



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

ARTIST'S COVER PAGE: ANGIE AND SIMON BUTLER

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Artists' Books Exhibition, UWE, Bristol, UK
Tom Trusky Exhibition Cases, Bower Ashton Library

Regards Croisés: France-UK

1st February - 1st March 2013

This exhibition "Regards Croisés: France-UK" - whose title could be translated as "Crossing Paths" or "Converging Views" - is the result of a collaboration between the Centre for Fine Print Research and the Faculté Arts, Lettres, Langues at the Université Jean Monnet in Saint-Etienne.

Students and recent graduates in France and the UK were asked to look at different aspects of the other country and worked over a period of six months on their ideas of the other country. Each made a book that reflected their memories, inspirations and views across the Channel.

The exhibition was first presented in October 2012 in Saint-Etienne as part of a symposium organised to celebrate the 5th anniversary of the MPhil in Art publishing of Université Jean Monnet, which is the only Master's degree focusing on artists' books in France.



Thomas Couraut

The books made by students from Bristol have looked fondly across the Channel, remembering their first experiences of the culture, food, language and environs, and the elegant inhabitants of France. The French books are more historical in outlook, making numerous references to the common history of both countries, and especially to periods of conflict. A common feature of the English and French books is the use of maps, with a special focus on the Channel or tourist areas.

Their cultural references included classic pop songs, forbidden novels, or fine dining experiences - the first tastes of exquisite food on family trips. Others called upon their memories of the experiences of travel, as tourists walking the streets, or stepping upon the pavements of Paris, to looking down on the beautiful landscapes when micro-lighting over the Pyrenees, or pinpointing the co-ordinates of Paris on a map. There are frequent allusions to the usual clichés about the two cultures: *Froggies and Rosbif* by Nastasia Hadoux hints at the nicknames and food preferences of the French and the British while *Je ne sais quoi* by Cath Fairgrieve represents the indescribable attraction of French life as perceived through cinema.



Hazel Grainger

The books have been hand produced as one offs or small editions, from altered sculptural books, to letterpress printed editions, hand cut from old maps, collaged, digital print, rubber-stamped. Screenprinting, laser cutting, sewing and welding have also been used. Because the exhibition was first shown in France, the French books use bigger formats, one of them being even a livre monstre or giant book.

This exhibition project has built upon the experiences of students from both countries and encouraged an appreciation of and connection with each.

www.univ-st-etienne.fr
www.uwe.ac.uk

Artists' Calendars and Diaries

Florence Loewy, Paris, France

Until 23rd February 2013

"I won't be getting a calendar this year since I was so unhappy with last year's." - Alphonse Allais

Matt Bakkom, John Baldessari, Bernhard Cella, Claude Closky, Patrick Corillon, Daniel Gustav Cramer, Christoph Fink, Gelitin, Thomas Hirschhorn, Jonathan Horowitz, Fabrice Hybert, Pierre Leguillon, Sara MacKillop, Jonathan Monk, Petra Mrzyk & Jean-François Moriceau, Maurizio Nannucci, Hans Schabus, Seth Siegelaub...



Sara MacKillop, *Calendar*, 2010

The history of measuring time goes back to the first civilisations, since a world without meter is a world which collapses. The majority of calendars are defined in relation to the sun or moon in order to give ever more precision to a grid of successive and quantifiable instants: the year, month, day, hour, minute and second. This time finds form in the space of a sheet. It manifests in the grid, passes with the page of the diary that we blacken and disappears with the block calendar which we tear, day after day. But there is also the time which exists in our intimate conscience, open to multiple temporalities, heterogeneous and divergent. It lengthens, accelerates, becomes weighty or gets forgotten. Many artists have questioned these temporal realities, taking forms such as almanacs, calendars and diaries. They model this time grid, deconstruct it, appropriate it, enlarge it, shorten it, cut it, update it and push their arbitrary creation to the absurd. They play on the relationship between the conventional representation of time in western calendars and imagery, typography, handwriting, repetition of motifs, systems, page setting or the associated meaning given by them. These calendar themed propositions are characterised by dates, appointments, parabolas, titles, drawings, events, photographs and specific stories. They follow the course of time, determine their own time or travel in time, opening windows distinctly out of kilter with earth clocks, creating a strange spiral of appearance and disappearance.

To mark our entrance into the New Year, this exhibition sets out to perennialise the ephemeral and dated object, to return the hourglass, to leaf through the grid in reverse, to read and rediscover with a fresh eye those now timeless works, neither obsolete nor premonitory but works to indefinitely revisit.

"I don't believe that Tuesday is necessarily better than the Monday which precedes it, or than the Wednesday which will follow after that." - Jorge Luis Borges

Florence Loewy books by artists, 9 rue de Thorigny 75003 Paris, France. Tuesday - Saturday 2pm - 7pm.
www.florenceceloewy.com

Aspen Magazine: 1965-1971

Pat Matthews Gallery, Whitechapel Gallery, London

Until 3rd March 2013

The cult 1960s magazine featured contributions by prolific artists, musicians and writers including Peter Blake, William S. Burroughs, John Cage, Ossie Clark, Marcel Duchamp, David Hockney, John Lennon, Lou Reed and Yoko Ono.

Few magazines remain and on display are all ten complete sets of the rarely seen publication. Issued in a box, Aspen was one of the first multi-media magazines and became a time capsule of the period. It was conceived by Phyllis Johnson, a former editor for Women's Wear Daily and Advertising Age, and inspired by Aspen, Colorado, a popular ski resort at the time. Each distinctive issue had a different editor and designer who took complete control of the magazine.

On show is Andy Warhol and David Dalton's Pop Art issue including a detergent box cover, and a special British issue with British Knickers, a sewing pattern by fashion designer Ossie Clark, souvenirs found by Peter Blake and The Lennon Diary 1969, a diary of the future written by the Beatles musician. Other highlights include films by Robert Rauschenberg and Robert Morris, recordings by Yoko Ono, John Lennon, William S. Burroughs and Marcel Duchamp, essays by Roland Barthes and Susan Sontag, and a psychedelic issue edited by Angus MacLise, the original drummer from the Velvet Underground.

The Whitechapel Gallery archive exhibitions are generously supported by Catherine and Franck Petitgas.

Opening times: Tuesday - Sunday, 11am - 6pm, Thursdays, 11am - 9pm. Admission free.

Whitechapel Gallery, 77 - 82 Whitechapel High Street, London E1 7QX. Nearest London Underground Station: Aldgate East, Liverpool Street, Tower Gateway DLR.
info@whitechapelgallery.org
whitechapelgallery.org

David Shrigley - SIGNS

Anton Kern Gallery, New York

Until 16th February 2013

532 West 20th Street New York, NY 10011

Tel: 212 367 9663. Tuesday-Saturday 10am - 6pm

<http://www.antonkerngallery.com/artist/david-shrigley>

Film in Space: An exhibition of film and expanded cinema selected by Guy Sherwin

Camden Arts Centre, London

Until 24th February 2013

Artists include: Angela Allen, Gill Eatherley, Steve Farrer, Nicky Hamlyn, Emma Hart, Dan Hays, Denise Hawrysi (book works), Malcolm Le Grice, Rob Mullender, Annabel Nicolson, Simon Payne, William Raban, Lucy Reynolds, Guy Sherwin, Chris Welsby.

Camden Arts Centre, Arkwright Road, London NW3 6DG.
www.camdenartscentre.org/visit

Stellar: Book Art and the Cosmos
An international juried exhibition exploring outer space
Minnesota Center for Book Arts, USA
Until 5th May 2013

"A book is made from a tree. It is an assemblage of flat, flexible parts (still called "leaves") imprinted with dark pigmented squiggles. One glance at it and you hear the voice of another person -- perhaps someone dead for thousands of years. Across the millennia, the author is speaking, clearly and silently, inside your head, directly to you. Writing is perhaps the greatest of human inventions, binding together people, citizens of distant epochs, who never knew one another. Books break the shackles of time, proof that humans can work magic." - Carl Sagan, *Cosmos*

Explore the outer reaches of both our universe and our collective imagination in *Stellar: Book Art and the Cosmos*, featuring work by dozens of local and international artists. Enjoy book, print, paper and installation artworks on the themes of space, science (fiction and non-fiction), exploration and humanity.

Featured artists include: Tim Abel (Racine, WI); Mary Bergs (Minneapolis, MN); Laura Beyer (Birmingham, MI); Elizabeth Boyne (Iowa City, IA); Cynthia Brinich-Langlois (Milwaukee, WI); Patty Bruce (Boston, MA); Emily Chaplain (Memphis, TN); Tiberiu Chelcea (Ames, IA); Young-ju Choi (Ilsan, South Korea); Johanna Drucker (Berkeley, CA); Wendy Fernstrum (Marine on St. Croix, MN); Brad Freeman (Chicago, IL); Kirsten Furlong (Boise ID); Travis Hocutt (Waterford MI); Tom Hubbard (Chagrin Falls, OH); Rachel Katz (Portland, ME); Ray Klimek (Athens, OH); Mari LaCure (Beverly, MA); Ginny Lloyd (Jupiter, FL); Jared Martin (Minneapolis, MN); Heather Matthew (Nunderi, Australia); Leah Mayers (Chicago, IL); Nora Lee McGillivray (St. Paul, MN); Andrea McKennan (Minneapolis, MN); Cathryn Miller (Grasswood, Saskatchewan, Canada); Ellen Mueller (Buckhannon, WV); Scott K. Murphy (Saint Joseph, MN); Heidi Neilson (Long Island City, NY); Lauren Orchowski (New York, NY); Mark Ryan (Minneapolis, MN); Mark Addison Smith (New York, NY); Regula Russelle (St. Paul, MN).

Cosmic Arcade All-Ages Discovery Day Saturday, May 4; 10am-2pm Visit MCBA for a Stellar day full of creative exploration and hands-on artmaking opportunities for all ages! Free and open to the public.

Open to the public seven days a week.
Minnesota Center for Book Arts is located in the Open Book Building in downtown Minneapolis:
1011 Washington Ave S, First Floor Minneapolis,
MN 55415, USA. www.mnbookarts.org

Zines #1 1971-1975: Archive Artist Publications / Artists' Magazines from the Hubert Kretschmer Collection
Zentralinstitut fuer Kunstgeschichte, Munich
Until 5th April 2013

Zentralinstitut fuer Kunstgeschichte, Katharina-von-Bora-Strasse 10, Munich, Germany
<http://www.zikg.eu/szm/index.htm>

Secret Wars
Proteus Gowanus, Brooklyn, New York, USA
Until 7th April 2013

The second exhibition in our yearlong exploration of *Battle*. *Secret Wars* explores the cryptic ways of warfare from neurophysical conflict deep inside the brain to spy-vs-spy radio transmissions to the everyday surveillance of ordinary citizens. The exhibition brings artists from New York, Amsterdam and Berlin to trace the gaps, silences, and blackouts that conceal vital and deadly knowledge. Inside a special room, mysterious and hypnotic short-wave radio messages in unbreakable codes are beamed to hidden spies. Lost treasures, occult symbols and closely guarded government secrets appear and disappear, codified enigmas shrouded in obscurity

War Games Room at Proteus Gowanus, New York
As part of our yearlong theme, *Battle*, and in conjunction with our current exhibition, *War of Words*, we are pleased to launch the 'War Games Room', a space to play at war with your favorite friends and enemies. You can play on a handmade Risk game designed by Ryan Jones with New York City boroughs, not nations, vying for the upper hand. Also featured will be a magnetised Diplomacy board assembled by Tom LaFarge, a beautiful hand-tooled game of Connect Four by Nick DeFriez and other games made available to us by our partners in gaming, the Brooklyn Strategist, a game room on Court Street where you can play year round and eat snacks too. The Proteus War Games Room will be open every weekend from 12-6pm.

Proteus Gowanus | 543 Union Street, #1C | Brooklyn, NY 11215, USA. www.proteusgowanus.org

Articulating the Infinite
An exhibition of new artworks by Jeff Rethermel
Traffic Zone Center for Visual Art, Minneapolis, USA
Until 15th February 2013

Traffic Zone Gallery presents *Articulating the Infinite*, an exhibition of new artworks by Jeff Rethermel, curated by Wilber H. Schilling.

The concept of time is integral to Rethermel's work – in particular, the use of this human construct to explain and order the infinite. Defining one's existence in an endless universe is both an intense need and an unattainable goal. With failure acknowledged and ensured, the artist seeks to describe the indescribable concepts of "forever" and "all" through the inadequate tools of words, images, numbers and other symbols.

Jeff Rethermel's style is characterised by handwork, layered imagery, hybrid print techniques, and the inclusion of tactile

elements. The processes used to create pieces are visible in their completed state, documenting time and the evolution of the work. Layers of meaning are created physically with translucent veils or metaphorically by juxtaposing disparate imagery and printmaking methods. Handmade paper provides a textured and patterned surface that may support or alter the definitions of printed images.

Articulating the Infinite is the latest chapter in Rathermel's ongoing dialogue with material, form, narrative and meaning.

Jeff Rathermel Artist Statement: "I am a printmaker, hand papermaker, and book artist. When combined, these disciplines allow me to explore two- and three-dimensional formats, the written word, mark making, repetition, rhythm, symbolism, and the power of visual narrative."



Works in Rathermel's *Articulating the Infinite* series include:

Infinity in 3 Sizes - Articulating the Infinite (vol. 1) 2010
Even the notion of infinity has varying degrees – a very odd concept. A string of whole numbers is infinite as is a string of odd whole numbers, yet the latter represents a “lesser” infinity. Both are forever.

A & Ω - Articulating the Infinite (vol. 2) 2010
How do we define the beginning of an expanding universe composed of materials we have yet to capture? How can we comprehend an end that yields nothingness? Humans play God and categorise, label and map whatever they can to cope and provide a context for their lives. The small books in this piece provide latitude and longitude coordinates that assisted sailors in locating themselves in vast, dark, and often intimidating seas. The ability to “hold” the beginning and the end of anything, and know one's place simultaneously is rare in life.

All / Universe - Articulating the Infinite (vol. 3) 2010
This set of books repeats imagery of a digitally constructed

universe. An “all” created by a series of algebra rhythms and formulas that, with probability, replicates a true universe. The laws of infinity allow for all possibilities.

A Small System of Balance - Articulating the Infinite (vol. 4) 2010. The concept of “nothing” is a true constant and fulcrum. In numbers, zero is the only true resting point. To both sides of it are infinite degrees of lesser and greater.

From 19 to 19 - Articulating the Infinite (vol. 5) 2010
As humans, we strive for order and seek patterns in our everyday lives. This book is comprised of 19 sets of 361 randomly generated numbers (19 x 19) arranged in grids, with each number assigned a different pattern. There is no order in any of the pages, yet in viewing the book, we instinctively search for patterns.

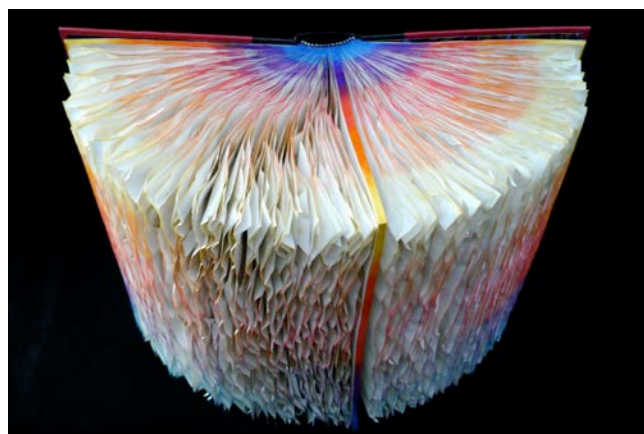
Small Boxed Eternity - Articulating the Infinite (vol. 6) 2010. As we learn and grow as individuals, our ability to unquestionably embrace the concepts of “forever” and “all” is diminished by practicality and rationality. Perhaps those who can best articulate the infinite are the young.

9 Approximations of Forever - Articulating the Infinite (vol. 7) 2010. One approximation of forever is as good as another. All are failures – yet they are noble gestures. Some may argue that the individual who approximates forever is as accurate as an individual who admits he cannot.

Traffic Zone Center for Visual Art
250 3rd Avenue North, Minneapolis, MN 55401, USA
Traffic Zone Gallery is open Mon-Fri from 9 am - 5 pm
trafficzoneart@gmail.com
www.trafficzoneart.com

The Book Exhibit
The Art Trust Gallery, West Chester, USA
9th February – 22nd March 2013

Irmari Nacht is participating in the Art Trust Gallery's inaugural exhibit of 2013 called *The Book Exhibit*. It will showcase respected book artists from the region, whose work exemplifies creativity, originality, and professionalism - using the traditional book as both a medium and an inspiration for creative exploration. The show will open on Friday, February 8th with an artists' reception from 5.30pm to 8.30pm.



From Irmari Nacht's "Saved" series, Book 52 Tara

Irmari Nacht's recycled books; a series entitled "SAVED", use books that otherwise might be discarded transforming them into artworks. The books are cut, sometimes into slivers which curl and undulate, and return to the tree-like shape from which the paper was made. As the words of the book extend beyond the surface of the covers by means of the outreaching slivers, the ideas and concepts of the book move out to the viewer, perhaps generating new ideas.

The Art Trust Gallery at Meridian Bank is located at 16 W. Market Street, West Chester, PA 19380, USA. The public is invited from Monday to Friday 9am-4.30pm.
Tel: 484 467 1664.

Druckworks

40 Years of Books and Projects by Johanna Drucker
Denison Museum, Denison University, USA
8th February - 11th May 2013

Organised by the Center for Book and Paper Arts, Columbia College Chicago. Johanna Drucker is a distinguished writer, typographic poet, and scholar-critic. Her interests include history of the book, alphabet historiography, modeling interpretation for electronic scholarship, digital aesthetics, and the design of information visualization. Her writings have helped shape the field of visual poetics and digital aesthetics. She is also a prolific creative artist with more than four-dozen editioned artist's book to her credit. The DRUCKWORKS retrospective allows audiences to experience the course of her artistic development while offering key insights into the evolution of the field of artists' books as an interdisciplinary, and often collaborative, artistic and literary activity.

A full length catalogue features commentary and essays by over twenty critics, scholars and artists including Jerome McGann, Marjorie Perloff, Susan Bee, Emily McVarish, Brad Freeman, Kyle Schlesinger, Craig Dworkin, and others. To order call 312-360-6630 email: book&paper@colum.edu or see: <http://www.colum.edu/Academics/Interarts/book-and-paper/online-store.php>

The exhibition tour continues to San Francisco Center for the Book, May – August, 2013.

Denison Museum, Denison University
240 West Broadway, Granville, OH 43023, USA
<http://denisonmuseum.org>

An Inventory Of Al-Mutanabbi Street

The first shows in the tour of "An Inventory Of Al-Mutanabbi Street" are: 6th February - 29th July 2013, at the John Rylands Library, Manchester, UK; 1st February - 26th April 2013, at the San Francisco Center for the Book, USA; 7th January - 21st June 2013, at Cambridge Arts Council, Cambridge, Massachusetts; 25th January - 30th March 2013, at The Santa Fe University of Art and Design, Santa Fe, New Mexico; 15th March - 21st April 2013.

For a complete list of exhibitions in the tour to date, see <http://www.al-mutanabbistreetstartshere-boston.com/exhibitions.html>

Al-Mutanabbi Street Starts Here

A three-part exhibition of artists' books and broadsides
Cambridge Arts Council, Cambridge, MA, USA
PART I: Until 28th February 2013

On March 5, 2007, a car bomb exploded on al-Mutanabbi Street, the ancient street of booksellers, poets and writers, located at the literary and cultural heart of Baghdad, Iraq. The attack killed 30 people and injured scores more. As part of an international response to this event, the Cambridge Arts Council presents "Al-Mutanabbi Street Starts Here," a three-part exhibition of 261 artist books made by 260 international artists from 24 countries.

This exhibition events aims to bear witness to the events on al-Mutanabbi Street, and to collectively affirm that the right to a free exchange of ideas and culture in public space is never to be taken for granted.



