“Black/White [and Read] seeks to advance an artistic challenge - to deliver a powerful graphic statement, eschewing colour, and utilising only black and white imagery. Through these book objects, the public reads works of art without being seduced by colour or even text. The theme pervading this exhibition is that the black and white book becomes a symbolic form of censorship by the limitation forced upon the work.

It blurs out information by the economy of its means and, with its dichotomous forces, it can shed light on universal themes with individual interpretation and emotional response to its symbolism, such as life/death, good/evil, night/day. Black/White [and Read] thus manifests the strength of image and structure.”

Center for Book Arts, New York

Catalogue available at $12 USD from www.centerforbookarts.org/bookstore/catalog.asp

EXHIBITIONS

Booker's Dozen, 2008
A beta version of *Booker's Dozen, 2008*, the Idaho Center for the Book’s biennial traveling juried artists’ and eccentric bookworks exhibition, was shown in the Liberal Arts building, on the Boise State University campus during the month of January. The exhibit of 14 bookworks goes alpha (and statewide) in February, per the following itinerary:

- **February:** Moscow Junior High School Library
- **March:** University of Idaho Library (Moscow)
- **April:** Coeur d'Alene Public Library
- **May:** East Bonner County/Sandpoint Library
- **June:** Boise Public Library
- **July:** Ada Community Library (Boise)
- **August:** Marshall Public Library (Pocatello)
- **September:** College of Southern Idaho Library (Twin Falls)
- **October:** Eli Oboer Library/ISU (Pocatello)
- **November:** Idaho Falls Public Library
- **December:** David O. McKay Library/BYU-Idaho (Rexburg)

In February, the 3-D *Bookers Dozen, 2008* catalogue will be available (with glasses) at these sites or from the ICB headquarters at Boise State University. See www.lili.org/icb for more information.

CARPET PAGES an exhibition of book works by Stephen Livingstone is at The Institute for Middle Eastern and Islamic Studies, Durham University, The Al-Qasimi Building, Elvet Hill Road, Durham. Until 29th February 2008
Open Mon-Fri 10.00 am - 4.30 pm

The exhibition is a collection of recent pieces made from reformed books, found objects and containers which explore the symbolic power of the book, drawing particularly on the richly decorated so called 'carpet pages' of Hiberno/Anglo-Saxon Gospel books and medieval Qur’ans. The works are shown with a selection of antique rugs from Iran and Morocco.

Flora & Fauna Information Service: 11 Jan - 15 Feb 2008
Bill Burns at the ICA, London
The Flora & Fauna Information Service is an interactive telephone system which you’ll be able to access from our digital studio, or from anywhere in the UK, and which will give advice on preserving plant and animal life. Call the Flora & Fauna Information Service, and you will be guided in the myriad ways you can help. The project also includes a hydroponic onion and garlic garden and Bill Burns’ celebrated collection of Safety Gear for Small Animals and Boiler Suits for Primates.

From 2nd January, call freephone:
The Flora & Fauna Information Service
0800.0FAUNA0FLORA (0.800.0328620)
from anywhere in the UK and take part in the project.
(Mobile, international and other network charges may vary.)

The Bird Radio lounge will run until 15th Feb in the ICA Bar.


An exhibition of recent work by Magnus Irvin titled National Treasures, Cake and String, will be on show at The Pearlfisher Gallery from 7th - 29th February, 2008
In this exhibition, the multi-media artist Magnus Irvin exposes as a misconception the belief that artists labour under a compulsion to create order. His work shows that in a world governed by logic and dull regimentation, understanding can be achieved by sailing the seas of irrationalism and disorder.
The Pearlfisher Gallery, 50 Brook Green, London W6 7BJ
Tel: 020 7603 8666
http://projects.pearlfisher.com/magnusirvin/

Flora & Fauna Information Service: 11 Jan - 15 Feb 2008
Bill Burns at the ICA, London
Artists’ books by Rand Huebsch will be on display at the Donnell Library Center, 20 West 53 Street (opposite the Museum of Modern Art), New York City, USA. Until February 28th 2008
Hours: Mon, Weds, Fri: 10-6; Tues, Thurs: 10-8; Sat, Sun: 1-5

On display will be many of the books represented on the following website: www.randhuebsch.com/books.html

In addition there will be newer books, including one “in a hot dry place” that uses an image-making technique that Huebsch invented last year and calls “carbograph”. It is the first book on this page: www.vampandtramp.com/finepress/p/parrhasia-press.html

Celestial Navigation
Karen Hanmer at the Susan Hensel Gallery, Minneapolis, USA
Until February 29th 2008

Chicago artist Karen Hanmer’s sculptural books and installations fragment and layer content to mirror the experience of personal and cultural memory. The work often has a playful presentation, taking the form of puzzles, maps, games, or decks of cards. It is made to be handled. The intimate scale and the gestures of exploration required to travel through a piece evoke the experience of looking through an album, a diary, or the belongings of a loved one.

Hanmer’s solo exhibition Celestial Navigation is now showing at the Susan Hensel Gallery of Narrative Art in Minneapolis, Minnesota until February 29. At once vast and minimal, sparse and rich, the night sky has always been a canvas upon which people project their myths and dreams. The artists’ books and installation that comprise Celestial Navigation explore what people are searching for, and what they find, by performing the ancient ritual of looking at the stars.

A second solo show, Retro Tech at Florida Atlantic University in Boca Raton, Florida, February 5 - April 28, pairs Hanmer’s fine bindings and artists’ books sharing themes of history, technology, exploration, cultural memory and the Midwestern American landscape.

Hanmer will give workshops concurrent with each exhibition: in Minneapolis January 19-20 at the Minnesota Center for Book Arts, Quick, Expressive Paperback Rebind with Decorated Edges; and at Florida Atlantic University February 23-24, All Shook Up: Flag Books - Interplay of Image and Text.

Links to details, a complete catalog of Hanmer’s work and a calendar for 2008 and beyond are online at www.karenhanmer.com

Natural Education
an exhibition of works by Sharon Kivland, Bevis Martin and Charlie Youle.
A solo exhibition by British Artist Sharon Kivland. The Project Room will feature works by Sharon’s guests Charlie Youle and Bevis Martin. Until 26th February at Bast’art Gallery, Stetinova 1, 811 06 Bratislava, Slovak Republic. Monday - Sat 2pm - 6 pm www.bastart.sk

Athenaeum Music & Arts Library
North Reading Room Exhibition - Selections from the Athenaeum’s Artists’ Books Collection: Sol LeWitt, books
February 16 - March 22
Athenaeum Music & Arts Library, 1008 Wall Street
La Jolla, CA 92037-4418, USA

One of the earliest artists who worked on books, Sol LeWitt passed away in 2007. LeWitt was a conceptual artist who gained notice in the 1960s along with Ed Ruscha, Dan Flavin, and Carl
Andre. He was a founder of Printed Matter bookstore in New York, the leading specialist centre for artists’ books. Free Admission. Tuesday - Saturday, 10 am to 5:30 pm, Wednesdays till 8:30 pm.

Lucy May Schofield, Paper and Book Artist
An exhibition of new work inspired by the V&A Museum of Childhood at Craft Central, London

Recognised for her limited edition artists’ books and desire to uncover lost narratives, Lucy May Schofield unveils a stunning collection of exclusive installations and book works. Research into the hidden archives at the V&A Museum of Childhood has informed a fascination with the fabricated reality found in the dolls house. These curious constructions of miniature interiors, like portals into a make believe world, have inspired the creation of intricate books and box works, which explore notions of domestic mendacity.

This solo exhibition offers the unique chance to view new works illustrating her passion for narrative, form, interpretation and interaction. The Reflect Forward scheme enables contemporary craft practitioners to produce cutting edge new work and promotes the use of museum collections as a rich source of inspiration.

Free admission, open to the public 27 February - 22 March 2008, Wednesday - Saturday, 12-6pm, or by appointment outside these hours.

Artist’s talk (booking required) Thursday 6 March, 6pm start Craft Central, 33-35 St John's Square, London EC1M 4DS For more details call 020 7251 0276 or visit www.craftcentral.org.uk/reflectforward

Sitting Room: An Exhibition of Artists’ Books
Rhythmix Cultural Works, Alameda, California
7th March - 27th April
Curated by Tom Sowden and Lucy May Schofield, Sitting Room is a living-room setting of comfortable furniture where the public can sit and read 110 artists’ books by international artists. The books will be on show at the K Gallery of Rhythmix Cultural Works in Alameda, California, home of Another Room Book Arts Bookstore, from 7th March until 27th April. The show will use a new selection of furniture for this venue. From there the books will travel on to Mexico City.

Another Room will be showing “Sit Down and Read”, a juried show of artists’ books meant to be handled and read, whilst Sitting Room is exhibited in the K Gallery. Books will be displayed on tables with comfortable chairs provided. Judges for Sit Down and Read were Kathy Walkup, Professor and Director of the Book Art Program at Mills College, Patricia Wakida of Wasabi Press, and Lucy Childs of Another Room Book Arts Bookstore.

Rhythmix Cultural Works
2513 Blanding Avenue, Alameda, CA 94501, USA
www.rhythmix.org/anotherroom.html

The Joy of Classification
Ros Blackmore and Andrew Hansford
here shop and gallery, Bristol
5th February - 1st March 2008
Bringing together collections, ideas, records, sortings and imaginings. The joy of classification is a show of manageable compulsions presented for your inspection by Blackmore & Hansford. Comprising a selection of small edition books, collages, paintings and prints, the show will turn the gallery into a library of obsession.
Fresh Impressions: Letterpress Printing in Contemporary Art
February 28 - March 20, 2008
Curated by Inge Bruggeman and Heather Watkins
Hoffman Gallery, Oregon College of Art and Craft
Portland, Oregon, USA

An exhibition exploring the relevance of letterpress printing in contemporary art. The show’s premise is essentially a question: What voice does letterpress printing have that distinguishes itself from other mediums such as silkscreen, lithography, or digital printing? This exhibition will demonstrate a broad range of responses to this question, while creating a dialogue about the many ways letterpress printing forms and informs new and innovative work in contemporary art.

Hoffman Gallery, Oregon College of Art and Craft
8245 SW Barnes Road, Portland OR 97225, USA
www.ocac.edu

An exhibition of artists’ books organised by Ros Williams is at the Quay Arts Centre café, Newport, Isle of Wight, UK, until 29th February 2008.

Twenty-three artists’ books in the exhibition are on loan from the Centre for Fine Print Research’s ABPP Loans programme, including works by: Carinna Parraman, Imi Maufe, Paul Laidler, Louise Best, Alice Melvin, John Bently, Mike Nicholson, Lucy May Schofield, Rudi Bastiaans, Tate Shaw, Thomas A Clark, Darren Bryant, Jan Davis, Libby Elton, Claudie Frock, Sarah Jones, Tim Mosely and Scott Trevelyan, Colin Sackett, Deb Rindl, Michael Ryan and Kevin Boniface.

Manuscript and Margin are new works on paper by Sandy Sykes. Her marks, words and totemic motifs are drawn, hand-printed and collaged with a combination of graphic clarity and a painterly touch. The rich surfaces allude to the margins of territory, both moral and physical in our fragile, inhabited world. Sykes creates edgy compositions that evoke wilderness and unfolding time.

In Sandy Sykes, prints and artists’ books, history, fact and fiction blur into new mythologies. There are fragments of real lives, situations, agonies and loves clipped from books, newspapers and Sykes’ mind to be imbedded into her poetic compositions. She evokes a rollercoaster of human emotions that will make you cry and laugh in equal parts.

