Artists’ Books Exhibitions at the School of Creative Arts, Department of Art and Design
University of the West of England, Bristol, UK

Stacey Wilding
Tom Trusky Exhibition Cases
Special Collections Room, Bower Ashton Library
19th April - 30th May 2010

I am working through the medium of Book Arts; altering existing book forms to create sculpted works, alongside producing installations which contain existing, manipulated books. I use the book form as a ‘container/vessel’ for my ideas, which are a response to mental health issues. I am interested in the use of discarded books, using the everyday commodity item, to create new form, context and audience. I enjoy working with a range of existing books and inspired by their original formal qualities - the binding, paper and text. I have developed a methodology of adding, subtracting or adapting in an appropriate response to personal ideas, whilst also highlighting the nature of the existing book form. The Book becomes an object, occupying space, rather than a collection of pages, text and imagery that’s intended to be held and read. I am interested in taking or removing aspects of an existing book, in order to create several pieces of work that are separate from the existing book structure.

Currently I am producing sculptural pieces, which explore ways in which I can express emotion and experiences of depression through the form of sculpted books. I have been using multiple books within single pieces of work, to metaphorically combined ideas and represent multi concepts or issues. I enjoy incorporating a variety of media within my book works, including- collage, stitch, textiles, metal work and found objects. The varied use of media enables me to create diverse, unique pieces of work.

The process of creating work is very important, especially the interaction, and treatments between hand and book. My approach towards my practice is intrinsic - works stem from an initial idea, yet the process of making is often spontaneous and automatic. This allows me to explore and experiment widely with my chosen materials, in an expressive, vigorous manner. The act of creating the work is somewhat meditative, and could be seen as my means of therapy as it has aided my ongoing recovery. I use film and photography to document my work, my sculptural and installation work. Photography enables multiple viewpoints, along with creating space for judgement and evaluation.

My Installations and some of the sculpted works contain elements of movement, and the audience is encouraged to interact with the work, allowing the forms and visual concept the opportunity of continual change. My intention for my book works is to be seen as insights into my personal experience of mental illness, informing, re-telling my story and hopefully creating an enjoyable viewing experience. I produce work with is often aesthetically attractive, yet closer inspection can reveal sinister form or representation, relates to personal thoughts, emotions and experiences. Although the concept of my work is very personal, I try to create work which is open to reflection and gives the viewer the opportunity to create their own perspective.
EXHIBITIONS

5th International Artist’s Book Triennial Vilnius
2010 tour dates
This big artist’s book event has been shown at Leipzig Book Fair, Germany; Gallery “Arka” Vilnius, Lithuania; Art Centre Silkeborg Bad, Silkeborg, Denmark, The show is now touring: 2010 May, Seoul International Book Arts Fair, Seoul, Korea; 2010 October, Scuola Internazionale di Grafica Venezia, Venice, Italy; 2010 Bulgaria. For more information see: http://projects.arts.lt

Abecedaries - a Reading Room Exhibition
On display - Reading Room ‘May 20 - June 19, a selection of Abecadary artists’ books by artists throughout the USA, UK and Korea. The exhibition includes a broad range of technique and aesthetics from offset editions by Laura Davidson to deluxe limited editions by Alicia Bailey/Heidi Zednik, Karen Hamner and Marian Crane, collaborative projects by the PBI ABCers, the Otis Lab Press, Minnesota Center for Book Arts, Philippa Wood/Tamar MacLellan, sumptuous one-offs by Josh Falconer (image on left, Counterpulp) and Megan Chandler and letterpress books by Wendy Partridge and Rebecca Chamlee. Also included are books by Hong In-Young, Shu-Ju Wang, Sushmita Mazumdar, Shawn Simmons, Marie Nooran, Lisa McGarry, Emily Marks, and Cari Ferrari.

Abecedarian Gallery
910 Santa Fe, Unit #101, Denver, CO 80204
www.abecedariangallery.com
Tel: 720.282.4052 or 303.340.2110
Gallery hours are 1-5 Thurs/Fri/Sat, until 8pm on 1st & 3rd Fridays.

Isabell Buenz, Spring Fling 2010
Dumfries and Galloway
Isabell will show her unique handmade books, paper sculpture, a range of photographs, greeting cards and 2011 calendars at this year’s Dumfries and Galloway Spring Fling
The Taster Exhibitions at Gracefield Arts Centre, Dumfries (until 8th May) and The Stranraer Museum (until 5th May 2010) show samples of work from all participating artists.

The Spring Fling Open Studio Trail will take place at the weekend of Sat 29th – Mon 31st May 2010 when Isabell will open ‘The Aquarium’, her studio near Gatehouse of Fleet.

For further details see www.spring-fling.co.uk and samples of Isabell’s work: www.flickr.com/photos/isabellbuenz/sets

Bente Stokke (Norway/Berlin) is exhibiting works at Galeria A2, Poznan, Poland during May 2010. For more information on the gallery’s book projects, please see: www.at.free.art.pl/pl/ang/aktualne.htm

The Center for Book Arts in New York is now 35 years old! The Center for Book Arts offers over 100 classes and workshops in bookbinding, letterpress printing, paper marbling, typography, and related fields. The Center has mounted over 200 exhibitions during the last 35 years.

Current exhibitions:

Garo Manga, 1964-1973
Until June 26, 2010
Organised by Ryan Holmberg, Mellon Postdoctoral Teaching Fellow in Contemporary Art, University of Southern California “Garo Manga, 1964-1973” is an exhibition focused around the renowned manga (Japanese comics) journal Garo during the period of its greatest aesthetic experimentation and political commitment. Garo is well-known amongst comic enthusiasts and historians of post-war Japanese culture both for its challenging of formal and thematic conventions within the field of comics as well as for its engagement with the main political issues of the day, from rightwing incursions into national education policy to Japanese involvement in the Vietnam War.

Notebook Project: Harvey Tulcensky
Until June 26, 2010
Organised by Alexander Campos, Executive Director, this site-specific installation features a series of over 50 hand-drawn accordion journals that connect to one another making for a large-scale wall mural-like installation. Although each notebook is a discrete statement or phrase, the density of line and physicality of the pleated pages, when installed as one unit, generate a strong sense of spatial compression.
2009 Artists-in-Residence Spotlight
Until June 26, 2010
Organised by Sarah Nicholls, Programme Manager
An exhibition featuring new work produced at the Center during their 2009 residency by emerging artists Terry Boddie, Goutam Kansara, Shani Peters, Ginger Brooks Takahashi, and James Walsh. These New York-based emerging artists are offered space, time and support to explore the production and exhibition of artists’ books and related work in year-long residencies.

The CBA is open to the public Monday through Friday, 10am to 6pm, and Saturday 10 am to 4 pm. The Center is closed on Sundays. Admission is free. 28 West 27th Street, Third Floor, New York, USA (Located between 6th Avenue and Broadway) Tel: 212-481-0295 www.centerforbookarts.org

The Secret Library of Solihull
Until 8th May 2010
Solihull Gallery
Delve into a secret library of artists’ books this spring with a show dedicated to the genre. Installation, projection and experiments with paper technology will all be showcased. The exhibition also includes ‘Excavating Babel’ by Tina Hill the Agassi Book Arts Prize winner, 2009 who has transformed over 2000 books into a towering installation. Solihull Gallery Homer Road, Solihull, West Midlands B91 3RG www.solihull.gov.uk/gallery

“It’s a kind of magic!”
Mystification and Demystification in the context of artists’ publications since 1960
Weserburg | Museum of Modern Art, Germany
The mystification of art is omnipresent, and carried out by every link in the art-system chain to equal degrees: museums, galleries, curators, the media, artists, art scholars and art consumers place certain artworks in the limelight and declare them to be especially important – a form of upgrading that makes the artwork appear virtually magic and contributes to its popularization. On the basis of numerous works from the area of artists’ publications, the exhibition “It’s a kind of magic!” will address and convey the complex processes and artistic results which create and reinforce the art myth and lead increasingly to the alienation of the viewers. The majority of the works to be included are from the genres of the multiple, artists’ books, graphic works, photo editions and postcards produced by more than forty artists and artist groups between 1960 and the present. The selection is a well-rounded excerpt of works since the 1960s, representing the theme and the complex processes of mystification in exemplary manner.

Weserburg | Museum of Modern Art Teerhof 20 28199, Bremen, Germany http://weserburg.de

The Bibliotheca Alexandrina Fourth International Biennale for the Artist’s Book
Until 14 May 2010
The Library of Alexandria, Alexandria 21526, Egypt
Fernanda Fedi and Gino Gini are the Commissioners for International Participation, while Commissioner for Arab and Egyptian participation is The President of the Biennale, Mostafa El-Razzaz. This year the theme is The Nomadic Cultures: artists encounter the North, South, East and West. The theme is a complex one involving two contradictory ideas: globalisation and entrenchment. On the one hand we have ever more arrogant globalisation strategies and on the other local cultures hanging-on tenaciously.

The biennale was the initiative of Dr. Mostafa El-Razzaz, the President of the Biennale, who since the opening of the Bibliotheca, has dedicated himself to this event with the aim of growing a collection of artists’ books which now has a particular section inside the Library.

Fedi and Gini have invited around 40 artists from all over the world to create a type of book using traditional methods rather than modern technological means, including object-books, unique books, monotype books or limited editions.

For further information please contact:
fernanda-fedi@tiscali.it
Ahmed.Okasha@bibalex.org

Scott’s Flight: Migrating East, reconfigured book, cut pages by Sarah Bodman and Tom Sowden, 2010 for the Biennale
Fernanda Fedi and Gino Gini will be showing works at ‘TRACARTE  The International Exhibition of Artists’ Books in Paper’  ‘Strictly Books
Fondazione Banca del Monte – Via Arpi, 152 – Foggia (Italy). 9  - 21 May 2010
This exhibition will trace different experimental ways of creating artists’ books and object books in paper.
Email: tracarte@fondazionebdmfoggia.com

Fernanda Fedi will also show her new artist’s book ‘Hypathie d’Alexandrie’ edited by la Diane Française at Galerie Quadrige - La Diane Française, Nice June 18  - 24 July 2010
The collection includes 8 etchings on wood (xilographies) with poetry by Monticelli and historical interpretation from M. Carrera. Size: cm 25 x 28. 110 copies. Typography: text in Garamond front size 18 italics and printed by ‘La Diane Française’ 14, avenue Pauliani 06000 Nice.
Email: fernanda-fedi@tiscali.it
contact@galerie-quadrige.com

The art of the book: journals then and now
Gallery 210 / University of Missouri – St. Louis 44 East Drive, TCC / One University Boulevard / St. Louis MO 63121, USA
Until May 8, 2010
‘An international travelling exhibition of artists’ books journals, diaries and letters presented in a variety of formats covering a period of over 500 years, curated by Marian Amies, Associate Professor of Art UM – St. Louis.

It travels on to universities at Bristol and Winchester. Sarah Bodman and Tom Sowlen (The University of the West of England, Bristol) and Linda Newington (Head of Special Collections, Winchester School of Art Library, University of Southampton) have co-curated the exhibition with Marian Amies. Special Collections at Washington University, the St. Louis Mercantile Library, St. Louis Public Library and UM Columbia are participating in the exhibition.

An 84 page full colour catalogue of the exhibition is available to raise funds for The Art of the Book Scholarship fund supporting UM-St. Louis BFA students’ overseas book arts studies. Travel journals created by students supported by The Art of the Book Scholarship fund, who travelled to study book arts in Senegal, West Africa (2005) and to London (2008) are included in the exhibition.

The exhibition will to travel to Bristol and Winchester from July 21 – Nov 12, 2010.

Hours: Tues – Sat: 11:00 am – 5:00 pm. gallery: 314.516.5976 office: 314.516.5952 www.umsl.edu/~gallery

art@ketchum pleon presents every bodies enemies by Danny Flynn
Until 14 May
Commissioned especially for Art@Ketchum Pleon, award-winning printmaker and typographer Danny Flynn has been granted by photographer Derek Ridgers use of his arresting portraits of rock stars and film makers. From these, Danny has produced a series of powerful screenprints; juxtaposing type and image to stunning and poignant effect.

Some of the prints employ a uniquely developed technique which enables the application of different coatings, such as raspberry custard powder (David Lynch), and ‘white powder’ and also in the Monotype gold dust (Nick Cave).

Danny Flynn studied graphic design and advertising at Bradford and Hounslow Borough College. He soon abandoned the design world in favour of binge printing (ironically his work has won him a coveted D&AD Award). He lectures in fine art at The London Metropolitan and at Hastings College of Art and Design, and has researched laser-cutting techniques for letterpress printing as well as teaching graphic design at Middlesex University. He also collaborates as a writer with award-winning artist and designer book-binder Eri Funazaki.

Ketchum Pleon, 35-41 Folgate Street, London E1 6BX
The special edition prints vary. The straight screen-prints remain the same colours. The editions are between 6 and 8 with the large ones around £450. For more information contact Danny Flynn: dannyamosfynn@hotmail.com
The Meir Agassi Museum Collections, Works, Souvenirs, Curated by Yaniv Shapira
Haifa Museum of Art, Israel
Until 17th July 2010

“The Meir Agassi Museum” is the meta-title that Meir Agassi gave to the entirety of his oeuvre from 1992 on. When this “Museum” was shown for the first time, in 2003, it offered an immediate and comprehensive encounter with Agassi’s artistic world - born of his passions, moments of distress and emotional difficulty. In the time that has elapsed since, growing attempts have been made to decode his late, mature work, which is related to numerous contexts. His artistic conception, as given expression within the framework of his “museum,” remains refreshing and highly relevant - as is made obvious in the current exhibition, which focuses on the place of collecting in his work.

