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

Guy Begbie - BOOKWORKS
2nd July - 31st August 2018

Guy Begbie is an interdisciplinary artist, bookbinder, book arts workshop provider & a visiting university associate lecturer who is based in West Wales, UK. He makes works that examine parallels between bookbinding structures and architectural/sculptural forms.

In his arts practice, he uses methods of production that include traditional and unorthodox bookbinding, paper engineering, drawing/collage, painting, printmaking, sculptural construction/casting and filmmaking. He uses non-linear narrative image and text content and makes reference to time-based characteristics inherent in the book form, investigating the book in transition from a folded 2D closed object to a 3D open and expanded construction.

Guy Begbie, Crossing Divides series, Sydney Australia / Wales UK, 2017-2018

His works can be opened out and configured as freestanding, displayed structures. As well as being viewed in the round in a sculptural manner, the same book works can also be held in the hands for a more intimate tactile/haptic engagement, thumbing through/turning pages, unfolding and manipulating the book to juxtapose multi-configurations of non-linear narrative content. Guy Begbie's books allude to a mapping of the spatial qualities of site and location as experienced when moving through both natural and built environments. They are responses to an immersive and often peripatetic experience, contextualised as a distillation of place and the fleeting moment.


Guy Begbie exhibits his work and delivers independent book arts workshops internationally. In 2016 he delivered book arts masterclasses at the State Library of Queensland, Brisbane, Australia, where he also gave the 'Siganto Foundation Artist's Book Lecture 2016'. He was a recipient of a 'Manly Library Artists' Book Award 2017' and during 2016-17, he engaged in three artists' residencies in Australia, researching & developing new works at Queensland College of Art, Griffith Centre for Creative Arts Research, Griffith University, Brisbane; Canberra School of Art, Australian National University, Canberra and Cicada Press, University of New South Wales, Sydney.

Guy's work has been acquired by private, state & university library artists' book collections in the UK and Australia.

https://guybegbie.com
Printed Posters, Zines and Broadsides
Exhibition at 36 Lime Street Gallery, UK
Saturday 7th & Sunday 8th July 2018
The gallery at 36 Lime Street becomes transformed into a working studio as resident artist Theresa Easton creates a range of hand printed posters in response to George Osborne’s vanity project, the Northern Powerhouse, manifesting as ‘The Great Exhibition of the North’ (GEOTN). Easton provides social commentary on the fiscal crumbs offered by government funds and corporate sponsorship on this Artwashing event (GEOTN) by inviting community groups to contribute to the work being made.

Exhibition open to the public: 12-4pm Saturday 7th & Sunday 8th July 2018. Or view by appointment, contact: Theresa_easton@yahoo.co.uk Tel: 07981381830
http://theresaeaston.wordpress.com

Drop in Workshop - Make your own printed poster or 36 Lime Street. Exhibiting artist and studio resident, Theresa Easton, will be helping visitors print their own poster using traditional letter press printing. Make your counter-cultural poster as part of The Other Great Exhibition of the North. Drop-in between 1.00 – 3.00pm Sunday 8th July during the Ouseburn Festival.

36 Lime Street
Ouseburn, Newcastle upon Tyne, NE1 2PQ, UK
http://www.othergetnorth.co.uk

MA Book Arts @ Camberwell show
Camberwell College of Arts, London, UK
13th-18th July 2018
MA Book Arts at Camberwell College of Arts focuses on debates concerning the cultural, creative and individual functions of the book. Private View - 12th July 6-9pm. Instagram: @ma_book_arts | #mabookarts
Camberwell College of Arts
45 - 65 Peckham Road, London SE5 8UF, UK
http://www.arts.ac.uk/camberwell/courses/postgraduate/ma-book-arts/

Exhibitions at the Weserburg | Museum of Modern Art, Bremen, Germany:

Cia Rinne - Notes for Listeners
Until 29th July 2018
Cia Rinne (*1973 in Göteborg) writes multilingual visual and conceptual poetry and presents these poems in an extremely precise vocal performance as sound poetry. In the Kabinettausstellung, the internationally acclaimed works can be seen and heard.

herman de vries - Taken from Nature
Until 21st October 2018
Artists’ books, editions and works on paper. Works from the collection of the Brokken Zijp Foundation of Art. The exhibition conveys not only a retrospective overview of herman de vries’ edited artistic works, but also, with his original works, with pressed plants and earthworks.

Zentrum für Künstlerpublikationen
Weserburg | Museum of Modern Art
Teerhof 20, 28199 Bremen, Germany
http://weserburg.de
studienzentrum@weserburg.de

Gracia Haby & Louise Jennison - Looped
Presented in partnership with State Library Victoria
La Trobe Reading Room
State Library Victoria, Melbourne, Australia
Until 1st August 2018

‘It was familiar. Yet it was out of sorts. It was a left foot crammed into the right shoe.’
We have turned State Library Victoria’s dais into an artists’ book. Not a book you hold in your palm, but a book that you walk around. One foot, after the other — left, right, left, right — turning the cabinet pages with your feet.

Gracia Haby & Louise Jennison - Looped
Presented in partnership with State Library Victoria
La Trobe Reading Room
State Library Victoria, Melbourne, Australia
Until 1st August 2018

‘It was familiar. Yet it was out of sorts. It was a left foot crammed into the right shoe.’
We have turned State Library Victoria’s dais into an artists’ book. Not a book you hold in your palm, but a book that you walk around. One foot, after the other — left, right, left, right — turning the cabinet pages with your feet.
Treating each cabinet as if it were a page, our five new artists’ books extend their wings across large-scale collages. Weaving a fable beneath glass, together, they read as one. Walk and see.

1. I think all the world is falling
2. No longer six feet under
3. Disrupted and rumpled
4. Dim wood, spark bright
5. A warmed pebble in my hand
Gracia Haby & Louise Jennison, 2017


You can see Looped as it sits in the library now and how it all came together nestled beneath: https://www.instagram.com/explore/tags/gracialouiselooped/

Imi Maufe - Translating Travels
Edinburgh Printmakers, UK
Until 21st July 2018

Imi Maufe has been turning journeys into books since 2002. Some long, some short. Others short, made long by getting lost. Each book is a concise, conceptual documentation of the events that happened along the way. Modes of travel vary - ten days skiing from hut to hut, five weeks on board a Tall Ship, four months cycling with a small tent, or a short swim downstream. Text combined with signs and symbols is used in a minimal manor. Sometimes the text speaks for itself conjuring up a visual story in short sentences. Imi’s artists’ books and other works attempt to show just a glimpse of her experiences through printed matter that rarely uses the photographic image.


In this exhibition for Edinburgh Printmakers Imi will be showing work from the past fifteen years - a collection of such travels that have been developing into contained boxed pieces that can also involve collaboration with other artists.

Imi has spent three weeks at EP to print a body of new work and investigated new journeys to be put onto paper through screen and relief prints.

An alternative catalogue is being produced in collaboration with thirty artists and friends who Imi has worked with, travelled with or been inspired by. Each collaborator has contributed with a postcard that translates their travels.

Imi Maufe is a British Artist based in Bergen, Norway.
She completed a MA in Multi-disciplinary Printmaking at The University of the West of England, Bristol in 2004. Imi frequently exhibits at book fairs, rarely has solo exhibitions, takes up residence in often rural and remote locations, and likes to initiate collaborations. In 2014 she helped established Codex Polaris – a network for artists’ book projects based in Norway. The latest project - Nordic Letterpress Collaboration - POSTED / UNPOSTED has just been launched. http://www.imimaufe.com

Edinburgh Printmakers
23 Union St, Edinburgh EH1 3LR, UK.
Tues-Sat, 10am-6pm. Tel: +44(0)131 557 2479.
http://www.edinburghprintmakers.co.uk

The exhibition opened at Liverpool Central Library on 14th May in the magnificent Hornby room and Picton Reading Room, and runs until 9th August. The launch event was a great success, with several of the exhibiting artists in attendance. Internationally-renowned horror author Ramsey Campbell also attended. Art in Liverpool gave the exhibition an excellent review (which can be read at: http://www.artinliverpool.com/review-frankenstein-2018-the-liverpool-knowsley-book-art-exhibition/) and BBC Radio Merseyside’s interview with Simon Ryder, Director of Liverpool Book Art, was broadcast on 1st June (https://www.bbc.co.uk/programmes/p066rh9d#play c. 67 minutes in). The Library is open 7 days a week, apart from Bank Holidays.

The exhibition will move to Knowsley’s Kirkby Gallery from 17th September until 26th January 2019. New works have been selected to join the exhibition when it moves to Kirkby Gallery, while some of the works from the Liverpool show will travel to Sarno in southern Italy as part of the SettembreLibri festival. The new works that have been chosen will utilise the very different exhibition space at the Kirkby Gallery, including wall-mounted works and installations. The exhibition moves to the Bower Ashton Library at UWE in February 2019.

Previous exhibitions by Liverpool Book Art have been a great success, attracting international submissions of the highest quality, with works from Japan, Australia, Russia, USA, and across Europe and the UK.

Liverpool Central Library will also be the venue for the fifth Liverpool Artists’ Book Fair, taking place on Saturday 7th & Sunday 8th July 2018. The Fair showcases unique
hand-made books, notebooks and cards, bookbinding, book sculptures and everything in between.

The iconic Liverpool Central Library is located in the heart of the city centre, on William Brown Street, between the Walker Art Gallery and the World Museum - and just a few hundred metres from Liverpool Lime Street train station.

Curator tours/talks have been scheduled throughout the duration of the exhibition in Liverpool. There will also be workshops and artists’ talks throughout the weekend of the Fair. For more information, see LiverpoolBookArt Facebook and www.liverpoolbookart.com

Contact: liverpoolbookart@gmail.com

---------------------

2018 Libris Awards
Australian Artists’ Book Prize Exhibition
Artspace Mackay, Queensland, Australia
Until Sunday 19th August 2018

Artspace Mackay is pleased to announce the 2018 Libris Awards. Judging panel for the 2018 Libris Awards - Roger Butler AM and Helen Cole. The Libris Awards is an initiative of Mackay Regional Council through Artspace Mackay. These awards seek to develop awareness of council’s significant collection of artists’ books, and to develop the collection further through the acquisition of new works by leading Australian artists working in this field.

View the full list of finalists and awards at: http://www.artspacemackay.com.au/whats_on/libris_awards

The exhibition runs until Sunday 19th August, 2018, at Artspace Mackay. The Libris Awards is an initiative of Mackay Regional Council through Artspace Mackay.

Artspace Mackay, Civic Centre Precinct, Gordon Street, Mackay, QLD 4740, Australia.

Book as Art - Ania Gilmore
Acton Memorial Library, Acton MA, USA
Until 25th August 2018

Book as Art
Ania Gilmore
June 18 - August 25, 2018
Acton Memorial Library
486 Main Street, Acton
Massachusetts 01720

Acton Memorial Library, 486 Main Street, Acton MA 01720, USA. http://www.actonmemoriallibrary.org

Tracey Rowledge and David Clarke’s exhibition Shelved at Tunbridge Wells Museum, library and Adult Education Centre has been extended until 25th August 2018

Bookbinder Tracey Rowledge and silversmith David Clarke’s Shelved is a new body of collaborative artwork developed

Funded by Arts Council England as part of the second development stage of the Cultural & Learning Hub in Tunbridge Wells, the artists spent much of their time foraging in the Museum collections and Library archives as well as discovering the town and its people.

Taking on the role of the curator themselves, Rowledge and Clarke gathered their own collection of objects purchased from local charity shops or donated by local businesses. Together they reconsidered each object, reworking them in different ways until they were ready for presentation in this new exhibition.

Read more about the exhibition at: http://www.tunbridgewellsmuseum.org/whats-on/exhibitions/current-exhibition/exhibits/shelved

Tunbridge Wells Museum & Art Gallery, Library and Adult Education Centre, Civic Centre, Mount Pleasant, Royal Tunbridge Wells, TN1 1JN, UK.

Astro-poems and Vertical Group Exercises: Concrete poetry at CSA, Chelsea Space, London

Until 13th July 2018

Curated by Chelsea College of Arts Librarian, Gustavo Grandal Montero, this exhibition reflects Montero’s ongoing research into the evolution of concrete poetry and its influence on visual art in the period 1964-67 in Britain. Looking at the materialisation of language and the role of art schools with Chelsea in particular as places for experimentation and dissemination of ideas.

By exploring the work of Edward Wright and Tom Edmonds the show makes connections between artists and graphic designers alongside students and staff, describing their multiple influences, including that of Concrete poetry, but also Constructivism, and later Conceptual art, minimalism and land art.

Chelsea College of Arts
16 John Islip Street, London SW1P 4JU, UK.
http://www.chelseaspace.org

Bookface Book Club exhibiting at Art in Woodley Library, Reading, UK
2nd – 29th July 2018

Bookface is an annual artist’s book fair in Reading, Berkshire and has a monthly book club where a small group meet to share and make artists’ books. The club members are exhibiting some of their works in Woodley library during July.

Works shown here by Neile Wright (book of moth mirror prints), Mary Riley (altered book) and Lina Johansson (Alice necklace). More works will be on show.

This year’s Bookface weekend event is at Rising Sun Arts Centre, 30 Silver Street, Reading RG1 2ST on 13th & 14th October 2018.

Woodley Library, 6 Headley Road, Woodley, Reading, RG5 4JA, UK, accessible during library opening times.

Rosemarie Chiarlone - Within the Fold
Art@Work, Miami, USA

Until 29th July 2018

Art@Work is pleased to present Within the Fold, a one-person exhibition of works on paper that explores the physical and psychological boundaries of human connection utilising language as image. Juxtaposed between the painted folds, the textual imagery is the result of absence. Hundreds of tiny pinholes in the paper produce the final work. The verbal, graphic and poetic expressions dissipate alluding to the concepts of presence and impermanence. Rosemarie Chiarlone’s focus is the visual image to metaphorically elicit the viewer to question the visual and textual meaning and to explore the communicative transparency and obscurity of the convoluted boundaries between the physical and psychological.

Rosemarie Chiarlone lives/works in Miami, FL. She studied at the Pennsylvania Academy of Fine Arts and at Florida International University with a BFA and a Master’s degree in the arts and will be an artist in residence at the Vermont Studio Center this April. She has exhibited both nationally and internationally including Obstruction, Center for Book Arts, New York, NY; Mia-Ber at the Berlin Arts Club, Berlin, Germany; Trove: The Collection in Depth, National Museum for Women in the Arts, Washington D.C.; The Book as Art, Artists’ Books from the National Museum of Women in the Arts, McMullen Museum of Art, Boston, Massachusetts; Lifestyle, Spaces Gallery, Cleveland, OH; Change Agents: Six South Florida Artists Making Things Happen, Art and Culture Center of Hollywood, Hollywood,
Rosemarie Chiarlone Doors of Emptiness, 2017, bi-directional perforations by hand into folded and cut paper, aerosol paint 26” x 20”

She has received honours and awards including the Pollock-Krasner Foundation Grant, Florida Visual Arts Fellowship, Florida Artist Enhancement Grant, Artist Access Grant, and the Artist Opportunity Award from Citizens for Florida Arts and the Division of Cultural Affairs.

Chiarlone’s work is in numerous private and national museum collections including: National Museum of Women in the Arts, Washington, DC; The Walker Library of the History of Human Imagination, Ridgefield, Connecticut; The Mosquera Collection, Liza and Dr. Arturo F. Mosquera, Coral Gables, FL; The Sackner Archive of Concrete and Visual Poetry, Miami, Museum of Contemporary Art, North Miami, FL; Girls’ Club/ Francie Bishop Good and David Horvitz Collection, Ft. Lauderdale, FL; The Center for Book Art, New York, NY; The Arthur & Mata Jaffe Collection of Books as Aesthetic Objects, Boca Raton, FL; University of Miami, Special Collections, Coral Gables, FL and the Bienes Museum of the Modern Book, Ft. Lauderdale, FL. Art@Work, 1245 SW 87th Avenue, Miami, FL 33174, USA.


The Closer Together Things Are
Southern Alberta Art Gallery, Lethbridge, AB, Canada
Until 2nd September 2018
Curated by Shannon Anderson and Jay Wilson. Roula Partheniou and Dave Dyment have collaborations with Micah Lexier in the travelling exhibition The Closer Together Things Are. Roula Partheniou is also showing her project Twofold. Other artists in the show include Luke Painter, Chris Kline, Rhonda Weppler and Trevor Mahovsky, Kathleen Hearn, Eve K. Tremblay and Laura Letinsky.

The Closer Together Things Are, explores the space between difference and similarity that arises from intense observation.

She has received honours and awards including the Pollock-Krasner Foundation Grant, Florida Visual Arts Fellowship, Florida Artist Enhancement Grant, Artist Access Grant, and the Artist Opportunity Award from Citizens for Florida Arts and the Division of Cultural Affairs.

Chiarlone’s work is in numerous private and national museum collections including: National Museum of Women in the Arts, Washington, DC; The Walker Library of the History of Human Imagination, Ridgefield, Connecticut; The Mosquera Collection, Liza and Dr. Arturo F. Mosquera, Coral Gables, FL; The Sackner Archive of Concrete and Visual Poetry, Miami, Museum of Contemporary Art, North Miami, FL; Girls’ Club/ Francie Bishop Good and David Horvitz Collection, Ft. Lauderdale, FL; The Center for Book Art, New York, NY; The Arthur & Mata Jaffe Collection of Books as Aesthetic Objects, Boca Raton, FL; University of Miami, Special Collections, Coral Gables, FL and the Bienes Museum of the Modern Book, Ft. Lauderdale, FL. Art@Work, 1245 SW 87th Avenue, Miami, FL 33174, USA.

The Slow Read
Until 12th August 2018
A summer long simulcast of Willa Cather’s My Ántonia created in honour of the centenary of its publication. The Slow Read is a public literary and fine art project conceived and produced by Barbara Tetenbaum honouring the centenary of the publication of Willa Cather’s novel My Ántonia.

