decides if someone is 'an artist' and by what criteria; a one-hour workshop by Ann Paterson of Marches Book Arts Group entitled "Australian Reverse Piano Hinge Book", aimed at more experienced book makers; a one hour workshop and talk by Alistair Noble looking at simple book binding techniques, suitable for all levels; a Paper Sculpture workshop by Wilma Vissers - Folding and cutting with different textures of paper. a talk and workshop by Michael Wynne 'How a Pseudonym Changed My Life: An Experiential Workshop on Artistic Reinvention'. In addition to hosting the Fair, one of our aims for the day has been 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, with our initial impetus arising out of the successful and popular Sheffield International Artist's Book Prize held for many years in the city and the Collection of over 800 books that has arisen from that event. To this end, the day will conclude with an Open Forum discussion event following the Book Fair at 5.30pm and lasting a couple of hours. Participation is via Eventbrite and you can find details of this and all other events on our website. The more participation we have, from the more people and groups interested, the more chance there is of making something happen.

To find out more about any of the above please take a look at: <https://artistsbookcentre.org.uk>

Or follow us on Instagram at:
https://www.instagram.com/artistsbook_centre/

From Marches Book Arts Group: We will be at Sheffield Artist's Book Fair on 5th October; we'll have a table and will also be leading a workshop. We're looking forward to being part of this new book arts fair and meeting book artists from around the country. <https://www.marchesbookartsgroup.co.uk/get-in-touch>

Frankfurter Buchmesse
Frankfurt am Main, Germany
16th - 20th October 2019
Guest of Honour 2019: Norway
Messegelände, Ludwig-Erhard-Anlage 1
60327 Frankfurt am Main, Germany.
<https://www.buchmesse.de/en/visit>



New Editions
Minnesota Center for Book Arts, Minneapolis, USA
Friday 18th & Saturday 19th October 2019
New Editions is an annual, two-day celebration of new artist book publications, featuring locally and nationally created artist books, photo books, chapbooks, zines, broadsides, and hand printed work.

New Editions offers something for everyone, from art lovers to seasoned collectors, with items at a range of prices. Join us on:

Friday, October 18, 7-10pm: Ticketed preview party featuring selected artists' works, Artist Performance, and food, wine, and craft beer.

Saturday, October 19, 10am-3pm: New Editions sale open to the public.

Minnesota Center for Book Arts is located on the first floor of the Open Book building: 1011 Washington Avenue S., Suite 100, Minneapolis MN 55415, USA.
<http://www.mnbookarts.org/visit/>



VANCOUVER ART BOOK FAIR
Emily Carr University of Art + Design
Vancouver BC, Canada
18th - 20th October 2019

Free and open to the public, VABF is a multi-day celebration of artists' publishing featuring over one hundred local, national and international publishers, as well as a diverse line-up of programs, performances and artists' projects. Featured artists travel to Vancouver from across Canada and the globe, and produce everything from books, magazines, zines and printed ephemera to digital, performative or other experimental forms of publication.

Canada's first art book fair, VABF is the longest-running international art book fair in the country and on the West Coast. In 2019 the event is anticipated to attract more than 5,000 visitors from across the Greater Vancouver Area and beyond.

FAIR PREVIEW RECEPTION 18th October 2019,
7-11pm, Libby Leshgold Gallery, 520 East 1st Avenue,
Vancouver BC

ART BOOK WEEK 18th - 24th October 2019
Locations throughout Metro Vancouver

VABF OPENING PARTY, 18th October 2019, 8pm-late
presented by Mixed Gems, Red Gate Arts Society
1965 Main, Vancouver BC

Emily Carr University of Art + Design
520 East 1st Avenue, Vancouver BC, Canada.
Directions and more information can be found at:
<http://vancouverartbookfair.com/19/about/>

Save the dates - November fairs:



The 2019 Small Publishers Fair will take place on Friday 15th and Saturday 16th November at the Conway Hall, London, UK. Exhibitors include: AMBruno; A Published Event - Justy Phillips (Australia); Clod Magazine; Daniel Lehan; Dizzy Pragnell; Elisabeth Tonnard (The

Netherlands); Jim Butler; Fine Press Poetry; Lina Nordenström of Warehouse Workshop (Grafikwerkstan Godsmagasinet, Sweden) celebrating their 10th anniversary; Guy Bigland; MA BIBLIOTHÈQUE (Sharon Kivland); Martha Hellion (Mexico); Mandy Brannon; Penteract Press; Ps and Qs Press; Red Fox Press (Ireland); Second String Press; Timglaslet (Sweden); Tracey Bush; coracle (Ireland), Mike Nicholson and Mette-Sofie D. Ambeck (Denmark), Salt and Shaw, uniformbooks, weproductions, and many more...



The exhibition is going to be *Test Centre* – with a chance to also focus on Jess Chandler's new press Prototype.
<https://testcentre.org.uk>

- Over 60 publishers from across the UK and around the world
- readings and talks
- special exhibition on the stage at Conway Hall
- FREE entry to the Fair and all activities
- thousands of original works to buy
- stands run by the creators and publishers
- beautiful and historic venue in the heart of Bloomsbury

The Small Publishers' Fair is an annual celebration of books by contemporary artists, poets, writers and book designers.
<http://smallpublishersfair.co.uk>

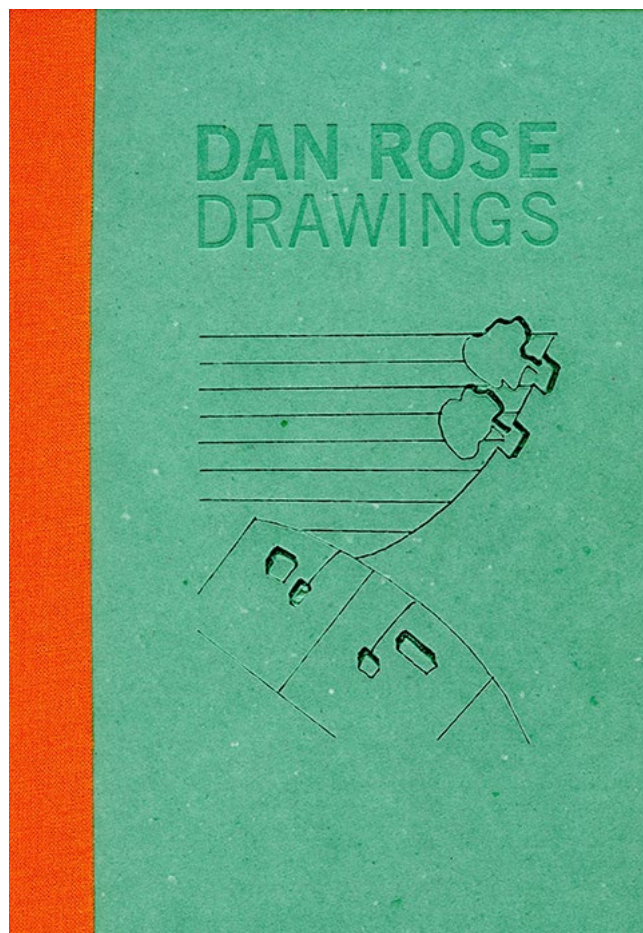
volumeszurich.ch

Save the date

VOLUMES
Art Publishing
Days

Edition 2019
29.Nov. – 1.Dez.
Kunsthalle Zürich

INTERNET NEWS



DAN ROSE DRAWINGS has won an AIGA (American Institute for Graphic Arts, Philadelphia) award in June 2019. Read more about this at: <https://newyorkarts.net/2019/07/dan-rose-drawings-wins-2019-aiga-award/>

Info on a new blog sent in by Constanze Kreiser in Germany:



Lilian Landes from the Bavarian State Library (BSB) in Munich has made a new blog about artists' books. The posts are comparative and scholarly discussions on artists' books. <https://bookarts.hypotheses.org/>

This post asks "Do we really need to blog about artist's books?" <https://bookarts.hypotheses.org/204> - and clearly answers "yes"!

Some entries are in German (but they are easily translated online), some are in English, some are both, as this one written by Lilian together with Ganzeer (USA): "Revolution, Zines, Ganzeer: 'Artist-Books: What Are They Good For?'" <https://bookarts.hypotheses.org/304>

The blog is open for external contributions by scholars, collecting institutions, students, museums and private collectors. The Bavarian State Library organizes the blog as a community platform. It has one of the biggest international collections of artists' books which is presented here (in German): https://www.bsb-muenchen.de/fileadmin/pdf/historische_drucke/kuenstlerbuecher_blog_flyer.pdf

NEW ARTISTS' PUBLICATIONS



THE HAIR COLLECTION 2009 - 2019

Kurt Johannessen

The hair collection was a collection that stretched from 2009 - 2019. Many gave one hair to the collections. All the hair is gathered and is together. Those who gave a strand of hair had the opportunity to provide a bit of information.

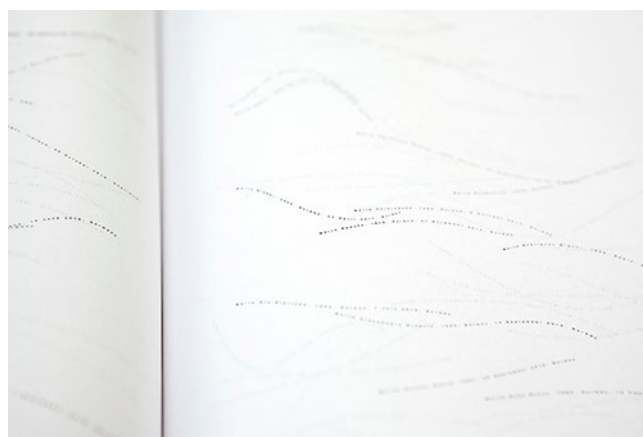
Many givers gave information about themselves.