Haifa Museum of Art
26 Shabbetai Levi Street, Haifa, 33043, Israel
http://www.hma.org.il

Bird Song: An exhibition of an artist’s book and related paintings by Noëlle Griffiths and Kim Atkinson, published by Hafod Press (Snowdonia) 17 May - 3 July 2010 at MOMA WALES, Machynlleth, Powys, Wales

Noëlle Griffiths and Kim Atkinson have collaborated for the past 18 months on making a large format artist’s book. The book is an abstracted response to the bird song heard in North Wales during the four seasons.

This collaboration has brought together Kim’s knowledge and love of birds, and Noëlle’s experience and passion for making artists’ books.

Each season, each artist made drawings/paintings in the landscape at two places near where they each live: Tan y Bwlch near Maentwrog and Pen Llyn near Aberdaron. These two very different locations provided very different landscapes, habitat and birds.

‘Bird Song’ is a large long book, 24 x 100 cm closed, and is printed in an edition of ten copies. Each book is unique, containing eight relief and monoprints using oil based ink along with digital archival ink text and images. A copy of ‘Bird Song’ can be handled at the exhibition.

MOMA WALES, The Tabernacle, Heol Penrallt Machynlleth, Powys SY20 8AJ, Wales
Tel: 01654 703355
www.momawales.org.uk

The ‘Bird Song’ exhibition will also be shown 29th May - 3rd July 2010 at Artshop and Gallery, 8 Cross Street, Abergavenny, South Wales. Tel: 01873 832 690 www.artshopandgallery.co.uk


Memory Traces is a recent publication, in which Markerink relates to notions about landscape, culture, history and memory. Memory Traces is an unconventional photo-book, composed to be an experience, in which a selection of landscape photographs are combined with a multi-layered range of texts including excerpts from travelogues, ‘written photographs’ and a short story situated in the artwork which, among other things, deals with ‘The Artification of Photography’ and ‘The End of Silver-based Photography’. The publication consists of the book Memory Traces and two smaller books; Höffding Step and Dark Star. Presented in a special box.

The large format photographs were made in Sarajevo; Hiroshima and Nagasaki; Berlin, Bitterfeld-Wolfen and Ronneburg; Bikini Islands and Nam Island; Chernobyl; Khe San and My Lai. Photography & text Cary Markerink, Amsterdam. Designed by Irma Boom Office, Amsterdam. Published by Ideas on Paper, Amsterdam, 2009. Printed by 1455 Fine Art Printers, Hasselt.

To mark both the presentation and exhibition, a portfolio - exclusive to the Johan Deumens Gallery - is being issued, comprising three photographs and a copy of the book which includes a unique Polaroid image from this project. In an edition of 9 copies.

Johan Deumens Gallery, Donkere Spaarne 32 zw 2011 JH Haarlem, The Netherlands
www.johandeumens.com
www.johandeumens.blogspot.com

Beyond the Text: Artists’ Books from the Collection of Robert J. Ruben
Until 28th May 2010 at The Grolier Club, USA

Curated by Yvonne Korshak and Robert J. Ruben, the exhibition includes 69 book selected from the collection. A fully illustrated catalogue is available.

The Grolier Club, 47 East 60th Street New York, NY 10022, USA
Tel. (212) 838-6690; Fax (212) 838-2445 www.grolierclub.org

Fifty Years of Silence, Eva Kellner’s Story, by Tatana Kellner, Rosendale, NY: Women’s Studio Workshop, 1992

Curated by Yvonne Korshak and Robert J. Ruben, the exhibition includes 69 book selected from the collection. A fully illustrated catalogue is available.

The Grolier Club, 47 East 60th Street New York, NY 10022, USA
Tel. (212) 838-6690; Fax (212) 838-2445 www.grolierclub.org
Heights of Aspiration
Louisa Boyd is exhibiting her new mixed media pieces and book art at Telford’s Warehouse, Chester until June 2010.
‘Heights of Aspiration’, is inspired by the natural world and features imagery of birds in their natural surroundings. A selection of 2d and 3d pieces on display include etchings, paper collages, paper relief work, paintings and artist’s book sculptures. This body of artwork uses imagery of birds to symbolise elements of human nature. Some depicting independence, some social interactions, and some based around companionship and family.

Telford’s Warehouse is open daily from noon until late.
For more information and to see more work, visit -
http://www.facebook.com/louisaboydart
For information about the venue, visit -
http://www.telfordswarehousechester.com

Pages Of History: an exhibition of artists’ books
Until 21st May at Yateley Library, School Lane, Yateley, Hampshire, GU46 6NL

Music bo(o)x at 87Florida, Washington DC
An exhibition of artists’ books and prints based on jazz and blues, curated by Lynn Sures and John Risseeuw is at 87Florida gallery, until 2nd June 2010

WHITE HEAT - Artists’ Books
2 - 27 June 2010
An exhibition of editioned artists’ books and the penultimate show at KALEID project space, Redchurch Street, London E2. British culture may be floundering, but taking inspiration from Harold Wilson’s ‘White Heat of Technology’ KALEID editions will dowse down the post-election blues. White Heat will project the gallery as a beacon of light to illuminate a cornucopia of artists’ books.
KALEID editions, Unit 2, 23-25 Redchurch Street, Shoreditch, London. E2 7DJ. Tel: 07870 173 524
www.kaleideditions.com

Wednesday to Saturday, 12-7pm Late night Thursdays and informal Sundays. Artists’ Books Drop-in Workshops Sundays, 1-5pm

Artists’ books from the Consolandi collection
Curated by Giorgio Maffei and Angela Vettese
Palazzo Reale Museum, Milan
Until 23rd May 2010
A collection of ‘rare and little known artists’ books, from the avant-garde to contemporary. A selection of volumes from the valuable collection of art books that Paolo Consolandi built with patience and passion in a lifetime.
Palazzo Reale - Museo
Piazza Duomo 12, 20121 Milano, Italy
www.milanodabere.it/milano/mostre/libri_di_artista_dalla_collezione_consolandi_20568.html

Quantified Aesthetics
Until June 20, 2010 at MCBA
The need to order our world is an innate human characteristic. This exhibition explores the art of this practice through works featuring numbers, formulas, codes, counting systems and a variety of other mathematical organisational schemes. Book art from over 50 artists from around the globe will be presented in this unique exhibition curated by MCBA artistic director Jeff Rathermel.
Minnesota Center for Book Arts
Open Book Building, 1011 Washington Ave S, Suite 100 Minneapolis, MN 55415, USA. Tel: 612.215.2520
www.mnbookarts.org / mcba@mnbookarts.org
Minnesota Center for Book Arts is open to the public:
Tuesday: 10 am to 9 pm
Wednesday - Saturday: 10 am to 5 pm
Sunday: noon to 4 pm  Mondays: closed

MÉXICO EN LA MIRADA (Mexico in the gaze)
An exhibition of artists’ books organised by Jim Lorena at Biblioteca Los Mangos de Puerto Vallarta, Jalisco, Until 28th May 2010
Sala Berenice Starr, Biblioteca Los Mangos Francisco Villa 1001, Puerto Vallarta, México
http://www.blm.org.mx
Paula McGregor will be showing her artists’ books at the following exhibitions:


**Day for the Girls of Essex**, 10th July 2010, Highlands House, Chelmsford.


For more information visit: www.paulamacgregor.com

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**PLACE IDENTITY MEMORY: the archive**

**29-31 May 2010 Wigtown, Scotland’s Book Town**

*Place Identity Memory* was an exhibition of over 200 original books made by artists from all over the world, that toured Dumfries and Galloway in 2009. The archive is an intriguing and absorbing capsule of the big event; a cross section of interpretations drawn from the permanent archive of over 70 books donated by the artists.

For three days at the end of May, Dumfries and Galloway hosts the most successful open studios event of its kind in Scotland. This year, the Place Identity Memory archive will be on show as a featured part of the event – and what better location than Scotland’s Book Town?

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**Roberta Lavadour**

**May 6 - 29, 2010**

23 Sandy Gallery, Portland, USA

Pendleton, Oregon-based book artist, Roberta Lavadour has been featured in several of our juried book arts shows including most recently, *The Beautiful Book and Maternal Legends*. In May we are thrilled to feature her work in the book room and are hoping that she’ll come teach a workshop as well. Stay tuned!

http://www.23sandy.com

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**Davison Art Center - Wesleyan University Presents**

**Counting on Chance: 25 years of artist’s books by Robin Price, publisher**

**Until Sunday, May 23, 2010**

The Davison Art Center, Wesleyan University, celebrates book artist and fine press printer Robin Price with a 25-year career retrospective exhibition. Internationally known and based in Middletown, Price combines the highest levels of aesthetics, craftsmanship, and technique with risk-taking in her complex, exquisite books. She embraces chance and collaboration in her art, allowing the unexpected to enter into both the creative process and the finished pieces.

This exhibition showcases Price’s work from her beginnings as a strongly feminist printer, through her fine-press work in traditional formats and her most recent art, which is intensely collaborative and incorporates chance.

**Disappearing Walks by Annabel Ralphs**

The exhibition and the archive are initiated and curated by Iris, a group of seven artists based in the region whose aim is to raise awareness of the exciting and diverse artform of artists’ books.

Venue: The Hut at Reading Lasses Bookshop
17 South Main Street, Wigtown, DG8 9EH
Tel: 01988 403266 www.readinglasses.com
10.30am to 5.30pm on 29,30,31 May.

**Sophisticated Boom Boom (in b&w)**

domobaal, London

**Until 15th May 2010**

Domo Baal is delighted to present ‘Sophisticated Boom Boom 43, According to Robin Price, with Annotated Bibliography, 2008, letterpress artist’s book © Robin Price, Publisher (photo: Mark Morosse)


Gallery hours are Tuesday-Sunday, 12-4 P.M. (closed Mondays). The gallery is open to the public free of charge. The Davison Art Center is located at 301 High Street on the campus of Wesleyan University in Middletown, CT. For further information, phone (860) 685-2500 or visit the DAC website at www.wesleyan.edu/dac

To those concerned with beauty and truth, the world can seem an ugly place. You’re backed up against the wall and Shangri–la is ever so far. It’s getting mighty late, so go on, abandon your date and follow the white rabbit in, out of the grey.

domobaal, 3 John Street London WC1N 2ES
Tel:+44 20 7242 9604 www.domobaal.com
Thursday to Saturday 12 to 6pm

ONE PREVIOUS OWNER
Shandy Hall, Coxwold, York
15 May - 30 June 2010

With the passage or loss of time, old books are no longer text and binding alone but also what their former readers have left in them over the years, marks, comments, exclamations, profanities, photographs, dedications or ex libris, a letter, sheet of paper or signature, a waterspot, burn or stain or simply their names as the books’ owners.


The collection at Shandy Hall is the most complete of editions of Laurence Sterne’s writings - Tristram Shandy; A Sentimental Journey and The Sermons.

Many of these editions record the identities of the libraries and individuals who owned them before they found their way to the room where Sterne wrote his comic masterpiece - sometimes revealing every step of the journey of over 250 years.

To acknowledge these previous owners there will be an exhibition of editions from the collection in the gallery at Shandy Hall where names and identities will be examined.

The exhibition will also include a copy of Eboracum or the History and Antiquities of the City of York by Francis Drake - a splendid copy with a particularly rich and unusual history that is documented by dedication, owner signatures and bookplates.

If it weren’t for books, it would be almost as if none of these names had ever existed, and if it weren’t for the booksellers who time and again rescue and put back into circulation and resell the silent, patient voices which in spite of everything refuse to fall silent entirely and forever, voices that are inexhaustible because they make no effort to emit sounds and be heard, written voices, mute persistent voices like the one now filling these pages day by day over the course of many hours when no one knows anything about me or sees me or spies on me, and so it can seem as if I had never been born.


Every day (except Saturdays) 11am - 4.00pm.
Admission Free. Curator: Patrick Wildgust
Shandy Hall, Coxwold, York YO61 4AD
Tel: 01347 868465
shandyhall@dsl.pipex.com

Katy Devine
Brahm Gallery, Leeds
Until Friday 7th May 2010

Brahm Gallery continues its 2010 theme of ‘Graphic’ with a retrospective of the work of Leeds based Artist Katy Devine. Her practice is concerned with the manipulation of formal and informal codes found within different spatial fields. Her work is largely drawing based but she employs a range of processes to extract and manipulate the structure(s) found within her chosen subject.

Brahm Gallery, The Brahm Building
9A Alma Road, Headingley, Leeds LS6 2AH
www.brahm.com/gallery

The 2010 Libris Awards: Australian Artists’ Books Prize Exhibition
Until 23rd May at Artspace Mackay, Australia

The Libris Awards is Australia’s premier national artists’ book prize, bringing together the best artists’ books from around Australia.

An initiative of the Mackay Regional Council through Artspace Mackay, these biennial awards seek to develop awareness of the Council’s significant collection of artists’ books and to develop the collection further through the acquisition of new works by leading Australian artists working in this field.

Assimilated Rhythm No. 4 Blint Trembuckey: Deanna Hitti
Winner of the 2008 Libris Awards, Deanna Hitti, presents an exhibition of recent works in the Mackay Mazda Foyer, Artspace Mackay. As a child of Lebanese parents who
migrated to Australia, Deanna Hitti has developed a strong interest in comprehending the diverse cultural traditions amongst the varied population in Australia. Assimilated Rhythm No. 4 Blint Trembuckey combines collograph printing and watercolour to create a large music score with Arabic and English text. The images form a rhythmic palimpsest of Arabic and Western words, generating a lyrical flow of pattern and thought.