Ashley Olson, director of the Cather Foundation, will come to Portland in late July/early August to speak about the life of Willa Cather and the influence of this novel 100 years later. Follow the news section on the website for updates and events related to the project: https://www.slowread.org

Barbara Tetenbaum - The Slow Read
Until 12th August 2018
A summer long simulcast of Willa Cather’s My Ántonia created in honour of the centenary of its publication. The Slow Read is a public literary and fine art project conceived and produced by Barbara Tetenbaum honouring the centenary of the publication of Willa Cather’s novel My Ántonia.

Ashley Olson, director of the Cather Foundation, will come to Portland in late July/early August to speak about the life of Willa Cather and the influence of this novel 100 years later. Follow the news section on the website for updates and events related to the project: https://www.slowread.org

Susan Kapuscinski Gaylord - Spirit Books exhibition
Arnold Arboretum of Harvard University, Boston, USA
Until 22nd July 2018
From Susan Kapuscinski Gaylord: I am honoured to have 14 of the Spirit Books on exhibition in the Hunnewell Building Visitors center at the beautiful Arnold Arboretum which was designed by Frederick Law Olmstead.

I’m doing a series of posts on my blog about the individual pieces in the show. It starts with Spirit Book #99: Chambered Congruity. The cradle was made from sweetgum pods gathered at the Arnold last fall. http://blog.susangaylord.com
Arnold Arboretum of Harvard University, 125 Arborway, Boston, MA, USA. Free entry. Hours: 10am - 5pm, closed Wednesdays. https://www.arboretum.harvard.edu/news-events/art-shows/

Dreams of Art & Glory: Book Craft by the Roycrofters
John J. Burns Library, Boston College, USA
Until 1st October 2018
Information from Jim Kelly: Roycroft, a reformist community of craftspeople and artists, was founded during the Arts and Crafts Movement in the United States. Elbert Hubbard began the community in 1895, in the village of East Aurora, New York. The artisans who worked there were known as Roycrofters. Elbert Hubbard was influenced by the ideas of William Morris, the well-known English Socialist. When unable to find a publisher for his book Little Journeys, Hubbard set up a private press to print the book himself, founding Roycroft Press, modelled on Morris’ Kelmscott Press.

Hubbard’s championing of the Arts and Crafts philosophy of work attracted many craftspeople to East Aurora, and he formed a community of printers, furniture makers, metalsmiths, leathersmiths, and bookbinders.

The exhibition at the John J. Burns Library focuses on the printing and book bindings executed by the Roycrofters, and includes an array spanning the modest Little Journeys pamphlet series, to beautifully printed and hand-decorated text-blocks, as well as books bound in stunning modelled leather bindings.

The exhibition is co-curated by Barbara Adams Hebard, Conservator and Andrew Isidoro, Reading Room Assistant.

Directions to Boston College:
http://www.bc.edu/bc-web/about/maps-and-directions.html
Burns Library hours:
https://libguides.bc.edu/burns

John J. Burns Library
Boston College, 140 Commonwealth Avenue
Chestnut Hill, MA 02467-3801, USA.

“Propaganda,” from the same root as “propagate,” refers to information that is shared in support of a cause. In modern times, the word propaganda has been weighted with negative connotations; we aim to reclaim the word and highlight the radical potential of propaganda to instigate change. With the Arab Spring, Occupy, Gezi Park, Black Lives Matter, #NoDAPL, and now the resistance to Donald Trump, we’ve seen a new explosion of agitprop. People of all stripes have come out into the streets, placards and banners in hand, wearing T-shirts and buttons, passing out flyers and stickers to protest social injustice. This boost of political ephemera hasn’t been created in a vacuum—since the advent of the printing press and movable type, political slogans and graphics have been part of our daily existence. Politicized communication is the constant accompaniment to people organizing to improve the lives of their families, communities, and co-workers.

Because so much attention is focused on organising and activism, now is the perfect time to unearth and unpack the history of agitprop. Where does it come from? Who have been its major practitioners? How have the aesthetics and content evolved over time? And, how can we use it to change the world?

Interference Archive
314 7th Street, Brooklyn, NY 11215, USA.
(3 blocks from F/G/R trains at 4th ave./9th street)
https://interferencearchive.org

VOLUMEN ET ROTULUS IV (Scrolls: Before the Book)
Exhibition
Galleria Valentina Bonomo, Rome, Italy
Opening Saturday 22nd September, on show until Tuesday 25 September 2018
This exhibition is being organised by students of the Marymount International School in Rome as a community project in collaboration with VIS curator Kathy Frate.

Ian Hamilton Finlay - A man of letters
Florence Loewy Gallery, Paris, France
Until 28th July 2018
1. Composed of slivers, bits, lines, quotations, the visual universe of Ian Hamilton Finlay is decidedly fragmentary. This parceling out is not to be understood as the nostalgic observation of a lost unity and truth, but rather as the
Saint-Just show a certain compatibility of terror and elegy, of light? Doesn't the emblematic figure of Louis Antoine de place for a cruel and pitiless confrontation of darkness and the French Revolution at the end of the 18th century the and nocturnal (the European totalitarian regimes of the 1930s and 1940s). These two forms of decadent phase (the 1930s and 1940s). These two forms of triumphal phase (the 18th century) and a declining and neoclassicism are borne by a double utopia: one progressive and luminous (the French Revolution); the other destructive distinguishes in neoclassicism an ascending and 6. Finlay blurred the historic and formal system that 'real nature' . "Through which, through our own reconstruction, we can see than in camouflage mode. "Each style in art is a camouflage the coming together of nature and culture functioned other artist's entire paradoxical thinking, because it is the place of Finlay worked on from 1966 to his death crystallizes the meanings. Peace, as Clausewitz said, is the continuation of war by other means.

5. The philosophic garden of Little Sparta in Stonypath that influential and formal system that whereas, error, defect show through, at the heart of a world that is concerned about and jealous of its integrity, its homogeneity and its transparence, established values and hierarchies cannot do anything other than destabilize. It is a corrosive, insolent and often cruel way of showing how the values of our world and our culture are undermined and haunted by intensities that most often dare not speak their name.

3. This way of finding the similar in the dissimilar, of having disparity, error, defect show through, at the heart of a world that is concerned about and jealous of its integrity, its homogeneity and its transparence, established values and hierarchies cannot do anything other than destabilize. It is a corrosive, insolent and often cruel way of showing how the values of our world and our culture are undermined and haunted by intensities that most often dare not speak their name.

4. Finlay tirelessly tracked the failures and lapses of these “great and generous ideals” (nature, culture, truth, freedom, brotherhood…) on which our political, moral and aesthetic evaluations are built. For each one, he demonstrated that these ideals are partially linked to their opposite, that they are made, often without knowing it, the accompaniments of a world that they in fact deny: terror, slavery, war… That on the contrary, these same negative values contain in themselves the trace and vestige of an ideality, if not lost, at least disguised. Any coin has its flip side that is not always that which we believe: the temple often conceals a guillotine, nature is a construction of our culture, and vice versa. Peace, as Clausewitz said, is the continuation of war by other means.

2. Ian Hamilton Finlay's fragmentary art is equivocal. It leaves open the contradictions that he uses rather than attempting to solve them; it lets them be deployed in their irresolution and their ambiguity. Consequently, just beneath the surface of the sinister SS emblem, the elegant mixed figure of Apollo and Daphne emerges. In the place of the enigmatic tomb of Poussin's Arcadian Shepherds, a ghostly Panzer, both threatening and derisory, rises up.

1. This way of finding the similar in the dissimilar, of having disparity, error, defect show through, at the heart of a world that is concerned about and jealous of its integrity, its homogeneity and its transparence, established values and hierarchies cannot do anything other than destabilize. It is a corrosive, insolent and often cruel way of showing how the values of our world and our culture are undermined and haunted by intensities that most often dare not speak their name.

5. The philosophic garden of Little Sparta in Stonypath that Finlay worked on from 1966 to his death crystallizes the artist's entire paradoxical thinking, because it is the place of a utopia, that is, in the strict meaning of the word, a "non-place." A place of fiction and disenchantment, never has the coming together of nature and culture functioned other than in camouflage mode. "Each style in art is a camouflage through which, through our own reconstruction, we can see 'real nature.'"

6. Finlay blurred the historic and formal system that distinguishes in neoclassicism an ascending and triumphant phase (the 18th century) and a declining and decadent phase (the 1930s and 1940s). These two forms of neoclassicism are borne by a double utopia: one progressive and luminous (the French Revolution); the other destructive and nocturnal (the European totalitarian regimes of the 1930s). Finlay was in fact too lucid, too romantic, too distant, too passionate, too absolute, too relativistic, to not know, following the example of Jorge Luis Borges, how tenuous the distance between the traitor and the hero is.

7. Ian Hamilton Finlay's works are in an untimely manner at the heart of the contemporary debates on modernism/postmodernism. His approach challenges a cyclical conception of the movement of ideas that witness avant-garde moments alternate with “return-to-order” moments. Finlay considered avant-gardism activism! In the ideological junction of the period after the Cold War when rules seemed loaded in advance, the artist refused to choose, perilously leaving his work in a precarious balance. Finlay was in fact too lucid, too romantic, too distant, too passionate, too absolute, too relativistic, to not know, following the example of Jorge Luis Borges, how tenuous the distance between the traitor and the hero is.

Formation: Guild of Book Workers Travelling Exhibition
MCBA Main Gallery, Minneapolis, USA
Until 21st October 2018
Formation includes 50 works by members of the Guild of Book Workers. These works span the genre of “book arts”, including artist books, fine bindings, and broadsides. The exhibition is juried by three outstanding artists and Guild members – Sarah Smith, Coleen Curry, and Graham Patten.

The exhibition will travel to five locations around the country, beginning at the Minnesota Center for Book Arts and closing at the University of the Arts in Philadelphia, PA.

The annual Guild of Book Workers Standards of Excellence conference will coincide with the show being at MCBA, hopefully providing opportunity for added conversation and exposure of the world of book production to a larger community of people.

The Guild of Book Workers was founded in 1906 to "establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts." Among its early members are well-known artist-craft workers such as bookbinder Edith Diehl and printers and typographers W.A. Dwiggins and Frederic W. Goudy. The Guild still believes, as did its founders, that there is defense and illustration of the fragment as opposed to a speculative and totalitarian idea of the universe. Devoted to the fragment, his poems-sculptures-publications-installations remain however magnetized by the question of style: the works functions through decantation, distillation; it strips down, cuts, incises…
a responsibility to sustain the crafts involved with the production of fine books. Its members hope to broaden public awareness of the hand book arts, to stimulate commissions of fine bindings, and to stress the need for sound book conservation and restoration. One of the ways the Guild maintains interest in the crafts involved with book production is through a triennial national juried exhibition.

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

NégoPif - aallicceelleessccaannnnnee&sssooonniiaaddeerrzzzy yppoollsskkii
mfc-michèle didier, Paris, France
Until 28th July 2018

mfc-michèle didier is really pleased to present NégoPif, an exhibition and performance by aallicceelleessccaannnnnee&sssooonniiaaddeerrzzzyyppoollsskkii.

NégoPif – Project presentation

In September 2013, aallicceelleessccaannnnnee&sssooonniia addeerrzzzyyppoollsskkii created an edition entitled “Pif” which, sealed in a plastic envelope, brought together various prints created by the artists as well as a copy of a book from the popular French encyclopedic Que sais-je? series. The editions are characterised by the fact that their prices vary greatly, from a mere ten euros to hundreds or thousands depending only on the issue of Que sais-je? that has been included inside. Each price tag is carefully justified, albeit in a somewhat absurd manner. Here are some examples:

- The “Pif” including a Que sais-je? dedicated to Flower Names is on sale for 325 000 euros: the exact number of flower species currently known and inventoried on earth.
- The “Pif” including a Que sais-je? dedicated to Complexes was offered for 1500 euros: the average price of a nose job in France.
- The “Pif” including a Que sais-je? dedicated to Attila and the Huns is for sale for 111 euros: three times the number one. (...the joke works better in French of course, playing on the resonance of “Huns” et “uns”)
- The “Pif” including a Que sais-je? dedicated to Fertilizer and Manure can be purchased for the price of Bernard Tapie, dead or alive.

Thirty copies of the edition were shown for the very first time at mfc-michèle didier in November 2013. On this occasion, a curator from the Bibliothèque Kandinsky chose to purchase the “Pif” containing a Que sais-je? on The Art Critic… it’s price was “negotiable”.

The exchange value of this piece could have been agreed upon behind closed doors during a meeting between the Bibliothèque Kandinsky, mfc-michèle didier and aallicceelleessccaannnnnee&sssooonniiaaddeerrzzzyyppoollsskkii. However, its asking price was determined in reverse of the usual procedure for a museum: the artists offered the Bibliothèque to undertake a public bartering which would involve an epistolary exchange. The latter accepted this proposal, while Michèle Didier facilitated the project by withdrawing from all transactions in order to benefit the two artists.

The letters were thus gradually published on www.negopif.com between November 2014 and December 2016. The artists’ aim was to fix a price that would be neither arbitrary nor discretionary. They wanted to know who really profits from the exchange when an institution purchases a work: the artist? the museum? the public? no one?

After two years of negotiating, the Bibliothèque Kandinsky and the artists finally reached an agreement regarding the work’s value, which led to a performance on the 16th of December 2016 in the library itself. For this event, the artists negotiated a change of place and of speech: they were the ones who announced the acquisition of “Pif” which now belongs to the Bibliothèque Kandinsky’s collection while the curators were to play the role of emerging artists.

Today, the entire epistolary exchange as well as the text taken from the final performance come together to constitute this new edition.

mfc-michèle didier
66 rue Notre-Dame de Nazareth, 75003 Paris, France.
Open from Tuesday to Saturday, from 12 - 7pm, or appointment. http://www.micheledidier.com

The Centre des livres d’artistes (cdla)
Saint-Yrieix-la-Perche, France

1 place Attane, F–87500 Saint-Yrieix-la-Perche, France.
http://cdla.info

exposition – 04/07/18 – 15/09/18
Catalogues en tous genres. Carl Andre,
Jacques André, George Brecht et Robert Filliou, Daniel Buren,
Daniel Spoerri, Simon Starling, Harald Szeemann,
claude rutault, Eric Watier, herman de vries, Endre Tót,
Paul-Andrme Gute, Jean-Michel Othoniel,
Bernhard Luginbühl, Bernhard et Hilla Becher, Farah Khedil,
Laurence Aëgerter, Ben Vautier, Mel Bochner,
Gabrielle Di Matteo, Christian Boltanski, Hubert Renard,
Andy Warhol, Hubert Renard, Jef Geys…

1 place attane 87500 saint-yrieix-la-perche 45 55 76 76 30
www.cdla.info/ www.mfc-michèledidier.com
A Sentimental Journey, exhibition
The Laurence Sterne Trust, Shandy Hall, Coxwold, UK
Until 30th September 2018
A new exhibition pays tribute to Laurence Sterne in this
250th anniversary year. A Sentimental Journey was first
published 27th February 1768 and, three weeks later on
18th March, Sterne died. His final work of fiction was
published incomplete and although a message to the
subscribers promised a further two volumes at a later date,
this was not to be.

This exhibition contains a selection of original pen and ink
drawings by two outstanding illustrators of A Sentimental
Journey through France and Italy, T.H. Robinson (1869–
1954) and Martin Rowson. New work by the internationally
acclaimed 'miner of books' Brian Dettmer can be seen,
as well as work by visual artist Carolyn Thompson, and
an historic work entitled The Starling (1937) by Adeline
Newman (a mysterious artist about whom little is known).

Shandy Hall is open to the public every day (except
Saturday) during the exhibition.
Shandy Hall, Coxwold, York, YO61 4AD.
https://www.laurencesternettrust.org.uk

Sumi Perera [SuPerPress EDITIONS] exhibitions:

Hand of the Maker, Chelsea College of Art University of
Arts London. SDC Exhibition. Chelsea College of Art,

WALLPAPER: an altered book experiment
Traffic Zone Gallery, Minneapolis, USA
2nd July - 10th August 2018
Curated by Harriet Bart and Jon Neuse. 12 artists, nationally
known for their creative engagement with the art of the
book, were invited to participate in an experiment.

Participating Artists: Doug Beube, Scott Helmes, Vesna
Kittelson, Joyce Lyon, Chip Schilling, Jody Williams, Karen
Wirth, Yu-Wen Wu, Sarita Zaleha, Harriet Bart, Jon Neuse.
Events on 13th July 2018:
6-8pm - Public Reception
7pm - Artist Conversation.
Free and open to the public.

Traffic Zone Gallery
250 Third Avenue North, Minneapolis, MN 55401, USA.
http://www.trafficzoneart.com

COVER ARTIST FOR THIS ISSUE OF THE BAN:

Congratulations to Jim Butler whose screenprinted book Blackrock Sequence has won the ‘professional book’ category at the World Illustration Awards.

The book comprises 11 poems and 11 images. It was screenprinted from around 80 different handmade stencils made with a variety of tools including torn paper, Vaseline, ink, dip pen, sandpaper and frottage:

Blackrock Sequence
Jim Butler
Blackrock Sequence comprises 11 images and poems commissioned by Dún Laoghaire / Rathdown County Council. The poems were written by my brother David Butler. The sequence explores the cultural, historic and ecological richness of a stretch of suburban Dublin coastline. Each poem responds to a specific location. One of the themes which runs through the poems is the idea of the city as a palimpsest. The images are designed to act in dialogue with the poems.

I began by making a series collages on location. As well as colour, I was also drawn to the texts within the sites and took rubbings from manhole covers and incidental plaques. I was looking for a common visual language which could draw out the layers of meaning, while still being specific to both the location and tone of each poem. Using screenprinting, I was particularly interested in the colours formed by overlapping layers. Each image uses a related palette of inks, though the print order and transparency is played with across the sequence to achieve different colours. The shapes of the straight and torn edges echo the shapes of the poems, while location-specific typography completes each image. The poems are set in Koefler’s Knockout typeface, with Franklin Gothic for the italics.

