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

Joseph J Field - Life Stories
Tuesday 16th April - Sunday 30th June 2019

My interest in artists’ books began during my study for an HND in fine art at Hereford College of Art and Design. I was, euphemistically known as, a “mature student”. During my time at Hereford I owed much to the inspirational guidance of the print room technician, Roger Biggs and to Guy Begbie who tutored book arts. My focus during the final year of the course was in printmaking and I had early successes with work being accepted for open competitions: Hunting Art Prizes 2004, Triennial Open Print RWA 2004, Originals 05 Mall Galleries and Welsh Artist of the Year Exhibitions 2005 and 2006.

I began to feel that I needed a fresh impetus in my practice which had become secondary to other interests and demands on my time. I enjoy study and was accepted on an MA in printmaking course at the University of Wales, Newport; I completed the two-year period of study in 2010 and included book arts in my final project.

Following a move to Dorset in 2012, I enrolled as an art volunteer with Dorset County Hospital in Dorchester. I visit the hospital roughly on a fortnightly basis and engage patients in simple printmaking – rubber stamping and offset printing using water-based relief ink. I work mainly on the Stroke Ward with patients in their 60s to 80s. My visits last around one and a half hours.

I could see that, if the patients were willing, I could capture some of their stories in artists’ books – otherwise the stories would be lost. I undertook some research on the psychological and medical benefits of reminiscing which I included in a proposal to Arts in Hospital, the “Life Stories” project, which was accepted.

I collected my first story from a patient on the Stroke Ward on the 7 March 2017. She wanted to write her story herself and in around 100 words recalled an incident when she was 4 years old and was in danger of drowning off the beach in West Bexington, Dorset. Then followed my first book – a miniature concertina book hand-written on Simili paper with cloth covers and rubber stamp and offset illustration. In anticipation of an exhibition I decided that each exhibition piece would relate to the story and the author in some particular way. I envisioned a “container” for each book that would include reference documents, maps, badges, postcards, books etc. to provide a context for the life and the story.

The work was exhibited in Dorset County Hospital from April to July 2018 coinciding with the 70th anniversary of the NHS. The exhibition included 2D text art and a series of drypoint portraits of seniors and it was well received.

The books will also be shown in Dorchester Library, UK, Monday 30th September - Saturday 19th October 2019.

http://www.bookarts.uwe.ac.uk/exhibitions/
POSTED/UNPOSTED ++  
San Francisco Center for the Book, USA  
Until 29th April 2019

POSTED/UNPOSTED was the first Nordic Letterpress Collaboration, a book art project from the Nordic countries (Denmark, Finland, Iceland, Norway and Sweden) with a special emphasis on letterpress printing. The project’s aim was to create a network and a focus for letterpress and book art practices, which are not so widely utilised in Northern Europe.

Twenty five artists, poets, printers and publishers were invited to contribute to the POSTED/UNPOSTED collaboration; the project was launched at the Bergen Art Book Fair in 2017 and has since been touring to various international galleries and book fairs. In the spring of 2019, POSTED/UNPOSTED ++ travelled to the San Francisco Center for the Book. This expanded exhibition includes letterpress printed books created by a selection of the artists involved in the first iteration of the project resulting in the title POSTED/UNPOSTED ++.

The Nordic Letterpress Collaboration is a Codex Polaris (link is external) project and is initiated and organized by Imi Maufe (Norway) and Lina Nordenström (Sweden). The POSTED/UNPOSTED ++ exhibition hosted by the San Francisco Center for the Book is held in conjunction with activities organised by Codex Polaris for The Codex Foundation’s 2019 book fair.


A fully illustrated catalogue of this exhibition may be purchased from San Francisco Center for the Book.

Exhibition Sponsors :: Grants For The Arts | San Francisco Hotel Tax Fund | The Kahle Austin Foundation | Billedkunstneres vederlagsfondet | Nordisk Kulturfond | Grafikverkstan Godsmagasinet

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

Laurent Marissal - *Cain*  
mfc-michèle didier gallery, Paris, France  
Until Saturday 11th May 2019

For this first collaboration with mfc-michèle didier gallery, the artist will revisit the great figures from the myth of Cain, this “founding work of the Western imagination”, according to the historian of religions, Mircea Eliade.

This portrait of Cain will take the form of a visual poem, resulting in an Arabic and Hebrew translation engraved on a vinyl accompanied by a newspaper.

As part of this exhibition, the artist will also set up an *ana* programme (non-aligned actions, developed by the artist since 2016), dedicated to the portrait of Cain: every Friday at 5pm talking circles will be organised: artists from various backgrounds, scientists or writers will meet to discuss law, violence, revolt, friendship, utopia. A programme that invites us to rethink both the artist’s autonomy and the construction of our existences beyond legal or geographical borders.

mfc-michèle didier  
66, rue Notre-Dame de Nazareth, F-75003 Paris, France.  
http://www.micheledidier.com | Subway: République, Strasbourg Saint-Denis, Arts et Métiers

Exhibitions at The Center for Book Arts, New York:

**RISING TOGETHER**  
*an Exhibition of Artists’ Books, Prints and Zines with a Social Conscience*

**RISING TOGETHER** | *an Exhibition of Artists’ Books, Prints and Zines with a Social Conscience*  
18th April - 29th June 2019

A travelling exhibit organised by the College Book Art Association. *Rising Together* showcases the potential of the book arts to engage—through messaging, through critique, through action—and to speak truth to power in an era when such truth is dire.

The work in *Rising Together* demonstrates how artists’ books give activism a visual voice, and can serve as powerful agents in effecting positive social change on issues encompassing social justice, power, politics, the environment and more.


Rising Together is a traveling book arts exhibition organized by the College Book Art Association and hosted from 2018 – 2021 in conjunction with the Art Center College of Design, Center for Book Arts, Mills College, San Francisco Center for the Book, University of Iowa, University of Puget Sound, and the University of Utah.

Opening Reception: April 18, 2019, 6:30 pm
Curator Talk: May 9, 2019, 6:30 pm – Alison Karasyk will be in conversation with Rising Together’s organiser, Camden Richards.

DEPOSITS | a Featured Artist Project by Inge Bruggeman
18th April - 29th June 2019
Featured artist, Inge Bruggeman will be exhibiting her new project Deposits, which is the second piece in her ongoing series called The Active Reading Series where readers explore the physical act of reading in different ways. Deposits is a book that is meant to be read while ascending or descending a short ladder.

She will also be displaying another recent book project titled, The Quickest Forever, a contemplative series of works rendering language as an attempt to know, control, and own one’s existence over time. Inspired by the life and work of Orra White Hitchcock, one of America’s earliest women botanical and scientific illustrators and artists, Inge investigates the book as a geological artefact in itself. The exhibition will also feature other sculptural and framed works that engage the viewer in asking how we embody information (text, words, language) from our surrounding environment and how it becomes part of the layers of ourselves. Opening Reception: April 18, 2019, 6:30 pm
Artist Talk: June 27, 2019, 6:30 pm

New Book Art: Workspace Residents 2018
18th April - 29th June 2019
The 2018 Workspace Residents will be exhibiting the projects completed during their year-long Residency at the Center. International Woman of Mystery II: Amru Sani, by Shelly Bahl; Governing Vessels, by Milcah Basel; Force Field Series, by Charlotte Becket; The Inclining Dial, by Alix Pentecost Farren; Sunny Garden in Blue: Stories from the Caribbean to Brooklyn, by Bundith Phunsombatlert.
Opening Reception: April 18, 2019, 6:30 pm
Artist Talk: May 23, 2019, 6:30 pm

The Center for Book Arts
28 West 27th St, 3rd Flr, New York, NY 10001, USA.
Mon-Fri 11am-6pm, Sat 10am-5pm.
https://centerforbookarts.org

Correlations between independent publishing and artists book practice
FIRESTATION PRINT STUDIO, Armadale, Australia
11th - 29th June 2019
This project, coordinated by Dr Tim Mosely culminated in a small curated collection of books by artists/designers. There is a three-volume catalogue of the collection that includes three essays on the books, and an ongoing touring showing/exhibition of the collection.

The recently established art book fairs at Sydney’s Artspace and Melbourne’s National Gallery of Victoria have placed the Australian context of artists book practice under a new scrutiny, one that challenges both the ‘fine art’ and ‘independent publishers’ positions in the field. What these fairs have made particularly evident within contemporary independent publishing practices is a highly intuitive engagement with printing that designers are pursuing in counterpoint to the tight space of commercial publishing. Within an Australian context, where the artists books brisbane events (abbe) have been held and from which this project developed, artists books are commonly associated with fine arts practice and the aesthetics of autographic printmaking. The striated machine aesthetic of printed matter from the design, printing, and publishing industries are far less prevalent. This point was highlighted by Dr Amir Brito Cadôr during his keynote lecture at the State Library of Queensland’s 2015 Siganto Foundation Artists Book Seminar. Professor of Graphic Arts at the Federal University of Minas Gerais, Brazil, Cadôr made this observation in contrast to the Brazilian context of artists books, which are generally produced within the machine aesthetic of the commercial printing industry. He nominated the scarcity of accessible printmaking studios in Brazil as a significant reason for this quality. The evident flurry of art book fairs across the globe that pull together diverse creative book practices raises the following question.

To what degree does independent publishing’s engagement with the field of artists books shape creative practice within the field, and inform the emerging critical discourse on it?
This project, shaped by that question, advances critical discourse in the field both through collecting and writing by the collaborators; Sarah Bodman, Marian Crawford, and Tim Mosely.

Supported by the Griffith Centre for Creative Arts Research, it has generated a small collection of 30 books that identifies intersections between independent publishing and artists book practices, and places both within the framework of print culture. Initially shown in the ...-So exhibition as part of abbe 2017 at Griffith University's Queensland College of Art Library, the collection's first showing was on a round table, a strategy intended to undermine any implied or interpreted hierarchies within the collection.

In association with this exhibition, a workshop will be led by Marian Crawford on Sunday 16th June 2019, 10am to 4.30pm, with lunch break of 1 hour. Poetry and the print - a letterpress workshop
Participants should bring a small piece of poetry that inspires them, and they will learn how to set, print and make a small edition of this text using letterpress techniques. This workshop provides a chance to consider the power of the arrangement of text on a page and to engage with poetry and its relationship to the print and to the book. Printed images can then be added to these printed pages after the workshop. Maximum of 6 participants for this class.

Marian Crawford is a Lecturer in the Fine Arts Department at MADA (Monash University Art Design & Architecture). http://www.fps.org.au/store/p186/Marian_Crawford%27s_Poetry_and_the_print_-_a_letterpress_workshop_-MEMBERS_PRICE.html

FIRESTATION PRINT STUDIO, 2 Willis Street, Armadale, Victoria 3143, Australia. http://www.fps.org.au
https://www.dc3p.com/exhibitions/
You can view each of the 3 correlations catalogues online at: https://issuu.com/qcagriffith/stacks/1f857e511e10403f91e51a094e7cb8ea

Designer Bookbinders at London Craft Week, UK
Wednesday 8th May 2019 to Sunday 12th May 2019
Designer Bookbinders present a collaboration on a week of events celebrating bookbinding and book arts in association with Maggs Bros. Ltd. and Library.

This will include an exhibition, a series of workshops and an opportunity to meet the UK’s finest binders. 9.30am to 5.00pm each day throughout London Craft Week, an exhibition of work by Fellows & Licentiates of Designer Bookbinders will be held at Maggs Bros. Ltd. (48 Bedford Square, WC1B 3DR). There will be opportunities to purchase selected works on view. During the exhibition there will be an ‘Artist-in-Residence,’ demonstrating the techniques behind these book structures.

The exhibition is free but there will be a Private View in the evening of Friday 10th May 6pm - 8pm, for which a limited number of tickets are available to buy at £10.00.

Places are limited on all events, to book - or for more details - please email dbatlcw@gmail.com

Saturday 11th May 2019, 1pm to 6.00pm
At Library (112 St Martin’s Lane, WC2 4BD), there will be a day of short workshops led by top contemporary bookbinders. These workshops will encompass a variety of book arts, and all are accessible to those with no bookbinding experience. The price of the ticket includes a cocktail (or mocktail) and all materials. There will be an opportunity to photograph your creations. Please note this is a private members’ club and we cannot accept under 18s.

Soft Leather Notebook with Rachel Ward-Sale. Sessions are 1pm to 3pm or 4.00pm to 6.00pm - £50.00
This is a great accessory for writers, artists or anyone who wants to keep stylish notes. You will learn how to select and prepare materials, sew pages into the cover and attach a fastening strap. Further kits can be purchased to take home. Rachel is the incoming President and a Fellow of Designer Bookbinders and winner of several prizes. She studied Art, Design and Bookbinding at Brighton from 1977 to 1981. www.designerbookbinders.org.uk/members/fellows/rw.html

Peek A Boo Miniature Artist’s Book with Mark Cockram and Kip Perdue. Sessions are 1pm to 3pm or 4.00pm to 6.00pm - £50.00 Make your own unique piece of book art by strategic cutting and folding and then decorating the cover with hand letters and ink pads. A versatile form that involves no sewing - just adhesive! Indulge your imagination as you create something really special. A Fellow of Designer Bookbinders and Brother of the Artworkers Guild, Mark’s
diverse work is represented in national and international collections and is a binder to the Man Booker prize. Mark opened Studio 5, London in 2003 from where he teaches. Kip is London's foremost paper cutting artist, combining his neuroscience background with maps and iconic themes. His most recent installation was at Canada Place, Canary Wharf. http://www.designerbookbinders.org.uk/members/fellows/mc.html | https://www.kartegraphik.com

Single Section Pamphlet Binding with Kate Holland. Sessions are 1pm to 3pm or 4.00pm to 6.00pm - £50.00 This session is suitable for all. All materials and tools will be provided. A take-home kit containing all materials and full instructions is also included in the price. Further kits and tools will be available to purchase of the day. Kate is a Fellow and multi award winning bookbinder, specialising in contemporary fine bindings to commission or for exhibition. Kate's work is represented in national and international collections and is a binder to the Man Booker prize. She is a very experienced teacher and has initiated many converts to the joys of bookbinding with patience and humour. http://www.designerbookbinders.org.uk/members/fellows/kh.html

Concertina Window Artist's Book with Tracey Bush. Sessions are 1pm to 3pm or 4.00pm to 6.00pm - £50.00 This structure is ideal for use as an artist's book as it can be unfolded for display. The simple concertina structure is made more complex by the addition of reverse folds, which also provide opportunity for the interesting interaction of image and text. In this workshop we will utilise maps, charts and found ephemera to create a book which reflects an aspect of London. Tracey Bush has made artists' books for the past 20 years. Her first books were based on the River Thames and its histories. Her books are in the collections of the Tate Gallery, British Library, Bodleian Library and the Yale Centre for British Art. You can see her work at Jagged Art over the week. http://www.traceybush.com

A Way With Words: The Power and Art of the Book
Children's Museum of the Arts, NY, USA
Until 29th April 2019
Featuring work by Cara Barer, Doug Beube, Long-Bin Chen, Casey Curran, Brian Dettmer, Ann Hamilton, Andrew Hayes, Lisa Kokin, Guy Laramée, Mike Stilkey, Robert The, CMA Permanent Collection.

Children's Museum of the Arts (CMA) is pleased to announce A Way With Words: The Power and Art of the Book, an exhibition that presents artworks which draw attention to the long and remarkable history of the book.

The invention of the printing press in the 1440s launched the book into the industrial age, increasing the production and distribution of the written word, and with it, knowledge and literacy. Today, our libraries are filled with millions of books, and the digital age allows us to access literature instantly in the palm of our hand. Because the book has been produced around the globe, it has become a versatile and creative source of artistic inspiration.

A Way With Words will show the transformation of everyday books into expressions of identity, community, environmentalism, memory, and reconstructed narratives. Families will see unconventional treatments such as cutting, weaving, tearing, burning, and shredding, as artists transform books into sculptures, animation, drawings, and paintings that capture the book's significant history and power to inform the public. Children and their families will also create their own artworks inspired by the exhibition.