Burning Daylight, John Paul Dowling, UK

CAC Gallery at the Cambridge Arts Council City Hall Annex, 344 Broadway, 2nd Floor, Cambridge, MA.
<http://www.al-mutanabbistreetstartshere-boston.com>
<http://www.bookarts.uwe.ac.uk/mainmut12/gallery1.htm>

Al-Mutanabbi Street Starts Here

The Santa Fe University of Art and Design
Santa Fe, New Mexico , USA
Until 30th March 2013

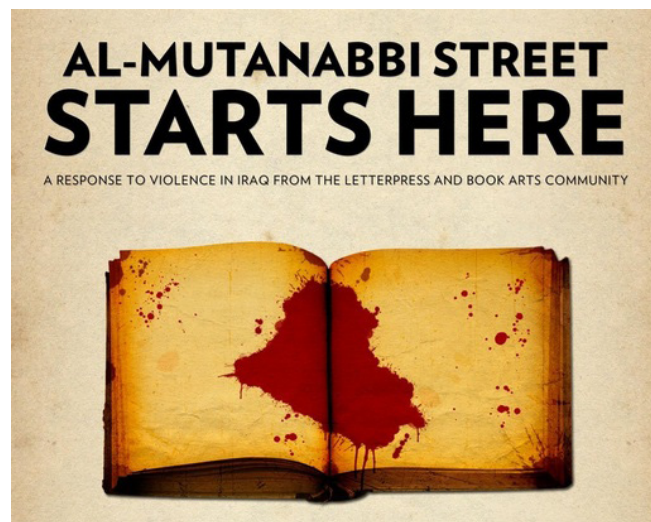
Wednesday, Feb. 6, Iraqi film screenings, 6pm in Tipton Hall on the SFUAD campus. Free and open to the public. Seventeen short films, shot between 2004 and 2011, have been produced by a variety of sources including students from the Independent Film and Television College (IFTVC) in Baghdad, Al Jazeera International, and the German Institute of Human Rights and Goethe-Institut Irak (as part of their 'Human Rights Matter' project). Each short film, many of which were the product of IFTVC documentary courses, opens a window into the life of ordinary Iraqis.

Thursday, Feb. 7 - Panel discussion with Beau Beausoleil, along with Ruff and the other Santa Fe artists Lauren Camp and Suzanne Vilmain. 6pm in Tipton Hall on the SFUAD campus. Free and open to the public

Beausoleil and the artists will speak through a panel dialogue on what it means to use art in a project of 'witness.' They will tackle issues that emanate from the attack like the one on Al-Mutanabbi Street, such as the impact to the Iraqi society of readers and writers, community responses to the constant killing that targets the "self-identity" of a country, the role of the academic, writer and artist in political issues like this, and how such an attack resonates within

cultural histories of other societies. The anthology edited by Beausoleil and Deema Shehabi called *Al-Mutanabbi Street Starts Here* will also be available for purchase during the event.

The San Francisco Center for the Book, San Francisco, California, USA
1st February - 1st May 2013



Exhibition coordinated by Sas Colby.
San Francisco Center for the Book
300 De Haro Street, Suite 334, San Francisco CA 94103.
<http://sfcfb.org>

An Inventory of al-Mutanabbi Street
The John Rylands Library, Manchester, UK
6th February - 29th July 2013

This exhibition is the result of a project conceived by poet Beau Beausoleil and artist Sarah Bodman to “re-assemble” the “inventory” of reading material that was lost in the car bombing of al-Mutanabbi Street on 5 March 2007 - an attack in which more than 30 people died and more than 100 were wounded.

Book artists from around the world were asked to produce works which reflected both the strength and fragility of books, but also showed the endurance of the ideas within them, in response to the attack on the heart and soul of the Baghdad literary and intellectual community.



Helen Allsebrook, UK

“The project is both a lament and a commemoration of the singular power of words. We hope that these books will make visible the literary bridge that connects us, made of words and images that move back and forth between the readers in Iraq and ourselves” - The al-Mutanabbi Street Coalition.

Curator tour - Tuesday 5 March 1.00-2.00 FREE
Join us for a walking tour of the exhibition with Sarah Bodman, Angie Butler and Pauline Lamont-Fisher, on the 6th anniversary of the bombing of Al-Mutanabbi Street.

Elephants' stamping - Thursday 14 March 2.00-4.00 FREE
Led by Catherine Cartwright of Double Elephant Print Workshop, and inspired by the works on display in the exhibition, this workshop explores creative techniques for bookmaking and rubber stamping. This workshop is most suitable for adults and older teenagers (16+).

Build-a-book - Friday 26 April 1.00-4.00 FREE
In this workshop, led by Guy Begbie of Begbiebook, you will discover how to make an ingenious concertina-style hardback book which opens out to display larger pages. This workshop is most suitable for adults and older teenagers (16+).

The John Rylands Library, 150 Deansgate, Manchester, M3 3EH, UK. www.library.manchester.ac.uk/deansgate/

Hand, Voice & Vision
Scripps College, Claremont, CA, USA
Until 15th March 2013

Hand, Voice & Vision: Artists' Books from Women's Studio Workshop features artists' books by thirty-six artists published over thirty years by Women's Studio Workshop. Curated by Kathleen Walkup, the exhibition is a comprehensive retrospective featuring some of the most influential contemporary book artists in America. The forty works in Hand, Voice & Vision celebrate three facets that characterise the artist's book program at Women's Studio Workshop: the hand-made mark of the book-maker, the unique voices and viewpoints of a broad and diverse range of artists, and the visionary nature of artwork that forges new directions in the medium of book arts.

More information on the exhibition, catalogue and tour dates can be found at: <http://www.handvoicevision.com>

'Voyage: sea journeys, island hopping and trans-oceanic concepts'

Künstlerhaus Dortmund, Germany
9th February - 17th March 2013

Opening at 8pm on 8th February 2013

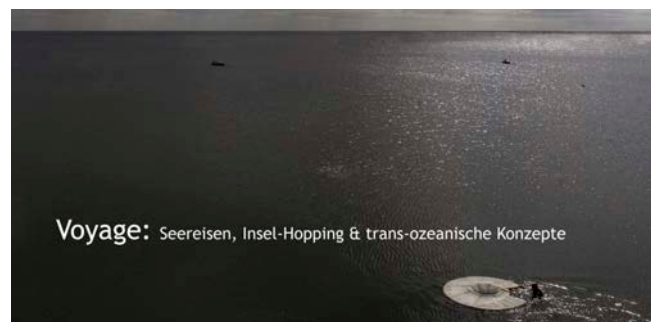
The selected artists: John Cumming (UK), Andrew Friend (UK), Lutz Fritsch (DE), Matthew Herring (UK), Gunnar Jónsson (IS), Simon Le Ruez (UK/DE), David Lilburn (IR), Ding Ren (NL/USA), Aslak Gurholt Rønsen (NO), Jeff Talman (USA), Sally Waterman (UK). The above artists will be attending the opening.

Works exploring real and conceptual sea journeys; across oceans, between islands, long distances or short moments; fictional, historical or contemporary can be seen in the show - their common feature being the subtle, non-obvious approach of the theme. Besides works researched by the curators, submissions from an open call were selected for the show to display a maximum of different approaches that are united by subtlety and profoundness. The realisation

of the show in a gallery in a city with no connection to the sea is an intentional contrast. There will be an artist's book section on the same theme accompanying the show.

The book section includes work by:

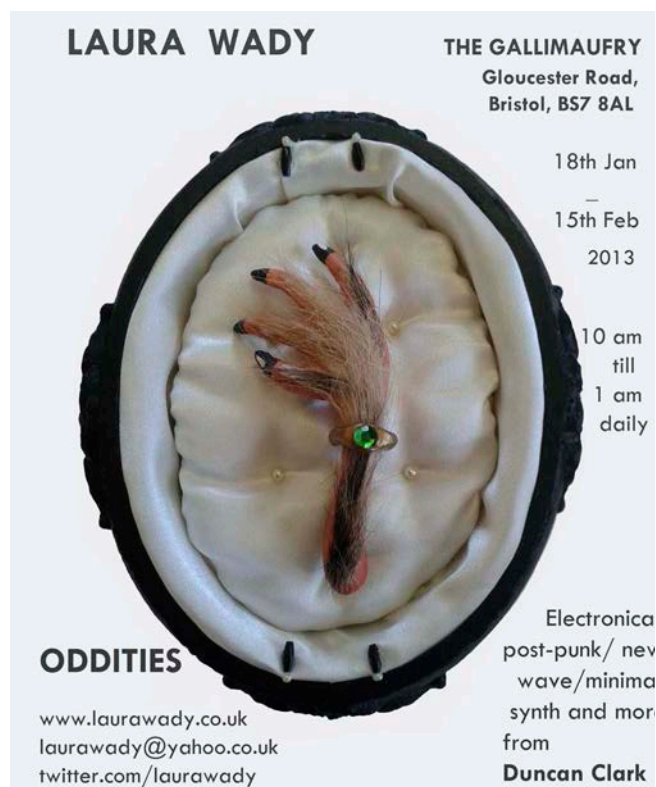
Peter Bennett, Tacita Dean, David Faithfull, Simon Faithfull, Carolina de la Fe, Sven Johne, Sukaina Kubba, Laurie Lax, Peter Matthews, «usus» Uta Schneider & Ulrike Stoltz, Thomas Whittle, Carola Willbrand, Sarah Ramona, Judith Schalansky, Ian Stephen, Susan Timmins, Philippa Wood and others.



Curator's Talk: 17th March at 5pm
Artist-curators Imi Maufe and Rona Rangsch will give presentations about their own projects related to the exhibition theme to give an insight into their motivation for realising the show.

Künstlerhaus Dortmund, Sunderweg 1, 44147 Dortmund, Germany. Open: Thurs-Sun 4-7pm
For more information about the exhibition visit:
http://www.kh-do.de/en/exhibitions/exhibitions2013/voyage_en.html

Laura Wady exhibition - 'ODDITIES'
The Gallimaufry, Bristol, UK
Until 15th February 2013



An exhibition of sculpture and drawings exploring the weird, wonderful and macabre. Electronica/post-punk/ new wave/minimal synth and more from Duncan Clark.
The Gallimaufry, Gloucester Road, Bristol, BS7 8AL, UK
10am till 1am daily.
<http://www.laurawady.co.uk>
laurawady@yahoo.co.uk
twitter.com/laurawady

12 + 12, 'Wine and Dreams of Art'

Curators: Mikhail Pogarskij (Russia), Serge-Aljosja Stommels (The Netherlands), various venues.

For the exhibition 'Wine and Dreams of Art' 12 artists from The Netherlands and 12 from Russia produced artists' books based on the Apollonian and Dionysian principles in art. The exhibition is part of 12 + 12, an international programme that includes several countries.

Van Abbe museum, Bilderdijklaan 10, Eindhoven, The Netherlands - 22/01 - 05/04/2013
State Library of the foreign languages, Nikolojamskaja, 1, Moscow, Russia - 01/02 - 01/03/2013
National Center of Contemporary Art, Zoologicheskaja, 13, Moscow, Russia - April, 2013
More information at www.pogarsky.ru

Exhibitions at the Center for Book Arts New York:

Brother, Can You Spare a Stack?

Organised by Yulia Tikhonova

Until 30th March

Brother, Can You Spare a Stack? presents thirteen important socially engaged and performative art projects that adopt, as a model for their interventions, the symbolic and practical role of the Library and the Librarian. Working outside conventional gallery settings, and deeply committed to serving and inspiring local communities, they pursue a shared vision of the Library as a force for social change. Small and mobile, these projects resist the limitations of a controlled, highly organised system that governs our society. The artists in this exhibit employ their own

hands-on craft skills to respond to the current state of the public library system. They design and build from scratch, using the Library as model, to create an interactive field. In these libraries, there is an exchange that goes beyond the conventional checking-in-and-out of books, one that includes conversation, discussion and group activities. Hence, the artists' libraries have been enthusiastically welcomed by communities that have previously lacked these more personal and generous forms of exchange.



The exhibition borrows its title from one of the best-known American songs of the Great Depression. These mobile and interactive projects challenge old-fashioned library stereotypes - calling on them to "lend their stacks" to these alternative models. They insert themselves into the most unexpected situations and spaces, in this case libraries, to propose social and cultural improvement.

The exhibition includes: Arlen Austin and Jason Boughton; Brett Bloom and Bonnie Fortune; Stephen Boyer; BroLab (Rahul Alexander, Jonathan Brand, Adam Brent, Ryan Roa, and Travis LeRoy Southworth); Valentina Curandi and Nathaniel Katz; Finishing School with Christy Thomas; Anna Lise Jensen and Michael Wilson; Jen Kennedy and Liz Linden; The K.I.D.S. with Word Up Collective, Eyelevel BQE, Launchpad, NURTUREart, Weeksville Heritage Center, and individual partners, as well as with Emcee C.M., Master of None; Annabel Other; Reanimation Library; The Sketchbook Project; and Micki Watanabe Spiller. The exhibition is accompanied by a catalogue.

Also on view - Featured Artist Projects:

Tomie Arai: *Tales from Home*

Tomie Arai is a public artist who designs community-based projects that explore the relationship between art and history. Collaborating with historians, writers, curators, architects, activists and community residents, she creates works of art that present multiple perspectives and points of view. Through the use of family stories, shared memories and archival photographs, Tomie constructs pages of 'living' history that reflect the layered and complex narratives that give meaning to the spaces we live in.

The pieces in this Featured Artists exhibition include large silkscreened monoprints and artist books made of wood and found objects. Through these constructions, Tomie

explores the ways the printed image can transform the functionality of the materials we find in our environment.

Candace Hicks: *Fabrications*

As an ardent reader, Hicks naturally gravitates toward creating books and printing. Most of her projects take the form of books or series of prints as each represents an inquiry or sustained reflection on a given subject. Taking note of coincidences is akin to the kind of observation a landscape or portrait artist practices. Her observations take the form of hand-stitched texts that she calls *Common Threads*. Sewing every line, letter, and illustration in the books enhances their status as objects. By labouring over a composition book, painstakingly recreating it by hand, Hicks has found a way to express the insignificant as potentially philosophical. Just as a landscape or portrait painter's observations allow them to reproduce a version of reality; her scrutiny of repetition creates a narrative that navigates fictional universes.

Her latest project, *String Theory: Understanding Coincidence in the Multiverse* undertakes to explain coincidence through science. *String Theory* is her first attempt to form a hypothesis about the meanings and rules that govern coincidence. Part pseudo-scientific humor, part genuine awe at the complexity of the cosmos, *String Theory* is an embroidered book in three volumes in which the text and images are entirely rendered in thread. In conjunction with her books is a new series of prints, *Compositions*. She resolves the abstract patterns on the covers of cheap composition books into representational images. *Fabrications* connects pattern seeking and coincidence with work that deals with memory and observations from reading.

Permanent Collection Spotlight: *An Ode to Libraries*

To complement the main gallery exhibition, artworks that repurpose library systems and materials from the Center's Collection will be on display. Featuring artwork by Bureau for Open Culture; Dexter Sinister; Stephen Gan, Cecilia Dean, and James Kaliardos; Bruce McLean, SKART, Tom Trusky, Sam Winston, among others.

All exhibitions are on show until 30th March 2013.

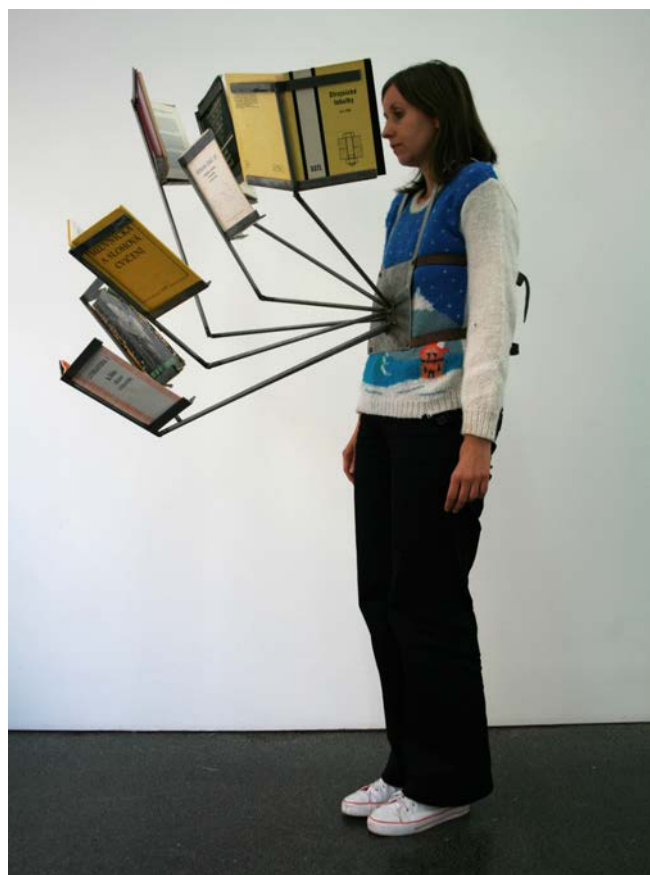
28 West 27th Street, Third Floor
New York, New York 10001, USA
Tel: (212) 481-0295. Admission: Free
Subway: N/R to 28th St, or F to 23rd St
www.centerforbookarts.org

***Structures for Reading: Text, (Infra)Structure and the Reading Body in Contemporary Art* Center for Book and Paper Arts, Columbia College Chicago, USA**

15th February – 6th April 2013

On a global scale, the book has been a rapidly evolving cultural object and commodity, therefore, a particularly ubiquitous element in contemporary art across disciplines. Accordingly, the exhibition features an international roster of renowned and emerging artists. *Structures for Reading* features artworks that house, modulate or mediate books or texts. Many visualise the activity of reading in

new or speculative ways, asserting new landscapes for the consumption of knowledge. Works by Eva Kotátková, Moyra Davey, Tony Cruz, Sebastian Schmieg, Jessica Bardsley, Liz Sales; Newly commissioned works by Sterling Lawrence, Gareth Long, Judith Leemann, Johana Moscoso, Sebura+Gartelmann.



Eva Kotátková, untitled, from the exhibition *Controlled Memory Loss*, 2009, courtesy Hunt Kastner gallery (Prague)

Monday - Saturday 10am - 6pm
Center for Book and Paper Arts, Columbia College Chicago
1104 South Wabash Avenue, Chicago, IL 60605, USA.
www.colum.edu/book_and_paper/

Cuba: Two Views: Afrodescendientes/Afro Cuban Guanabacoa - Photographer Roberto Chile
***El Calor del Sol* - Steven Daiber and Red Trillium Press**
Rosenberg Library, City College of San Francisco, USA
Until 13th April 2013

For *Afrodescendientes/Afro-Cuban Guanabacoa*, prominent Cuban photographer and documentarian Roberto Chile chose to capture life in the community of Guanabacoa in Havana. This collection of photographs was created for the UNESCO International Year for people of African Descent, 2011.

In celebration of that year, *Afrodescendientes*, has been shown in Havana; Madrid, Spain; Buenos Aires, Argentina and in Washington DC. Over his forty-year career as a photographer, Chile has served as the staff photographer (1984-2006) for Fidel Castro, President and Minister of Cuba and has produced bodies of work - films and photography collections - on a range of subjects.



El Calor del Sol features artist's books from Steven Daiber's Red Trillium Press. Based in Massachusetts, Red Trillium publishes artists' books in collaboration with Cuban artists. Daiber travels back and forth between the United States and Cuba and has worked in eight different screenprint workshops in the city of Havana. Subjects for his books include daily life in Havana, the Cuban Revolution, U.S./Cuba relations, Baseball, gay and transgender life in Havana and daily food rationing. As Daiber travels in Cuba, his experiences, and those of the people he meets and the artists he collaborates with are all possible subjects for his handmade books.

These two exhibitions offer a chance to see Cuba from two very different perspectives, from both inside and from the outside. In the United States we don't often get to learn about Cuba's kaleidoscope of unique history, rich culture and powerful role in the history of the Americas.

Louise & Claude Rosenberg, Jr. Library
Library and Learning Resources Building, 4th Floor
50 Phelan Ave. San Francisco, CA 94112, USA.
<http://www.ccsf.edu/NEW/en/library.html>

ARTISTAMPS&ENVELOPES

Dawn Redwood of AARD PRESS will be exhibiting at bookartbookshop, London, during February 2013

A window display of artists' stamps and envelopes, mail-art, plus some recent AARD PRESS book-works.

17 Pitfield St, London N1 6HB, UK.

Tel: 020 7608 1333

www.bookartbookshop.com

Vis-à-Vis 1- À géométrie variable

Peter Downsbrough *Two lines, a piece of tape*, 1994.

Roman Signer *Action avec une bicyclette et papier*, 1991

Christophe Daviet-Thery, Paris

Until 10th February 2013

Christophe Daviet-Thery Livres et Editions d'Artistes

34 rue Louise Weiss, 75013 Paris, France.

Tel : + 33(0)1 53 79 05 95 www.daviet-thery.com

Christophe Daviet-Thery would also be delighted to welcome you to the following exhibition: **Richard Prince / Artists' books 1981-2012, at the BeLa Editions Gallery, Brussels. Until 3rd March 2013.** daviethery.wordpress.com

Sharon Kivland - Reproductions II

Domo Baal, London

Until 16th February 2013

Domo Baal is delighted to present Sharon Kivland's third solo exhibition in the gallery. In 'Reproductions II' Sharon Kivland exhibits new works from the collection, echoing her last exhibition, with a little deviation. Works include postcards of Rome turned into clumsy negatives; more carefully done drawings of underwear, copied from magazines of the 1950s, immobile and fixed, removed from any supporting body; photographs of belts or waists, bodies or fashion accessories (so difficult to tell sometimes); a knee-length skirt, which appears both constraining and oddly liberating; truncated bodies in attractive trousers and defining belts or in lovely dresses (day and one evening); postcards of stars of the cinema, already fading, embellished (the painted addition may be all that remains); another Nana, ghostwritten this time, describing herself through the words of others. It is, one might say, a matter of structure, as well as one of meticulous cataloguing or insistent representation. Material that has had a life already is reorganised, yet the re-ordering leads to a certain disorder, a somewhat paradoxical economy. It may be rather hard to distinguish perversity from perversion, for example, in certain works (re)presented here, wherein there is both malice and jouissance.