Signed and numbered edition of 20 copies, 2017, 24pp, 38 x 28.5 cm. Screenprinted in 12 colours on BFK Rives; case-bound with screenprinted cover. Printed and bound by the artist in Cambridge, United Kingdom.

http://theaoi.com/world-illustration-awards
http://www.jimbutlerartist.com

ANNOUNCEMENTS

Poet and publisher Leonard McDermid has won the 2018 Callum Macdonald Memorial Award for his poetry pamphlet Landway. McDermid established Stichill Marigold Press in 1990, and under this imprint he has written, hand-set, printed and published several unique letterpress pamphlets. McDermid was born in Gravesend in 1933. Both his father and grandfather worked in the Greenock shipyards. McDermind studied at Medway College of Art, Brighton College of Art, Newbattle Abbey College, and Edinburgh University.

He has lived and worked as an artist in the Scottish Borders for the past 40 years. This is the second time McDermid has received the Callum Macdonald Memorial Award, having won in 2010 with ‘And For That Minute’.

The 2018 Agassi Book Arts Prize awarded to Lisa Davies
Congratulations to MA Multidisciplinary printmaking graduate Lisa Davies at UWE Bristol, UK, who has been awarded the CFPR’s Agassi Prize for 2018.

Lisa’s bookworks range from the one-off piece For Love, (see image above) made specially for the Bodleian Library’s Medieval Book exhibition project, to tiny zines to be read inside her witch’s hat tent at degree show.
http://www.lisamariedavies.com

Lisa has been awarded the prize not only for her bookworks but also the magnificent embroidered tableau Making Amends, which she has made to enter into the Hand & Lock competition. Read more, and see some images at:
http://www.bookarts.uwe.ac.uk/news/#lisa

KASSEL DUMMY AWARD SHORTLIST 2018
Touring exhibition

Julia Borissova’s artist’s book DOM (Document Object Model) - image above - is one of the shortlisted books for this competition.

In total, 391 photobooks from 46 countries from all over the world, from Bangladesh to Norway, Russia to Australia, Japan to America, China to Brazil were sent in to the 2018 KASSEL DUMMY AWARD.

The shortlist selection resulted in 53 photobooks as chosen by Valentina Abenavoli (Akina Books, Istanbul), Anne-Katrin Bicher (Montag Stiftung, Bonn), Sonia Berger (Dalpine Publishers, Madrid), Frederic Lezmi (Photographer, The PhotoBookMuseum, Cologne), Dieter Neubert (Fotobookfestival Kassel), Markus Schaden (The PhotoBookMuseum, Cologne), Andrea Schmidt (Verlag Kettler, Dortmund), Salvatore Vitale (Editor in Chief of YET Magazine, Lausanne).

The 53 shortlisted photobook dummies will be on display at:

Full venue list and more details can be found at:

COURSES, CONFERENCES, LECTURES & WORKSHOPS

The Centre for Fine Print Research at UWE Bristol, UK Summer Book Arts and Printmaking Institute
June - August 2018
All classes are held at Bower Ashton Studios, City Campus, UWE Bristol, UK. Come along to learn new skills and make new friends with books and print...

WE HAVE A FEW SPACES LEFT ON THESE CLASSES...
all the others have sold out

Folded 3D Architectural Tableau Books with Guy Begbie
Monday 23rd - Weds 25th July 2018 at UWE Bristol’s Bower Ashton Studios, UK
A three-day course, in which participants will examine the potential for the book to function as a container of a physical space. During the course you will have the opportunity to make a set of both soft & hardback cover books with a presentation slipcase to contain them all collectively together.
Each book will be constructed in a bespoke manner and bound to contain a folded flat tableau. When fully opened out and configured for display, the page content of each freestanding book becomes a unified 3D spatial/sculptural model with vertical and horizontal facets and surfaces that map and potentially can represent both a natural or built architectural environment.

A range of both bookbinding and paper engineering methods will be taught to enable the realisation and fabrication of the tableau books. In construction, the use of a range of coloured paper stock will enable participants to accentuate sculptural counterpoint and juxtaposition.

Lighting also plays an important factor in the book's display mode. Options to include elements of image and/or text narrative will be demonstrated using direct drawing and collage strategies, rendering onto and through layered page surfaces.

The course tutor, Guy Begbie is an inter-disciplinary artist and bookbinder. Since 1995 he has been teaching at various UK universities as an art & design lecturer and book arts co-ordinator. During 2016 and 2017 he completed three artist's book and printmaking residencies overseas in Australia, developing new works at Cicada Press, University of New South Wales, Sydney, The School of Art at the Australian National University, Canberra and Queensland College of Art/Griffith Centre for Creative Arts Research, Griffith University, Brisbane.

While in Australia, Guy also delivered the ‘Siganto Foundation Artists’ Book Lecture 2016’ at the State Library of Queensland, Brisbane, Australia and gave talks on his book arts practice at ANU, Canberra and The University of Newcastle, NSW, Australia. He exhibited his book arts work in the exhibition "Cover to Cover" at the Foyer Gallery, ANU, Canberra, Australia. In 2017 he exhibited his designer bookbinding work in the exhibition “CODE X: Contemporary Fine Bindings”, Craft ACT: Craft and Design Centre, Canberra, Australia.

Guy has been the recipient of a ‘Manly Library Artists Book Award 2017: His work has been acquired for the Artists’ Book Collection at The State Library of Queensland, Brisbane, Australia and the Manly Library Artists Book Collection, Manly, Sydney, Australia.

Maximum 10 participants. The day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JL, UK.

Book Cartography: Using the Map as an Artistic Strategy Within Book Structures with Guy Begbie
Thursday 26th - Friday 27th July 2018 at UWE Bristol's Bower Ashton Studios, UK
A two-day course, in which participants will make softback and hardback books that use re-configured and found map material as content.

The course will also address the conceptual appropriation of a range of mapping strategies and how they can be used and applied innovatively within the book as a device to connect visual reading to a spatial experience of place.

Course participants will be shown how to construct and bind books with a range of diverse page and narrative structures. This includes a 360 degree panoramic page display, that opens out and surrounds the book at its centre.

The course tutor, Guy Begbie is an inter-disciplinary artist and bookbinder. Since 1995 he has been teaching at various UK universities as an art & design lecturer and book arts coordinator. During 2016 and 2017 he completed three artist's book and printmaking residencies overseas in Australia, developing new works at Cicada Press, University of New South Wales, Sydney, The School of Art at the Australian National University, Canberra and Queensland College of Art/Griffith Centre for Creative Arts Research, Griffith University, Brisbane.

While in Australia, Guy also delivered the 'Siganto Foundation Artists' Book Lecture 2016' at the State Library of Queensland, Brisbane, Australia and gave talks on his book arts practice at ANU, Canberra and The University of Newcastle, NSW, Australia. He exhibited his book arts work in the exhibition "Cover to Cover" at the Foyer Gallery, ANU, Canberra, Australia. In 2017 he exhibited his designer bookbinding work in the exhibition “CODE X: Contemporary Fine Bindings”, Craft ACT: Craft and Design Centre, Canberra, Australia.

Guy has been the recipient of a ‘Manly Library Artists Book Award 2017: His work has been acquired for the Artists’ Book Collection at The State Library of Queensland, Brisbane, Australia and the Manly Library Artists Book Collection, Manly, Sydney, Australia.
Foundation Artists’ Book Lecture 2016’ at the State Library of Queensland, Brisbane, Australia and gave talks on his book arts practice at ANU, Canberra and The University of Newcastle, NSW, Australia. He exhibited his book arts work in the exhibition “Cover to Cover” at the Foyer Gallery, ANU, Canberra, Australia. In 2017 he exhibited his designer bookbinding work in the exhibition “CODE X: Contemporary Fine Bindings”, Craft ACT: Craft and Design Centre, Canberra, Australia.

Guy has been the recipient of a ‘Manly Library Artists Book Award 2017’. His work has been acquired for the Artists’ Book Collection at The State Library of Queensland, Brisbane, Australia and the Manly Library Artists Book Collection, Manly, Sydney, Australia.

Maximum 10 participants. The day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.


Introduction to Hybrid Printmaking with Nick Greenglass
Zarya Moskovits & Monika Rycerz
Thursday 16th - Friday 17th August 2018 at UWE Bristol's Bower Ashton Studios, UK

A two-day course, in which participants will be introduced to the exciting possibilities of hybrid printmaking. Looking specifically at combining digital printing techniques with traditional handcraft processes you will explore the contemporary field of laser cutting by using digital imagery to make your own physical printing blocks. You will then combine this with one of the oldest forms of traditional printmaking, relief print.

Learn how to: Set up a digital file (known as a vector file). Fabricate a Plywood printing block on the laser cutter using the vector file. Expand your digital design by hand carving directly into it. Print your own hybrid design.

Nick Greenglass is an artist whose practice focuses on how new and developing processes in printmaking can be used and combined with traditional techniques, exploring forms of hybrid printmaking that combine relief, silkscreen and digital print to produce vibrant works that blur the lines between organic textures and digital aesthetics. After completing his MA at UWE he was awarded the Rebecca Smith Memorial Award for exemplars in Printmaking and the Peter Reddick Bursary award 2017 at Spike Island Studios in Bristol. He is currently based at both Spike Print Studios and the University of the West of England as the MA Multidisciplinary Printmaking / Centre for Fine Print Research alumni artist-in-residence 2017 - 2018.

Zarya Moskovits is a specialist textile designer in digital embroidery and laser cutting. As well as being a freelance designer, Zarya is a laser cutting and digital embroidery technician at the University of West England. Zarya produces bold, vibrant and playful textile designs, Designing with sustainability in mind from organic or up-cycled materials to broaden the market for ethical fashion.

Monika Rycerz is a Plymouth based artist and educator working in socially engaging projects with local communities. Her printmaking practice is inspired by the complexity of the human condition and all that is subconscious and unexpected. She makes one-off prints and room installations, combining collage, print and digital process. She works as Printmaking Workshop Co-ordinator in the department for Painting, Drawing and Printmaking at Plymouth College of Art.

Throughout the 2-day course Nick, Monika and Zarya will be on hand to offer a high level of support and 1-2-1 assistance, giving participants the confidence to expand their knowledge, learn new techniques and develop their artworks within this exciting and contemporary field of printmaking.

Maximum participants: 10. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.


Botanical Printmaking with Bristol Print Collective
Wednesday 18th – Thursday 19th July 2018 at UWE Bristol's Bower Ashton Studios, UK

In this two-day workshop, work closely with nature to create vibrant and textural printed artwork using foraged plants and flowers found on Ashton Court. Explore spontaneous and playful techniques in monoprinting, using bio-degradable inks to print natural forms onto paper. This workshop will show the versatility of printmaking, using low-tech and professional equipment to enable you to continue creating at home.

Day one: begins with an introduction to monoprinting, before venturing out for an invigorating morning walk around Ashton Court to gain inspiration, drawing in the
gardens and woodlands, and foraging for organic materials. After lunch, we will return to Ashton Court to spend the afternoon printing surrounded by nature using the humble pasta press. This unassuming yet effective piece of equipment more often found in your kitchen, will quickly have you printing colourful, impulsive, multi-layered prints.

Day two: we will expand on our skills and techniques using the etching press to produce large scale prints. Spend the day exploring composition, layering and utilising all of the skills that you have learnt.

Bristol Print Collective are an artist trio (Lisa Davies, Jemma Gunning and Vicky Willmott) who deliver printmaking workshops at pop-up venues in galleries, festivals and community spaces.

They have previously run workshops at Arnolfini, Bristol University, End of the Road Festival, the Hans Christian Anderson Museum, Cato Press Printmaking Studio and Spike Island.

Maximum participants: 10. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.


All these courses can be browsed or booked via our online store at: http://bit.ly/2ld7kdj

BINDING re:DEFINED

There are still spaces left in the two workshops taking place this summer. Both are unique opportunities to study with international tutors who are specialists in their subjects.

**Binding in the style of Jean de Gonet**

Susanne Schmollgruber, 30th July – 3rd August 2018
Centro del bel Libro Director, Suzanne Schmollgruber, is teaching in the UK for the first time and will spend a week demonstrating the binding methods of one of the most influential contemporary binders of recent decades, Jean de Gonet. This class is a must for any one interested in the history of a very influential contemporary structure and its individual adaptations.

**The Hand-Printed Exquisite Corpse**

Emily Martin, 12th -14th September 2018

Emily Martin is this year’s printer in residence at the Bodleian’s Weston library in Oxford. She is one of the top book artists from the USA and will once again join BINDING re:DEFINED to share her unique approach in creating magical narratives. Her topic this time is based on an invention by the Surrealist where each member of a group contributes to a completed work. Follow this link to read more about the background https://en.m.wikipedia.org/wiki/Exquisite_corpse

The workshop is an exercise in design, creativity and planning. It will be challenging and also a lot of fun.

All classes have limited space. Enrol now to avoid disappointment.

Also new this year is a change of venue – all classes will be in a brand new, purpose built bindery with lots of space and light, right in the heart of beautiful countryside.

Please view the entire programme at: http://www.bookbindingworkshops.com

We look forward to seeing you soon.
By 1913, Cubism was firmly established as a dominant mode for French artists of the avant-garde. Writers and artists traveled in the same circles, especially in the bohemian communities of Montmartre and Montparnasse, and frequent artist/poet collaborations produced radical new experiments with text and image. In that year, artist Sonia Delaunay and poet Blaise Cendrars collaborated on a groundbreaking artist’s book built around the Cendrars poem *La prose du Transsibérien et de la petite Jehanne de France*. The 2018 Reva and David Logan Symposium takes this milieu, and *La prose du Transsibérien*, as the background for an afternoon of discussions that examine poet/artist collaboration and the book as an art medium.

**Introduction:** Steve Woodall, Collections Specialist, Achenbach Foundation for Graphic Arts

(Keynote) Marjorie Perloff: Simultaneity and Difference in *La prose du Transsibérien*

Craig Dworkin: Cubist Language: The Abstraction of the Word

Harry Reese: Pattern Recognition

Inge Bruggeman: Archives and Histories: Collecting and Recollecting

Kitty Maryatt: Construction and Deconstruction of a Masterpiece


**Related exhibition:** Paris 1913: “La Prose du Transsibérien” and the Flowering of the Avant Garde

**Until 12th August 2018**

By 1913, Paris had been for more than a decade the epicenter of artistic revolution in Europe. That year, artist Sonia Delaunay and poet Blaise Cendrars collaborated on *La Prose du Transsibérien et de la petite Jehanne de France*. Hailed as the first “simultaneous book,” the artwork was conceived as a unified experience of text and image, indivisible and apprehended concurrently. The emergence of an avant-garde art across all media was nowhere more in evidence than in such collaborations between poets and visual artists. This exhibition examines the artistic milieu that surrounded *La Prose* in the years before and after its creation, a period that set the stage for the flowering of the arts in Paris in the 1920s.


Contact: swoodall@famsf.org

---

**Owl Barn Studio, Devon, UK**

OBS is delighted to announce two new workshops with guest tutors Dominic Riley and Arthur Green. Dominic is teaching the Millimetre Binding Workshop in September 2018. Arthur is bringing his Leather Paring (without the blood, sweat and tears) Workshop in February 2019. Book early for both these workshops.

---

**City & Guilds Study Days with Diana Illingworth-Cook**

**7th July, 8th Sept, 13th Oct, 10th Nov, 8th Dec 2018**

Aimed at those who already have bookbinding experience or who are unable to attend a full week’s course and who wish to work towards a City & Guilds Bookbinding qualification. Take as many or as few sessions as you need to cover all the techniques and skills you need for Levels 1 and 2 including the design unit. Students will also be given guidance on how to make and present the items, samples, and other evidence required for subsequent assessment. Alternatives dates available on request. £65 per day or £280 for 5 days

**Walkabout Books - Summer, with Diana Illingworth-Cook & Karen Howse, 21st July 2018**

Make a complete artist’s book based on a concertina structure. You’ll make the text block, create the content, design & create the cover paper and attach the cover which is closed with a magnet. Diana will lead work on the book structure. Karen, an Artist Explorer based in Launceston, will lead the creation of the content and cover paper by taking the group on walkabout around the farm and inspiring you to draw or paint what you see. Fee includes materials and lunch. £65

**Millimetre Binding with Dominic Riley**

**11th - 12th September 2018**

Intensive 2-day workshop. The Millimetre Binding is an elegant leather binding that is ingenious in construction and straightforward to make whose main characteristic
is a leather spine with 1mm of leather on the boards and corners. Under Dominic’s expert tuition you will make the ‘Classic’ version of the Millimetre Binding from start to finish. This workshop is not suitable for beginners. It is a very good introduction to working with leather, both using the paring machine and by hand with a knife. Includes lunch. £150 plus £30 materials fee.

Walkabout Books - Autumn, with Diana Illingworth-Cook & Karen Howse, 20th October 2018
Make a complete artist's book based on a concertina structure. You’ll make the text block, create the content, design & create the cover paper and attach the cover which is closed with a magnet. Diana will lead work on the book structure. Karen, an Artist Explorer based in Launceston, will lead the creation of the content and cover paper by taking the group on walkabout around the farm and inspiring you to draw or paint what you see. Fee includes materials and lunch. £65

Photo Albums and Slip Case (City & Guilds Level 1 Unit 119) with Diana Illingworth-Cook
24th – 28th September 2018
Explore different styles of photo albums using a variety of sewing structures & guards, end papers and cover materials, and learn how to make and cover a slip case. This course is suitable both for those simply wishing to learn a new skill or for students working towards City & Guilds Level 1 Certificate in Design & Craft (7716-89 Bookbinding) qualification. Students should have completed Bookbinding for Beginners or have equivalent skills before attending this course. Fee includes materials and lunch. £280

Leather Paring without the blood, sweat and tears with Arthur Green, 23rd February 2019
This one-day hands on workshop will introduce safe and effective working methods for paring bookbinding leathers by hand. The day will cover edge paring, working with a spokeshave, and thinning down leather with a Scarf-fix. Also includes some basic tool selection, maintenance and sharpening. Suitable for beginners and those with some experience. This workshop forms part of the curriculum for City & Guilds level 2. Places are limited and priority will be given to C&G students. Fee includes materials and lunch. £100

For further details and booking information please contact Diana Illingworth-Cook on 07853 319250, by email at: owlbarnstudio@btinternet.com or go to: http://www.owlbarnstudio.uk

Bookbinding Workshops with Debra Thompson
London, UK. Introduction To Basic Bookbinding For Beginners: individual tuition - one to one. Make Your Own Book: 1 Day / 2 Day / 3 Day workshops. 10.30am - 4.30pm in Crouch Hill, London N19, UK. All materials are included. Various skills demonstrated and taught so that you make and take home your completed book.