Cynthia C. Wainwright Gallery at Children's Museum of the Arts, 103 Charlton St, NYC, USA. http://cmany.org/

The Book As Art: Flight Edition
Hartsfield-Jackson Atlanta International Airport, Concourse E, USA, until October 2019
A book begins as a small mass of material, formed and pressed into life by ideas, words, and machines. A concept becomes thought, becomes word, becomes book, becomes sculpture. From the tactile complexity of handmade paper, to the alteration of existing volumes, to a variety of other materials and concepts, these objects, in an increasingly digital world, stubbornly survive.

The objects in this exhibition interpret the concept of the book and invite the viewer to look beyond the printed page to where word has become form.
Book As Art: Flight Edition is a compilation of award winning works and invited pieces assembled from a critically acclaimed artist book exhibition established by the Decatur Arts Alliance in 2013. Entries for these juried exhibitions from 2013–2017 hail from across the United States and around the world, and from emerging artists as well as recognised masters in the genre. The Book As Art: Flight Edition is pleased to present these examples from the finest in the field. Online catalogue link: https://decaturartsalliance.org/events/the-book-as-art/

Archive Gallery 2018/2019: Archives in Residence - AAP Archive Artist Publications
Haus der Kunst, Munich, Germany
Until 9th June 2019

“Shouldn’t we each time, each joyful and contemplative time when we open a book, consider the miracle that this text has even found its way to us?”

Didi-Huberman’s reflection leads to the question of which content is recognised and safeguarded over time and used as a source for art historiography. In addition to publicly accessible archives and collections as repositories and storehouses of knowledge, are the autonomous archives, whose collections often receive only limited attention. The individual collectors of such independent archives decide for themselves what is worth preserving, beyond criteria such as visibility, material value, circulation, rarity and the legal guidelines. In this way, the holdings of autonomous archives have unique qualities and have received increasing attention over the years.

Hubert Kretschmer has maintained “AAP Archive Artist Publications,” an autonomous archive of artists’ productions, since 1980. With an exhibition dedicated to AAP, Haus der Kunst launches its new series “Archives in Residence,” which focuses on the relationship between the archive and the formation of history.

Hubert Kretschmer’s archive in Munich’s Türkenstraße houses over 50,000 works by artists from 76 countries. His interest does not focus on valuable bibliophile editions, but on limited circulations, many produced using the simplest means, as well as publications and editions. To this day, Kretschmer finances these purchases through his profession as an art teacher. The collection includes artists’ books and magazines, multiples, posters, invitations, CDs and records, artists’ stamps, videos, zines, delivery directories and exhibition catalogs, which reflect the art movements of the last 40 years, including Fluxus and Neue Wilde, as well as happenings, action art, mail art, stamp art, concrete and visual poetry, conceptual art, appropriation art and copy art.

Hubert Kretschmer’s presentation in Haus der Kunst inspired the collector to call on his artists to make their publications available so exhibition visitors could not just look at the works but also hold them.

The exhibition is accompanied by excursions, workshops, lectures and a book exchange. On the occasion of this presentation, a new chronicle on the history of Haus der Kunst will also be created. Exhibition curated by Sabine Brantl.

Archive Artist Publications. Photograph by Wilfried Petzi


Super BOOKS - 10th - 11th May 2019 - fair. Super BOOKS

Page 7 http://www.bookarts.uwe.ac.uk/newsletters/
Super BOOKS is a cooperation project between Haus der Kunst, AAP Archive Artist Publications, Akademie der Bildenden Künste Munich and fructa space, Munich. Admission is free.

Haus der Kunst, Prinzregentenstraße 1, 80538 Munich, Germany. https://hausderkunst.de

Super BOOKS will present autonomous artist publications on a larger scale in Munich for the first time. On two days, more than 50 artists, designers and alternative publishers will present their productions in the terrace hall of Haus der Kunst.

David Ferry - English Aquariums in Country Houses in Colour.

David Ferry - The Invader’s Guide to the Museum (and other places), Grosvenor Museum, Chester, UK

Tourists and hobbyists rely on helpful guides. Picture books on travel, history, gardening, cooking, knitting and DIY have provided David Ferry with material for his collages that explore our national heritage. Likewise museums, both large and small, serve as repositories of a shared culture.

Arranged and re-arranged, their contents can tell different stories. Alongside an exhibition of his prints and books, Ferry will give his own interpretation of the Grosvenor Museum's collection through selected interventions. Guest-curated by Stephen Clarke, University of Chester.

Grosvenor Museum, Exhibition Gallery Two
27 Grosvenor Street, Chester, Cheshire CH1 2DD, UK.
http://events.westcheshiremuseums.co.uk/event/david-ferry-the-invaders-guide-to-the-museum-and-other-places/

Uniformbooks at Glasgow School of Art Library, UK
Until summer 2019
David Bellingham has curated an exhibition of publications by Uniformbooks which is on display on Level 1 of Glasgow School of Art Library until summer 2019.

The display is of the complete run of Colin Sackett’s Uniformagazine. David Bellingham can be found at https://www.instagram.com/davidbellingham/_

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

Print: A Catalyst for Social Change
Bury Art Museum & Sculpture Centre, UK
Until 27th April 2019
Printed material is used to communicate important information and as a catalyst for change. The ability to reproduce something has been essential in the dissemination of knowledge and ideas. But, is print still relevant in the digital age? This show will include work from Bury Art Museum’s collection, Chetham’s Library collection and also contemporary printmakers. Artists’ books are included in this exhibition.

Print and Artist's Book Fair
27th April, 11:00 - 15:00, free entry
A fantastic collection of artists’ books and limited edition prints will available to buy from artists and studios based across the North West.

Bury Art Museum & Sculpture Centre
Moss Street, Bury, BL9 0DR, UK.
https://buryartmuseum.co.uk
Le centre des livres d’artistes (CDLA)
1 place Attane F – 87500 Saint-Yrieix-la-Perche, France.
http://cdla.info/en  http://lecdla.wordpress.com

Ilia Zdanevich: The Tbilisi Years
Butler Library, Columbia University, NY, USA
Until 12th July 2019
From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: Tbilisi, Zdanevich’s hometown, became a “fantastic” haven for artists of all stripes during the Russian Civil War. In this multi-lingual environment where feuds among artistic schools had been suspended, Zdanevich worked out the principles of “mature” zaum and a corresponding approach to book design. This exhibition begins before the First World War with Zdanevich’s apprenticeship as a propagandist for the Larionov group in competition with Futurist rivals and proceeds through masterworks he designed and typeset as a founding member of 41°.

We include a selection of works by his brother and collaborator, Kirill, and, finally, a display of interconnected items associated with other poets, composers, and visual artists who frequented the Fantastic Cabaret, center of Tbilisi artistic life between 1917 and 1920.

Rare Book & Manuscript Library (6th Floor East) - Chang Octagon Exhibition, Butler Library, 535 W. 114 St., New York, NY 10027, USA.
https://library.columbia.edu/locations/rbml/exhibitions.html

Cartographic Imaginaries:
Interpreting the Literary Atlas of Wales
National Library of Wales, Aberystwyth, UK
Until 8th June 2019
Cartographic Imaginaries presents an inspiring collection of commissioned artwork in response to twelve English language novels set in Wales. These form part of the wider Literary Atlas of Wales project, which investigates how books and maps help us understand the spatial nature of the human condition. More specifically it explores how English language novels set in Wales contribute to our understanding of the real-and-imagined nature of the country, its history, and its communities.

In the commission brief, artists were invited to “play with traditional notions of cartographic mapping, and to explore the possibilities of visually communicating the relations between ‘page’ and ‘place’, as well as ‘books’ and ‘maps’.” Through diverse approaches, each work proves that just as there is no single way to read a book or to know a place; each creates and inhabits its own unique ‘cartographic imaginary’. Yet together, the works embrace multiple voices that speak of the richness of writing, thinking, and inhabiting “real-and-imagined” Wales.
The Literary Atlas of Wales project is funded by the Arts and Humanities Research Council.

The National Library of Wales
Aberystwyth, Ceredigion SY23 3BU, UK
https://www.library.wales/

**Lil’ Radicals: Multicultural & Social Justice Publications for Kids in the 21st Century**

**Booklyn, Brooklyn, NY, USA**

6th April - 31st May 2019

*Lil’ Radicals* is a survey exhibition of independently and self-published children's books, artists' books, zines, and other print-based publications created specifically for children between ages 3-12, and with a focus on multicultural affirmation, social justice education, and empathy development. The exhibition will feature a range of media from DIY zines to hand-printed artists’ books designed for children.

Booklyn, Brooklyn Army Terminal, Building B - 7G, 140 58th Street, Brooklyn, NY 11220, USA.
https://booklyn.org

Sarah Bodman -
*Read to Me: A psychometric collaboration with objects*

**Collins Memorial Library, University of Puget Sound, Tacoma, USA**

Until 12th May 2019

An experiment by the artist British artist Sarah Bodman in collaboration with a psychometric reader, to transmit the emotional content of selected narratives through a series of physical objects. The artist selected 10 objects to read stories to. They were then posted to the ‘reader’ who relayed the objects’ messages back to the artist to produce a new artist’s book *Read To Me*.

**Read To Me** is touring with an exhibition of the artist’s book and a selection of the original objects which were read, until December 2019. Produced at the London Centre for Book Arts, the book and objects have visited Visual Studies Workshop, USA and Winchester School of Art Library, UK.

You can read more about the development of the project in a photo essay written for *Axon: Creative Explorations*, a free access online journal: https://www.axonjournal.com.au/issue-14/read-me

*Read To Me* is available to purchase for £10 GBP including international postage. Please email Sarah.Bodman@uwe.ac.uk for info or to place an order.

Collins Memorial Library, University of Puget Sound, 1500 N. Warner St. #1021, Tacoma, WA 98416, USA.
https://www.pugetsound.edu/library/

**Bibliomania; Or Book Madness: A Bibliographical Romance**

**Beinecke Library, Yale University, USA**

Until Sunday 21st April 2019

*Every Book in the World!* explores the passionate collecting and printing history of the legendary nineteenth-century bibliomaniac Thomas Phillipps, whose vast collection of manuscripts and early printed books filled an English country house and required more than a century of public auctions and sales to disperse.

**Collated & Perfect**, organised in conjunction with the Harry Ransom Center, University of Texas, Austin, traces the history of the collation statement and the obsession with finding a more perfect text, from eighteenth-century book collector Thomas Rawlinson through Charlton Hinman, editor of the first folio edition of Shakespeare’s plays (1968). *Habits Ancient and Modern: Surface and Depth in the Pillone Library Volumes* traces the history of the library assembled by Antonio and Odorico Pillone in Italy in the sixteenth century, and Odorico’s decision to have the fore-edges of many of these volumes painted by Cesare Vecellio, a distant cousin of Titian.

*The Whole Art of Marbling* explores the many-faceted art of paper marbling, drawing on some of the choicest examples
in the Beinecke’s collection to illuminate the art's history, techniques, patterns, and practitioners, from its origins in the East and advancement over the Silk Road to the European continent.

Beinecke Library, 121 Wall Street, New Haven, CT, USA. https://beinecke.library.yale.edu/exhibitions/bibliomania-or-book-madness-bibliographical-romance

Alec Finlay – gathering
The W OR M, Aberdeen, Scotland
Until 18th May 2019

This exhibition brings together recent place-aware projects: gathering, a mapping of the Cairngorms in poems, essays, photographs, and maps, created for The Fife Arms, Braemar, commissioned by Hauser & Wirth; a wolf among men a man among wolves, detailing innovative woodland remediation at Mar lodge and human and wolves at Trees for Life, Dundreggan, commissioned by Common Ground; Wild City, a survey of wild nature and the potential of urban rewilding, in Glasgow; and Hutopianism, celebrating the hut and bothy movement, from an installation at the 2018 Venice Architecture Biennale.

Featured artworks include a place-aware map of Mar Lodge estate created from collections of place-names assembled by Adam Watson, covering ruined farms, shielings, hills, glens, springs, burns, and woods in the region, offering an ecopoetic record that suggests the potential of rewilding. The book, gathering, is a place-aware account of the Cairngorms, accompanied by photographs – collaborations with Hannah Devereux and Mhairi Law are included in the exhibition – that record the hills in their seasonal variety, with essays guiding the reader to names that reveal the haunts of wolves and wildcats, and cast a vivid impression of the pinewoods that once grew there and may again.

The ecological richness of the hill is expressed in a new audio collaboration with Chris Watson featuring recordings of totemic species. Place-names mark changes in stewardship and the loss of communities to the crazes of deer-stalking and grouse-shooting. The book is expanded into a collage of paperworks and drawings representing the perspectives of the walker, climber, stalker, forager, and ecologist, revealing the ways in which they reflect perspectives of utility and desire. Other complementary elements include word-mntn poem objects produced at Peacock and book-nests for solitary bees. gathering is the most ambitious project to date in the flourishing interest in reading the Gaelic landscape. Finlay allies this movement to hutopianism, rewilding, stewardship, and the right to care for the environment, engaging in pressing debates in our culture which impact on sustainability and climate breakdown. Peacock will produce a new screenprint by Finlay, Rewilding Timeline, the first summary of the movement's evolution in Scotland, from the 18th century to today, made in collaboration with leading experts. This activist approach culminates in Finlay's Humandwolves Manifesto of posters inspired by Project Wolf, devised by Doug Gilbert for Trees for Life, Dundreggan, and Wild City Manifesto of posters on urban rewilding, inspired by walks around Glasgow in collaboration with the Walking Library.

Place-names also represent potent memories for the chronically ill and infirm, in recent work such as the award-winning A Far-off Land, for MacMillan Cancer Care, exploring constrained walking and imaginative access to landscape.

The origins of these recent projects are traced in the road north (2010-14), a map, blog, book, audio and poem-labels recording a journey through Scotland, with Ken Cockburn, guided by Basho’s Oku-no-hosomichi. By combining poetics, ecology and folk-cartography, Finlay’s place-aware philosophy offers a remarkable insight into evocative and vulnerable landscapes, challenging us to renew our awareness and remediate the world.

The W OR M is part of Peacock Visual Arts
11 Castle Street, Aberdeen, AB11 5BQ, Scotland, UK.
10am – 5pm, Tuesday – Saturday.
https://peacockvisualarts.com/alec-finlay-gathering/

Ian Andrews - 
The sketchbook and the collider: Collision Event
Library of Birmingham, UK
Until 14th June 2019
This exhibition is the second in a series of collaborations between artist Ian Andrews and particle physicist Prof Kostas Nikolopoulos. The first exhibition, “The Sketchbook
and The Collider" was the culmination of Andrews' residency at the University of Birmingham in 2018 curated by Jenny Lance from Research and Cultural Collections. This is the second instalment, “Collision Event” and it forms part of the Library of Birmingham’s Year of Innovation programme and is curated by David Miller.

It runs until 14th June 2019 in the third floor gallery at the Library of Birmingham. It is supported by a series of workshops and events: practical workshops with primary and secondary schools and community groups using art to visualise particle interactions and talks including, “The physicist and the artist, a conversation,” as well as professional development sessions for teachers interested in cross collaborative initiatives.

Third Floor Gallery, Library of Birmingham
The ICC, Broad St, Birmingham B1 2EA, UK.
Open 12-5 Monday - Saturday.
https://www.birmingham.gov.uk/libraries

Fly me to the moon
De Nieuwe Regentes Foundation
The Hague, The Netherlands
7th – 21st May 2019


De Nieuwe Regentes Foundation
Weimarstraat 63, 2562 GR Den Haag, The Netherlands.
https://www.denieuweregentes.nl

Idaho Booker’s Dozen
Exhibition Tour, USA
Until April 2020

The Idaho Booker’s Dozen is a biennial, travelling juried exhibition of artists’ books featuring works from Idaho and around the USA, and those of international artists from The Netherlands and the UK.

A Visual Feast:
The Art of Laura Davidson and David Esslemont
Bromer Booksellers and Gallery, Boston MA, USA
Until 3rd May 2019

From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: Bromer Gallery brings together book art, watercolours, paper construction, woodcuts, and drawing in a new exhibition, titled “A Visual Feast: The Art of Laura Davidson and David Esslemont”. Uniting these various forms of artistry and craftsmanship not only encompasses the breadth of Bromer Gallery’s mission to explore the many facets of the book as art, but it also dovetails seamlessly with Bromer Booksellers, which for over fifty years has been a leader in the trade of rare and beautiful books.