Artspace Mackay, Civic Centre Precinct
Gordon Street, Mackay, QLD 4740
Opening hours Tues - Sun (closed Mon) from 10am - 5pm
www.artspacemackay.com.au

Arnolfini Bookshop Showcase - May 2010
Concrete Hermit - A platform for promoting artists’ work, working with a range of artists and designers including Neasden Control Centre, Jon Burgerman and Ian Stevenson through their London gallery and retail space. They began to publish postcard books in 2005 and a selection of this work will be on display in the bookshop.

Concept Store Issue 3 - Concept store is a bi-annual journal, published by Arnolfini, focusing on critical issues of contemporary art and their relationship to wider cultural, social and political contexts. Issue 3, Art, Activism and Recuperation launched in April and is available along with issues 1 and 2 from Arnolfini bookshop.

Arnolfini, 16 Narrow Quay, Bristol BS1 4QA
www.arnolfini.org.uk

SOL LEWITT: ARTISTS’ BOOKS
8th May – 29th May 2010
Site Gallery, 1 Brown Street, Sheffield S1 2BS
Gallery Preview: Friday 7th May 2010, 7 – 9pm

Conference: Saturday 8th May at Sheffield Hallam University

Project co-ordinated by RGAP (Research Group for Artists Publications)

BOOKS & WALL DRAWING
This exhibition of books by Sol LeWitt will be the only UK leg of this international touring exhibition, providing a rare opportunity to see a complete overview of LeWitt’s work in this form. The chronological display of eighty of the artist’s visual books dating from 1967 to 2002, will be complemented by a LeWitt wall drawing executed in the space, arranged between RGAP and the artist’s estate especially for the exhibition at Site Gallery. The daily activity of constructing this work on the gallery wall will be an integral part of the project, allowing visitors to view the drawing as it progresses. A fully illustrated catalogue will be available.

“For an artist, the book is sometimes a secondary medium – a sort of preparatory exercise to explore more complex and challenging ideas, or simply a means to reflect on work in progress. For Sol LeWitt, the book is much more than this. It is the key to understanding his entire development; each successive book marks a phase in his artistic life, expounding the methods and meanings of his art.” Giorgio Maffei, co-curator of the exhibition.

Conference
An international conference is to be held on Saturday May 8th at Sheffield Hallam University to coincide with the exhibition. This will consider not only LeWitt’s output, but also how the concepts behind these works have a contemporary legacy for many artists currently making books. Keynote speakers and contributors include Professor Anne Moeglin-Delcroix, Simon Cutts, Clive Phillpot, David Bellingham, Elisabeth S. Clark, and Philip Thomas. For conference bookings email conference21@shu.ac.uk Tel 0114 225 5340

Music Performances
In tandem with the visual works, a sequence of contemporary music performances will take place in the gallery in a commissioned programme. Brought together by the renowned pianist Philip Thomas, a specialist in performing new and experimental music including both notated and improvised music, the performances will feature guest musicians and include all-day and evening events. Composers whose works will be performed include: Peter Ablinger, Elisabeth S. Clark, Tom Johnson, John Lely, Michael Parsons, Michael Pisaro, James Saunders, Gerhard Staebler, James Tenney, John White, plus works especially composed and performed by the Edges Ensemble for the exhibition. See websites www.rgap.co.uk or www.sitegallery.org for dates, times, and programme details.

For exhibition information please contact info@rgap.co.uk Tel 07789 338952 www.rgap.co.uk or Holly Jennison, Temporary Marketing Manager, Site Gallery at holly@sitegallery.org Tel 0114 281 2077 www.sitegallery.org
ANNOUNCEMENTS

*A Manifesto for the Book - free publication*
Sarah Bodman and Tom Sowden at CFPR Bristol, UK recently completed a two-year project: In an arena that now includes both digital and traditionally produced artists’ books, what will constitute the concepts of artists’ publishing in the future? funded by the Arts and Humanities Research Council from March 2008 - February 2010. The project investigated and discussed issues concerning the context and future of the artist’s book, in an attempt to extend and sustain critical debate of what constitutes an artist’s book in the 21st Century.

One of the key points of this project was to try to include all the book related activity that artists engage with, such as work being produced on, and exclusively for, digital technologies within the book arts field, and not leave it floundering on the edge, or subjected to a different terminology altogether.

The project also looked at the continued practice of traditional production processes for artists’ books such as letterpress, etching, lithography, screenprint and woodcut, and have interviewed a range of artists and publishers who work with these, as well as those producing livres d’artistes, fine press books, design bindings, multiples, installation and audio books.

All of the outcomes from this project are available as free downloads. They run chronologically from the first interviews onwards. You can download all the interviews, 35 case studies, essays, edited transcripts, directory and bibliography as free PDF files.

Please see the links for particular presentations as text or audio downloads from our seminars and conference, and focus points such as the interviews in Poland, where you can watch our videos of Radoslaw Nowakowski talking about his books.

There is also a link to *New Wave - Artists’ Books in the 21st Century*, which contains an online gallery of 130 artists’ books as examples of the many variations within the book arts, from traditional craft to experimental works. These offer a range of concepts and formats of artists’ publishing, from knitted books to i-pod publications, free download e-books, hypertext works, phone-based works, POD books, letterpress, hand printed etc. What all of these books have in common is content - from political, observational, reflective, humorous, calls to action, treatises, books that talk to each other, to books that question our relationship with both the word and the world.

You can download the free, colour 187 pp PDF publication *A Manifesto for the Book*, which contains our statement for a manifesto, and an edited selection of interviews, essays, presentations, case studies, and some ABTREEs from the project at:
http://www.bookarts.uwe.ac.uk/canon.htm

*Al-Mutanabbi Street Broadside Project and Exhibition*

The al-Mutanabbi Street Broadsides are a collection of 130 letterpress poster artworks commemorating the March 5th, 2007 bombing of Baghdad’s al-Mutanabbi Street. A curated selection of 25-30 posters form a moving exhibition that will travel from the US to Canada and Europe before culminating at an exhibition in Baghdad, Iraq.

There are 130 broadsides in total, these can be exhibited in their entirety during select dates, or curated into a smaller exhibition as determined by venues and the project.

For hundreds of years, letterpress printers have created broadsides to let the world know about the events of our time, commemorating these moments with handcrafted words and images pressed into paper. Put up quickly in the places where people walk and gather – their visually bold and easily accessible messages do one thing simply – spread the word. Letterpress Printers have historically acted as “first responders”, providing a visible starting place for our collective grief or aspirations for a more just society.

When a car bomb exploded on March 5th, 2007 in Baghdad’s al-Mutanabbi street neighborhood, more than 130 letterpress printers from around the world answered the call to spread the word – that the bombing of Iraq’s cultural hub was witnessed. Named after a famed 10th century classical Arab poet, al-Mutanabbi, the street is a legendary locale in Baghdad, a place where books have been sold for centuries and the historic center of Baghdad’s intellectual and literary community.

Instead of turning away from the devastating violence of that day, the printers of the Al-Mutanabbi Street Broadside Project pressed this violence into memory. In doing so, the broadsides that compose this project do not only announce that this attack on culture took place, but establish its inclusion as part of a cultural community that has no geographic bounds. Many of these broadsides address...
directly the idea of attacking a street known as “the street of the booksellers.” These printers have responded as a voice of solidarity with the Iraqi people who see al-Mutanabbi Street as part of the cultural fabric of their own lives.

Iraq faces a cultural predicament that borders on eradication. From the looting of ancient and contemporary museums of art, the destruction of public monuments and architecture, and the targeted attacks and killing of intellectuals and artists. Today, there is a vital need to ask what it means to erase culture. The al-Mutanabbi Street Broadsides announce an entry point into a tragic event that continues to unfold. If the broadsides ask for anything, perhaps it is to consider the precarious nature of what we know, and how we come to know it.

You can view some of the broadsides from the U.K. and Europe at www.bookarts.uwe.ac.uk/mut_tour10.htm You can also view the first 49 broadsides on the Arthur And Mata Jaffe Center for Book Arts Site http://www.library.fau.edu/depts/spc/JaffeCenter/jaffemutanabbirstreetstarrshere.htm

We will soon have images of all 130 broadsides for viewing. The project is currently available for exhibition in additional venues. If you are interested in exhibiting the works, please contact Rijin Sahakian at Tel: (001) 530-220-2590, or via email at rijins@gmail.com

Wednesday 15th September 2010 - Save The Date!

As part of his new AHRC funded project: Paper Models: investigating Laser cutting technology to develop new artists’ books and paper based creative practice for arts, crafts and design (March-October 2010) Tom Sowden will be hosting a Laser Cutting Symposium here at UWE on Wednesday 15th September 2010. More details will follow soon - if you would like to go onto the list to receive full information as soon as it is announced then please email Tom.Sowden@uwe.ac.uk

SHOE AND STORY DRIVE - CALL FOR DONATIONS Sara Ranchouse Publishing announces a new project to benefit Share Your Soles, a not-for-profit organisation based in Alsip, IL, whose mission is to collect and distribute shoes to people in need all over the world. www.shareyoursoles.org

In conjunction with the shoe drive organised this March, Sara Ranchouse is collecting stories of shoes for a publication to benefit Share Your Soles.

STORIES: The publication is inspired by a 1963 performance score by the artist Alison Knowles: Shoes of Your Choice (March, 1963). A member of the audience is invited to come forward to a microphone if one is available and describe a pair of shoes, the ones he/she is wearing or another pair. He/she is encouraged to tell where he got them, the size, colour, why they like them, etc.

Please submit short writing (400 words maximum recommended, or formatted to use a 5” x 8” page) to info@sararanchouse.com If you have something longer, an unusual format, or are working visually with text, please contact us to discuss. We are keen to include alternative and experimental forms!

Submissions of writing must be received by June 1, 2010. Please visit: www.sararanchouse.com for more details.

COURSES, LECTURES, CONFERENCES & WORKSHOPS

Begbiebook: Concertina Bookmaking Workshop Saturday 29th May, 2-5pm, Tutor, Guy Begbie This event will be held during the Guardian Hay Festival 2010 at Hay on Wye Library, Chancery Lane, Hay on Wye, HR3 5BL. This workshop is designed for participants with or without previous book binding experience. Tools, materials and paper stock will be provided and workshop participants will have the opportunity to make a completed bound book with board covers. Methods and processes will include: Concertina paper folding and pasting techniques, pamphlet stitching techniques, cover construction and paper engineering and cutaway. On completion of the workshop, each participant will have created a durable multi-purpose compact book which when opened will offer a unique freestanding structure of pages to be read, viewed and displayed in a variety of configurations. Workshop fee: £50 (£40 concessions) includes all materials. Maximum of 15 participants. Tea and coffee will be provided. Workshop booking email: g.begbie@live.co.uk Tel: 07989 393015 www.guybegbie.com
Continuing Professional Development (CPD) courses at UWE Bristol

Home Made Rubber Stamp and Book Workshops - Led by Stephen Fowler
Weds 7th and Thursday 8th July 2010

After such a popular one-day course this year, we have asked Stephen to lead a 2-day course in the summer which will focus on rubber stamps and producing small pamphlet books. Over the course of the workshop you will realise the creative potential of home rubber stamp printing. You will be taught how to make rubber stamps from erasers and home made ink pads using jay cloths and drawing ink. You will learn how to make single-colour rubber stamp prints and multi-colour prints. There will also be time to bind your stamp prints into simple books. At the end of the two days workshop all participants will go home with a souvenir publication containing the group’s prints.

Materials provided: stamp pads, erasers, papers, cards and bookbinding materials. You will need to bring: Pencils, scalpels (ideally swan Morton size 10a) sketch books, scrap books (to use as inspiration for the stamp design), your lunch.

If you also want to see how to make home made ink pads, you will need to bring drawing ink, any colours (you can mix them and make a range of different coloured pads if you wish). Teas, coffees, cake will be provided. Please bring your own packed lunch. Any questions on the class please email Sarah.Bodman@uwe.ac.uk

Extra dates! - Bookbinding for artists - A 5-day Masterclass Led by Guy Begbie, 19th - 23rd July 2010

The book is a viable, visual medium that can provide links and meeting points between many art disciplines such as print, painting and sculpture. It is perhaps the most intimate, easily accessible and portable of all the art forms. In this intensive five-day course both traditional and unorthodox bookbinding structures will be taught. The course is designed to be appropriate for people with or without previous experience. Limited to 10 participants
Dates: 19 - 23 July 2010
Price: £430 per person / £344 concessions (includes materials, lunch vouchers, teas and coffees)*

Laser Cutting Structures for Book Artists
A 3-day Masterclass Led by Claire Humphries
July 2010

The course covers laser cutting / engraving paper structures for book artists. Laser cutting can produce delicate imagery and text cut outs through most paper / material surfaces, for altered, sculptural or reconfigured books, paper structures. The course is designed to be appropriate for people with or without previous experience. Paper will be supplied, but you may wish to bring extra materials to use or experiment with. Limited to 5 participants.
Dates: 3 days in week of 19th - 23rd July 2010 - TBC
Time: 9.30am - 16.30pm
Price: £290 per person - £232 concessions (includes materials*, lunch vouchers, teas and coffees). Any questions on the class please email Sarah.Bodman@uwe.ac.uk

* If you are currently self-employed or have recently been made redundant, you can get 50% off a range of UWE short courses up to the value of £400, as training opportunities for re-employment or career change. These services are offered until September 2010 to businesses, start-ups and self-employed individuals who can present evidence that the recession has impacted upon them (significantly reduced trading, job losses, facing closure, etc). Contact Mark Haley - ECIF office on 0117 32 86688 or email solutions@uwe.ac.uk for help with this.