Express your creativity and design your individual, hard-backed and sewn, multi-section book. Also learn alternate structures so that you can leave with the skills needed to make books at home - whether for your own drawings/prints/photos, and notebooks, or just left blank for gifts. £70 per one full-day workshop (or can be split into half-days to suit). Minimum age 18 years - Please note these workshops are not for restoring books.

For further information please contact Debra Thompson. Tel: 02072634136 | tufnellartpress@googlemail.com http://www.tufnellartpress.co.uk

Classes at the Minnesota Center for Book Arts, USA
MCBA offers classes for adults on a wide variety of topics and at all skill levels, from total beginner to seasoned expert. Supply fees cover workshop materials and expendable studio supplies such as solvents, rags, waste disposal, safety supplies and small tools. Sales tax is included in the total.

Adult classes are eligible for credit toward MCBA’s Core Certificate or Advanced Certificate in Book Arts; more information is available on the Certificate Programs page: http://www.mnbookarts.org/certificate

Minnesota Center for Book Arts, 1011 Washington Ave. S. #100, Minneapolis, MN 55415, USA http://www.mnbookarts.org

Classes at the San Francisco Center for the Book:
San Francisco Center for the Book offers more than 300 workshops each year in three broad categories: Printing, Binding, and Related Arts. From bookbinding and letterpress printing to workshops with local and international instructors, our offerings in Binding, Printing, Arts, and Calligraphy have something for everyone.

Come explore the book arts with us! All workshops can be viewed and booked at: https://sfcb.org/workshops

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

Book-making & Bookbinding workshops in Malvern School of Art, Malvern Hills College, UK
Malvern School of Art (Malvern Hills College, Albert Road North, Malvern, Worcestershire, WR14 2YH) offers bookbinding and bookmaking classes that run termly on Wednesdays 10am-12.30pm and 2pm-4.30pm (two groups)
“Bookbinding and Book restoration” and on Fridays 2pm-4.30pm "Books as Art incorporating mixed media". Next term starts on 19/21st September. For more info and to book a place please call college reception on 01684 565351. Also we run Saturday workshops - the next two are "Nature Printing and Embossing from nature" on Sat 20th October and "Sculptural Books" on Sat 24th November.

SUMMER SCHOOL 2018 at Malvern School of Art (Malvern Hills College, Albert Road North, Malvern, Worcestershire, WR14 2YH) - please call reception on 01684 565351.

Saturday 11th August - Orthodox Style Leather Binding, 10am-4.30pm
Suitable for all levels of abilities, this workshop will enable you to create a unique book structure with raised headbands, wooden boards, peg and strap fastening. All materials will be carefully prepared for you and your finished book will be covered in beautiful leather. All materials provided and including buffet lunch, tea/coffee and cake.

Sunday 12th August - Italian Ledger Binding, 10am-4.30pm
Dating back to the 13th-17th centuries, Ledger books were beautiful account books with records of debtors and creditors in Medieval Italy. Suitable for all levels of abilities this workshop will enable you to create your own version in leather decorated with traditional fancy lacing. All materials provided and including buffet lunch, tea/coffee and cake.

Carole King bookbinding courses 2018, Wales, UK.
One day bookbinding courses in 2018 in association with ‘Make it in Wales’, all taking place at venues in West Wales, UK. All materials and tools provided.

9th July - Coptic Bound Memory/Keepsake book at Ceridwen, Drefach Felindre

18th October - Square book with fabric cover, button and tie closure at Ceridwen, Drefach Felindre.

For more details visit: http://www.nantdesigns.co.uk

LetterpressAmsterdam - For quality letterpress courses with a choice of fine type and presses…
…Slow printing at LetterpressAmsterdam with Thomas Gravemaker. Use your hands, work with metal and wood type, composing sticks, paper, ink and tools.

Evening Courses - Evening courses are 6 nights filled with type, ink, paper and presses. Participants will learn basics and are given a group assignment where each member can pursue their own idea or project. Maximum participation 4 members. From 19:00–21:30 hrs. € 250, inclusive of materials, coffee and tea etc.

Weekend Courses - During the 2-day course, you will get a thorough introduction to letterpress printing. You will learn to set metal and wood type, and print on Vandercook or Korrex proof presses. From 10:00–17:00 hrs. € 250, inclusive of materials, coffee and tea etc. Weekend courses can also be private or in groups of up to 4, and can be adjusted to meet the needs and experience levels of the participants.

Photopolymer courses - If you want to work to an extremely high standard with photopolymer and learn in a professional way, then this 1-day course is the answer.
All year round by appointment. 200 €, inclusive of coffee and tea etc.

Explore new techniques! Already have some experience with letterpress techniques, and looking to dive a bit deeper? Select the workshop that suits you best - or arrange a weekend course with a friend. Contact us!

Studio Pass - People with letterpress experience can purchase a Studio Pass and will have access to our quality type, presses and photopolymer equipment. No more than two persons at a time. Presses available: a Vandercook Universal I, a Korrex Hannover and a Korrex Stuttgart. Thomas Gravemaker (typographer/letterpress printer and founder of LA) will be there to advise and guide you.

Unless stated otherwise, courses are being held in a unique and inspiring location in the centre of Amsterdam. Just a 10-minute walk from Central Station. Personal attention for small groups or one-2-one courses. Well equipped, fascinating workspace with a variety of type and presses.

Professional and hands-on approach with experienced, knowledgeable and passionate teaching. Courses available in Dutch, English, French and German. I bring years of experience, you bring enthusiasm, questions and a willingness to learn.
https://www.letterpressamsterdam.com

Conference: Letterpress Printing, Leeds, UK
19th - 20th July 2018
Featuring keynote lectures by Johanna Drucker, Will Hill, and Dafi Kühne, this two-day conference explores the survival, legacy and relevance of letterpress printing in the digital era.

During the twentieth century, printing changed from a craft-based to a technology-led process. The composing room moved from hand- to machine composition, from photo-setting to digital; while the press room shifted from letterpress to off-set lithography and latterly digital methods of production. Technical progress, however, failed to completely usurp traditional printing and today there is a marked increase in those engaged with older methods of production, whether for pleasure, profit, or scholarship.

For example, housed in the basement of the School of English at the University of Leeds, there is a range of letterpress machines and moveable type. Originally used to teach bibliography, this facility fell out of use as academic fashions changed. Today it has been resurrected by a new generation of scholars curious to practice craft techniques in order to enhance their understanding of the past. Similarly, when the printing industry jettisoned letterpress in favour of contemporary technology, some of the equipment survived and was appropriated by artists as tools for creativity, or salvaged by museums as relics of the past. Some of this historic equipment was requisitioned by a new generation of printers keen to satisfy market demands for traditional printing and often used in tandem with contemporary techniques.

Letterpress Printing: Past, Present, Future brings together a wide range of scholars, printers, curators and artists to discuss letterpress printing in all its uses. It will be held at the University of Leeds, 19th - 20th July 2018.

The full programme can be found at: https://letterpress.leeds.ac.uk/events/final-conference-letterpress-printing-today-leeds-19-20-july-2018/

Living Well With Books - Conference at the Centre for Material Texts, Richmond Building, University of Bristol.
Wednesday 5th – Friday 7th September 2018
Since the invention of the codex, the lives (and afterlives) of books have been intertwined with the lives of people. This interdisciplinary, transhistorical, and transnational conference organised by the Centre for Material Texts, University of Bristol, aims to explore how books have affected and continue to affect our daily lives and wellbeing. How we have lived with books in the past, how do we live with them in the present, how might we live with them better in the future, and how might we help others do the same?

As readers, writers, creative practitioners, educators, researchers, curators, consumers and producers, how do books feature in our lives? How do they share our living and working spaces? How might books contribute to health and wellbeing? Do books keep us apart from each other, or can they enable us to connect with communities? What are the consequences of not living with books? How far do the answers to these questions depend on location, or income, class, gender and other variables? How might the answers to these questions have changed over time? What is the value of asking these questions in an increasingly digital age?

https://booksatbristol.wordpress.com/2018/04/03/conference-call-for-papers-living-well-with-books/

Cambridge Print Biennale
Later this the year Serena Smith will be speaking and showing a collection of recent book works, at the Cambridge Print Biennale. Talk: 3pm, Sunday 23rd September at the Pitt Building, Trumpington Street, Cambridge, CB2 1RB.

Serena Smith, Iconostasis 2, stone lithograph.

Free event but seats need to be booked, details available from July on the Biennale website. http://cambridgeoriginalprintmakers.com/speakers-and-demonstrations
Karen Hanmer Book Arts Workshops, USA
Karen Hanmer Book Arts offers workshops and private instruction focusing on a solid foundation in basic binding skills. Small class sizes ensure ample personal attention and a collegial atmosphere. Individual instruction and onsite training also available.

2018 Workshop Schedule:
July 18-19 | Forwarding Basics | Glenview, IL
July 20-21 | The Springback Binding | Glenview, IL
July 22-23 | Inlay and Onlay Techniques | Glenview, IL
August 1-5 | Leather Binding Fundamentals II: Raised Cords | Glenview, IL
August 22-26 | Biblio Tech | Glenview, IL

Fall 2018 | The Ethiopian Binding | Denver area
November 3 | Two Quick Notebooks | Los Angeles
November 4 | Two Basic Endbands | Los Angeles
Nov. 10-11 | 3 Playful Structures: Flag Book, Triangle Book, Jacob's Ladder | Los Angeles

Full descriptions and registration information at: http://www.karenhanmer.com/teaching/

Bookbindery Wilgenkamp - The Netherlands
We are an artisanal bookbindery, established in Blokker, Hoorn in The Netherlands, est.1997. We bind one of a kind books or small editions for special occasions, thesis and graduation books, family albums, collectors' books etc. We teach in our own bindery for anyone who wants to learn this beautiful and fascinating craft.

We organise courses and workshops for beginners and experienced binders in groups of max. six people, so there is enough attention for everyone. We teach on request or on location for (graphic arts) schools, companies, organisations and private groups with a tailor-made content. We organise masterclasses with international well known and respected guest teachers. You will be among colleagues, always in a good ambiance. We offer nice workshops and masterclasses in our programme and we hope to welcome you in one of these classes. We've added two new workshops in May and two returning ones in Autumn.

2018 workshops
06 Oct 2018: The Elbum
27 Oct 2018: Design a binding
08 Dec 2018: Blockbooks

Details of all these classes can be found at: http://www.boekbinderij-wilgenkamp.nl/index.php/en/binding-classes/workshops-en
For updates and upcoming classes, visit the website to subscribe to the newsletter: http://www.boekbinderij-wilgenkamp.nl/index.php/en/binding-classes/workshops-en

From Monika Langwe: Workshops in Athens and Leiden in Autumn 2018
Do you agree that travel and workshops is an enriching combination? Everything becomes more exciting and you get extra attentive in a new environment.
In September, 2018, I will teach a course called Vadstena Observance in Leiden. We will recreate a Swedish medieval binding from 1451, held in the Royal Library of Sweden. I will share the intimate knowledge I have from studying this binding first-hand. We will make our own cords as well as buttons and seals. I will share the historical background from Vadstena Abbey and you will be able to see pictures of the book from all angles, both exterior and interior.
The course will be held at Wilma van Driel's workshop Boekbinderij Papyrus. Visit her website: http://www.boekbinderij-papyrus.nl

In November 2018, I will teach Limp bindings in Athens. Historically, limp bindings provided means of keeping, preserving and organising administrative minutes, accounts, and other various documents. They were developed when, unlike today, there was a limited choice of materials, but at a time when there were incentives to develop ingenious and creative methods of binding. The techniques provide infinite variations of materials, methods, and structure. Since glue is seldom used, it is easier to accommodate a number of different materials. Each of the students will make a reference library. I will also share pictures from my studies. The course will be held at Evangelia Biza's workshop in Athens, Greece. Visit her blog: http://evangeliabizabookbinding.blogspot.se/p/bookbinding-courses.html

Monika Langwe runs and hosts many workshops for bookbinding and related arts at her studio and around Sweden. For full details of her workshops over 2018, visit: http://www.langwe.se

Information passed on by Jim Kelly, University of Massachusetts: Wells Book Arts Summer Institute, Aurora, NY, USA, 15th – 28th July 2018
Each July, Wells Book Arts Center hosts the Wells Book Arts Summer Institute. This year is bigger than ever with 6 courses to choose from for each of the 2 weeks. Join our all-star line-up of instructors and learn new techniques or hone existing skills in a variety or paper, printing, and textual arts.

Registration is online now. We have also lowered the price of shared accommodation. Each week is filled with intensive, hands-on instruction and practice, but there is also time to relax and enjoy the spectacular sunsets over Cayuga Lake or swim or take things at your own pace. Of course there are people who want to work on their
projects late into the evening, and we encourage that too!

**Week 1 – 15th - 21st July 2018**
- Michael & Winifred Bixler - Type Casting and Monotype Composition
- Peter Fraterdeus - West Meets East — Energy, Expression and “Emptiness” in Calligraphy
- Ron Gordon (Oliphant Press) - The Anatomy of Book Design
- Amos Kennedy - Letterpress Posters with Big Wood Type
- Scott McCarney - Hybrid Textual/Visual Books
- Danielle Myers (Petrichor Paper) - Papermaking with Local Plants

**Week 2 – 22nd – 28th July 2018**
- Aimee Lee - Make Hanji: The World of Korean Papermaking
- Bruce Licher (Independent Project Press) - Philatelic Letterpress: The Art of The Hand-Crafted Stamp
- Steve Pittelkow - Marbling on Paper and Cloth
- Marnie Powers-Torrey (U Utah) & Amelia Fontanel (RIT Cary Collection) - The Iron Hand Press & Finer Points of Impression
- Jenna Rodriguez - Extreme Bookbinding!
- Dan Rosenberg - Writing Beside the Press: A Poetry Workshop

Visit our website for full course descriptions and options https://wellsbookartscenter.org/events/future-events/wells-book-arts-summer-institute-2018/

Wells Book Arts Center, Morgan Hall, Wells College, 170 Main St, Aurora, New York 13026, USA.
https://wellsbookartscenter.org

**Turin Educational Consortium Classes**
Turin Educational Consortium promotes educational cultural experiences and cultural awareness in Turin: the Italian trendsetting city, rich in history, culture and technological innovations.

**Decorated Paper and Bookbinding Workshops**
In Cisterna d’Asti - near the Langhe - Roero UNESCO world heritage site.

Hands-on preparation of materials such as decorated papers and bookbindings, based on historical models, as well as the preparation of the specific tools and materials (ex: combs, pigments and colours); understanding of the processes involved in these productions. All levels of practitioners are welcome, max. 12 participants
Venue: Cisterna d’Asti at Bottega Fagnola. Tutor: Paola Fagnola. For more information please contact Patricia Parpajola: patricia@turineducational.org
http://www.turineducational.org/educational-trips/bookbinding-workshops/

From Jim Kelly: **The New England Guild of Bookworkers, USA, Annual Meeting, 10th - 11th August 2018**

The New England Chapter Annual Meeting will take place at Dartmouth College on August 10-11, 2018. Join us Friday evening for a tour of the Rauner Special Collections Library followed by a reception and pop-up exhibit in the Book Arts Bindery. On Saturday, participants are invited to attend two half-day workshops with Bill Hanscom and Sarah Smith. The annual meeting will take place during lunch.

The workshops are limited to 20 participants, but all members are welcome to attend the annual meeting on August 11th. Please register for lunch if you plan to only attend the meeting.

**Schedule:**
Friday, August 10th:
5:00pm - 6:00pm Tour at Rauner Special Collections Library
6:00pm - 7:30pm Reception and Pop-Up Exhibit in Book Arts Bindery

Saturday, August 11th:
9:00am - 12:00pm Workshop with Sarah Smith or Bill Hanscom
12:00pm - 2:00pm Catered Lunch and Annual Meeting
2:00pm - 5:00pm Workshop with Sarah Smith or Bill Hanscom

**Workshops:**
- Freestyle Composition - Sarah Smith

In this visit to the Book Arts Workshop at Dartmouth College we’ll make letterpress printed posters/decorative paper. One of our Vandercook presses will be set up with a large wood type word cloud and another Vandercook will be set up with a smattering of relief images from our eclectic collection. We’ll get creative with the layering of prints between the presses and you’ll go home with a bunch of fun papers to work with on your books (or to hang on the wall)!
Otter Bookbinding Ltd has given birth to Otter Education Ltd. It offers a monthly timetable with the ethos being on flexibility in learning at your own pace and around your life. Although the classes are held on Saturday - Monday from 10am to 5pm you can choose just one day or all three. You can work towards a City and Guilds qualification, our own curriculum, combine the two, or do your own thing at your own pace or come and have individual one to one classes. Held in the South East of England in either Midhurst or Winchester, please see below for dates.

EDUCATION DATES FOR YOUR DIARY
4, 5, 6, August 2018, 1, 2, 3, September 2018
12, 13, 14 October 2018, 2, 3, 4 November 2018
1, 2, 3 December 2018, 2, 3, 4 February 2019
2, 3, 4 March 2019, 6, 7, 8 April 2019
4, 5, 6 May 2019, 1, 2, 3 June 2019, 6, 7, 8 July 2019

Choose just one day or all three.
Costs are £100 for one day and £70 per day for three days.