Based out of Boston's Fort Point neighbourhood, Laura Davidson expresses her talents through a range of media,
including books, drawings, prints, and paper mosaics. Many of her works, and the materials that make them – paper, gold leaf, and found objects – evoke a vintage, nostalgic affect, even as they are made into new forms. During the exhibition, visitors will be able to experience Davidson's love for the past-made-present through her prints of familiar bridges, her drawings of birds against wallpaper backgrounds, her tunnel books, and her replicas of keys, locks, and scissors crafted entirely out of paper.

David Esslemont, born in England and currently residing in northeast Iowa, focuses much of his artistic attention on the interaction between nature, art, and humanity. Esslemont often directly engages with nature in order to best present its nuanced beauty. He participates in his own visual narratives in his series of “food” books, Pizza from Scratch, Taxi Driver Curry, and Chili: A Recipe, all of which were published by Solmentes Press – his fine press that bears his name in anagram. Even his more abstract works, such as his watercolor illustrations for The Wordsworth Trust’s 2007 edition of Wordsworth’s The Prelude, adopt the same sort of creative intimacy that draws the viewer in and invites both comforting familiarity and reverent distance.

Bromer Gallery, 607 Boylston Street, Second Floor, Boston, MA 02116, USA. https://gallery.bromer.com

Sumi Perera [SIP Press EDITIONS] artists’ books and print installations will be shown at the following venues:
• London Original Print Fair. Royal Academy, London 25th-28th April 2019
• Liminal Spaces III (Solo show) Sumi Perera.

Five Hundred Years of Women’s Work - The Lisa Unger Baskin Collection
Rubenstein Rare Book and Manuscript Library at Duke University, Durham, USA
Until 15th June 2019
From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: Women's work. The phrase usually conjures up domestic duties or occupations traditionally associated with women—such as teaching, nursing, or housekeeping. The Lisa Unger Baskin Collection upends those assumptions and makes the true breadth of women’s contributions visible. By bringing together materials from across the centuries, Baskin reveals what has been hidden—that women have long pursued a startling range of careers and vocations and that through their work they have supported themselves, their families, and the causes they believed in. Over the course of forty-five years, Baskin acquired more than 11,000 printed books, thousands of manuscripts and photographs, and artifacts ranging from an anti-slavery token to Virginia Woolf’s writing desk.

SUMI PERERA [SIP PRESS EDITIONS]
In 2015, Baskin placed her collection at the Sallie Bingham Center for Women’s History & Culture in the David M. Rubenstein Rare Book & Manuscript Library at Duke University so that it might be used by scholars, students, and members of the public. This exhibition and accompanying catalogue provide a first glimpse of the diversity and depth of the collection, revealing the lives of women both famous and forgotten and paying tribute to their accomplishments.

The exhibit will travel to New York to open at the Grolier Club on December 11, 2019 – February 8, 2020. Symposium on Women in the Book Arts, Keynote by Dr. Nell Irvin Painter, January 21, 2020, Grolier Club, New York, USA.

If you aren't in the area, the online exhibit includes an entry for each item in the show: https://exhibits2.library.duke.edu/exhibits/show/baskin/explore

Weekly Exhibition Tours on Fridays at 2pm & 3pm, until 14th June 2019. A complete list of all related events, both in Durham and New York, may be found at: https://exhibits2.library.duke.edu/exhibits/show/baskin/events

Rubenstein Rare Book & Manuscript Library
Duke University, 411 Chapel Drive, Durham, NC 27708, USA. https://library.duke.edu/rubenstein/about/visit

Feast & Famine
Rutgers University, Newark, USA
Until 14th December 2019
The Newark Public Library, NJ has loaned British artist Jackie Batey’s Battered book to this exhibition:

Battered, Jackie Batey, 2009
http://dampflat.blogspot.com/p/artists-books.html

Feast & Famine explores food as a social, political, and bodily phenomenon. The exhibition considers food as a commodity; the relationship between food, death, sex, and the abject; food’s relationship to global economics and geo-politics; food and its likeness as a medium for artistic experimentation; the food chain and the environmental impacts of food production; and food justice.

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


Paul Robeson Galleries
Express Newark, Rutgers University – Newark
54 Halsey Street, Newark, NJ 07102, USA
https://artgallery.newark.rutgers.edu/exhibitions/feast-famine/

Freed Formats: the book reconsidered
Touring through venues in CT and NY, USA
Until October 2019
Freed Formats: the book reconsidered is a travelling exhibition of 135 works of book art from 53 artists representing 17 US states and 2 countries.

Invited Artists: Islam Aly (Cairo, Egypt), Pat Badl (PA), Alicia Bailey (CO), Anita Balkun (CT), Ginger Burrell (CA), Gab Cardenas (TX & Sweden), Elizabeth Castaldo (NY), Deborah Chadoff (NY), Karen Cipolita (CT), Ana Cordeiro (NY), Beatrice Coron (NY), Anne-Claude Cotty (NY), Adele Crawford (CA), Martin Demaine (MA), Erik Demaine (MA), Linda Ekstrom (CA), Eileen Ferara (NJ), Anne Gilman (NY), Ania Gilmore (MA), Roni Gross (NY), Shiela Hale (NY), Karen Hardy (NY), Lyall Harris (VA), Charlotte Hedlund (CT), Mary Heebner (CA), Candace Hicks (TX), Barbara Hocker (CT), Kumi Korf (NY), Carole Kunstadt (NY), Argent Kvasnikoff (AK), Susan Lenz (SC), Louise Leverneux (Canada & ID), Cecilia Levy (Sweden),
Julie Shaw Lutts (MA), Pam MacKeller (NM), Anna Mavromatis (TX), Barbara McFayden (NC), Lisa Miles (IA), Barbara Page (NY), Sara Parkel (NY), Emma Percy (NY), Nicole Pietrantoni (WA), Mimi Schaer (NY), Ilse Schreiber (NY), Viviane Rombaldi Seppey (NY), Ellen Sheffield (PA), Robbin Ami Silverberg (NY), Gregg Silvis (DE), Joy Simpson (TX), Terri Tibbatts (CT), Mary Ting (NY), Jean Tock (NY), Erin Walrath (CT), and Thomas Williams (PA).

Curators: Alice Walsh + Chris Perry. Freed Formats opened simultaneously at the Ridgefield Guild of Artists in Ridgefield, and The Mark Twain Library in West Redding, CT, USA on March 30, 2019, and runs until April 28, 2019.

It then moves on to the A. Eric Arctander Gallery @ the Putnam Arts Council, 521 Kennicut Hill Road, Mahopac, NY, and Studio Around the Corner, Brewster, NY, USA from 11th May - 9th June 2019.

For more information visit: https://www.facebook.com/pages/category/Visual-Arts/Freed-Formats-the-book-reconsidered-466864217052864/

Daniel Gustav Cramer - Selected Publications
Florence Loewy gallery / books, Paris, France
Until 11th May 2019
+ Selection #12 by Daniel Gustav Cramer
Daniel Gustav Cramer (born Neuss, Germany 1975) works with objects, text, photographs, sound, film and books. The works, often of fragmentary nature, build up a web of links and connections – a diaristic archive of stories, scientific researches and recorded moments mapping the space between experience and memory.

Daniel Gustav Cramer has shown in exhibition spaces including Kunsthaus Glarus, Kunsthalle Lissabon, CAC Vilnius, Lithuania, dOCUMENTA(13), La Kunsthalle Mulhouse, SALTS, Birsfelden, Switzerland, Institut d’art contemporain, Villeurbanne/Rhône-Alpes, France, Kunsthaus Pasquart, Switzerland, MMK1 - Museum für Moderne Kunst Frankfurt, Bundeskunsthalle, Bonn, Germany, greynoise, Dubai, UAE, Entree, Bergen, Norway, Verksmiðjan, Akureyri, Iceland, Frac Ile de France and many more.


L’Odyssée des livres sauvés (Rescued books: an odyssey)
Musée de l’Imprimerie, Lyon, France
Until 22nd September 2019
The museum of printing and graphic communication presents, until September 22nd, the exhibition Rescued books: an odyssey. The exhibition takes visitors on a journey across the centuries, across continents, world and national events, tracing books which have been annihilated, shredded, threatened, wounded... but have triumphed over their vicissitudes thanks to the women and men who have rescued them. The exhibition features the remarkable fates of fifty works and documents.

Far from being a sad commemoration, this Odyssey is a voyage full of hope, in the company of women and men who have loved books. We wanted to avoid focussing on periods or situations which were especially difficult for book collections, such as the Second World War or dictatorships. Life’s accidents (being abandoned or lost, theft, fire, flood, the ravages of time, illness...) affect books too and that is what makes them strangely human. Each work or document displayed here is the hero of its own adventure, surviving testing times (sometimes happily, sometimes less so) because a man or a woman has lent a helping hand. We rescue books because we love them and, it seems, they love us in return, adding to our joys, consolations, memories, survival.
The exhibition is divided into four “scenes” evoking the perils overcome by books and their liberators: Lightning – books under attack; Index – forbidden books; Exile – dispersed books; Talismans – books that save. The Odyssey is set against an unexpected backdrop, that of an “exhibition forest” in which seven totem-poles rise up like trees. The visitor travels with the works and their lost and found pages, follows the map of their dramas and re-births, relaxes in a space where he can get to know a book and its smuggler better. There are few display-cases, so as to avoid imprisoning creations that have already suffered enough, but there are stories, images, “auras” conjured up by powerful pages and remarkable men and women. Fourteen flamboyant illustrations by the artist Yann Damezin pay homage to these books that have returned from their Odyssey.

Published by Actes Sud, in their collection Imprimerie nationale/Arts du livre, the book BibliOdyssées follows the order of the exhibition and relates, in fifty chapters, the extraordinary destinies of the items displayed in Rescued books: an odyssey. These fifty histories, full of surprises and unforeseen developments, are preceded by two masterly texts by the authors Kamel Daoud and Raphaël Jerusalmy, who wished to add their sensibility, experience and erudition to the theme presented by the Museum.

Musée de l’imprimerie et de la communication graphique
13 rue de la Poulalillerie, 69002 Lyon, France.
http://www.imprimerie.lyon.fr/imprimerie/

Wednesday to Sunday, 10.30am - 6pm.

International exlibris and small graphics competition
exhibition at the Exlibriscentrum, Sint-Niklaas, Belgium
14th April - 1st September 2019

Every two years, Sint-Niklaas’s Small Printmaking Biennial puts graphic arts in the spotlight. This year’s 29th edition as always takes place against the backdrop of the city’s internationally renowned competition for bookplates and other small prints.

The International exlibris and small graphics competition Sint-Niklaas 2019, is selected by a jury from submitted works. The theme remains open, but the prize places a special emphasis on the theme this year of “Children and the children’s exlibris”. 150 selected entries by artists all over the world used varied and rich visual language to express their ideas, fantasies and concerns on a small bookplate sized surface. Discover the variety of styles and techniques across borders. New for this edition is that the exlibris association Graphia is offering a prize for the best exlibris made by a child or young person.

Exlibriscentrum Gerard Gaudaenzaal, Zwijgershoek 14, B-9100 Sint-Niklaas, Belgium.

Tuesday - Friday 1.30pm to 5pm, Saturday 1pm to 5pm, Sunday 11am to 5pm. 5 EUR / 2.50 EUR with discount.
Free: children up to 12 years, museum card, museum PASS, teacher card. Free admission on Sundays from 11am to 1pm. https://musea.sint-niklaas.be

Transported – Libbie Sofer
Curated by Angella Meanix
At Street Road’s Little Free Library Cochranville, USA
13th April - 30th September 2019

Libbie Soffer is known for her intuitive and highly engaging conceptual mixed media artwork. In this exhibition at LFL19330, Libbie will create an installation as commentary on and contemplation of place - as it relates to books. You probably know the feeling of being absorbed in a favourite book and being transported: Do you hover above

Finding the Bite, Emma Brown, 2018

Three bookworks by Claire Jeanine Satin have been chosen for the exhibition SPHERES OF MEANING: An Exhibition of Artists’ Books, opening 8th June until 25th August 2019 at the Patricia and Philip Frost Museum, Florida International University, Miami Florida, USA.
http://satinartworks.com | clairesatin@gmail.com
the scene? Are you part of the story or just a witness? Can you feel the storm rolling in? Libbie's playful and spirited figures inspire an immediate connection with the viewer and make visible the invisible lines that connect readers energetically... writer-to-reader, story-to-reader, and reader-to-reader.

Street Road has established the Little Free Library Cochranville as a community resource where people gather to explore, interact and imagine. As well as shelves packed with free books, we offer dedicated shelves curated by community members, children's book readings, art classes, art exhibitions, public lectures, and book groups.

1016B PA Route 41, Cochranville, 19330, USA (about 3.5 miles north of Street Road Artists Space). Thursdays 12-3pm, Fridays 1-4pm, Saturdays 10am-3pm. http://www.streetroad.org/little-free-library.html

Tomasz Wilmański - BOOKS
Book Art Museum, Łódź, Poland
16th - 30th April 2019
The exhibition of artistic books by Tomasz Wilmański covers his book works from 1989. The presentation mainly shows his unique books in one copy. The exhibition will display several dozen books and several works by the artist in the field of visual poetry (literary animation).

Tomasz Wilmański studied at the Academy of Arts in Poznań, currently he is a Professor at this university, he runs the Book Art Studio. He is also head of the AT Gallery, where since 1990 he presents works of artists in field of art books, visual and sound poetry, in the cycle "BOOK AND WHAT NEXT". More info: http://www.tomaszwilmanski.siteor.pl/ksiazki

For Eileen the project at Mottisfont brought a new dimension to her practice, allowing her work to develop, quite literally, over a long period. She used different ways to capture photographic images without a camera as both a scientific and poetic experience. Suna spent her time closely engaged with the grounds of Mottisfont, responding to the relationship between the estate and the natural world. Her contemplative ceramic pieces are both responsive to the specific time and place as well as reflective of wider environmental concerns.

Mottisfont, Romsey, Hampshire, SO51 0LP
https://www.nationaltrust.org.uk/mottisfont

Suna Imre and Eileen White - For the Time Being
Mottisfont, Romsey, UK
4th May - 7th July 2019
For the Time Being showcases ceramic compositions, prints and artists' books from a one-year residency by Hampshire-based artists Suna Imre and Eileen White. For the Time Being is on display from Saturday 4 May – Sunday 7 July, 11am - 5pm. Normal property admission price only. For visitors unable to access the second floor gallery, we have digital versions of exhibitions on iPads which are available on lower levels.

Suna and Eileen visited Mottisfont and the wider estate together from autumn 2017 to 2018 to develop their respective practices. Their choice of materials and processes creates a narrative about time, place and the beauty of nature within the cycle of decay and renewal.
COURSES, CONFERENCES, LECTURES & WORKSHOPS

Summer Book Arts Institute at the Centre for Fine Print Research, UWE Bristol, July - August 2019
Our 2019 classes include: Pochoir Printing with Angie Butler, Miniature Books with Jeff Rathermel, and more.

The Book & Three Small Objects
A two-day workshop with Guy Begbie, UWE Bristol, UK Tuesday 9th - Wednesday 10th July 2019
A multi-functional book housing both static display and kinetic interactive page elements, along with sectioned spaces intended to contain three small objects.

The objects chosen by each participant will facilitate a narrative theme for their book, which can be explored through paper engineering, collage, montage, rendering and the use of appropriated library discard material.

The book will utilise a box form construction and participants will be encouraged to fabricate their books to a professional display standard and explore inventive contexts with regards to the narrative theme.

Oversized Neoprene Foam Printing
A two-day workshop with Stephen Fowler, UWE Bristol, UK, Weds 24th July - Thursday 25th July 2019
Neoprene foam can be used, like all varieties of relief printing, to create multi block coloured prints, reduction prints, coloured fade printing or simple black and white impressions, but in a fraction of the time and cost. Very few specialist equipment is required and foam sizes varies from A5 pieces to long rolls. During this 2-day workshop, you will be introduced to this immediate and flexible form of printing and take home a variety of printed outcomes from the small to the oversized.

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. Over the last few years he has completed three artist's book and printmaking residencies 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. 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.

This course will be held at UWE Bristol's beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm.