The information from each giver includes:

- the name
- year of birth (the information thus accounts for when each person on whom a strand of hair grew came into time)

- the country in which each person on whom a strand of hair grew came into time
- when the strand of hair and the giver parted, in order for the single strand of hair to meet the other hair
- the country in which it was given
- date when a strand of hair was given

This information is presented in tiny letters, which are 0.5mm high. The information about all donors is like hair through the entire book.



Each case is a short story about the journey of a strand of hair before it was given away. It is also a way of saying 'I exist'. The strand of hair and the information about the giver become separated the moment the strand mixes with all the other strands in 'The Hair Collection'. All the strands of hair are now together. That's it. And the information from all the contributors is collected in this book.

For further info see <http://www.zeth.no>

Or email kurt@zeth.no

FutureFantasteek

Out of Order No.1

Jackie Batey

A photographic celebration of all the broken stuff around us...

Is the engineer REALLY coming?

Are they REALLY sorry about your inconvenience?

..You couldn't fix any of this stuff either could you?

16-page A5 (210 x 148.5 mm) artzine with yellow card covers. Laser-printed in colour on cream and white papers.

Saddle-stitched binding. Limited to an edition of 30. Printed in the UK August 2019 All numbered and embossed with maker's mark. £5.00. Free delivery to United Kingdom.



Order online at: <https://www.etsy.com/uk/FutureFantastek/listing/728858955/out-of-order-no1>

Future Fantastek! No.19

Death by Email

Jackie Batey

'Death by Email'. More drawings on the train, featuring Pet Manager and Brexit.

Is your garden chicer than you? Upgrading your life, whether you want to or not.



Softback zine laser printed in colour on ivory paper. A5 size (210 x 148 mm) with 20 printed pages, saddle-stitched. White card cover, laser-printed in colour. Brighton, April 2018, edition size of 30. All numbered, signed and embossed with maker's mark. ISSN 2399-3022. £5.00.

Free delivery to United Kingdom, order online at: <https://www.etsy.com/uk/FutureFantastek/listing/728864313/future-fantastek-no19-death-by-email>



Ve1xe - New Brunswick Chapbook Series #11

A Graphic poem

Text by RM Vaughan

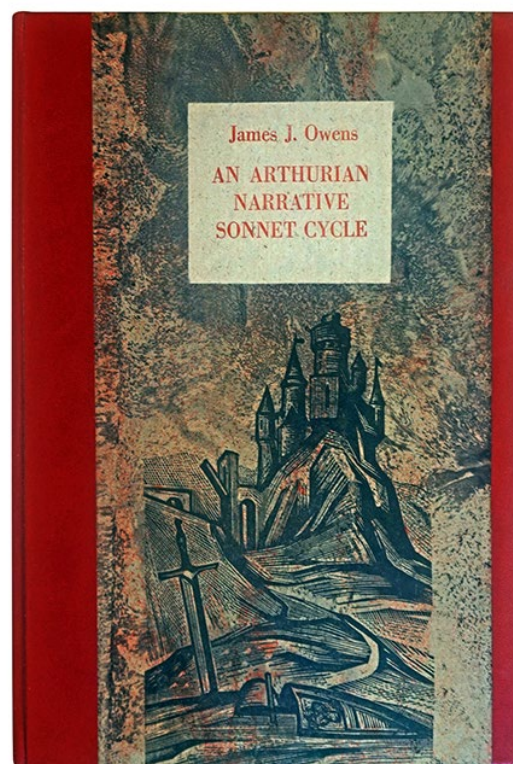
Illustrations by D. Boyd

Frog Hollow Press

Printed on 80 lb. Mohawk Via Vellum and bound into a soft cover. Endpapers. Edition of 100 copies. 34 pages.

ISBN 978-1-926948-84-3. 2019. CA\$15 (includes shipping for Canadian orders - contact us for shipping charges outside of Canada)

<https://www.froghollowpress.com/catalogue.html#ve1xe>

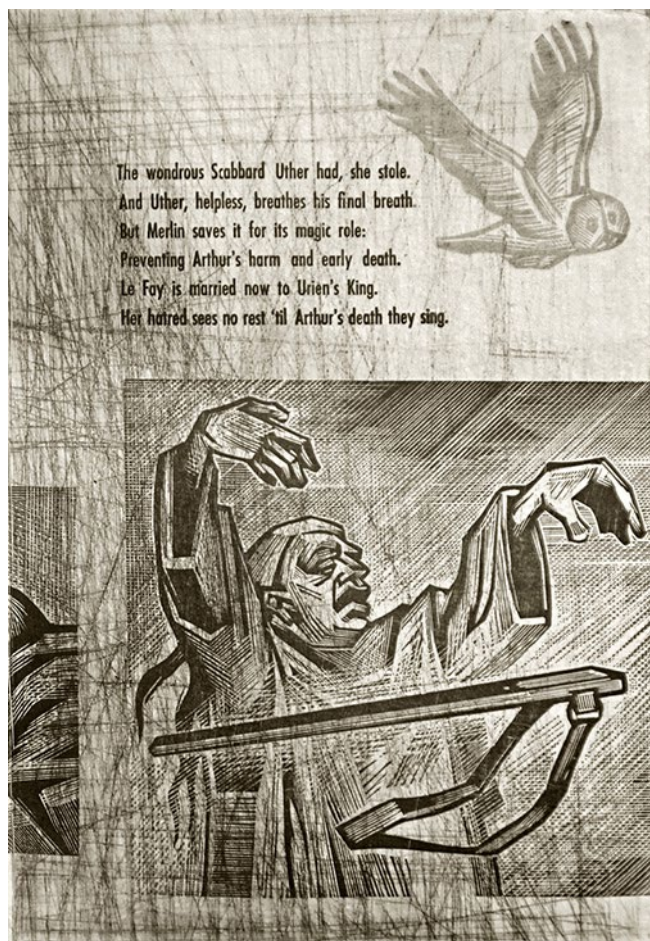
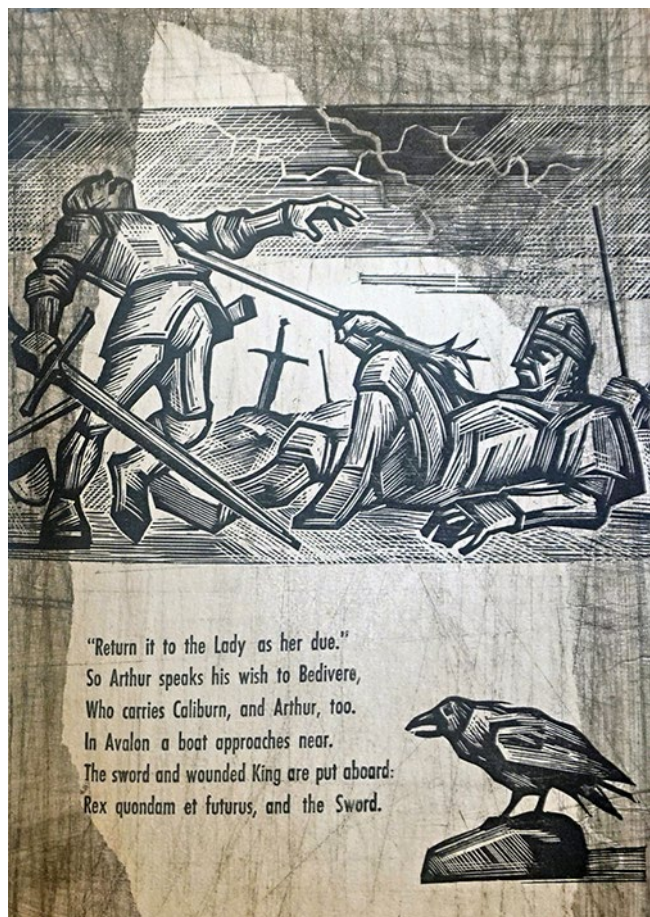


An Arthurian Narrative Sonnet Cycle

Dmitry Sayenko

Text by James J. Owens (Tucson, USA)

Handmade paper by the artist, printing direct from the blocks (linocut & mixed media). Book binding by the artist. Cover: leather spine and edges, marbled paper glued on the cardboard. On this paper image: linocut printing direct from the blocks. Special slipcase.



Total edition: 20 copies numbered & signed by the author of the text writer & the artist. Size: 245 x 345 mm. 2019.
 For more details, please contact Dmitry Sayenko at:
nikodim-book@yandex.ru



Algorithm: When they weaken my vision
 Guylaine Couture

I don't like the idea that I am constantly being spied on, that they gather information about me, about my actions on all the social media. With algorithms, I know now that they choose what is presented to me and I do not like it. It's a situation that bothers me. I wanted to make a book about it.

"Algorithm: When they weaken my vision" is exactly about that. On the cover of the book, we start several types of research. On the back of the book, you see the results of each major multinational: Facebook, Google, Apple, Microsoft and Amazon.

The "under" book is a dictionary that becomes the data. It is well hidden by covers of old books, to make the data look harmless.