Contact us to book your place, via: https://www.ottereducation.com/contact
See our website for more details: https://www.ottereducation.com

Ahvaland INTAGLIO WORKSHOP, 18–22 JULY 2018
Artist and printmaker Vincenzo Burlizzi from BK Edizioni printmaking studio, (Florence, Italy) will be visiting Ahvaland this summer to hold a four day workshop in traditional printmaking techniques.

Ahvaland is located on the Åland Islands situated between Finland and Sweden and has a unique landscape of 6500 islands. The perfect combination of relaxation and creativity. The workshop will be taught in English, maximum of six participants, meals included, lodging optional.

Prices from €320. More information and application via e-mail: info@ahvaland.com
www.ahvaland.com
www.vincenzoburlizzi.com
Thursday July 19th - Saturday 21st 2018
Klingspor Museum Offenbach & Museum Applied arts / Angewandte Kunst (MAK) Frankfurt. Full programme details can be found at:

https://www.offenbach.de/microsite/klingspor_museum/rubrik-3/content-iii.44-symposium-omnivore.php

**OPPORTUNITIES**

Final Call for: ARTISTS WHO MAKE BOOKS
3-day Symposium, Ireland
This Artist's Book Symposium will take place at the Stella Maris Centre, Kilmore Quay, Wexford, Ireland over the weekend of Fri 30th November - Sun 2nd December 2018.

Speakers include: John Bently (UK), Sarah Bodman (UK), Radasłow Nowakowski (Poland) and others to be confirmed. There will also be exhibitions, panel discussions and workshops with national and international artists and curators.

**Potential Talks:** Artists Book Exhibitions and Festivals exponential growth in the last 25 years • Marketing Artists' Books • Library collections • The best Artists’ Books in the world • Artists Who Make Books...

There will also be a series of workshops:
1. Artists' Book workshops experimental visual books
2. Simple print techniques and simple bindings
3. Collaborative projects - working as a team to make a collective book work...

Exhibitions: Wexford Artists Book Collection, Liver and Lights Scriptorium, Red Fox Press...

Above: The dynamic Wexford Artist's Book Collection tour and making books workshop by Andi McGarry.
Below: Unravelling the artist's book *Sienkiewicza Street in Kielce* by Radosław Nowakowski from the collection.

---

Paper manipulation and 3D assemblage
Royal Academy, London, UK
With Sumi Perera **[Super Press EDITIONS]**

Weekend-long practical Short courses:
20th - 21st October 2018, 10.30am - 5.30pm each day

In this weekend-long course, led by award winning artist and academic Sumi Perera RE, participants will be taught the properties and principles of paper constructions, learning the diverse practical methods involved in manipulating paper to make three-dimensional models that can contract and expand.

This is an opportunity to make a site-specific work at the Royal Academy in the newly built Clore Studios during its 250th anniversary.

There will also be an optional opportunity to contribute towards a collaborative exhibition: *Sumi Perera et. al* **[Super Press EDITIONS]**, see page 12 for other exhibiting venues. Previously exhibited in London 2015, Cyprus, 2015 and UWE Bristol in 2016.

Limited places for participants - early booking advisable.

More information can be found on the RA website:
https://www.royalacademy.org.uk/event/courses-classes-paper-manipulation

More info on: www.saatchiart.com/sumiperera
Email: sumi_perera@hotmail.com
The deadline for anyone or group wishing to put forward an idea is Friday 27th July 2018. We have some lovely proposals already.

The Symposium will feature top makers from home and abroad, a hands-on Artist's Book Collection, keynote speakers, and all the usual suspects. Included in the symposium will be a couple of artist's book making workshops. Students are welcome and encouraged to participate, there will be links with local and national educational organisations as part of the run-up to the event.

Contact Andi McGarry, organiser:
sunmoonandstarspress@hotmail.com | Tel: 0851561590
The Moorings, Kilmore Quay, Wexford, EIRE.
Deadline Friday 27th July 2018

Arion Press Bindery Positions, San Francisco, USA
We are seeking an experienced bookbinder, bookbinding worker, and candidates for the bookbinding apprenticeship.

EXPERIENCED BOOKBINDER: Requirements: Applicants should have worked professionally as a bookbinder, with formal training and some experience of edition binding. Full-time, with health insurance through Kaiser.

BOOKBINDING WORKER: Requirements: May have experience limited to sewing, carpentry, or related hand crafts. Care for detail, patience, and manual dexterity required. Full-time or part-time, with health insurance through Kaiser.

Salaries and terms depend upon experience.
The Arion Press, 1802 Hays Street, The Presidio
San Francisco, California 94129, USA
More information can be found at:
http://www.arionpress.com/bindery.html

The North West Book Arts Group, UK meets regularly at Liverpool Central Library, on the first Saturday of each month from 10.30am, and anyone interested in book arts, whether a beginner or established artist is very welcome. For more information, contact Marilyn Tippett at:
nwbookmaker@gmail.com
http://nwbookartists.blogspot.co.uk

Call for submissions /articles
The Blue Notebook Journal for artists’ books
Impact Press welcomes submissions of writing on contemporary artists’ books for The Blue Notebook. The journal publishes 4-5 articles per issue on any aspect of artists’ publications by artists, writers, poets, librarians, curators, educators...

All contributions are peer-reviewed by our panel of referees. Our deadlines are usually 1st January and 1st July each year. Please email Sarah to let her know if you intend to submit for a deadline so we can save a space, as there are only 4-5 slots per issue. To get a flavour of the journal, visit: http://www.bookarts.uwe.ac.uk/publications/blue-notebook.html

Please also see our submission guidelines at:
www.bookarts.uwe.ac.uk/pdf/publications/tbnguidelines.pdf
If you have any questions please email and ask:
Sarah.Bodman@uwe.ac.uk

Workshop teaching space available, UK - Looking for somewhere to hold a bookbinding or book arts workshop?
Set in the beautiful Torridge Valley halfway between Great Torrington and Holsworthy in the UK, Owl Barn Studio is an inspiring, purpose built teaching space for bookbinding, book arts, calligraphy, papercrafts and other related skills & techniques. Light and airy with plenty of workspace for up to 12 students, it's the perfect place to learn new skills.

Everyone has their own table (these can be raised up for those who prefer to work standing up) which can be laid out to suit the style of workshop.

Very reasonable rates, lunch can be included. Cutting mats and basic bookbinding tool kits are available. Plenty of local accommodation.

For further information or to make a booking see our website at http://www.owlbarnstudio.uk or contact owlbarnstudio@btinternet.com or call 07853 319250.

Do you live in or around Bristol, UK? Are you into letterpress printing? Do you create handmade books?
The newly-formed Bristol Branch of the British Printing Society is looking out for more members!

Founded in 1944 by a Bristol printer, William R. Brace, The BPS is an organisation that enables printers to exchange views and experiences, pass on hints and tips, and generally promote a spirit of craftsmanship and friendliness.

We have our own very active publishing group, a yearly
convention, a monthly magazine ‘Small Printer’ and a number of active branches across the UK as well as Bristol, including London, South Wales, Scotland and Essex, and an overseas branch. We are also a good source of second-hand printing equipment! The yearly cost of membership is a mere £27 (or £42 for overseas members).

For more information, please contact me via email or visit our website at: http://www.bpsnet.org.uk
Ian Knight – Secretary, BPS Bristol Branch
bristol@bpsnet.org.uk

Devon Bookbinders Group, UK
All bookbinders, book artists or anyone interested in related crafts who lives or works in (or close to) Devon (UK) are invited to our monthly get togethers.

July 2nd, Sept 3rd, Oct 5th, Nov 5th, Dec 1st.

Bring your current project to work on, or maybe something you want some help or advice with, or an interesting book/tool/item to show and tell - and a packed lunch. Tea, coffee & cake provided. Stay all day, or just pop in to say 'Hello'. Free event, small charge for any materials used.

For further details please contact Diana Illingworth-Cook 07853 319250, owlbarnstudio@btinternet.com or go to http://www.owlbarnstudio.uk

Call for entries - The Seasons artist’s book exhibition
From Valeri Burov in Russia: Dear friends and colleagues, in September 2018, we plan to hold another exhibition. Its theme is The Seasons, associated not only with weather and nature, but also with periods of human life, as well as with the philosophical aspects of our being.

In our opinion, this topic is rather diverse, multilateral, gives wide opportunities for creativity and self-expression. We do not limit artists to the format of their books, nor the techniques of creation, or materials, you have complete freedom.

Another important aspect of choosing this particular theme is to enable young artists who do not know the art of binding books and other subtleties of their production to participate in the project. They can produce works on separate sheets as folios, and paper castings, paper sculptures etc. are also welcome.

Each participant of the project will receive a memorable DIPLOMA. All books received will remain in the “Book of the Artist” collection for further exhibitions / projects.

I hope for the active support of this project and the participation of a wide range of artists from Russia and other countries of the world. The number of works is not limited.

The deadline for submitting works is 15th August 2018.

Postal address: Valeri Burov, Proletarskaya st. 21-44, 610002 Kirov City, Russia.
Please do not put any value on the packages for customs.

For more information please contact Valeri Burov, Curator of the exhibition. Tel: (8-8332) 67-01-37, mob. 8-912-822-69-40; 8-951-351-74-31. Email: valeriburov@yandex.ru
For information: http://artistsbook.ru/en/

Two opportunities from Street Road Artist’s Space, Cochranville, PA, USA:

Little Free Library, Cochranville, PA
Street Road Artist’s Space is establishing a Little Free Library in a Cochranville, Pennsylvania storefront, and invites artists’ book submissions as well as suggestions for collaboration. On the model of Little Free Libraries everywhere (https://littlefreelibrary.org) ours is just a little bit bigger than usual: it will fill a 350 sq. ft. storefront by the side of Pennsylvania Route 41.

This community resource offers free, circulating, and reserve reading books, as well as children’s book readings, art classes and book groups, and dedicated shelves curated by community members. The wifi is free and people can drop by and grab a book or pull up one of the armchairs and spend a comfortable afternoon reading and chatting – and if we can be of help so much the better. Our values of cooperation, inspiration and a very good cup of coffee will sit at the heart of the Little Free Library. As a resource that is always free to the community and that seeks to create connections between the local community and those farther afield we are very grateful if you wish to donate books – especially artists’ books.

To contribute, simply post directly to The Little Free Library, 1016B Gap Newport Pike, Cochranville, PA 19330, USA. (Please indicate whether the work should be circulating, non-circulating, or free to give away.) All titles will be catalogued on our website. We welcome suggestions
for collaboration, particularly around library-centered art projects and artworks generally: please contact us at hello@streetroad.org with ideas. http://www.streetroad.org/little-free-library

**Clouded Title - A Street Road Artist’s Space research project and exhibition. Participants invited.**

*Clouded title: Any document, claim, unreleased lien or encumbrance that might invalidate or impair the title to real property or make the title doubtful.*

– *Barron’s Dictionary of Real Estate Terms*

*Clouded Title* is a research-based series of workshops, interviews and visual artworks centered around the issue of land ownership – its ambiguities, histories, areas of contestation, and imaginaries. Different landholding models – especially those emphasising social and ecological relationships over private possession – are foregrounded.

The work expands on Street Road’s overall project of troubling received wisdom around real estate investment and speculation and starts from the proposition that ownership of places and spaces is intertwined with and constructed by relationships, and is always a process rather than a fixed set of stakes in the ground. The project is led by Daphne Plessner (British Columbia) and Emily Artinian (Street Road). Material gathered will be included in a 2019 publication. Participation in *Clouded Title* is open: we are seeking both visual artworks related to land ownership and conversations with groups involved in avtivist and theoretical work around the topic. If you have an interest, please get in touch: hello@streetroad.org

**Call for Entries: Idaho Booker’s Dozen 2019-2020**

Deadline - Friday 14th September 2018


Idaho Booker’s Dozen 2019–2020 will travel to at least 12 venues in schools, libraries, and exhibition spaces throughout Idaho, and will visit other book arts programs TBA nationally.

No entry fee! Send your submission to:
Idaho Center for the Book, Art Department
Boise State University, 1910 University Drive
Boise, Idaho 83725-1510, USA

Download the entry form: https://drive.google.com/file/d/1x33Z4oAsD2c4w9-K60q9QXQ9ozX37Hqv/view?usp=sharing
Submission Deadline is Friday 14th September 2018

Questions? Contact: IdahoCenterfortheBook@BoiseState.edu

**Call for stallholders: Southampton Wayzgoose, UK**

Saturday 22nd September 2018

Printers, Book Artists, Purveyors of Letterpress and Masters of the Graphic Arts wishing to be stall holders should send email correspondence in the first instance to katherineanteney@gmail.com
22nd Sint-Niklaas 2019 International Bookplates and Small Printmaking Competition - call for entries:
The International Exlibris Centre of the Town of Sint-Niklaas organises an international competition, every two years. Bookmarks as well as other small prints may be submitted.

The general topic of the 2019 competition is free but one of the main awards is intended for an entry with CHILDREN as topic.

Everyone living anywhere in the world and aged over 18 can submit their prints. Prints from woodcuts to digital prints and almost all types of fine graphic printmaking techniques are allowed.

The total prize pool for the competition is now 7,750 EUR. So, worth trying your luck.

The information about the 2019 International Sint-Niklaas bookplates and small printing competition is available now at the website of the city Sint-Niklaas.

You can read the rules and get the entry form at https://musea.sint-niklaas.be/exlibris/grafiekbiennale/concours-wettbewerb-competition-0

Deadline - 1st November 2018

Stedelijke Musea - Internationaal Exlibriscentrum Sint-Niklaas, stad Sint-Niklaas, Belgium. www.sint-niklaas.be

CALL TO ILLUSTRATORS / ARTISTS TO CREATE A FREE PRINTABLE BOOKMARK FOR WOBODA 2019

International Friends of Bookmarks (IFOB) is a community of bookmark lovers with over 100 members all over the world who are interested in bookmarks, such as passionate readers, bookmark collectors, librarians, illustrators, blog editors, product designers, bookshop owners, bookmark producers, and others.

We invite artists, graphic designers and other producers of bookmarks to help celebrate the 3rd annual World Bookmark Day in 2019 by sending physical bookmarks for the raffle or by submitting a free printable bookmark design (uncompressed jpeg, 200 x 75 mm, RGB).

The design should state WOBODA 25th February 2019 and have the website www.ifobbookmarks.org/woboda on it somewhere. See the website at https://www.ifobbookmarks.org/woboda.html for examples from 2018 and 2017 and for submission details, or write to the IFOB editor at ifobeditor@gmail.com

Designs and bookmarks may be submitted at any time before 1st February 2019 for next year’s celebration. https://www.ifobbookmarks.org/woboda.html

---

Chino Crafts
Supporting local artisans in rural Nepal

We bring you finely crafted bookbinding training tools and accessories

Your enquiries please: Chino Crafts
Email: thame2709@gmail.com
https://www.chinocrafts.com
ARTIST’S BOOK FAIRS & EVENTS

COMO PEDRO POR MI CASA
International Festival of Illustrated and Self-published Books, Barcelona, 4th - 7th July 2018
Organised by Julia Pelletier, the 10th edition of the International Festival of Illustrated and self-published Books will take place 4th - 7th July 2018 at LA CENTRAL DEL RAVAL bookshop. C/Elisabets 6, 08001, Barcelona. comopedropormicasa@lacentral.com www.comopedropormicasa.org | www.lacentral.com

5th Liverpool Artists’ Book Fair July 2018
Liverpool Book Art is excited to announce that the fifth Liverpool Artists’ Book Fair will be held on Saturday 7th and Sunday 8th July 2018.

Participating artists confirmed so far include Michelle Holland; North West Book Artists group; Estella Scholes; Anna Yevtukh-Squire; Julie Dodd; Marches Book Art Group; Old Bear Press; Heather Prescott; Mike Clements; whnic PRESS; Yulia Sharova; Less than 500 Press; Andrew Morrison; Chloe Spicer; HB Book Collective; Wirral Metropolitan College; Ted Barr; Editorial Facsimile; Sue McLaren & Karen Joyce; Aye-Aye Books; Becky Thornton; Daniel Lehan; Matthew Kay; Tim Shore; Lyn Gibson; Chisato Tamabayashi; and Design for Today.

There will be books made with hand-made paper; glass & clay; fabric & felt; recycled objects; as well as what you might expect! Book topics include fairy tales, poetry, landscapes, emotions & memory, the environment, feminism, using drawing and painting, collage, letterpress, and laser-cutting. Creations also include notebooks and bookbinding.

Editorial Facsimile

The Fair will take place in Liverpool’s spectacular refurbished Central Library. Opening times will be Saturday 10.00-17.00; Sunday 10.30-16.30. Entry for the public is Free.

The Central Library is in the heart of the city centre, between the main city art gallery and museum, and just a few hundred metres from the main train station.

Old Bear Press, HeatherChou

In addition to the Fair, there will be workshops for both children and adults throughout the weekend with Kate Bulton, Julie Dodd and Anna Yevtukh, as well as a series of artists’ talks. The North West Book Artists group will also hold their regular monthly meeting on the Saturday morning: all are welcome to attend.

See LiverpoolBookArt on Facebook for updates. Also http://liverpoolbookart.com
Contact: Simon Ryder liverpoolbookart@gmail.com

Frome Small Publishers’ Fair, UK
Saturday 7th July 2018
Our Small Publisher Fair takes place at Frome Silk Mill on the first Saturday of Frome Festival - a very ‘buzzy’ day, full of festival events.

Our town has a long-established connection with printers and publishers and a wealth of writers currently live in the area. A range of books and publishing services are on offer at the Fair.

Free entry. Refreshments and car parking are available nearby. http://fromesmallpublishersfair.co.uk
South London Comic and Zine Fair, UK
Stanley Halls, Saturday 14th July 2018
South London Comic and Zine Fair returns to Stanley Halls for a second year. We will once again host a cornucopia of London’s most talented zine and alternative comic creators and throw a spotlight on the capital’s most exciting micropublishers.