To book a place on any of our courses please follow the link to the online store at:
http://www.bookarts.uwe.ac.uk/cpd.htm

Hazell Designs Books Workshops

This year’s Shetland Lighthouse weekend has long-since booked out, but there are many other bookish delights to tempt you away for the intense satisfaction to be found in spending stretching days creating in extraordinary locations with like-minded company and deliciousness.
Brief details here:


Please see www.hazelldesignsbooks.co.uk for full details.

Be Inspired by an Enthusiast
The Liver & Lights Summer Antidote to Art School
A unique two day BOOK experience!

Come and spend two days in the Liver & Lights Anti Art School... where you can do what you like and no one can stop you!! No forms or assessment! No learning criteria! No aims! No objectives ! No targets! No Health and Safety inspectors!

You are invited to rummage through the archives of twenty five years of Book Art production for two whole days, be inspired, ask John Bently difficult questions, plan and execute the book you always knew you had in you, stroke a cat, plot an unlikely and dangerous course of action, ask for help and instruction, plan a launch, form a band, go for a four hour lunch in Brixton market...

All materials and top class encouragement provided for the design and creation of zines, books, sculpture, poetry, performance, prototypes and all manner of schemes. Tools, binding materials, printing equipment and encouragement (and lunch) are provided. You bring the ideas and the inspiration.

Course One: 10-5pm Tuesday 29th and Wednesday 30th June 2010
Cost including lunch and all materials £150.00

Course Two: 10-5pm Tuesday 6th and Wednesday 7th July 2010
Cost including lunch and all materials £150.00

Two day courses: places limited to three per day
Contact: John Bently
Liver & Lights Scriptorium
229 Railton Road, London SE24 OLX
bentlyboy@supanet.com  www.liverandlights.co.uk
Tel.020 7501 9566

Summer Printmaking & Artist’s Book Workshops at 36 Lime Street with Printmaker Theresa Easton

Screenprinting onto Glass. June 5th & 6th. Saturday & Sunday. 11-5pm. £125.
Places: 5.
Screenprinting onto glass with enamels is a good introductory workshop for beginners new to working with glass or silkscreen. Theresa Easton uses the technique of screenprinting and glass to create unique artists’ books. Working in a professional glass & print studio in the heart of Newcastle’s cultural quarter, participants will be able to create their own original designs on glass.

Wednesday 6-8.30pm. £60.
Places: 7
This introductory workshop to simple printmaking techniques and book binding skills is a great way to create a series of special gifts. Ideas to work from can be provided or bring your own! See them translated into colourful, textured prints, which will be transformed into unique, pictorial artist’s book.

Handmade Printed Books with Further Techniques 19th & 20th June. Saturday & Sunday 11-5pm. £120.
Places: 7.
This two-day workshop is ideal for beginners and those wishing to extend their skills and knowledge in printmaking combined with bookmaking techniques. This is a popular course with those new to printmaking and bookbinding.

To book: Payment must be made in advance
Telephone: Theresa Easton 07981381830
Email: theresa_easton@yahoo.co.uk for further information about a course, booking and local transport & accommodation details. 36 Lime Street, Ouseburn Valley, Newcastle-upon-Tyne NE12PQ
www.axisweb.org/artist/theresamearieaston

Photo copyright: Chloe Dewe Mathews
Bookbinding workshops with Isabelle Ting at the Owl & Lion Gallery, Edinburgh

Bookbinding - 8 weeks course - 4th May
Price: £100.00. 4th May - 22nd June. 6.30pm-8.30pm
Not for absolute beginners. During this course Isabelle will be focusing on gorgeous spine work, particularly on the complex and often beautiful stitches that are needed to build a spine. Isabelle will lead each workshop, taking you through various techniques stage-by-stage, as well as responding to digressions and any queries. You’ll be given the chance to work with both paper and leather and should be able to make at least ten books over the ten-week period.

Absolute Beginners Bookbinding - 8 weeks course
Price: £100.00. 5th May - 23rd June. 6.30pm-8.30pm
This course is aimed at absolute beginners who will be introduced to grain direction, paper cutting, stab binding, pamphlet stitching and other single section binding. Isabelle will lead each workshop, taking you through various techniques stage-by-stage, as well as responding to digressions and any queries. You’ll be given the chance to work with both paper and leather and should be able to make a number of books over the four-week period.

Coptic Sewing with wood covers - Sunday Workshop - 9th May
Price: £55.00. 11am - 4pm
This ancient binding evolved from the fourth century. The simple design of exposed sewing across the backbone is very appealing. What make this workshop extra special are the wood covers we shall be attaching. Interested participants can expect to gain genuine skills in binding. All materials will be provided as well as tools for use during the workshop.

Scrap Book - Sunday Workshop - 13th June
Price: £55.00. 11am - 4pm
There is no such thing as paper too small just smaller books’ Make beautiful wee books from scrap pieces of paper... learn basic sewn binding technique to sew different size and weight of paper together into a book. Cut, fold and sew a basic Book block Constructing the cover and finishing.

Resident bookbinder: Isabelle Ting is a professional bookbinder and co-founder of the Owl & Lion Gallery in Edinburgh. She graduated from the Edinburgh College of Art in and completed her bookbinding training in Florence. For the last five years she has been running bookbinding workshops through her own gallery as well as on behalf of the National Library of Scotland and other institutions.

Booking details.
Book online: www.owlandlion.bigcartel.com
or phone: +44(0)131 220 0900
For further details please email:
info@owlandliongallery.com
Owl & Lion Gallery / Boutique
15 Grassmarket, Edinburgh EH1 2HS

Information from Jurgen Wegner - The 2010 Book History Workshop will be held at the Institut d’histoire du livre, Lyon, 31 August-3 September.
The eighth annual session offers four advanced courses aimed at a variety of specialists who encounter questions related to the history of the book, printing and graphic communication in the course of their work. Each course is taught by a leading international expert in the field with emphasis on the study of original documents:
- Paper and watermarks as bibliographical evidence - Neil Harris
- Printing type, 1450 to 1830 - James Mosley
- Introduction to physical (analytical) bibliography - Dominique Varry
- Printed ephemera under the magnifying glass - Michael Twyman
Tuition fee is €490 which covers 4 days tuition and accommodation at the Ecole. Punchcutting will be demonstrated by Nelly Gable, punchcutter at the Imprimerie nationale. Vervliet will be giving a lecture on Beyond Proctor and Haebler: analytical bibliography and typography. See: http://ihl.enssib.fr/siteihl.php?page=23&lang=en

Oxford Summer School 26th July – 31st July 2010 has an array of classes including:
‘Creative Bookbinding (Mainly Non-Adhesive)’ with Christopher Rowlatt. Wednesday 28th to Saturday 31st
Each day a simple book form will be introduced and developed. Guidance with tool skills and use of materials
is given. General notes for bookbinding will be supplied as well as the necessary materials to add to your marbled or decorated papers. Course Cost for 4 days £140. There will be a materials charge of up to £20.

‘Gift and Keepsake Boxes’ with Heather Hunter
Monday 26th to Wednesday 28th July
This three day course is ideal for designing that special box for jewellery, treasured papers and photographs or fragile gift item. We will start the first day by constructing a lidded box from grey board that will be covered with paper provided. This construction has many variations that you can explore further to make that special box using your own papers if preferred. During the course there will be demonstrations of a thin card wrapper and Japanese masu boxes. Course Cost for 3 days £105. Materials cost to students £7.

For full details and a schedule of all the classes, see the website: www.oxfordsummerschool.com

DIY Design - Ninth annual St Bride Library Conference, Thursday 27 and Friday 28 May 2010
Design work of originality and distinction is often the result of individuals taking it upon themselves to do things differently:

* by moving away from the styles and conventions of their time;
* by not waiting to be asked and just doing it anyway;
* by taking control of aspects of production which are normally left to others;
* by undertaking projects which are driven by a desire to push the boundaries of what can be achieved; or
* by seeking to build on, rather than imitate, the lessons that can be learned from their predecessors and contemporaries.

The ninth annual St Bride Library conference will celebrate the work of all those who have chosen to do things differently. Why not join us to broaden your own thinking and find out how you might do things differently yourself.

Speakers include Mette D. Ambeck, Martin Andrews, Paul Antonio, Petr van Blokland, Hudson Bec, Mark Frith, Linzie Hunter, Helen Ingham, Michael Johnson, Ann Pillar, Teal Triggs and Wolfgang Weingart.

£120 full-price (£90 Friends of St Bride Library). Concessions £50 (£35 Friends of St Bride Library) for full-time students and over-60s. Bonus: If you’re not a Friend we will include membership in the price of your ticket

St Bride Library, Bride Lane, Fleet Street, London www.stbride.org

CONFERENCE
An international conference is to be held on Saturday May 8th at Sheffield Hallam University to coincide with the exhibition SOL LEWITT: ARTISTS’ BOOKS (8th May – 29th May 2010, Site Gallery, Sheffield). This will consider not only LeWitt’s output, but also how the concepts behind these works have a contemporary legacy for many artists currently making books. Keynote speakers and contributors include Professor Anne Moeglin-Delcroix, Simon Cutts, Clive Phillpot, David Bellingham, Elisabeth S. Clark, and Philip Thomas. For conference bookings email conference21@shu.ac.uk Tel 0114 225 5340 www.rgap.co.uk

Two Artists’ Books Summer Schools will be running at Morley College in Lambeth London, taught by David Mills. The first, ‘Introduction to Artists’ Books,’ will run from Monday 5th - Friday 9th of July, and will cover the concept and making of Artists’ Books. Producing popular forms including Zig Zag, Dos a Dos and Cased structures, projects will begin by compiling image and text to producing the final volume.

There will be a visit to an Artist Book collection.

The second week, running from 12th - 16th July, ‘Development of the Artists’ Book’. Will produce personalised boxes and containers which become part of the Artist Book.

Contact either Morley College on 0207 450 1889 or David Mills on 07773 15 90 51 for more details.

ARTISTS’ BOOKS FAIRS & EVENTS

Doverodde Book Arts Festival 13-16 May 2010

A beautiful meeting place in North Jutland for book artists. In the old restored merchant’s warehouse in Doverodde by the Limfjord, our festival is a meeting place for both participants and visitors. Amid the beautiful countryside you can experience book arts both formally - exhibition and talks - and informally - stands, workshops and book café. Themed exhibition of book arts 14 May - 21 June: Place of Interest.
Talks and workshops 13-16 May:
Theme-based talks on Saturday 15 May will focus on:
- paper - nature - walks and places - artists’ books
- Sarah Bodman - artists’ books, nature, landscape
- Paul Laidler - recording landscape
- Angie Butler - Pet Galerie tour
- Tom Sowden - art of laser cutting paper
- Anne Boessenbroek - mail art

Thursday 13 May - a special one-day workshop
- Morning walk with Nature Guide Søren Kiel
- Afternoon artists’ books workshop with Mette S Ambeck

Sunday 16/5 - Exhibition / stands
- Presentation of the Long Concertina Book - made by schoolchildren in North Jutland

Book café - Coffee/tea, cake and talk in cosy informal setting - available for purchase to visitors. Activity table for children with the makings for notebooks and books to read.

For the full programme of events, please visit www.bookarts-doverodde.dk

2010 Bath Japanese Festival (May 12th to 23rd) is a multi-faceted showcase of contemporary Japan featuring Book Arts, Film, Haiku, and Renga; connected events aim at raising awareness of the issue of modern day slavery through anti-trafficking initiatives.

The organisers Rachel Carvosso of Tokyo Artbeat and Japan editor of thelovecofit online magazine, and Alan Summers, founder of With Words, are in partnership with Bath Libraries. Bath Central Library is a main venue situated in the Podium Shopping Centre, where an exhibition of contemporary Japanese Book works from a diverse range of artists and illustrators including Kyoko Tachibana and Swamp Publications Yasuhiro Yamane will be shown.

On May 22nd there will be a Japanese book binding workshop by artist and lecturer Guy Begbie sponsored by Zen-united; and Haiku/Renga workshops run by haiku expert Alan Summers.

These are just a few of the many events, talks and performances which will be happening in Bath and Bristol throughout the Festival (May 12-23) see twitter site for details http://twitter.com/bathjffestival

The New Art Gallery Walsall Artists’ Books Fair

Saturday 22 and Sunday 23 May, 11am – 4pm
Join us for our first Artists’ Books Fair, where you will be able to choose from a huge range of affordable books, zines, and multiples by artists and independent publishers from across the UK and Europe, including ANDpublishing, Ania Bas, [deletia], Dent-de-Leone, Eastside Projects, An Endless Supply, PE.A.R, Permanentbooks, The Centre of Attention, Serena Korda, Transition Editions, Via Vaudeville and YH485 Press, joined by students from Camberwell College and Walsall College. Free, no need to book, just drop in. www.thenuewartgallerywalsall.org.uk

OCCUPATIONAL OPPORTUNITIES

Call for Entries - 6th International Artist’s Book Triennial Vilnius 2012. Theme: “Love”
Deadline: 15th of November 2011
http://projects.arts.lt/
Curator: Kestutis Vasiliunas,
Email: Kestutis@Vasiliunas.arts.lt

Abecedarian Gallery is seeking artists’ books for Books utilising woodcut, woodblock or wood engravings July-August 2010.
Please contact the gallery or visit the gallery website for details on submitting work for review.
Alicia Bailey, Director, Abecedarian Gallery
910 Santa Fe, Unit #101, Denver, CO 80204
Tel: 720.282.4052 or 303.340.2110
www.abecedariangallery.com

If you are currently self-employed or have recently been made redundant, you can get 50% off a range of short courses at UWE Bristol (up to a total of £400), as training opportunities for re-employment or career change. These services are offered until September 2010 to businesses, start-ups and self-employed individuals who can present evidence that the recession has impacted upon them (significantly reduced trading, job losses, facing closure, etc). There is a simple form to fill in, so contact Mark Haley in the ECIF funding office on 0117 32 86688 or email solutions@uwe.ac.uk for help with this.
2010 Artist's Book Surgeries at UWE Bristol
School of Creative Arts. We have 6, half-hour surgery slots available between 11am - 4pm on Wednesday 2nd June 2010. You can book a free slot to discuss any aspect of your artists’ books, concepts, production or marketing with Sarah Bodman and Tom Sowden at UWE Bristol, School of Creative Arts. You can contact us at: Sarah.Bodman@uwe.ac.uk / Tom.Sowden@uwe.ac.uk
Or call us on 0117 3284915 to book your place.