This exhibition will be accompanied by two essays written for Sharon Kivland's new body of work, by Jan Campbell and Steve Pile. These will be published in a two volume edition of 100 to be bound together, available from the gallery.

Domobaal, 3 John Street, London WC1N 2ES, UK
T +442072429604 | domobaal.com

Pervaja Kniga (FIRST BOOK)

State Museum Tsaritsino, Moscow, Russia

12th February - 21st April 2013

Organised by the International Artist's Book Association, curated by Mikhail Pogarsky, Vasilij Vlasov, Viktor Lukin. The book as an individual form of art has always attracted the attention of many artists. As a medium it offers the artist the opportunity of defining their own boundaries of the book format, which they create. The artist's book owns – in addition to its basic ideas and contents – a unique sculptural form of art and its own internal space.

The project "First Book" is an opportunity for artists working in different genres, styles and directions – regardless of whether or not they have engaged in the creation of a book – to create their "First Book" in the genre of "artist's book".

The understanding of the context of the project "First Book" is diverse – this can be the first book for children, the first in any technical or other embodiment, and the first as a carrier of the alphabet or signs or the first Book of books.

Each contributor had complete freedom in choosing formats or techniques, and created their own image or shape of the book, creating book art or an art object, a media

object, simply a book or a sculpture. Bookworks utilising any techniques and methods, from modern or classical art.

More than 100 artists from Russia, England, Italy, USA, France, Spain, Germany, Finland, Ukraine, India, Egypt, Turkish, Jordan, Hungary took part in the project.
More information at www.pogarsky.ru

Confusion will be my Epitaph - Enrichissements de la collection 2011-12

Centre des livres d'artistes, Saint-Yrieix-la-Perche, France
Until 16th March 2013

The exhibition presents a few of the latest additions to the collection – some in relation to recent exhibitions, for example Claude Rutault (2011) and Paul-Armand Gette (2012), others as a prelude to the Jean Le Gac exhibition in the summer of 2014.

Salle des conditions atmosphériques

GERRIT VAN SCROLEN – AUTUMN, WINTER, SPRING

Gerrit van Scrolen's installations and site-specific works always have a durational dimension. For him, a work is primarily a precarious and fragile presence in nature and appearance, yet it would contain the whole history of the world at its core. What he proposed for this installation in the "Salle des conditions atmosphériques" (weather conditions' room) does fulfill this purpose. We recieved the following text by email on the 22 September 2012: «laisser la cour vide, ouverte aux conditions atmosphériques». (Leave the courtyard empty, receptive to atmospheric conditions.)

CDLA, 1 place Attane, F-87500 Saint-Yrieix-la-Perche, France. Tel: + 33 (0) 555 75 70 30
<http://cdla.info/en/>



Jean-Claude Loubieres

<http://www.pavillonblanc-colomiers.fr>

A DAY WITHOUT OLIVES IS LIKE A DAY

Good Press Gallery, Glasgow

Tuesday 5th February - Tuesday 12th February 2013

A travelling accompaniment by Jack Piers Scott. 'a day without olives is like a day' is the second book of poetry and prose from Jack Piers Scott and an audio version of the same work with the author in collaboration with the composer Lucy Claire Thornton.

Written and compiled over the past few years, the texts range from descriptions of voyeuristic well-dressed gentlemen, to royalty in the throws of an existential crisis. This mixture of fact and fiction, of overheard conversations and character studies, brings together a vast array of truths, imaginings and absurdities, highlighting the sheer multiplicity found within life.

The audio version narrated by Bill Milner (Son of Rambo, Sex and Drugs and Rock and Roll), the author and Paul McCleary, continues this broad stylistic approach by combining manipulated audio, field recordings and electro acoustic composition, to produce a wild and meditative world of sound in which the spoken word exist.

The installation will present a travelling box designed and made by Jack which will enable people to listen to the audio whilst viewing the book, either alone or in groups, within Good Press.

Book and audio book, published 25th January by Corporeal.

Jack Piers Scott graduated from Leeds Metropolitan in 2010 with a BA(Hons) in Fine Art, he continues to write, design and make work.

Lucy Claire Thornton recently completed an MA in Composition for Screen at the Royal College of Music. She is in the middle of composing several arrangements combining string quartets with elements of electronic music.

'The audiobook was essentially a chance to work collaboratively and to experiment with how the texts could exist in another format. We didn't know going in to it that the musical element would become so expansive and really the whole thing developed through play, with what we thought worked best to lend support to the spoken word.'

GOOD PRESS - Based at Mono
12 Kings Court, Glasgow G1 5RB, UK
<http://goodpressgallery.co.uk>

PAPER #4: Leanne Richardson & Lucy May Schofield
Paper Gallery, Manchester, UK
Until 9th March 2013



PAPER presents the first of a series of two-person shows, starting with Leanne Richardson and Lucy May Schofield. For these two-person shows, PAPER will act as an incubator space, allowing an emerging artist their first exhibition or providing a more established artist, the opportunity to experiment. Lucy May has exhibited nationally and internationally for over ten years, and her work is held in a number of major collections including Tate and the Yale Centre for British Art. She has also undertaken commissions for The Wellcome Trust, The V&A Museum of Childhood, Whitstable Biennial and Manchester Central Library. Leanne has recently graduated from Manchester Metropolitan University. Since joining the gallery, Leanne has been working on this new series of works to be presented exclusively in PAPER #4.

Leanne Richardson's collages look into advertising to create one-off reproductions. By collaging in the same way she would use paint, Leanne creates an illusion based around tiny fragments of magazines. By recycling the magazines, she not only seduces the viewer by expanding the original advertisements, but transforms the models into hybrid animals, highlighting the true nature of their celebrity. Leanne transforms a mass produced magazine into a unique object, using it's own substance to consume itself.

Lucy May Schofield's practice is concerned with attempting to capture moments. Focussing on the overlooked, she is consistently drawn to documenting vulnerability. Her desire to memorialise the unspoken and make a record of mortality or place often manifest in the paintings, prints, books and installations. In her new series 'Souvenirs of Vulnerability', she pinpoints moments in relationships that expose the shift in balance of affection. She symbolises these moments through the portraiture of selected objects, objects that suggest and remind her of human fallibility, relationship failings, portraits of vulnerability, each expressed honestly on paper with paint and ink.

PAPER, Mirabel Studios, 14-20 Mirabel Street
Manchester M3 1PJ, UK
Open: Saturdays 11-5pm or by appointment
www.paper-gallery.co.uk

Slavs & Tatars - Dear 1979, Meet 1989
Central Library, Los Angeles, USA
7th February – 23rd March 2013

After Birmingham and Prague, our archive of books on the 1979 Iranian Revolution and Poland's Solidarność movement (<http://www.slavsandtatars.com/works.php?id=71>) come to the Los Angeles Public Library as part of Works Sited, a compelling series of interventions within the Central Library curated by Olivian Cha. Central Library, 2nd Floor Rotunda, 630 W. Fifth St., Los Angeles, CA, USA. www.works-sited.info

onestar press is excited to present BOOK MACHINE (Paris) a 3-week engagement taking place during Nouveau Festival 2013 at the Centre Pompidou. Focused upon the value and artistry of the artist's book, this event brings to the fore an exciting selection of

events, presentations, lectures, discussions, screenings and performances by various artists in addition to live design sessions that are open to the public.

BOOK MACHINE (Paris)

Le Nouveau Festival du Centre Pompidou

Quatrième édition, 20 February - 11 March 2013

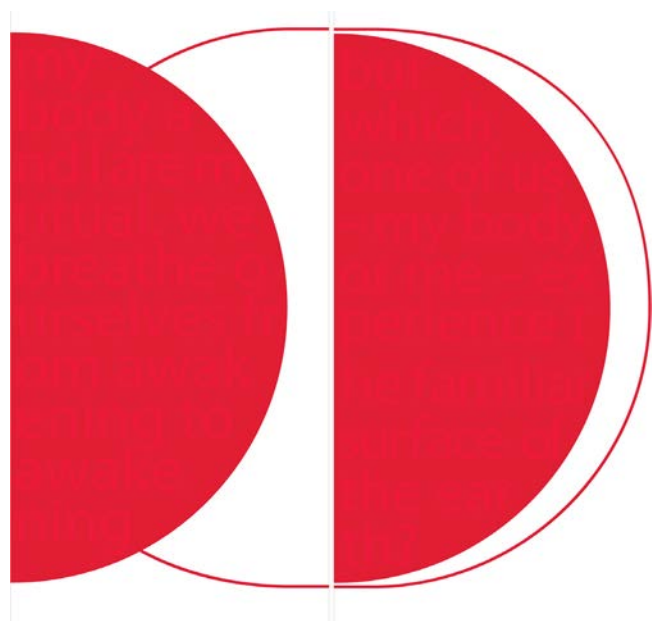
www.bookmachine.info

Małgorzata Dawidek Gryglicka - *Body Stories*

Wozownia Art Gallery, Torun, Poland

8th February – 3rd March 2013

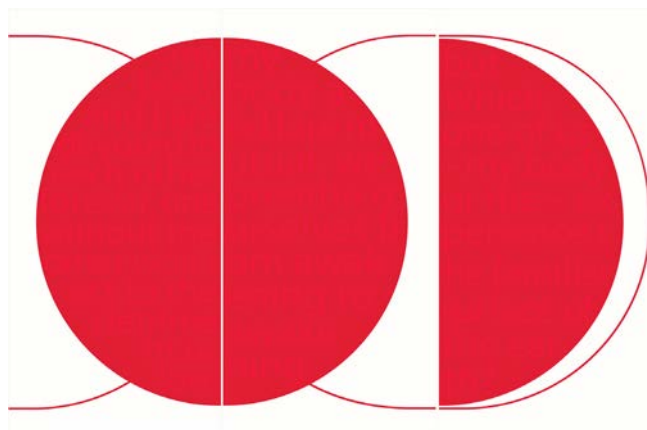
Body Stories is a set of visual and textual stories, which take up the problems of the body – its sensuality, emotions, limitations and language. The set takes the form of drawing and pictorial installations, with red as the predominant colour. Its temperature driven to describe a statement of the body that goes beyond language. *Body Stories* are encounters with the language of the body detached from discursive language. The geometry of body meets Euclidean geometry and contemporary *lingua latina* meets the artist's native language.



Work on *Body Stories* is accompanied by questions about the capability of language, its limitations exhausting, and our identification with it. Which areas of our life can language express in words? Which ones does it leave unnamed? Which ones have names mismatched to our own feelings? Which states, events or emotions does language follow? Which ones does it pass over, not having the possibility to define them and find their equivalence in writing?

“*Body Stories* is an important confrontation, routed in language – part of my identity with its nonlinguistic areas – feeling and intuition. It is a statement about linguistic experience of the world and its processes, framed by linguistic categories. I call language into question and I try to overstep this frame and let out myself to the context beyond language.” Małgorzata Dawidek Gryglicka

Małgorzata Dawidek Gryglicka in her artistic practice moves between literature and the visual arts – is a visual songwriter, producer of hypertext and text-painting



installations in galleries and public spaces. The artist is interested in the communication aspect of language – the relationship between words and images. With the ‘body’ text she talks about organic physicality understood as a continuous narrative, the text in the process.
www.dawidek.art.pl

Wozownia Art Gallery

87-100 Torun ul. Rabiańska 20, Poland.

Tel: 0048 56 622 63 39. Director: Anna Jackowska

e-mail: wozownia@wp.pl www.wozownia.pl

Open: Tuesday-Friday 11-18, Saturday-Sunday 12-18

Ticket prices: normal – 5 PLN, reduced – 3 PLN

group (5-15 people) – 15 PLN, Tuesdays – free

ARCADIA_MISSA in residence

Banner Repeater, London, UK

From February 2013

Using Banner Repeater as a site of production for a public editorial process, Arcadia Missa have invited writers Hannah Black and William Kherbek to collectively re-write and co-dismantle the recent working text: *UN-PUBLISH 2.03: Revolutionizing Desire: A Reclamation of Representation for its Affective Potential*.

Revolutionizing Desire: A Reclamation of Representation for its Affective Potential is a text on Representation after the internet. Asking if it is possible for us to exist within communicative capitalism and engage in a language of representation that maintains (or re-finds) authentic subjectivity within a framework of constant information, or is representation simply a site for self-consumption?

It was produced as a working text by Arcadia_Missa to form the basis for a series of discussions and events at Banner Repeater, accommodating a public editorial process that will dis-assemble the working text, and collectively arrive at a new text for publication.

Using Banner Repeater as a site of production during the residency period, both the working text and reference material will serve as points of entry to begin to work towards an experimental re-drafting of the text to be published in April.

Printing on-site drafts as they come about, as well as other supplementary material, the project space will house the

working developments of the text, screening the on-line working document as well as documentation of other visual material produced during the public editorial process.

Throughout the residency Arcadia_Missa will be in discussion with invited guests Hannah Black and William Kherbek.

The project space will be utilised as a site for the public editorial process on the 8th February and the 8th, 15th and 22nd March, during which times, all are welcome to visit to ask questions and/or posit ideas to the group.

The public launch of the second version of the text will be on Wednesday 10th April featuring talks from Arcadia_Missa, William Kherbek and Hannah Black, sited amongst material produced during the residency period.

The reading room and project space is open 6 days a week:
8 - 11am tues - thurs, 8 - 6pm fri, 12 - 6pm sat, 12 - 6pm sun
(during exhibitions)

Banner Repeater, Platform 1, Hackney Downs Railway Station, Dalston Lane, Hackney E8 1LA, London, UK
www.bannerrepeater.org

COVER ARTIST FOR THIS ISSUE OF THE BAN:

Typewriter: Print On Demand

An exhibition of typewriters, related works and artists' books presented by Angie & Simon Butler
Gallery space: Bath School of Art & Design, Bath, UK
6th - 22nd February 2013



The largest room in our home is now commonly known as, 'The Typewriter Room', housing around twenty-five machines. Though, that number will probably change (upwards!) soon enough. We have an interesting collection; and although our personal preferences differ, we both appreciate the typewriter's form and functionality, which extends from the lightweight portable to the heavy office machine. We will be showcasing typewriters from our personal collection: featuring favourite design classics by Ettore Sottsass, Marcello Nizzoli, and Mario Bellini. Many of the models by Olivetti, Imperial, Adler, and Smith Corona were used by famous writers and celebrities from the 1950's-1970's.

Simon says, "They are beautiful things, a connection to a bygone era, and because I am able to understand them, I can look at typewriters. I can look at the mechanics, and I can often see what's wrong. You can't do that with many things now. I like to get to understand things, by looking. You don't really need to take things apart, just look closely at them. I remove all the debris that's built up over the years - the romantic idea of that dirt. Where is it from, this correcting fluid? Sometimes there are little bits of envelope that are caught in the mechanics. Sometimes I can see past attempts of repair. I love that ... on some of the big office machines, there's a dent worn in the space bar, from where the typist's thumb has hit it, thousands of times.



There's also the idea of a shared experience - say, a famous writer has used a particular typewriter, and you have that same model, then there is a connection there. That is kind of romantic. Or maybe it's a typewriter that has appeared in a film, it's like owning a tiny piece of something special or important.

Sometimes, especially on the office machines, there's a residue of make-up embedded in the keys and the rollers, and you also get marks where the typists' nails have struck the keys. All of these things, they reveal a historical event, time, a moment, traces. It raises more questions than gives answers to. That's the mysterious story - you make the rest up, or you can do if you want to. It's whatever you want it to be."



Angie says about making artists' books, "Using a manual typewriter has unlocked a hidden part of me. It's given me permission to be okay with, even celebrate, and appreciate, mistakes. Depending on what I'm doing, I usually either start again, or make the mistake into part of the work. I quite like the fact that you have to practise at something to get it a certain way. Or when that 'mistake moment' makes you change your mind about your original idea, often to go on to produce something much better, and more creative. The subtle imperfections and variations of print on paper provide a typewriter's own signature: each has its own font, appearance and 'personality', and needs to be handled and used differently. That distinctive sound of a typewriter's keys being struck, immediately engages you. It has a sense of rhythm and fun, but can also have a serious air of authority. The sense of history imbued in a typewriter that you own is a marvellous feeling. So many stories."

"They are also, just such lovely things to look at."

6th – 22nd February 2013. Mon - Fri 9-7, Sat 10-4, Sun 1-4
Gallery Space: Bath School of Art & Design, Sion Hill, Bath.
BA1 5SE, UK. <http://artdesign.bathspa.ac.uk/news/>



We will also be hosting the following events:

'Typing Pool' 6th – 22nd February. An opportunity to interact with office and portable manual typewriters. Transport yourself back in time, to experience the sound, smell and feel of a previous age of type on paper, before the computer. Incorporating this analogue technology in our screen-based daily life aids reconnection with the tactile, and so the typewriter becomes a printing method, to create. Open access daily. Gallery Space.

'Bookish Types' 6th – 22nd February. An exhibition of artists' books, from practitioners across the UK who use the typewriter as inspiration, aesthetic, and creative partner. An eclectic range of accomplished works that reveal all the advantages, reward and enjoyment of engaging with this now obsolete and once overlooked piece of technology. Open access daily. Glass cases in corridor off Gallery Space and Canteen.

A companion exhibition - in collaboration with Sion Hill Library, is showing art books, artists' books and instruction books from the library collections that feature

the typewriter as object, artwork, text, philosophy, machine and inspiration. Sion Hill Library, Bath School of Art & Design. Mon-Fri 9am-7pm Sat & Sun 1pm-5pm



'Type-In' 6th February 5.30-7.30pm An opening party to celebrate our exhibition, have a chat and a drink with us, and do some casual typing! Timed event. Gallery Space.

'My Valentine' 13th February, 12 midday - 2pm

A 'live' typing event. Your Valentine message typed for you on an Olivetti Valentine typewriter. Free. Messages will be displayed anonymously on the Typing Pool notice-board in time for Valentine's Day, 14th February. Timed event. Gallery Space.

ANNOUNCEMENTS

Martin Rogers 1951–2012



Martin Rogers, printer, carpenter, sculptor and publisher has died at the age of 61, after a short intensive struggle with cancer. Born in 1951 in Croydon, he spent much of his life in Derbyshire, making his proto-instrumental objects and teaching printmaking.

More lately, he developed the Research Group for Artist Publications which became his work, as a platform for the publications of other artists and the possibilities of print in book form. Its full manifestation is in the Small Publishers Fair, which he organised, and which takes place each November at the Conway Hall. He leaves behind his son Tomas and his wife and partner the artist Lindsey Adams.
Simon Cutts

Printed Matter, Inc.

Sandy Relief Benefit Auction

Save the Date

Preview Night: February 28

Live Auction: March 9

Robert Rauschenberg Foundation
Project Space, 455 West 19th Street,
New York City

Benefit Co-chairs:
Ethan Wagner & Thea Westreich-Wagner
Philip Aarons & Shelley Fox Aarons

Galerie DRUCK & BUCH is moving from its former space in Tübingen, Germany to a new space in Vienna, Austria, where the first exhibition will launch on 8th March 2013. Galerie DRUCK & BUCH, Susanne Padberg
Berggasse 21/2, A - 1090 Wien
Tel: 0043 / 1 / 586685414
info@druckundbuch.com
www.druckundbuch.com

Expanded Artists' Books - Envisioning the Future of the Book

The Center for Book and Paper Arts, a programme of the Interdisciplinary Arts Department at Columbia College Chicago, recently received a \$50,000 Arts in Media grant from the National Endowment for the Arts in support of a new electronic publishing initiative, Expanded Artists' Books. This grant will support the award of two \$10,000 commissions for new artworks for the iPad. These will have physical counterparts that intersect, modulate, or inform the digital components of the artwork.

Artists' books claim all aspects of the book (format, typography, structure, etc.) as potentially expressive. As immersive hybrid experiences for the reader/viewer, these works expand the limits of what we traditionally think of as a book. Simultaneously, we consider that tablet-based mobile platforms are emerging as a dynamic arena for investigation of the notion of the book. Expanded Artists' Books utilize the rich capabilities of the tablet platform to imagine new forms that a book might take, such as exploring how interactivity challenges the traditional closure of text or the performance of time. We are currently focused specifically on the Apple iPad as a site for exploration of this conceptually rich territory.