There will be over 30 artists and independent publishers selling their comics, zines, prints and DIY art, including Avery Hill, Centrala Books, Kugali, Good Comics and many more. Plus we’ll have the return of our famous communal table, open to all budding creators, this year coordinated by top comics blog Broken Frontier.

The fair will be open from 12 noon - 6pm. There will be a kids’ drawing area and a bar open all day.
Stanley Halls, 12 South Norwood Hill, London, SE25 6AB.
https://www.facebook.com/events/37524186284374/

PROCESS! Somerset House, London, UK
Saturday 21st and Sunday 22nd July 2018
As part of Print! Tearing It Up, Somerset House and Somerset House Studios residents OOMK, present PROCESS!, a two-day festival celebrating independent media and making, bringing together established and emerging designers, artists, activists and publishers to explore, interrogate and share approaches to creative and collaborative process. In the context of high speed media and access to infinite information, how do we create time, space and approaches that can enable us to process the social and political climate and create new media and outputs?

Somerset House Studio artists OOMK co-curate this unique weekend, including a programme of talks, workshops and installations alongside a zine fair. Each strand will highlight different processes behind organising, designing and publishing, whilst consciously considering developments in digital reach and opportunities for international relations.

https://www.somersethouse.org.uk/whats-on/process

ECZEMA!
PART OF THE NHS70 FESTIVAL National Theatre Wales
Created by Maria Fusco, 28th July 2018
BBC Hoddinott Hall, Wales Millennium Centre, Cardiff
3-5pm – An afternoon of events investigating the cultural, clinical and creative life of skin.
7-7.45pm – Premiere of Maria Fusco’s ECZEMA!

ECZEMA! written and directed by Maria Fusco explores the life of eczema; a skin disease affecting an estimated 15 million people in the UK, including the writer herself. Exploring what it is like to live in cooccupation and incessant dialogue with eczema, Fusco’s black comedy mingles itching and scratching cycles into an absurdist, celebratory score of spoken word and music.

A day of events investigating the cultural, clinical and creative life of skin. The day culminates with the premiere of Maria Fusco’s new work, ECZEMA! Audience members are free to attend all of some of the day’s events.
Age Guidance: 14+. Tickets for ECZEMA! are available at: https://www.nationaltheatrewales.org/ntw_shows/test-show/

There will be *free* return coaches from London and Bristol to Cardiff on the day. These will depart from
London at 11am or from Bristol at 1pm, both returning at 20.15 (journey time is approx. London-Cardiff, 2.5hrs and Bristol-Cardiff, 1hr). If you'd like to book a place please email your name and your ticket booking reference number to: eczematravel@gmail.com

Some upcoming events

Oak Knoll Fest XX: Bringing it on Home
Friday 5th October - Sunday 7th October 2018, Oak Knoll Books and Oak Knoll Press will sponsor Oak Knoll Fest XX, where 40 fine presses from throughout North America and Europe will exhibit and sell their handmade books. https://www.oakknoll.com/fest/

This year’s Bookface weekend event is on 13th & 14th October 2018 at Rising Sun Arts Centre, 30 Silver Street, Reading RG1 2ST, UK.

Hold the Date - Friday 26th October 2018 for a free, one-day Artists’ Books Symposium, Bristol, UK
On Friday 26th October the Centre for Fine Print Research will be hosting a free, one-day public symposium on artists’ books in Bristol. This is funded by a UWE Bristol Research Collaboration award for ‘Artists’ Books in Australia, Brazil and the UK – looking to the past to read into the future.’

INTERNET NEWS

Abbas Yousif: This is Your Name
Bahraini artist Abbas Yousif translates Palestinian poetry into calligraphy artworks. Yousif uses a mix of modern techniques, experiences and texts to create a multi-layered array of work. Showcase’s Kerry Alexandra went to see his unique approach to classical Arabic calligraphy, which he describes as being a comment on the fate of Palestine. You can view a video of the recent exhibition at: https://www.youtube.com/watch?v=V58xcCYa1Ss

Sent in by Jim Kelly: From the Collection - Blissymbolics
In our latest Collections feature, Elise Carlton uncovers a hidden story of non-alphabetic writing from Aaron Marcus’s reference library.

Conceived by Charles K. Bliss in the 1940s–60s, Blissymbolics uses a modular system of geometric symbols to represent everything from single words to complex concepts. https://letterformarchive.org/news/blissymbolics

From John Bently: Chiara Ambrosio has made a film to celebrate the new bonesandtheheat song One Shoe Mickey. This short fragment introduces Mickey to the world and will
eventually form part of our forthcoming collaborative full length film, book and bonesandtheaft album
One Shoe Michael, a London song cycle.
https://vimeo.com/268938724

**Materiality, creativity, material poetics**
*Axon: Creative Explorations, Vol 8, No 1, May 2018*
Material poetics is not a new concept. The last century has seen the boundaries between creative genres dissolve, allowing attentiveness to materiality - once the exclusive concern of sculpture and craft - to pervade and tantalise less tangible practices. The development of a digital realm has not destroyed materiality, as originally feared, but served to foreground it; and the collaboration that can take place between digital and analogue, verbal and visual, is what drives this issue.


**Priya Pereira** has a new website for ‘Pixie Bks’.
[https://www.pixiebks.com](https://www.pixiebks.com)

**Katarzyna Bazarnik and Zenon Fajfer’s Liberty Poem**
*Liberty Poem* is a kind of travelling and transforming poem, which takes different forms (appears on different materials and objects in different countries and contexts).

Its first ‘embodiment’ above, was printed on T-shirts and worn (though a lucky coincidence) by the first people involved in the ‘Occupy Wall Street’ protests in September 2011.

Here are links to some materials about it - presented in different forms:

From the USA (New York and Chicago in September 2011):

From Romania (October 2014):

From Brussels (September 2015):

From Cracow (at Jagiellonian University, October 2015, first 2 minutes from this film):
https://www.youtube.com/watch?v=rr5OQbM1FW0

It has been translated into more than 60 languages, and a future publication, website and performances are planned.

From Jurgen Wegner: Passing on a link to a new online resource on bookbinding ‘Cover to Cover: Exposing the Bookbinder’s Ancient Craft’ developed by Lee Hayes from an exhibition she curated last year at the Barr Smith Library, University of Adelaide.

Image credit: Lee Hayes, University of Adelaide.

Lee’s detailed text illustrated with examples from the University of Adelaide Rare Books and her own collection will be a valuable reference for anyone interested in the craft and history of bookbinding.


**Noriko Suzuki-Bosco:** *The Library of Re-Claimed Books* is a collection of altered ex-library books that started as an endeavour to give new lease of life to books that have lost their original use value. The library has now evolved into a social art project, involving different libraries and the public.
Anyone can take part in the Library of Re-Claimed Books by altering an ex-library book. Once the altered book is received by the library, it will be catalogued, stamped, and uploaded onto the website. The library is also taken to various artists book fairs and events. Currently the books are catalogued under: Intervention (I), Boxed (B), Collage (C), and Added/Affixed (A).

The Library of Re-Claimed Books acts as one of my case studies for my practice-based PhD research, exploring the interstice of the library and social art practice through participatory art projects that situate the library as actual and imagined sites of new forms of social interaction.

Read more and view the collection at: https://libraryofreclaimedbooks.weebly.com

NEW ARTISTS’ PUBLICATIONS

DISTANT THOUGHTS PLAYED OUT IN FULL STEREO
Adam Geary
“The physical erosion of the world is a symptom of time passing. The small traces that we leave and the most lasting, are of memory.” from STEREO.

STEREO (ISBN 978099566170-3-9) offers us a soundtrack of the small memories and distant thoughts that we gather in our daily lives. In Geary’s world, images are everywhere and often found in the least expected locations. The photographs he creates have a teasing arbitrariness which gently suck us in and plays them back to us in full stereo.

Chasm
Alasdair Spencer
The book is part narrative and part journey for the reader, following the main protagonist (an unsuspecting jogger) through different portals in to other worlds as he tries to find his way back home.
Based on the concept of a multiverse, where there are infinite possible worlds, the book demonstrates the vast differences between potential worlds. However, it also shows how worlds can be so similar that they are almost unnoticeable.

Extending on an accordion folded book, this book is an unusual shape. This is so that once the book is fully unfolded, the last world perfectly overlaps the world the protagonist starts in, highlighting the similarities between the world and giving the reader an opportunity to reflect on how this cycle could be endless with the infinite more possibilities in a multi-verse.

The book also features shapes cut out of the transition / portal pages to leave a window seeing through to the next / previous world.

acsdesign.spencer@gmail.com
https://alasdairspencer.com

THE SKIDS NO BAD WORDS 1977–2017
Richard Jobson
Bracketpress
No Bad Words includes all The Skids lyrics written by Richard Jobson with commentaries on selected songs from the first four albums and the whole of Burning Cities. Another beautifully designed book from the typesetter at Bracketpress.

Produced in two formats: limited edition hardback (sold out) and a standard paperback edition, £10 + P&P.
http://www.bracketpress.co.uk

Uma história da leitura
Amir Brito Cador
A story of reading in pictures, books as object of the gaze, highlighting the format, the graphic spot, the volume. The book features portraits of Jerome, the translator of the Bible into Latin, patron of librarians and translators. On each page, only one detail is visible that shows the presence of the book next to the hermit monk.

The images were transformed into shades of grey, preserving only the red areas of his clothing. So devoid of colour, context and other elements, the paintings, mostly from the Baroque period, have the book and the text portrayed as main characters.

Belo Horizonte, edições Andante, 2018, offset digital, 13.5 x 17.5 cm, 72pp. Edition of 150.
http://andantelivros.blogspot.com.br
https://colecaolivrodeartista.wordpress.com

Twenty Library Book Shelves
Cathey Webb
A boxed set of twenty books, each one representing a shelf of Bower Ashton Library, UWE Bristol, UK. Cathey Webb was artist in residence at Bower Ashton Library over April-May 2018. From the library: ‘We were delighted
this morning to be presented with this exquisite box of 20 editions by our Artist in Residence Cathey Webb. Each book features poetry inspired by the print collection at Bower Ashton, and will form a library exhibition in the autumn.’

Books are available as a boxed set, or individually. You can read more about her project here: http://www.catheywebb.com/twenty-library-book-shelves.html

New from Café Royal Books:

**The Queen’s Silver Jubilee Newport 1977**
Tish Murtha

The second in a series of books by Tish Murtha. The books are available as part of [Newport Doc Photo Class of 78](https://www.caferoyalbooks.com/shop/tish-murtha-newport-doc-photo-class-of-78), a box set of Tish Murtha’s work that CRB has recently published. 07.06.18. 36 pages. 14 x 20 cm. b/w digital. £6.

**Tish Murtha: Works 1976 – 1991** is on show until 14th October at The Photographers’ Gallery.


200€ / 175GBP / 235$US plus P&P (please contact for international cost). Order by email at edizionidamocle@gmail.com

**Venice Elegy**
Ai Weiwei - Yang Lian

Published by Damocle Edizioni

This edition of Yang Lian's poems and Ai Weiwei's visual images was realised by the publishing house Damocle Edizioni – Venice in 200 numbered copies on Fabriano Paper. The book was printed with the Printing Press at the Stamperia del Tintoretto – Venice, May 2018. Every book is hand signed by Yang Lian and Ai Weiwei.

Damocle Edizioni is a small independent publishing house making artists’ books printed with letterpress and...
accompanied by graphic works, many of which are hand-sewn. We also specialise in making books in bilingual editions of international artists and writers from the US, France, Germany, Italy, Russia, Latvia, Portugal, Spain and China. Our small Bookshop is in the historical centre of Venice in the district of San Polo. For more details visit: https://edizionidamocle.wordpress.com

**ILLUSTRATED DICTIONARY OF ENDANGERED WORDS - now available**

Deirdre Thompson

Like many authors, teachers and others, I have felt a strong sense of outrage at the fact that so many of our nature words and others were removed from the Oxford Junior Dictionary (2012) and replaced with the likes of broadband, voicemail and other technological words. Feeling passionate about these omissions led me to make this book, **ILLUSTRATED DICTIONARY OF ENDANGERED WORDS**, of 85 words with accompanied watercolour illustrations, which hopefully children can look at and identify with. A poster is also being produced with the illustrations but not the words leaving children to guess each one and then check their answers with the book.

I am a freelance, professional artist and fine artist book maker and binder of limited editions, having exhibited at the London Book Fair in the Barbican, ICA, and Whitechapel Art Gallery; Arnolfini, Brooks University Oxford, Dean Clough, Small Publishers Fair London and other work in London galleries including the Royal Academy. After graduating from Chelsea College of Art, many years were spent teaching art from junior to adult education. I live and work in North London.

The book is now available at £25.
For further information please contact:
Deirdre (Debra) Thompson on 0207 263 4136 or 07804527061. Email: tufnellartpress@googlemail.com

**JOSEPH BRODSKY - VENETIAN STANZAS 2017-2018**

Dmitry Sayenko

Images (linocuts) and layout by Dmitry Sayenko

English & Russian text. English text by Jonathan Stone (USA). The English text was made specially for this edition and is published for the first time. Detail images below:

Size: 470 x 175 cm. Handmade paper, printing direct from the blocks, book binding by the artist. Special slipcase.
French mould made paper, 270 g, 31x25 cm. 20 pages, handbound by Roger Green, printed paper over board with embossed leather spine and printed paper covered box. 28 copies, 2017, GBP 750.

EDITION SCHWARZE SEITE, Eckhard Froeschlin, Fabrikstr. 32-40, D -72516 Scheer, Germany. Tel: 49-(0)7572-7694744 cell: 49-(0)151-56382672, email: efroeschlin-edition@web.de web: www.froeschlin-edition.de

New works from Essence Press & Julie Johnstone

Mark Twain wrote his famous essay as a comment on his exasperation with German grammar. Trying to learn this language seems to have been mere torture for him. “I heard a Californian student in Heidelberg, say, in one of his calmest moods, that he would rather decline two drinks than one German adjective.”

The text appears in excerpts, accompanied by mezzotint etchings which Eckhard Froeschlin created while traveling in California and New England. Text handset in English from Bauer Bodoni Italic 16pt. Three etchings, with polymer plate printed handwritten German words. Concept, etchings, handsetting and printing both letterpress and etchings by Eckhard Froeschlin, on Velin d’Arches

Two books; h 120mm x w 105mm; 12 pages; printed inkjet on 6 facing pages; blue endpapers; cover in Bockingford watercolour paper; 2018; £10 for the set.

Maria White’s Alphabet Week & Alphabet Book (2010) are also still available.

My mother’s names
Maria White
Essence Press is delighted to be publishing a new work by Maria White. My Mother’s Names is a two volume set, and, as the title suggests, the books explore the changes in names of the artist’s mother, detailing her life and perhaps her identity. Book I traces the differing first names her mother was known by throughout her life, and Book II traces the differing versions of her surname. An act of documentation yet also a poignant tribute.
**BREATH**
Also newly published is the box-work *BREATH*. Originally developed as an interactive installation for an exhibition at the StAnza Poetry Festival in March 2018, it is now available for purchase in a limited edition of 45. *BREATH* features work inspired by the theme of breathing. Text works, poems and poem fragments by Jane Hirshfield, Autumn Richardson, Jayne Wilding and JL Williams are intermingled with drawings of melodeons by the artist Laurie Clark.

Box work; contains approximately 60 cards (h 150mm x w 110mm) that can be read singly in turn or removed from the box for isolated display; printed inkjet on Bockingford watercolour paper; each contributor’s work is printed in a different tint of black/grey; edited and designed by Julie Johnstone; limited edition of 45; £25 + £5 p&p.

The Essence Press list can be viewed at https://www.juliejohnstone.com/essence-press/

Recent works by Julie Johnstone
Many of these have been developed for recent exhibitions, on the themes of air and the breath. They can be browsed in detail at https://www.juliejohnstone.com/works/recent-works/

Examples include:

**Ten blue pages | ten grey pages**
Two handbound booklets; h 150mm x w 120mm; printed inkjet on Bockingford watercolour paper; each of the ten pages in each booklet is printed with a tint of cyan, or black, starting at 5%, and increasing by 5% to 50% on the final page; 2017; £50 for pair.

**Brevities**

Booklet; h 150mm x w 155mm; 40pp; selected text works from 2005-2017, many originally in vinyl installations, cards or small folded works, here reset in a new collected setting exploring placement in book form; 2017; £20.

New limited editions can be viewed at https://www.juliejohnstone.com/limited-editions/ and include:

**Cyanometer**
fan book; h 25mm x w 175mm; printed inkjet on Bockingford watercolour paper; after de Saussure; plays with the idea of the cyanometer, but uses the full spectrum of 1-100% cyan and 1-100% cyan/black; limited edition of 5; 2017; £150.

**Artist’s Book Yearbook 2018-2019**
Published by Impact Press at The Centre for Fine Print Research, University of the West of England, Bristol

*Essays*: With her regular page for bookartbookshop, Tanya Peixoto celebrates Kelly Wellman; *Endangered Species of Book* by John Bently, ponders the disappearance of paper-
based books from our daily routines; Liminal Moments At The Edges: Reading Montage Narratives in Artists’ Books by Victoria Cooper explores some examples of the montage within bookworks by Australian artists held within the State Library of Queensland, Brisbane; Peter Seddon Reviews the exhibition Press & Release 2016: Technology and the Evolution of The Artist’s Book at Phoenix Brighton, UK; Josh Hockensmith of the Joseph C. Sloane Art Library at the University of North Carolina-Chapel Hill, USA, explains The Artist’s Books Critical Index Project, gathering citations of where specific artists’ books are mentioned or pictured in literature about artists’ books; Egidija Čiricaitė considers In the Space of Time - the metaphor of book space as “time” in artists’ books from the Prescriptions collection held at the University of Kent Special Collections and Archives, UK; in unfoldingthinking - Making Book Art with Scientists, Les Bicknell reflects on his recent artist's residency at the Centre for Doctoral Training in Nanoscience and Technology at Cambridge University, UK, and the bookworks produced to date; from Poland, in What if my artist's book is not really an object…, Anna Juchnowicz discusses her long-term project using printmaking, artists’ books and installation to express ideas from the poetry of Sappho today; in BEEZER: Library Interventions, Nick Norton reflects on the artists, designers, writers and performers participating in the interventions programme at Leeds College of Art, UK. Since 2013 Library Interventions has been making the creative potential of the library visible to a wide audience; in Un-Flattened: Book Arts and the Artist's Map, Rosie Sherwood, UK, asks from the perspective of a book artist - Can a map be a reflection of a place, an experience, an emotional response?