Small press publications, rubber stamps and alternative printmaking are the focus of the course tutor, Stephen Fowler's practice. His zines and artists’ books are held in national collections such as Tate Britain and the Victoria & Albert Museum. Fowler has run collaborative and experiential workshops in drawing and printmaking at the Whitechapel Art Gallery, Birmingham Library, the V&A, Hayward Gallery's Wide Open School, and Margate's Turner Contemporary gallery. He is also a Lecturer on Worcester University's Illustration Degree Course. His book on Rubber Stamping, published by Laurence King is out now.

This course will be held at UWE Bristol's beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm.

Slow Printing with Pochoir
A two-day workshop with Angie Butler, UWE Bristol, UK, Monday 29th July - Tuesday 30th July 2019
A two-day exploration of this refined technique of making limited editions of stencil prints. This workshop provides the opportunity to slow down, focus and enjoy the intricacies of this captivating process, creating your own pochoir prints. You will be producing print compositions, mixing colours, learning methods of application and analysis, preparing stencils and editioning prints.

Pochoir is where painting meets printmaking - each print is unique because it is done by hand and each remains vivid in both tactile and visual sense. The brush bristle traces resulting from the manual execution of the print are visible. Just varying the pressure on the brush, or the
gradation of the colour, affects the printed results. In addition, diverse textures can be obtained by varying the application technique such as brushing, spraying, spattering, or sponging.

Pochoir is a stencil-based printing technique popular from the late 19th Century through the 1930’s, with its centre of activity in Paris. Pochoir (French: “stencil”) was primarily used by artists, illustrators and designers to create patterns, fashion illustrations and architectural design prints.

The course tutor Dr Angie Butler has been awarded two prizes for her artists’ books as a student: the Sheffield Book Arts Prize (Student Prize) 2009, and the Agassi Book Arts Prize, UWE, 2011. Angie holds two Masters Degrees: Visual Culture: Fine Art and MA Multi-Disciplinary Print and was awarded her Doctorate in 2019. She has worked at various Institutions across the UK, Europe, US, and S.E. Asia, as both Visiting Artist and Lecturer and her work is held in both UK, and international private and public collections.

The course price includes your materials and catering and takes place at UWE Bristol’s beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees. Book online at: https://bit.ly/2MoS7lo

Making Marvellous Matchbox Books
A two-day workshop with Angie Butler, UWE Bristol, UK, Thurs 1st - Fri 2nd August 2019
Matchbox books contain a plethora of thoughts and ideas in small packages! This two-day workshop is for those who will enjoy the challenge of making a book to fit within a small container: creating content, constructing with card and utilising some DIY hand processes.

Over two days participants will be shown how to draw out templates for the tray and sleeve, cut stencils, score and fold card in order to construct matchboxes. You will then produce an edition of concertina matchbox books (to fit perfectly in your matchboxes) that contain a narrative: text only, text and images or images only, you decide (you will have the opportunity to discuss and develop your ideas with the support of the workshop leader). We will have a range of techniques (and materials) available for you to make your contents pages, such as hand drawing, printing, collage, rubber-stamping etc.

Depending on the complexity of your design you can make your edition by hand or otherwise scan your ‘original’ book and produce laser printed copies. All work will be hand finished with endpapers, covers, belly-bands or wrap around sleeves and your personal brand/name/press name.

The course tutor Dr Angie Butler has been awarded two prizes for her artists’ books as a student: the Sheffield Book Arts Prize (Student Prize) 2009, and the Agassi Book Arts Prize, UWE, 2011. Angie holds two Masters Degrees: Visual Culture: Fine Art and MA Multi-Disciplinary Print and was awarded her Doctorate in 2019. She has worked at various Institutions across the UK, Europe, US, and S.E. Asia, as both Visiting Artist and Lecturer and her work is held in both UK, and international private and public collections.

The course price includes your materials and catering and takes place at UWE Bristol’s beautiful Bower Ashton Studios set in the stunning Ashton Court park.

With a maximum of 8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees. Book online at: https://bit.ly/2MoS7lo

Miniature Book Class
A two-day workshop with Jeff Rathermel, UWE Bristol, UK, Monday 12th - Tues 13th August 2019
In this two-day intensive course, participants will create at least four books using fine binding techniques and quality materials: accordion with embossed cover, Japanese stab binding, exposed spine long-stitch with hard cover, and a leather quarter bound double pamphlet. Other bindings will be explored if time allows.

Miniature books are typically defined as works measuring less than 7.62 cm (3 inches) in height, width, or thickness.
Extensive binding experience is not required but patience and an appreciation for precision will be beneficial. All materials and tools are supplied but some may wish to bring their personal bone folder, scissors, metric ruler, scalpel/trimming knife, and small cutting mat.

The course tutor, Jeff Rathermel, is an artist, educator and arts administrator who lives and works in the United States. He is the Director and Curator of the Perlman Teaching Museum at Carleton College, one of the nation’s leading liberal arts institutions. In addition to curatorial and educational responsibilities, Rathermel oversees Carleton’s permanent and reserve art collections. Previously, he served as the Executive and Artistic Director of Minnesota Center for Book Arts. Rathermel holds Bachelors and Masters of Fine Arts degrees from the University of Minnesota where he studied printmaking, hand papermaking, digital arts and traditional binding. He has curated and organised countless book art exhibitions and his personal artwork has been shown and collected internationally. As a practicing artist, he has exhibited nationally and internationally with his work held in a variety of public and private collections including Yale University, UCLA, Savannah College of Art & Design, Minnesota Museum of American Art, and the Walker Art Center, USA.

The course price includes your materials and catering and takes place at UWE Bristol’s beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 8 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees. Book online at: https://bit.ly/2MoS7lo

Collage College
A two-day workshop with Jeremy Dixon of Hazard Press, UWE Bristol, UK, Weds 14th - Thurs 15th August 2019

The word Collage derives from the French ‘to glue’ and has an ancient history dating back to the invention of paper in China in about 200 BC. Collage seems to be everywhere at the moment and is perhaps a way of responding to, and trying to make sense of, a very separate and disconnected world. In the realm of book arts we can use collage to unite disparate elements to create something new and whole in its own terms, in either very controlled or in free-flowing organic ways.

Over two days you will have the opportunity to try many different collage techniques relating to words, images, magazines, pictures, books, cutting, pasting, stitching, splicing and creating. The Collage College aims to give all participants the time and space needed to make books that they may not have otherwise produced. Some projects may involve group collaborations. Some projects can be one-off pieces, others could be small editions. The course will be structured but it will also be exciting and spontaneous, responding to the desires of the participants. Come enrol in the Collage College and make, make, make, glue, glue, glue!

The course price includes catering and materials are provided but do bring along any ephemera or other items collected that you want to make collages (don’t worry if you haven’t got anything, there will be lots of stuff available on the course to use!).

The course tutor, Jeremy Dixon, lives outside Cardiff making Artists’ Books that combine poetry, photography, queerness, individuality, compassion and humour. He writes, designs, and makes all his books by hand, relishing the slight differences and imperfections that can result. Since founding Hazard Press in 2010 he has participated in many book fairs including BABE, Glasgow International Artists Bookfair, Turn the Page in Norwich and the Small Publishers’ Fair in London. He has had work exhibited both in the UK and abroad in America, Russia and Iceland. Hazard Press books are in many private and public collections including the National Library of Wales, the Tate Gallery, the Saison Poetry Library, the University of Pennsylvania, and Winchester School of Art. His debut poetry collection IN RETAIL was published by Arachne Press in 2019. http://www.hazardpress.co.uk
This course will be held at UWE Bristol’s beautiful Bower Ashton Studios set in the stunning Ashton Court park. With a maximum of 10 participants sign up early to secure your place. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK. Price: £195 full price / £156 concessions, includes materials, lunch, teas and coffees.
Book online at: https://bit.ly/2MoS7lo

From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: Artists' Books Across Time and Space with Meredith Broberg
Smith College, Northampton, USA
Fridays, 26th April, 3rd and 10th May 2019
1.30-4pm each day

Have you ever paged through Matisse’s Jazz, or perused the Nuremberg Chronicle? Have you heard that Smith College has an amazing rare book collection, but never had the chance to explore it? Join us for this free-wheeling tour of artists books, their ancestors and distant relatives, from ancient cuneiforms to digital hybrids. Each session centers on a theme - Bodies; Dreams & Nightmares; and Words & Form - which is broad enough to encompass medieval manuscripts, early medical engravings, celestial atlases, William Blake, Japanese woodcut books, Kara Walker’s pop-ups and a wonderful range of contemporary artists books. Our exploration will be geared to the general viewer, with special attention to questions relevant to book artists, including: How can form and content interact? How can the book engage the viewer's senses? How can materials influence meaning?

Friday afternoons 1:30-4:00, April 26, May 3 & May 10; Limited to 8 participants. $100 non-members, $90 members. This class will meet in the Mortimer Rare Book Room at Smith College, Northampton, USA. Directions will be provided upon registration. Register at: https://www.zeamaysprintmaking.com/artists-books-across-time-and-space/

OTTER EDUCATION
Bookbinding Courses and Tuition in Winchester and Midhurst, UK
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 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, £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

OWL BARN STUDIO, Devon, UK
Owl Barn Studio in North Devon offers expert bookbinding tuition from City & Guilds qualified tutor from beginners up to Level 2. Also offers courses in contemporary structures suitable for binders, book artists, print makers, calligraphers, scrapbookers, etc.

For upcoming courses, visit the website: http://www.owlbarnstudio.uk/workshops/

Residential bookbinding courses at Dillington House, Ilminster, UK
Mon 10th – Fri 14th June 2019
Tutor Angela Sutton
General booking binding course with the added bonus of a specialist subject on gold tooing.
https://www.dillington.com/events/arts-crafts/10/bookbinding/2449/
Bookings and enquiries: 01460 258613
BINDING re:DEFINED
The 2019 programme for BINDING re:DEFINED is listed below. They are all unique and one of a kind classes, not to be repeated again. A few places remain for these workshops, don’t miss out.

21st -23rd May 2019 - Scroll in a Box with Claudia Benvestito

18th - 19th June 2019 - Islamic paper Making with Radha Pandey and Johan Solberg

4th - 6th September 2019 - Perfect Measuring, Cutting and Folding with Tine Noreille

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

Please visit our website for all the details: https://www.bookbindingworkshops.com
Email: bookbindingsworkshops@gmail.com or ring Lori Sauer on 01672 851638.

BINDING re:DEFINED aims to inspire a wider appreciation of book structures and how they make an intelligent contribution to the aesthetic of the finished work.

The focus of our carefully selected programme remains firmly in the tradition of well-crafted pieces that exhibit the best in contemporary design. We are based in the UK, in Wiltshire’s beautiful Vale of Pewsey and are easily reached by road or rail.

2019 Monika Langwe Workshops, Sweden and Italy

Creative bookbinding
Munka folkhögskola 8 – 12 July 2019

Papyrus out of plants
Langwe studio Mora 16 – 18 July 2019

Limp bindings from the Vatican Library
Langwe studio Mora 1 – 4 August 2019

Paper and bookbinding in Rome
Rome, Italy 16 – 20 September 2019

For more information visit: https://www.langwe.se

Black Bibliographia: Print/Culture/Art
University of Delaware, USA
26th-27th April 2019

A symposium hosted by the Center for Material Culture Studies in collaboration with UD Library, Museums & Press and the College of Arts & Sciences’ Paul R. Jones Initiative Co-sponsored by the English Department and College of Arts & Sciences

Keynote Speakers:
Jacqueline Goldsby & Meredith McGill
Tia Blassingame

Printer-in-Residence:
Amos Paul Kennedy, Jr.

Poetry Reading:
Robin Coste-Lewis

The second biennial Center for Material Culture Studies conference begins Friday, April 26, with a set of pre-conference workshops. In the University of Delaware’s Morris Library, scholars and librarians will lead two workshops highlighting current projects in African diasporic bibliography. Concurrently, at UD’s Raven Press in the Studio Arts building, Amos Kennedy, Jr. will lead a hands-on printmaking session for interested conference attendees and students.

The conference will officially open Friday afternoon in Morris Library’s Class of 1941 Lecture Room with a welcome by Trevor A. Dawes, May Morris University Librarian and Vice Provost for Libraries and Museums, followed by three scholarly panels on the topics of material culture, circulation, and publishing. Jacqueline Goldsby and Meredith McGill, co-directors of the Black Bibliographia
Project, will give the first keynote presentation of the conference, followed by a reception in the Morris Library atrium. During the reception, Special Collections will exhibit texts and objects representing UD’s holdings in African American print culture.

The conference continues on Saturday in Memorial Hall, opening with a breakfast workshop on building ephemera collections. Book artist Tia Blassingame will deliver the second keynote presentation, followed by a panel on theorising the black book. A lunch in the Memorial Hall Dome will be accompanied by a screening of excerpts from Proceed and Be Bold!, a documentary chronicling the life and work of Amos Kennedy, Jr. Afternoon panel sessions will explore print laborers and book history. The conference wraps up with a special reading by poet and National Book Award recipient Robin Coste-Lewis, as well as a reception hosted by the Center for Material Culture Studies.

Full programme info and booking link at: http://www.materialculture.udel.edu/index.php/black-bibliography-print-culture-art/

Two courses at Boekbinderij Papyrus
Leiden, The Netherlands:
Gold Tooling on a paper binding with Tracey Rowledge
Wednesday 1st May until Sunday 5th May 2019
Learn how to gold tool on a paper-covered book, to show how the medium is brought to life when it is applied to a three-dimensional object.

Using simple shaped hand finishing tools you will be taught two gold tooling techniques, giving you the opportunity to explore the creative possibilities of gold-tooled images on paper. You will be using gold leaf and B S Glaire for this course, which is designed to focus on ideas and technique in parallel.

You will need to bring a paper-covered book with you. It could be a full paper-covered book, with or without the use of adhesive, or it could with a quarter cloth or leather binding with paper sides. Foundation skills in gold tooling will be taught, making this course suitable for all levels. You will learn through demonstration, one-to-one tuition and group discussion.

The workshop will be conducted in English. We all welcome you to a creative and intense week! Learn more about Tracey by following this link: https://boekbinderij-papyrus.nl(tracey-rowledge/
Course fee € 595 including materials and lunches.
Please use our enrolment form to enrol: https://boekbinderij-papyrus.nl/enrol/

Children's books with Cristina Balbiani d’Aramengo
Friday 1st November until Thursday 7th November 2019
(with 1 day off during the course). During this 6-day workshop we will work both on how to make new children's books – from words to image, from sewing to cover – as well as protecting and repairing already existing children's books: we will develop childproof bookbinding structures, learn how to make a protective jacket to preserve your own favourite book from childhood, and learn how to make lasting repairs using textile collages

FIRST PART: NEW BOOKS
• Illustration and words: introducing children's books; visual and practical exercises.
• Coherence between structure and content: discussing the contents of the books models and presenting new structures.
• Making a leather binding and an experimental book.
• The portaFIABE (Tales bearer): a book-in-progress

SECOND PART: OLD BOOKS
• Unusual mending of damaged books: recreative repairing, collages, strengthening and casing
• The dust jackets
• The Collective Book

All the basic materials will be prepared by the teacher and included in the workshop fee, yet participants will be given, together with the individual tools list, a list of specific items and materials to bring, to work on the contents of their books, as well as details about old children's books to repair/re-use. The course will be taught in English. Course fee €795 including materials and lunches.
Please use our enrolment form to enrol: https://boekbinderij-papyrus.nl/enrol/

Learn more about Cristina here: https://www.cristinabalbianodaramengo.net

Boekbinderij Papyrus, Frambozenweg 173
2321 KB Leiden, The Netherlands
Email: info@boekbinderij-papyrus.nl
https://boekbinderij-papyrus.nl
Mostly Flat Letterpress Workshops, Shropshire, UK
One-day letterpress printing and/or Adana 8x5 setup / maintenance workshops in Ludlow for 2 to 3 people or one-to-one, with larger groups and evening or weekend workshops by arrangement.

On a letterpress printing workshop you’ll learn how to use wood and metal type to compose and print beautiful things on antique printing presses (a flatbed proof press, Adana 8x5 or treadle platen depending on your project). Each course is individually tailored to suit your needs.

Alternatively, bring your own Adana 8x5 along for a press maintenance workshop, and go home with a perfectly balanced press and the confidence and knowledge to get the most out of your machine for years to come.