Then there are the cut pages. The more we advance in the book, the algorithms indicated on the top gradually withdraw the information from us. The wires that come out in the air are precisely the research that does not succeed. On the last page, we see that the big corporations censor this information. The search threads pass through the book. Some reach the other side, others do not.



There are many other symbols in this book because I spend a lot of time refining my idea. I wanted, with this book, to touch the dark side of the big data.

20.5 x 32.5 x 14 cm, variable edition of 2.
<http://gycouture.com>



Bookworks by Linzi Thomas

"I have always been interested in books and stories. After studying a degree in English Literature and Creative

Writing, I became fascinated with the concept of literary transformations where a story changes to suit its audience, for example from the page to the screen. As any reader will know, only a percentage of a book makes it to the film, and even that is often changed due to censorship reasons or time limitations.



In a film, a story is visually spoon fed to its audience and leaves no room for an individual imagination to spread its wings and explore the world around it. A world uniquely conjured up by the reader themselves. After all, what a writer writes isn't necessarily what a reader reads. In this sense I always thought of books as private secret portals to worlds captured between their pages. So like Alice we fall down the rabbit hole of our own imagination, discovering a lot of weird and wonderful things along the way that our minds have to work to make sense of.

With this in mind, my work is an attempt to join the two mediums of books and film, by bringing the instant visualisation of films back to the pages, to invite the audience to re-discover the magic and escapism that books have to offer."

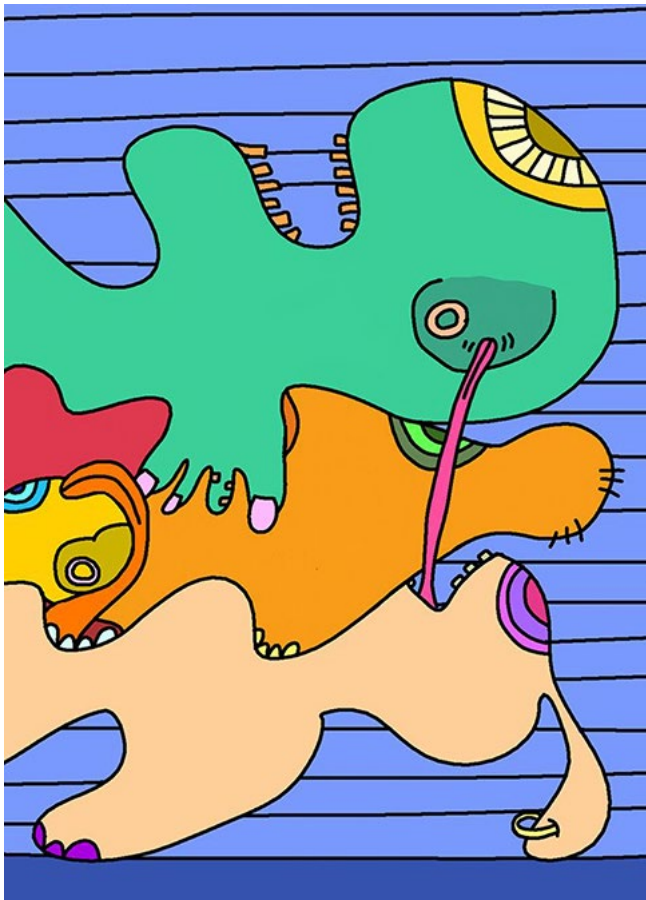
Instagram: www.instagram.com/captured_worlds
 Email: linzithomas01@gmail.com

From Michael Wynne of Kiss and Tell Press Three little books about big issues.

Anxiety, exhilaration, flat-sharing, dealing with landlords, neighbours, and other trying aspects of city life as an immigrant. Along with having to define who you are, what to call yourself, and how to engage with the world when you're stuck at home, whether out of choice or necessity. Illustrations and text by Michael Wynne.

The trilogy includes:

- *States of Aargh and Om*
- *Looking for Room*
- *We're the Kind Who*



States of Aargh and Om includes a series of illustrations of creatures in different states of turmoil and tranquillity. With ample space to process your emotions, be they jeremianic, bewildered, needy, or elated. 16 pages.

Looking for Room is a series of vignettes in the voices of six potential tenants, along with the voice of the landlord, his mother, and their final decision about who gets the room. 24 pages.

We're the Kind Who includes illustrations and nine poems about the creatures who live in a block of flats in the city. 24 pages.

\$35 for the set. <https://kissandtellpress.com/collections/frontpage/products/were-the-kind-who-a-trilogy>

Indirections #9

Elisabeth Tonnard

A new pamphlet was published within the series *Indirections*. It is #9 in this series of image-text pamphlets. The series focuses on the manoeuvring involved when ideas are presented to the public eye with the aim of persuasion. Whether it's the deceptions of Soviet propaganda or the minor deceits that I find in my local newspaper, things are bent and spun and twisted into what the powers that be want us to believe. The series demonstrates this by showing found image-and-caption combinations from books, leaflets and newspapers. Each item in the series is a folded sheet

containing a single found image with its caption.

The caption is on the front, the image is hidden inside.

By uncoupling them, the two elements are each given their own stage – as a result a new space opens up between them. In that space a small tragicomedy is played out. It appears that at times images can be a bit stubborn and reveal slightly different truths from the ones implied by the words coupled to them.



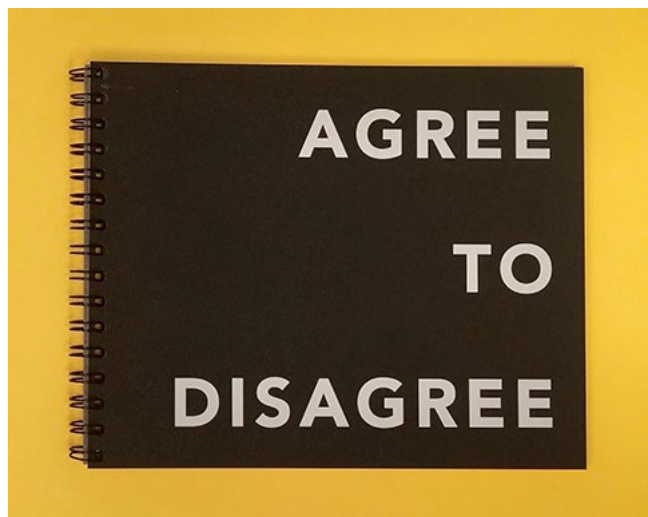
More details about the pamphlets can be found at: <https://elisabethtonnard.com/works/indirections/>

The #9 pamphlet can now be ordered, copies of #1 to 8 are still available. They are priced at €7.50. Order online at: <http://elisabethtonnard2.blogspot.com/p/indirections.html>

Agree to Disagree

Guy Bigland

This book plays with the language used in questionnaires that require respondents to indicate their level of agreement or disagreement by selecting a response from a symmetric scale to capture the intensity of respondent's feelings for a given item.



The pages are cut into four horizontal strips in the manner of an 'exquisite corpse' book, with one word on each strip.



It looks as though it could be a tool for use in interview situations. By turning the pages different agree/disagree statements can be formed, as well as playful, nonsensical or un-grammatical phrases.

The title of the book uses a phrase that refers to the resolution of a debate or quarrel whereby all parties tolerate but do not accept the opposing position(s).

Wire-bound. Edition of 50. 17.2 x 13.5 cm. £12 + postage.
<https://www.guybigland.com/shop>

Artist's Book Yearbook 2020-2021
 Impact Press, Autumn 2019

Essays in this issue of the biennial publication: With her regular front page, Tanya Peixoto (UK) celebrates some highlights of bookartbookshop over the last two years - from Cat Utting's *City Cells*, to *Clod Magazine*; In his essay *Against Classification: An alternative history of Book Art*, John Bently (UK) explores the affiliations between photography and the artist's book; Deirdre E. Lawrence

(USA) reflects on the influence of Walt Whitman's prose on contemporary book artists in a new exhibition celebrating the 200th anniversary of his birth; *Let's call it Lace Stitch* by Anna Juchnowicz (Poland) examines an alternative approach to bookbinding structures; In *The Library Aesthetic*, artists Leslie Mutchler & Jason Urban (USA) discuss their approaches to making installation-based works that explore and respond to ideas of the library, books and reading; Yuliya Selivanova (Russia) writes about the special holdings of the Saint-Petersburg Literary Museum "XX century", the collection of the Library of Mikhail Karasik (1953–2017), and his still present influence in the artist's book arena; Jürgen Wegner (Australia) reports on Hubert Kretschmer's Munich-based AAP, in *A visit to Archive Artist Publications and its exhibition in the Haus der Kunst, München, Germany*; In *The Book and its Algorithm*, Dr Richard A. Carter (UK) explains the making of two experimental books founded on digitally generated images and text, and the algorithmic operations which produced their contents; *The Politics of Place* by Alexander Campos (USA) & Monica Oppen (Australia) discusses a selection of artists' books investigating society's struggles with displacement, and what it means to have - and lose - a sense of belonging, homeland and identity; In *An Instrument of Collaboration: Unfolding the legacy of the Graphic Investigations Workshop (GIW)*, Caren Florance (Australia) reflects upon the rich history of GIW as a unique and complex entity in creative book-making in Australia. Headed by artist Petr Herel, with a host of respected artists including Dianne Fogwell, John Pratt, Gaynor Cardew and Udo Sellbach, the legacy of GIW's working methodology is its use of the book as a collaborative 'common ground'.