Rabley Drawing Centre
Rabley Barn
Mildenhall
Marlborough
Wiltshire SN8 2LW

Open Weekend
Thursday 31 Jan, Friday 1 and Saturday 2 February, from 11 - 5
Private View Sunday 3 February from 12 -3pm

Please contact Rabley Drawing Centre for more opening times:
Tel: 01672 511999
www.rableydrawingcentre.com
Email meryl@rableydrawingcentre.com

Situations
At The Minnesota Center for Book Arts (MCBA)
January 26 - April 7, 2008
MCBA continues to “break the bindings” of book arts with Situations, an exhibition of book-inspired installation art. Over a dozen artists from across the nation will be presenting site-specific, interactive, conceptual, multimedia and environmental works which defy traditional definitions.
With art installed not only in the Star Tribune Gallery but also in other areas of MCBA's facilities, *Situations* will create a surprising treasure hunt for visitors to the center.

For their project, artists Suzanne Skon and Carmen Gutierrez-Bolger recruited 44 artists to collaborate on a 54-“page” bookish installation using two chiropractic cabinets. Within each cabinet are 27 drawers, which Gutierrez-Bolger and Skon view as pages of a book. Using the hand as a theme (“chiro” means “hand”, and there are 27 bones in the hand), the collaborating artists each chose a word or phrase associated with the hand and depicted it three-dimensionally in one of the drawers. Gutierrez-Bolger and Skon provided a list of themes such as “hand to hand combat,” “manipulates,” and “handle with care,” and the visual interpretations range widely in media and tone. “All you see on outside of the cabinet is the phrase,” says Gutierrez-Bolger. “You have to open the drawer to see what’s inside.” A couple of the drawers light up, she adds, and some include an audio component.

*Situations* will allow spaces within the MCBA facility to be used in different ways than they have in the past. For example, Karen Wirth's project is a series of “architectural interventions” within spaces often overlooked. The first will be installed for *Situations*, with the rest following every three or four months. “Rather than looking at the gallery as an exhibition space,” Wirth says, “these temporary installations take advantage of architectural details exposed in the renovation of the building. While some of the most obvious details are in the Open Book common areas, they are spread throughout MCBA’s space as well: a stairway cut down its center climbing out of a vault, or the remnants of a wallpapered room above another staircase. But there are less glamorous areas as well.” It is those less glamorous areas that call out for an intervention.

A 112-page book documenting the work will be for sale in The Shop @ MCBA during the exhibition.

The Minnesota Center for Book Arts
1011 Washington Ave S, Suite 100
Minneapolis, MN 55415, USA
www.mnbookarts.org

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**Seekers of Lice**

*At Arnolfini, Bristol, until 29th February 2008*

Seekers of Lice 359 is an installation of small ‘text objects’ sited in the bookshop and reading room. The texts - including lists, quotations, phrases and definitions - ambiguous in that they are both evocative and elusive. Often meaning is secondary to sound, repetition or appearance. The viewer is free to construct their own narrative from the fragments that they engage with.

The title of the project is taken from Rimbaud’s poem *Les Chercheuses de Poux* and the project was inspired by the work of Sappho which (with the exception of one complete poem) survives only in the form of quotations from other authors or as fragments of papyrus, some of which contain only one word.

The exhibition is accompanied by handmade artist’s catalogue priced £5.00.

Sumi was awarded the 1st Prize/Gold medal at the International Bookarts Competition in Seoul, Korea in 2005; the Birgit Skiold award for excellence in Book Arts at the LAB 05 (London Artist Bookfair) at the ICA (Institute of Contemporary Art) London and has work held in many public & private collections.

Sumi will also be exhibiting her artist books at: Bankside Gallery, 48 Hopton Street, London, 28th Jan - 4th Feb 2008 in the exhibition I AM TEN: www.eastlondonprintmakers.co.uk/group_shows.htm and NINEPRINTMAKERS at Riverside Studios, Crisp Road, Hammersmith, London between the 5th Feb - 1st March 2008: www.openaccessarts.eu/main.html

Arnolfini, 16 Narrow Quay, Bristol, BS1 4QA
www.arnolfini.org.uk/about/bookshop.php
Bookshop opening hours: 10am - 8pm, 7 days a week
Tel: 0117 9172304

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**PRINTMAKING SHOW**

Final Year printmakers of Cardiff School of Art & Design are having a group show until 26th February 2008 at: Cole & Co, 41 Lochaber St, Cardiff

Arnolfini Bookshop Showcase, Bristol will feature work by Sumi Perera from *SwipPress* during March and April.

Sumi Perera’s artist books are an amalgam of influences of her work in the East (Sri Lanka, her native country), and the West (the United Kingdom, her adoptive country) as a doctor, scientist and artist. The content is often semi-autobiographical, incorporating photography, stitch, found objects, traditional and digital printmaking techniques. Slight variations on the theme are used to generate ‘unique multiples’, whilst blurring boundaries between the artist/artisan, orient/occident and the past and present. Process is as important as the ‘finished’ article, often instructing the viewer/reader to intervene, allowing editorial control to be shared.

Arnolfini, 16 Narrow Quay, Bristol, BS1 4QA
www.arnolfini.org.uk
Tel: 0117 9172304
Bookshop opening hours: 10am - 8pm, 7 days a week
Seekers of lice contact details: seekersoffice@aol.co.uk
**Skipping the Page**

**Until March 29, 2008**

The Center for Book Arts, New York

Skipping the Page takes as its starting point the idea of tempo as it relates to the printed page. All of the art works in Skipping the Page invoke an idea of rhythm, of mean tempo - in many cases invoking that rhythm only to compromise it with acts of ambiguity, failure, culture jamming, disruption, acceleration and deceleration from an expected tempo of an action or process.

Organised by Graham Parker, Independent Curator and Artist. Artists include: Michael Baers, Svetlana Boym, Beth Campbell, Julie Chen/Barbara Tetenbaum, Tim Etchells, Hugo Glendinning, Neil Goldberg, Karen Hamer, Ryan Holmberg, Vlatka Horvat, Sam Lewit, Marie Lorenz, Richard McGuire, Trong Nguyen, Leah Oates, Mark Orange, Garrett Ricardi, Marco Roso, Seth Price, Lan Tuazon, Uwasa, Chris Ware, and 432a (Nami Matsuo & Lars Niki).

Monday - Friday, 10am to 6pm, and Saturday 10 am to 4 pm. The Center is closed on Sundays. Admission is free.

The Center for Book Arts
28 West 27th Street, 3rd Floor
New York, New York 10001, USA
Tel: (212) 481-0295
www.centerforbookarts.org

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**Pflight of the paper balloons**

**A codex event 4 collaboration**

7th February - 30th March 2008
Tweed River Regional Art Gallery
Murwillumbah, NSW, Australia

*pflight of the paper balloons* is a series of collaborative artworks worked over a period of 8 months between, Sarah Bowen, Darren Bryant, Liz Deckers, Rebekah Evans, Louise Irving, Joanna Kambourian & Tim Mosely. The collaboration involved 4 stages, making the balloons, a beach installation, making the balloons into boat books and finally this exhibition.

The collaboration was initiated at codex event 4 in 2007, an open workshop event to which the participants were invited. These events are facilitated by Southern Cross University and co-ordinated by Tim Mosely. The event was driven by the concept of crossing boundaries and in particular by a practice developed by villages in the remote mountain regions of northern Taiwan where historically travel is difficult. The villagers there have developed an elegant way of communicating with other members of their communities that are spread out across the region. At festival times they release paper hot air balloons into the evening sky lit within by candles. When the balloons were high enough into the atmosphere they would be seen by neighbouring villages confirming all was well. The idea of paper balloons being able to cross boundaries was the initial idea for the collaborative artists involved in Codex Event 4. The balloons made soon became a metaphor for the very public plight of refugees coming to Australian shores, trying to cross boundaries from oppression. The balloons developed into deflated objects, symbolic of the deflated hopes of so many refugees and in their final form as books they take the shape of boats when opened. The names for the “boats” were taken from the identified detention centres used by the Australian federal government to “deal” with the illegal immigrants.

Of particular interest in the codex events is the intent to generate artists’ books from hand made paper and this series of artists books is a great example. The collaborators made the paper used to make the balloons from a variety of natural and recycled fibres. Images were pulp printed into the sheets of paper as they were being made as well as silk screened onto the paper. Finally the patterns for the balloons were cut out of the hand made paper and the glued together.

Two of the artists’ books have already been acquired for prominent artist’s book collections in Australia one of which was selected at the 2007 SCU Acquisitive Artists Book Award. With these two not available for show in February their places in the series on show will be identified with the poignant notice, lost at sea.

Tim Mosely: tim.mosely@scu.edu.au

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**ZOOM + / -**
Curated by Doug Beube & Sherry Frumkin
LIMN Gallery, San Francisco

LIMN Gallery is pleased to announce the opening of a group exhibition of work exploring space and meaning through the various devices of “mapping”.

Working in the USA, Britain and Australia, all artists in the show employ maps as resource material, not as an exploration of actual geography or the time/space continuum but rather as a matter of charting, subverting or deconstructing the very idea of mapping as a representation of the world. The artists themselves are as varied in their approach to this process as the number of directions by which we can transverse any physical position in space. Each has plotted a uniquely personal route that is fanciful, interpretive or politically driven to re-form the map of the imagination.
Like the telephoto function, ZOOM +/- references a familiar orientation, then moves quickly to a point of abstraction in the artists’ paintings, photographs, collages, sculptures and computer generated mappings.

Exhibition is on show until 23rd February 2008 at LIMN Gallery, 292 Townsend San Francisco, CA 94107, USA
Tel: 415-977-1300
http://limnartgallery.com

ANNOUNCEMENTS

11th International Contemporary Artists Book Fair
The Parkinson Court, University of Leeds, UK
Friday 7th and Saturday 8th March 2008
11.00 am - 6.00 pm each day
Following the success of the 2007 event, the International Contemporary Artists Book Fair will again take place in the resplendent and ideally suited space of the Parkinson Court at the University of Leeds. Admission to the Artist’s Book Fair for visitors is FREE. A comprehensive and fully illustrated catalogue listing all exhibitors’ details will be available.

For further information please contact the organisers: Chris Taylor or John McDowall by email: book.fair@ntlworld.com

Leslie Wilson-Rutterford has just launched her new website: www.leslieworks.co.uk
Leslie also emailed news of an online creative bookwork art at http://www.dreamingmethods.com

Tales of New York
A short section of the film of Randy Klein’s book, Tales of New York, can now be viewed on CurrentTV in rotation on the home page and also at this link: http://current.com/items/76786672_taxi_driver

It will also be broadcast at unspecified times on Sky 193
Virgin Media 155
www.randyklein.co.uk

Carmencho Arregui has added an article to the website Out of Binding: “Some years ago I was asked to design a series of covers for a booklet that could not be sewn because it contained prints that had to be kept untouched. These are the solutions I devised and I have used since for different “untouchable documents”. THE UNTOUCHABLES (some ideas to preserve prints and graphic works) full article is at: www.outofbinding.com/untouchables/untouch.htm


The Medieval Imagination: Illuminated manuscripts from Cambridge, Australia and New Zealand
28 March - 15 June 2008
State Library of Victoria, Melbourne, Australia

The State Library of Victoria will be the only Australian venue for this spectacular free exhibition of medieval and early Renaissance illuminated manuscripts and books. The exhibition will be accompanied by a public programme of events and activities. Imagination, Books and Community will be the themes of an associated conference to be held in Melbourne in late May 2008 in association with the exhibition.