Call for Artists: Banned Books in Australia
exhibition. Art in the Library welcomes expressions of interest from Artists to be involved with an exhibition entitled Banned Book in Australia. We invite artists to create/submit artwork inspired by Melbourne’s long history of banning books (both Australian and imported books), covering past and modern literature emphasising the transience of social norms and community values.

The exhibition hopes to highlight the complexity of the state’s role in policing the boundaries of acceptable and unacceptable publications, and how Australian publishers have deliberately challenged the authorities. The exhibition will incorporate books from the University of Melbourne collections and State Library of Victoria as well as artists representations of this theme.

This exhibition will coincide with the Bibliographical Society of Australia and New Zealand’s Annual Conference for 2010 titled ‘To deprave and corrupt: Forbidden, Hidden and Censored Texts’ to be held at the State Library of Victoria. A complementary exhibition will also be held at Monash University. Exhibition Dates: 1 June – 23 August.

For more information contact Morfia Grondas (email: morfia@unimelb.edu.au) OR Andrea Hurt (email: andreash@unimelb.edu.au)
Bailieu Library, The University of Melbourne, Victoria 3010, AUSTRALIA

By Leaves We Live: Artists’ Books and Small Presses Fair - Scottish Poetry Library, Edinburgh
Stalls, talks, exhibition
Saturday 25 September 2010, 11-6pm

If you would like to take part in this annual fair in the award-winning premises of the Scottish Poetry Library, please contact curator Julie Johnstone julie.johnstone@spl.org.uk www.spl.org.uk

SMALL: Call for exhibition material
The Scottish Poetry Library’s autumn exhibition will examine the ‘small’ in artists’ books and poetry publishing. SMALL is the working title. If you would like to submit work (old or new) or suggest ideas, please email curator Julie Johnstone: julie.johnstone@spl.org.uk

Items should have dimensions no larger than 7cm or approximately A7 size (10 x 7). They can expand, but in unexpanded form they should fit the size limitation. If in doubt, contact the curator. Do not send items without prior arrangement, unless you do not require their return.


Collective Atlas - Call for Artists:
Let’s get together and create our Collective Atlas!
The idea is to create a representation of the world through
people who know the places. Think of a village/town/city that you have spent time in. The task is to try and represent it the best you can in one simple book.

The book must only be made from one A4 sheet of paper or card (of your choice) and can only be folded into the format you want. Cuts can be made but the sheet must remain relatively whole – so not cut right in half etc.

You can use one or both sides of the sheet and use any media. Send your book to Somethink Collective, 97 Benview, Bannockburn, Stirling FK7 0HJ, UK.

Please include your name on your book. And when sending then please include an email address that we can contact you on to inform you of developments. The books will be collected with the idea of finding exhibiting opportunities. They will also be uploaded on to the Blog! http://somethinkcollective.blogspot.com

Cover Versions of Artists’ Books – call for entries

Francis Elliott is currently curating an exhibition of artists’ books which are based on others’ books, from exact copies to loose reinterpretations. The show will be at bookartbookshop, London in the summer. If you are interested, you can email him at: francis@foundrypress.wanadoo.co.uk
Please send books to: Francis Elliott, 61 Warner Place, Bethnal Green, London E2 7DB.

Book Works is looking for an intern to work with us for a period of 3 months starting in September. The internship will be for one day per week.

Internship: Mid-September-December 2010 (please apply by July 23 deadline; interviews August 3/5)

Job description
• Work on The Happy Hypocrite journal, including assisting at launch events
• Work on our new open submission series
• Help with marketing/admin duties including mail outs and launch events
• Assist with Existential Territories – our talks’ programme (Autumn/Winter 2010)
• Develop book profiles of all our past titles
• Work on stands at art book fairs
• Work on The List, our supporters’ scheme
• Assist with our archive, and other general admin duties

Book Works is only able to pay a small daily allowance of £25 towards travel costs and expenses.

Application procedure - For more information and how to apply please download the attached pdf and contact Jane Rolo, Director at: jane@bookworks.org.uk

INTERNET NEWS

LIBRERIA BIGGIO in Torino, Italy has a new selection of Japanese illustrated books online at: www.libreriabiggio.it/inprimopiano/index.htm
From Jurgen Wegner, a link to a site for ephemera with a cornucopia of images and info on posters, book covers, etc.
http://assemblyman-eph.blogspot.com

Also From Jurgen Wegner “A nice little clip on printing and producing coaster the traditional way on a Vandercook cylinder press Reminds me of a set of coasters that Werner Enke did as a sort of political artist’s book…
See: http://poppyletterpress.blogspot.com - at the bottom
With thanks to Careen Florance who indirectly pointed me to this blog. And check out Ladies of Letterpress while you’re at it: http://ladiesolletterpress.ning.com ”

From Natalie McGrorty - TXT ISLAND is a typographic tale of epic misadventure. The film was shot as stop-motion animation of plastic sign board letters by animation director Chris Gavin and completed in May 2009 after a production period of around 9 months. Watch the animation at:
http://www.youtube.com/watch?v=gs8cjYmoSUo
Find out more about TXT ISLAND at www.txtisland.com

My Babe Rides the Railroad - Andi McGarry’s new Blues song with animated drawings and collage- “...My Babe rides The Railroad, To Bring Her Kisses Home to me. I Just can’t wait to get her in my arms, This train is pulling all my dreams.”
Visit Andi’s page for all his videos at:
http://www.youtube.com/user/AAAAAndi

Ruscombe Paper Mill in France has a new website for purchasing all types of handmade papers, including those for book arts and restoration, and can supply internationally. Ruscombe Paper Mill, 4 cours Pey Berland, 33460 Margaux, France
www.ruscombepaper.com

Light Drift, 2010 by seekers of lice paper, beeswax, 8 mins 19 secs, 499 wax painted paper balls floated down the river Thames just above Lambeth Bridge. You can watch a video clip online at:
http://www.axisweb.org/seCVPGaspx?ARTISTID=11661

Francis Elliott has put up a new template on Wikipedia to allow easy access to all the articles on artists’ books. See: http://en.wikipedia.org/wiki/Artist’s_book

From Jurgen Wegner - Interested in/collect zines?
There’s a new bunch with a mail order website, front room and out of their suitcase zine distributor in Sydney.
Check out Take Care Zine Distro: http://takecarezines.org which has an online catalogue including pictures.
With a small links page: http://takecarezines.org/links/
A new source worth keeping an eye on.

NEW ARTISTS’ PUBLICATIONS

Ahlrich van Ohlen
Mail-Art
As I was creating this book, I simultaneously designed and posted 18 mail art postcards for the ‘Doverodde Books Arts Festival II’ (http://bookarts-doverodde.dk) which takes place in North Jutland, Denmark, 13 - 16 May 2010.
The theme of the festival is “A place of interest”. Examples of those cards will be combined to make a book.

**With My Own Eyes VI**

“With My Own Eyes” is the title of a series of books which originate in walks through the country (Essex-Weg, Altmühlal-Panorama-Weg) or the town. Although started with a particular concept in mind, I let myself be led by spontaneous impressions – the things I saw, heard, smelled and felt – and accordingly took photos, made sketches, scribbled a few lines or collected object trouvés.

*Walk and see - With My Own Eyes:*
- Essex-Walk July 2007
- Blackwhitecolour (Venice) December 2004
- I Have a Plan (Venice) January 2006
- Venezia ABC May 2007
- Panorama (Altmühltal) July 2007 (see image below)

**Roma ABC…**

… after ‘Venezia ABC’ in 2007 my second artist’s book which casts a look upon small and great sites of a famous city, using the inspiration given by 26 Italian words. Those views have been captured in passing without much ado. Views that portray the meaningful and the circumstantial on long winter walks through the maze of the city and that meander between the detail and the whole.

Places of interest and places that evoke interest in the passer-by, places you ‘must’ see. Yet, my 26 views of Rome are personal and many of them carry an individual meaning which might not be obvious to every viewer.

A Rome guide? A visual diary to me, a book to remember. Maybe an inspiration to other travellers… you will find an index of the places in the appendix. My little Italian dictionary (Pictionary?)

Ahlrich van Ohlen
ahlrich.van.ohlen@gmx.de

**GOSPEL ACCORDING TO MISS ROJ** by Alice Simpson. A unique artist’s book. Hand painted, cut paper. Pop-up star carousel format in clamshell box. Watercolor on Arches black, Japanese paper and painted leather Book: 12.5”H x 2.75”D x 76” open. Box: 13.5” H x 61/8”W x 3.5”D. Original gouache illustrations, paper cuts and calligraphy. Lined clamshell box by Carolyn Chadwick

**MISS ROJ:** “The name’s Miss Roj. . . that’s R.O.J., thank you . . . I have real power.” by Alice Simpson Terracotta sculpture with book. 19”H x 15”W x 13”D Hand built with 24k gold luster, oxide, underglaze, rhinestones and painted leather. A unique artist’s book and sculpture based on the tour de force play, *The Colored Museum* by George C. Wolfe which features a feisty “snap” drag queen, Miss Roj who rages against urban life, exploitation and indifference. Created for “Visions From Voices: Art inspired by Kentucky Poetry, Prose and Songwriting” at the Kentucky Museum of Art and Craft, Louisville, Kentucky. www.alicesimpson.com


http://www.bod.de/index.php?id=296&objk_id=239047

Art Metropole is pleased to announce a new book by Bill Burns: *Two Boiler Suits and a Playlist: a Guide for Primates,* (YYZ, Toronto, 2010).

Bill Burns has published several books related to animals and warfare. These include *Two Boiler Suits and a Playlist: a Guide for Primates,* (YYZ, Toronto, 2010). *Bird Radio,* (KW, Berlin; KWAG, Kitchener and Verlag der Buchhandlung
Walther König Cologne 2007) and The Guide to the Flora and Fauna Information Service: 0.800.0FAUNA0FLORA (Institute of Contemporary Arts, London, 2008). Bird Radio, describes how to recreate the songs of birds of Afghanistan, Iraq, Iran, Syria, Jordan and Chechnya, while The Guide to the Flora and Fauna Information Service describes how to preserve and protect plants and animals in the same part of the world. For more information please visit artmetropole.com

Art Metropole, 788 King Street West 2nd Floor, Toronto, Canada M5V 1N6. Wednesday - Saturday 11am - 6pm

Shop online at artmetropole.com

New from Boabooks: Miriam Sturzenegger – der Nebel ist ein helles Dunkel / the Fog is a Light Darkness. In a nearly existential way, Miriam Sturzenegger looks into the nature and perception of drawing. Der Nebel ist ein helles Dunkel/The Fog is a Light Darkness focuses the exchange and merging of paper and walls which constitute her installations. The book allows us a sculptural approach to drawing as a thinking that emerges from the material. In the mean-dering course from the installations to the drawings in books, we try to find points of refer-ence in the fragile zones between the void, traces and figuration.

Authors: Annamira Jochim, Michael Noser
Design: Izet Sheshivari & Miriam Sturzenegger

Stadt Luzern, Kultur und Sport, Verena Omlin, Kulturförderung. Tel: 041 208 82 03
Boabooks, Izet Sheshivari, info@boabooks.com
www.boabooks.com

New Titles from Café Royal Books


Marta Monterio - Up The Mountain / Subir A Montana 2010 24 Pages, 14cm x 21cm h/w [Xerox Recycled 80gsm]. Edition of 50 Signed edition available.


Christophe Daviet-Thery has the pleasure to present a new selection of artists’ books:

Valentin Caron “Learning from Martigny”
2010. 16 x 22 cm - 128 pages - softcover. 32,00 euros
In “Learning from Martigny,” Valentin Carron, offers a photo-documentation of his surroundings—the sources for some of his works—intertwined with images of his sculptures or paintings. Designed by the studio Gavillet & Rust/Eigenheer, this artist’s book includes a new contribution by the writer Nicolas Pages.

Sol Lewitt “Lines and Forms”
1989. 31.5 x 28 cm - 12 pages - softcover. 50,00 euros
Artist’s book: an album of twelve black and white boards realised specially for the project.

Jonathan Monk “Meeting # 13”
2000. 11.5 x 16 cm. 1,00 euro. An envelope containing an invitation to meet the artist at the Eiffel Tower on October 13th, 2008 at noon.

Robert Kusmirowski “Untitled”
2009. 20.4 x 28,8 cm - 68 pages. 52,00 euros. The artist’s book is a continuation of Kusmirowski’s spatially comprehensive installation, which he produced for his solo exhibition in the Migros museum für gegenwartskunst in 2006, a mysterious, old training camp recalling the Soviet technology dream during the Cold War. Limited edition.

Joseph Grigely “Exhibition prosthetics”
2010. 13.6 x 18.5 cm - 64 pages - softcover. 10,00 euros
Exhibition Prosthetics by Joseph Grigely explores the artist’s use of language and images as a means of representation that further the reach of the real. Grigely uses the term “exhibition prosthetics” to describe an array of conventions particularly (but not exclusively) in relation to exhibition practices.