Artists' pages by: Megan Adie (Denmark) Angie Butler (UK), Robert Good (UK) Eva Hejdström (Sweden), Paul Laidler (UK), Daniel Lehan (UK), Sophie Loss (UK), Linda Parr (UK), Ekaterina Vasilyeva (Russia) and Eiji Watanabe (Japan).

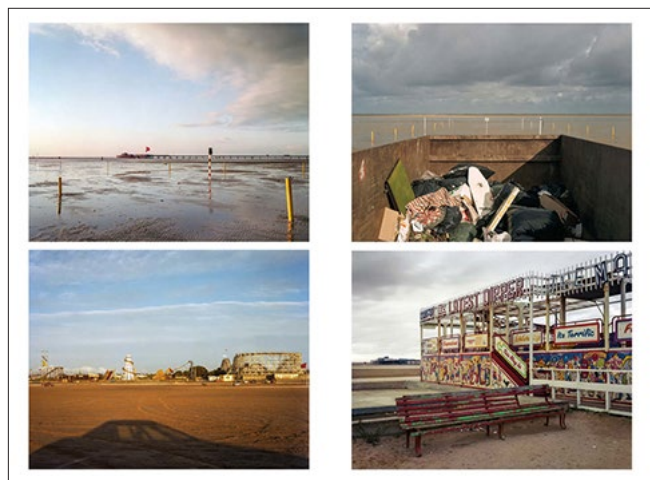
Up to date information on: Artist's Book Publishers & Presses; Bookshops for artists' books; Artist's Book Dealers; Artist's Book Galleries & Centres; Collections, Libraries & Archives; Artist's Book Fairs and Events; Book Arts Courses and Workshops; Design, Print & Bind; Print Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

In the **Artists' Books Listings** section, you can also discover

hundreds of examples of new books made (or in the making), by artists in: Argentina, Australia, Belgium, Brazil, Canada, Denmark, Finland, France, Germany, Hungary, Ireland, Italy, Japan, The Netherlands, Norway, Poland, Russia, Sweden, the UK and the USA.

Cover design: Tom Sowden. Edited by Sarah Bodman. Published by Impact Press at The Centre for Fine Print Research, University of the West of England, Bristol, UK. Autumn 2019. ISBN 978-1-906501-18-1. 236pp, 21 x 29.7 cm, black and white offset litho, colour cover. Please order via the links at: <http://www.bookarts.uwe.ac.uk/artists-book-yearbook/>

New from Café Royal Books:



River to River the Coastline Mersey to Douglas 1985–1990

Stephen McCoy

Café Royal Books

14.08.19, 28 pages, 14 x 20cm, colour digital print. £6
<https://www.caferoyalbooks.com/shop/stephen-mccoy-river-to-river-the-coastline-mersey-to-douglas-19851990>



Stephen Fowler - Rubber Stamps

Café Royal Books

The stamp impressions are all from the Minnesota Centre for Book Arts - Scott Helmes and Picasso Gaglione Stamp Archive. Handmade tray with lift off lid, both 1500 micron card. Coated with Amethyst Wibalin Buckram. Foil blocked in flat black. Edition of 50.

Contents: 32pp zine, b/w digital. A selection of handmade prints and badges, each box contains different prints and badges. Some contain more of one and fewer of the other. Max two badges, min one badge. 2019, 11 x 8 x 1.5 cm. £25
<https://www.caferoyalbooks.com/othereditions/stephen-fowler-rubber-stamps>

The Blue Notebook journal for artists' books

Volume 14, No.1



We have a great range of articles by writers in Australia, the USA and UK, for this issue:

Ella Morrison's article *Hand to page: touch, performance, and the artist's book* presents a new phenomenological method of analysing the inherent complexities of the artist's book. Using the work of Czech-born Australian artist Petr Herel (1943-) as case study, it argues the necessity of embracing the experience of the encounter. To do so, it proposes a new interdisciplinary methodology that combines tactile interpretation and the use of first-person with reference to performance theory, Surrealism and philosophy to analyse the book as art object. Applying this methodology to the analysis of Herel's book *I, I am a Blind Man: Three Poems* (1999) clearly demonstrates the possibility for an interpretation of the artist's book that is necessarily scholarly, subjective and experiential. Rather than limiting analysis, examining the experience of the encounter generates room for critical engagement with the previously ineffable, affective qualities of the artist's book. By proposing a contemporary and experimental approach to the analysis of the artist's book that combines touch and use of the first-person, this methodology has larger implications for other tactile and experiential objects that sit uncomfortably within the canon.

Altered Images: An interview with David Ferry, on the occasion of the exhibition *David Ferry: The Invader's Guide to the Museum (and other places)* at the Grosvenor Museum, Chester, UK, March - June 2019. Guest curator **Stephen Clarke** (Lecturer in Critical and Contextual Studies at the University of Chester) interviews the artist about his work and influences, from his early childhood in Blackpool, UK, to his later, long-term interests in British farce, collage and printmaking.

Documenting Craft: A Discussion of Recordness in Book Art by **Robert Riter**, explores how works of book art can operate as documentary objects. Books that take as their subject the processes of their creation can function as book art records. These works can be used to make more visible the elements that make up book practices. They can also be collected as records that preserve the history of the book

arts. A discussion of recordness in book art is provided through an examination of three works that document hand papermaking, letterpress printing, and bookbinding.

A spit roasted chicken, Metro tickets, the Plan of the Cemetery at Bagneux, and a typewritten text feature in the diary entries **Daniel Lehan** made during a recent trip to Paris. These entries form part of - *DAYPAGES* - a collaged diary he has kept daily since 23 February 2015. Pages not featured in his visual essay, record the lack of electricity in the flat where he stayed, a baker who left Afghanistan when his father, a Communist, threatened by ISIS, fled to live in Birmingham, and Lehan's futile search for the gravestone of the artist Henri Rousseau.

Celebrating the 10th birthday of the imprint *The Book Tree Press*, **Lucy Roscoe** reflects back on 10 years of practice. What began as a postgraduate research project, grew into an artist's imprint, publishing sculptural books which explore how the book form can be used to tell stories, and questioning how these creations might be published. Lucy reflects on the relationship between making and her teaching practice, whilst considering what the future might hold.



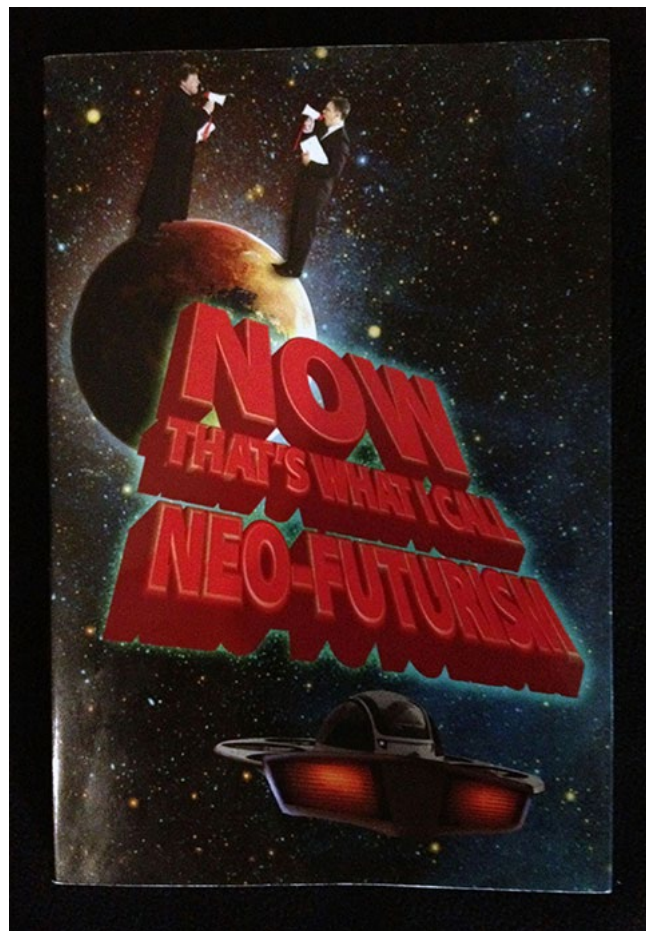
Artists' pages by: Jane Cradock-Watson, Leonard McDermid, Sylvia Waltering and Maria White. *Carrot and Stick* cover, and the badge and sticker designs for this issue by **Chrystal Cherniwchan**.

The Blue Notebook journal for artists' books, Vol 14 Nos 1 and 2. Publication dates: October 2019 and April 2020. Each of the two issues has 4-5 essays and artists' pages.

Each subscription includes an artist designed badge and stickers. £10 including UK or international P&P. Order online at: <http://www.bookarts.uwe.ac.uk/blue-notebook/>

REPORTS & REVIEWS

Book Review by Guy Begbie:
Now That's What I Call Neo- Futurism
Published by Surrealist Taxi 2018



"Now That's What I Call Neo- Futurism" is presented in a modest standard paperback black & white format published with a variety of five colour dust jacket cover options.

This book unifies a catalogue of artists' responses from the loose Neo-Futurist collective founded by Joseph Young in 2007. The group's apparent intentions address the contemporary relevance of the early 20th century Italian faction of the Futurist movement. This is achieved effectively and with some mirth through performance interventions documented on film and sound-works and manifestos conceived in a social/community context.