The Center for Book and Paper Arts has named two teams as commission award winners for this innovative digital publishing project:

Denise Bookwalter and Meg Mitchell will complete *Rain/fall*, an environmentally-driven project which mobilizes online weather data as a way to "enable us to experience the world from new perspectives."

The team of Amaranth Borsuk, Ian Hatcher and Kate Durbin will develop a project called *Abra*, which plays with the concept of the illuminated manuscript "through a five-pronged collaboration between two poets, one visual artist, one iOS artist-developer, and a potentially infinite number of readers."

Winners were selected by a national panel of three jurors including Bill Berkson, a poet, art critic and Professor Emeritus, San Francisco Art Institute; Emily McVarish, a writer, designer and book artist and Associate Professor of Graphic Design, California College of the Arts; and Timothy Murray, Professor of Comparative Literature and English and Curator of the Rose Golden Archive of New Media Studies at Cornell University.

"This program will enable artists to explore relationships between traditional and new media," said CBPA Director Steve Woodall. "We feel it has the potential to greatly expand the audience for book art."

Information, such as photos, documentation, interviews and e-publishing insights will be posted for the duration of the project. <http://www.colum.edu/Academics/Interarts/research/expanded-artists-books/index.php>

COURSES & WORKSHOPS

Forthcoming UK and Sweden courses with Tracey Rowledge:

Gold tooling: intermediate and advanced

Aimed at intermediate and advanced learners, this course gives you the ideal opportunity to work on your own gold tooling project/s, building on existing knowledge of gold tooling whilst exploring the creative potential of tooling on leather and paper. 20 April – 25 May 2013 (Saturdays)
Duration 6 weeks. Time 10:30 - 16:30
City Lit, Keeley Street, Covent Garden, London WC2B 4BA
Tel: 0207 831 7831. Email: infoline@citylit.ac.uk
www.citylit.ac.uk

How to make a finishing tool

Brass finishing tools are used for impressing on surfaces such as leather, paper or wood. Come and learn how to make a tool of your own simple design. 12 August 2013 (Monday). City Lit, Keeley Street, Covent Garden, London WC2B 4BA. Tel: 0207 831 7831. infoline@citylit.ac.uk
www.citylit.ac.uk

Bookbinding – Gold tooling on paper Supplementary training

Tracey Rowledge will share how she approaches gold tooling

on a paper-covered book to demonstrate how the medium is brought to life when it is applied to a three-dimensional object. Foundation skills in gold tooling will be taught and then practiced on a series of sample boards.

This course is suitable for all levels and is conducted in English. 5 – 9 August 2013, Leksands folkhögskola, Box 281 793 26 Leksand, Sweden

Enrolments to: fia.palmgren@leksand.fhsk.se or by phone

+46 (0)247 648 00. Information about boarding and

lodging: fia.palmgren@leksand.fhsk.se

Information about workshop: leif.halldorf@leksand.fhsk.se or monica@langwe.se

(See entry also on page 20 of this issue of the BAN).

Tracey Rowledge

www.traceyrowledge.co.uk

BINDING re:DEFINED

These Wiltshire- based workshops focus on structures for contemporary bindings. Lunch and materials are included in the cost.



5th and 6th March 2013

Stub Binding - tutor Lori Sauer

Stub Binding, or atlas binding, has been around for many centuries. It involves attaching a narrow strip of paper, either by sewing or pasting, to the spine fold of a section and then using this new extension of paper, or stub, as the spine of the book. Its mechanics are particularly good for books where the gutter margin is too narrow, or the sections are too thick for conventional rounding or backing. The stubs form an inert spine from which the text pages flow freely. It is perfect for albums, pamphlets and texts with double-page spread illustrations where sewing down the centre fold should be avoided. Binders working in all areas will find this structure invaluable and be amazed at its contemporary applications. Please see all of our workshops at www.bookbindingworkshops.com



19th – 21st April 2013

Onion Skin Binding - tutor: Benjamin Elbel

Benjamin Elbel has devised a binding in which the spine is built up in layers and produces a stunning pattern. As a multi-leaved book format with the spine layering acting as a continuous compensating guard, the Onion Skin Binding is ideal for mounting single sheets of text, artwork or photographs. Benjamin has already developed variations for this beautiful and contemporary structure, which will be offered in future workshops.

Please visit the website for details and costs and to see the workshops scheduled for the rest of 2013
www.bookbindingworkshops.com

Bookbinding: making a unique artist book with Clare Bryan at the City Lit, London, UK

April 15 th - July 1st

10-week course Mondays 10.30am – 4.30pm

Whether you are an artist or maker or simply interested in the book form, this course is designed to develop your ideas through the structure of the book culminating in a unique hand made book. You will be introduced to 'artists books' through examples for you to handle plus further examples on slides. Using simple print methods such as mono print, rubber stamp and embossing and combining these with a range of interesting book structures ranging from simple folded books through to more complex multi-sectioned books you will explore and have an understanding of the book structure in relation to its contents. All of this culminating in a unique, handmade book or small edition. All levels.

To book a place or enquire about this, or other bookbinding courses run by the City Lit, please use one of these contact details. Tel: Enrolments: 020 7831 7831
Email: visualarts@citylit.ac.uk visit: www.citylit.ac.uk

Evening Classes for 2013 at the Centre for Fine Print Research, UWE, Bristol, UK

Making Books: Binding, Pages, Covers and Cuts

29th April 2013 - 27th May 2013

Led by Angie Butler



This evening course offers an introduction to bookmaking: by looking at hard copy examples and following step-by-step demonstrations covering different techniques - such as simple pamphlet stitch and Japanese stab bound books, a cut-page book, making a sculpted case bound cover, to a

hard back binding. Perfect for those who have little or no experience in bookbinding / artists' books, or just need a refresher.

Mondays, 2.5 hours per week 5.30-8.00pm.
£190 / £152 concessions, includes materials, teas and coffees
The course fee covers all basic materials, tea and coffees.
Bookbinding tools will be provided for use, and are also available to buy for future work.

Angie is a Multi-disciplinary artist, producing artists' books and printed matter with letterpress and hand-typed text. She holds Masters Degrees in both Multidisciplinary Printmaking (specialising in artists' books) and Visual Culture: Fine Art. Angie is a current PhD student working with Sarah Bodman and Tom Sowden, Book Arts Research, CFPR (The Centre For Fine Print Research) at UWE, investigating how we learn to design and create artists' books through letterpress. To gain an understanding of how contemporary book artists teaching letterpress has influenced what is produced in the field, and how this relates back into studio and private press practice.

Find out more about Angie and her work at:
<http://www.bookarts.uwe.ac.uk/people.htm>
www.petgaleriepress.com
<http://printerspie.blogspot.co.uk>

Any questions on the course content e-mail:
angie.butler@uwe.ac.uk
Bookings e-mail Jesse Heckstall-Smith:
jesse.heckstall-smith@uwe.ac.uk

Easter in Venice 2013 - *Uncial Potpourri* - Vuokko Koho
Saturday 30 March to Tuesday noon, 2 April 2013
Scuola Internazionale di Grafica di Venezia

The Easter course in Venice for 2013 will take place again at the Scuola Internazionale di Grafica di Venezia from Saturday morning, 30 March to Tuesday noon, 2 April 2013. The Uncial is a majuscule script (written entirely in capital letters) commonly used from the 3rd to 8th centuries AD by Latin and Greek scribes. Many calligraphers consider the uncials the most beautiful script. Modern uncials keep their spirit but leave room for exciting variations.

The course will concentrate on the study of Vuokko's way to work with uncials, the historic letter forms, and time will be set aside to share uncial models, so if you have already studied this beautiful and variable letter form and have a favourite, bring it with you.

The teaching languages are English and Italian, but as we are an international course opastusta myös suomeksi, Beratung auch auf Deutsch, rådgivning också på svenska, and conseils aussi en français. The course is open to all levels, from beginners to experts. The school has plenty of space to spread out and work on individual projects, and we encourage a sharing between participants.

Vuokko has worked for many years in calligraphy, watercolours and artist's books. She is working at the school for three weeks as an artist in residence. The course is self

sustained by the organisers and the participants. No receipts will be given. For complete information, contact Kathy Frate, klsfrate@tin.it (00.39.338.6857470), or Vuokko Koho, vuokko.koho@costas.fi, tel.+358 40 509 38 69.
www.scuolagrafica.it

London College of Communication, part of the University of the Arts London is once again running short courses in bookbinding:

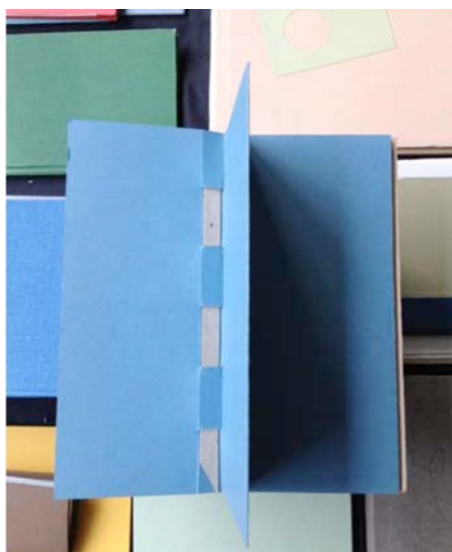
1) "Bookbinding for Artists and Designers" is an introduction to bookmaking techniques using sewing techniques including oriental and Coptic.
<http://www.lcc.arts.ac.uk/courses/shortcourses/lcc-short-courses/bookbinding-for-artists-designers/>

2) "Creative Bookbinding for Artists and Designers" combines traditional techniques with contemporary ideas. It is intended to be a very playful experience for the participants to have a chance to let their imaginations run wild. <http://www.lcc.arts.ac.uk/courses/shortcourses/lcc-short-courses/creative-bookbinding-artists-designers/>

Students at London College of Communication have been enjoying courses in bookbinding as part of their degree for several years, this is a review from one of the past students on hotcourses: "This is an excellent course taught by a great teacher. The techniques are clearly explained meaning you learn a lot in a short space of time. It really opened up my eyes to the possibilities of paper structures and the different forms that a book can take. The facilities are excellent as well with good quality materials provided."

GUY BEGBIE BOOK ARTS WORKSHOPS
One-day Workshops at Bath Artists Studios, Bath, UK

Sunday 17th February 2013
Piano Hinge Collapsible Star Book



This workshop is designed for participants with or without bookbinding experience. During the workshop, participants will have the opportunity to make and take home a Piano Hinge Collapsible Star book.

This is a soft cover book structure variation by Keith Smith on a contemporary binding design devised by Hedi Kyle, bookbinder & conservator. The book is strong and durable and it is possible to apply this binding style to non paper based flexible materials.

All equipment and materials will be provided for the workshop. Tutor: Guy Begbie. 10.30am – 4.30pm
Course Fee £35 (includes all materials). To book a place or enquire about availability and course details, please use one of the contact details below.

Sunday 17th March 2013

Hardback Back Single Section Book With A Slip Case

This workshop is designed for participants with or without bookbinding experience. During the workshop, participants will have the opportunity to make and take home a hardback single section book, with a bespoke slip case, made to contain the book. The cover of the book will be clothbound and the page sequence will include double folded throw out centre spreads.



All equipment and materials will be provided for the workshop. Tutor: Guy Begbie 10.30am – 4.30pm
Course Fee £35 (includes all materials). To book a place or enquire about availability and course details, please Tel: 07989393015 Email: g.begbie@live.co.uk
www.guybegbie.com

Workshops are at Bath Artists' Studios The Old Malthouse, Comfortable Place, Upper Bristol Road, Bath BA1 3AJ, UK

One-Day Laser Cut Artist's Book Workshops with Jenny Smith In Edinburgh



Laser Cut Pop-up Books and Cards
Sunday 16 February
Laser cutting is ideal for creating pop-ups because you can make precise alterations quickly and they will cut crisply. A fun way to introduce yourself to working with laser cutting and pop-ups. All materials

provided. Suitable for those with or without previous experience of pop-ups and/or laser cutting.

Laser Cut Altered Books - Sat 11th May

Create a new piece of artwork by laser cutting into an old book. No previous experience of laser cutting, or altering books necessary.

Introduction to Laser Cutting - Weekend Courses

Sat 9th & Sun 10th February 2013

Sat 23rd & Sun 24th March 2013

In this hands-on course you will then learn how to laser cut and etch your images onto paper, card, fabric and wood. Full course notes provided. This workshop is suitable for all levels of ability, the emphasis is on introducing you to the full potential of the laser cutter and providing the opportunity to complete a small personal project. Bring a drawing, quotation and photographic image and learn how to prepare this for laser cutting.



All courses run by Jenny Smith and held at The Edinburgh Laser Cutting Studio in central Edinburgh. All Materials & refreshments provided. One Day courses 10am - 4pm Cost £60. W/e Courses 10am - 5pm Cost £160
Numbers limited to 4 participants to allow for individual attention. For more details and to download a booking form, see courses page at www.edinburghlaserstudio.org.uk
Email : info@edinburghlaserstudio.org.uk or phone Jenny on 0771 3901 730 www.jennysmith.org.uk

Upcoming workshops and courses organised or promoted by Professione Libro, Milan, Italy. All the details are on our website at www.professionelibro.it

INDIVIDUAL PROJECTS - EVENING

Milan, various dates until June 2013 with Cristina Balbiano d'Aramengo. Lessons last 3 hours. It's possible to book one or more. The dates are as follows: 6th March, 27th March, 24th April, 15th May, 29th May, 12th June.

INDIVIDUAL PROJECTS - DAY CLASSES

Milan, various dates until May 2013 with Cristina Balbiano d'Aramengo. Daily classes (6 hours) or part-time (3 hours). It's possible to book one or more. The dates are as follows: 6th February, 20th March, 17th April, 22nd May

BOXES - IV (International) Milan, 22nd - 26th February, 2013 with Cor Aerssens and Cristina Balbiano d'Aramengo
After a sabbatical year, Cor Aerssens comes back to Italy, to continue the cycle on boxmaking... This time we will deal with irregular angular boxes. In addition to boxes which just protect the content, and are mostly very functional and minimal in their design, there are boxes that can enhance

the content in their presentation and purpose. This is an advanced workshop: experience in box making is required. www.professionelibro.it

Print & Bookmaking Workshops with Theresa Easton at 36 Lime Street, UK, Sunday 17th February 2013, 10am - 4pm. £55 (inc all materials) these workshops are ideal for beginners and those with some experience. The workshops give you the chance to create a series of unique printed books using traditional binding techniques and paper folds.



To book a place, download the form at: <http://theresaeaston.wordpress.com/print-book-binding-workshops-36-lime-street/> and return to theresa_easton@yahoo.co.uk
Theresa Easton, Ouseburn Warehouse & Studios
36 Lime St, Ouseburn, Newcastle-upon-Tyne NE1 2PQ
Mobile: 07981381830. <http://theresaeaston.wordpress.com>
Sign up to the blog to receive regular updates of future print related workshops, including Print & Book Binding.

Binding Workshop - Drop Spine Cradle Box
Instructor: Jeffrey S. Peachey
May 24 & 25, 2013, 10-5pm
Center for Book and Paper Arts (Columbia College Chicago), 1104 South Wabash Ave, 2nd Floor, USA



Image courtesy, Jeff Peachey

A cloth-covered drop spine (aka. clamshell) box is the standard for protection of books or a suite of prints. Having an integral cradle adds another level of preservation, by protecting the book when it is consulted. This two day workshop focuses on refining and applying essential

bookbinding skills - accurately measuring, cutting, gluing - to the construction of a drop spine cradle box. The use of non-numerical methods of measurement and jigs will be emphasised. Techniques for the efficient production of a single versus multiple boxes will be discussed. The pros and cons of variant structures and construction methods will be examined. Participants will construct a one-piece cradle and box, which was designed by Peachey and announced in a blog post: <http://jeffpeachey.wordpress.com/2009/10/27/drop-spine-box-with-an-integral-cradle>.

Jeffrey S. Peachey is a book conservator and toolmaker. For more than 20 years, he has specialised in the conservation of books and paper artefacts for institutions and individuals as the owner of a New York City-based studio. He is Professional Associate in the American Institute for Conservation, has served as Chair of the Conservators In Private Practice, and was recently awarded the Sherman Fairchild Conservation Research Fellowship at The Morgan Library & Museum. He is the inventor of the Peachey Board Slotting Machine, which is used in conservation labs around the world. His most recent publication is "Beating, Rolling and Pressing: The Compression of Signatures in Bookbinding Prior to Sewing" in *Suave Mechanicals: Essays in the History of Bookbinding*, The Legacy Press, 2013.

\$225 + \$25 materials fee. Limit 10 students. Center for Book and Paper Arts (Columbia College Chicago), 1104 South Wabash Ave, 2nd Floor. www.colum.edu/book_and_paper/

From Jürgen Wgner: **Applications are now invited for London Rare Books School (LRBS), taking place 24 - 28 June 2013 and 1 - 5 July 2013.**

The application form is available from the Institute of English Studies website. Courses are £600, and a £100 deposit is requested upon application. A limited number of bursaries are available. Placements are offered on a first-come, first-served basis. Courses may be taken for academic credit.

The courses are taught by internationally renowned scholars associated with the Institute's Centre for Manuscript and Print Studies, using the unrivalled library and museum resources of London, including the British Library, the British Museum, the Victoria and Albert Museum, Senate House Libraries, and many more. All courses stress the materiality of the book, and each class is restricted to a maximum of twelve students.

Applications should be submitted to IESEvents@sas.ac.uk
The course programme is below. For further details, see the LRBS website.

WEEK ONE: 24 - 28 June, 2013

The Book in the Ancient World; Children's Books, 1470 - 1980; An Introduction to Bibliography; Mapping Land and Sea before 1900; The Medieval Book; The Printed Book in Europe, 1450 - 2000; Type and its Uses, 1455 - 1830

WEEK TWO: 1 - 5 July, 2013

The Anglo-Saxon and Carolingian Book, c600 - 1050;

European Bookbinding, 1450 – 1820; The History and Practice of Hand Press Printing, 1450 – 1830; The History of Libraries from the Middle Ages to the Present; An Introduction to Illustration and its Technologies; Modern First Editions: Dealing, Collecting and the Market; Modern Literary Manuscripts

London Rare Books School, University of London, Malet Street, London WC1E 7HU, United Kingdom

All information and online booking at:

<http://www.ies.sas.ac.uk/study-training/research-training-summer-schools/london-rare-books-school/application-bursaries>

THE STUDIUM CODEX AT KALA ART INSTITUTE 8th and 9th February 2013

In conjunction with the Codex 2013 International Book Fair, Kala Art Institute will host two days of exciting new workshops on the art and practice of creative book-making in anticipation of the CODEX Book Fair. All five workshops are being taught by visiting artist-teachers renowned in the book-arts world, and will take place at Kala on February 8 and February 9. Take an opportunity to learn more about paper, printmaking, teaching and more from an expert in the field.

Fine Art Book Illustration: Linocut and Collage

Approach. Instructor: Vladimir Zimakov

This workshop will focus on using printmaking techniques in creating rich visual compositions in the context of book illustration.

Conceptualising the Book. Instructor: Sarah Horowitz

Delve into the process of creating a mock-up for your future artist's book.

Paper Tasting. Instructor: Denise Lapointe, Papeterie

Saint-Armand 'Taste' paper in different ways- paint, pastel, ink, watercolour, folding sanding, tearing- anything goes!

Everything you wanted to know about mezzotint but were afraid to ask. Instructor: Judith Rothchild. Learn the process of mezzotint. Delve into this dynamic process and spend your day rocking, burnishing and printing.

Pedagogy and Practice, an intimate discussion about using artists' books to teach across disciplines

Instructor: Marshall Weber. Drawing from hundreds of hours of conversations with dozens of the most accomplished librarians and curators in the field Marshall Weber will present various artists' books and describe how they have been used in diverse curricula as inspirational primary research material.

<http://www.codexfoundation.org>

http://www.kala.org/class/class_codex.html

Welcome to Leksand! We will offer two workshops at Leksand Academy this summer.

Gold tooling on paper - Workshop with Tracy Rowledge
(See entry also on page 15 of this issue of the BAN).

Gold tooling is a fascinating art form. Despite it being highly technical and process driven, it is full of creative potential. During this short course, you will be taught all the skills and techniques necessary to explore the creative possibilities of tooling using gold leaf and carbon to create images on paper. Tracey will share how she approaches gold tooling on a paper-covered book to demonstrate how the medium is brought to life when it is applied to a three-dimensional object. 5 - 9 August 2013. Leksands folkhögskola. Students: Max 12. Participation fee: 10 500 SEK. The fee includes: Course, full board, lodging for 6 nights and materials.



Leksand Academy. Photo: Björn Larsson

Creative book structures by Hedi Kyle Workshop with Suzanne Schmollgruber

Hedi Kyle's extraordinary book constructions, placed between historical and modern designs, will be reconsidered and further interpreted in this workshop. In these four days we will work with artful foldings, cutting and sewing techniques. Suzanne will present a numerous variations of concertina to codex bindings. In the evenings you will have the classroom at your disposal for as long as you want.. 30th July - 2nd August 2013. Leksands folkhögskola. Students: Max 12. Participation fee: 9 400 SEK. The fee includes: Course, full board, lodging 5 nights and materials.