Cover design: Tom Sowden. Artists’ pages by: Stephan Erasmus, Gloria Glitzer, Kellie Hindmarch, Sarah Jacobs, Sophie Loss, Hazel Roberts, Tricia Treacy, and Claire Yspol.

The listings sections detail some of the vast amount of artists’ books activity, education and discussion taking place around the world and include: Artist’s Book Publishers & Presses; Bookshops for artists’ books; Artist’s Book Dealers; Galleries & Centres; Collections, Libraries & Archives; Artist’s Book Fairs and Events; Book Arts Courses and Workshops; resources for Design, Print & Bind; Print and Papermaking Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

In the Artists’ Books Listings section, you can discover 400+ examples of new artists’ books from the information sent in by artists in the following countries: Argentina, Australia, Belgium, Canada, Cuba, Denmark, France, Germany, Ireland, Italy, Norway, Poland, Russia, Serbia, South Africa, Spain, Sweden, The Netherlands, the UK and the USA.


Help us clear our bookshelves by filling yours!
In January 2019 Impact Press will move to a new office on campus. Help us clear our bookshelves by filling yours with our artists’ books reference publications. We have two bundles available:

2 x randomly selected back issues of the Artist’s Book Yearbook for a bargain £10!

5 x randomly selected back issues of The Blue Notebook journal for artists’ books for a bargain £10!

LOUFFA PRESS is pleased to announce António Olaio’s new artist’s book of graphite drawings, Recalling what went through my mind while waiting for John Cage’s 4’ 33” to end, part of a series of artists’ books published by Louffa Press. Recalling what went through my mind while waiting for John Cage’s 4’ 33” to end by António Olaio is produced in a limited edition of 15, each signed and numbered by the artist. Each edition includes one book of black and white graphite drawings with hand-stamped red ink, A5 size.

António Olaio was born in 1963 in Sá da Bandeira, Angola and lives in Coimbra, Portugal. He is Director of Colégio das Artes, Professor in the Architecture Department and researcher at the Centro de Estudos Sociais at the University
of Coimbra. He finished his PhD with a dissertation entitled “The field of art according to Marcel Duchamp.” He was one of the founders of the rock group “Reporter Estrábico” in 1986 and, since 1995, the songs he performs with musician João Taborda are frequently presented in his videos and exhibitions.

The mission behind Louffa Press is to foster a venue for limited edition, collectible, handmade chapbooks and artist books by a wide array of authors and artists whose voices must be heard; to introduce new and innovative flash fiction, short stories, poetry, and those forms less easily classified; to put forth into the world precious artifacts that embody in their physical form a meticulously tailored and individualist aesthetic. http://www.louffapress.net

Bedridden Aunts Entranced by a Sterile Fantasy
Fox Irving & Katarina Kelsey
Bedridden Aunts is a collaborative book made by Fox Irving & Katarina Kelsey after their first collaborative project, commissioned by Kingsgate Workshops, 2018
http://www.kingsgateworkshops.org.uk/43-billboard

Their shared practice explores structures: capitalist sorcery, queer performance, catharsis and disruption in the form of silence- as an unrecognisable language, forced translation, as flesh in the incorporeal archive and irresolution.

Made in an edition of 13, riso printed at London Centre for Book Arts on recycled painter. Signed by the artists. £35. Please email katarinalkelsey@outlook.com if you would like to purchase a copy or for more information. You can view more images of the book at: https://bedriddenaunts.tumblr.com

Fox Irving is artist in residence at LADA, whose work explores working class feminist narratives. Katarina Kelsey works in print and book arts. Their work is held in private and public collections, including Tate Library, the British Library, Liverpool Library, Kunsthalle Berlin and The National Poetry Library. They have been awarded a time and space residency at Metal, which they will be undertaking in August.
https://foxirving.com | https://www.katarinakelsey.co.uk

New artists’ books by Hanne Matthiesen:

Feelin' Good
Imprinted with the lyrics of one of my favorite songs “Feelin
good”. Lyrics by Anthony Newley and Leslie Bricusse. Small accordion. 11 x 4 cm (165 long when unfolded) in mixed media: painted, glued, stitched, and embellished with a few cut outs from various floras and atlas and stuff.

**JEU DE LETTRES**

Jaume Rocamora
An object book, prototype, intervened cardboard box, with a personalised bottle full of alphabet soup. 32 x 10 x 10 cm.

Made in response to a call addressed to the world of letters and images, the book is summarised thus: “A bottle, my bottle with a set of letters to write a letter to hope…”

This book was presented in Lettres et Images in Gradignan, France over the month of June 2018.

jrocamorac@gmail.com

**White Blonde**

Julia Borissova
Published by Edition Pierre Bessard, Paris

Antarctica is a special place with particular stories and memories, the polar explorers called it “white blonde”.

**Snowdrop View**

An homage to the sparse and hardy vintergekke/snowdrop (Galanthus nivalis). In spite of snow and cold it sends out its sprouts and unfold as an assurance from the earth that nature goes on – and it will be spring again.

My garden is blessed with an abundant number of snowdrops, I used to pick for my vases, to put in a gække-brev (snowdrop letter - a special Danish tradition) – and now also for my artists' books. 8 x 17 cm. Coptic bound artist's book. Mixed media: Dried and pressed Snowdrops, wax, paper.

**0-System**

And what’s up this time? Some round figures obviously. Seeds? Egg forms? Anyway, guess I’m somehow influenced by both the equinox and recent Easter. In any case, I have painted a number of eggs/zeros/spots/rounds.

The “O” in the title may refer to the number zero, to nothing, no matter, or to the letter o. Or it can be the symbol for circle? It’s a collection of zeros/ circles/ letter “0”. However, it might also be interpreted as a “no system” = absence of system and context. I don’t know the meaning yet, but I definitely feel how this inciting intricate system’s calling for me to explore unfold and develop more. Japanese stab binding. 10 x 25 cm. Paint on paper.

Watch out. Stay tuned and see more at my blog: https://ihanne.wordpress.com
In this work I used found photographs from the Antarctic. I decided to freeze them to get such images, which could express a sense of awareness of time, death and the inevitable decay through this transformation.

I wanted to show the fear of oblivion, termination of activity, and entropy through a collision with a hard, cold ice surface. It wasn’t enough for me to use only archival photographs of unknown polar explorers so I made some self-portraits. I had to put myself, literally, into the ice to emphasise my feelings.


Hardback, 19 x 26 cm. Edition of 250, with a 15 x 20 cm signed C-Print. 46 euro + 12 euro shipping. http://juliaborissova.ru/Julia_Borissova_PhotoSite/Projects/Pages/White_Blonde.html

Binding Space: The Book as Spatial Practice
Marian Macken
Published by Routledge
Books orient, intrigue, provoke and direct the reader while editing, interpreting, encapsulating, constructing and revealing architectural representation. Binding Space: The Book as Architectural Practice explores the role of the book form within the realm of architectural representation. It proposes the book itself as another three-dimensional, complementary architectural representation with a generational and propositional role within the design process.

Artists’ books in particular – that is, a book made as an original work of art, with an artist, designer or architect as author – have certain qualities and characteristics, quite different from the conventional presentation and documentation of architecture. Paginal sequentiality, the structure and objecthood of the book, and the act of reading create possibilities for the book as a site for architectural imagining and discourse. In this way, the form of the book affects how the architectural work is conceived, constructed and read.

In five main sections, Binding Space examines the relationships between the drawing, the building and the book. It proposes thinking through the book as a form of spatial practice, one in which the book is cast as object, outcome, process and tool. Through the book, we read spatial practice anew.


KURT JOHANNESSEN 2007 - 2017

400 Krone + shipping. The book can be ordered from: kurt@zeth.no

Binding Space: The Book as Spatial Practice
Marian Macken
Published by Routledge
Books orient, intrigue, provoke and direct the reader while
New books from MA BIBLIOTHÈQUE:

Paul Buck, Library. A Suitable Case for Treatment

Library contains four essays and two interviews, with the pre-dominant concern of sexual questions: the subjects in art, film, and literature - the issues tied to Rivette's La Belle Noiseuse, Madonna's sexual assault in Dangerous Game, Clunie Reid's use of language, Richard Prince's obsession with books, and Paul Mayersberg's articulation about sex.

Riccardo Boglione, It is Foul Weather in Us All

Riccardo Boglione sent copies of Shakespeare's The Tempest to twelve artists living in Europe and America, each copy in the language of the country of residence of the artists, asking them to leave the book outside to the weather for as long as they wanted. The pages from those mistreated volumes reconstruct a Frankensteinian version of the play. In an extension of the metaphor of the tempest, the author gathers a small collection of injured volumes, mimicking Prospero's book. Simultaneously he produces a version of Shakespeare's play that shakes notions of authority (who is the real author? The invited artists? The English Bard? Boglione? The translators? Bad weather? Time?) and aesthetics (the 'work' of rain, snow, wind, and sun transformed the text's characteristics, giving it a sculptural dimension that obfuscates its literary one). At stake once again, the perpetual dualisms: objects and words, nature and culture, Old and New World.

Kreider & O'Leary, Field Poetics

Field Poetics explores five different places, each with a story to tell, each with a unique mode, form, and vocal register through which to tell it. The writing journeys through a sequence of Andrei Tarkovsky's 'film images', the multi-dimensional, interconnected space machine of the Bonaventure Hotel in Los Angeles, maritime pockets on the edge of the city of Lisbon, a history of silence and surveillance in a derelict wing of the Cork City Gaol, and the transposition of a centuries-old landscape aesthetic through video, performance, and pop in fourteen locations across the Kansai region of Japan. Sometimes documentation, sometimes score, and sometimes the work of a poet and an architect engaging with these sites, Field Poetics spins, suspends, and extends a relation to place.

In THE GOOD READER series:

Michael Hampton, Beyond Walter Benjamin's Paris & Kenneth Goldsmith's New York

Why in our globalised twenty-first century the idea of a world capital city is passe. This essay examines the hypotheses promoted by Walter Benjamin's Arcades Project and Kenneth Goldsmith's response Capital: New York, capital of the 20th century, that Paris was the unofficial world capital of the twentieth century - a mantle inherited by New York - and declares the model unfit for purpose in the twenty-first. Despite an apparent recrudescence of the nation state, the capital city as power base looks increasingly like a tribal relic, as digital technology rewrites humans and our shared fate is thrown into stark relief by one ecological disaster after another. With the inexorable spread of the urban, pockets of sustainable business practice and hipster lifestyles suggest global capitalism is mutating from the inside, lured by the promise of an aceanphal future.

A charming booklet:

Sharon Kivland, Le Bottier de la Jeunesse

The above is from a series collecting and reframing found images that casts a rather unsavoury, even sinister gaze on a representation of childhood.

MA BIBLIOTHÈQUE BOOKS ARE AVAILABLE FROM

http://lightsculpture.pagesperso-orange.fr/sharon/publications.html

OR FROM ANAGRAM

http://www.anagrambooks.com

Indirections

Elisabeth Tonnard

Indirections is a series of pamphlets that focus on the manoeuvring involved when things are presented to the public eye. Duplicitous language, selective filters, whether the deceptions of Soviet propaganda or the deceits that I find in my local newspaper (and they are surprisingly similar), bend and spin things that perhaps were never even straight to begin with. Each item in the series is a folded sheet containing a single found image and its caption. The caption is on the front, the image is hidden inside. By uncoupling them, the two elements are each given their own stage - as a result a new space opens up between them. In that space a small tragicomedy is played out.

There are now eight pamphlets published. This is not a closed set; more may be added to this series eventually and each pamphlet can function by itself. Each is an A3 sized sheet, folded to 14 x 29,7 cm and digitally printed on 300 gsm paper in an edition of 90 copies (not numbered).

Each pamphlet is priced at €7,50. If you would like to order one or more pamphlets, you can use the webshop, or order by email: elisabethtonnard[at]hotmail.com

http://elisabethtonnard2.blogspot.com/p/indirections.html

A flat fee for shipping applies. No matter how many pamphlets you order, shipping to the Netherlands is €5, shipping to anywhere else is €10.

https://elisabethtonnard.com
This science fiction fantasy is inspired by the movies ‘The incredibly shrinking man’ (1957) and ‘A fantastc voyage’ (1966). My story goes further in terms of what would happen if a human were to shrink indefinitely beyond the size of an atom. The narrative is a universe zoom that ends where it begins.

A Voyage Fantastic is the third in a series of ‘Cross-cut fold’ formats. It is basically a diagonal leporello. The ‘textblock’ is contained by 3 sheets of printed greyboard, joined, hinged and cornered with cloth tape.

Folded 25 x 19.5 x 0.8 cm, 5 fully illustrated inside pages of varying sizes and formats, screen printed in 3 colours on 200gsm Heritage book white, cover: screenprinted black on Greyboard, cloth-tape hinges and corners. Crosscut-fold Design Registration No 6008862, printed at MSP Screen Printing in 2018.

Signed and numbered edition of 50. £50
http://www.ottographic.co.uk/bookart/hard-back/a-voyage-fantastic.html

Micro Voyage
Otto
This booklet is a slightly altered small version of the hard back ‘A Voyage Fantastic’. Specs: folded size: 9.5 x 12.5 cm, inside 3 colours, cover 2 colours on 315gsm Heritage Book made in April 2018, Open edition, £12.

This booklet (as well as my other ISBN titles) is now distributed by Central Books:
http://www.centralbooks.com/publishers/OTTOGR/
http://www.ottographic.co.uk

Revised Edition
Philppa Wood & Tamar MacLellan, The Caseroom Press
Produced in response to the WLYB theme of 2017 – ‘intersect’ this collaborative edition was informed by coincidental purchases made by the two artists within a
day of each other; the acquisitions were two charity shop embroidery books, one type based, the other pattern based.

This pamphlet-stitched book is based on a system of utilising a typewriter symbol to represent each vowel within the text matter of one book, and interpreting it onto the pattern papers of the other, enabling the two books to intersect.

30pp. 190 x 170 mm. Hand-typed onto existing book pages. Letterpress over-printing to original cover, and original book inscription letterpress printed to inside front cover. Unique edition, £30. Please contact Philippa Wood for further information: philliwood@icloud.com http://www.the-case.co.uk

if you open a novel at page 99 then ‘the quality of the whole will be revealed to you.’

This edition is based on the favourite novels of 9 librarians from universities and local libraries across the UK. The hand-typed book is based on a traditional library card – with each page highlighting a fragment of text taken from page 99. The cover is date stamped with the publication date of each novel.

12pp. 58 x 110mm. Wire stitched. Each edition is individually hand-typed and contained within a small manilla folder. Covers are letterpress printed and date stamped. Edition of 9, £9.00 each. Spring 2018. Please contact Philippa Wood for further information: philliwood@icloud.com http://www.the-case.co.uk

Page 99 – Librarian’s Edition
Philippa Wood, The Caseroom Press
A second edition of Page 99 – which again examines the theory that, according to English writer Ford Madox Ford,”

Page 46  http://www.bookarts.uwe.ac.uk/newsletters/
Amor is a 5-page miniature tunnel book where Love can be found at the end of the tunnel. Designed from photos taken by the artist of ceramic plates in Deruda, Italy.

Measuring 3” H x 3.25” W x 7” D (7.6 cm H x 7.6 cm W x 20 cm D). Book bound: $ 45.00 - 2018 © Memory Press, Publisher. Optional: If you want to construct your very own tunnel book instead, kit is available containing pages, side support panels, and directions. Kit: $20.00

Maria G Pisano’s article ‘Mark To Impress’ was just published in The California Printmaker’s Journal of The California Society of Printmakers 2018, The New Print: Marriage of Technology and Tradition. The article focuses on two recent books, published by Memory Press, Colors of Memory and Caudex Folium. Both works use the new media of laser cut wood and plexiglass plates alongside collographs and stencil plates to actualize the text and designs of the pages. To read more about these books please visit website: http://mariagpisano.com

To read, download a free digital copy or purchase magazine visit: http://www.magcloud.com/browse/issue/1431083

The Ambassador’s Ball is a new artist’s book by Joanna Robson inspired by a famous party held at the American embassy in Moscow and the literary classic that it helped to inspire.

The book illustrates how the Spring Festival on April 24th in 1935 at the US embassy in Moscow might have unfolded. The event represented a thawing of relations between the US and the USSR (the Soviet Union had not been formally recognised by the US as a legitimate state until 1933).
In a bid to impress their Soviet hosts, the US embassy staff threw an outlandish party, a party that aimed to surpass any other embassy party in Moscow's history. The Russian writer Mikhail Bulgakov was among those present that night and allegedly used the party as inspiration for one of the chapters in his novel *The Master and Margarita*. Something about the chaos of this event against the backdrop of such an elegant neo-classical building caught my imagination last summer, and I set to work in creating this book.

The finished book is a panorama of lasercut scenes against a white embossed background. Measurements: 17 x 13 x 3 cm closed; approx, 80cm opened. Edition of 20, £350 per copy.

For the full story behind the book, please visit [https://joannarobson.blogspot.co.uk/2018/02/the-ambassadors-ball.html](https://joannarobson.blogspot.co.uk/2018/02/the-ambassadors-ball.html)

For more information please visit Joanna's blog at: [http://www.joannarobson.blogspot.com](http://www.joannarobson.blogspot.com)

Announcing two new books from Primrose Press:

*Mourning/Warning: Numbers and Repeaters*

Tia Blassingame

This set of numerical and repeater, or substitute, maritime flags compliments the alternative alphabetical flags featured in *Mourning/Warning: An Abecedarian*. The repeaters make character duplication possible and can make historical and contemporary patterns of suffering, grief, humiliation painfully apparent.