One might consider the Italian Futurists to be a hard act to follow! The original Futurist core members were creatively provocative, poetic and anarchic in interesting ways, but without compromise in terms of diplomacy, the causing of offence and dodgy political allegiances.

The original Futurist manifestos and polemics certainly resonated with pertinent questions and perspectives that are still relevant in contemporary times, regarding cultural production, progressive society and the world order. The Neo-Futurist standpoint taken by Joseph Young and associated artists seems to have some laudable non-binary ambiguities, reflecting some of the original Futurist movement's intentions from a century ago. The collected

works catalogued in the 'Neo' publication, create the overall sense of a mirror held up to today's society, reflecting its fickle media, celebrity obsession, the blatant erasure of democracy along with the strains of dominant surveillance/cultural capitalism.

In the wider context, the original Italian Futurists might be considered to have been a melting pot in a state of flux, influenced internationally by a cross pollination of ideas from the rationales of other modernist movements of the early twentieth century. Is this the case in contemporary times? Are the 'Neo-Futurists' positively internationalist in their outlook and influences? I'm not really a fan of anything 'Neo', but I would certainly like to think so, given that some of their work is made in a well-considered social context outside their country of origin. They seem to like making sound works and demonstrative performance, taking the "Art of Noise" 1913 manifesto by the Futurist Luigi Russolo as a starting point. I don't think that they like a passive audience and they seem to question any notions of utopian intent. They collectively seem to be both contrary and inventive in adapting their choice of media in an interdisciplinary and appropriate manner, although I consider the publication being examined and reviewed here as being more of a catalogue of their works and manifestos, though I'm sure that it can be their 'artists' book' if they collectively say that it is! The simple connection through printed links in this publication to digital media documentation of their works is effective, informative and useful if an appropriate digital device is to hand.

The book has a strong utilitarian quality in its overall graphic tone of voice. Some of the manifesto elements are very clearly and effectively disseminated, aided by the typographical layout. I think that the publication design might have been more singularly bespoke to enable a more non-linear reader/viewer interaction. This would have given more autonomy in the interpretation and engagement with the proposed ideas. Overtones of dogma can lurk in the one-way read of things radical when bound as a straight orthodox, sequential narrative. An audience/reader/viewer is more empowered with choice in a non-linear structured alignment.

Further publications and collaborations from this artist's group will hopefully be forthcoming. In the meantime "Now That's What I Call Neo-Futurism" provides an interesting introduction to the eclectic repertoire of these artists and their spirited and innovative projects that are very currently pertinent.

Joseph Young: <https://artofnoises.com>
<https://www.estorickcollection.com/shop/now-thats-what-i-call-neo-futurism>

Guy Begbie: My practice is multidisciplinary/interdisciplinary with specific focus on artists' books and bookworks. These are realised using printmaking, drawing, painting, small scale casting, video media and bookbinding. My current book works are made as responses to architectural built environments and the sculptural aspects of both urban and natural landscapes.
<https://guybegbie.com>

Blow-up - SW >Y > PE projects inspired by Caren Florance Constanze Kreiser

SW >>> Y >>> PE is a 2019 comment in several pieces on digital communication.

It is based on Caren Florance's project:

Write me a script for the zine. Send me your script with instructions as to pagination, and let me know if there's a special spot on a page where something particular should go. If you'd prefer, I can send you the digital file and you can interact with the pages directly using Photoshop or any other graphic software, then send them back to me. Once you have participated, I will send you the link to the other contributions. You will also receive five physical copies (and you can buy more very cheaply). I am planning to create a web version where people can click in and out of the various versions. <https://carenflorance.com/#>

SW>Y>PE Push *nPull

swiping as a momentary way of making something move in a long time row of other developments:
 carrying things in one's arms or backs– children, goods
 a sound or a sign with the arm – to let animals start working
 tearing behind– a vehicle, a sledge, some animals
 pressing + turning – a handle, a wheel, the heater, the doorknob
 pushing + pulling – a button, a door,
 which meant giving one's own power to convert it into more

SW>Y>PE ImPRESSURE

Pondering about the surfaceness of glassed screens, touch panels, which enable the soft swiping movements nearly without touching, without any physical effort, without any physical resistance.

This is about pressure and leaving impressions.
 Or not being able to.



SW>Y>PE FORMat

Dealing with the gap between technology and the human cognition: urge of finding recognition in the impressions send by our senses . The mental force to decide between foreground and background is adding space to all surfaces structured by colour and form. Regarding forms means establishing relations between time and space, assembling a story to be continued to satisfy our need of orientation. If things don't come into a recognizable correlation, we tend to become frustrated.



SW>Y>PE SurFACEness

is all about shiny screens, which make you suppose something might be caught under the visible, reflecting layer... but you cannot really find out, what it is. Like things under the frozen skin of a lake in wintertime, you become curious, wishing to break a hole into the stiff surface of the lovely ice to take a look into the deep flowing waters beyond.



SW>Y>PE DOORS

A sculptural bookobject on flatness

A flatscreen is something inbetween a curtained window and a door, stages several scenes wie eine Drehbühne. Flatness has become a non content advertising expression with supposed positive connotations. But why? What is positive on flatnesses? Flat used to be boring... countryside, women, texts... What kind of flatness is the one the new style aims at?



SW>Y>PE TOUCH I

Touch I is all about haptics and hygenics, surrounding the body's borders. The wish for physical contact, ensurance, warmth and the non-touching society rules neglecting the body are opposed. The limited possible actions with a digital answering or vending machine are frustrating. Dark layers of roughness prevail under the transparent glass of enlightenment.



SW>Y>PE TOUCH II

Necklaces for daily wear, chains not to be opened, to ensure a permanent contact. The man-machine interface is working its way closer to the body, even into it, coming nearer and nearer to the brain to make the vision of thought control become real. Improvement of mankind included. Brainenhancement by chemistry will be followed by digital devices. The chains are bidirectional: they may do me some good, but they also (and much better) serve undefined others. Beauty and Horror are intermingled.

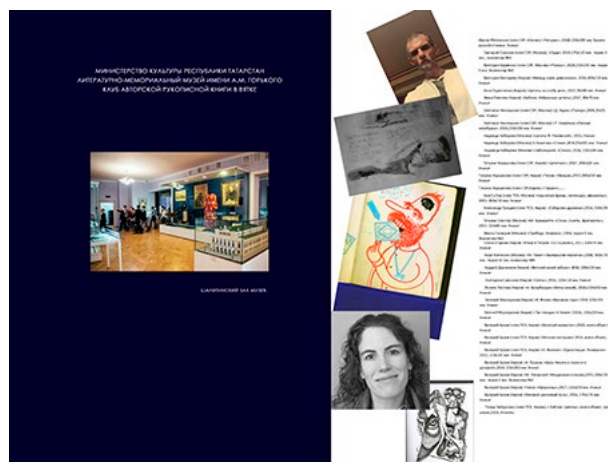
Original pictures by *Caren Florance*:

<https://carenflorance.com/#> altered and photographed by C. Kreiser 2019. <http://kunstdenken.de>



The Seasons - artist's book exhibition
A.M. Gorky and F.I. Chaliapin Museum
Kazan, Tatarstan, June-July 2019
Report by Valeri Burov

In May of this year, the fifth exhibition in the artist's book format in Kirov (Vyatka) finished its work, its theme is "The Seasons." The exhibition consisted of works by more than sixty artists from Russian cities, as well as foreign countries, which presented to the public more than 80 books, most of which were made specifically for our exhibition in a single copy and are unique.



Artists from Great Britain, Italy, USA, Iceland, Egypt, Pakistan, Norway, Denmark, Belarus took part in the project ... I would like to note that Sarah Bodman, who is not only a wonderful artist, but also a propagandist

(publishes a magazine artists' books since 2002, and the organiser of international exhibitions and seminars on this subject), sent a book to our exhibition, a collaborative unique piece with artist Chrystal Cherniwchan. Other international artists including Anna Snayedis Sigmarsson, Sarah Bryant, Jackie Batey, Evelina Schatz, have been working with us for several years, for which we sincerely appreciate both their participation and for their moral support.

For the first time, Ehlam Fekri (Egypt) and Pakistani calligrapher Zachour took part in this exhibition. Although this is their first participation in such projects, the work created by them received the deserved attention and interest of the public.



Upon completion of this project, on June 15, we opened a new exhibition in the city of Kazan, the capital of Tatarstan. Works for this project were selected from previous exhibitions. In total, 73 books by 51 creators were selected. The initiator of this exhibition was the Kazan artist Timur Khairullin, who is a participant in two of our previous projects, I was happy to support his initiative.



Opening of the exhibition in Kazan with some of the artists.
Photo: Valeri Burov

The exhibition opened in the modern and beautiful premises of the A.M. Gorky and F.I. Chaliapin Museum. Famous people of Tatarstan came to the opening: Honoured Artist of Russia, Corresponding Member of the Russian Academy of Arts, Firinad Khalikov; Chairman of the Union of Designers of Tatarstan, Academician of the National Academy of Design Dmitry Koshkin; the national artist

of the Republic of Tatarstan, the main artist of the Kazan book publishing house Rushat Shamsutdinov; Chairman of the Tatar branch of the professional union of artists Lada Ayupova and many famous artists and creative people of Tatarstan.

Timur Khairullin did a great job preparing for the opening of the exhibition. Colourful posters and invitation cards were printed, and a catalogue was available on the opening day which was very well attended. The exhibition ran until 24th July 24 2019.

Valeri Burov, Russia

STOP PRESS!