Christophe Daviet-Thery Livres et Editions d’Artistes
10 rue Duchefidelaville 75013 Paris. Tel: +33(0)1 537905 95 Fax : + 33(0)1 43547493 www.daviet-thery.com

Absurd ABC/Phobias by Dmitry Sayenko, Russia.
Everything that surrounds us falls into four categories: 1) what we like 2) what we dislike 3) what we are indifferent to 4) what we are scared of. The latter category became the subject of this book. All the phobias that haunt us are hard to explain and come from our childhood. We usually fail to understand their true origin, although, there they are inside—an integral part of us.
This book is not a scientific study and every concept here does not pretend to be trustworthy and scientifically approved. The book is structured upon an ABC principal, where under each letter I placed one or two phobias I considered the most picturesque. There were only two letters that did not initiate any phobias, the «Q» and the «J». Does it mean that these letters are the happiest, since they are free of any phobias? If people did not have phobias, they would be entirely different.

Woodcuts and linocuts on Somerset papers, with paper also made specially by the artist, leather spine and special slipcase. Edition of 10. This book was awarded the Birgit Skiold Memorial Trust prize in 2009. The book is available at: www.artist-sayenko.com If you have any questions, or would like to order a copy, please email the artist at: nikodim-book@yandex.ru

Two new books by Erin K. Schmidt

Dear One
Erin K. Schmidt
Dear One tells the true story of one woman’s clandestine love affair during the 1950s. Partially legible letters, photographs and edited women’s magazine pages create the narrative from only her point of view, forever keeping the man she loves a mystery.
£10. Contact to purchase: ErinKSchmidt@gmail.com

TO ALL THE MEN I’VE LOVED BEFORE... THIS IS JUST TO SAY, Erin K. Schmidt. This book is composed of 15 poems all of which are spoofs of the original poem “This is Just to Say” by William Carlos Williams. Each of the poems elicits forgiveness but does not offer any apology for careless behaviour toward former boyfriends and lovers.
£5. Contact to purchase: ErinKSchmidt@gmail.com

New books from Redfoxpress

C’est mon Dada,
Book No. 39:
Carla Bertola
six x six. Visual Poetry - 6 cycles of 6 works. 48 pages
A6, hardcover, thread and quarter cloth binding, laser printing on ivory paper. 15 euro / 20 US$ / 13 UK.
Order by email info@redfoxpress.com
Order online at http://www.redfoxpress.com/dada.html
You can also subscribe to the collection and receive each book with invoice.

Artists’ books about street art
NEW YORK STENCILS AND POSTER ART
2010, digital photographs. 11 x 14 cm, hard cover
36 pages - laser printing. 15 euro / 20 US$ / 13 UK
NEW YORK STICKERS
2010, digital photographs. 11 x 14 cm, hard cover, 30 pages laser printing. 15 euro / 20 US$ / 13 UK
You can order online with Paypal at: http://www.redfoxpress.com/streetart.html

FRANTICHAM’S FISH OBJECTS
Photographs of fish objects bought on their travels or received by friends. Inkjet on recycled paper. 14 x 12 cm, 80 pages - ring binding. 2010, 75 signed copies. 40 euros - 60 US$ - 35 UK. You can order online with Paypal or by email http://www.redfoxpress.com/AB-fishobj.html

Franticham’s Assembling Box No. 2
A5 box with contributions from 23 invited artists. Visual poetry, collages, prints, multiples and objects. This is a project on invitation only 40 copies signed and numbered 1/40 to 40/40. Only 15 copies available for sale. 70 euro / 100 $ / 60 UK
You can order by email at info@redfoxpress.com or with Paypal: www.redfoxpress.com/ass.box1.html

SEVEN BRAND NEW ZINES from Gracia & Louise
The seven new zines of ours revealed at Sticky Institute’s Festival of the Photocopier zine fair in February are all now available for view and purchase through our online store. One more than six: Seven Wonders of the World, seven deadly sins, seven seas, seven-spot ladybirds, Seven Sages (Bias, Chilon, Cleobulus, Periander, Pittacus, Solon, and
Thales). Let us add to that list seven brand new zines.

Who are you?

A turning zine modeled upon a familiar game of old by Gracia & Louise

Closing my eyes, it is possible to imagine myself anywhere but where I am (I) Postcard collage zine by Gracia (see image on left).

Closing my eyes, it is possible to imagine myself anywhere but where I am (II) Postcard collage zine by Gracia

A folded drawing of a Sulphur-crested cockatoo A zine by Louise for bird aficionados great and small

A folded drawing of a Southern boobook A zine by Louise for bird aficionados great and small

A folded drawing of an Australian pelican A zine by Louise for bird aficionados great and small

Views in my pocket Pocket-size concertina zine by Gracia

All online at: www.gracialouise.com

Global Nomad by Hanne Matthiesen, Denmark

Book-in-a-suitcase, accordion type. Drawn reflections on the subject of nomad life. Made especially for the Bibliotheca Alexandrina Fourth International Biennale for the Artist’s Book. After the biennale it will be part of the Bibliotheca Alexandrina’s Permanent Exhibition of Artists’ Books. 17.5 x 30 x 8, unique book, 2010, Malling, Denmark.


What You Will is a new book of poems by Kyle Schlesinger, forthcoming from the NewLights Press. 44pp, double signature pamphlet bound with folding jacket, letterpress printed in an edition of 100, $20. The NewLights Press is an independent publisher of experimental literature and artists’ books, concentrating on where the two can and do overlap. For more information visit: www.newlightspress.blogspot.com

Phosphorescent Face Highlighter by Sarah Nicholls

A new audio edition by Jorn Ebner is available: “Venetian 3”, multiple, edition of 200. 3 Sound Compositions (2010). 7” Vinyl Record, 45rpm, with hand drawn cover elements. €11 / £11. The composition material was recorded in Venice, Italy, in June 2009 and mixed in Berlin. To view/ listen and for order contacts, please visit http://www.jornebner.info or, Vane Gallery, Newcastle upon Tyne, UK http://www.vane.org.uk

New from Damp Flat Books - Future Fantasteek!

No.8, The Pholgiston Issue

This zine is made in a single edition of fifty, available from bookartbookshop or directly from Jackie Batey. £5

www.dampflat.com/DAMPFLAT/books/zines/future8/index.htm

What You Will is a new book of poems by Kyle Schlesinger, forthcoming from the NewLights Press. 44pp, double signature pamphlet bound with folding jacket, letterpress printed in an edition of 100, $20. The NewLights Press is an independent publisher of experimental literature and artists’ books, concentrating on where the two can and do overlap. For more information visit: www.newlightspress.blogspot.com

Phosphorescent Face Highlighter by Sarah Nicholls

A new limited edition letterpress publication documenting the transformational experience in all its forms. It’s a new year, isn’t it time for a new you? By bringing together in one volume the wisdom of Adolf Loos, The Landmark Forum, Weight Watchers, Le Corbusier, Alcoholics Anonymous,
Oil of Olay and Dale Carnegie, Phosphorescent Face Highlighter will help you to lose weight, realise your potential, quit drinking, heal your relationships, design new contexts and paradigms, hide those tiny lines and wrinkles, build the city of the future, move beyond the tired aesthetics of the past, and much, much more.

Phosphorescent Face Highlighter was printed and bound in an edition of 45 by Sarah Nicholls, artist, printmaker and author with a longstanding commitment to bettering the human condition. 44 pages, letterpress printed from lead type and linoleum, 44 pages. $500. More information at http://sarahnicholls.com

**Four new booklets, designed, printed and published by Otto with poetry by Benjamin Heathcote.**

*Musical Chairs - Races - Work - The Stranger*

A6, screen printed with 2 colours in an edition of 100, affordably priced at £15 each. All are the same format and feature a wrap-around super sleeve and a fold-out double page spread. Otto met Ben in the context of a collaborative art project. Otto decided to buy a licence from Ben for the use of 4 poems, which were the inspiration for the imagery. Benjamin Heathcote is a poet based in Hackney, London. He describes his writing as “The lyrical antidote to all modern nonsense.”

The book combines inkjet printing with low-tech applications such as the typewriter and letterpress, with additional machine-stitched embellishments. 20pp with quilted fabric cover, 160x145mm, Spring 2010. Limited Edition of 8 copies, £30. www.the-case.co.uk


**The Inherited Sewing Box, Philippa Wood,** *The Caseroom Press.* This 20pp book celebrates the contents of a bequeathed sewing box. Printed ephemera is accompanied by quotes and phrases that explore sewing-related themes.

The books tell stories about society and where it stands today, ravaged by the effects of half a century of rampant Capitalist dominance. *Musical Chairs:* the concept of property and the cultivation of high-premium scarcity. *Races:* competition and one-upmanship as opposed to cooperation. *Work:* the dogma of waged slavery. *The Stranger:* the destructive effect of modern commercial practices on human relationships. Contact Otto at Space Studios 142-170 Vauxhall Street, London SE11 5RH Tel: +44 7979 952 982 www.ottobooks.co.uk

**Veintiocho Casillas de Seguridad by Victoria Bianchetti.** This artist’s book rests on the concept of multiple democratic and of the use of modern methods of editing, printing, publishing and commercialisation.
used nowadays, taking as inspiration “Twentysix Gasoline Stations” by Ed Ruscha. I got the idea of doing this book from observations on my daily drive to the supermarket, kids’ school and work when I looked at the security posts located at every corner being part of the urban geography.

In 2005 I began to photograph them. What first caught my attention was the way in which these guards took up these spaces and how these security posts follow their neighbourhood’s characteristics in terms of the colours of the walls, the design of their tiny gardens, the materials with which were built, even their architectural styles.

As I continued my research, I started to find a close relationship between the years in which they were installed up until 1970 - I found out that there was a relationship between the main political and economic events of the country, the increase of the poverty and crime, with the rise in the number of these security posts. Finally, on having photographed these habitable spaces as portraits, I feel that the naïve look of these security posts does not actually reflect the reason for their creation.


The Blue Notebook Vol 4 No 2 April 2010
Essays and Reviews in this issue:

Sally Alatalo of Sara Ranchouse Publishing in Chicago, reviews three beautiful yet disturbing artists’ books by the American artist Ann Tyler

Clinton Cahill gives a reflective account of practice-based investigation of issues concerning text and image, including the nature and scope of illustration, through his visual interpretations of James Joyce’s novel Finnegans Wake.

Michael Carosone proposes a critical lens to apply a queer analysis, perspective, sensibility, and voice to artists’ books and zines, and offers some examples in ‘A Queer Critical Analysis of Artists’ Books’.

Michael Hampton presents an overview of unique books in ‘The Grand Plasto-Baader Books’ at Kaleid Editions, London, and focuses on the tendency of some of the artists involved to quiz their audience, either through unusual treatments of material, or concealment of means.

Dr Emma Powell selects aspects of her recently completed PhD research, investigating the location, selection / rejection and collation habits of 108 creative practitioners. All used ‘rejectamenta’ – any discarded item, to create work, which Powell uses in her own books.


Paulo Silveira, our Blue Notebook referee, reports on the ‘Perspectives of the Artist’s Book’ conference, which took place in Belo Horizonte, Brazil, in November 2009.

Artists’ pages by: EAK Enterprises - Éilis Kirby, UK
Karen Hamer, USA - Natalie McGrorty, UK
Andi McGarry, Ireland - Richard Price, UK

Cover design: Tom Sowden

To subscribe please download the form at: http://www.bookarts.uwe.ac.uk/bnotebk.htm or email Sarah.Bodman@uwe.ac.uk

A new artist’s book from Women’s Studio Workshop Inside Out by Nancy Callahan

Inside Out chronicles the artist’s and her father’s lives as they unexpectedly crisscross back and forth. Written as a series of diaries from each person’s perspective on fifteen very
particular days in their lives, the entries reveal the pain and confusion of two people as they bump up against questions of appearance and reality, deception and truth. Three years in the making, the box set contains thirty individual diaries, all written by the artist, paired off into fifteen die cut file folders and housed in a finely crafted red oak file box. $3000.00. Order from www.wsworkshop.org/php/details.php?ID=3137

Christophe Daviet-Thery announces the publication of a new edition by Yann Sérandour

_Incomplete open cubes, 2010_


Christophe Daviet-Thery Livres et Editions d’Artistes
10, rue Duchefdelaville 75013 Paris. www.daviet-thery.com

**REPORTS AND REVIEWS**

_Artists’ books, fine printing and private presses in Australia and New Zealand: a bibliography, 2005-2008_ compiled by Jürgen Wegner, Librarian, Brandywine Archive, Sydney

Jürgen Wegner was, until it ceased publication in 2006, Australian editor of the ABHB, annual bibliography of the history of the printed book and libraries and its electronic version, Book history online, until this also ceased to be updated. The following bibliography is extracted from his larger new series, the Annual bibliography of books and printing in Australia and New Zealand, which is produced by Blackdawn Press for friends and supporters of the Brandywine Archive, Sydney.

The 146 entries cumulate the material which appeared in the volumes for 2005-2008. Links have been given to items which are only available online. The note “also available online” with no link is given where both a print and an online version has been produced. The numbers in some entries refer to the entries in the original bibliography.

_The following pages form Part II of III published in the BAN over March – June 2010..._


Martin, Stephen. 'Aurora australis', 1908. IN: State Library of New South Wales. 


Moline, Katherine. *In-house letterpress*. IN: *Incubate*, 1st ed. (winter 08), p. 31-33 : ill. N: COFA’s [i.e. College of Fine Arts’] Letterpress Studio, Paddington, NSW; #08/716


*Obituary— Robert Gormack, May 7, 1918-August 20, 2006.* 
IN: *AHP newsletter*, Nov. 2006, p. 8 : ill. N: Proprietor of the Nag’s Head Press; #08/717


Smith, Charmian. Traditional print methods not without Snarks. IN: Otago daily times, 24 Aug., 2006, p. 37. N: Tara McLeod printing The Hunting of the Snark at the University of Otago’s bibliographical press, the Otakou Press; #08/720


**Merging mediums - Artists’ books by Abbas Yousif**  
A report by Victoria Vivero

In this high-tech era when technology threatens to diminish the book’s role as humankind’s primary communication tool, there is an increasing interest in artists’ books. Ohlala investigates handcrafted books made by artists – the quintessential 20th century artform.