For further information, please email Dulcie Fulton at hello@mostlyflat.co.uk or call 07799 063 232. See upcoming dates and full details at: http://www.mostlyflat.co.uk/workshops

ARTISTS’ BOOKS - How to make your own books, journals and book objects. Led by Hanne Matthiesen, Atelier G13, Denmark, May and June 2019
Artists’ books are works inspired by the “book” as form and medium. We’ll check out various examples – and screw, glue, sew and clip a number of very personal journals, books and book-objects together from scratch. Demonstration of different simple structures and bindings, materials and options. Particular attention will be focused on structure and texture. Lots of inspiration for your future art work! For beginners and experienced artists.

11th May 2019 (10am - 4pm) or 1st June 2019 (10am - 4pm)
Atelier G13, Grenaaøvej 13, 8200 Aarhus N, Denmark.
Price: One day = 1000 Dkr (including tea/coffee and basic materials) NB: I give a fair discount price for two days, but that’s probably not realistic for foreign participants. However, if you’re interested please, contact me and ask. If you’re from abroad I can help with accommodation etc. Find me here: http://www.hannematthiesen.dk hannematthiesen@gmail.com - mobile (+45) 21471871

Courses at St Bride Foundation, London, UK
St Bride Foundation opened its workshop in 2010 on the site of the Foundation’s former gymnasium, offering hands-on training in traditional printing and engraving techniques, as well as evening classes, print history courses and summer schools.

Our courses are suitable for any interested party, be they beginners or experienced printers, with a range of workshops and academic sessions tailored to each. Whether it’s mastering letterpress or learning about print’s past and future, we have the perfect programme to help you develop your skills.

Karen Hanmer Book Arts Workshops 2019, USA
Karen Hanmer Book Arts offers workshops and private instruction to working practitioners and dedicated hobbyists, focusing on a solid foundation in traditional binding skills.

To register for a workshop not held at the Karen Hanmer Book Arts studio (Glenview, IL, USA), please contact the sponsoring organisation. Workshops are two days unless noted, but many can be abbreviated or expanded.

To schedule a workshop for your group, use the Contact form at: http://karenhanmer.com/teaching/

Please see http://karenhanmer.com/teaching/ for full descriptions and 2019 schedule.
Wood Engraving (Relief Printing) Taster Day (Saturday)
11 May 2019 - 10:30am - 17:30pm

One Day Travel Journal Course
27 April 2019 - 10am - 4pm

St Bride Foundation, 14 Bride Lane, Fleet Street
London, EC4Y 8EQ, UK. Find out more at:
https://www.sbf.org.uk/whats-on/category/workshops/

Shadow Boxes and Tunnel Books with Su Blackwell
13th-20th July 2019

Chateau Dumas near Toulouse in southwest France

Paper artist Su Blackwell expresses her unique style through exquisite and delicate sculptures using the simplest of materials – paper.

Fascinated by fairytales and folklore, the three-dimensional magical worlds she creates invite you into wonder. From dinky cottages to turreted castles, her delicately constructed fairy stories rise out of book jackets and seem to float magically in the air. Often there are little figures, animals and birds or drifts of flowers in a scene that's subtly lit to draw the eye to the focal point.

For the workshop at Chateau Dumas this July Su will focus on teaching two of her favourite projects: the first a multi-media, textured concertina-style tunnel book incorporating paper, paint, textiles and other fleamarket finds; and the second a shadow box which, with its series of individually cut paper panels and theatrical lighting, makes a wonderful medium for storytelling. Your paper engineering skills will be tip-top by the end of this workshop.

http://www.chateaudumas.net/workshop/134/

From Jim Kelly, W.E.B. Du Bois Library, University of Massachusetts: 2019 Wells Book Arts Summer Institute at Wells Book Arts Center, USA
This summer we have 6 classes to choose from each week.

Week 1 — 14th-20th July 2019
Sarah Bryant – The Long Stitch: Form, Function, Experimentation
Stephanie Carpenter – Letterpress Basics and More
Kyle Holland – Creative Papermaking Processes with Stenciling
Rob LoMascolo – Polymer Printing on the Heidelberg
Scott Moore – New Wood Type Production using historic & modern machines
Joanne Price – Wood Engraving: Historic Letterpress Illustration

Week 2 — 21st-27th July 2019
Michael & Winnie Bixler – Monotype Type Casting
Nancy Callahan – Book that Expand and Contract
Patrick Griffin – Digital Font Making: A Crash Course for the Ravers
Radha Pandey – Japanese Paper-making and Natural Dyeing
Steve Pittelkow – Paper Marbling and Box making
Brad Vetter – Lasers & Letterpress

For full course descriptions, visit:

Courses at Leicester Print Workshop, UK:

Small Book Forms, Sunday 28th April, 10.00am - 4.00pm
Learn various book formats for your future artist's book project. You will make simple forms which will be combined with monoprint to create gorgeous work that is unique and a great starting point for those wishing to either repurpose printed material or start to print into their own books.


SUMMER SCHOOL: Japanese Paper Dyeing, Bookbinding and Box-making
Tuesday 23rd July - Saturday 27th July, 10.30am - 4.30pm
New for our Summer School is an opportunity to learn Japanese book binding and box making. Over the course of
the week you will learn the skills to make 5 different binding styles or Toji: Four hole (Chinese), Five hole (Korean), Noble, Tortoise Shell, Hemp Leaf and the Accordion, which will be housed within a Maru Chitsu, an elegant fold-down box complete with bone clasps.


Leicester Print Workshop
50 St. George Street, Leicester, LE1 1QG, UK.
http://www.leicesterprintworkshop.com

Participants will also be introduced to foil-blocking, a process of applying metallic or ‘foil’ effect on book covers and other surfaces using a technique similar to letterpress.

The workshops will be taught by experienced LCBA instructors Kate Rochester, Pauline Leclercq, Abigail Bainbridge, and Simon Goode (founder of LCBA). All tools and materials are provided, and each participant will receive a complimentary copy of Making Books.

Upon completion, participants will be qualified to become members and access the unique facilities at LCBA to work independently on their own projects.

London Centre for Book Arts is a recognised artist-run, open-access studio and coworking space with a focus on books and publications. Since 2012, LCBA has been at the forefront of teaching and promoting the heritage craft of bookbinding in the UK. Based on our popular workshops, Making Books: a guide to creating hand-crafted books by the London Centre for Book Arts was published in 2017 and has since been published in six different languages.

Instructors: Kate Rochester, Pauline Leclercq, Abigail Bainbridge, and Simon Goode

£450 (10% discount for Friends of LCBA & current students. There will be an option to become a Friend of LCBA at checkout. 10% discount for LCBA Studio Members & Studio Pass holders)

Booking link: https://www.eventbrite.co.uk/e/making-books-summer-school-tickets-58433552328

Courses at Minnesota Center for Book Arts, USA:

Paper Marbling Intensive
with Sue Bjerke, Heather RJ Fletcher, and Sally Power
Mon-Fri, June 3-7, 10am-4pm
This week-long paper marbling workshop using acrylic paints is designed for both beginning and more experienced marblers. Through instruction and demonstrations, you
will learn or review the basic recipes for carrageenan, etc. and the classic patterns. Expand your marbling horizons by marbling on wooden items and a variety of formed paper masks. We will also include side-bar discussions on such things as tool and paint making, and marbling fabrics for those interested. This workshop offers time to build your technique and trouble-shoot with seasoned practitioners as well as develop your colour palette and cultivate your marbling style.

**Intensive: Shaping and Making a Mini Memoir with Regula Russelle, Mon-Fri, June 3-7, 9am-12pm**

Books are marvellous containers for memories. They make wonderful gifts for family and friends. In this weekend workshop, explore ideas for mini memoirs — how a bit of life can be shaped into a meaningful form. Look through handmade examples for inspiration and then work on one or two small books that are either complete or will serve as sturdy drafts for future work. The class will cover content development, useful book structures, and simple illustrations. Techniques taught are with inexpensive tools and materials that you can use to make small books on a kitchen table or a desk.

**Intensive: Color, Composition, and the Book with Laura Brown, Mon-Fri, June 10-14, 10am-3pm**

Developing a visual language is essential for any artist. This week-long workshop will provide participants with a framework for creating images and book layouts through exercises that emphasize experimentation and play. Considering the form of the book in relationship to its content, participants will create a series of different book forms as homes for experiments in drawing, watercolour, collage, and rubber stamp carving and printing. Special attention will be paid to colour relationships and their effect on composition and communication in books.

For all classes, visit: https://www.mnbookarts.org/adult/

Minnesota Center for Book Arts
1011 Washington Ave. S., First Floor
Minneapolis, MN | 55415 USA
https://www.mnbookarts.org

**FOCUS ON BOOK ARTS (FOBA)** is a five-day conference of book and paper arts workshops held biennially on the verdant campus of Pacific University in charming Forest Grove, Oregon, just west of Portland. Every odd-numbered year, we present workshops taught by renowned, professional instructors in the fields of bookbinding, printing, decorative papers, paper making, book art and more. The conference attracts over 200 book and paper artists from around the world.

FOBA offers five days of workshops, along with a Trade Show, Artists’ Fair, Faculty-Staff Exhibition, and several evening receptions. Plus, an on-site supply store with Colophon Book Arts Supply. With the option of on-campus housing, FOBA is an excellent opportunity for community, networking, and learning new skills.

**This year’s roster of instructors features:**

- Rhiannon Alpers: Book and Box of Curiosities, Distressed Wooden Boards
- Angela Batchelor: Collagraph: Beyond the Print
- Susan M. Callan: Book Arts: The Creativity Factor
- Elissa Campbell: Find Closure
- Rebecca Chamley: Impressions of Nature: The Art of Nature Printing
- Kristen Doty: Drawing for Everyone (especially those who think they can’t)
- Patricia Edmonds: The Extravagant Exposed Spine Binding
- Sam Ellenport: Traditional Leather Binding, The One Hour Clamshell Box, Basic Cloth Repair
- Karen Hamner: The Simplified Binding, The Ethiopian Binding
- Margo Klass: Woven Spine Bindings
- Leighanna Light: The Construction Of An Art Book, Surface Design on Metal & Paper
- Stephanie Newman and Sukha Worob: Fast Max: A Letterpress Maxim Accordion Book
- Steph Rue: Paper Bojagi, East Asian Binding Sampler
- Marilyn Stablein: Pop Up Explosion Books & Structures
- Bonnie Stahlecker: Slate Accordions, The Modern Slip Book
- Sandy Tilcock: Edition Binding: How It All Stacks UP
- Naomi S. Velasquez: Natural Plant Dyes, Fiberlicious Tape Bound Book, Re-purposed Coptic Book
- Jackie Wygant: Hand Decorated Papers To Dye For

Registration is open. We hope to see you in Forest Grove! Find more info and a full online catalogue here: https://focusonbookarts.org

**Nomad Letterpress Workshops, UK**

Nomad Letterpress is run by Pat Randle from the Whittington Press, Cheltenham, from where Pat co-publishes Double Dagger and prints Matrix (‘the finest periodical of the book arts of the 20th Century’). We run letterpress workshops throughout the year and specialise in high quality book work both for clients and under our own imprint.
Letterpress short course; printing posters and cards
We run letterpress workshops throughout the year aimed at providing an introduction in to the printing methods we use on a daily basis. Numbers are restricted to 4 per session so that each participant has access to a press for the whole day. Although letterpress is a skilled craft, our workshops make it easy for newcomers to get a taste of the ‘dark art’ by using simple machines that enable a relatively quick and satisfying result.

Sessions begin with a short demonstration of hand setting and inking before we run through the basics of how each machine operates. You will then be free to design and print posters or cards of your choosing using the wide variety of wood and hot-metal type that we have available. You will learn how to set type accurately in a setting-stick, lock up a forme, mix ink and apply it to a press. And, most importantly, you will learn the joy of seeing your creation come to life once it’s taken from the grippers. There are multiple variables in the printing process and you will be guided through the processes at each stage. Workshops run for one day from 9.30am – 4.30pm and cost £85.

Letterpress long course; printing a book
You begin by planning the structure of your book, which will be 8-pages in format. Instruction will be given in how to compose lines of type using a setting stick, how to impose those lines into a chase and how to successfully lock that chase up so that it can be transported to the press. You will be guided through the various stages of the printing process and learn to apply ink and pressure in harmony so as to create the perfect printed impression. There will be opportunity to bind your book, applying a simple stitch thread to your works.

During the course you will be encouraged to react and think imaginatively when confronted with the constraints of the letterpress process, and to allow the look of the book to evolve rather than adhere to a preconceived picture. This will help open up your creativity and possibilities for experimentation. Ideas on the content of the books will be discussed as a group on the first evening session, and will develop during your time spent with the type cases and presses.

By the end of the course you will have completed 10 copies of your book to take away. You will have gained knowledge and skills in working with type, ink, presses and paper as well as simple binding. You will also have gained confidence in working with letterpress imaginatively. Workshops run for 2 days from 9.30am – 4.30pm each day and courses cost £225.

Press booking
If you are part of a group and would like to spend the day printing with colleagues on a company away day we can offer you the whole building to yourselves for a day. In this instance we can cater for up to 5 participants and are happy to use the day for a specific project you may have in mind. Prices start from £475 per day.

For booking enquiries please visit: https://www.nomadletterpress.com/workshops

Improv type figure © Emily Martin

The emphasis will be on experimentation and variation rather than on specific end products. Each participant will contribute a set sized sample print for a portfolio exchange. Her work is held in many public collections including the Tate Britain, V&A Museum, Ashmolean, Oxford, Yale Centre for British Art (USA). She has won several international awards including: Prix de Print, USA (2015); Flourish Award - Printmaking (2015); Gold Medal - International Book Arts Competition, Seoul (2005); Birgit-Skiod Award for Excellence in Book Arts (2005); Shelter-USA (2008); SCU Award, Australia (2009); Incline Press Award (2015), and Laurence King Publishers Award (2015).

Levels: Intermediate, Advanced
Workshop Fee: $1195. Class Size: 8. Book online at: https://www.mainemedia.edu/workshops/item/composing-on-the-press/

Bookbinding and Decorative Paper with Paola Fagnola
Turin, Italy, 29th June – 6th July 2019
Learning traditional techniques. TEC is delighted to be hosting this fabulous course in the heart of Torino. In the north-west of Italy, Torino was the principle home to the Italian Royal family, the House of Savoy (Savoa). Through the centuries the royal family collected many fine examples of artwork, manuscripts and books that are now permanently housed in and around the city of Torino.
Consequently, Torino makes a fabulous host city and during the course guests will have the opportunity to visit some of these great collections and view early examples of bookbinding and decorative papers.

Hands-on preparation of materials including decorated papers and paper bindings, based on historical models; also the preparation of the specific tools and materials (ex: combs, pigments and colours); and understanding of the processes involved in these productions.

Where: Turin (Torino) Italy
When: 29th June – 6th July 2019
Tutor: Paola Fagnola
Appropriate for: all levels of practitioners are welcome
Focus: The traditional skills and techniques of Bookbinding and Decorative Paper making.
All information and booking link at: https://www.treduc.com/atelier/bookbinding-and-decorative-paper-course-for-2019/

Something Else Press: A Love Letter to the Future
Three publishers (Exact Change, Primary Information, and Siglio) in conversation about Dick Higgins’s influence and legacy. Printed Matter Inc., New York, USA
30th April 2019, 5-7pm
Join Damon Krukowski of Exact Change, James Hoff of Primary Information and Lisa Pearson of Siglio as they converse about Higgins’s influence on their own publishing projects, the extraordinary lineage of the Something Else Press in the wider publishing community, and how SEP continues to ignite an expansive field of possibilities. There are few art-world figures as influential—and as little known—as Dick Higgins (1938-1998), co-founder of Fluxus, “polyartist,” poet, scholar, theorist, composer, performer and, not least, the publisher of the Something Else Press.

Over the course of eleven years, Something Else Press (1963-1974) was as much a critical statement and radical experiment as it was a collection of almost fifty books by some of the most luminary artists and writers of the twentieth century: Gertrude Stein, John Cage, Ray Johnson, Dieter Roth, Bern Porter, Emmett Williams, Robert Filliou, George Brecht, among many others. Along with his Great Bear pamphlet series and the Something Else Press newsletter, Higgins exploited and subverted conventional book production and marketing strategies to get unconventional and avant-garde works into the hands of new and often unsuspecting readers.