Fine binding of *La Prose du Transsibérien Re-creation* by Dominic Riley. Photo: SFCB

Drop Dead Gorgeous: Fine Bindings of *La Prose du Transsibérien Re-creation*

San Francisco Center for the Book, USA
6th September – 6th October 2019

Curated by Kitty Maryatt. Opening 6th September 2019, 6-8 pm (Remarks @ 7pm) Join SFCB in celebrating the artists and fine bindings of *Drop Dead Gorgeous: Fine Bindings of La Prose du Transsibérien Re-creation*. Featuring fine bindings from design bookbinders around the world, this exhibition showcases both the innovation of the original 1913 volume and artistry of contemporary bookbinders of today. Light hors d'oeuvres and wine will be served.

The remarkable book by poet Blaise Cendrars and artist Sonia Delaunay, *La Prose du Transsibérien et de la petite Jehanne de France*, was produced by letterpress and pochoir in 1913. It was a landmark achievement for its time with its unprecedented format, avant-garde typography and abstract imagery, and remains vibrant and modern today.



Fine binding by Don Glaister/Fool's Gold Studio. Photo: SFCB

Kitty Maryatt of Two Hands Press has been researching the production of *La Prose du Transsibérien* since 2012. In 2018, she debuted a new edition of 150 copies, which faithfully incorporates techniques and methods used in the original. At the same time, Maryatt and her underwriters commissioned fine bindings by notable design binders from around the world. These bindings, along with Maryatt's *La Prose du Transsibérien Re-Creation*, have resulted in a travelling exhibition titled *Drop Dead Gorgeous: Fine Bindings of La Prose du Transsibérien Re-creation*.



Fine binding by Derek Hood. Photo: SFCB

Debating in San Francisco, the exhibition will feature the work of twenty-four design binders, including Don Glaister, Monique Lallier, Midori Kunikata-Cockram and Julian Thomas. Tools, materials, and supplemental material used in the creation of Maryatt's edition of *La Prose* will also be on display. Upon closing in San Francisco in October, the exhibition travels to additional venues in the United States, Canada and England.

A fully illustrated catalogue of this exhibition will be available for purchase from San Francisco Center for the Book.

Related programmes for this exhibition:

Introduction to Traditional French Pochoir with Kitty Maryatt :: Saturday & Sunday, September 7 & 8, 2019

The Re-creation of a Masterpiece: La Prose du Transsibérien : a documentary by Rosylyn Rhee :: Friday, October 4, 2019

Viewing of the Logan Collection's *La Prose du Transsibérien*, led by Kitty Maryatt :: Saturday, October 5, 2019 (event limited to 20 people; RSVP mandatory.)
<https://sfcbb.org/DropDeadGorgeous>

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

Save the date for *Contemplating: Artists' Books Now* British Library, London, UK

Monday 4th November 18.30 – 20.30

When picturing an artist's book what do you imagine? Intricate design, ornate bindings, blank space, fold outs and pop-up rinsed through with vibrancy of text and colour. Is it something more unearthly and harder to describe? An air of peace in the topsy-turvy hullabaloo of our modern world.

A pause of contemplation as a work speaks to you? Or, on the contrary, is it a space of immense energy, of 'thought-provocation', where contemplation is something you feel compelled to do to make sense of the sensations and ideas the book stimulates?

Join your host Rossella Black, Assistant Librarian, Tate Library Brixton, for the fifth *Artists' Books Now* evening to explore this theme, discussing and sharing the work of book artist and designer George Cullen, the fine artist Tracey Bush, artist and independent curator Julie Johnstone, and book artist Caroline Penn. Rossella will also be in discussion with art librarian and artist Maria White.

£9 / £7.50 / £4.50

British Library Knowledge Centre
96 Euston Road, London, NW1 2DB, UK.
<https://www.bl.uk>

Queer Zine Library wants to collaborate with you!



We want to bring our mobile zine library to your UK event/show/community space. We even loan our zine library collection out to community spaces for up to 3 months. Get in touch if you'd like to work together or host the library. Donations wanted!
<https://www.queerzinelibrary.com>



Save the date: Boekkunstbeurs - Book Art Fair
Pieterskerk, Leiden, The Netherlands
9th - 10th November 2019

On 9th and 10th November 2019 the Pieterskerk in Leiden, the Netherlands will once again be dedicated to the book. That's when the annual Boekkunstbeurs (Book Art Fair) will take place, organised by Drukwerk in de Marge and the

Stichting Handboekbinden (Dutch Society of Bookbinders). The Boekkunstbeurs offers over a hundred stands with a wide range of beautiful hand bound books, printed matter made with traditional techniques, sublime samples of calligraphy and various artistic products made of paper. Book binders and printers – both active or aspiring – and other enthusiasts can visit the many stands where bookbinding materials, calligraphy supplies and books on the various techniques are for sale. There will be various workshops and demonstrations, including paper making and calligraphy.



Private press printers present their publications, often printed on old presses with historical materials. These publications vary from single sheets to artist's books. The editions are small, and much attention is paid to the interplay between typeface, paper and design. Bookbinders show all kinds of examples of their craft.

The Pieterskerk is within walking distance of Leiden Central Station. Information about parking and accessibility can be found on the site of the Pieterskerk:
<https://www.pieterskerk.com/nl>
For information on the Boekkunstbeurs visit:
<https://boekkunstbeurs.nl>

Sarah Bodman - *Read To Me*

Flaxman Library, School of the Art Institute of Chicago, USA, Mon 26th August – Fri 27th September 2019

'Read to me' is an experiment made by the artist in collaboration with a psychometric reader, to transmit the emotional content of selected narratives through a series of physical objects. Ten objects were selected to read chapters of novels, or short stories to. They were then posted to the reader who relayed their messages back to the artist.

The idea for this experiment was initially inspired during a residency at Visual Studies Workshop (VSW) in Rochester NY, USA in 2002. My fascination with psychic reading was piqued during the month spent at VSW. It was there that I read about the history of the (now discredited) Fox Sisters, who launched their careers as spirit mediums on 14 November 1849, at the Corinthian Hall in Rochester. As I sat at the table reading in the library and archive at

VSW, I imagined that the Fox Sisters would have been at a similar table in a similar large mansion house over 150 years ago, thrilling their audiences with their tales and spirit encounters.



Read To Me is touring with an exhibition of the book and a selection of the original objects which were read, from September 2018 – December 2019. Venues to date include Visual Studies Workshop (VSW), Rochester NY; Winchester School of Art Library, UK; the Collins Memorial Library at the University of Puget Sound, Tacoma, USA.

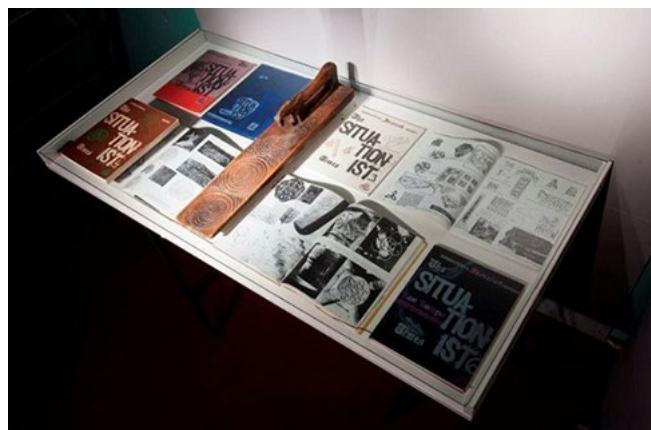
Read To Me was produced at the London Centre for Book Arts, 2018, four-colour risograph print (Cyan, Florescent Pink, Yellow, Black) with Esther McManus. Printed on Redeem 130gsm recycled paper, saddle stitched, envelope with dark pink metallic foiled title in 16pt York type. Edition of 100, 20 pages, 105 x 148 mm. Read more about the project at: <http://www.bookarts.uwe.ac.uk/readtome/>

JACQUELINE DE JONG & THE SITUATIONIST TIMES

These Are Situationist Times

Museum Jorn, Silkeborg, Denmark

31st August – 1st December 2019



'These are Situationist Times' is a collaboration between the Norwegian publisher Torpedo Press, Malmö Konsthall, and Museum Jorn. The exhibition is curated around one of the most remarkable artist-driven journals of the 1960s, The Situationist Times, published during the period 1962–1967.

The journal was published by Asger Jorn's former girlfriend, the Dutch artist Jacqueline de Jong, and sprang from the international avant-garde movement International Situationists co-founded by Jorn.

The multi-lingual and playful journal distinguished itself from the French-language and rather theoretical counterpart Internationale situationniste – and The Situationist Times also documented the movement's close link with Scandinavia. The journal content, based on an abundance of Scandinavian cultural material, was almost exclusively produced in Denmark. In radically experimental ways, Scandinavian cultural history was linked to international contemporary culture: Scandinavian rock carvings, baptismal fonts, mangling boards, and fresco paintings were presented next to avant-garde manifestos and mathematical exhibitions. The Situationist Times foreshadowed what is now known as artistic research, shaping, for today's world, a highly relevant model for mobilising culture-historical material in a contemporary context with an eye for cultural diversity and change rather than a construction of national traditions.

The exhibition project seeks to present recent and broad-based knowledge about The Situationist Times. Conceived in close association with Jacqueline de Jong and the Norwegian art historian Ellef Prestæter, the project features three main components: 1. Exhibitions in Norway, Sweden, and Denmark, 2. Digitalisation via the Internet platform E-Flux, and 3. A printed publication.