State Library of Victoria
328 Swanston Street, Melbourne, Victoria 3000
Australia
www.slv.vic.gov.au

Poets Pulling Print: Reading and Book Release Party
with Janell Moon
Reception Friday February 22nd 7pm-9pm, free event
The San Francisco Center for the Book

Janell Moon is the author of six books of poetry. This event celebrates the release of Riding Free in a Blue Studebaker, which won contest publication from Main Street Rag. She has won the National Salt Hill Prize, the Whiskey Hill Award, and the National Stonewall Prize, and is also the author of four spiritual nonfiction books including Stirring the Waters: Writing to Find Your Spirit (Tuttle), nominated for the NAPRA Nautilus Award as one of the five best spirituality books of 2002, and The Wise Earth Speaks to Your Spirit (Red Wheel/Weiser), which was voted one of the best spiritual books of 2004 by Spirituality and Health magazine.

Poets Pulling Prints is a free ongoing Center series celebrating poetry aloud and in print, funded in part by Poets & Writers magazine. Signed letterpress broadsides will be available.
Also see Theresa Whitehill’s workshop Collaborative and Spontaneous Writing.

The San Francisco Center for the Book, 300 De Haro St, San Francisco, CA 94103, USA. Tel: 415-565-0545
www.sfcb.org

ALPHABET BOOKS
A new illustrated catalogue of Alphabet Books is now available online as a PDF, see: Bertram Rota Spring List 2008 at www.bertramrota.co.uk
Bertram Rota Ltd
31 Long Acre, Covent Garden, London WC2E 9LT
Telephone: + 44 (0) 20 7836 0723
Fax: + 44 (0) 20 7497 9058
E-mail: bertramrota@compuserve.com
www.bertramrota.co.uk

Page 8 this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
Collective Workshops 2008 is an eleven-day residential conference offering hands-on courses in book, paper and print techniques. It will provide high quality tuition emphasising solid working practices in an inspiring and supportive environment. The tutors are leading specialists from across the U.K., North America and Europe. Courses range from making paper, printing and printmaking to historical and contemporary bindings.

Collective Workshops also provides opportunity for continuing professional development in sharing highly motivated training alongside other professionals. When tutors are not teaching they will participate as students in other classes. People with all levels of experience will benefit. In our fields of work there is always room to learn more and enjoy a refresher course. Participants will choose to attend three of the ten workshops available.

CELEBRATING THE WHOLE ART OF THE BOOK
4 – 15 JULY 2008 WELLINGTON COLLEGE, BERKSHIRE

Denise Carbone Innovative Book Arts Structures
Sün Evrard Staple Binding
Maria Fredericks Medieval Wooden-Boarded Binding
Adam Larsson Millimetre Binding
Graham Moss, Kathy Whelan Letterpress Printing
Jim Patterson Papermaking
Maxine Relton Woodblock Printmaking
John Sewell Edition Binding
Karen Vidler Paper Washing & Bleaching
Mark Walmsley Historical & Contemporary Pastepapers

Collective Workshops 2008 is the first event of its kind in the U.K. and aims not just to teach but also to challenge, encourage, stimulate and entertain. Tutors and students alike attend the whole event. This means there is time to share and learn at a pace that best suits each person. The limit of sixty participants gives everybody the chance to get to know each other.

Wellington College is set in beautiful grounds large enough for a peaceful walk. It has excellent new accommodation and facilities in which to enjoy the intensive workshops alongside a highly sociable experience. www.wellington-college.berks.sch.uk/

Collective Workshops 2008 is run voluntarily by: Michael Burke, Heather Hunter, Philippa Jones, Dominic Riley, Lori Sauer & Jill Sellars. A full colour brochure and website will be available soon. Participants can enrol up to deadline 31st March 2008 on a first come-first served basis. Cost £950 for tuition, excursion and full board.

TO RECEIVE A BROCHURE OR JOIN OUR MAILING LIST: info@collectiveworkshops.org

England/Wales Company number 6292977 Registered office - Low Wood House, Low Wood, Ulverston, Cumbria LA12 8LY
scissorspaperstone
Artist’s Book and Multiples Fair
The Gallery, londonprintstudio
425 Harrow Road, London W10 4RE
Saturday 12 April 2008
11am - 6pm

WHAT: scissorspaperstone is a one-day artist’s book and multiples fair showcasing a range of vibrant and innovative work by over 80 contemporary artists, book artists and small presses.

scissorspaperstone will promote a rich and diverse range of artists’ books and multiples, from cloth-bound volumes, altered and constructed books, collated digital images and texts, to comics and experimental work using found texts and other ephemera. This exciting event offers an opportunity to buy and commission work directly from artists themselves.

In addition to approximately 25 tables allocated in advance, a small number of reduced-rate tables will be released on the day of the fair for students and recent graduates (please contact Book Arts Co-ordinator for further details - see below)

All events will be open to the public and visitor admission will be free.

The event is organised by londonprintstudio in partnership with Book Arts at the Centre for Fine Print Research, University of the West of England.

WHERE: The Gallery, londonprintstudio, 425 Harrow Road, London W10 4RE

CONTACT AND FURTHER INFORMATION:
t: +44 (0)20 8969 3247
f: +44 (0)20 8964 0008 texthphone: +44 (0)20 8969 8271
Email bookarts@londonprintstudio.org.uk
Web http://www.londonprintstudio.org.uk

PROJECT PARTNERS:
londonprintstudio
londonprintstudio is an educational charity. Established in 1975, and housed in a purpose-designed facility, the studio has gained an international reputation for excellence in providing education and access to resources to artists and the public. londonprintstudio _ houses a gallery, a traditional printmaking facility and a digital arts resource. www.londonprintstudio.org.uk

Book Arts at the Centre for Fine Print Research, UK
CFPR investigates many aspects of the book arts: from the conception and history of the artists book, to creative processes and output, current developments and critical assessments of the subject. Through research projects, practice, publications, partnerships and collaborations, they aim to widen critical discourse within the book arts field. www.bookarts.uwe.ac.uk

Centre for Fine Print Research, UK
The main focus of research at the CFPR concerns the development of quality fine print, undertaken from both a fine art and an industrial perspective. The centre is committed to the dissemination of its research through education, training, professional practice, collaborative projects, conferences, and the publication of research outcomes. http://amd.uwe.ac.uk/cfpr

Paddington Development Trust
PDT is a community-led organisation with social objectives and is actively engaged in the economic, environmental and social regeneration of the north Paddington area.
www.4paddington.com

New Book Art Educators' organisation
Three days ago, the first annual meeting of the College Book Art Association was held at the University of Arizona in Tucson. Following on organisational meetings at the University of Alabama in January 2006 and University of Nevada at Reno in June 2006, a Steering Committee had drawn up a Constitution and Bylaws which was ratified by all interested parties. The Committee also formed recommendations for a board of directors and a slate of officers, which were accepted at the meeting.

The Mission Statement of the CBAA states: “The College Book Art Association supports and promotes academic book art education by fostering the development of its practice, teaching, scholarship and criticism”.

“Purpose, aims, functions of the organisation:
The College Book Art Association is a non-profit organisation fundamentally committed to the teaching of book art at the college and university level, while supporting such education at all levels, concerned with both the practice and the analysis of the medium. It welcomes as members everyone involved in such teaching and all others who have similar goals and interests. The association aims to engage in a continuing reappraisal of the nature and meaning of the teaching of book art. The association shall from time to time engage in other charitable activities as determined by the Board of Directors to be appropriate.”

“Membership in the association shall be extended to all persons interested in book arts education or in the furtherance of these arts. For purposes of this constitution the geographical area covered by the organisation shall include but is not limited to all residents of North America.”

Regular membership: $50 US
Founding membership: $150 US for each of the first three years
Student membership: $20 US
Institutional membership: $150 US

Officers:
President, John Risseeuw, Arizona State University
Executive Vice President, Kathy Walkup, Mills College
Vice President for Programming, Phil Zimmerman, SUNY - Purchase
Vice President for Membership, Richard Zauft, Emerson College
Secretary, Barb Tetenbaum, Oregon College of Crafts
Treasurer, Mary Phelan, University of the Arts

Board of Directors:
Bob Blesse, University of Nevada-Reno
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Steve Miller, University of Alabama
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John Risseeuw
Ruth Rogers, Wellesley College
Barb Tetenbaum
Kathy Walkup
Tony White, Indiana University
Karen Wirth, Minneapolis College of Art
Richard Zauft
Phil Zimmerman

Information will soon be posted at http://collegebookart.org/

Announcing a new AHRC - funded research project at the Centre for Fine Print Research, UWE Bristol, launching March 2008: What will be the canon for the artist’s book in the 21st Century?

In an arena that now includes both digital and traditionally produced artists’ books, what will constitute the concepts of artists’ publishing in the future?

This project is funded by the Arts and Humanities Research Council. The AHRC funds postgraduate training and research in the arts and humanities, from archaeology and English literature to design and dance. The quality and range of research supported not only provides social and cultural benefits but also contributes to the economic success of the UK. For further information on the AHRC, please see the website www.ahrc.ac.uk

Over 2008 and 2009 we will be investigating and discussing issues concerning the history and future of the artist’s book. This is a time of flux in the history of the artist’s book. Advances in digital technology continue to enter the field, which has led to critical arguments over the understanding and appreciation of what constitutes an artist’s book in the 21st Century. Artists have always utilised new processes as they enter the mainstream, from letterpress printing and screenprint, to desktop publishing, and more recently, the newer technologies of CD ROMS, online file sharing and podcasting.

In 2005 the American critic and book artist Johanna Drucker wrote of the need for a canon for artists’ books, to provide a descriptive vocabulary and critical terminology, in order to stimulate academic discussion and artistic practice within the field (Critical issues/Exemplary works, Johanna Drucker, The Bonefolder, Volume 1, Number 2, Spring 2005).

This research project intends to open a debate to an international community of artists, educators, researchers, students, presses, publishers, librarians, curators, dealers, collectors and anyone involved in the field. It is necessary for the historical understanding and future growth of the field to uphold both traditional values of the ‘artisan’ produced book and to include new formats of ‘interdisciplinarian’ publishing as extolled by artists such as Marshall Weber and Booklyn Artists’ Alliance in NY, USA.

Our aim is to extend and sustain critical debate of what constitutes an artist's book in the 21st Century - to publish a manifesto for a canon which would include both 'old' and 'new' formats of artists' books publishing - in order to propose an inclusive structure for the academic study, artistic practice and historical appreciation of the artist’s book.

We will begin working on the project from March 2008, with further announcements through the Book Arts Newsletter, related journals and forums, and our website. What we would like to do is ask you to pass this information on to others; to help us spread the discussion over as wide a field as possible. We want to hear your views from around the world, and to get the ball rolling, we will be setting up an online forum for responses soon. We will also be interviewing key commentators in the field to publish a series of critical assessments of contemporary practice; interview artists working with both ‘old’ and ‘new’ technologies, to produce a series of case studies, to illustrate structures and concepts for academic study. We will also explore the potential impact of emerging digital media such as podcasting and electronic paper on the future of artists’ publications.

As part of the project we will be running two seminars and some free, 1-day surgeries for artists on utilising available publishing formats. There is also a 2-day conference planned for May 2009. The first seminar will be held on Thursday 8th May 2008, we will announce more details shortly.

This project will also involve a survey of artists, publishers, studios and presses on which traditional and new processes they use; to build a cross-reference facility for artists and academics to engage in future contact, collaboration, discussion and appreciation of artists’ publishing formats.

We will also seek artworks for an exhibition demonstrating examples of concepts and formats of artists publishing.