As photography and printmaking fought long and hard to be considered valid art forms and not just mechanical means of reproduction, the artist’s book, however, provided a unique way of producing limited edition art works. It appeared in every major movement in art and literature within all of the many avant-garde, experimental, and independent groups whose contributions have defined the shape of 20th century creative activity.

In the late 70s the artist’s book developed to book-like objects or book sculpture, and consequently earned a highly visible profile marked by the intense exchange between international artists who make books in the world of mainstream visual art.

In Bahrain, the genre was extensively practiced by Abbas Yousif, a B.Sc. in Arabic Literature graduate of the University of Qatar. His love and fascination for Arabic literature inspired him to study and develop calligraphy applied in graphic arts under the tutelage of Jabbar Al Ghabdan. The two artists have been working together since 1991 and have held twelve two-man shows in Bahrain and abroad. At the same time, they conduct print workshops in Bahrain and Muscat for artists and students. He attended courses in printmaking in the Middle East and Europe and actively participated in international graphic exhibitions and competitions representing the kingdom.

Eventually he diversified into creating artists’ books – the artform that won him an award in Sharjah’s “Arts That Inspire Arabic Calligraphy” in 2006. This hybrid, multi-medium art form enabled Abbas to create storylines in a visual form that is unique and hand crafted. He uses handmade paper or construction paper and is combined in many processes; folded pages, tablets or the traditional Western codex of folded pages sewn on one side.

Because there is no one form or look to artists’ books, some of Abbas’ books are wordless others are juxtaposed with calligraphy. Like his prints, he uses symbols and patterns from traditional Arabic culture as inspiration. He combined calligraphy using several processes such as monoprints, woodcuts and intaglios. Depending on his mood, his colour ranges from monotone to full colour spectrum.

In his very recent work, he paints with acrylic on canvas using the same subject as his earlier prints; calligraphy and geometry merged with woodcut on paper. His colour palette is his method of articulating the theme. It is predominantly yellow; from subtle canary hues of the cadmium range to ochre, accented by primary colours of bright reds and the shades of cerulean blue. Its symmetry and quasi-geometric style recall certain works of Minimal art.

Apart from his handcrafted artists’ books and printmaking/painting, he also the author of “To the sea by a butterfly’s wing,” published in 2006, a compilation of interviews with some of the Arab world’s leading and emerging artists. Another book, a compilation of reviews of artist exhibitions held in Bahrain since 1999 will be released soon.

Whatever his personal means of communicating ideas, reactions, and feelings between people through the arts, Abbas’ choice of medium to give people something to think about and a reason to think – is an important task and deserves close attention.

Victoria Vivero, Bahrain - victoria.vivero@gmail.com
Abbas Yousif, Bahrain - www.abbasyousif.com
**Red Trillium Press** is in Havana for 3 months where Steve Daiber is continuing his collaborations with Cuban artists, and teaching free book arts and printmaking classes at San Alejandro Art Academy (an undergraduate art school in Havana) and at other print shops and studios in Cuba.

On this and previous trips to Cuba he supplies supply paper, ink and brayers, thread, needles, bone folders, utility knives, rulers, triangles, books, CDs, etc. for workshops and direct assistance to Cuban artists.

To find out more about Red Trillium Press, and Steve Daiber’s work with Cuban artists, view a gallery of Cuban artists’ works, or to subscribe to weekly updates reporting on printmaking and book arts please see: www.redtrilliumpress.com You can also donate to Red Trillium Press online if you wish to help with materials costs for workshops. www.redtrilliumpress.com

**Foundry Press and Francis Elliott held an evening of book performances** at Kaleid, 23-25 Redchurch Street, Shoreditch, this March. ‘Voiding The Trace’, was part of a season of bookart performances entitled ‘scripturacontinua’. Foundry Press performed: Trace - Monster - Engine - Picasso’s Guitar

View images online at: http://www.flickr.com/photos/13846519@N08/

**Helen Schoene - Hairpiece**

A review by Michael Hampton

Foolscap taped at an angle to a white wall. Such was the starting point of Helen Schoene’s live performance ‘Hairpiece’ staged at Kaleid project space (www.kaleideditions.com), the second part in a month-long series of events entitled ‘Scripturacontinua’, curated by Katharine Fry. Schoene’s transformation of the space into a print shop soon accelerated as she relentlessly photocopied sections of her own extraordinary red hair, carefully controlling both the volume and style of each A4 image, enabling her to build up a kind of profile, taping the copies together till they formed hair pieces. Periodically, a male administrator, punctual as a Swiss town hall clock emerged to update the audience, addressing them as ‘delegates’. In what sense this was a conference though seemed problematical.

As the tresses grew thicker, paper trails were laid across the floor leading to a low table, upon which Schoene sat crossed-legged while admin brought fresh pages from the chuntering office machine, that now included her face too. These were added to the trails, and finally taped to her actual face. So masked and covered by low-grade scans, her body obscured by the trails, she began isolating actual individual hairs, writing names on sticky-backed paper and wrapping them round each strand. Meanwhile audience members were handed a book of German baby names plus a pencil, and asked to name strands of hair on the paper trails too. This was distaff art, a study in semiotic proliferation, something emphasised by limited edition residua also called ‘Hairpiece’, depicting Schoene’s unwound red mane: an elegant inkjet, hand-sewn leporello book, and a 112 piece jigsaw puzzle, both loaded with Baudelairean eroticism. These products represented indexical outlets for the artist’s proposition that hair is biologically disruptive of symbolic reference, and a carrier of strong animal energy.

Since completing an M.A. (Performance) at Goldsmiths in 2006, Schoene has worked with Freefall Performing Lab and is currently an associate artist with Switch. She often chooses to work by setting up figments of the imagination, and exploring them theatrically, as in ‘Hairpiece’, which worked as an unbroken visiotextual event (it even included a momentary crisis over copy toner in which Schoene’s print-out was striated with blue highlights), exterminating the performer’s plight when, as the Kaleid press release informed us, ‘at her wit’s end, she turns back on herself, clutching at straws, searching through split ends’.

*Michael Hampton* April 2010
Loretta Cappanera exposes a series of canvases which at pictorial and graphical level, with overlaps and rarefactions of images, represents a path in the common and social memory of a vanished industrial archaeology. The subject is the former cement factory Italcementi, which occupied with its monumentality and structure bigness a wide area in Cividale, close to the old railway station. There, now, a desert and smooth area, fenced in a perimeter of a history memory pound to pieces, splintered, emptied.

The art of Loretta Cappanera traces back an historical feature with personal feeling and social vibration: the factory, the territory, the glance elaborated from vintage frames, the productive context of the factory. In her pictures we perceive the changeovers and the working processes; from the marl extraction from the mountainous cliffs that surmount the vibrated darkness of the pictures’ background, as engraved by xylography digging, dentate incisions, as like pickaxes and grabs that have lacerated, harvested the rise of mountains, sank into a blackened nighttime, darkened. From the sequence of the felling of history arise cobalt blue numbers and ciphers, dates, principle and end. And the last panel becomes essential, sublime for the pictorial minimalism, color layers, as they were the sedimentation of geologic and celestial stripes. Tones and tints that decant the hemp webbing of the canvas, and the scale of blues, absolute horizons, dense and intense skies, overloaded layers of eternal contemplation on which towers the last sky, black. Quite black, spatial, clangorous vortex, esthete and elegance of the heraclitean panta rei (everything flows...). Beside the canvases embedded on lecterns, a triptych made up of artist’s books.

One collects pages of a ledger, material annotations and expenses notes, pre-payments and payments, cement purchases in quintals 60, with all the careful and precise annotation of the daily work, the living enterprise, the notebook time stamp of the years, advents and events.

Pages for life notices, creation and hard work, artifact and construction. Books that have canvas sheets for pages, pillowslip cotton, frayed and worn, white innocence of remnants that have embraced affections and fatigue, and given freshness and warmth. Received the life and collected the death. Here Loretta Cappanera makes a fine job of hems and warps white on white, material lineups for buttonholes and button-ups, sewing half-bakes, skillful and fine, laborious maternal hands. Just per points, remnant after remnant, a red thread makes reappear the silhouette of two little girls, like the crash of a frame, gently pose, passed childhood, elapsed. The diaphragm closed and captured an instant, a moment, fragment of life. The fragments are ruins or grains of a long religious prayer, composition and liturgy of emotions, reminiscences and memory that cannot be defeated. The third book is the compendium, the narration, the myth, in the Greek meaning of the term, the story over xylographyes and scriptures on paper, the white and the black of what has been and is not anymore. A history ended in smoke, gone through the chimney. TABOGAN.

Andrea Zuccolo (Translated by Tamara Benati)
SE ACCENDONO LE STELLE Libri d’artista di Loretta Cappanera was shown at Spazi Rossi - Arte Sella, Borgo Valsugana (Trento) Italy, from 06/02/10 - 14/03/10 www.artesella.it For more information on the books email Loretta Cappanera at: cappazeta@virgilio.it

‘Things, in a Place, with People.’ A Mancunian Cabinet of Curiosities from Carson & Miller
Review by Mike Nicholson
Strange configurations of ceramics, printed ephemera, film sequences... and a music hall comedian’s tatty stage wig. We gathered to ask questions for a day, nearby this apparent gallimaufy.
Can life’s experiences become locked into inanimate things of ink and paper, thread, leather, glazed clay, glass and film stock? How does the artist, the writer, the academic researcher shape a key that might unlock the secret life of an object?
Can the forcefulness of memory engender a need to set down – and consume – stories?

How does a vibrant story bleed from the inert stillness of a thing – what complexities can we read into, interpret from, impose upon everyday artefacts?

Can one time be revived in another?

The eclectic presentations encompassed storytelling through painted, drawn, photographed, filmed and pre-existing manufactured material. Indeed, the act of collection was recognised as creative in and of itself. As if those driven by this very human activity needed any confirmation of that. Speakers included Prof. Karen Bassi (University of California, Santa Cruz) – who considered archeology, artefacts and their narratives (‘Objects are texts to be read.’) – and Gyöngyvér Horváth (University of East Anglia) discussing anachronisms in the language of painting, and the shifting contexts for their interpretation. Gavin Parry and Jacqueline Butler (Manchester Metropolitan University) asked us to reconsider our reading of photography, disengaging from linear conventions and expectations.

Particular presentations linger in my subjective memory of the day over others.

Dr. Mary O’Neill (University of Lincoln), though absent, delivered her paper in a pre-filmed video, at once strangely formal and yet peppered with pleasing hints of chaotic life (voices audible in the background during recording and slight hitches in the speaking of the piece). These elements of imperfection seemed curiously complementary to themes in her ‘Ephemeral Art: Telling Stories to the Dead’. O’Neill derived inspiration from the work of others, including Canadian Liz Magor’s piece ‘Time and Mrs. Tiber’ (1977), revealing how abandoned 1950s domestic ephemera – especially sealed jars containing preserved fruits – allowed Magor to construct a haunting message of lost days and passing time. That ‘the fruits of Summer should survive into the cold, dark days of Winter’ and then finally be subject to the irony that the ‘environment of the art gallery had accelerated (their) deterioration’, posed fascinating questions about the price paid when artists – and non-artists – impose their imaginations on the world. O’Neill considered the jars a powerful piece (‘Their very uncertainty may be the wisdom they offer.’) should we choose to appreciate them. After all, as she stated, ‘stories are a contract . . . requiring a listening.’

Artists Lucy May Schofield and Sylvia Wallering had gathered significant domestic possessions from others. Leaving the explanatory testimonies of the ‘donors’ unread, they extrapolated their own stories from the items in their spoken performance/presentation ‘Belongings’. Their readings achieving a memorable point of stillness in the day, loaded with quiet emotion, revealing their rewarding use of the objects as ‘muse, inspiration, stimulation’ (Schofield).

Considering events, Schofield has subsequently cited a line from my own paper (‘Our engagement with words both arms and exposes us.’) as one that had a personal resonance for her. She explained: ‘In reading aloud the stories created for ‘Belongings’, I was fearful of disclosing the words that left me vulnerable. Yet I was soon struck with an overwhelming relief when they took flight into the ears of others. I suppose this is exactly why words have such a lead role in the work I create. I fear them, which moves me to confront them; arming and exposing.’
In ‘Lost Children, the Moors and Evil Monsters: the Photographic Story of the Moors Murders’, Helen Pleasance discussed how an entirely pedestrian photograph assumes iconic status if it is that of a notorious killer. Our reading of Myra Hindley’s police snapshot is tainted with the poison of the intervening years, representing ‘a haunting archive of loss’. This is a loss not only at a bluntly personal level for the families of the murdered but also a loss of an idea of a community. Fellow speaker Dr. Pete Atkinson (University of Central Lancashire) tied Pleasance’s themes to a ‘developmental mythology of Manchester in the 1980s’, as when The Smiths appropriated the photo for their ‘Suffer Little Children’ (1984). For the city, Atkinson feels, Hindley’s image acted as ‘a reminder of its working-class roots and the uncultured brutalism of its past’. Regarding the event, Pleasance herself enjoyed ‘the combination of contributions from visual practitioners and those who analyse the visual from various different disciplines’, which she felt provided ‘stimulating ideas about how to think about the visual and the ways in which we read (or don’t read) narrative in it’.