The exhibition receives generous support from Nordisk Kulturfond. Gudenåvej 7-9, DK 8600 Silkeborg, Denmark. <https://www.museumjorn.dk>

**FRIENDS
WITH
BOOKS**

Friends with Books: Art Book Fair Berlin 2019

From 20th to 22nd September, 2019

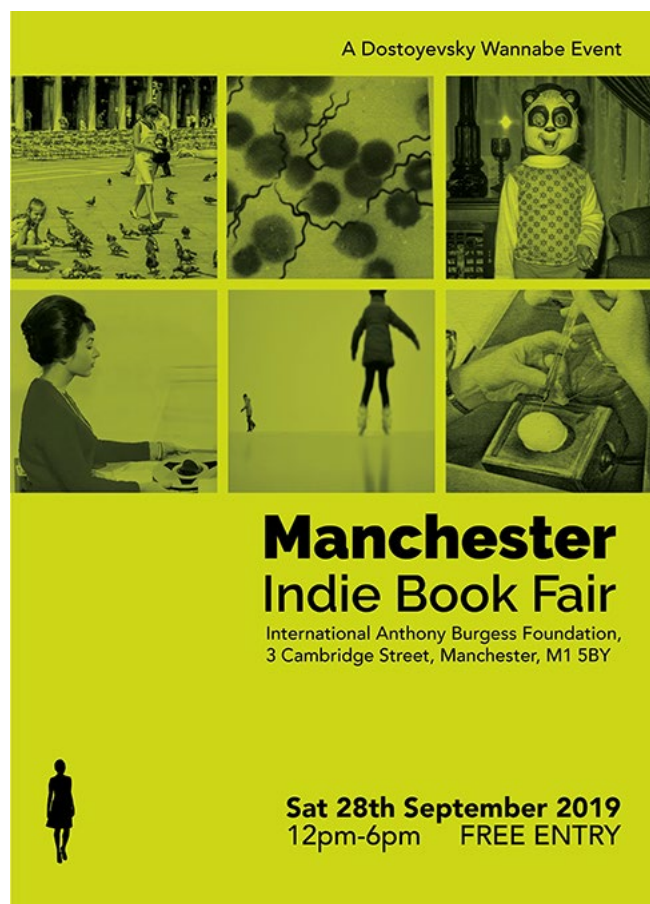
Friends with Books: Art Book Fair Berlin takes place 20–22 September, 2019, as Europe's premier festival for contemporary artists' books and periodicals by artists and art publishers. Featuring 200+ international participants

and a series of public programmes: discussions, readings, presentations, performances, and art works that explore the perimeters of today's art publishing.

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

Reception: Friday, 20 September, 18:00 - 20:00
Saturday, 21 September, 11:00 - 19:00
Sunday, 22 September, 11:00 - 19:00

Hamburger Bahnhof - Museum für Gegenwart
Invalidenstraße 50/51, Berlin, Germany.
<https://www.friendswithbooks.org>



Dostoevsky Wannabe Indie Book Fair - Manchester, UK
Saturday 28th September 2019

The next Manchester Indie Book Fair organised by Dostoevsky Wannabe is at the International Anthony Burgess Foundation.

Following on from a successful outing back in February, September brings another Manchester Indie Book Fair (arranged by Dostoevsky Wannabe in association with the International Anthony Burgess Foundation) featuring a range of indie presses and zines from Manchester and beyond. Already confirmed are: Comma, Dostoevsky Wannabe, Carcanet, Confinco, Nightjar, Saraband, Knives,

Forks and Spoons, Dodo Ink, Death of Workers Building Skyscrapers (all Manchester), Gordian Projects, And Other Stories, Longbarrow (Sheffield), Blue Moose (Hebden Bridge), Gold Flake Paint and Spam Zine (Glasgow), a few more presses to be added in the run up to the event.

Book browsing music this time comes from Dostoevsky Wannabe's Invisible DJs with assistance from Spam Zine playing invisible music, not to mention the very real and very visible Ailsa McLaggan of the Living Room Dance Club playing vinyl.

International Anthony Burgess Foundation
Engine House, Chorlton Mill, 3 Cambridge Street,
Manchester M1 5BY, UK. Free event.
<https://www.anthonymburgess.org/event/literature-manchester-indie-book-fair-sep-2019/>

CAROLYN THOMPSON - *Post Moderns*
Laurence Sterne Trust, Shandy Hall, York, UK
8th September - 4th October 2019

Carolyn Thompson's new exhibition, *Post Moderns*, at Shandy Hall is based on the 50 texts that comprise the *Penguin Modern Box Set* (2018), which celebrates the pioneering spirit of Penguin's publishing. The collection includes seminal works by Samuel Beckett, Truman Capote, Allen Ginsberg, Dorothy Parker, George Simonon, and Susan Sontag. Consisting of 50 separate artworks, each responding to one book from the Penguin Modern collection, Thompson's project includes text pieces, drawings, embroideries, prints and altered books.

The exhibition is open 11am - 4.30pm, every day except Saturday, and by appointment at other times.
Admission to the exhibition is free.
Shandy Hall, Coxwold, York YO61 4AD, UK.
<https://www.laurencestertrust.org.uk>

From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts, some save the dates for Massachusetts events:

Five College Faculty Seminar on Book History: Fall 2019
Kinney Center for Interdisciplinary Renaissance Studies, Amherst, USA

26th September - Karen Kurcznski (History of Art and Architecture, UMass Amherst). "Memory and History in the Situationist Artists' Books of Guy Debord and Asger Jorn"

17th October - Donna Harrington-Lueker (English, Salve Regina University). "Nineteenth-Century Publishing and the Rise of Summer Reading"

14th November - Fan Wang (Comparative Literature, UMass Amherst). "Agency in the Margins: Readers and Book-collectors in Late Imperial China"

All events will take place at the Kinney Center for Interdisciplinary Renaissance Studies, beginning at 4pm with a reception following the talk.
650 East Pleasant Street, Amherst, MA, 01002, USA.
<https://www.umass.edu/renaissance/contact-kinney-center>

Talks at Harvard University include:

Jennifer Chuong (Society of Fellows, Harvard),
The Fluid Surface: Marbling and Overmarbling in Early America, with comment by Peter Stallybrass (University of Pennsylvania, emeritus) **Wednesday 23rd October 2019, 5:30pm to 7:30pm**. Room 133, Barker Center, Harvard University, 12 Quincy St, Cambridge, USA. See the full programme at: <http://mahindrahumanities.fas.harvard.edu/content/history-book>

Yale Program in the History of the Book - Fall 2019 Talks
All events take place at the Beinecke mezzanine at 5pm.
Alexandra Franklin (Coordinator, Centre for the Study of the Book, Bodleian Library) and Richard Lawrence (Printer, Oxford) "Textcraft: Teaching Practical Printing for the History of the Book" September 11, 2019

Eric Slauter (Associate Professor of English, University of Chicago) "Walden's Carbon Footprint: People, Plants, Animals, and Machines in the Making of an American Book" October 23, 2019

Sarah Kay (Professor of French Literature, Thought and Culture, New York University) "The Medieval Book from the Spheres to the Critical Zone" November 13, 2019

Priyasha Mukhopadhyay (Assistant Professor of English, Yale University) December 4, 2019

For more information about this and next semester's events, please visit our website: <https://bookhistory.yale.edu>

Boston Art Book Fair, USA

Friday 8th November – Sunday 10th November 2019
Boston Center for the Arts (BCA) and Bodega team up again to present the third annual Boston Art Book Fair from November 8-10 in BCA's historic Cyclorama. The second largest Art Book Fair on the East Coast, this curated event will feature over 100 exhibitors, artists and publishers.

With art installations, DJs, workshops and a chance to mingle with truly innovative artists and creatives of our generation, this year's fair invites audiences of all ages to engage in an art-filled weekend to active and stimulate creative energy.

Cyclorama, Boston Center for the Arts, 539 Tremont St, Boston, MA 02116, USA. <http://bostonartbookfair.com>

Boston Book Print & Ephemera Show **Saturday, 16th November 2019**

Back Bay Events Center, 180 Berkeley St, Boston, MA 02116, USA.
<https://bookhistory.harvard.edu/event/boston-book-print-ephemera-show>

Please do join MA BIBLIOTHÈQUE at the South London Gallery on Wednesday 11th September, 18.30 to 21.00 for a launch of and readings from **THE GRAVESIDE ORATIONS OF CARL EINSTEIN**, edited by Dale Holmes & Sharon Kivland.



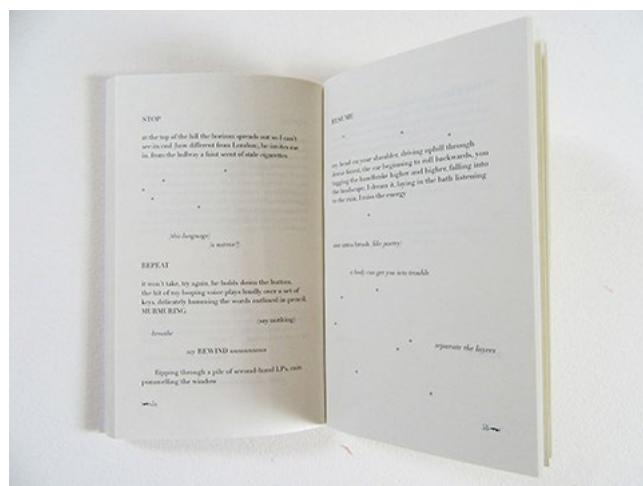
This splendid book collates contributions by artists, poets, critics, and philosophers speculating on a speech given by political radical Carl Einstein at a memorial for Rosa Luxemburg in 1919.