All of the results of the project will be published in early 2010, as free download e-books and podcasts on our website at www.bookarts.uwe.ac.uk including: the manifesto for a canon, interviews, case studies and edited texts from the seminars and conference. We will also publish a cross-reference sheet for artists and academics to engage in discussion and future collaborations.

Our aim is to attempt to promote a better understanding and appreciation of what constitutes an artist’s book in the 21st Century.
More announcements will follow and we look forward to hearing your views over 2008 and 2009.

Sarah Bodman and Tom Sowden
Centre for Fine Print Research, UWE Bristol
School of Creative Arts
Kennel Lodge Road, Bristol, BS3 2JT, UK
Tel: +44 (0)117 32 84915
Fax: +44 (0)117 32 85865
Sarah.Bodman@uwe.ac.uk / Tom.Sowden@uwe.ac.uk
www.bookarts.uwe.ac.uk

SHELTER: A Juried Book Arts Exhibit sponsored by Boston Book Arts at the Wedeman Gallery
Yamawaki Art and Cultural Center
Lasell College, Newton, MA, USA
April 8 - 22, 2008

CALL FOR ENTRIES

This exhibit will focus attention on a universal subject and one of humanity’s most basic needs - SHELTER - in all its manifestations: the home, the psychology of personal space, current issues in the housing market such as homelessness, the mortgage crisis, loss of historic fabric. It is expected the theme will be broadly interpreted. A 30% commission of any sale from the show will benefit a local housing charity such as Habitat for Humanity, selected by the venue representative.

April 2008 Venue
The Wedeman Gallery at Lasell College is accessible by public transportation and offers prime exhibit space on two levels. Exhibit format for SHELTER (at the Lasell location only) will be “Reading Room” style with chairs and tables for leisurely white glove study and enjoyment of the book works. Acceptance in the show includes the artist’s commitment to host at the Wedeman Gallery for one 3-4 hour period (or longer if desired) during the 14-day exhibit. (It is understood that artists from beyond the Greater Boston area may be unable to accommodate this request.)

Juror
The exhibit will be juried by Janine Wong, Design Faculty member in the College of Visual and Performing Arts at the University of Massachusetts Dartmouth. Professor Wong is an award-winning multi-disciplinary artist working in artist books, printmaking, architecture and design. (www.janinewong.com)

The juror will look for a clearly articulated concept, appropriate structural design, thoughtful integration of text and image (if both are present) and imaginative execution.

Entries
1. Entries will be judged from digital images submitted on a CD. (No email submissions). Up to 3 works may be submitted and each may be represented by three images.
2. File Format: Jpeg Images, 6” on longest side, with a minimum resolution of 300 dpi. File must include artist’s last name, number and title of work, followed by jpg extension. Example: Smith1APlayhouse.jpg, Smith1BPlayhouse.jpg. Label CD with artist’s name in permanent marker.
3. Work may be in the form of traditional binding, sculpture, suspended or hung, scrolls, editioned work, altered or unique artist books, but should not exceed 36” in height or 30” in width or depth. (Keep shipping/installation constraints in mind when conceiving projects for this exhibit.)
4. Entry fee: $25.00 for up to 3 works to help defray exhibit costs such as printing (postcards, brochure, labels etc), shipping to other venues, speakers. Surplus funds, if any, remain with Boston Book Arts for future shows or activities.
5. Shipped work should be securely packed in a reusable container with a return label and adequate return postage or a check payable to Boston Book Arts to cover shipping from Newton MA. If shipped Prepaid FedEx, include a return Call Tag. Be sure to label all your packing materials to insure that they return with your work.

OPPORTUNITIES

THE HAPPY HYPOCRITE - CALL FOR SUBMISSIONS

The Happy Hypocrite is a bi-annual journal for and about art writing.

The pilot issue, ‘Linguistic Hardcore’ is due to be published by Book Works, and edited by Maria Fusco. It will feature contributions from Douglas Coupland, Andrea Mason and Stewart Home.

http://www.thehappyhypocrite.org

The Happy Hypocrite is looking for submissions for issue 2, ‘Hunting and Gathering’, and issue 3, ‘Volatile Dispersal: Speed and Reading’.

Hard copy or electronic submissions are accepted for both text and image work. All submissions should be sent with a cover page detailing artist’s/writer’s name, address, telephone number and email address and a short CV (no more than one side A4 please). Text submissions should be no more than 2,000 words, 12 point, with a double line space. Image or text/image submissions should be no more than 6 pages, 12 point, with a double line space. Images can be sent in TIFF, GIF, JPEG format. Max size per attachment is 2 MB.

The Happy Hypocrite will return work if a stamped, self-addressed envelope is included. We will only contact you if we want to publish your submission.

Please send submissions to:
Maria Fusco, Editor
The Happy Hypocrite, Submissions
c/o Book Works,
19 Holywell Row,
London,
EC2A 4JH.

Or email:
submissions@thehappyhypocrite.org
Initial Exhibition Calendar
March 3          Entry postmark deadline
March 10-14      Jurying takes place
March 18         Notice of juror's decision mailed
April 5-7        Accepted works due at gallery
April 10         Opening reception
April 22         Exhibit closes

Awards: Awards will be given for Best of Show, Viewers’ Choice and others to be announced.

Checklist
1 Entry form
2 Images on CD-ROM, labeled with artist’s name, in protective envelope.
3 Nonrefundable check for $25.00 payable to: Boston Book Arts
4 Biography up to 500 words with contact information for sale purposes
5 Artist’s Statement up to 200 words
6 SASE for juror notification and a second SASE of a size large enough for return of images. CDs of accepted work will be retained until the show closes.

Mail all materials to:
Margo Lemieux
Lasell College
1844 Commonwealth Avenue
Newton, MA 02466, USA

Accepted work
Accepted work, if hand-delivered, will be received by Margo Lemieux at the Wedeman Gallery, Sunday April 6 and Monday April 7, 2008 between the hours of 10 am and 2 pm. Shipped work should be received at the College no later than Friday April 4, 2008.

NOTE: Plans call for this show to travel to additional locations on the East Coast. Accepted entries should be free of other commitments for up to 18 months from April 2008, and any sold works must remain on exhibit until the tour concludes. We have a commitment from the Fleet Library at Rhode Island School of Design for July 9- August 15, 2008. Notice will be given as other venues are confirmed.

Regarding Insurance
Lasell college does not provide insurance, but all work will be handled with care and stored in a secure space until installation, after which, the Wedeman Gallery will be attended during opening hours and locked thereafter. Insurance conditions for subsequent venues will be provided as available.

For information, contact:
Veronica Morgan, curator: Artspace@110.net
Tel: 978/ 281-7585 (after April 4)
Margo Lemieux, exhibit coordinator, Lasell College: mlemieux@lasell.edu
Tel: 617/ 243-2436

THE LAST BOOK A Project by Luis Camnitzer, sponsored by the National Library of Spain

OPEN CALL FOR COLLABORATIONS (second call)
The Last Book is a project to compile written as well as visual statements in which the authors may leave a legacy for future generations. The premise of the project is that book-based culture is coming to an end. On one hand, new technologies have introduced cultural mutations by transferring information to television and the Internet. On the other, there has been an increasing deterioration in the educational systems (as much in the First World as on the periphery) and a proliferation of religious and anti-intellectual fundamentalisms. The Last Book will serve as a time-capsule and leave a document and testament of our time, as well as a stimulus for a possible reactivation of culture in case of disappearance by negligence, catastrophe or conflagration.

Contributions to this project will be limited to one page and may be e-mailed to lastbook.madrid@gmail.com or mailed to Luis Camnitzer, 124 Susquehanna Ave., Great Neck, NY 11021, USA.

In case of submission of originals, these will not be returned. The book will be exhibited as an installation at the entrance of the Museum of the National Library of Spain in Madrid at some point in 2008. Pages will be added during the duration of the project, with the intention of an eventual publication of an abridged version selected by Luis Camnitzer, curator of the project. The tentative deadline is March 31, 2008.
FOLLOW-ED

Wanted

Do you make work that is directly influenced by the artists’ books of Ed Ruscha?

If so then you may be able to help. We are looking for any work, in particular artists’ books, photographs or screen based work, you may have that can trace its initial origins back to a Ruscha book. This can be work made as a direct homage or taking some of the elements that Ruscha has used in his books.

As two major fans of the book works of Ed Ruscha, we have produced many books that have taken some of the classic Ruscha elements and greatly pay tribute to him. This initial fascination with the books of Ed Ruscha has led to us coming up with the idea of collaborating on the production of a show of Ruscha inspired books. Follow-ed will be an exhibition of artists’ books, photographs, screen based work and a look at the architectural theories from the sixties and seventies that have referenced Ruscha’s books.

For the last year and continuing into 2008 we have been collecting and researching the many artists’ books, photographs and Internet based works that have been produced in homage and in response to the book works of Ed Ruscha. But we want more.

If you can help please contact Tom Sowden at either the address or email below, giving a brief outline of the work, how it was influenced by Ed Ruscha’s books and preferably including a few images.

Room 813
Chatham Building
MMU
Cavendish Street
Manchester
M15 6BR

Email: t.sowden@mmu.ac.uk

Tom Sowden and Hermann Zschiegner
COURSES

Continuing Professional Development courses at UWE Bristol

Bookbinding skills for artists with Guy Begbie
A new series of one-day courses for artists to learn bookbinding.

Participants will be shown how to make their own books using a variety of bookbinding structures, materials and techniques. These courses include both traditional and unorthodox bookbinding structures and making book boxes and containers. During these practical sessions, Guy will share technical bookbinding skills to develop professional quality books and book boxes.

The courses include:

- The Pamphlet/Booklet and Japanese Stab Bindings
  Friday 22nd February 2008
- The French Sewn Flat Back and Concertina Binding
  Friday 18th April
- Collapsible Star Binding and The Coptic Stitch
  Friday 23rd May
- Book Boxes and Containers
  Friday 20th June

Each day will run from 9.30 am - 4.30 pm and is limited to 10 participants. Each of the above classes costs £80 per day.

You will need to bring basic drawing equipment, a flat steel ruler, a craft knife or scalpel, an A3 cutting mat (optional, we can supply a sheet of mount board to use instead) and a triangular plastic set square, all other equipment will be supplied. Bookbinding tools will also be available to buy during the course for future use.

Guy Begbie is a bookbinder and multi disciplinary artist. He exhibits his artists’ books and delivers book arts workshops and master classes internationally. Guy is the Book Arts Co-ordinator at Herefordshire College of Arts. He is the external examiner for BA (Hons) Book Arts & Crafts at London College of Communication, University of the Arts, London.

Each day will run from 9.30am - 4.30pm
Coffee break 11.00am - 11.30am, lunch 1.00pm - 2.00pm (lunch vouchers, teas and coffees included in course fee)

Laser Cutting Master Class for book artists with Claire Humphries
Wednesday 5th March 2008
9.30 am - 4.30 pm
Price £100 (includes lunch) Limited to 5 participants.

Laser-cutting can produce delicate imagery or text cut outs through most paper / material surfaces, for prints, altered books, paper structures and overlaying pages of text and image. The course is designed to be appropriate for people with or without previous experience, as a chance to see the possibilities and experiment with laser cutting.