Enrolments to: info@leksand.fhsk.se

Closing date: May 1, 2013

More information: www.leksand.fhsk.se/summer-courses

Upcoming pop-up workshops with Carol Barton:

Mid April (dates to be announced), Pop-up Workshop, Pyramid Atlantic Center for Paper, Prints and Books, Silver Spring, MD, <http://www.pyramidatlantic.org>

June 17-21, Paper Engineering and Sculptural Books, Oregon College of Art and Crafts, Portland, Oregon, USA <http://ocac.edu>

June 29-30, Pop-up Workshop, Focus on Book Arts Conference, Forest Grove, Oregon, USA <http://focusonbookarts.org>

Jan 28-Feb 2, 2014, North Country Studio Workshops, Bennington College, Vermont, USA. <http://ncsw.org>



Classes at the London Centre for Book Arts

The London Centre for Book Arts is an open-access resource centre for people of all abilities interested in the production of artists' books and printed matter, on Fish Island in Hackney Wick, East London.

The Centre's mission is to keep book-making skills alive by offering expertise and teaching in bookbinding, letterpress printing, papermaking, and related disciplines.



Upcoming courses in February and March include: Letterpress Nights, Concertina Books, Valentine's Workshop, Foil Blocking...

All classes are online for booking at:
<http://londonbookarts.eventbrite.co.uk>

Otis College of Art and Design

Book Arts classes offered through Continuing Education These classes and programmes are ongoing:

Introduction to Book Binding

Introduction to Letterpress

Digital Letterpress

Project-Based Studio Letterpress

For more information visit: www.otis.edu

Otis College of Art and Design
 9045 Lincoln Boulevard, Los Angeles, California 90045

Continuing Education for adult education classes:

(310) 665-6850 | otisce@otis.edu

Communication Arts for bookarts minor:

(310) 665-6840 | comarts@otis.edu

Artists' books workshops at Scuola Internazionale di Grafica, Venice, Italy 3 Chapters - until May 2013

Chapter 2

'The What & The How' with Zelda Rocchi.

Making & re-making, exploring the evolution of the binding of the book. Feb. 1 - 8 - 15 - 22 / Mar. 1 - 8 - 15 - 22 - 29

Chapter 3

'The Who & The Why' with Kathryn Shank Frate

April 5 - 12 - 19 - 26 / May 3 - 10 - 17

Invited artists include: Keith Achepohl, Loretta Cappanera, Lia Malfermoni and Manuela Piovesan.

Scuola Internazionale di Grafica

Cannaregio 1798, 30121 Venezia, Italy

Tel. (+39) 041-721-950 Fax (+39) 041-524-2374

www.scuolagrafica.it

Contact Lorenzo de Castro: l.decastro@scuolagrafica.it

New courses at the Grange, near Ellesmere, UK for 2013

April 25th - 28th - Bookbinding

April 25th - 28th - Letterpress Printing

June 29th - Book Arts Open Day (free entry).

You may be interested to read the blog about last year's Open Day - it's a free event and everyone is welcome:

[http://www.thegrange.uk.com/Grange/Blog/](http://www.thegrange.uk.com/Grange/Blog/Entries/2012/7/4_Book_Arts_Open_Day_2012.html)

[Entries/2012/7/4_Book_Arts_Open_Day_2012.html](http://www.thegrange.uk.com/Grange/Blog/Entries/2012/7/4_Book_Arts_Open_Day_2012.html)

July 8th - 12th Bookbinding Summer School

October 4th - 6th Paper Marbling

October 31st - Nov 3rd Bookbinding

October 31st - Nov 3rd Letterpress Printing

All course details can be found at:

www.thegrange.uk.com/Grange/Programme_2013.html

LONDON - INTRODUCTION TO BASIC BOOK-BINDING for Beginners) - 'MAKE YOUR OWN BOOK'

Dates throughout 2013. 1/ 2 / 3 day workshops.

10.30am - 5pm in Crouch Hill, London N19, UK

The three-day workshop period can be split dates to suit participants. The first workshop will facilitate exploring and assessing various materials and skills for the making up of a single-section, blank, paper and cloth case-bound book for the first day workshop. The second and third workshop days will concentrate on the making up of a multi-section cloth, case-bound book which can be quarter, half or full-bound with various materials. Although all materials are included in the fee, you are encouraged, if you so wish, to express your own creativity to design an individual book by bringing along any decorative papers, or/and drawings etc. to incorporate. And if time permits, we will discuss and learn other structures.

In all workshop days the following will be demonstrated: correct folding, collating and grain direction of papers; measuring and sewing with tapes; lining up mull; uses of adhesives for book block; pasting of boards and endpapers; making up the case and casing in, recessed panels, and leather inlays on cloth etc.

All participants will, of course, take home their completed books. Please note these workshops are not for restoring books. £70 per one-day workshop. All materials are included. Minimum age 18. For further information please contact Debra Thompson via contact page at: www.tufnellartpress.co.uk
email: tufnellartpress@googlemail.com

Summer Institute 2013 at the Centre for Fine Print Research, UWE, Bristol, UK

Continuing Professional Development summer classes in bookbinding, letterpress, laser cutting, rubber stamps, experimenting, meeting and discussing. Build your skills with the team and meet some new friends...



Artists' Letterpress and Laser Cut Type Led by Angie Butler and Tom Sowden Monday 24th – Friday 28th June 2013

Learn how to set type and print letterpress using metal and wood type. Letterpress offers beautiful qualities for printing text for books, bookmarks, postcards, posters or pamphlets. A range of inks and papers will be supplied. We will print on Vandercook presses which allow editioning of multiples. For the first three days of the summer school participants will be shown the correct way to set metal type; how to cut simple wooden typefaces or blocks from hand drawn originals using the laser cutter; how to set up the Vandercook proofing presses; how wooden type is set and printed, with the opportunity to experiment with printing larger wooden type.



The last two days of the summer school will offer an opportunity for participants to develop any ideas they have been working on during the summer school, and provide extended time with full support, to consolidate these and produce a series of prints or even a small pamphlet.

Maximum 8 participants. Date: Monday 24th – Friday 28th June 2013. Time: Each day runs from 9.30am - 4.30pm
Price: £400 per person / £320 concessions (materials, lunch vouchers, teas and coffees are included in course fee).
Booking info at: www.bookarts.uwe.ac.uk/cpd.htm

Bookbinding for Book Artists

Led by Guy Begbie

Monday 1st – Friday 5th July 2013

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.



Guy Begbie is an established book artist and designer. He has been teaching in UK universities since 1995. As a multi-disciplinary artist he makes works that extend parameters regarding concept and production approaches to the book form. He has run book arts courses nationally and internationally. <http://www.guybegbie.com>

Maximum 10 participants. Date: Monday 1st – Friday 5th July 2013. Time: Each day runs from 9.30am - 4.30pm
Price: £450 per person / £360 concessions (materials, lunch vouchers, teas and coffees are included in course fee)
Booking info at: www.bookarts.uwe.ac.uk/cpd.htm

Artist's Book Week

With Sarah Bodman, Angie Butler, Stephen Fowler and Tom Sowden

Monday 8th – Friday 12th July 2013



A new course: due to demand for time to experiment in the studio and work alongside other artists we have designed this class for creative exploration of the book by artists. Bring your ideas, projects, stamps or typewriter, and spend some time with other makers experimenting with book formats and contents. We will have experts on hand to help with rubber stamps, pop-ups, letterpress on different days, and you can dip into our artists' books archive and get advice on current and future book projects. This is an opportunity to develop some new ideas or produce a small edition, to meet other creative, swap ideas and learn some new skills.

Maximum 8 participants. Date: Monday 8th – Friday 12th July 2013. Time: Each day runs from 9.30am - 4.30pm
Price: £400 per person /£320 concessions (some materials, lunch vouchers, teas and coffees are included in course fee)
Booking info at: www.bookarts.uwe.ac.uk/cpd.htm

Advanced bookbinding

Led by Guy Begbie

Monday 15th – Friday 19th July 2013



An intensive five-day advanced course of bookbinding structures. The course is designed to be appropriate for people with some previous experience in basic bookbinding. Guy Begbie is an internationally-established book artist and traditionally trained bookbinder who has been teaching book arts in UK Universities since 1995. As a multi-disciplinary artist he makes works using a variety of media that include traditional and experimental approaches to bookbinding.

Maximum 10 participants. Date: Monday 15th – Friday 19th July 2013. Time: Each day runs from 9.30am - 4.30pm
Price: £450 per person /£360 concessions (materials, lunch vouchers, teas and coffees are included in course fee)
Booking info at: www.bookarts.uwe.ac.uk/cpd.htm

OPPORTUNITIES

Call for Entries: FEAST!

On view at 23 Sandy May 10 - June 25, 2013

23 Sandy Gallery book arts gallery in Portland, Oregon, is pleased to announce our first 2013 biannual juried

exhibition: *FEAST!* The book arts offer a banquet of materials, mediums and structures. Food offers a smorgasbord of ideas for the artist. Mix up generous servings of food and art and you have a sumptuous feast called artist books. For this exhibition we are seeking food-related unique and limited edition artists' books.



Food can play many roles in the book arts: stories and memories of food and family, books about food issues such as hunger, sustainability or tales of the locavore, cook books, of course, and even books made of food. Go forth and feast on this big wide world of food and book arts.

Deadline for entry: March 8, 2013.

A full prospectus and more information can be found here: <http://www.23sandy.com/feast/callforentries.html>

Call for Submissions

Exhibition details regarding *Artists Book Cornucopia IV*, Abecedarian Gallery's annual juried artists' book exhibition, are now available. **Deadline to submit is extended to February 23, 2013.** Accepted bookworks will be on exhibit from April 19 - June 2, 2013. Eligible are any artists' bookworks with the exception of Self Published on Demand books. There are no restrictions regarding when the work was completed or whether it has been exhibited previously.

Entries will be juried by Mary Marsh, Visual Resources Librarian at SCAD Atlanta. Up to \$1500 in exhibition and purchase awards. All accepted works will be included in both an online and print exhibition catalog. An opening reception will be held on April 19, 2013, 6-8pm. Entry fee \$18 for the first work, \$12 for each additional. For a prospectus, please visit <http://bit.ly/W7nFtj> or request from alicia@abecedariangallery.com

Abecedarian Gallery

910 Santa Fe Dr, #101, Denver, CO 80204 USA

Tel: 720.282.4052 or 303.340.2110

Email: alicia@abecedariangallery.com

Hours: 1-6pm Thursday & Friday, noon to 4pm Saturday
www.abecedariangallery.com

Blog: <http://abecedariangallery.wordpress.com>

Calling all British Artists' Book Makers and owners of Fine Presses to take part in a new book.

The idea is to promote your work in a book with the working title 'In Praise of Beautiful Books' British Artists' Book Makers & Fine Presses. Currently, when doing a search for artist's book publications they all appear to be published in, or focused on the USA, this will focus on Britain. After 20

years experience compiling, designing and publishing the Craft Galleries Guide, under my imprint BCF Books, I am ready for a new challenge.

Entry will be simple and incredibly inexpensive, please take a look at the guidelines NOW on: www.bcfbooks.co.uk without your input this won't happen. I look forward to hearing from you. Caroline Mornement
cm@craftgalleries.co.uk
www.bcfbooks.co.uk

FIFTH INTERNATIONAL ARTISTS' BOOK EXHIBITION 2013

King St. Stephen Museum in Székesfehérvár, Hungary is a county museum with a range of rich collections (archaeology, ethnography, local history, modern and contemporary art). The city is about 60 kilometers from Budapest. The museum started to work in the field of artists' books twenty-five years ago.

In 1987 we organized the First International Artists' Book Exhibition. There were about 300 works presented and later donated to the museum by the artists, thus establishing the first and still the only artists' book collection in Hungary owned by a museum. As the years went by, our collection increased and we entered into relations with artists, archives and centers (e.g. Franklin Furnace Archives, New York and Guy Bleus's Administration Centre, Wellen).

The museum held an exhibition in 1992 "American Book Arts" and in the following year, the Society of Hungarian Artists' Book Publishers was founded. In 1994 the Second International Artists' Book Exhibition was shown in our museum. It had some 160 participants who sent their works, totaling 350 artists' books. In the same year bookworks by Robbin Ami Silverberg were exhibited.

That year a partnership program was established within the framework of the American Association of Museums. A Hungarian exhibition, "Made in Hungary: Contemporary Artists' Books" was on view in Cortland, NY and travelled to the Visual Studies Workshop in Rochester, NY in Spring 1999. In 1998, 1999 and 2000, book artists participated in the international artist colony in Mór, not far from our museum.

In 2000 the museum organised the *Third International Artist' Book Exhibition*, with about 330 participants and more than 550 works exhibited, then in 2006 at the Fourth International Artist' Book Exhibition we displayed about 500 books of 300 artists.

There is an ever-increasing artists' book collection of circa 1500 pieces in our museum (works by both Hungarian and international artists), in large part due to the artists who have donated the books to the collection after the shows. Pieces are on display in a permanent exhibition in the New Hungarian Gallery in our museum in Székesfehérvár.

In 2013 May (from May until October) we plan to have the *Fifth International Artists' Book Exhibition*. The King St. Stephen Museum, in collaboration with the City Gallery

Deák Collection in Székesfehérvár, is organising the Fifth International Artists' Book Exhibition, May–October 2013. (Opening date: May 18th 2013)

We welcome bookworks, book objects, installations and artists' books that consider the whole range of book forms, conceptual and visual content and/or material. Each artist can send up to 2 pieces (the organisers do reserve the right to select if there are space limitations).

If you would like to participate in this event, we ask you to send digital images of your artists' books made between 2006 and 2013 to: books2013hungary@gmail.com

BEFORE FEBRUARY 28, 2013. Please also send the title, date, size and technique of the works.

On March 5–6, 2013 an international jury will convene to make the final selection. Following the decision of the jury, by March 8th, we will email all applicants, confirming which works would be exhibited. Deadline for sending artwork: April 6th, 2013.

For further information please contact
Kati Izinger, art historian, King St. Stephen Museum
Tel.: +36-22-315583 Fax: +36-22-311734
Mobile: +36-30-4994702
email: izingerkati@gmail.com

Work and Play with Your Bone Folder...

Genuine bone folders hand carved out of farm-raised water buffalo bones in Nepal.

Truly a collector's piece, the natural streaks of deep amber and lilac make the folders stylish and beautiful, as much as the finely carved motifs on them.

As you get along working with them, they'll turn prettier, more companionable over the years with usage and age.



A perfect little solid weight and size, the folder lets your fingers hold it firmly as you joyfully work along. In your idle moments, enjoy its slender look and touch, its carved images of flowers, fruits, animals and birds.

A bone folder – your trusted companion at work and play.

We bring finely crafted working accessories and tools to book artists. Email: thame@wlink.com.np
Website: www.chinocrafts.com

POINT (2013)

Call for entries – deadline June 1st 2013

we love your books invite innovative, creative and well crafted book-works on the theme of POINT. Any interpretation of the theme can be explored. Entry is open to all – students, hobbyists and professional book artists. For this exhibition there are no size restrictions as entry will be by photograph and selected work will appear on our website. For POINT 2013 there will be no physical exhibition as we need to take a bit of time out. All information about entry and conditions is on our website www.weloveyourbooks.com

Call for Entries

***Carte Blanche* at londonprintstudio, UK**

Artists are invited to submit examples of work for inclusion in the forthcoming exhibition: *Carte Blanche* (Summer 2013). The exhibition will present imaginative and innovative art, craft and design work created from paper. Manipulations that reveal and retain 'paper's essence' such as, embossing, moulding, and fabrication, are permitted. Manipulations that reduce paper to the role of a 'substrate' or carrier of other materials are excluded.

Please send the following information to:

apply@londonprintstudio.org.uk

Artist's name along with brief statement about the work

Up to six jpegs of examples of work accompanied by description including size, title, and production processes

Indication of location of work

Retail price

Deadline for submissions: Thursday 28 February 2013

All works should be available for sale to the public.

londonprintstudio.org.uk

CALL FOR ENTRIES

Books... beyond words – REVOLUTION

East Gippsland Art Gallery invites artists to submit an entry in its 3rd artists' books award exhibition to be held in August 2013.

Books ...beyond words – REVOLUTION is looking for entries that explore the idea of books evolving beyond their conventional physical and conceptual boundaries.

Entries open 4th February and close 5th April 2013

For all details & requirements visit:

www.eastgippslandartgallery.org.au

EGAG Major Award \$5,000

Innovation Award \$1,000

East Gippsland Artist Acquisition Award \$1,000

People's Choice Award \$500

OPEN CALL FOR 'ARTISTS BOOK EVENT' IMPACT 8 INTERNATIONAL PRINTMAKING CONFERENCE, 2013. THEME: BORDERS & CROSSINGS: THE BOOK ARTIST AS EXPLORER

The Impact 8 International conference will be held in Dundee, Scotland from August 28th – September 1st

2013. The conference title/theme is 'Borders & Crossings: the artist as explorer' and will celebrate the practice, concept and application of print and printmaking in its widest possible constituency, Impact 8 will build upon the meeting's reputation as a truly international event whilst reflecting the cultural identity of Scotland and Dundee's reputation and heritage as the 'City of Discovery' – from polar exploration to biomedical research and its traditions of print, printmaking and publishing.

As part of this exploration and celebration of interdisciplinarity and exploration through the medium of print, an Artist's Book Exhibition of 'The Book Artist as Explorer' will be staged during the conference. Curated by David Faithfull, the exhibition will present a diverse and eclectic range of artists' books exploring conceptually, and through construction and production processes, the themes of the exhibition, whilst effectively representing current artist's book practice, both in the UK and internationally.

The organisers invite artists to submit books for consideration on the sub-themes of 'The Explorer/Print on the Peripheries: Mapping the Unknown, Visualising the Invisible, Remote Environments: Land and Labels'. Submitted artists' books may be editioned or one-offs, large or small scale, sculptural or more traditionally bound. Due to the nature of the display, in this instance screen-based works will not be considered for the exhibition. It is envisaged that to accommodate the timescales, books will already exist as finished pieces.

DEADLINE TO SUBMIT WORK FOR CONSIDERATION: March 15, 2013.

Your proposal should include a brief 100 word biography and a 100 word description of your Artists Book including title, date, dimensions, edition size and production process; both in pdf form. You should additionally include 4 jpeg images of the work. Each image should be no more than 200KB in size. Each artist is restricted to one single artist's book entry. Email proposed artists' books for consideration to the curator, David Faithfull at d.r.faithfull@dundee.ac.uk Following the decisions of the artist's book event organisers, successful applicants will be emailed by April 12th 2013, confirming their inclusion in the exhibition.

DEADLINE FOR SENDING SELECTED ARTISTS

BOOKS: MAY 17, 2013. For further details please go to:

<http://www.conf.dundee.ac.uk/impact8/events/>

It should be noted that as part of the Impact 8 legacy, the selected and exhibited works will not be returned to the artists but will be donated by the artists and incorporated into the Centre for Artists' Books Archive at the Visual Research Centre in Dundee. For CAB (Centre for Artists' Books Archive) details please go to: <http://www.dundee.ac.uk/djcad/vrc/centreforartistsbooks/>

4th Sheffield International Artist's Book Prize

February sees the launch of the 4th Sheffield International Artist's Book Prize. This year's Prize and Exhibition combines the successful elements of the previous three editions with further developments to improve, and hopefully with your help, grow the event.

Firstly, we are delighted to be able to announce that we have a main sponsor for the Prize this year, The Open College of The Arts. In addition, we have sponsors in place for two of the Prizes – The Student Prize and The Jury Prize – Cupola Gallery in Sheffield and the University of Sheffield respectively. We also have funding from Arts Council England to help with the administration and staging the exhibition.

As in previous years:

- All books submitted will be shown in the exhibition in November and December
- Visitors to the exhibition will vote for the main Exhibition Prize Winner
- Student and Jury Prizes will be selected by a prominent jury
- Prizes will be a combination of cash and exhibitions

And to that we will be adding:

- A second Jury Prize
- Prize Money of at least £1000 (\$1600)
- An enlarged exhibition running over two months in October and November 2013
- A programme of workshops and other events alongside the exhibition in celebration of artists' books

We will also try to broaden the range of entries in 2013 without undermining the original ethos of the Prize. In previous editions, the Prize was restricted to books which could be handled, with the emphasis on viewer participation. Whilst this still remains a strong part of the Prize, we will not disallow entries of a more sculptural nature – part of the aim of the Prize has always been to show the range of artist's books and to promote the medium and we hope to continue to do this.



These images show installation views of the exhibition 'White Forest' by Kaho Kojima, winner of the 2011 Sheffield International Artist's Book Prize.