*M/W 2* is available through Booklyn. All proceeds from this publication will be donated to the Innocence Project New Orleans, National Bail Out & Ujimaa Medics. [https://booklyn.org](https://booklyn.org)

*A Love Story*

Tia Blassingame
This is a love letter to the book arts field and the creative process with its individuality and eccentricities. Related to making artists’ books with a social justice focus, the book presents the artist’s process from conceiving an idea through completion and presenting. Between criss-crossing the country, the artist employed the collage-making process to de-stress while maintaining focus on simultaneous book projects on various issues of race and racism.


**THE BLUE SKY BOOK**
Torben Søborg

This is a book where I tried to use the Turkish Map Fold and one of my prints with blue sky and clouds.

I had to try it when I saw the British artist Mike Clements’ artist’s book *AS NOTHING ENDS WELL* - and found a description on how to make the fold at Susan Angebranndt’s Green Chair Press blog: http://www.greenchairpress.com/blog/?page_id=2152

Inkjet print. 10.5 x 11 x 0.4 cm folded. Max 21 x 20.5 cm folded out. Cover: Blue carton. Edition of 8 signed and numbered, 2018. torben-soeborg@pc.dk
http://artists-books.eu

**Read to Me**
Sarah Bodman

Sarah Bodman will be undertaking a short residency at London Centre for Book Arts (LCBA) in early July to make a new edition of an artist’s book, *Read to Me*. The edition will be risograph printed in LCBA’s studios as part of the A6 books project. The book is the result of a collaboration with a psychometric reader, telling stories to objects which were then ‘read’ back. The book will be available from August 2018. Edition of 100, A6, £8 each. Please email Sarah if you wish to reserve a copy: Sarah.Bodman@uwe.ac.uk

You can read more about the project in a photo essay written for *Axon: Creative Explorations*, a free access online journal here: http://axonjournal.com.au/issue-14/read-me
The next issue of *The Blue Notebook journal for artists’ books* is guest edited by Caren Florance, artist and recent 2018 Critic-in-Residence at ANCA Gallery in Canberra (Australian National Capital Artists). This issue will focus on Caren’s PhD project, *Collaborative Materiality: poets/ poetry/ letterpress/ artist books*. Caren has invited writers and artists to publish papers associated with the 2017 University of Canberra symposium on *Poetry and the Artist Book*. Contributors include: Paul Uhlmann, Sue Wood, Caren Florance and Marian Crawford. Artist’s pages and interventions by Monica Carroll. Cover, badge and sticker designs by Caren Florance and Angela Gardner.


Pre-order payment for the forthcoming volume, at 10 GBP is a subscription for both issues, badge and stickers including worldwide postage. Published Autumn 2018, pre-order your copy today at: https://bit.ly/2K7Puqf

**REPORTS & REVIEWS**

*turn the page* Artists Book Fair and Symposium 2018 was the first year I have had the honour and pleasure of running the event. Back during my MA *turn the page* was the first book fair I had a table at. The experience cemented the place of book arts and book fairs in my life. When Jules Allen, Founding Director of *turn the page*, asked me to take over running the fair I was incredibly excited. The year of planning that followed did nothing to dampen that excitement, if anything it increased it.

Of all my ideas, launching an annual symposium was the thing I was most excited about. My aim was to create a space for creators, researchers, collectors, and the public to come together to speak on the multitude of ideas and theories connected to book arts. The inaugural symposium provided exactly that, with fascinating talks on everything from appropriation as creative practise to libraries, collaboration, walking, and the book as both architectural space and the human body. The diversity of the talks during the day, and the links between them made for a fascinating exploration of book arts that left the entire audience, myself included, full of new ideas and questions.

The atrium at the Forum is a wonderful venue for a book fair, full of light and space. Filling it with books arts is truly joyful, and I had an incredible time hosting so many talented artists under one roof. I had so many highlights from over the two days of the fair it is hard to choose which ones to mention but here are just a few…

*turn the page* has always had hosted student groups from different universities, and this year was no different.

Jan Hopkins at *turn the page*
Meeting with and talking to the students, along with the chance to look at their work was a pleasure.

TOAST Poetry, a poetry organisation dedicated to supporting mid career poets and founded by Lewis Buxton and Harriet Creelman, came to turn the page on Saturday afternoon and awed a large crowd with some truly moving and thoughtful poetry. They were the perfect addition to the book fair, and if you missed them I am thrilled to say they will be returning next year.

Audrey Niffenegger, award winning artist and writer, was kind enough to loan a collection of her book art to turn the page for a rare UK exhibition. The chance to show these incredible works, to talk with visitors and artists alike about them, and to study them closely was a thrill, and the icing on the cake for my first book fair.

Above all else, the opportunity to talk with each and every artist exhibiting at turn the page made the three days of the event a personal joy, one I cannot wait to repeat next year. https://www.turnthepage.org.uk

The British Library :: The Artist’s Book :: UAL Trip :: 13th March 2018, Report by Cat Miller
In March this year a small group of Book Arts MA students from The Camberwell College of Arts were treated to a show and tell of Artists’ Books at The British Library; this was organised by Richard Price, Duncan Heyes, Jeremy Jenkins, Sophie Loss and Susan Johanknecht.

Dr Richard Price, head of Contemporary British collections at the British Library, warmly welcomed the group into a beautiful boardroom at the heart of the Library. He explains that although a boardroom may appear to be a strange place for a display of artists’ books with its distinctly museum-feel there is a reason for this. The books are displayed
in a 'special way of showing' using foam book rests and lead 'snakes' to hold the pages down, and any handling is conducted by a member of staff. This is because as a library of last resort, the British Library's intention is to keep a copy of all that is published so that many other generations may enjoy and appreciate these works for centuries to come. Price describes 'moments of liberation' when these books may 'liberated' - to some degree within the context of curating a collection for future posterity. This was one such delightful moment of liberation.

Price goes on to say that when one thinks of the artist's book, one immediately thinks of a 20th-century object, however the artist's book is actually much older than one would imagine, beginning with other traditions of text such as the Lindisfarne Gospels, of which the British library is custodian. This is an illuminated manuscript from around 715 to 720 A.D., produced at the Monastery of Lindisfarne off the coast of Northumberland. It is a rather large sculptural-looking book with Celtic and European influences, richly illustrated with a decorative braiding, and it is essentially one of the first ever artists' books to exist. Such a book possesses a particular 'density of narrative' and 'a non-sequential way of being understood' that make it and others like them historically special.

I learned that there is such a thing as the 'accidental artist's book.' For example, there are the herbal and botanical manuals filled with illustrations for medicinal, reference or cataloguing purposes, where it is evident that the thrill of looking at an object of natural beauty possibly inspired the impetus for the book.

Children's books may also be thought of as 'accidental artists' books'. I discovered that The British Library has a fantastic collection of children's books spanning the last 30 or 40 years containing everything from games, to foldout pages, pop-ups, see-throughs, cut-out holes, lattice, windows, sliders and other feats of paper engineering with a sophisticated use of colour. It's all there.

This mixture of high and low registers, such as graphic novels with a distinctly zine feel, alongside accidental and non-accidental artists' books, rubbing shoulders with illuminated manuscripts, gives The British Library a positive and diverse historical collection of the artists' books, as well as many other kinds of storytelling books. With these the idea of sequence and time can control the timing of the reader and the reading. The reading can be paused or halted simply by the act of looking; for example, flicker books, or flip books tell a story either down the edge of the page, or the edge of the book where the process of looking is speeded up. Also, through the ambiguous use of white space around a small area of text or maybe surrounding a lone word on a page, time can be slowed or stopped by encouraging the reader to think that the word has a particular significance, importance or status, or simply that it should be read more slowly. Time can be speeded up, slowed down, stopped or captured, and the book itself suggests all this.

Jeremy Jenkins, Curator of Emerging Media, Contemporary British Publications, chooses a selection that emphasises the idea of the narrative and the word in the artist's book.

Among his selection is a book published by the European Union, entitled Hidden Disaster, by Eric Bongers (2010). It has been published in German, French, Italian and Dutch in addition to English. A digital edition is freely available via EU publications: https://publications.europa.eu/en/publication-detail/-/publication/29ac8333-6ad4-4a57-9dde-588a93a38b2f/language-en/format-PDF/source-69296908 It is a graphic novel that packages a message about Western Aid Workers providing disaster relief under a flag, in a format that is suitable for a juvenile, or non-English speaking market to understand. Here the narrative is contained within the images and pictorially describes the role of certain EU agencies to support a disaster area. This is unusual to say the least as one doesn't generally associate a graphic novel with an official publication by a supranational union to promote their ideas and could be considered either as information, or equally as propaganda. The publication is tightly edited and begs the question what goes on outside of the frames? What happens when the Westerners or the protagonists leave the disaster area, what then?

There is a second example of a graphic novel, The Complete Don Quixote by Rob Davies (2013) which is two books bound into one, and despite being translated from Spanish, Jenkins says that it is able to retain much of its original humour and flavour. It also contains sequences within a sequence, with the use of tableaux in a different artistic style providing a simultaneous subtext running within the narrative.

Evgenia Emets's Do We Have A Common Language? is a bilingual artist's poetry book in English and Russian. Emet is a performer, merging sound art, poetry, installation and calligraphic practice focusing on forms of visual and sonic language, utilising a sequence of repetition, pattern, space and hexagonal shapes, suggesting movement on a page. Her work asks us to question what do the words do? How do the words react physically in its environment? Each page may be interpreted as a performance in book-form, drawing the audience in, whereby we also become performers through the act of participating with her book.

One of Jenkin's favourites is Ambeck's Typographic Bestiary A – Z. Volume 1 by Mette-Sofie D. Ambeck (2006), which is a collection of 26 caricatured men, women and animals made entirely from the strategic placement of alphabet and punctuation letterpress characters. All of the personalities have names, nick names, foibles and antics, which she describes humorously on the adjacent page. It was a product of a student project at Central Saint Martins art school; the type was found in the basement of the school in the late 1990s. Jenkins cites this work as a 'call to action' to inspire future students to follow suit.

Another of his favourites, and now one of my own too, is Natalie d'Arbeloff’s The Creation from the Book of Enoch: Five and half hours in Paradise (1992), this is unbound in a box with ten beautiful fold out leaves that reveal sugar-lift etchings and relief painting. The plates are sensitively illustrated with simple lines that convey strong sentiments. Accompanying extracts of text are taken from the Book of Enoch. Enoch is reputed to be the great, great, grandfather
of Noah and godly in his vocation. The testament of Enoch is said to have been dictated directly by God, with Enoch as his scribe, written in the first person making it instantly accessible to the reader, and yet it has been excluded from the modern Christian Bible. However Ethiopian and Eritrean Christian faiths still favour Enoch’s testament and choose to include in their own versions of the Bible. Natalie’s interpretation is a philosophical work that embodies the work that she did with her father, who published under the name of A. B. Christopher in the Philosophical Library Journal in the 1950s, a text to which she added etchings at a later date. D’Arbeloff is a British and American artist, book artist, cartoonist, humourist, writer and teacher.

These were just a few examples from the show and tell selection of artists books that the MA group were lucky to see at The British Library, made all the more fascinating by Jeremy Jenkins’ interesting curatorial insights, stories and background information. It was a wonderful afternoon of literary and artistic inspiration and I would like to extend my grateful thanks to everyone at The British Library and the University of the Arts London, for making this possible. I do hope that there will be more.

Cat Miller - 2018/04/08
heartfeltmind@icloud.com

Stephen Clarke has recently reviewed the photo-poetry book Stepney Words III for the Open Eye Gallery website.

Stephen Clarke – Where I live and who I know

Ron McCormick, Artillery Passage, Spitalfields, 1971

Ron McCormick, Clockseller, Bricklane Sunday Market, 1971

Ron McCormick, Engineering works, Heneage Street, Spitalfields

Ron McCormick, Mr & Mrs Ali, Brick Lane, Spitalfields, 1973

The extensive body of work that resulted from his photography of the Whitechapel communities and his friendship with Searle has been revisited through a number of recent publications. Chris Searle has published his own biography, Issac and I: A Life in Poetry, which focuses upon his years as a teacher and activist and is illustrated with a number of photographs by McCormick.

This has been followed by a more ambitious project, Whitechapel Boy, that has been released as a hardback, and also as a deluxe hardback in a restricted edition that
focuses upon McCormick's pictures and comes with a signed photographic print by the artist. In addition to these publications is a reprise of their earlier project *Stepney Words*; *Stepney Words III* is a collaboration with the Shoreditch arts centre Rich Mix, and includes poems by current schoolchildren alongside new photographs by McCormick.

Clearly, where Ron McCormick lives influences his work. He went on to teach on the Documentary Photography course in Newport, South Wales - the place he has made his home. Here, he worked on the art school’s important *Newport Survey* projects, and his own landscape photographs of mining communities. It is this latter topographical work that he has become known for; underlying this, always, has been a constant engagement with working communities across Britain. Like many other important British photographers he is revisiting his archives for Café Royal Books. His first CRB publication has been released in June as *Whitechapel 1970s Part One* with an opening text by Chris Searle.

Stephen Clarke is an artist, writer and lecturer based in the North West, UK.


*Stepney Words III* and *Whitechapel Boy* can be purchased through Communimedia at: http://communimedia.bigcartel.com or Amazon.

The deluxe edition of *Whitechapel Boy* can be viewed at: https://vimeo.com/265492789

*Issac and I: A Life in Poetry* by Chris Searle is published by Five Leaves: https://fiveleaves.co.uk/product/isaac-and-i-a-life-in-poetry/available

STOP PRESS!

**TORONTO ART BOOK FAIR**

5th - 8th July 2018

Art Metropole is pleased to announce our curatorial partnership with the Toronto Art Book Fair | TOABF. TOABF is a free public festival that celebrates and explores artists’ books and printed matter. TOABF 2018 will take place from July 5-8 at Chinatown Centre Mall.

As TOABF’s Curatorial Partner, Art Metropole is pleased to offer direct support to a series of programs for 2018. Artist and small-press publishing have long been vital elements in the transmission of messages of resistance and refusal; shaping, challenging, building and engaging communities through both content and form. For this year’s TOABF, Art Metropole has invited a roster of distributors, artists, collectives and communities who draw to the fore the constantly growing role of print in advocacy, subversion and revolt.

Featuring a curated AM booth by Toronto’s Angry Asian Feminist Gang; a dead-letter office at our shop (1490 Dundas W) by Atelier Céladon (Montreal); a book-fair-in-residence with related programming (Index Art Book Fair/ PRAAS, Mexico City); presentations and workshops by Merve Ünsal (m-est.org, Istanbul) and an intimate gathering by Hard to Read (Fiona Duncan, Los Angeles).

The Toronto Art Book Fair | TOABF is a free public event. Chinatown Centre Mall (222 Spadina Avenue), Toronto, ON, Canada. Programme information can be found at: http://artmetropole.com/events/art-metropole-at-toronto-art-book-fair-2018

**TORONTO ART BOOK WEEK**

4th - 11th July 2018

Art Book Week is a week-long series of events and activities that parallels the Toronto Art Book Fair. Art Book Week 2018 takes place from July 4-11 at various locations across
the city. The goal of Art Book Week is to celebrate the unique artists’ book community in Toronto, as well as increase the visibility of new and exciting projects, spaces, and artists.

For the full list of events visit: https://www.torontoartbookfair.com/art-book-week-2018

BOOK ART: Word landscapes: adventures in book art
With Nancy Campbell, Rachel Hazell, Richard Long
3rd - 8th September 2018
Totleigh Barton, UK
Expect to create wild landscapes in paper, using curious book forms and word play. Explore unconventional bindings and typography and allow your words to revel in the space on the page. You will source poems through encounters with the environment around Totleigh Barton, and discover how to use folds and stitching to develop a personal narrative that reflects external and internal geographies. This course is open to all intrepid makers and writers interested in experimenting with book shapes and innovative poetic forms.

Totleigh Barton, Sheepwash, Beaworthy, Devon EX21 5NS.
Single room price: £770, Shared room price: £720
https://www.arvon.org/course/book-art/

From Bernd W. Plake: COMAG
MAGAZIN FÜR KUNST GESTALTUNG UND BILDUNG.
MAGAZINE FOR ART, DESIGN AND EDUCATION.
The new issue can be downloaded at:
http://correspondance.de/comag/

Congratulations to Kate Bernstein and Lena Wurz, who share the turn the page Graduate Award 2018
‘turn the page presents the Graduate Award 2018 as a joint prize shared between two incredible artists, Kate Bernstein from the MA in Multidisciplinary Printmaking at the University of the West England and Lena Wurz from MA Book Arts at Camberwell College of Art.’

The image above is of Uccello’s Beautiful Battle by Kate Bernstein, 2016. A variable edition of two, screenprint on Simili Japon, bound in book cloth with raised design. Kate will use her prize to showcase a new body of work at ttp in 2019, she also exhibited at ttp this year.

To see more of Kate’s work visit her website at: http://www.katebernsteinbookartist.co.uk

Compartment Days, above by Lena Wurz is letterpress printed on 90gsm cartridge paper. Edition of 12 + Thursday boy copy + archive copy + artist’s proof, 2017. Lena Wurz collects elements and creates spaces that supplement existing spaces. She reacts to them by arranging own and found texts, objects, everyday materials and printing processes such as letterpress.

To see more of Lena’s work, visit her website at: http://lenawurz.tumblr.com

UWE Bristol Exhibitions are within Bower Ashton Library. Please check opening hours before travelling during vacation periods and bank holidays.
http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowerashton.aspx Tel: 0117 3284750 (library issue desk) or email: Sarah.Bodman@uwe.ac.uk

NEXT DEADLINE: 12TH AUGUST FOR THE SEPTEMBER – OCTOBER NEWSLETTER

If you have news, please email items for the BAN to: Sarah.Bodman@uwe.ac.uk  Please supply any images as good quality RGB jpegs (200 dpi) at 8.5 cm across.

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