To book a place on any of these courses please download the form at: http://amd.uwe.ac.uk/index.asp?pageid=1042

Fill in and return it to:
University of the West of England
School of Creative Arts
The Research Enterprise and Outreach Office
Bower Ashton Campus
Kennel Lodge Road
Bristol BS3 2JT

For more information on courses/bookings please call the REO Office on: 0117 3284810 or email: amd.cpd@uwe.ac.uk
Bookbinding - An Introduction to Structures
Tutor: Lucy May Schofield
Manchester Metropolitan University

This course offers the opportunity to explore several book binding structures. Students will learn traditional sewing techniques alongside innovative adhesive bindings. The course will offer an introduction to Bookbinding materials, equipment and terminology. Students will be given demonstrations, which will be followed by supervised making sessions. Beginning with simple folded and sewn structures, students will go on to complete various pamphlet-stitched, Concertina, Japanese stab sewn and Coptic bindings.

Wednesdays 6.00pm - 8.00pm
6th February - 12th March 2008 (6 Weeks)
Fee: £150

Course Code: ADSC08001

Enquiries:
Tel: 0161 247 1705
Email: artdes.fac@mmu.ac.uk

Download booking forms at:
http://www.artdes.mmu.ac.uk/shortcourses/details/ADSC08001

Manchester Metropolitan University
All Saints Building
All Saints
Manchester
M15 6BH

SEWING & FOLDING
WESTERN TECHNIQUES ON EASTERN PAPERS
Vacciago di Ameno, ITALY, 27th-29th March, 2008
Residential workshop with Cor Aerssens and Cristina Balbiano d’Aramengo

The first day is dedicated to a simplified version of the Groninger Binding. The sewing is on very thin bands, and the structure of the cover, made with several layers of Japanese Kozo paper, holds and hides them, and allows a perfect flat opening of the book. Neither endpapers nor a covering are required. The book becomes the band, the band is the book.

In the second day, a revision of the ancient technique of sewing on vellum slotted bands allows us to create a beautiful book with sections and cover made in coloured deckled edge Kozo paper, with a decorative sewing visible on the spine, so strong and solid that the need to glue the spine is eliminated.

In the third day, we make some non adhesive folded structures, still in Japanese paper: one sheet of paper can become a booklet as well as a nice structure holding the pages without sewing or glue. Then we will create a simple limp wrapper case, to contain and protect all the bindings made during the workshop.

The teachers are Cor Aerssens, independent box maker/bookbinder from Groningen, the Netherlands, and Cristina Balbiano d’Aramengo, independent bookbinder from Milan, Italy.

Tuition will be in English, but we can assist students in Italian, French, German and Dutch if required.

This workshop will take place in Vacciago, a small village located among the green hills near Lake Orta, in northern Italy.
The very old Villa ‘Il Bocciolo’ offers attractive accommodation, with Bed & Breakfast at a very good price. We can also cook and eat all together. Otherwise, if you prefer, we can suggest some other places like hotels in the neighbourhood.

Daily timetable: 9.30 am - 5.30 pm (lunch break)

Fee: 425 euros including Bed & Breakfast (4 nights) coffee breaks and costs of materials and tools provided by the organisers.

Membership to the Association will be requested (25 euros). Travel and meals (lunch and dinner) expenses to be paid by students. The group will be restricted to 10 places only. We cannot guarantee places requested at the last minute.

Closing date for enrolment is 29th February, 2008

Info & enrolments: Associazione Professione Libro
www.professionelibro.it
info@professionelibro.it
Tel. +39 02 3760058

NEW ARTISTS’ PUBLICATIONS

Two new artists’ books by Lyn Ashby are now available from ThisTooPress

Lost and Found
Having disappeared decades ago along with youth itself, after a series of deaths in the family these toy cars mysteriously turned up in old boxes down in back sheds. Surprisingly battered as if back from the wars after many years, they seemed to be asking for tribute to what is lost . . . and occasionally found again. Printed on both sides of the book, this is a archival digital print, handmade, hardbound, concertina book, made in a limited edition of 50, with slipcase. £150 plus postage. Email Lyn Ashby for more information: thistoopress@yahoo.com

The Exquisite Fold
Jonathan Carson & Rosie Miller

The Exquisite Fold takes its starting point as the surrealist game of exquisite corpse (more familiar to some as the parlour game of consequences), and explores the ideas inherent in playing this game - exchange, belief, narrative - through the very act of playing itself. Pivotal to both the content and the structure of the book is the fold, a deceptive device that hides and reveals meaning and understanding. The Exquisite Fold features the results of Carson and Miller's exquisite corpses, accompanied by Dr. Patricia Allmer and Dr. John Sear's essay Dare You Play On?, a text which explores the context of Carson and Miller's games and the outcomes they have produced.

Edition of 100. Set in Gill Sans and inkjet printed on 125gsm cartridge paper, bound with paper strap. 170 x 170mm £7.99
To order please send a cheque for £7.99 (made payable to ‘Rosie Miller’) to: Jonathan Carson School of Art & Design University of Salford HT222, Centenary Building Salford M3 6EQ
If you have any queries please contact Jonathan at J.Carson@salford.ac.uk or on +44 (0) 161 295 6141.

New Book Published by Indulgence Press


*Panthers* contains 31 previously unpublished poems by the acclaimed poet Michael Dennis Browne. The poems are brief and act as suggestions for larger thoughts brought by the reader. Browne himself suggests that the poems are best read while in a hypnagogic or hypnopompic state of mind, while entering or waking from sleep, when one is most imaginative and contemplative. Browne is also a librettist and lyricist and it is his work in writing for music that inspired the design of *Panthers*.

As well as a book artist and bibliophile, Schilling harbours a deep love of music. The idea of using the book structure to act as a composition around the text, to float the poems along in the way a musical composition lifts its lyrics, defined the pages of the book. The design reflects a musical quality through the placement and flow of the poems and photographs on the page.

Ample ‘white’ space is provided around each poem, acting like a melody around a lyric. The text shifts from horizontal on one page to vertical on the next. The reader must physically turn the book to read it. This action creates a rhythm for the reader that is physical in the way one might be physically moved while listening to music.

The deluxe edition is letterpress printed on MacGregor & Vinzani handmade paper. The pages are French folded and include cyanotype photographic prints. The book is sewn on exposed cords laced into wooden boards with a clamshell box bound with blue goatskin and indigo dyed handmade paper.

The standard edition is letterpress printed on Moab Natural paper with archival inkjet photographs, hard bound in grey Japanese cloth screen-printed with a photographic illustration in silver ink. The standard edition is housed in a dark grey Italian cloth slipcase. The size of both the standard and deluxe book is approximately 60pp, 107mm x 154mm. The deluxe are lettered, the standard are numbered and both are hand signed by the artist and the author.

The design, printing, photographic illustrations and binding are all by Chip Schilling at Indulgence Press. The publication date for *Panthers* is now but binding work is anticipated to continue through the first quarter of 2008.

About the author: Michael Dennis Browne came to the United States from England in 1965. A graduate of the creative writing program at the University of Iowa, since 1971 he has taught at the University of Minnesota, where he is Distinguished Teaching Professor of English and former director of the graduate creative writing program. He was Fesler-Lampert Professor in the Humanities for 2005-2006. Browne's poems have been published in magazines and anthologies, including Tri-Quarterly, The Iowa Review, The New Yorker, and The American Poetry Review. His awards include the Borestone Prize and fellowships from the National Endowment of the Arts, the Bush Foundation, the Jerome Foundation, and the McKnight Foundation.

About the artist: Wilber “Chip” Schilling owns and operates Indulgence Press, located in Minneapolis, MN USA, a letterpress studio specialising in the design and production of limited edition books and prints since 1992. Schilling earned his MFA from the University of the Arts in Philadelphia. Since then, Schilling has taught letterpress printing, bookbinding and photography throughout the United States. His work is exhibited internationally and can be found in over 100 collections including The Minneapolis Institute of Art, The Walker Art Center, The Getty Center, New York Public Library, The British Library, and the Whitney Museum of American Art Library. He is an awards and grants recipient. Most recently, Schilling is a finalist for the 2008 Minnesota Book Artist award.

To purchase *Panthers*:
The deluxe edition is $525 (ISBN: 9742191-4-2).
Please add an additional $15 for shipping and insurance.
Additional information is available at www.indulgencepress.com or info@indulgencepress.com.

*Birds* by Ciara Healy

*Birds* is the second part in a series of ‘nature library’ books by Ciara Healy that explore the theme of belonging and identity through the language of Natural History. Following on from *Butterflies* by Ciara Healy, the *Birds* imagery
reflects upon the interconnections between that which has changed and that which remains. The book juxtaposes found images from 19th century museum displays with images of knitted bird coats in bell jars and cabinets of curiosities filled with everyday found objects. Placing these images together subverts the traditional forms of classification that continue to influence how history and identity is perceived.

Floating between the records of moments passed, the birds in my work become caught between two worlds, between the familiar and the strange, between belonging and disappearance. Their paradoxical presence and absence occupies an in-between space, momentarily they are, as the poet Bernard O’Donoghue puts it, “neither here nor there, and therefore, home.”

If you would like to purchase a copy please contact ciaraonion@hotmail.com or info@ignition.ie

EUR 20.00 or £15.00

Skin, Surfaces and Shadows is a new artist’s book in a limited edition by Tommaso Durante. It has a triptych structure with text by the leading Australian poet Chris Wallace-Crabbe. On the edge of the artistic practice and philosophical inspiration, Skin, Surfaces and Shadows is an artist’s book that pushes the boundaries of art, craft and design by combining digital technologies with traditional techniques and materials. With the wrought images and design of the artist and the sculptured words of the poet, Skin, Surfaces and Shadows tries to explore the surfaces of things and the figurative dividing line of the shadow, with no fear to run the risk of beauty as a side effect.

Once again a journey for the artist, but this time less autobiographical than the previous Terra Australis and more philosophically inspired and thoughtful. The finely crafted and visually stimulating bookwork was designed by Tommaso Durante and set in digital typefaces Utopia STD Display and Frutiger. Printed by Brian Gilkes at Pharos Editions with 8 inkjet colour pigments on Somerset Book White 175gsm. Bound by George Matoulas. Cover embossed on Rives BFK 250gsm and dust jacket with blind embossing by the artist. Dimensions: 26 cm x 21 cm x 2.5 cm with 80 pages in limited edition of 25 copies for sale plus 6 artists’ proofs, all signed and numbered by the artist and the poet. Text is in English.

Enquiries can be addressed to: Tommaso Durante, 20 Somers Road, Warrandyte, VIC 3113, Australia. Email: tdurante@bigpond.net.au
If in USA, Vamp & Tramp Booksellers, LLC
mail@vampandtramp.com

/TILL by Peter Downsbrough

Peter Downsbrough has published /TILL at editions Jannink in L’Art en écrit, a series of artists’ writings.

This work groups three unpublished texts written in 1986 with Downsbrough also designing the layout as an artist’s book.

Situated within the genres of minimalism, conceptual art and “art concret”, he has produced /TILL as an exploration of the boundaries between space and language. As an artist using elements of space and simplicity, he constructs geometrical figures, lines, words and painted surfaces. The combination of linguistic and geometrical elements formalises these spaces to allow multiple and varying interpretations.

Published in an edition of 275 copies, the book is housed in a slipcase, signed and rubber stamped by the artist with two parallel lines. There is also an original work on paper, folded and inserted inside the book. Available at 150 EUR from Editions Jannink, 127 rue de la glacière, 75013 Paris, France (www.editionsjannink.com).
January 2008

The Eccentric City
The world’s first dedicated eccentric newspaper

OUT NOW
www.eccentriccity.co.uk


40 pages by 40 eccentrics, lots of words and pictures.....that include themes.

A postman’s diary,
The moonwalking club,
A catfish specimen hunter,
Request for a 4000 metre submarine dive.
American League of Physical Culture
Eccentric Frank
Exotic Game Auction

£1.49 per newspaper includes
The Legs and Head of a Horsefly audio CD.