Further information can be found on the website at <http://artistsbookprize.co.uk> where the Prize will be launched online in mid-February.

For more information or for any specific enquiries, then please e-mail: bookprize@bankstreetarts.com

We would also love to hear from anyone who can help disseminate information about the event in their institution, region or country. Your assistance would be invaluable and we would be delighted to work with you in the future in any way we can. <http://artistsbookprize.co.uk>

Walks of Life - Call for Contributions

Walks of Life is a walking appreciation project for and with people from all walks of life. It aims to work both locally and internationally with a variety of artists and other professionals who offer new perspectives on engaging with walking. The programme will include events, research residencies and artist commissions in the town of Huntly, Scotland and further afield to explore environment through walking art and related disciplines.

The Walks of Life programme is in its initial stages of development. We are currently designing an online resource and active library for people to search for past art projects that have a strong context or relationship to walking within the work. We want this to be a lively online library for people to promote the work they have made and to celebrate the many artists working with act of walking.

We are collecting as much information and research as we can, but know that a lot work we don't know about is out there!

Looking for Contributions and knowledge gathering: If you are an artist, institution or organisation and have work or know of some interesting walking art works/ projects/artists' books/ symposiums/events you think should be included on this online library then please do send information about the projects. We are inviting the artistic community to tell us about projects that may be difficult to find through general research and archiving.

Ideally send the following information:

- Name of artist
- contact email (if you want this to be included online)
- Date of event
- Website link (if available)
- Image for upload onto database
- ISBN/Publishers of any publications
- any other info you think is relevant

We are particularly keen to know of any projects that have happened Internationally or outside of the EU and off the WWW radar. Please send to: simonekenyon@gmail.com

The online library will be up and running in a few months time as well as a whole programme of events and new commissions. Please keep your eye on the development of the Walks of Life programme at www.deveron-art.com

Many Thanks
Simone Kenyon, Co-Curator of Walks of Life

Call for Entries - ZINESHOW

First International Exhibition "ZINESHOW" in Ukraine. Participation is free. Any technique. Any theme and format. No return. **Deadline: 15/04/2013.** Exhibition on the blog <http://zineshow.blogspot.com>

All works will be exhibited also in the tymutopiyapres gallery (<http://tymutopiyapres.blogspot.com>) a non-commercial gallery. Zines for the exhibition please send airmail to: "Zineshow", A/C 9875, Sadivnycha 19/1, 79038, Lviv, Ukraine. Organised by Lubomyr Tymkiv, email: [mailposht\[@\]gmail\[.\]com](mailto:mailposht[@]gmail[.]com)

Women's Studio Workshop Rosendale, New York - Opportunities

WORKSPACE RESIDENCIES - March 15th Postmark Deadline

Workspace Residencies are partially-subsidised opportunities, award recipients will receive reduced rate on studio use and housing.

Art-in-Education Workspace Residency

Share your expertise in intaglio, silkscreen or hand papermaking with students from the Kingston School District for three weeks, then in turn get five weeks of personal studio time.

Studio Workspace Residency

This opportunity is designed for artists working in any of the WSW studios. Artists may apply for four- to six-week sessions between September and June.

www.wsworkshop.org/program/workspace-residencies/

RESIDENCY GRANTS - April 1st Postmark Deadline

WSW Resident artists receive 24-hour studio access, technical and production assistance, on-campus housing, travel per diem, a materials stipend, and a weekly personal stipend during their stay. All Artists-In-Residence are selected through a rigorous jurying process.

Studio Residency Grant

Women's Studio Workshop offers a six to eight week studio residency grant to support an artist creating a new body of work in one of WSW's studio disciplines - intaglio, hand papermaking, letterpress printing, screen printing, book arts, and ceramics.

<http://www.wsworkshop.org/program/residency-grants/>

INTERNSHIPS- February 15th Postmark Deadline

The Internship Programme at WSW provides young women artists with an opportunity to learn first-hand how women can manage productive, successful careers as professional artists.

Arts Administration Internship

Work alongside WSW's administrative staff attending to the myriad of details that keep an arts organisation functioning smoothly. Typical projects include database management, membership systems, event planning assistance, writing and distributing press releases, archiving WSW documents, and answering the phones.

Summer Internship

The Summer Intern contributes to the community of WSW by bringing SAI participants together over a shared midday meal, and working on ArtFarm. Tasks include planning & preparing vegetarian lunches for Summer Arts Institute participants; planting, maintaining, and harvesting papermaking fibres, vegetables, and herbs; cleaning and general maintenance.

Studio Internship

Studio interns work with WSW staff on projects including papermaking, letterpress, book arts, and printmaking. In addition to assisting with the on-going operations of the facility, interns assist WSW's Artists-in-Residence with their projects and work with artist-educators in the Art-in-Education programme.

<http://www.wsworkshop.org/program/internships/>

It's never too early to start planning ahead! We also have deadlines in October & November. Visit our website to explore our other programmes and deadlines:

www.wsworkshop.org/program/opportunity-calendar/

Artists' Books Surgery day at the London Centre for Book Arts on Friday 15th February 2013

A bit stuck with your artist's book project?

Don't know how to realise it, sell it, what to do with it?

Come to LCBA for a free surgery slot, an opportunity to visit the studio to discuss and receive advice on any aspect of your own book-related project, be it conceptual, technical or otherwise.

Individual surgeries are held by Sarah Bodman and Tom Sowden, Research Fellows from the Centre for Fine Print Research, University of the West of England, Bristol. There are ten, twenty-minute slots available throughout the day on Friday 15th February 2013. Free, booking essential. <http://lcbasurgeries-eorg.eventbrite.co.uk/?ebtv=C>

CODEX 2013, USA

Sunday 10th February - Wednesday 13th February 2013

The CODEX 2013 International Book Fair will be held at a new venue, the beautiful waterfront Craneway Pavilion, from the 10th - 13th of February 2013. 1414 Harbour Way South Marina District Richmond, CA 94804, USA.

We currently boast over 175 amazing exhibitors.

Please check our frequently updated exhibitor list at:

www.codexfoundation.org/2013/2013exhibitors.html

The Symposium will again be held at the Berkeley Art Museum on the 11th & 12th of February 2013.

2013 Symposium Speakers

- Sandro Berra, Director, Tipoteca Italiana Fondazione, Cornuda, Italy
- Mark Dimunation, Chief of Rare Books and Special Collections, Library of Congress, USA
- Tim Barrett, MacArthur Fellow, Director of Paper Facilities, University of Iowa, Iowa City, USA
- Alan Loney, Electio Editions, Melbourne, Australia
- Russell Maret, New York, USA
- Veronika Schaeper, Tokyo/Berlin

Full information online at: www.codexfoundation.org

The New Art of Making Books

Conference and exhibition

20th March 2013 at Winchester School of Art, UK

The title of this event references Ulises Carrión's provocative series of aphorisms on his definition of a book from the 70's. But how have new technologies shaped a very different perspective for the book since this time? How have these changes crafted an alternative reading experience? This conference will explore the current transformation of the artist book and examine the connections that exist between the physical and the digital.

The main thematic areas covered are printed and electronic books. Themes and research questions include: the convergence of traditional craft skills with digital technologies in the making of books; how has the book transformed across space and time; how have artists used new forms of communication to create a different reading experience; and how do we archive and collect in the digital world? Disciplines discussed within this include: typography, printing processes, electronic publishing, text-image relationships, graphic design, illustration and narrative, motion graphics, sequence and performance, design and navigation for screen, e-book interface design and visual ergonomics.

Speakers include: Danny Aldred, Sarah Bodman, Ana Covic, Renee O'Drobinak (Ladies of the Press), Bruno Ceschel, Karen Di Franco (Book Works), Helen Douglas, Ditto Press, David Gauntlett, Rose Gridneff, Andrew Haslam, Denise Hawrysiw, Tom Sowden, David Pearson.

Tickets £65 / £40 Student Concession (proof on entry)

The conference fee covers: Attendance to all talks, exhibits and activities, access to the special collections / artist

book collection. Access to several small publisher stalls. Refreshments including morning tea / coffee, full lunch and evening refreshments.

#NAOMB www.book-lab.org/naomb.html

Center for Book and Paper Arts, Columbia College Chicago, Visiting Artist Lecture Series:

E(text)iles: New Material Explorations

**Presenters: Dena Molner, Daniela Rosner, David Mellis
Friday, April 12, 6pm**

Center for Book and Paper Arts (Columbia College Chicago), 1104 South Wabash Ave, 2nd Floor

As technologies, finely bound books are compact, durable forms that get passed from one generation to the next. As hand-crafted objects, they exemplify manual control and dexterity, patience and care, and continuity with the past. Paper-based electronic books, by contrast are relatively new objects that enable novel interactions with material. Similarly, the Etextile movement is encouraging the integration of electronics on the material level for application in previously uncharted areas of design. David, Dena, and Daniela will discuss their own work and research in regards to the exploration of electronics and traditional materials.

Molner, Mellis and Rosner are visiting the Center for Book and Paper to lead an Interdisciplinary Arts Department Graduate seminar in new media and publishing.

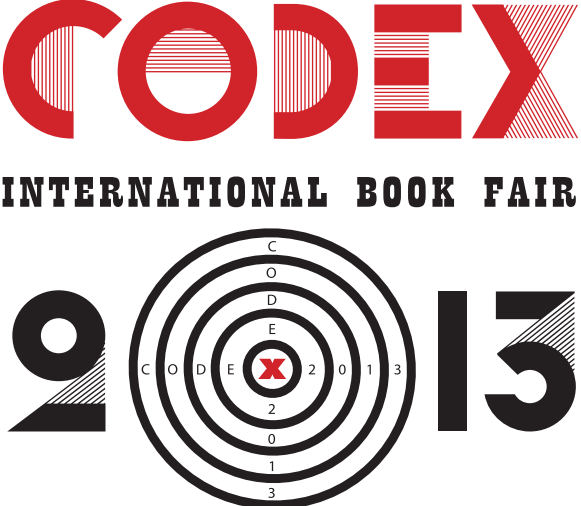
David Mellis is a graduate student in the High-Low Tech group at the MIT Media Lab and the lead software developer for Arduino, an open-source electronics prototyping platform. Dena Molner is a textile designer and recent graduate of the Harvard Graduate School of Design with a concentration in Technology. Her background is in the design and fabrication of high performance textiles. Daniela Rosner is a Postdoctoral Fellow at the Science, Technology, and Society Program at Stanford University. In fall 2013, she will join the University of Washington's Department of Human-Centered Design and Engineering as an assistant professor. Her research combines design, computing, and fieldwork to reveal the social conditions and cultural values that shape and are shaped by digital technology.

Amos Paul Kennedy Jr. Friday, March 15, 6pm

Center for Book and Paper Arts (Columbia College Chicago), 1104 South Wabash Ave, 2nd Floor

Working out of Gordo, Alabama in a nondescript storefront, Amos Paul Kennedy Jr. owns and operates Kennedy Prints. The subject of a documentary film *Proceed and Be Bold!* Kennedy is one of the country's leading letterpress printers, having completed thousands of posters for clients including Crate and Barrel. He completed his MFA at the University of Wisconsin.

Kennedy is visiting the Center for Book and Paper to lead an Interdisciplinary Arts Department Graduate seminar in letterpress printing.
www.colum.edu/book_and_paper/



**ARTIST BOOKS, FINE PRESS
& FINE ART EDITIONS**

FEBRUARY 10–13

BOOK FAIR HOURS:

SUNDAY – 11:00 AM TO 4:30 PM
MONDAY – 12:30 PM TO 6:00 PM
TUESDAY – 12:30 PM TO 6:00 PM
WEDNESDAY – 11:00 AM TO 4:00 PM

**CRANEWAY PAVILION
1414 HARBOR WAY SOUTH
RICHMOND, CALIFORNIA**

WWW.CODEXFOUNDATION.ORG



The next Publish And Be Damned fair will take place on Saturday 2nd March, 2013 at the ICA in London, UK.
<http://publishandbedamned.org>

16th International Contemporary Artists' Book Fair
Friday 8th & Saturday 9th March 2013
Parkinson Court, University of Leeds, LS2 9JT, UK.
www.leedsartbookfair.com

NOUVEAU FESTIVAL AT CENTRE POMPIDOU, PARIS
20 February - 11 March 2013

The fourth edition of the Centre Pompidou's Nouveau Festival invites the public to explore the diversity of the visual culture of our time and get a feel for how broad the scope of contemporary artistic creation has become. Over a three-week period, a large number of guest artists will be presenting their offerings, at the crossroads of a variety of disciplines, in various locations around the Centre Pompidou: the Forum, the Galerie Sud, Espace 315, the Petite Salle and Cinemas 1 and 2, free of charge. In the Grande Salle, there will be a programme of live performances, creating a dialogue with the various contributions making up the Nouveau Festival.

Devoted to myriad voices and forms of writing, this "Nouveau Festival" looks in particular at graphics and typography and the importance of their impact in our cultural field of vision. Books and other works will be created here on a daily basis; the Nouveau Festival delights in showing how things are put together. Procedures that set the appropriate pace for thinking one's way through the experience are on show. There are multiple encounters in which artists from all sorts of backgrounds relate and implement their own experience. There is plenty to see and hear, but also, more unusually, touch.
Centre Georges Pompidou
19 Rue Beaubourg, 75004 Paris, France.
www.centrepompidou.fr

Limerick International Publishers Salon (LIPS) are hosting an event in Ormston House, Ireland
21st-24th February 2013

LIPS will show the work of 30 publishers from the USA, South Korea, Norway, France, Belgium, UK and Ireland. In total there will be over 154 individual publications for display and purchase. In addition the LSAD library collection of artists' books will also be displayed.
Ormston House Gallery
9-10 Patrick Street, Limerick City, Ireland.
www.ormstonhouse.com
<http://www.facebook.com/pages/LIPS/133320196821691>

Save the Date! Bristol Artist's Book Event at Arnolfini
Saturday 20th April and Sunday 21st April 2013
11am - 6pm Saturday and 11am - 5pm Sunday
Arnolfini and The Centre for Fine Print Research at the University of the West of England, Bristol, are pleased to announce the fourth Bristol Artist's Book Event at Arnolfini. BABE will take place on Saturday 20th April and Sunday 21st April 2013 with 100 artists, presses and publishers stands over the galleries and auditorium space of Arnolfini.

Arnolfini is one of Europe's leading centres for the contemporary arts, has one of the best arts bookshops in

the country and a stylish, lively café bar. There will also be lots of free workshops, tours of the event, 'book surgeries', exhibitions of books and events running over the weekend.

Admission free. Do come along!
Arnolfini, 16 Narrow Quay, Bristol BS1 4QA
www.arnolfini.org.uk

INTERNET NEWS

A tip from Sara Parr: Letterpress Commons

Sharing letterpress printing knowledge for the common good: <http://letterpresscommons.com>

From Dr Anne Hammond: you can now see all of Louise Bourgeois's books and prints on the MoMA website: <http://bit.ly/XnsRio>

From Karen Kinoshita: *Book Art: A film about the Minnesota Center for Book Arts*. By Kyle Rosenberg. A short film made for a class at Macalester College. <http://vimeo.com/57301190>

From Wojciech Węgrzyński: I've decided to open a Facebook site for my blog *Okruchy Chwil* (Crumbs of the Moments): <http://www.facebook.com/pages/OKRUCHY-CHWIL/522388517780920>

From Lilla Duignan: Mog Fry is an illustrator and bookmaker working in her printing studio in the heart of Bristol: - her site www.eight-five.co.uk is a treasure, and celebrates the handmade using letterpress... here's a picture of one of her delightful journals.



From Miriam Schaer, writing from the Republic of Georgia: I am here for *Crafting Women's Stories, Lives in Georgian Felt*, which we have been planning for more than a year. Melissa Potter and Clifton Meador and I went to Kakheti for two days to introduce our project. We are working with women's groups in the region in early January.

Sharing examples of artists' books gave the women lots of ideas about how to combine book structures with felt. We have already learned so much. The Women's Fund in Georgia has been brilliant with their help organising this project. We started a blog: *Felt Reports*. Please 'follow' us for the latest updates as our project develops! <http://feltreports.tumblr.com>

Lik Ink is a Hong Kong-based online business that deals in artists' books and artist editions. Lik Ink acts as a distributor of artists' books and editions, with an emphasis on work originating in and around Asia. Lik Ink publishes limited edition book-like artworks with an emphasis on the relation and interaction between word and image. www.likink.com

Océane Delleaux, Franck Soudan and Marc Veyrat are pleased to announce the new version of the website *So Multiples*. A sixth issue of the journal will be published in Spring 2013, directed by Isabelle Rieusset-Lemarié and Norbert Hillaire. The editorial lines will always relate to artists' editions but more explicitly open to digital art and issues of reproducibility and multiplicity in this area. www.so-multiples.com

***Bibliotech*, 2012.** An interactive audio book installation containing an infinite poem. Bibliotech began as a collaboration between Stevie Ronnie and Susannah Pickering which was shown at the Lit and Phil in Newcastle 2012. The work consists of twenty-six book sculptures that have been variously installed into bookshelves in libraries, galleries and the disused drawing office of the Stephenson Works in Newcastle. The book sculptures are physically connected with hand-woven leads which are made from deconstructed CAT 5 cables, the networking cables that are commonly used to patch together the Internet. The infinite poem was written in collaboration with Yvette Hawkins and contains words from the titles of the books used to create the sculptures. Each version of the installation is unique and carries a version number. <http://stevieronnie.com/bibliotech-v1-4/>

Annette Disslin's new blog is now online, providing essays and information on her artwork and on current events such as upcoming book art fairs and exhibitions. You can also register to follow the blog at: www.disslin-an.net

From Paolo Tonini:

"You can't kill Poetry!" Giovanna Bemporad's found fragments. With many pictures and a videoclip: <http://touchingideas.blogspot.com>

NEW ARTISTS' PUBLICATIONS

Bukezine 8

Andres Gatti



13.7 x 21.5 cm. 40 pages. 6 USD plus shipping costs.

Images of the book can be viewed online at:

<http://www.flickr.com/photos/digipops/>

Contact: andreschile@vtr.net

Announcing two new publications from Tonerworks:

Julia Izmailova - *Zephyr*

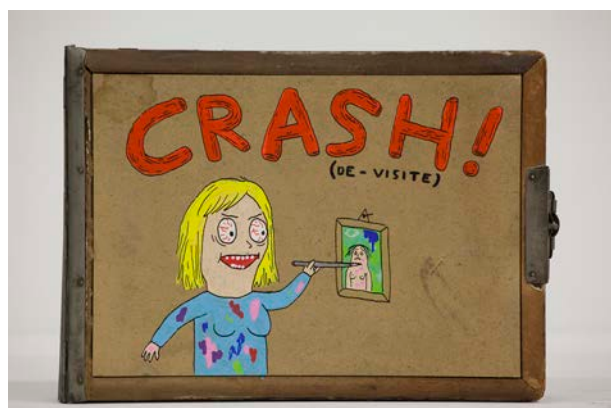
5.5 x 8.5" booklet, stitched w/staples, edition of 75 copies
20-page full colour booklet of work by Russian collagist Julia Izmailova. \$8.00 US postage paid

Peter Dowker - *Conflicting Elements*

5.5 x 8.5" booklet, stitched with staples, edition of 75 copies
20-page full colour booklet of collages by Canada's Peter Dowker. \$8.00 US postage paid

Available from: www.reedaltamus.org/publications
reedaltamus@gmail.com

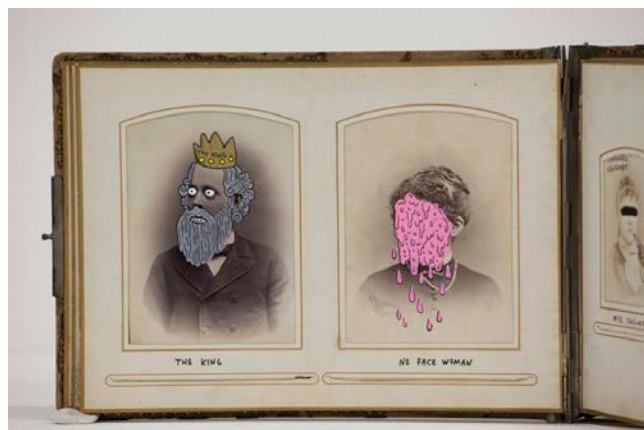
Also available through Printed Matter Inc. and the Minnesota Center for Book Arts store.