Some of the contributors will be reading their orations: Uma Breakdown (read by Jack Etches), Alison J. Carr, John Cunningham, Sam Dolbear, Rebekah Georgiou-Tolley, John Hyatt, Dale Holmes, Derek Horton, Sacha Kahir, Sharon Kivland, Pil Galia Kollektiv, Mark Leahy, Ed Lukar, T.C. McCormack, Benjamin Noys, Betsy Porritt, Benedict Seymour, Frank Wasser, Sarah Wood (this line up may be subject to alterations)

<https://www.southlondongallery.org/events/ma-bibliotheque-book-launch-the-graveside-orations-of-carl-einstein/>

<https://mabibliotheque.cargo.site/Dale-Holmes-Sharon-Kivland-eds-THE-GRAVESIDE-ORATIONS-OF-CARL>

MA BIBLIOTHÈQUE is also delighted to announce the publication of *LA A DYBIRD* by Rachel Cattle, the latest book in The Constellations series.



////////// the ache was keeping me awake, I would drift in and out of the radio, podcasts, dreams, I'd be holding onto something resembling a solid metal fence and it would bend like it was tin foil and I was seconds away from falling...

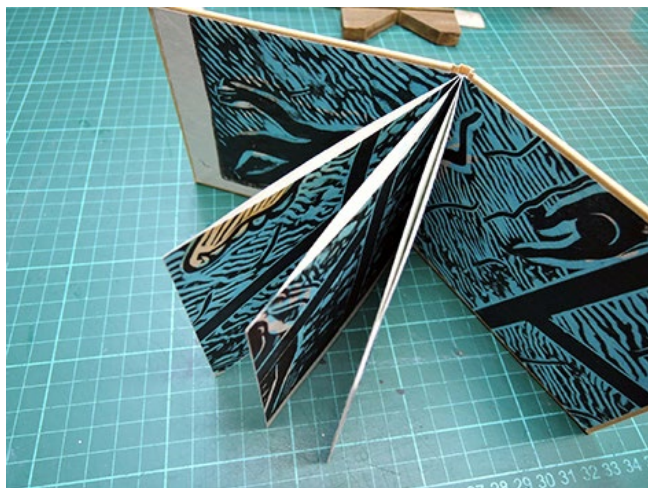
Details of this lovely book can be found at:
<https://mabibliotheque.cargo.site/Rachel-Cattle-La-a-dybird-2019>

Artists' Print & Artists' Book Workshop
A Drum-Leaf Binding using Handmade Woodblock Prints:
hosted by Ralph Kiggell & Mark Cockram
Four days, two workshops combined: 'East meets West'
Saturday 5th October - Tuesday 8th October 2019
Barnes, London, UK



This workshop was conceived some time ago by these two leading artists, two continents crossed, Mark Cockram visiting Asia and Ralph Kiggell touring Europe, they were destined to share ideas, shape and mould their work into this one off workshop.

The opportunity is here to meet and work with designer bookbinder Mark and printmaker Ralph. A workshop in two stages, with artist-printmaker Ralph leading the first two days, and bookbinder Mark leading the latter two days, with no experience of bookbinding or printmaking needed. This workshop is aimed at all ages and all levels of creative experience.



Stage One. Under the guidance of Ralph, participants are introduced to the classic art and craft of Japanese water-based woodblock printing, commonly known today as mokuhanaga. This stage of the workshop covers the basic tools, materials and process of this non-toxic technique from block preparation and cutting, paper choice and preparation, to the fundamentals of printing itself. Students will develop a simple multi-block print in two to three colours, using their own cut blocks, alongside woodblock templates provided.

Stage Two. Under the guidance of Mark, participants use their prints from stage one to create a four-spread drum-leaf bound book. This process combines bookbinding methods from Europe and Asia. The process is simple, it includes folding, adhering the papers and pressing, the final result is a decorated cased in binding with no sewing required. Tips, hacks and joviality provided along the way.

About the tutors:

Ralph Kiggell, a member of the Royal Society of Painter Printmakers, UK, studied woodblock printing in the early 1990s at the atelier of Toshi Yoshida, son of Hiroshi Yoshida, where he learned the fundamentals of the ukiyo-e technique. He later learned contemporary woodblock methods in Kyoto with Akira Kurosaki, before taking his studies to MFA level at Tama Art University, Tokyo.

Mark Cockram, a Fellow of Designer Bookbinders, Brother of the Art Workers Guild and Special Researcher of the University of Shanghai Science & Technology and the founder of Studio 5, an educational facility in London. Mark is an award-winning book artist, international exhibitor and Man-Booker prize winning bookbinder, trained in England, France and Japan, who has led workshops in London, New York, Tokyo, Paris, Hong Kong, Manila and Shanghai.

Materials available:

For the printmaking: woodblocks, knives, water-based pigments, Japanese papers (washi), printing brushes, registration boards, bench-hooks, traditional baren for hand-printing.

For the bookbinding: acrylics & inks, bookcloth, board, adhesive and brushes.

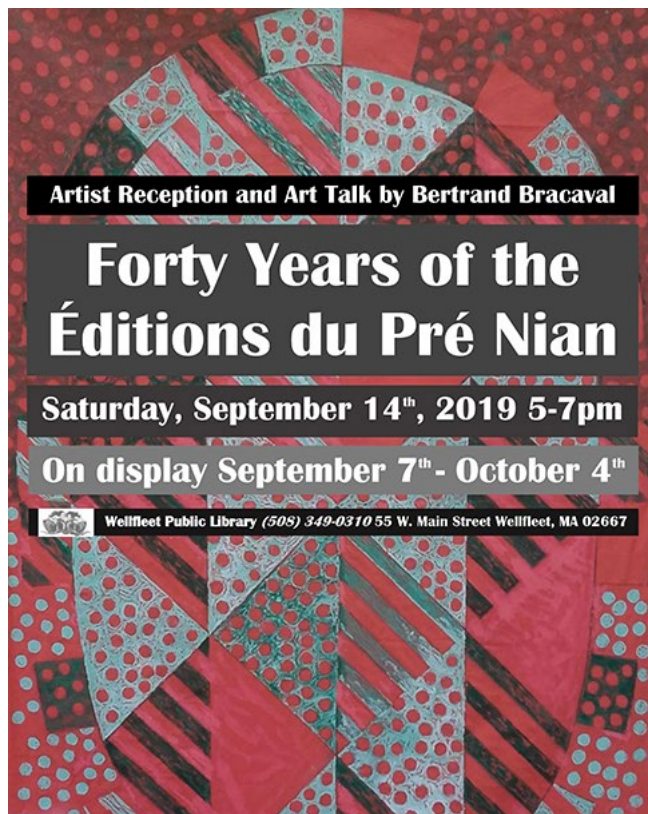
6 Spaces Available at £400pp (including all materials).

Location: Werkshop 9-10, The Mews, 46-52 Church Rd, Barnes, London SW13 0DQ, UK.

<https://www.facebook.com/events/1125363134340033/>
Email: troy3moore@me.com for more information.

Bertrand Bracaval - Pré Nian Editions
Wellfleet Public Library, MA, USA
7th September - 4th October 2019

Monique Brunet-Weinmann art historian and critic based in Montreal and Wellfleet resident is pleased to present the works of Bertrand Bracaval, a French artist from Brittany: paintings, prints and artists' books (Pré Nian Editions).



The show will be held at the Wellfleet Public Library from September 7 through October 4, 2019.

Opening and artist's talk in the Meeting Room on Saturday 7th September 2019, 3 - 5pm.

Wellfleet Public Library
55 West Main Street, Wellfleet MA 02667, USA.
Tel: 508-349-0310.
<http://wellfleetlibrary.org>

News from the Fine Press Book Association:

The 2020 Oxford Fine Press Book Fair will be held on Saturday 28 and Sunday 29 March 2020. The venue will be the Examination Schools in the centre of Oxford. Further details will be announced closer to the event.
<http://fpba.com>

Neo-Romantic paintings from the Frances & Nicolas McDowall Collection

St Barbe Museum and Art Gallery, Lymington, UK
6th September - 10th November 2019

Frances & Nicolas McDowall have published many books at The Old Stile Press since its beginning in 1978. "Many of you will also know that, for an even longer time, we have been collecting paintings, drawings, prints and illustrated books by the Neo-Romantic artists who excited us in our late teens together with those who came before and after them in the Romantic tradition.

This exhibition, originally selected by Rupert Otten for his Gallery in the Monnow Valley, has been seen in half a dozen venues in the UK during the past few years and is about to open in the New Forest. We hope we might see some of you at the Private View" on Thursday 5th September, 6-8pm.



The exhibition features around 60 works by artists associated with the movement including Paul Nash, John Piper, Graham Sutherland and Henry Moore.

St Barbe Museum and Art Gallery
New Street, Lymington, Hampshire, SO41 9BH, UK.
Monday - Saturday 10am-5pm, Sun 10am-4pm.
<https://stbarbe-museum.org.uk>
<https://www.oldstilepress.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: 13TH OCTOBER FOR THE NOVEMBER 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