‘10 tracks that are not to be missed and won’t hit the charts!’

COMPETITION NOW OPEN:
Spelling mistakes and incorrect grammar continue to be the hallmark of The Eccentric City newspaper. To win a box Roses chocolates, please write to the editor with your notice of mistakes. The winner goes to the most mistakes identified. Deadline 25th December 2008.

Issue No.1 - The Cold Season 2006/07

32 pages by 26 eccentrics, 27,589 words, 72 pictures.

Available while stocks last.

Notes to those that read this far:
The Eccentric City: Deviating from the norm since 2006. Happy to be here!
**The William Blake Birthday Book**

To celebrate the 250th anniversary of William Blake's birth, on 28th November 2007, artists Felicity Roma Bowers and Helen Elwes and poet Micalef invited over 60 artists and poets inspired by the spirit and work of William Blake to submit a page to be published in a limited edition artist's book.

The book was conceived as a loving and lasting tribute to Blake's inspiration from this diverse collection of artists and poets. We asked contributors to combine word and image as Blake did in his illuminated books and to work to exactly the same page size as "Milton". The result retains the intimacy of hand made marks and directness of handwriting. Contributions are expressive, intimate, quirky, contemplative and diverse, presenting personal Blakean reflections.

The 64 page, limited edition, hand bound books, printed offset litho in full colour, are published in soft and hard bindings. The page size is 7.5” x 5.5” (19 cm x 14 cm).

The edition is limited to 500 with a maximum of 250 hard bound, the rest soft bound. A supplement containing biographies and statements from the contributors is also available. There are some flat sheets available for fine binders.

Full list of participating artists and poets: Felicity Roma Bowers; Moyra Cadlecott; Brian Catling; Michael Chaitow; Kristin Charlesworth; Paul Francis Ceeatham; Michael Collins; Jane Dowling; Clare Elwes; Helen Elwes; Teresa Elwes & Jane Roberts; Harry Eyres; Rose Flint; Inter Ference; Olivier Garbay; Veronique Giarrusso; John Gibbens; Polly Gould; Liza Hayden; David Harrison; Tim Heath; Justin Hedley; Michael Horovitz; Gemma Ireland; Parul Jani; Patricia Jordan; Linda Landers; Jeanette McCulloch; Andrea McLean; Niall McDevitt; Kevan Manwaring; Jan Martin; Barbara Mercer; Micalef; John Michell; Simon Miles; Adrian Mitchell; Helen Moore; Chris Orr RA; Robert W. Palmer; Stan Peskett; Tom Phillips RA; Peter Alfred Please; Paul Podworski; Sally Pucill; Jay Ramsay & Lara Fiedler; Jude Rawlins; Martin Sexton; Madeleine Shaw; Hannah Swain; Gwen Turner; Christopher Twigg; Claire Tyler; Marc Vaulbert de Chantilly; Roger Wagner; Piers Wardle; James Wilkes; Robin Williamson; Bina Williamson: Partou Zia.

This book was launched during the week of William Blake's 250th anniversary, 28th November 2007 at The House of William Blake, South Molton Street, London, the last remaining house in London in which William Blake lived and worked. The pages were exhibited as part of an exhibition entitled 'All that we See is Vision' hosted there by the Blake Society.

Published by Bow of Burning Gold

Enquiries to Felicity Bowers, Tel: 01225 313301, email: felicity.bowers@virgin.net

The book can also be purchased online at: www.williamblakecongregation.co.uk

The book can be ordered by post from the address below, £25 soft bound and £40 hard bound, plus £2.50 postage and packing (plus 50p per subsequent book).

Cheques payable to 'Felicity Bowers' Send to: "William Blake Birthday Book" c/o Widcombe Studios, The Old Malthouse, Comfortable Place Upper Bristol Road, Bath BA1 3AJ

**The Remastered Reincarnation of Edie Sedgwick Deluxe Box Set**

**Gray Fraser**

This work is a homage to Edie Sedgwick. She was a model and one of Andy Warhol's superstars from the late 1960s. She redefined fashion in Vogue magazine and starred in many experimental films by Warhol including Vinyl, Poor Little Rich Girl, Kitchen, and Beauty No. 2. In 1968/69 she accompanied Andy to openings and art happenings in NYC and they were considered the glamorous couple that represented the underground American Pop Art scene. She wore silver vinyl dresses, dyed her hair silver to match Andy's, and spent most of her time in Warhol's iconic studio, The Factory.

My colour choice of black and silver for this piece are not only reflective of Edie and Andy's clothing and The Factory's aluminum foiled walls but also black and white movies from that period are still referred to as 'the silver screen'.

The first elements of this bookwork are the intro page welcoming the viewer to the multi-media box set and the promo poster for the remastered deluxe set. Underneath these pages is a silver foil construction that is reflective of the walls in Warhol's studio. This construction houses the works that are described in the welcome page. The first piece is the artist's book The Reincarnation of Edie Sedgwick, which is the basis for all the other works in this deluxe set. The artist's book, that is written like a play; recounts a dream sequence of Edie the reincarnated cat. She falls asleep one afternoon and relives one day from her past life. The silver vinyl cover page in this book is reminiscent of the iconic silver dress Edie wore to many of Warhol's openings and the mirrored pages act like a black and white projected film on a silver screen.

The William Blake Birthday Book

Page 21
The second element is an audio CD. The first track is a sound recording of artists acting out the roles in the book. *The Second Cat* is an original song written by the accomplished musician Annabelle Chovostic specifically for this project. I wanted a soundtrack that captured the unique sound of the Warhol produced rock band the Velvet Underground.

Beneath the audio CD is *The Reincarnation of Edie Sedgwick The DVD*. The only image on the video screen is that of Edie the cat sleeping with an audio track of the text from the book. It works on two different levels: one that the story is of Edie the cat dreaming of her past life and that the image of Edie sleeping bring us back to the film *Sleep* by Andy Warhol.

The final book, under the DVD, is titled *The Players*. It is a loose-leaf artist’s book picturing all of the artists whose voices appear on, or the technicians that helped with the recording of, the DVD and the audio CD. The mylar packaging reminds us of Andy Warhol’s famous installation, *Silver Flotations*, of floating silver helium-filled balloons at the Leo Castelli Gallery in 1966 and the images in this book are the only vibrant colours in this box set; they become a hidden gem reflective of Warhol’s silkscreened portraits.

In the cover of the metal box is a cylindrical silver tube containing the colophon for this artist’s book. It is signed and numbered 1/15 to 15/15 by the artist and has the paw print approval of Edie Sedgwick the reincarnated black cat!

Gray Fraser, productiongray editions, Montreal
The price is $450.00 USD limited to 15 copies
Please feel free to Contact Gray for more photos
You can order by phone: (Canada) 514.272.9113 or email: studio@productiongray.com

New books by Kevin Boniface
Since 1998 I have been working as a postman, delivering the mail and noting down the (in)significant experiences I’ve had doing it. I hope that one day I’ll uncover some great truths about The World (I often mistakenly consider The World and The Post Office synonymous as I am rather institutionalised).

I had always kept a note/sketch/scrap book and, in the late 90s, I began reading from it (aloud) to amuse drunken friends - two of whom were photographers Jo and Christoph Shaw. The Shaws had been photographing similar things (conceptually and geographically) and so it made sense to create the zine ‘White Dog Biz’ with them in 1999. Since then I have continued to show my work in galleries and through a series of self-published books and manuscripts; sometimes working on my own, sometimes with The Shaws and sometimes working with several collaborators - in 2005 I worked with The Shaws, Dave Simpson (designer) and The Lichtaffen Gallery in East Dulwich to create “WHERE ARE YOU?: A POSTMAN’S DIARY”, an award winning publication and exhibition.

For my new book, “Back 2 Front” I worked with Dave Simpson again. He created a book consisting of four sections arranged in the four spines of a ‘concertina’ cover. The first section is a piece about my neighbour painting his door blue very quickly.

The second is a record of all the discarded gloves I spotted in Huddersfield during a six week period in 2002. The third is about a postmaster getting cross and is illustrated with drawings copied from photographs in The Huddersfield Daily Examiner. The fourth is a tribute to a colleague at the Post Office who likes the band ‘The Cream’ a lot.

The book is available direct from us (£9.00 inc p&p) - I’ve linked my ‘myspace’ to my PayPal account: myspace.com/kevinboniface

*Back 2 Front* is also available from:
Broadhurs of Southport - www.ckbroadhurst.co.uk
Magma Bookshops (Manchester & London) www.magmabooks.com
Anybody else interested in stocking please contact me at: victorygarden.mac@mac.com

*Back 2 Front* and *Where Are You? A Postman’s Diary* are also featured in: Off the Page - an exhibition of Artists Books, on show until 31st January 2008 at the greenhouse, St Peter Port, Guernsey GY1 2LQ.

I have a website at http://web.mac.com/victorygarden.mac which features images, video and readings from my work should you have nothing better to do.
The city is both a theatre of collective events and individual stories. Whether in this city or another, how do you experience the spaces which you encounter every day? Edinburgh is a city of extremes, sharp polarities of light and darkness. It carries vivid connotations of history and gnarled experience. Yet, as with any city, familiarity can breed, if not contempt, a sense of being anaesthetised to what makes it unique.

*Locus of the City* examines the potential of the Grassmarket - an area in the heart of Edinburgh - in terms of its narratives and visual codes, to define its past, current and future state. Looking at the city from numerous perspectives - the geologist, architectural historian, museum curator, architect, minister, astronomer, artist, lawyer, inhabitant - it places these perceptions within a multi-layered matrix which is embodied in the site. Including new commissioned artwork, this innovative book is about seeing afresh the interconnections and meanings of place and context. Handsome and intriguing, mixing up urban photography, performance documentation and outsider art, not only is this title a must for devotees of Scotland's storied capital, but for anyone with an interest in urban perception.

ECA/VARIE, January 2008
ISBN 978-1-904443-14-8
£16.00
Distributed by: www.ribabookshops.com/site/home.asp

*Into the Red Zone* and *Smoking Guns & Desert Rats* New books by Michael Ryan, Mass Distraction Press
Michael Ryan's text-works are an attempt to analyse and contextualise the language of media and politics. Hype and spin is re-packaged and re-presented in ways specifically designed to illicit renewed meaning and interpretation. Newspapers function to provide news stories in print and as such are examples of an omnipresent narrative in a contemporary format. These ephemeral texts provide a fertile source for the study of manipulated language.

The rhetoric of war provides the raw material for this series of 'text-works' published as a set of 4 hardback books (170 x 200 mm) two of which have folding formats while the other two in the set adopt a classic book construction format which contrasts with the unconventional and challenging nature of the text arrangements within. All four covers are illustrated front and back as a set of images adapted from news events. There are currently two of each volume available but a limited number of further copies will be available on request (The hardback books are £35 each, £120 for the set).

Two of the four titles have been published with red paper-back covers (135 x 155 mm) in editions of 250 each under the publishing imprint: Mass Distraction Press and are ISBN/Numbered. The titles: *Into the Red Zone* and *Smoking Guns & Desert Rats* are £4.50 each or £7.50 a pair.

This edition is in archive collections at the Tate Britain Library, the University of California's Mandeville Special Collection and the University of the West of England. Winchester School of Art Library has purchased the new edition of a four-piece hardback set published last year for its Artists Book Collection.