Crash!-de-visite

Laurina Paperina

Laurina Paperina has just finished an elaborate artist's book, "Crash!-de-visite" (the title is a parody of the French term "cartes-de-visite"). CDV, with a preface by Duccio Dogheria,



is an original XIX century album full of 80 original ancient photos (format/size 'cartes-de-visites' and cabinet), ironically retouched with acrylic colours by the artist in her irreverent style. An intense dialogue between painting and photography, past and present, memory and creation. At present CDV is just an unique book, but Laurina Paperina intends to produce a limited printed edition in the future. www.laurinapaperina.com

Ways To Reach The Open Boat, from Barley Books

Poems by Beau Beausoleil

Designed, hand printed, and published by Ama Bolton

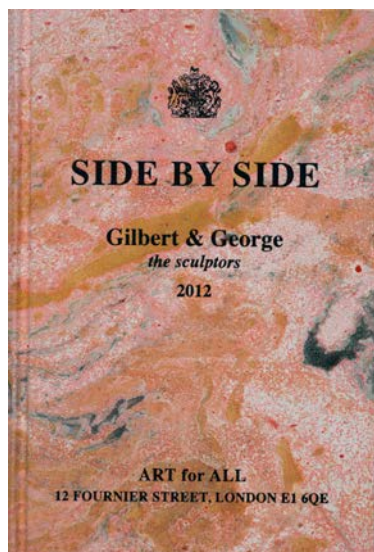
Ways To Reach The Open Boat is the title of the tenth volume of poems by Beau Beausoleil. Printed and bound by Ama Bolton in a limited edition (200 copies) chapbook, each copy signed by the poet and the printer.



Signed copies are available in the USA now from Beau (overlandbooks at earthlink dot net) and in UK and Europe from Ama Bolton (barleybooks at hotmail dot co dot uk). The price is \$15 or £9.50, including postage. For more information visit: <http://barleybooks.wordpress.com/2013/01/04/ways-to-reach-the-open-boat/>

Enitharmon Press announces the publication of their newest limited edition, *Side by Side* by Gilbert & George. *Side by Side*, the first book created by Gilbert & George just four years into their lifelong artistic partnership, was published in 1971 by Koenig Brothers in Cologne in a limited edition of only 600 copies. Long out of print and now a valuable collectors' item, it is at last being republished, again in a signed limited edition, in order to

bring this essential work back into the public domain and at a very affordable price of £50. Described in the brief preface as 'a contemporary sculpture novel', it functions as a kind of manifesto or declaration of their view of life and art both in terms of the poetic texts and the images we are proud to co-publish with Walther König.



The book is divided into three chapters as sequences of double-page spreads linking the typographically elegant texts with a single image, each page complementing and informing the other. The first chapter, 'With Us in the Nature', is a celebration of being alone – together – in the countryside, with strong overtones of Romanticism. For Chapter Two, 'A Glimpse into the Abstract World', brief but poetically ornate texts are teamed with hand-drawn, very abstracted, imagery. The final chapter, 'The Reality in Our Living', provides the gritty urban flipside to the bucolic idyll of Chapter One, the black-and-white images fleshing out the words of the Flanagan & Allen music hall song, 'Underneath the Arches', the soundtrack to the celebrated Singing Sculpture that they had first presented in 1969. These images can be understood as a key to all their subsequent pictures.

As with the first edition, the most immediately striking visual feature of this second edition of *Side by Side*, before one even opens it, is the hand-marbled cover that makes each of the 2000 copies of this beautiful edition a unique art object. Lovingly created by the artists themselves, these seductive covers function as an invitation to step into the vision of Gilbert & George even before the pages have been opened.

The 85 images in the book are reproduced in duotone, and printed on Mohawk Superfine White Eggshell (Library of Congress certified). The book is thread-sewn and fully hand-bound using marbled papers specially created by Gilbert & George. Each marbled cover is unique and each copy is signed and numbered by the artists.

192 pages, ISBN 978-1-907587-54-2, 22 x 13.3 cm, £50
Order through the website: http://www.enitharmon.co.uk/pages/store/products/ec_view.asp?PID=577
Or call the office directly to place your order on +44 (0)20 74825967.

Astra Velum

Fritz Liedtke

Portland, Oregon – January 1, 2013. Fine art photographer Fritz Liedtke has released his limited-edition artist's book of the award-winning series *Astra Velum*.



Astra Velum (Latin for 'veil of stars') is a series of striking and intimate portraits of freckled women and girls. In a world that flaunts flawlessness as the ideal, Liedtke sought to create beautiful images of women with 'flawed' skin. "More than once, while photographing for this series, women thanked me for making something beautiful out of what they often viewed as an imperfection. At its essence, *Astra Velum* explores the beauty of flawed human skin, with its freckles and scars, overlaid upon us like a thin veil of stars."



The book combines archival prints of 19 *Astra Velum* images, with a letterpress-printed essay by award-winning author Gina Ochsner. It is hardbound in custom Cave paper reflecting the celestial theme of the series. Designed by the artist, the book was handcrafted by bookmaker Rory Sparks. Measuring 9.5 x 12.5 x 1 inches, it is limited to an edition of 25, with the option of adding a custom book box, and an original photogravure print.

Books may be purchased directly from the artist at fritz@fritzphoto.com or the website at www.fritzlidtke.com

The Fork's Tale as narrated by Itself

LemonMelon

An artist's book serialised over 12 months published in chapters each month, beginning the 15th January 2013 and ending the 15th December 2013, echoing a nineteenth century paradigm in publishing by authors such as Charles Dickens and Wilkie Collins.

Both a site-specific intervention into the Museum of Archaeology & Anthropology, University of Cambridge, and a stand-alone artwork, 'The Fork's Tale' is the story of the relationship between collections, collectors and the collected written from the point of view of a nineteenth century Fijian cannibal fork.

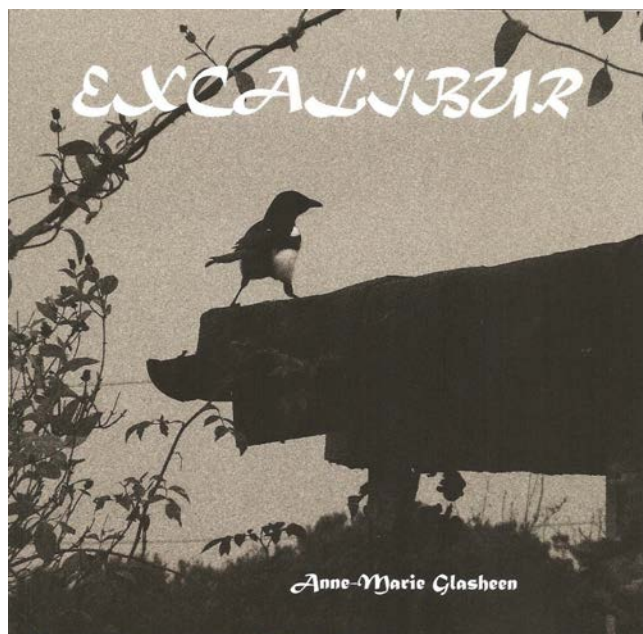
The cannibal forks in the Museum's collection are the oldest in the world. Nevertheless they are highly contested artefacts. On the one hand they are meant to be material proof of past savagery, on the other, many are known to have been made specifically for an early tourist trade in native curios and have never touched flesh, let alone human flesh. It is the complexity of these stories that will be explored in this publication including the humour involved in the encounter between Fijians and Europeans. The chapters will also include drawings from the point of view of the 'cannibal fork'.

£1 (each chapter), £24 (subscription). Softback 15.5 x 21.5 cm. Throughout 2013 it will be available solely through the Museum of Archaeology & Anthropology shop and through the LemonMelon site. Once a completed project 'The Fork's Tale' will be more widely distributed. For more information, to order a copy, or to subscribe see the LemonMelon website: www.lemonmelon.org

Excalibur

Anne-Marie Glasheen

Following on from a year-long project within the framework of London Independent Photography's London Villages Project; Anne-Marie Glasheen has recorded – in images and words – her visits to the Excalibur Estate of post-war prefabs in Catford, London. All but 6 of the 137 prefabs will be demolished to make way for 400 new-builds. Blurb book. <http://www.blurb.co.uk/bookstore/detail/3761903>

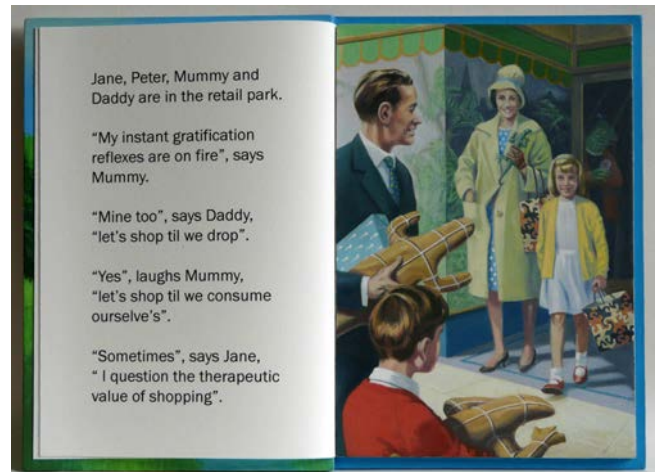


The book contains background to the project as well as her thoughts and feelings and photographs taken during and after the 12-month period. The 12 project images can be viewed on her website www.glasheen.co.uk

Peter and Jane series

Jon Bentley

Jon Bentley is an artist working at the Mivart Studios in Easton, Bristol, UK. Like many people of my generation, I learned to read with Peter, Jane, Mummy and Daddy, not forgetting Pat the dog. As I struggled with the unfamiliar letters my child's eyes were invariably drawn to the pictures on the opposite page. Paintings full of strange details that drew you in and seemed to suggest a richer more mysterious narrative than the prosaic stories and dialogue on the written page.



Four and a half decades later I'm drawn back to these images by a chance encounter in a second hand bookshop. Perhaps the paintings are etched particularly deep in my subconscious by their association with learning to read, which seemed to me as a child such a miraculous act; the ability to hear stories without anyone else being present.

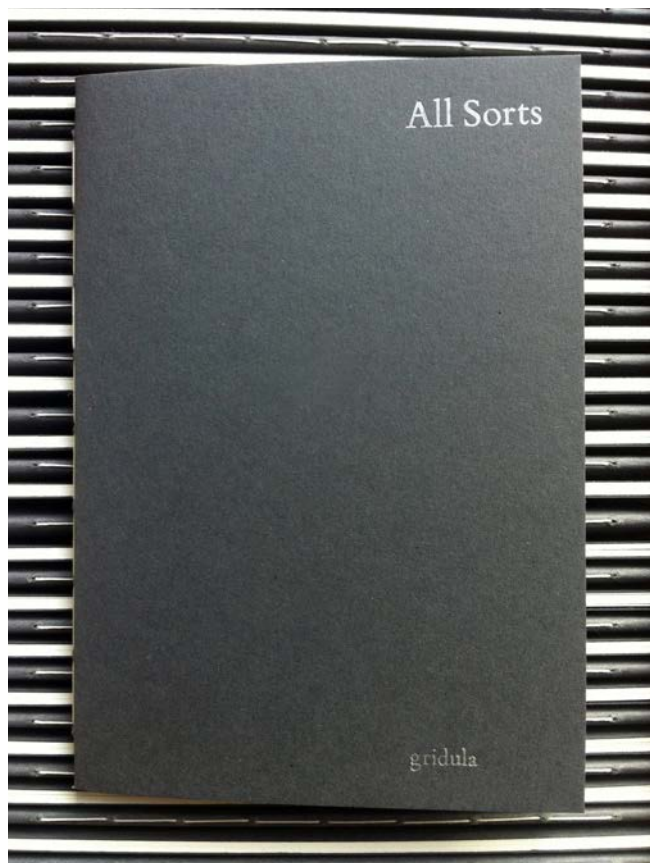


Leafing through the old familiar pictures I began to re-imagine them into "the lost episodes", an affectionately felt homage to the original ladybird books and the artists who created them. The book constructions are 31.5 x 23 cm and can be viewed online at: www.jonbentley.co.uk

All Sorts

Gridula

'All Sorts' is a limited edition letterpress book created by 'gridula' who is part of 'The Print Project' a letterpress printing collective based in Bradford, West Yorkshire.



A sort in letterpress printing is an individual letter or character. 'All Sorts' is a pun on this. As each 'Sort' (or person) in the book is created out of lead or wooden sorts.



The book was designed, set and printed by hand in November 2012 in an edition of 100 copies: 80 regular, 20 deluxe. The one you see here is the regular version. All hand numbered. Size A6. 20 pages total. 14 illustrations,

1 colophon. Printed in two colours onto Somerset Book 175gsm. The cover is printed in silver onto Cairn Board Dark Grey 270gsm.

Binding was provided by the excellent Papercut Bindery <http://papercutbindery.blogspot.co.uk>

All Sorts was recently added to the collection of Tate Britain. £7 a copy, available at: <http://www.etsy.com/listing/115615352/all-sorts-letterpress-book>

I Married My Mother

Hilary Maraney

I Married My Mother by Hilary Maraney is published by Dinky-Bloc Publishers - a small independent publisher from Cape Town. The literary memoir is accompanied with a vintage newspaper supplement entitled, The Kinema Post.

Currently being re-launched online with the assistance of Chocolatecake. Hover over the dot matrix book cover <http://www.dinky-bloc.com>



Chocolatecake (micro-brand) and Dinky-Bloc (an independent publisher) offering fashion reportage, fashion film and design, including original artworks had marketed the book-newspaper project from South Africa which was stocked in prestigious art book stores, including Shipleys and The Photographers Gallery in London, and Palais de Tokyo's bookstore, OFR Librairie and Shakespeare & Co in Paris. Extensively blogged on POP Magazine's multi-blog platform THEPOP <http://chocolatecake.thepop.com> including Cult Paris-based blog ASVOF <http://www.ashadedviewonfashion.com>

I Married My Mother - memoir

I Married My Mother uncovers the complex relationship between a mother and a daughter, from a dreamlike quality of wonder to fragile emotional states. A surreal memoir about a little girl growing up in Cape Town in the fifties, set against the backdrop of a white middle-class society, seen through the eyes and voice of the child. A holographic journey into the psychological effects of hosting the 'enemy within', the heroine scarred by the myriad reflections of her mother's negative entities.



The Kinema Post - vintage newspaper
Introducing the Barnett and Maraney Families
Who is Alf Barnett? "My Grandpapa!"

He was one of the first proprietors of pubs with Kinema's in London 1920 Not only was he the chucke-outer of East End thugs but the scene-shifter for Charlie Chaplin's Vaudeville Acts. View *the Kinema Post* on Pinterest:
<http://www.pinterest.com/dinkybloc>

<http://www.dinky-bloc.com> Read excerpts of IMM on Scribd: www.scribd.com/dinky-bloc
Follow: @dinkydot
Chocolatcake: www.wearechocolatcake.com

New from Redfoxxpress: *Inappropriate Repetitions* Katrien De Blauwer

The Belgian artist Katrien De Blauwer has collected and cut up images for a very long time, but she does not want to be labeled as a traditional collagist. Her collages are a means to explore her own unconsciousness as well as the reader's. The style is evocative and her works are open to interpretation, like short unfinished stories.



Collages. Inkjet printing - hand bound. 20 x 15 cm - 40 pages - hardcover, 2012, 100 numbered copies
35 Euros - 45 US \$ - 30 GBP.

You can order the book online with Paypal or Amazon at <http://www.redfoxxpress.com/AB-katrien.html>
You can order also by email at info@redfoxxpress.com

New books and zines from Re:Surgio! Berlin



Re:667 (*Bis & Double*) by Christian Gfeller

Leather hard cover version of 667, 2 unique books: 667 + split fountain & test prints. Screenprinted 28 pages, 16 x 22 cm, numbered 1/1, signed & dated (21.12.2012) Price on request. <http://www.resurgo-berlin.com/2012/11/re667-bis-double-bis-by-christian.html>



Mini Zine: *Louise Bourgeois on the Run* by Lasse & Russe

2-colour screenprint on 170g light grey paper.
16 pages, 15 x 11 cm, edition of 125 numbered. 5 euros including shipping in Europe. <http://www.resurgo-berlin.com/2012/12/mini-zine-louise-bourgeois-on-run-by.html>

Mini Zine: *Rose Selavy on my Knees* by Cendres Lavy

2-colour screenprint on 170g light grey paper.
16 pages, 15 x 11 cm, edition of 125 numbered. 5 euros including shipping in Europe. <http://www.resurgo-berlin.com/2012/12/rose-selavy-on-my-knees-by-cendres-lavy.html>

Mini Zine: *Beltracchi on Holiday* by Marco Wagner

2-colour screenprint on 170g light yellow paper.
16 pages, 15 x 11 cm, edition of 125 numbered. 5 euros including shipping in Europe. <http://www.resurgo-berlin.com/2012/12/mini-zine-beltracchi-on-holiday-by.html>

Mini Zine: *Burroughs on Tumblr* by Mavado Charon

2-colour screenprint on 170g light yellow paper.

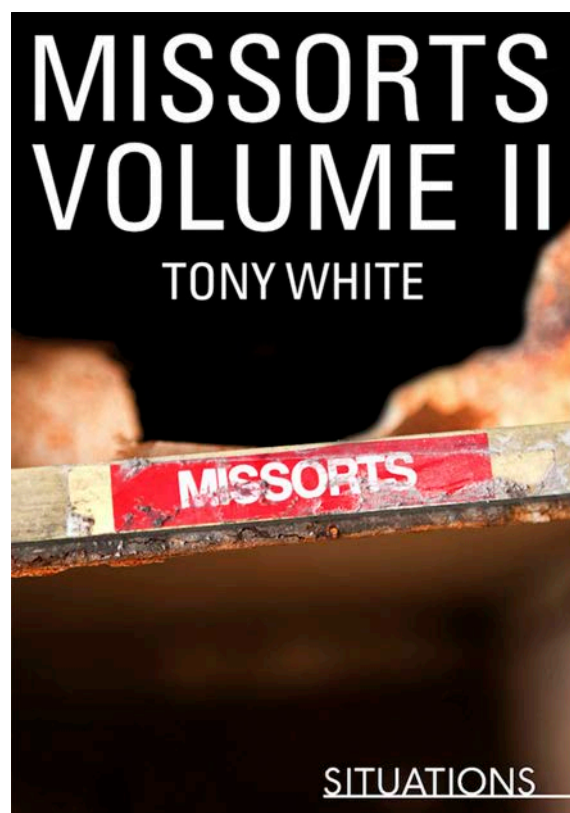
16 pages, 15 x 11 cm, edition of 125 numbered. 5 euros including shipping in Europe. <http://www.resurgo-berlin.com/2012/12/mini-zine-burroughs-on-tumblr-by-mavado.html>

More artists' publications at: www.resurgo-berlin.com

Cuneiform Press subscription series

Start the new year off right by picking up a standing-order subscription to Cuneiform Press, a publisher of poetry, criticism, and artists' books. This is the best way to ensure that you won't miss any of our exciting new publications in 2013, including works by Johanna Drucker, Sommer Browning, Farid Matuk, Bill Berkson, Mimeo Mimeo #8: The Curators' Choice Issue, and a collection of essays on collaboration in book form that includes contributions from Oliver Brossard, Vincent Katz, Barbara Montefalcone, Constance Lewallen, and others.

To subscribe, simply email kyleschlesinger@gmail.com with your preferred mail and email address. As a standing-order patron, you'll receive books as they appear with an invoice. Keep what you want, return what you don't, cancel anytime. It's that simple. Standing-order subscriptions are our foundation and we are grateful to the individuals and institutions that have chosen to support us. <http://cuneiformpress.blogspot.com>



Missorts Volume II

Tony White

Published by Situations, available for free download.

Missorts Volume II is offered DRM-free and is designed to be compatible with Kindles, iPads and most or all current e-book reading software/devices. If the novella *had* a back cover, the blurb on it might say:

Paul is a postman working nights at Bristol Temple Meads, while Ronnie does the Missorts duty on the late shift. Oliver is a lecturer who makes an unexpected discovery about William Blake – and himself – in the archives. Jenny is a young woman seeking a kind of peace with the father who walked out on her when she was a child. These four lives barely connect, but they have all been shaped by loves lost and letters found. Now they must each find their own way to write a reply.

Download *Missorts Volume II* free and DRM-free from Situations at <http://www.missorts.com>

bordel ambient

Eric Watier, monotone press

Photographs and drawings from the blog *bordel ambient* (<http://bordelambient.tumblr.com>) made between June – November 2012. 23 x 15 cm, 252 pages, colour print. Published by and available through Blurb: www.blurb.com/b/3795764-bordel-ambient

REPORTS & REVIEWS

Encyclopædia Britannica Challenge

The Sidney Nolan Trust

The Sidney Nolan Trust* was given a set of 1950s Encyclopædia Britannica after all attempts by their original owner to find them a new home failed. They were destined to become pulp when the Trust stepped in with the idea of asking each participant in the "Challenge" to select a volume and transform it into a new work of art.

Participants include established book artists and newcomers to this exciting new fine art medium. Some are regular members of the group of book artists working at the Trust; others simply responded to publicity about the project.