MMU Special Collections Archivist — and delegate — Jeremy Parrett noted ‘how the variety of both subjects spoken of, and the ways in which they were spoken about, seemed to mirror the form of the exhibition’.

Essentially, Carson and Miller achieved in their conference schedule just as unlikely, uneasy and entertaining a mix as they had in the glass cases outside the venue. Appreciation was equally subjective; delegate Judy Kendall (Salford University) noted her excitement at finding ‘artists working in a similar ‘visual text’ field’, Chair Professor Steve Dixon (MMU) that ‘artefacts embody their own narratives and meanings which ‘speak’ in a variety of voices’ and Jane Pendlebury (MMU Special Collections) noted ‘the object as catalyst’ of enjoyable discussion and creativity.

In her closing Keynote Speech – ‘Relating the Story of Things’ - Dr. Patricia Allmer (Research Fellow at MMU) talked eloquently about the threads running through the exhibition and, by association, the day. She cited the role of the haptic (‘from text to texture’) in our experience of things, and the ‘imagination, passion and chance. . . sensual impulses’ that had driven Carson and Miller throughout their original act of collation. Jayne Burgess (MMU Special Collections) thought it ‘a most fitting end to the day and especially to the exhibition’.

Carson and Miller remain satisfied with the event in terms of it closing a lengthy chapter of their ongoing collaboration, stating ‘the most important thing to us is to have hosted an event that instigates or extends discussion and debate around the notion of narrative and the visual (matters central to our own art practice)’.

Mike Nicholson
www.ensixteeneditions.blogspot.com

A READER’S ART: A Book Artist’s Vision Becomes A 10-Year Tradition

Review by Zach Pearl, Minneapolis, USA

Something special happened in the book arts 10 years ago in Lansing, Michigan. In an experimental exhibition space known as the Art Apartment (quite literally a downtown apartment gone avant-garde gallery) opened A Reader’s Art, the first show comprised solely of book artists to ever debut in Michigan. It was an unexpected concept that met with delightful reception, capturing the minds of local residents and seizing the headlines of local press. Although the Art Apartment was run by a cooperative of three women/visionaries: Leslie Donaldson, Nancy McRay and Susan Hensel. It was the latter who recognised that the citizens of Michigan needed to experience the Book as something more than the conventional paperback romance or the illustrated nursery rhyme; they needed to experience the Book as a narrative object. Showcasing more than 50 artists’ books from around the Midwest, the first instance of A Reader’s Art also offered a rare privilege to the viewer: the opportunity to touch the work! As visitors entered the space they were greeted by a large bowl of white cotton gloves, and a warm invitation to explore the individual pages of each work. It was a highly progressive notion for its place and its time; no plexi vitrines, no guards standing watch, no force-fields of tradition or prestige that separated the art from its audience.

Left to right: A Reader’s Art 1, at the Art Apartment, E. Lansing, MI & A Reader's Art 9, at Susan Hensel Gallery, Minneapolis, MN

Fast forward a decade, and head West about six hundred miles. The Art Apartment (unfortunately) no longer exists, but A Reader’s Art lives on inside the walls of the Susan Hensel Gallery. Now, in its tenth year, the scope of the exhibition has gone from regional to international, but the
concept has remained the same. As the years have gone by, themes have been applied and focuses on particular media have come into play, such as the ‘sculptural’, ‘the handmade’, the ‘miniature’. However, at the heart of it all is still a passionate and down-to-earth gallerist who wants to educate and inspire the members of her community.

For many years, a prolific book artist herself, Hensel (whose works can be found in the Library at the Museum of Modern Art NY, Michigan State University and the Minnesota Center for Book Arts among others) has sited that the real impetus of *A Reader’s Art* came from the desire to educate the general public about the potential of the Book as a time-based and interactive method of storytelling. “It’s always been important to me that people are allowed the chance to touch artworks, and interact with them,” says Hensel. “With artists’ books, in particular, touching the work can lead to a sense of personal interaction with the artist, and a deeper sense of meaning, versus standing across the room from a painting with your hands politely behind your back.” In the first two years of *A Reader’s Art*, while it was housed at the Art Apartment, the reaction was exactly this: a fascinating, somewhat perplexing and occasionally transcendental experience that left its visitors feeling differently about their relationship to Art, as a whole. The local media responded with equal enthusiasm, as articles about the show appeared in the Detroit Free Press, the Kalamazoo Gazette, and the State News.

When the Art Apartment closed in December of 2002, *A Reader’s Art* found a home at the Lansing Art Gallery. Enjoying much the same level of success in its new location, the university asked if it could retain the concept and title of the exhibition when Hensel decided to move to Minnesota in 2004. Fully aware that she had struck conceptual-gold, Hensel politely refused to leave *A Reader’s Art* behind and brought the show with her to the Twin Cities area. Since its arrival in her Minneapolis gallery space in 2005, Hensel has modified the concept to include aesthetic and contextual themes. For instance, in 2005, as George Bush announced he would be running for a consecutive presidential term, Hensel decided to add a political angle to the selected works. “Not everything in the show that year was political,” she recalls, “But a majority of it was.

It was important for me that the works resonated with a large number of people in a way that was current.”

The physical space of the Susan Hensel Gallery reflects these values. A modest, but cozy space, with hardwood floors and high tin ceilings, the gallery invites a relaxed and almost conversational viewing experience. These days, during *A Reader’s Art*, there are multiple stations positioned throughout the exhibit that are fully-stocked with white gloves, and the show has gained a local reputation for its hands-on policy. The show has also become noted for its regular inclusion of emerging book artists, some of whom have even been shown ‘in-depth’ with multiple works or complete series present. “One joy of this show has been starting to work with more emerging artists, and showcasing them,” says Hensel “I enjoy taking a risk with this show, and allowing them to show in some depth. It’s important to help build the trajectories of their careers.” Hensel also points out that there is a parallel effect of giving exposure to new and upcoming artists: exposing art to fresh audiences (in many instances, the friends, relatives and colleagues of the emerging artists). This phenomenon can also be seen clearly at *A Reader’s Art*, as the visual-journals of students at Hudson High School in Wisconsin are often displayed alongside the work of seasoned book arts veterans. Hensel began a partnership with Hudson High School in 2006 through the chance encounter of teaching one of its faculty. Laura Gajdostik, an English teacher, signed up for a workshop with Hensel on creating narrative through collage. Gajdostik was so inspired by the workshop that she introduced visual-journaling as a part of her curriculum for her upper-level students, and the project has remained a prominent feature of the exhibition in most years since. “The families and friends of the high school students have probably been the most exciting visitors that we get during this show,” Hensel adds. “Some of them have never been to a gallery before, let alone one about the Book Arts.”
friend and fellow artist Jon Coffelt came to the gallery with a unique and inspiring exhibition entitled Communion. Comprised of dozens of intricate, hand-sewn miniature pieces of clothing that memorialized their original wearers, Communion was greeted with awe-filled faces and eager hearts by all its viewers. Over the period of the install and the show’s opening, Coffelt stayed with Hensel. They bantered about fantasy-exhibitions and ideals of gallery administration; leading up to Hensel’s decision to commemorate the birth of her book arts brainchild by inviting Coffelt to guest-curate.

Coffelt was happy to oblige, as he had organized many a book arts show when his career took a ‘gallery-centric’ turn in 1993. Along with his longtime partner Shawn Boley, and friend Janet Hughes, Coffelt opened a progressive gallery space called Agnes. Located in Birmingham, Alabama, Agnes focused foremost on contemporary photography, but it regularly featured exhibitions by book artists and film artists as well. Active until 2001, Agnes gained national recognition for its mission to raise awareness about critical issues such as AIDS, homelessness, racism, imprisonment, etc. through visual art. Agnes worked frequently with the Video Data Bank in Chicago to show short film/video artists, and presented a key exhibition just after its founding entitled, World Without Art in conjunction with Visual AIDS to commemorate World AIDS Day. The gallery’s forward-thinking, however, did not always gain support from its Birmingham patrons, who occasionally picketed its openings. One such incident earned Agnes an article in a December 1994 issue of USA Today. Coffelt ultimately decided to close the gallery in order to concentrate on his studio-art practice, and relocated to New York City. However, he couldn’t stay away from curating for very long.

In 2009, Coffelt played an instrumental role in organising the first two exhibitions at Central Booking, a two-section gallery space in Brooklyn, NYC that allocates one gallery specifically for the book arts and an adjacent gallery to showcase work by book artists in other mediums.

With this year’s A Reader’s Art, Coffelt set out to make the selection of artists reach from the traditional to the conceptual, stating early on in the selection process, “You could say that I’m using this exhibition as a kind of survey of what’s going on in the world of artist’s books right now. I’m interested in artists utilising every possible form of the book, from fine type-set handmade books to altered books to limited edition to out-of-the-book vernacular.” And, Coffelt accomplished just that. His call-for-art caught the eye of hundreds of artists ranging from internationally renowned to locally emerging; their work spanning an equal spectrum in form and content.

Encyclopaedia of History 7, Janet Hassinger

Janet Hassinger produces works that are immediate, metaphorical and political in their message. Perhaps, best known for her ongoing series of ‘gun-books’ (found codex texts on subjects such as civil rights and American history that have been carved into the shapes of hand guns), she is also a skilled watercolourist and curator. In addition to a small gallery that she operates in Houston, she and Jon Coffelt co-curated The Book ever after for College of the Mainland Fine Arts Gallery in 2007.

One Heart, Miriam Schaer

The work of Miriam Schaer is a testament to the sculptural potential of the Book as well as the progressive notion of using multimedia to achieve a unique aesthetic and voice. Exploring issues of the Feminine in society, Schaer utilises bustiers, brassieres, gloves, aprons and more as sculptural enclosures for her books. They are often accompanied by tiny collections of symbolic objects such as shredded letters, coins, pills and antique keys that are nested inside. Of her larger series, Schaer’s ‘girdle books’ are particularly powerful and visually engrossing for their textures. Many of them feature heart-shaped accordion books that must be pulled out of the sculpture’s chest cavity in order to be read.
Also showing in A Reader’s Art was Harriet Bart, a widely recognised and accomplished Minneapolis book artist who is mostly known for her large-scale sculpture and installation works. Bart’s bookwork capitalises on the study of iconography and the beauty of simple forms. Her bindings speak to her love for sculptural materials, with covers and cases of metal and wood that are characterised by a refined and almost puritanical design sense. However, once opened, Bart’s book works reveal playful and striking juxtapositions of text and graphics that allude to the transformative nature of language.

Other noteworthy local artists included in this year’s show were Jody Williams, Nora Lee McGillivray, Chip Schilling (who was recently named 2010 Minnesota Book Artist of the Year by the Minnesota Center for Book Arts), and Georgia Greely who hosted an evening of poetry at the gallery on April 16th with members of the Laurel Poetry Collective.

As the opening approached, and the boxes and the envelopes trickled in from their respective destinations, Hensel looked back over a decade of A Reader’s Art. The dog-eared postcards, the laminated pages of newspaper clippings and even the occasional sleeve of slides. The effect is overwhelming, and at the same time satisfying. What began as a simple but determined gesture, a single artist’s endeavor to push the book arts into the radar of her immediate community, has become a tangible catalogue of what’s going on in the contemporary world of book arts and a decade-long tradition.

A Reader’s Art 10 ran from March 12th to April 23rd, 2010. A full list of the exhibitors can be found online at susanhenselgallery.com

Zach Pearl is a production artist, assistant gallery coordinator, and arts instructor residing in Minneapolis. He graduated in 2006 from the Minneapolis College of Art and Design with a BFA in Illustration, and has since pursued curating and critical arts writing as a culmination of his interests in education, environmental narrative, art theory and design.

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Artists’ Books Research Project at the National Art Library, Victoria & Albert Museum
A report by Sophie Bradbury and Andrew Russell

Sophie Bradbury, a student from Sussex Coast College Hastings, recently had the opportunity to study artists’ books in the National Art Library’s collection.

She says, “My objective during the placement was to examine books relevant to my studies in Contemporary Crafts Practice and to make a piece in response to my experiences while on placement. I kept a journal of my time, recording what I thought about the books I saw, and I also recorded my physical and emotional responses to the placement experience, particularly regarding my disability (I have Multiple Sclerosis).”
As a disabled student, Sophie found Andrew Russell, Librarian and Social Inclusion Officer, gave her invaluable support. He assembled relevant books in a private room that was easily accessible. She says, “I was able to conserve my energy and devote it to study.”

“Back at college, I made two mixed media book objects and a pewter book-brooch. The whole experience has been beneficial to my confidence as a maker as I look forward to leaving college and working professionally.”

The National Art Library, situated within the V&A Museum, has several thousand artists’ books. Over 150 of these can be seen online at the following web address - http://www.vam.ac.uk/collections/prints_books/features/artists_books/index.html

All students are welcome to come and study and details of access and facilities for visitors can be found on the National Art Library website at http://www.vam.ac.uk/nal/about/index.html

The library’s opening hours are Tuesdays to Saturdays 10am - 5.30pm (6.30pm on Fridays) and full details of how to use the library are available on these web pages.

Sophie Bradbury is a student from Sussex Coast College, Hastings. sophiebradbury@btinternet.com

UWE Bristol Exhibitions
Bower Ashton Library opening hours, term time:
Mon - Thurs 08.45 - 18.00, Friday 08.45 - 17.00
Please call to check opening hours before travelling as times vary during inter-semester weeks and vacation periods (usually Mon - Fri 09.00 - 17.00)
Library main desk Tel: 0117 328 4750

If you have any book arts news, please email items for the Book Arts Newsletter to: Sarah.Bodman@uwe.ac.uk
Please supply images as good quality RGB jpegs (300 dpi)

NEXT DEADLINE: 6TH MAY FOR THE JUNE - JULY NEWSLETTER

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