(Orders for both editions are available from mryan@ucreative.ac.uk)

Ryan likes to work from a more content driven direction and harness graphic and typographic devices to create a form of visual commentary on events and examine various forms of cultural manipulation. He is currently working on a number of new book projects with a more varied and ephemeral subject matter for 2008.
Historia Abscondita (An Index of Joy)
By Nick Thurston
Published by information as material (York), 2007

Historia Abscondita selects its title, format and purpose from amongst Friedrich Nietzsche's "most personal of books" The Gay Science. Through a subtle conceptual appropriation of the index from Walter Kaufmann's canonical English translation, taking it as a site and concealed syntax, Thurston re-reads possibility into two classic Nietzschean aphorisms. The past, present and future influences, on and of Nietzsche, become conceptually unbound. This 'Index of Joy' allows the new relations of alphabetised coincidence that emerge to remain joyously unstable.

24pp, 175 x 107 mm, £5.98, ISBN: 9780955309267
Distributed internationally by: Cornerhouse Publications (Manchester)
http://cornerhouse.org/books/info.aspx?ID=2476&page=0

A new book by Odine Lang: Attis

Attis is a fold book dealing with the development of an organic form. It contains 60 pencil drawings. The book is printed as offset-print on a single sheet, cut and folded. The sequence starts with an almond-like form, which changes from one page to another, showing shapes that are reminiscent of flowers or mushrooms - to conclude in a shape resembling the first. The development of the form is similar to natural biological processes, but all figures are fictitious constructions. The title 'Attis' comes from Greek mythology.

Attis is a figure that originated from an almond, and in the end he metamorphosed into a pine. Almond and pine nut are similar to the start and end images of the book.

Attis, fold book, 62 pages, 7 x 7 cm, offset-print with frequency modulated screening, 62 black and white images, 100 copies, numbered and signed. The book is available for 25 Euro (including postage and packing for Europe, other countries + postage on enquiry). Please contact Odine Lang, An der Rast 23, D-52072 Aachen, Germany, or email: odinelang@gmx.de

michael b.-a finding by Tom Trusky

A friend mysteriously disappears in Canada. Red herrings and clues arrive faster than spam as friends, relatives and total strangers in France, America and Canada respond to a cyber SOS.

michael b.-a finding documents a months-long search for answers-and a friend-in-a "Pure Found" journey where electronic texts and images are presented in chronological order, as arrived or sent.

While some (unwitting) authors' names, phone numbers and e-mail addresses have been changed to preserve their privacy, contents of these communications have not otherwise been altered. Text and imagery, therefore, are "pure" and "found," as well as profane, heartbreaking, hilarious and inspiring-all "accidentally" made purpose.

michael b. documents not only the passing and permanence of friendships and faith, but also the character of generations, from Aquarian Age to Generation X to the Age of TxtMgsrs, before it concludes with a half-consoling colophon.

michael b.-a finding by Tom Trusky. Offset and digitally printed, 86 pages, 6" x 9," b&W, colour, perfectbound, fold-around covers. Signed edition of 100, $60 ppd.
Painted Smiles Press, POB 6414, Boise, ID 83707,USA

C'est mon dada: a collection of small artists' books published by Redfoxpress, Ireland; dedicated to experimental, concrete and visual poetry, or any work combining text and visual arts in the spirit of dada or fluxus. New titles, Numbers 12 - 16 in our collection for visual poetry, experimental texts and works influenced by dada and fluxus:

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A new publication from The Imprint of the San Francisco Center for the Book, Publication Number 3 (2007)

The Relative Value of Things
Nigel Poor

The Relative Value of Things consists of three projects that investigate the joys, follies and contradictions of collecting, desire and valorization. The first project is the books’ front covers, each uniquely embellished with encapsulated hair or lint donated by a multitude of individuals. The second is the books’ contents, comprised of color images and letterpress-printed lists documenting personal possessions discarded by the artist over time. The third project comprises the back covers, featuring meticulously drawn text that addresses the struggle to find reassurance and meaning amidst life’s mysteries and uncertainties.

Edition of 120, $350
This publication of the Imprint of the San Francisco Center for the Book, is available for purchase, see: www.sfcb.org/imprint or email: imprint@sfcb.org for more info/orders.

Swept Away - Xiina Lamb

This illustrated artist’s book tells a story that resonates with danger, disturbance, loss, beauty; all set in a very powerful place. The ten pages of economical, haiku-like text follow a contemplative journey. Seven colour plates document the seaweed, slate and foam swirls that wash to and from a treacherous Cornish beach, their striking natural hues glowing in contrast to the undercurrents of the sea and mood of the tale.

All prints in the book have been made on a Print Gocco Arts - a Japanese table-top machine that uses extremely high screen mesh, with special inks pressed through rather than swiped, allowing multiple colours with each pull and finely detailed results.

£18 each
For more information, or to order, visit: www.xtinalamb.co.uk/gocco.htm

usu: trans-lation

Lending surface, space and voice to the sense of possibility

In "trans-lation", the Offenbach am Main-based artists Ulrike Stoltz and Uta Schneider are presenting a published catalogue of works documenting over twenty years of their cooperation. The edition, designed in the style of a monograph and richly illustrated, is released for an individual presentation in the Klingspor-Museum Offenbach am Main (Germany).

Over the last twenty years, their art books, installations and drawings have been presented in different ways according to individual aspects. Now, for the first time, a broad selection of the overall oeuvre with works in different media is being shown representatively. In addition, the book contains literary texts by the two artists, who both work in conjunction and individually. The title of the publication and the exhibition plays with usu’s recurring critical appraisal of the motif of translation and their occupation with language and typography.

Eight texts lend depth to reading and illuminate the work. Stefan Söteke (Offenbach am Main) positions the text installation work by usu in a context to art books. Johannes Strugalla (Paris/Mainz) responds with a lyrical text as a fellow artist. Etel Adnan (Paris/Beirut/Sausalito) describes the topic of translating language into images and from images into language, from something that is perceived into a thought. Lutz Hesse (Frankfurt am Main) localises the voice and texts by usu in the literary world. Marie-Ann Augustin (Frankfurt am Main), as dancer and gallery-owner, underpins the female viewpoint that unites both artists and its movement in space. Clemens Ottnad (Reutlingen) provides insight into the drawing work by usu and their symbolic abbreviations and image systems. Barbara Tetenbaum (Portland, USA) describes the parallel development from the art book to the room installation from the perspective on the other side of the Atlantic. Christopher Wilde (New York), as co-founder of Booklyn, evokes the mutual artistic inspiration.

usu: trans-lation

Lending surface, space and voice to the sense of possibility

Offenbach am Main, 2007, 380 four-colour images

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Celia Jackson

The rich and strange altered books exhibition opened at Newport Central Library, John Frost Square, Newport (South Wales) on 31st October 2007. We substituted the original purpose-built display shelves that were used for the gallery exhibition, instead making use of existing library shelving, tables, plinths and other furniture to display the work. This meant that other parts of the building, not just the lending library, were ‘colonised’ by altered books, allowing for visitors to encounter a variety of books in unexpected places - rather like a treasure hunt!

The diversity of the audience was a key factor in the response to the books: as expected, visitors were very different from those who came to view the work in the flock gallery, which is not only a ‘traditional’ gallery space but one which is further distanced from the general public by its embedding within the institution of the art school. It has been fascinating to watch library visitors picking up the books, uncertain at first of what they are and then taking the time to explore and enjoy them. Library staff, too, have been fascinated by the books, as most had not heard of book-altering before, and have enjoyed handling and reading them as much as members of the public have.

There was such a good response to the library exhibition that we were asked to extend it for a further two weeks until the end of November. Now all the books are on show in another venue at Hereford College of Arts: they will be exhibited there until 22nd February 2008. I’ve also been asked by Bournemouth Library to exhibit the books there later in the year, and to use the show as a springboard for another altered book project involving local artists!

This is all so exciting and exactly what I had hoped for from the beginning: that these wonderful books would make their way into the world to enthuse, excite and stimulate the imagination of others, particularly those who might not have encountered artists’ altered books before. That they may generate further altered book projects is an unexpected bonus and will allow many more people to take part in altering books and to surprise and delight their readers.

Celia Jackson, January 2008

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Thanks - one day bookshop for experimental literature

This is just a quick message to say thank you all for kindly supporting our event at The Laurence Sterne Museum. The day was a very well received success, thanks largely to the quality and variety of the donations you all sent in.

The photograph of the bookshop gives some sense of the arrangement. All the books were waiting and available to be picked up and actually read. There was many a confused smile, and plenty of gasps and laughs. We received over 150 different works, and multiple copies of many.

We made a point of pricing items within a feasible range, and I hope it will be some repayment to know that your works found a new readership in the North of England, either with the many and varied visitors or as part of the Museum collection. The on-going development programme at the museum has been given a real publicity boost, and awareness of the museum and its purposes have been spread amongst
a new audience group. As Sterne, fans do please follow up your connection with museum. The curator and trust were very grateful for the support and are very receptive when it comes to new possibilities of investigating Sterne’s legacy, be that creatively or in a scholarly fashion.

We look forward to seeing or hearing from you all in the not too distant future.

The one day bookshop for experimental literature raised £850 in total for the Laurence Sterne Trust. Unsold items have been added to the existing collection of experimental literature at Shandy Hall.

With thanks

Patrick Wildgust (Curator for the Laurence Sterne Trust)
Simon Morris & Nick Thurston (information as material)
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*Bread and Butter and Circuses*

Thoughts on the Small Publishers’ Fair and the Origin Fair

London

Andrew Eason

I went to London in October to see the Small Publishers’ Fair and the Origin Fair of original works put together by the Crafts Council. At the Small Publishers’ Fair, I was interested in seeing people’s books, but also interested in speaking to people about their reasons for engaging in publishing activity. Many artists were at the small publishers’ fair representing themselves, but others were there as publishers of others’ work, or to represent their bookshop spaces where they provide a platform for others to show their work.

Why did they do this? Why publish and promote others’ work? Especially on this small scale and (often) with such regard for production values?

The answers I got are obvious enough, but heartfelt. Those publishing others do it not because they want to make a lot of money, but because they feel it is important to publish: to help those who feel they have something to say to do so. Jan Voss can’t help as many people as he would like, but his Bookie Wookie in Amsterdam is still a place where books can reach people. The same is true for bookartbookshop in London, which is more than simply a selling place. Trace Editions publish others’ work as an extension and distanciation of curatorial practice, driven by the wish to stage such inquiry through publishing. And so on. I suspect that many of those present representing themselves would love to publish other peoples’ work too, had they the means to do so and the time. However, such publishing of others is seldom self-supporting. These worthwhile ventures are often enough underpinned by grants, or are attached to other events, or are part of the output of institutions.

The same is more or less true of the efforts of those publishing themselves. One is (as Lewis Hyde put it in *The Gift*), one’s own patron. One subsidises oneself because it simply feels worthwhile to do so. Such publishing is a gift to oneself and to the world. Sometimes individuals do manage to make their bread and butter back from the books, but this is the exception rather than the rule.

There is a sympathetic atmosphere at the Small Publishers’ Fair. We know, that, despite the commerce involved, we are in the presence of work which is offered as a gift to some extent. These books are here because their makers’ wanted them to exist. There is a comforting and supportive aspect to this, but it’s also a “small pond”. Why shouldn’t the world be more aware of these books? Why shouldn’t it pay those who make them?

I was expecting to swing in the other direction at the Origin Fair. I paid to get in. There were bright, professional booths. There were numerous stewards. There was a dearth of students with cameras recording everything. There were numerous very serious looking artists and artisans. There were lots of wealthy-looking folk about. It was all very professional, and spectacular. But after I’d been there a little while, there was a bit more to it.