Details of the first 13 volumes finished are now on the Trust's website at <http://www.sidneynolantrust.org/pages/EncyclopaediaChallenge.php>

We will add the 10 remaining volumes as participating artists finish them. A few of the volumes are illustrated here:



"A New Britannica" by Mike Clements

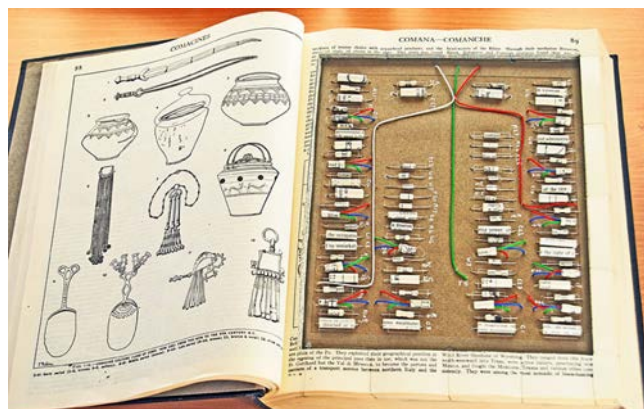
Volume 23 "VASE to ZYGO" has 89 original prints and 9 papercuts, plus 19 new encyclopædia entries that focus on why was it impossible to find anyone (e-Bay buyer, library,

charity shop, freecycle, etc.) willing to take a near 60 year old set of Encyclopædia Britannica: the breath-taking developments since the 1950s, not least in the digital world, rendering the 60year old volumes of very limited relevance to today's young people; and a fundamental shift in our society away from text to images, making the dense text in the 1950s encyclopædia appear very dated to a generation accustomed to today's bombardment of colour images (and video) in print, TV, film and internet.

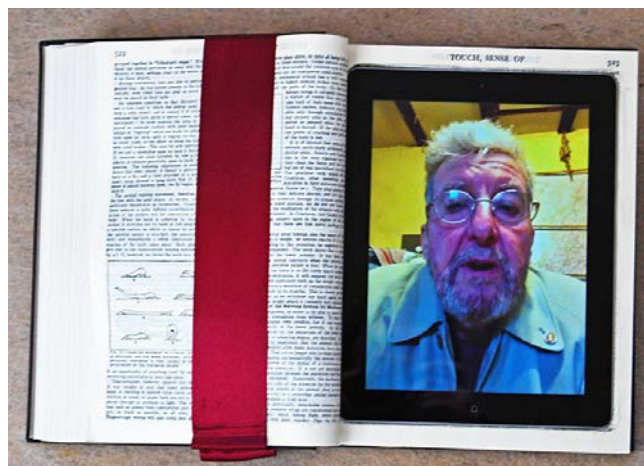


“The Google-eyed Phoenix Bird (Britannica Britannica)” by Mellie Lane. My main inspiration comes from well established children's stories, folklore, and fairytales. I like to stimulate feelings of nostalgia but keep a contemporary feel to my work. To make the phoenix, I have cut somewhere in the region of 10,000 feathers all by hand. The main body is made of papier mache from the pages of the book. The pages that are open have entries on 'Book' and 'The Art of The Book'. Rising out of the ashes of the discarded and burnt encyclopædia is a “google eyed Phoenix bird (Britannica Britannica)”. This is a metaphor for the new age of technology that has cast aside the once valued book of knowledge that graced the book shelves of good society. Now the world is at the finger tips of just about everybody, at the touch of a few buttons. The Phoenix has risen.

“Volume 6 Colebrook to Damascus” altered by Lin Charlston. The computing revolution was already underway in 1960. LEO, the first computer in the world capable of data storage, came into operation in 1961. It was developed by J Lyons & Co, the famous tearooms. The routine office job it performed took 5 hours, plus another 8 hours punching paper-tape with data. Prior to this, computers



were not capable of storing information but were used solely for mathematical calculations, mostly for military purposes. I have used pages from Volume 6 to create a circuit resembling that of the LEO III computer (1961). I felt that the painstaking, repetitive process of making individual transistors, capacitors and resistors was a fitting tribute to the dedicated team who believed in the ‘inconceivable possibilities introduced by LEO’ when many people thought it was ‘pie in the sky’.



“iPad iMplant” by Nigel Kerry

My altered volume opens to reveal a removable facsimile iPad recessed within 2 inch thick pages. I wanted to contrast the bound volumes of a bulky encyclopædia, having thousands of printed pages, with an ultra slim 9½ inch x 7½ inch lightweight tablet computer, capable of down-loading millions of subjects via the internet. In this picture is a real iPad showing my short video introduction to the Britannica project.

A call for exhibition venues: The Trust is now seeking exhibition venues for the Britannica Challenge. Several have already been arranged, including UWE's library exhibition room. We can deliver/collect and help set up each exhibition (depending on distance from our base near Presteigne in the Welsh Marches, UK). Please contact Amanda Fitzwilliams at the Trust if you know a venue that might host a leg of the exhibition tour: amandafitzwilliams@sidneynolantrust.org Some of the volumes are sculptural pieces or can easily be displayed for purely visual inspection. Others can only be fully appreciated by encouraging visitors to read or leaf through the volumes. Where there is supervision we prefer

to allow visitors to handle these books. White gloves come with the set. We accept that in some circumstances display behind glass may be unavoidable.

Encyclopædia Britannica (UK) Ltd, which publishes the current online version, has approached the Trust about supporting the project. We will wish to acknowledge their support at exhibition venues.

* The Sidney Nolan Trust is a registered charity, established by Australian painter Sidney Nolan in 1985 for the purpose of supporting the work and development of creative artists and musicians. The Trust mounts annual exhibitions of the work of Sidney Nolan in its ancient tithe barn gallery. The Trust owns the complex of ancient buildings at The Rodd and 250 acres of surrounding farmland and woodland. The latter provides an exciting resource for creative activity and offer a special setting for Trust, as well as helping to protect and enhance the wildlife populations. The Trust encourages the use of The Rodd by an exciting mix of creative artists and musicians. There is an ongoing sculpture programme, a very active print studio and a thriving artist's book group. Our printmakers and book artists have regular collaborations with print studios and book artists abroad. www.sidneynolantrust.org

The Sunderland Book Project & 2013 Book activity in the North East (UK)

Theresa Easton

The Sunderland Book Project was established 3 years ago by North East based printmaker & book artist Theresa Easton. The idea for the project came about after a trip (organised by Sunderland Business Enterprise Team) to Washington DC, for a group of Sunderland connected artists. The group promoted the sister city agreement with DC and exhibited at the annual Artomatic event. During this visit, time was allowed for individual practitioners to explore DC's diverse cultural community. For Easton, this meant focusing on the 'print-side' of town and visiting Pyramid Atlantic Art Center, 'A contemporary arts center dedicated to the creation and appreciation of hand papermaking, printmaking, digital arts, and the art of the book'. It was during this visit that Easton began to develop the idea of an international book project focusing on the city of Sunderland. Since its launch event at Arts Centre Washington, Tyne & Wear in 2010, the project has toured throughout England and the North East.



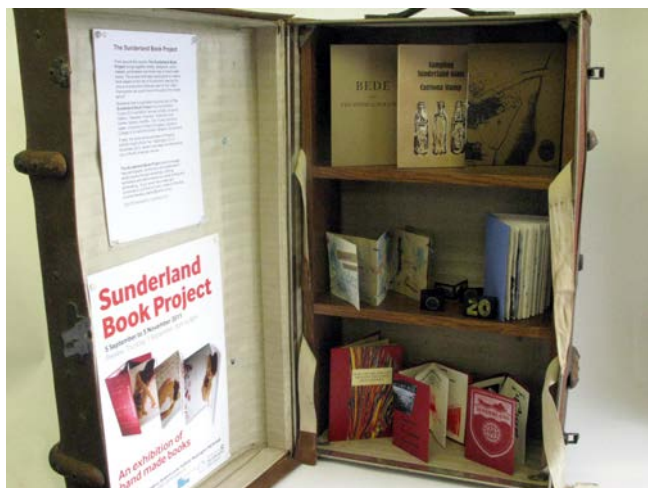
Recently returned from Pyramid Atlantic Book Arts Fair 2012, Silver Spring MD, the project currently consists of 56 books by 69 contributors.

The project was warmly received by visitors to the Fair, who enjoyed the opportunity to browse the selection of books on display, each book interpreting a variety of subjects connected to the city of Sunderland. A healthy turn out on an early Sunday morning to the conference provided



Easton with the opportunity to give a talk about the project. The talk centred on artist's networks in the North East and artist's books, looking at the natural and fluid relationship that can develop within networks using the medium of artist's books. The project continues to grow, with books

still being accepted for future exhibitions and venues being sought to exhibit the collection. If you are interested in submitting a book or exhibiting the collection contact theresa_easton@yahoo.co.uk
<http://theresaeaston.wordpress.com>
<http://pyramidatlanticbookartsfair.org/the-weekend/speakers>



2013 in the North East of England plans to be a year full of bookish events and celebrations, with the return to Durham and exhibition (for 3 months) of the *Lindisfarne Gospels*. The North East is celebrating by hosting a region wide series of events spanning arts, heritage, creative industries, museums and engineering. This will include an Artist's Book Fair at Baltic Centre for Contemporary Art in Gateshead exhibiting *The Book Apothecary* and *The Sunderland Book Project*. Also celebrating historical occasions is Newcastle's Literary & Philosophical Society's 220 year anniversary. The Society holds the largest collection of books for an independent library outside of London. As part of the celebratory events the Library will host an exhibition of 50 books from the *al-Mutanabbi Street Starts Here* collective in August and September. Accompanying the exhibition is a programme of poetry workshops and artist's book workshops.

www.litandphil.org.uk
www.bookapothecary.co.uk
www.festivalne.com

Theresa Easton, <http://theresaeaston.wordpress.com>

STOP PRESS!

PrintRoom proudly presents:
Festschrift for an Archive by Jason Simon (US) &
The Flip Collection III, an international collection
of flipbooks by artists, featuring *Spin*
by Martha Colburn (US/NL)

This presentation is part of the programme of the 42nd International Film Festival Rotterdam, and the exhibition runs until 16 February

Festschrift for an Archive is a set of books commemorating the demise of the much-loved Film Stills Archive

department that the Museum of Modern Art ran for decades. In his publication project Jason Simon has reproduced the judgements of the National Labor Relations Board regarding MoMA's decision to ship the museum's massive Film Still Archive off to cold storage as a response to a strike led in part by the archive's associate curator.

Simon has individualised each book with a film still representing some aspect of labor struggle. Ranging over film history these include stills from "Car Wash", "The Crowd", "I'm All Right Jack", "Modern Times", "Nine to Five", "The Organizer", "Salt of the Earth", and "Strike". Rarely has the connection between labour and cinema quite been so material as in the story of the FSA

The Flip Collection III

The Flip Collection is an international, growing collection of flipbooks, part of PrintRoom's travelling collection of publications by artists, designers, photographers and theoreticians. A flipbook (also called thumb cinema) is a booklet that, for a short moment, becomes a film.



Spin by Martha Colburn

PrintRoom invited Martha Colburn (US/NL) to transform a selection of her film material into a flipbook. See for yourself, in just a few seconds, what a seductive lady and a spider have in common.

PrintRoom
Schietbaanstraat 17, 3014ZV Rotterdam, The Netherlands.
PrintRoom is open from Thursday - Saturday, 12 - 6 pm
www.PrintRoom.org
info@printroom.org

Holyest Erth

Glastonbury Abbey, UK
9th February -12th May 2013

Prints of Glastonbury Abbey by Bronwen Bradshaw with handmade books by Ama Bolton, Clare Diprose, Jane Paterson and Maggie Stewart.

Glastonbury Abbey, The Abbey Gatehouse, Magdalene Street, Glastonbury, Somerset BA6 9EL, UK
www.glastonburyabbey.com
Tel: 01458 832267

Café Royal Projects: Submissions Are Open

2012 saw the first International Drawing Project, curated by Café Royal, funded by the Contemporary Arts Development Group at the University of Central Lancashire. The project attracted over 5000 submissions from around the globe, forming an exhibition and a series of catalogues which documented the work of 80 artists from over 30 countries. More details can be seen at:
<http://www.caferoyalbooks.com/index.php/project/international-drawing-project/>

2013 brings a new project which includes drawing and expands to photography and books / zines / publications. Last year there were parameters, but intentionally no theme. The project became a large international survey of contemporary drawing.

This year the project is wider but more defined. We are interested in the use of drawing, photography and publications to communicate, and/or disseminate information and ideas. 'Drawing', 'photography' and 'publications' can each be used in their broadest sense.

There will be a book published and launched as part of the event, including work from the exhibition and texts from major researchers and practitioners including: Lawrence Zeegen, Illustrator, Author and Dean of the School of Design, London College of Communication. Sarah Bodman, Artist, Senior Research Fellow for Artists' Books at the Centre for Fine Print Research (CFPR), Editor of the Artist's Book Yearbook and the Blue Notebook and Academic Lead for the Multi-disciplinary Printmaking MA at the University of the West of England.

The 2013 Project is again supported by the Contemporary Arts Development Group at UCLan.

We are now accepting submissions, please visit the website for more information: <http://www.caferoyalbooks.com/index.php/project/international-communication-project/>

Opportunity for artists who work with text (visually, theatrically or digitally) Jaybird Live Literature (www.jaybird.org.uk) and Southbank Centre (www.southbankcentre.co.uk) are planning a large scale poetry commissioning project for Summer and Autumn 2013. We are going to find one poet connected to each of London's 33 boroughs* and ask them to create a new poem inspired or provoked by that borough.

We will then introduce each poet to an artist who will interpret the new poem and send it out into the world: launching it from a relevant borough location, from a space in Southbank Centre as part of the 2013 Neighbourhood Festival, and from the web.

We need artists who can work imaginatively with text, whether visually, theatrically or digitally. They must be UK based, but they do not need to be London based. Artists can be individuals, partners or collectives, they can be well established or just starting out - but they must be able to respond to a specific commission creatively and

professionally and create an interpretation of an existing poem which is sympathetic to the qualities of that poem, and which is conceptually and / or physically robust. We are unlikely to select artists with no track record of delivering similar work.

If you can project a giant poem in light up the side of a wall, if you can make a poem grow in moss graffiti, if you can send a poem in morse code to search for extra terrestrial life (or similar!) we'd like to hear from you. We are looking for performances, happenings, large and small-scale installations, takeaways... whatever delights us. Please bear in mind that while some interpretations will have a budget of £1000s, most will have budget of £100s. We need your ideas and skills to carry our newly commissioned poems into the hearts of Londoners throughout 2013.

Please send us your recommendations – you can recommend yourselves or your favourite individual artists or collectives.

This new project will be managed by Julia Bird of Jaybird Live Literature; and Bea Colley, Participation Producer at Southbank Centre and one of the organisers of Poetry Parnassus in 2012.

The deadline for recommendations is 18th February.

For details of how to recommend, visit www.jaybird.org.uk. Please note that this is a funding dependent project, and no commissions will be made until funding is confirmed.

* 32 boroughs, plus the City of London

Wasserfallen

**Klingspor Museum, Offenbach am Main, Germany
Until 5th May 2013**

An exhibition of leporello book objects from the Schweizer Buchbinder 'buchundform' Edwin Heim, Ceno Ruepp, Hansruedi Zoller, Guest: Lore Hübötter, Bremen.



The Klingspor-Museum in Offenbach, Germany, is a museum of the art of modern book production, typography and type. It includes a collection of the fine art books from Karl Klingspor, one of the owners of Gebr.

Klingspor Museum, Herrnstraße 80 (Südflügel des Büsingpalais), 63065 Offenbach am Main, Germany.
Open: Tues, Thursday & Friday 10am – 5pm; Weds 2pm – 7pm; Saturday and Sunday 11am – 4pm. Closed Mondays.
www.klingspor-museum.de

Submissions for The MCBA Prize 2013 are now being accepted! Visit mcbaprize.org

The MCBA Prize is the first honour to recognise book art from across the field and around the world. The MCBA Prize celebrates the diversity of book art and encourages discussion rather than limiting recognition to one aspect of this vital field.

Five (5) finalists will each receive a \$500 cash award, plus \$750 travel/lodging stipend to attend the Book Art Biennial and MCBA Prize Gala on July 27, 2013.

One (1) winner will receive an additional \$2000 cash award (in addition to the \$500 finalist award and \$750 travel/lodging stipend to attend the Biennial and Gala).

A jury of three distinguished leaders in the field of book arts will review all submissions, and narrow the field to five finalists. These five works will appear on display at Minnesota Center for Book Arts during Book Art Biennial 2013 on July 27-28, 2013. From these five works, the jury will select the recipient of this year's MCBA Prize.

Work must have been completed since April 1, 2011. Entry fee \$40.

The deadline for entries is April 30, 2013 at 5:00pm (Central U.S. time zone). All submissions must be made electronically. Review additional submission guidelines and submit your work at www.mcbaprize.org

To view the work of past winners, finalists and honourable mention recipients, visit our MCBA Prize 2011 gallery. <http://www.mnbookarts.org/events/mcbaprize2011.html>

Registration for Book Art Biennial 2013 and tickets for The MCBA Prize Gala will go on sale in spring 2013.

CALL FOR ENTRIES

Artist's Book Yearbook 2014 – 2015

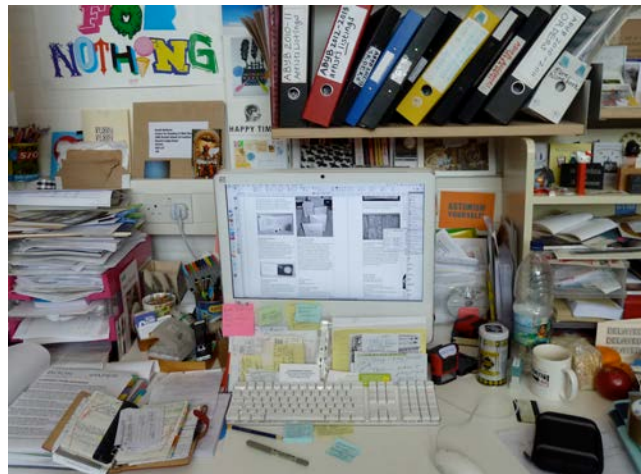
Deadline 1st April 2013

The next issue of the *Artist's Book Yearbook* (ABYB) will be published in September 2013 by Impact Press.

The ABYB serves as a resource for artists, lecturers, students, collectors and researchers – anyone interested in artists' books. This biennial publication includes essays and information on many aspects of the book arts, artists' listings, information on book arts galleries, archives and collections, book arts courses, events, journals, bibliographies and reference publications, studios and websites, with contributors from around the world.

The current issue for 2012-2013 includes over 600 artist's book listings from 207 national and international artists. Reference listings of: collections, libraries, archives, bookshops, galleries, centres, design print & bind, publishers, dealers, presses, studios, competitions, fairs, festivals and exhibitions, journals, reference books, organisations, societies, websites, academic projects, touring programmes and courses. Essays by: John Bently, Earle D. Swope, AMBruno, Eileen O'Keefe, Jackie Batey, Lawrence

Upton, Davy & Kristin McGuire, Radoslaw Nowakowski, Linda Newington, Paulo Silveira and Reinhard Grüner. Artists' pages by: Amir Brito Cadôr, Eric Doeringer, Lara Durback, the Idaho Book Artist's Guild, Susan Johanknecht, Paul Laidler, SALT + SHAW, Clare Thornton and Maria White. Cover design by Tom Sowden. 254pp, 21 x 29.7 cm, paperback. £15 including UK postage, £16 worldwide, available from www.bookarts.uwe.ac.uk/bookpub.htm



For the forthcoming issue we invite artists, presses, publishers, collectors, libraries, educational organisations, centres, fair organisers, studios, galleries, etc. to send us their information for inclusion. Artists may also list up to 3 books with (b&w) images. All listings are free of charge.

Deadline for receipt of information is 1st April 2013.

Please download the form at:

www.bookarts.uwe.ac.uk/bookpub.htm

Any questions please email: Sarah.Bodman@uwe.ac.uk

Support the ABYB

If you would also like to pre-order a copy this will help us with publishing costs. Pre-publication copies can be ordered at £13 (UK) or £15 (airmail) until 30th June 2013. Order online at: <http://store.uwe.ac.uk/browse/product.asp?modid=1&catid=884>

Thank you

UWE Bristol Exhibitions at Bower Ashton Library

Opening hours **term time**: Mon - Thursday 8.45am - 8pm, Friday 8.45am - 5pm, Saturday & Sunday 10am - 5pm. Please check before travelling as opening hours vary during vacation periods and bank holidays. Library main desk telephone: 0117 328 4750. <http://www1.uwe.ac.uk/library/visitingthelibrary/campuslibraries/bowerashton.aspx>

If you have news, please email items for the BAN to: Sarah.Bodman@uwe.ac.uk **Please supply any images as good quality RGB jpegs (300 dpi) c. 9 x 6 cm**

NEXT DEADLINE: 16TH FEBRUARY 2013 FOR THE MARCH-MID APRIL NEWSLETTER

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