In the introduction to Intermedia, Fluxus and the Something Else Press: Selected Writings by Dick Higgins, editor (and Granary Books publisher) Steve Clay writes, “In a 1991 interview [Higgins] described the publication list of Something Else Press as ‘love letters to the future.’” That future is now!

James Hoff is the co-founder and publisher of Primary Information, a non-profit arts organisation devoted to publishing artists’ books and art historical documents, as well as an artist whose work encompasses painting, sound, performance and other media.

Damon Krukowski is the co-publisher of Exact Change which publishes experimental literature emphasizing 19th and 20th century avant-garde, as well as a poet, critic and most recently the author of Ways of Hearing which is based on his eponymous podcast. He is a musician and was a member of the band Galaxie 500 and is one-half of the duo Damon & Naomi.

Lisa Pearson is the founder and publisher of Siglio Press, a press dedicated to publishing uncommon books that live at the intersection of art and literature.

Printed Matter Inc., 231 11th Avenue, New York, NY 10001, USA. https://www.printedmatter.org/programs/events/810

Bookbindery Wilgenkamp
Blokker, The Netherlands
Bindery Wilgenkamp is an artisanal bookbindery, established 1997 in Blokker, Hoorn, The Netherlands, 45 kilometres above Amsterdam.

We bind one of a kind books and boxes or small editions for special occasions, tailor made. In our bindery we organise bookbinding lessons for anyone who wants to learn this beautiful and fascinating craft.

Masterclasses, workshops, courses
We offer lessons in several levels in groups of max. six
participants. As guest teachers we can provide workshops at your location for art schools, companies, organisations and private groups. Since September 2011 we organise masterclasses with international well known and respected guest teachers. See binding classes/masterclasses. We are a Certified Elbel Libro Instructor. The 'Bookbinding out of the box' binding structures by Benjamin Elbel are a regular part of our workshop programme.

Masterclasses include:
• 16/18 May 2019:Dario Zeruto
• 11/12 Oct 2019:Pop-up book V
• 15/16 Nov 2019:Light & shadow
• 07/09 Feb 2020:Pianel

Workshops:
• 03 Nov 2019:The Onion
• 29 Nov 2019:Dos rapporté
• 30 Nov 2019:Tue-mouche

Courses:
• Oct/May 2019/20:Bookbind edu II
• Oct/May 2019/20:Bookbind Edu I

Please visit the website for all upcoming masterclasses and workshops: https://www.boekbinderij-wilgenkamp.nl/index.php/en/binding-classes

Our bindery is easily to reach. From Amsterdam Central Station you can reach Hoorn Kersenboogerd station with a direct connection by Intercity train in 39 minutes. Coming from Schiphol you can reach Hoorn Kersenboogerd station with a direct connection by Sprinter train in 45 minutes. Coming from Alkmaar is 31 minutes by train to Hoorn Kersenboogerd station. From Hoorn Kersenboogerd it is about 12-minute walk to the bindery.

Coming by car: Parking here is free and no problem. For more information please contact us by email or phone. https://www.boekbinderij-wilgenkamp.nl/index.php/en/contact-english

Apply now for California Rare Book School Summer 2019 Courses, USA: We are now accepting applications for our Summer 2019 courses. There are 13 courses meeting in 3 cities, Los Angeles (UCLA), Berkeley (Bancroft Library), and San Francisco (California Historical Society).

Three of the courses are being offered for the first time. They are “Illustrated Scientific Books in Early Modern Europe” taught by Daniela Bleichmar; “Social Media for Rare Books” taught by Snowden Becker; and “Introduction to Black Print Culture” taught by Gabrielle Dudley.

For complete course descriptions and faculty bios, go to: http://www.calrbs.org/program/courses/

A limited number of scholarship awards are available to librarians, archivists, scholars, booksellers, collectors, graduate students, and others. All course applicants are eligible to apply. A scholarship award provides a tuition waiver for one CalRBS course. The recipient is responsible for any other expenses related to the acceptance of the scholarship and attendance at CalRBS. Select CalRBS scholarships offer support to help cover the cost of attendance (lodging, airfare, meals, etc.). The deadline for scholarship applicants for the 2019 year is Friday, June 7th. See the course application page for more details. http://www.calrbs.org/admissions/

ANNOUNCEMENTS

Angela Lorenz was honoured for Outstanding Contribution to the Art of the Book at the Center for Book Arts in New York earlier this month at the 2019 Annual Benefit.

The centre, founded in 1974, is also celebrating its 45th anniversary this year. https://centerforbookarts.org

SAVE THE DATE
Opening Spazio Choisi
special guest: Giulia Currà of Traslochi Emotivi
Tuesday, 16th April 2019, h. 18.30
via Ferruccio Pelli 13, Lugano

Switzerland: On Tuesday 16th April, at 6:30 pm, Choisi Bookshop inaugurates the new Spazio Choisi.

To pursue its dynamic nature, the bookshop is now also including a white space, a project room, ready to be reconfigured every season and to welcome the most interesting international realities in the art and photography publishing scene: artists / publishers, residency programs, newsstands, local festivals, with the common interest in art publishing practices and contemporary photography. Spazio Choisi is located next to Choisi bookshop.

The first guest of Spazio Choisi is Giulia Currà of Traslochi Emotivi. On this occasion she will present the new issue
of the publication PAGe #15 in collaboration with the Canadian photographer and multimedia artist Leah Singer, in a suggestive installation designed specifically for the space.

Choisi Bookshop, via Ferruccio Pelli 13, Lugano 6900, Switzerland. https://choisi.info/

Annette C. Disslin - A farm full of books and barn filled with stories: My studio is 20 this year!
Two decades of letterpress printing and making artists’ books have flown by since I founded the studio in 1999. There will be a number of events at our red-brick farm this summer from 17th to 25th August with an exhibition of all artists’ books I made. Add to this we’ll be having special guests reading from my artists’ books in our old barn with its wonderful aged wooden beams. It has taken us almost three years to clear the barn from straw and hay that must have been sitting there for decades. The programme is still in the making and will be online in due course at the studio’s website: www.forkandbroompress.net
As a new feature this webspace is now bi-lingual with English and German versions to choose from.


OPPORTUNITIES

Call out for submissions to 5 Years of AUE!
Open to Artists’ Union England members and supporters.
Draw, write, print or collage an A5 page (21 x 15 cm) answering one or more of the following questions:

• How has AUE helped you?
• What does being in a trade union mean to you?
• Why did you join AUE?
• Why is it important to support Artists’ Union England?

Deadline: 1st May 2019
Submissions: Post to Theresa Easton, 36 Lime Street, Ouseburn, Newcastle, NE1 2PQ, UK.
Or email theresa@artistsunionengland.org.uk
Include: your name, contact details and social links with your submission.

San Francisco Center for the Book is pleased to announce that we are seeking submissions for Reclamation: Artists’ Books on the Environment. The exhibition will open at SFCB in Summer 2021 as one of many worldwide actions in response to “Extraction: Art on the Edge of the Abyss” a manifesto issued by Peter Koch in 2018 (https://www.extractionart.org/home/). Reclamation: Artists’ Books on the Environment will subsequently travel, accompanied by an illustrated catalogue with essays by the curator and jurors.

Reclamation: Artists’ Books on the Environment will consider our relationship to the environment at this moment on the planet. Book artists create works that involve, educate, and inspire action. Book art takes many forms. Sculptural bookworks, for example, command attention so that viewers are compelled to reflect upon the issues explored in the work. Paginated artists’ books rely on a reader’s touch to encourage a measured exploration of complicated topics, one page opening at a time. Many compelling works integrate pagination with sculptural and material richness to create a multi-sensory reading experience.
The book form’s expressive strengths offer a perfect vehicle for reclamation, the focus of this show, which refers to the process of claiming something back or of reasserting a right.

*Reclamation: Artists’ Books on the Environment* will consider our relationship to the environment at this moment on the planet. Topics may include:

- Works that explore environmental concerns or expose environmental threat or degradation under way;
- Works that celebrate beauty in nature as a means of “bringing copies of itself into being,” as in the protection of wild lands;
- Works that explore cultures such as those of indigenous peoples that are directed by a respect for the earth;
- Works that delve into conflicts faced by communities struggling to transition from a heritage energy economy (such as those supported by coal or lumber) into a clean energy economy.

*Reclamation* seeks to inspire and educate visitors to reflect on climate change and its impacts locally, nationally and internationally. At the same time, the exhibition endeavours to avoid dualistic arguments common to today’s divisive political scene.

This exhibit is open to handmade book and paper arts-related works created as either edition or one-of-a-kind. Works should reflect the highest level of craft. Artists’ books, sculptural books, book objects, altered books, installations, zines, and broadsides are all encouraged.


Deadline for proposals 1st September 2020. Entry Fee $25. Application link and more information can be found at: https://www.sfcb.org/reclamation

LIVERPOOL BOOK ART ANNOUNCES PLANS FOR 2019

1) 6th Liverpool Artists Book Fair

Liverpool Book Art is breaking with tradition, and having a summer break!

The 6th Liverpool Artists Book Fair will not take place this July. The plan is to experiment in 2019, shifting the Fair to the winter.

Options in October and November are currently being explored, with November 23rd & 24th being the most likely dates.

2) Next Liverpool Book Art Exhibition

Liverpool Book Art’s Frankenstein 2018 exhibition finished its run at the Bower Ashton Library, UWE Bristol at the end of February 2019. This was the final venue of a tour which started in Liverpool in May 2018.

Research is under way to identify a suitable theme for the next LBA Exhibition. The theme will be announced later in 2019, and the exhibition will take place in 2020.

Watch out for updates in forthcoming issues of BAN, and on the Liverpool Book Art Facebook page.

Marches Book Arts Group will be leading a book structure workshop on Friday 17th May at Turn the Page Artists Book Fair in Norwich. We’re looking forward to being at the fair for the first time this year and meeting book artists from around the country.

Marches Book Arts Group strive to expand awareness of book arts and we are open to collaboration with other artists and groups. Our members come from the English/Welsh border region (the Marches) and have a range of experience and skills. We meet on the third Tuesday of each month from 10 to 4 at the Haslehurst Community Room in Clun, Shropshire SY7 8LQ. All are welcome!

Find out more and get in touch at: https://www.marchesbookartsgroup.co.uk/get-in-touch

Call for submissions /articles - *The Blue Notebook Journal for artists’ books*

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

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

If you have any questions please email and ask: Sarah.Bodman@uwe.ac.uk

Call for articles and essays: The 2020-2021 issue of the *Artist’s Book Yearbook* (ABYB)

The ABYB will be published by Impact Press in Autumn 2019. We welcome submissions of writing on artists’ books of up to 3000 words and 10 images.

Deadline to submit is 1st May 2019.

The ABYB has an international peer review panel to read and offer feedback for each submission. Payment is a copy of the ABYB. Any questions please ask: http://www.bookarts.uwe.ac.uk/contact-info/

http://www.bookarts.uwe.ac.uk/artists-book-yearbook/
Listings are now open, for the next issue of the Artist’s Book Yearbook 2020 – 2021 (ABYB)
The ABYB is a biennial reference publication focusing on international activity in the field of book arts. It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, in fact anyone interested in artists’ books!

The 2020-2021 issue will have essays, articles, and lots of useful information on: Artist’s Book Publishers & Presses; Bookshops for artists’ books; Artist’s Book Dealers; Artist’s Book Galleries & Centres; Collections, Libraries & Archives; Artist’s Book Fairs and Events; Book Arts Courses and Workshops; Design, Print & Bind; Print Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

Artists are invited to list up to 3 of their recent book works. You can also list your bookshop, print studio, bindery, artist’s book fair, supplier services, gallery, institution, library, reference book, journal, society, organisation, workshops or courses etc.

Publication date: Autumn 2019. All listings are free of charge. Download the free listings forms at: http://www.bookarts.uwe.ac.uk/artists-book-yearbook/
Deadline 30th May 2019 - don't be late!

Call for articles: Arts - an Open Access Journal by MDPI
Message from Prof. Chris Taylor, Guest Editor of the forthcoming Special issue - Artist’s Books: Concept, Place, and a Quiet Revolution

Dear Colleagues,
Since the early 1970s, the origins of artists’ books has been extensively discussed and documented, yet the genre continues to generate new questions and paradoxes regarding its place and status within the visual arts as a primary medium.

The development of artists’ books has been a quiet revolution that emerged from both the centre and the fringes of the art world over six decades ago. This begs the question, why, in an era of potentially print-free communication, do we continue to pursue the possibilities of the physical book format? What can the traditional structures of the codex, the leporello, the single section or that most basic and satisfying action of creasing a sheet of paper—the folio—offer the tech savvy audience or maker?

What is the particular place within visual communication that the artists’ book, the photo book or the zine holds, that other media or digital technologies fail to embrace?

Keywords
• artists’ books
• artists’ publications
• book works
• the library
• site-specific
• space of the page
• letterpress
• typography
• collections
• archives
Deadline for manuscript submissions: 6th September 2019

Prof. Chris Taylor - Guest Editor
School of Fine Art, History of Art & Cultural Studies, University of Leeds LS2 9JT, UK.
C.A.Taylor@leeds.ac.uk
For more information visit: https://www.mdpi.com/journal/arts/special_issues/artists_books

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 Bristol Branch of the British Printing Society is looking out for more members!
Founded in 1944 by a Bristol printer, William R. Brace, The BPS is an organisation that enables printers to exchange views and experiences, pass on hints and tips, and generally promote a spirit of craftsmanship and friendliness.

We have our own very active publishing group, a yearly convention, a monthly magazine ‘Small Printer’ and a number of active branches across the UK as well as Bristol, including London, South Wales, Scotland and Essex, and an overseas branch. We are also a good source of second-hand printing equipment! The yearly cost of membership is a mere £30 for UK (or £45 for overseas members).

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

Call for entries: Gallery East in conjunction with Gallery Central (North Metropolitan TAFE) Perth, Western Australia will be showing Between the Sheets: Artists’ Books Exhibition 2019 at Gallery Central, Perth, Western Australia, 31st August – 22nd September 2019.
The exhibition will also travel to: Australian Galleries, Melbourne, Victoria and Manning Regional Art Gallery, New South Wales (dates to be confirmed). It is open to any artists working in the field of artist books to make application to participate in Between the Sheets, the 2019 Artists’ Books Exhibition to be held initially at Gallery Central, Perth, Western Australia.

Entries:
• must have been completed within the last two years.
• must be the original work of the entrant.
• free standing works must be preferably no larger than (H) 300mm x (W) 300mm x (D) 300mm*
• preferably must not weigh more than 9kg.*
• * subject to the selectors’ discretion

Entry Fee: A non-refundable entry fee of AUS $44 (incl. GST) per book.

Information and Entry Form:
All applicants must complete the Entry Form. Submission will be deemed to be acceptance of these Conditions. Exhibitors may submit up to 2 works, either traditional artist’s books or artist’s books as objects. All works will be for sale.
All entry payments (cheques / money orders) should be made payable to ‘Gallery East’. This administration fee is non-refundable. Payment may also be made by PayPal or by providing Gallery East with details of Visa, Mastercard or American Express credit cards. Receipts will be emailed to applicants.

All applicants must enclose a CD containing:
• up to 3 digital images of the entered work. Digital images should be saved as 300dpi jpeg files. Each jpeg should be saved with the artist’s name and title of work.
• a one-page CV saved as a word document.
• a short artist’s statement limited to 50 words saved as a word document.
• CV and artists statements saved as words document.
All CDs will be retained by Gallery East.

Exhibition organiser: Gallery East. 0405 698 799. email: admin@galleryeast.com.au
Entries (entry form, CD & entry fee) posted to: Gallery East, 406 Hamilton Road, Munster, Western Australia 6166, Australia

Deadline: Entries must arrive by 5pm, 14th June, 2019. Late entries will not be accepted.

All information can be found in the conditions of entry link at: http://www.galleryeast.com.au/

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

All Stitched Up is asking for submissions of artists’ books from around the globe where stitching is a featured element. They may be visible stitches for the binding, text, or images, or any technique that leaves evidence of stitches. Artists’ books may be from an edition or unique, and created from any medium. There is a $10 submission fee for up to three works.