I was there primarily to have a chat with Lucy May Scofield, who had a booth at the show and was showing her artists’ books. Lucy has a range of books and cards and other book/paper objects that have met with some success, and are widely distributed, enabling her to take part in an event like this, where overheads are high. She’s showing her smaller-edition works alongside the larger editions, and she has her booth made up with characterful furniture and books ‘nested’ in small wall-mounted suitcases filled with straw and feathers. It’s very atmospheric, despite the crowds.

I had come to this fair with some preconceptions: that it was a much more market-led affair, that everyone was here to make money and create opportunities. I found that was true, (and who wouldn’t say yes to that?) but I also found that Lucy was still genuinely pleased to make contact with people through her books, and that publishing still mattered to her for the same reasons it does at the small publisher’s fair. Although the demands of exhibiting work on this wider and more spectacular stage involve the maker in stepping up to a higher level of production (or putting up prices), it doesn’t necessarily mean that the maker herself has changed that much.

Lucy tells me that she’s torn between the two worlds the different fairs represent. On the one hand, the Origin fair is more lucrative and, she finds, creates more opportunities. But Lucy is tired from making right up to the last moment. (She still makes it all herself.) The prices of her books are still quite low (especially next to the things offered by other makers in nearby booths), so she must be taking up the slack by upping production. The demands created by keeping things up to this scale are real. Lucy doesn’t know if she can survive like this. There may be to more expensive things, perhaps not books.
On the other hand, it seems that the world of the Small Publishers’ Fair represents a chance to work with her smaller editions, on work that doesn’t necessarily have to keep the financial wheels turning, but which can act as research.

Here is a story that makes one think of the costs involved in trying to bring one’s vision to a wider world:

Red Lion Square, where the Small Publishers’ Fair is held, was home to John Harrison, who was a maker of chronometers in the 18th century. Since keeping accurate track of time could be invaluable in establishing longitude and thus in safe navigation, a prize was offered by the Admiralty for the first person to produce a viable marine chronometer. The second half of Harrison’s life was dominated by his quest to persuade a reluctant Admiralty that his timepieces really were capable of the job. They certainly came very close, though reports of their reliability differ, but they were an important proof of concept that the sort of artisanal engineering research Harrison undertook could and would eventually produce really worthwhile machines. Coincidentally, the Admiralty offices, where Harrison was to appear again and again in efforts to show those in charge what he was capable of, were right there in Somerset House, where the Origin fair is currently held. Harrison became increasingly embittered as the establishment held out on making a final decision on his work, and it was only after the king himself intervened that he was acknowledged properly.

If what small publishers are doing is to have a wider audience and wider rewards, they would have to be prepared to persuade and demonstrate and present the goods in a convincing manner to people who were potentially ignorant (and potentially hostile). Methods of production would have to scale up beyond the prototype, beyond the small edition, and they would, by taking part in a market that takes a more general view, be exposing work to criticism that, while it harbours more power, is also often less well-informed about the potentials inherent in the work. Success in the wider world is hard work.

I’m left with questions. What sort of engagement is more worthwhile? One that is familiar with the nuances and potentials of the field that stays quite close to home? Or one where the potential of a wider understanding of the form, (and wider publication) is possible, but at the possible expense of making up a lot of ground in helping others to understand the basics? Clifton Meador spoke in the Bonefolder of the need for critical debate of artists’ books to move beyond its’ small pond. But that small pond has an unexpectedly strong pull. Artists like Lucy May Schofield can feel the countervailing grips of two important ways of proceeding. The gift we give through publishing is difficult to scale up. How can we do it?

Andrew Eason: aeason@gmail.com

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**Artists’ Books at Qbox Gallery, Athens, Greece**

A report on the recent exhibition at Qbox

November 24, 2007 - January 12, 2008

by Myrtia Nikolakopoulou, Gallery Director

Established in 2005, Qbox Gallery promotes young and upcoming contemporary artists on an international level. Being a curatorial dealership, Qbox functions as a platform both for artists and curators.

Inspired by the concept of artists’ books as a creative and interesting way of producing artworks, the gallery first exhibited artists’ books in 2005 (curated by Katherina Manoleasou) to highlight the significance of an artwork that is enhanced not by a frame or installed in a safety distance but in the actual participation of the viewer/public.

The works shown in this second artists’ books exhibition explored and expanded the traditional boundaries of the book; the artists consider the function and form of a book as a medium for the creative potential of linear and non-linear narrative. As a consequence, they often experiment with mixed media and the relationships between line, texture, tone etc. or with printing and binding techniques in order to challenge the history of the book, or question conventional readings and knowledge.

The books selected for display were creations by young, upcoming artists, from Europe, Asia and the U.S. produced in limited print editions. This means of expression, still quite unknown in Greece, is becoming more and more popular as the public becomes receptive to this kind of work, and collections of artists’ books have emerged.
Some works celebrated the tactile qualities of the book; some were very personal responses to a variety of subjects. There were very fine books, which required close scrutiny and examination and others that had an immediate overall visual impact. This was a diverse and intriguing exhibition that required time to be explored.

Artists taking part in the exhibition were:


Paulo Silveira delivered a public lecture to attendees at the Sala Álvaro Moreyra Cultural Centre, discussing the concepts and configurations of historical and contemporary artists’ books.

Workshops in Japanese sewing, the concept and format of the artist’s book, bookbinding, new generations of the artist’s book and conversations with the book, were delivered over the whole week to students by: Barbara Benz (Porto Alegre/BR), Paulo Silveira (Porto Alegre/BR), Neide de Sá (Rio de Janeiro/BR), Laura Castilhos (Porto Alegre/BR), Nara Tellechea (Porto Alegre/BR) and Matilde Marín (Argentina).

The chosen theme for creating the books was Departures and Arrivals, initially based upon our bonds with Italy and our ancestors. But as the proposal developed, the title extended to include a much wider range, referring to other connotations of the subject. We found the playful, the historical, the sentimental, the cycle of life; many different visions of the same subject, which made the whole project very interesting.
The books were produced with a variety of techniques varying from lithography to wood engraving, traditional techniques and digital art. The resulting books were exhibited as part of the whole events. Poetic interference also ran in the Aterante Space, allowing artists to contribute to another artist or writer’s work, literally adding their own marks to a book.

Works by myself and my students were also exhibited in the Aterante Space, created for the celebrations, such as this book by Clara above. You can view some of the books created at: http://picasaweb.google.com.br/sergioboherpiloto/LivroDeArtistaExposiO

Mara Caruso
Atelier Livre - Free Atelier, Érico Veríssimo, 307
Porto Alegre RS, Brazil
alivre@smc.prefpoa.com.br / mbcaruso@terra.com.br

BOOK REVIEWS BY GUY BEGBIE

In Search Of A Hidden Landscape
David Walker Barker
Hart Gallery Publications

This publication was produced to accompany an exhibition of artworks at Killhope, the North of England Lead Mining Museum, Upper Weardale, County Durham.

David Walker Barker is a member of LAND2, a network of artists working in higher education whose concerns are with contemporary landscape issues (www.land2.uwe.ac.uk).

He has engaged with the North Pennine landscape on physical and aesthetic levels, at once addressing the topographical, geological and the human/historical elements of this place.

Picture perambulation; the trace of a track. Cast the eyes downward to avert an overwhelming aspect of open space. Narrowed; a shift of perception, hypnotic gaze, heightened rhythmic tread. Contemplate the ground beneath. My hyperbole is a suitable introduction prior to ones immersion in David Walker Barker’s macro and micro analysis of place. His narrative is peripatetic in nature, fieldwork exploration in an industrial defunct rural environment; here he collects residual material, evidence of mining activity leading to a venture into the subterranean mineral world.

In Search Of A Hidden Landscape emphasises the sublime in danger, depth, historical geological layering, human endeavour and the alchemy of mineralogical change. David Walker Barker’s artistic practice transforms collected objects contained in close proximity by multi faceted, boxed framing devices. The resulting assemblages reflect upon museum and heritage culture and representation of the past and landscape. They offer the viewer a less prescribed more creative interpretation of the historical sense of place.

These works dwell on the unearthing of crystal deposits by miners excavating economic minerals in tunnels and workings. Chronological chasms between ancient and relatively recent events are bridged as David Walker Barker makes an analogy that alludes to a perceived compression of time between, the physical laying down, molecular development and formation of rock strata and the miner’s eventual discovery of the crystallised minerals.

In Search Of A Hidden Landscape comprehensively documents and contextualises a body of David Walker Barker’s work. The publication is illustrated in full colour throughout. Ian Forbes has written the book’s foreword and there is an illuminating essay by Peter Davidson on cabinets, miner’s spa boxes and reliquaries. The transcript of an interview where the artist is in conversation with Chris Rawson-Tetley provides an examination of the starting points for the works.

Other narrators among the texts include former miners Jimmy Craggs and Joe Forster who relate first hand anecdotal accounts of the hardships endured working below ground. They have continued a Victorian tradition of creating spa boxes from crystals and shards of quartz, fluorspar and coloured minerals collected from the mines. These constructions are made to peer into, miniature grottoes, often micro representations of underground cavernous space; a vastness contained within the diminutive.
David Walker Barker’s rich, multi-faceted mapping of the North Pennine Landscape is a visual distillation expressed through mixed media and artefact. The eloquent texts of this publication provide the reader with a deeper insight of the artists’ process of interpretation of a landscape; a singular creative industrial archaeology where surface spoils indicate former excavation.

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www.hartgallery.co.uk
Tel: 0207 7041131

Dark City Light City
Michele Roberts and Carol Robertson
TRACE Editions

Dark City Light City is a collaborative publication of overheard textual and visually mapped dialogues between Roberts a poet and novelist and Robertson an abstract painter. Both recount first hand experiences of lone pedestrian journeys through the city of London. Walking common ground is their method of investigating the differences of creative intention between the writer and artist.

This book is published by TRACE in a thoughtfully designed hardback edition. The cover and endpapers are illustrated with a grid of small photographic images. These are city snapshots from Carol Robertson’s pedestrian viewpoint. They effectively create an introductory and concluding non linear visual narrative that evokes the combined experiences of walking and observing in an urban environment.

Michele Roberts has presented fragments of texts, transcribed from conversations she engaged in and overheard while walking. Realised as double page spreads of copy, the typographical layout is sympathetic to the listener, it emphasises how these dialogues and monologues could be perceived. A subtle typeset equivalent of eavesdropping is achieved by massed text printed to the edge of the page. This allows traces of the words to permeate through to the fore-edge when the book is closed.

Changes in point size and the weighting of certain words in bold, punctuate the density of the layout. In contrast, the adjacent pages display extracted fragments, clearly framed within a margin, in content they evoke the pathos and fragility of everyday lives. Bracketed footnotes briefly describe the speakers and their location.

Carol Robertson planned and made ten London walks for Dark City Light City. She has documented each journey with a camera, which serves as a visual resource for the ten watercolour paintings reduced in scale and reproduced as content for the book. A balanced visual counterpoint is evident in the painted images; formal compositional structure coherently translates the eclectic chaos of shape, colour, motif and architectural form that can be observed in the inner city. Even in reproduction the paintings retain an iridescent quality. They are suggestive of building facades rising skywards, architectural ground plans and cartographic routes, labyrinths of pedestrian space with climatic conditions and quality of light indicated by colour.

Dark City Light City champions the simplest form of transit in the urban environment. Acknowledging that pedestrian activity shapes the city and alters ones perception of it, the artist and writer have successfully employed a peripatetic methodology of practice and production.

Dark City Light City is published in an edition of 2000 copies by TRACE Editions. ISBN: 978 0 9550945 3 8, £12.00 (£1.50 P&P) from www.traceisnotaplace.com

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