To stitch is to join together, to mend, or fasten as with stitches – to sew. To stitch is to bring together fabric, paper, wounds of the body, or cultural divides. Stitching can be an act of healing, hope, practicality, creativity, and revolution. All Stitched Up recognises and celebrates the work of book artists’ where stitching has become an integral part of the visual design. Curators Catherine Alice Michaelis, Jane A. Carlin, and Diana Weymar will jury the show and a print catalogue will be created.

We are particularly (but not solely) interested in works that showcase collaboration and focus on building a sense of shared community. That may include collaboration between two or more artists, two or more communities, or crowd-sourced projects. Sewing that joins people and ideas link us to historical social and political sewing circles from the abolitionism movement of the 1800s, to the corporate resistant DIY movement kindled by the Riots Grrrls in the 1990s, to the knitting collectives of today that focus on the anti-war, pro-science, and pro-choice movements. In addition, you may draw inspiration from the embroidered books of the Victorian period, the rise of needlecrafts during the Arts & Crafts period, and family traditions of sewing by machine or hand stitching.

This exhibition will include pages from Diana Weymar’s Interwoven Stories project. This includes Refashioning Identity, which was created by members of the Puget Sound
community in 2016/17 as facilitated by Weymar.

2019 Submission & Exhibition Schedule:

Submission deadline 30th April 2019
May 25th – notification of acceptance
August 21st – delivery of books by mail or in person
September 3rd – show opens
September 14th – opening celebration
December 11th – show closes
December 30th - January 3rd – return of books

Curators

Catherine Alice Michaelis is an artist, writer, publisher, curator, teacher, and most recently – videopoet and animator. As proprietor of May Day Press, she is best known for her artist’s books that incorporate letterpress and pressure printing techniques. In 1998, Catherine began to feature sewing in her print work in relation to family, intimate secrets, and emotional healing. She collaborates often, with both artists and writers, and her 1999 collaborative project, Stack the Deck: 22 Artists Mark the Cards for Women’s Health & Healing, is frequently on show somewhere. Her artist’s books have been featured in solo and group exhibitions throughout the U.S. and are collected in over 80 institutions. Catherine was profiled in the 'Nature' episode of Craft in America on PBS in 2017. She lives near Olympia, Washington.

Jane A. Carlin is currently the Library Director at the Collins Memorial Library at the University of Puget Sound. Prior to joining Puget Sound, Jane was the Director of the Design, Architecture, Art and Planning Library at the University of Cincinnati and has also held positions at Oxford Brooks University in Oxford, England, University of Texas, Arlington and Indiana University-Purdue University, Indianapolis. Jane has long been an advocate for the artists’ book. Her graduate thesis, A History of Art Book Publishing in Great Britain, serves as the foundation for many programs and classes she has taught on the art and history of books, including classes on William Morris, the history of the book, as well as artists’ books and social justice movements. In 2008, Jane brought the book arts to the Collins Library and has worked with community members to form Puget Sound Book Artists, an organisation dedicated to supporting and promoting book arts. Jane is the curator of numerous exhibits at the Collins Library and currently serves as the Vice-President of the PSBA organization.

Diana Weymar lives in Victoria, BC. She has a studio practice and is the creator of Interwoven Stories, an international textile project. She grew up in the wilderness of Northern British Columbia, studied creative writing at Princeton, and worked in film in New York City. Interwoven Stories has been exhibited and implemented in Colombia, Switzerland, Syria, Canada, and the States. She has worked with, is working with or has a residency with The Zen Hospice Project, The Nantucket Atheneum, The University of Puget Sound, UMass Amherst, The Peddie School, The Arts Council of Princeton, Build Peace, Trans Tipping Point Project, and The Textile Arts Center (Manhattan). Her work has been exhibited and collected in the States and Canada. She also curated art for the NRG Energy Headquarters in Princeton, NJ.

Criteria for submission

- We are limiting submissions to two books per individual artist with the allowance of a third if it is created in a collaborative fashion, OR up to three collaborative works per team.
- Entries must be original and the artist(s) must own copyright to the work.
- While works need not be recent, we ask that any works submitted not have been previously on display in Western Washington.
- Artists’ books that display within the parameters of 16”H x 15”W x 14”D are preferred. Artists whose works display beyond these guidelines or hang on the wall should begin a conversation with the curators, as there is limited space outside the locked cases. See photos of gallery and cases on our website here: https://www.pugetsound.edu/academics/academic-resources/collins-memorial-library/all-stitched-up/about-the-space/
- There is a $10 submission fee for up to 3 works through PayPal. Payment must also be received by August 21, 2019. The payment is made to All Stitched Up curator, Catherine Alice Michaelis at PayPal.Me/CatherineAlice
- Entries must match the images submitted with the application.

Find a link to our submission process here: https://psba.formstack.com/forms/all_stitched_up_exhibition
For questions, contact Catherine Alice Michaelis: maydaypress@gmail.com

Society of Bookbinders - International Bookbinding Competition 2019

Register by 25th May 2019

Entries to be sent in between 10th – 15th June 2019

Since the International Bookbinding Competition started in 1999 it has developed into one the most successful regular exhibitions of the craft. Its success has been in the variety of work which is represented, with fine binding sitting happily alongside restoration and book-arts.

The Competition runs in conjunction with the Society’s biennial Conference, and attracts entries from countries all around the world. This year there will be fourteen prizes awarded over five categories as well as prizes for forwarding, finishing and design. 2015 saw the introduction of the exhibition catalogue which includes colour images of every book entered. This was a great success so catalogues will be available again in 2019 and each entrant will receive a copy.

The winning entries will be announced at the Society’s Conference held at Bath University on 29th Aug – 1st Sept 2019. All entries will be exhibited at the Conference for the duration, after which the winning bindings will be exhibited at George Bayntun’s Bookshop, Bath and Shepherds in London, UK. Dates for these venues will be advertised at a later date.
Estimated prize fund of over £5000

Fine Binding
First Prize – Shepherds Bookbinders Ltd (The John Coleman Trophy) Value: £700
Second Prize Value: £275

The Complete Book
First Prize – The Portnall Award Value: £700
Second Prize Value: £270

Case Binding
First Prize – The F.J. Ratchford Trophy Value: £700

Restoration
First Prize – George Bayntun (The Bernard Middleton Trophy) Value: £700

Historic Binding
First Prize – The ABA Educational Trust Value: £700

The Wyvern Bindery Award for Best Newcomer Value: £325
People’s Choice Award Value: £175

Fine Cut International Award for Finishing Value: £150

Harmatan Leather Award for Forwarding Value: £175

Incline Press – Dave Godin Memorial Award for Animal Free Binding Value: £250

J Hewit & Sons Award for Excellence in Design Value: £175

J Hewit & Sons Award for Excellence in Craftsmanship Value: £175

Entrants submitting work to the competition do so in the knowledge that if their work is selected for an award, it will be retained by the Society for the touring exhibition and will only be returned following the final venue. Photographs of winning books and all entries will be taken for use on Competition promotional material. Full entry details and instructions for delivering your books will be sent out with acknowledgement of registration.

Visit the website for the categories to enter under and to register: https://www.societyofbookbinders.com/2019-international-competition-registration/#1548177467332-0a8d722b-9d72

Call for entries from Alicia Bailey: Word | Image | Object
An international juried exhibition of contemporary artists’ book works. Denver Public Library, USA, July - December, 2019

I’m excited to be teaming up with the Special Collections team at Denver Public Library for another exhibition in the Gates Reading Room Gallery. The exhibition will be on view for 6 months (July - December 2019). Denver Public Library will be selecting work from the exhibit to add to the Douglas Fine Print Collection.

Eligible are any hand-crafted book works that present a balance of word and image presented in a book or book-like form. Of particular interest are works in which the content conceptually and functionally supports the object’s structure. This exhibition is open to those working in the book form worldwide who are at least 18 years of age.


Selections will be made by Abecedarian Artists’ Books Director Alicia Bailey, and Denver Public Library Special Collections Librarian Brian Trembath. Submission fee for this exhibit is $12 for each entry.

Download a PDF version of the prospectus at: https://bit.ly/2uqywJH

Spinning, by Gail Watson
VI Ankaria Artist Book Award
The Ankaria foundation has set up the Vi Ankaria Artist Book Award, an initiative that started in 2014 with the “Painted Word” exhibition. The main aim of the award is to boost the creation of Artist Book among the creative community, and after the fruitful editions, the Foundation has decided to continue and announces the sixth edition of the prize.

The winner will get to add their work to the “Painted Word” as the exhibit continues its itinerary around Spain. This show houses a great variety of artistic languages from different artists and techniques, and it is revealed as a living thing, constantly evolving, growing with each new edition and continue to provide news about the exciting world of the artist’s book.

Deadline 1st June 2019.
Registration form and information can be found at: https://www.fundacionankaria.org/en/proyectos/vi-premio-ankaria-libro-de-artista-2/

Women’s Studio Workshop, Rosendale, NY, USA

Upcoming opportunities:

WSW | WOMEN’S STUDIO WORKSHOP

Summer Art Institute - Scholarship Application
Scholarships are based on financial need and are available to a limited number of artists. WSW can only provide one award per applicant. Applications must be fully completed in order to be considered.

Please note: Scholarships are not applicable for joint workshops with R&F Handmade Paints or international workshops.

If awarded, artists receive a 50% reduction in the cost of tuition, but must pay the lab fee in full. This means that scholarship recipients with WSW membership pay $375 + the full lab fee and nonmembers pay $400 + the full lab fee.

In addition to filling out the following form, applicants must include:
• Your most recent tax return
• A list of your formal and informal art education experience
• A description of how this award will benefit your art-making

Deadline to apply 15th May 2019.
Questions should be directed to info@wsworkshop.org
Apply online at: https://womensstudioworkshop.submittable.com/submit/101683/summer-art-institute-scholarship-application

Studio Residency Grant
The Studio Grant is a six- to eight-week residency for artists to create new work in any of our studio disciplines: intaglio, letterpress, papermaking, screenprinting, photography, or ceramics. WSW invites applications from artists at any stage in their careers.

This grant includes a stipend of $350/week, up to $500 for materials used during the residency, up to $250 for travel within the Continental US, free onsite housing, and 24/7 studio access. WSW can also provide technical advice and production assistance.

This residency has a two-step jury process: a rotating, impartial jury selects the finalists and then WSW applies for NEA funding for the chosen projects. Deadline to apply 30th June 2019. Information and application link: https://wsworkshop.org/residencies/studio-residency-grant/

Legacy Studio Residency Grant
The Legacy Grant is a special six-week residency offered to an outstanding woman artist who wants to work in any of our studio disciplines. WSW’s most recent Gala honoree selects a Legacy resident from the Studio Grant application pool. Previous honorees include Judy Pfaff, Mary Frank, Joan Snyder, Carolee Schneemann, Gillian Jagger, Barbara Leoff Burge, and Zarina.

This grant includes a $2100 stipend, up to $500 for materials used during the residency, up to $250 for travel costs, free onsite housing, and 24/7 studio access. WSW can also provide technical advice and production assistance.

Legacy grantees are selected from the pool of Studio Residency Grant applications. If you’d like to be considered for one or both residencies, then you should submit one application to the Studio Residency Grant. Deadline to apply 30th June 2019. Information and application link: https://wsworkshop.org/residencies/legacy-studio-residency-grant/

Studio Residency in Malmö, Sweden
This four-week residency in Malmö, Sweden is an unprecedented opportunity for artists working in print media and sculpture. WSW has initiated a studio residency exchange with two not-for-profit collaborative workspaces: KKV Grafik Studio and Sculpture Workshop Monumental. Artists can choose to work in one or both studios, depending on their projects. Orientation to each studio is provided, however selected artists must be able to work independently and be familiar with the printmaking and/or sculpture processes they’ll be utilizing. Additional charges may apply if the selected artist needs professional assistance.

Deadline to apply 30th June 2019. Information and application link: https://wsworkshop.org/residencies/studio-residency-in-malmo-sweden/

Studio Internship
Each term, WSW hosts three studio interns who work directly with the Studio Manager and Artistic Director. You’ll work on projects that may include printmaking, letterpress, papermaking, and book arts, in addition to assisting with the ongoing operations of the facility. Studio interns are crucial participants in WSW’s creative
community. You’ll be asked to work hard and in return will be encouraged, supported, and challenged in your artistic lives. **Deadline to apply 30th June 2019.** Information and application link: https://wsworkshop.org/residencies/studio-internship/

**Nonprofit Management Internship**
You’ll work directly with WSW’s staff under the leadership of the Managing Director, and gain experience by working alongside the staff of an established nonprofit arts organization. You will, among other things, undertake projects relating to public relations, fundraising, event planning, and arts administration. **Deadline to apply 30th June 2019.** Information and application link: https://wsworkshop.org/residencies/arts-administration-internship/

Find more details on each of the individual opportunities above at: https://wsworkshop.org/opportunity-calendar/

**DESIGNER BOOKBINDERS UK ANNUAL COMPETITION 2020**

An important message from the organisers.

As some of you may already be aware, we are planning an exciting rebranding of the DB UK Annual Competition and, with the blessing of our lovely sponsors, the Folio Society, we have decided to make the competition biennial. In order to give ourselves a good run-up, we are taking a break in 2019 and will return with a bang in 2020.

Our set book will be John Steinbeck’s classic “Of Mice and Men”. We will be posting details of how to order a copy this June but you can put a definite date in your diary now.

Hand in deadline Saturday 17th October 2020.

Look out for announcements on social media and on the Annual Comp page of the DB website:
Twitter @DesignerbookUK
Instagram @db_bookbinding_uk
www.designerbookbinders.org.uk/competitions
Please direct any queries to:
thebookbindingcompetition@designerbookbinders.org.uk

Published by The Folio Society for the first time, this powerful story tells of migrant labourers George and Lennie, who have little social status in the land they sow and harvest for others’ financial gain. George is slight and savvy, Lennie a hulking simpleton, and the pair have formed an unlikely friendship. They wander state to state, working on ranches and sleeping rough between jobs, until Lennie’s childlike naivety inevitably lands him in trouble and they must move on again.

John Steinbeck’s electrifying tale of injustice and shattered dreams, set during the Great Depression, remains a firm classic with a message still relevant today. The characters are drawn with confident self-restraint that borders on detachment; Steinbeck sets the scene then pulls back to allow them space to tell their story. The effect is overpowering and ensures this thought-provoking novella will endlessly gnaw at the reader’s conscience.

We look forward to seeing some thought-provoking responses in the Bookbinding Competition. Sue Doggett and Kate Holland

**ADVERTISE YOUR ORGANISATION, CENTRE, PRESS, STUDIO ETC.**
IN THE **ARTIST’S BOOK YEARBOOK 2020-2021**

The ABYB is a biennial reference publication focusing on international activity in the field of book arts.

It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, in fact anyone interested in artists’ books!

¼ PAGE (PORTRAIT) - 90 mm x 130 mm - £30
½ PAGE (LANDSCAPE) - 185 mm x 130 mm - £60
FULL-PAGE (PORTRAIT) - 199 mm x 279 mm - £120

These rates are for black and white artwork supplied as a press ready PDF. VAT is included in the price. To order please visit: https://store.uwe.ac.uk/product-catalogue/publications/impact-press-publications

http://www.bookarts.uwe.ac.uk/artists-book-yearbook/
ARTIST’S BOOK FAIRS & EVENTS

BALTIC

BALTIC Self-Publishing Artists’ Market, Gateshead, UK.
Saturday 27th April 2019
BALTIC Self-Publishing Artists’ Market takes place on Saturday 27th April, with around 50 artists, bookmakers, small press publishers, printmakers, artist’s groups and zine makers selling their work. This annual Artists’ Book Market is a great opportunity to meet artists and browse a wide range of affordable artworks. Artist-led activities and performances will also accompany this special one-day event. 11.00-18.00 FREE Drop-in

BALTIC Centre for Contemporary Art
South Shore Road, Gateshead, NE8 3BA, UK.
http://baltic.art/

MISS READ, 3rd - 5th May 2019
Haus der Kulturen der Welt, Berlin, Germany
MISS READ will bring together a wide selection of publishers, art periodicals and artists/authors. MISS READ 2019 will have a special focus on Scandinavian publishers.

In conjunction, the seventh Conceptual Poetics Day will explore the imaginary border between visual art and literature.

Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 10557 Berlin, Germany. FREE ENTRY.
Opening Hours: Friday 5-9pm // Opening Party 9pm till late. Saturday 12-7pm. Sunday 12-7pm
http://missread.com

Super BOOKS
Haus der Kunst, Munich, Germany
10th - 11th May 2019
Super BOOKS will present autonomous artist publications
Super BOOKS is based on the tradition of independent, individual initiatives that have formed since the 1960s in the environment of the international, post-avant-garde art scene for artists’ publications and their reception. It is no coincidence that artists’ publications are also an expression of the emancipatory intention to democratize art and its market and to establish new communication and distribution networks.

Super BOOKS is part of the current exhibition "Archives in Residence: AAP Archive Artist Publications" and is a cooperation project between Haus der Kunst, AAP Archive Artist Publications, Akademie der Bildenden Künste Munich and fructa space, Munich. Admission is free.

Stiftung Haus der Kunst München, Prinzregentenstraße 1, 80538 München, Germany  
http://we-are-superbooks.de/

Zine Fest (dot) Edu  
Friday 17th May 2019, 4 – 6pm  
at the Blue School, 156 William St, New York 10038  
Zine Fest (dot) Edu is a gathering celebrating zines made by students and teachers.

https://www.facebook.com/events/blue-school/zine-fest-dot-edu/563904380770790/

St Bride Foundation Wayzgoose  
Sunday 19th May 2019, 11am-4pm  
Our annual fundraising event is back. Come along to buy and sell equipment, type, ornaments, books, prints, stationery and meet fellow printers.

St Bride Foundation  
Bride Lane Fleet Street, London  
EC4Y 8EQ  
http://we-are-superbooks.de/

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http://we-are-superbooks.de/

Internationale Buchmesse der Kleinverlage und Handpressen, Rheingoldhalle zu Mainz, Germany  
30th May - 2nd June 2019  
From 30th May - 2nd June, the 25th International Book Fair for Small Publishers and Hand Presses will take place in the Rheingoldhalle in Mainz. Thursday and Friday from 2pm to 7pm, Saturday from 10am to 7pm, Sunday from 10am to 5:30pm b.a.c.H. member Petra Reichenbach looks forward to your visit together with Monika Jäger from Frankfurt am Main.

Art and design market, Halle, Germany
INTERNET NEWS

8th - 9th June 2019, 10am - 6pm - Coinciding with the Handel Festival, in the beautiful courtyard of the Moritzburg Art Museum in Halle an der Saale the visual art and design market will take place, at which b.a.c.H. member Petra Reichenbach will be represented with her work.

Puschkistr. 29, 06108 Halle an der Saale, Germany. http://bookartcenterhalle.de/

The third Shipley Wayzgoose will take place on 8th June 2019 at the Kirkgate Centre, 39A Kirkgate, Shipley BD18 3EH, UK. Organised by The Print Project:
http://www.theprintproject.co.uk/

The first Leicester Print Fair will take place on Saturday 13th July 2019, at Leicester Print Workshop, UK
Leicester Print Fair will showcase printmakers from across the UK, promoting printmaking in its various forms; including relief, letterpress, intaglio, monoprint, silkscreen, bookmaking and lithography. Visitors will be able to purchase work and meet participating artists.

Leicester Print Workshop
50 St. George Street, Leicester, LE1 1QG, UK.
http://www.leicesterprintworkshop.com

FROME SMALL PUBLISHERS FAIR

SATURDAY 6 JULY 2019
The Silk Mill 10am - 4pm
Merchants Barton Saxonvale

http://fromesmallpublishersfair.co.uk

Booklyn is excited to announce the launch of our newly updated online store, which is now mobile friendly and with dozens of new products. Visit our web store for more products and information: https://shop.booklyn.org

The Hedgehog and the Fox, hosted by George Miller, has a new podcast interview about The Book by Amaranth Borsuk (MIT Essential Knowledge Series).
Amaranth Borsuk is a scholar, poet, and book artist who works at the intersection of print and digital media. She's also assistant professor in the school of interdisciplinary arts and sciences at the University of Washington Bothell.

Her book in the MIT Press series examines, as the lapidary copy on the back puts it, 'the book as object, as content, as idea, as interface'.

NEW ARTISTS' PUBLICATIONS

Brilliant Absence - Pursuing the Kingfisher in the work of Hans Waanders
Ross Hair, published by Uniformbooks
On an October day in 1982 the Dutch artist Hans Waanders witnessed a kingfisher flying across a small pond near the river Maas. This singular moment prompted an extended quest for the elusive bird that persisted for the remaining nineteen years of his life.

Waanders' pursuit of the kingfisher became an expansive endeavour that both adopted and subverted methods of archiving, classification, mapping, and etymology. Taking a global approach to the identification and knowledge of the species, Waanders collected and gathered specimens of all varieties, producing printed documentation in the form of books, cards, and stamps, as well as installations and interventions, in order to focus in on the nature and culture of the kingfisher and its place in our world.

In a series of thematic essays, Ross Hair examines Waanders' work in close detail - from the commonality of the kingfisher, to its broader context in art and literature, and the species' associations with colour and reverie, and time and space.

Illustrated in black and white (and some blue).


A full catalogue can be downloaded at: http://www.colinsackett.co.uk/uniformbooks/Catalogue2019.pdf

The Blue Notebook journal for artists' books Vol 13 1 & 2

Pre-order the upcoming Artist's Book Yearbook 2020-2021
Published by Impact Press, Autumn 2019. The ABYB is a biennial reference publication focusing on international activity in the field of book arts. It serves as a resource for librarians, artists, academics, students, collectors, dealers, publishers and researchers, in fact anyone interested in artists' books!

The 2020-2021 issue will have peer-reviewed essays, articles, and lots of useful information on: Artist's Book Publishers
& Presses; Bookshops for artists’ books; Artist’s Book Dealers; Artist’s Book Galleries & Centres; Collections, Libraries & Archives; Artist’s Book Fairs and Events; Book Arts Courses and Workshops; Design, Print & Bind; Print Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies. It also includes information on new artists’ books published around the world. Artists and organisations can also list their details until 30th May 2019.

EVERY BUILDING ON THE GINZA STRIP / GINZA HACCHO
Michalis Pichler
Published by kodoji press
In 1954 Japanese writer and artist Shohachi Kimura published GINZA HACCHO, with photographs by Yoshikazu Suzuki of every building on Ginza Street in Tokyo as an accordion foldout book. Twelve years later, Ed Ruscha published EVERY BUILDING ON THE SUNSET STRIP in almost exactly the same style. While the latter has become a touchstone of conceptual publications and artists’ books, its predecessor remains largely unknown.

Appropriating Shohachi Kimura’s work, Michalis Pichler’s accordion-folded book opens up to a fourteen-foot strip of photographs of every building on the GINZA STREET of today, each building identified by a street number. Crossroads are also identified with captions. Photographed from a car driving past, the individual photos were then pasted together to make the long accordion fold.

Within Pichler’s body of work EVERY BUILDING ON THE GINZA STRIP / GINZA HACCHO represents a piece of serial photography, urban phenomenology, ambiguous social critique and art history karaoke. In a critical essay on appropriation, Pichler describes the karaoke technique as follows: ‘– the strategic use of found and pre-used material, be it image, object, sound, text or thought – the use of an existing layout scheme or corporate identity (see Kippenberger, especially) – the 1:1 use or paraphrase of a historic book title, using the same or alluding words, syntax or rhythm – the reenactment of an “old” concept with “new” material – the reenactment of “old” material with a “new” concept – if a book paraphrases one explicit historical or contemporary predecessor in title, style and/or content, this technique is what I would call a “greatest hit”. By now the appropriation and paraphrasing of Ed Ruscha constitutes a genre of its own.


NEW FROM MA BIBLIOTHÈQUE
In the CONSTELLATIONS series:
Felicity Allen, The Disœuvre
Felicity Allen coins the neologism ‘Disœuvre’ as an alternative to the conventional ‘œuvre’ produced by
art’s heroes. Four voices (material, personal, rational, and cultural) converge to produce a Disœuvre, where the unrecognised work, its continuities of thought and commitment, is situated as coming and going.

David Berridge, *The Drawer & A Pile of Bricks*

In the new house the sounds had no space, no sureness of near or far, nothing to attribute them to, apart from My Racist Aunts. That’s us, they said. All of us. Your deal. Hairdressers on a Central London street freeze, find themselves transported to a desolate seaside town. Ideas and projects are written for the drawer, a realm of the unpublished and unattainable, then inconveniently realised. A monument to the Third Revolution takes shape in a small bar, alongside an open packet of crisps, a way of sitting on a stool, and a resemblance to Sherlock Holmes.

Kate Briggs, *Entertaining Ideas (The Long View)*

ENTERTAINING IDEAS began as a reading exercise: an effort to perform a ‘good reading’ of Elizabeth Jane Howard’s *The Long View* (1956), and to think about what a ‘good’ short reading of a long novel might mean, what it might look like or read like. As a translator, Kate Briggs accepts that writing out a reading involves change, tampering with what seems perfect, and doing so from necessity, as a way of learning how exactly it works. She has changed Howard’s book. Her exercise changed too, expanding unexpectedly into a set of reflections on writing backwards, living forwards, and entertaining ideas.

In the *THE GOOD READER* series:

Joseph Noonan-Ganley, *The Cesspool of Rapture*

This book shows the interaction of two bodies of language from the English-American couturier Charles James (1906–78). The column registered to the left margin logs James’s public speech, lectures, and theories of the stripper and burlesque dancer Gypsy Rose Lee (1911–70), while the column registered to the right logs transcripts of his private arguments and correspondence with her. Spacing, repetition, colour, and italics both emphasise and shift James’s intended meaning. Readers should pull the text together as they make their way through, undertaking a similar labour of composition to the work of a zip’s slider.

In the pamphlet series:

Sharon Kivland, *J’attends un enfant*

The above is from a series of small, attractive pamphlets, collecting and reframing found images, which casts a rather unsavoury, even sinister gaze on representations of childhood. Here is enfant destructeur.

MA BIBLIOTHÈQUE will be at Miss Read, Haus der Kulturen der Welt, Berlin, 3 to 5 May, http://missread.com

Books are available for the moment from http://www.sharonkivland.com/ma_bibliotheque.html

Opening soon: https://mabibliotheque.cargocollective.com

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**Coast**

Caren Florance + John Pratt + Bernard Hardy, 2019

*Coast* is a fine press folded chapbook featuring selection of five poems from Bernard Hardy’s 2004 poetry volume Berlang (Canberra: Textures Press). Each poem is situated on the gorgeous far south coast of NSW: Bermagui, Berlang, Ulladulla, and Near Nowra, along with an excerpt from the poem *Coast*:

Clouds pile up to the noon, mask the sun  
We watch the ocean turn from ultramarine  
To prussian, as it suits the sky’s  
Mercurial moods, a mirror blue to the cumulus  
Climbing the horizon’s step;  
Then we wade the dunes to the ti-trees  
Shading the road’s shoulder,  
Its gravel edge.

The gorgeous multi-block coloured woodcuts by John Pratt extend Hardy’s poetic imagery across the folded pages, and the unobtrusive typography by Caren Florance is handset in 10pt Grotesque lead type. The archival rag mould-made paper has a fine waving watermark through it.

All production was undertaken in the Printmedia & Drawing Book Studio at the ANU School of Art and Design, Canberra, Australia. 8pp gatefold chapbook, 270 x 160 (closed). Handset letterpress on Zerkall laid 120gsm paper. Design + woodcuts (JP), design + letterpress (CF), poetry by BH. Each copy is signed by both artists and the poet.
Edition of 36, 24 for sale at Aus $450 each (pph). For more information visit: https://carenflorance.com/portfolio/coast/

Please, I’m looking for (whatever you are looking for)
Gracia Haby & Louise Jennison
S’il vous plait, je cherche… The title of this zine is drawn from a list of useful French phrases.

The content of this zine is made up of selected iPhone photos by Gracia Haby and watercolours of destinations and the paths to them by Louise Jennison while in Paris, in the springtime of 2018. At the same time in Melbourne, Elaine Haby drew the fanciful and factual autumnal adventures of Lottie. Three parts of a whole, side by side.

10.5 x 10.5 cm, 50 page colour zine with colour cover and a black spine, 2019. Digital print, edition of 100. $8
Available at: http://gracialouise.com/please-im-looking-for

Paint Out
Gracia Haby & Louise Jennison
A zine compiled from collages as they were in the process of being painted out with white acrylic paint.

Six collages by Gracia Haby upon unused Mode Parisienne button cards, collected from Puces de Saint Ouen, Paris, in 2018, hand-bound by Louise Jennison into a zine for you to enjoy. The cover is composed of two parts, one painted out and the other revealing the whole.

The original collages, recorded at various stages of being masked out with white paint, were created on the heels of our Ripples in the Open zine and collage workshop, with remaining pieces and lingering ideas.

14.5 x 19cm, 32 page colour zine with colour cover and a white spine, 2019. Digital print, edition of 100. $20
Available at: http://gracialouise.com/paint-out

Revolve:R, edition three
Intellect is proud to announce the publication of Revolve:R, edition three, curated and produced by Sam Treadaway.

Revolve:R is a unique multidisciplinary and international artistic collaboration, initiated in 2011 by Sam Treadaway and Ricarda Vidal, in which contemporary artists, poets and musicians, produce original artworks, poetry, film, soundscapes and music in response to a series of visual prompts.

For Revolve:R, edition three, an artwork image is sent to artists around the world (UK, USA, Africa and Continental Europe) with an invitation to respond and reply with a work of their own. After each artist has submitted a response, a second artwork image is produced and returned to all participating artists as a remix, edit and synthesis of the collected artwork material. This process is repeated six times, producing the six chapters (or Revolves) of this lavishly produced, limited-edition bookwork.

With a focus on experimentation, exchange and creative development the project models communications between international arts communities and transcends geographic and linguistic boundaries. The Revolve:R, edition three bookwork is a strong and beautiful example of the power of collaborative practice, a vehicle for new artistic dialogue, and an artwork in its own right.

Further information about the Revolve:R project, including how to purchase the editions and prints, can be found on http://www.revolve-r.com

Revolve:R, edition three is available to order from:  
https://www.intellectbooks.com and  
https://www.press.uchicago.edu/index.html

SLANT
Aaron Schuman
Published by MACK

If you opened the local newspaper in the small New England town of Amherst, Massachusetts, as Aaron Schuman did one day, you might find a section entitled ‘Police Reports’ – succinct and extraordinarily anticlimactic accounts of crimes, suspicious activities, events and non-events reported in the area during the previous week. In SLANT, Schuman interweaves a selection of these clippings published between 2014-2018, with quietly wry photographs he made within a thirty-mile radius of Amherst from 2016-18, in response to their unintentionally deadpan descriptions.

What began as a genuinely affectionate, tongue-in-cheek take on the small towns where Schuman spent his childhood steadily came to reflect the disquieting rise of “fake news”, “alternative facts”, “post-truth” politics and paranoia in America following the 2016 election. Schuman’s subtly offbeat combination of images and words, however, was always inclined to create a foreboding sense of unease.

In SLANT, the relationship that has been constructed between photography and text takes its inspiration from a poetic scheme called ‘slant rhyme’, notably espoused by the 19th-century poet Emily Dickinson, who also happened to live and write in Amherst. In such a rhyming scheme, “there is a close but not exact correspondence of sounds, often using assonance or consonance; generally it is used in poetry to give variations and an inharmonious feeling.” Appropriating this literary device, SLANT serves as a wider reflection upon something strange, surreal, dissonant and increasingly sinister stirring beneath the surface of the contemporary American landscape, experience, and psyche.

Screen printed hardback cover, 26 x 22 cm, b&w interior. £30. Available at: https://mackbooks.co.uk/products/slant-br-aaron-schuman

Thank You, Mr. Art Teacher
Michael Wynne

Just because you’re not invited into the art class doesn’t mean you can’t make art. Being an artist means giving yourself permission to be one. Sometimes it takes 40 years to realise that.

Starting from a box of crayons and a large sheet of paper on the wall, Michael Wynne sketches out the genesis of his awakening to art while drawing the objects of his bookbinding practice. To move from being a writer to being an artist is the move from working in black on white on small sheets of paper, to working in colour on an extensive scale.

You see, I’m from a people for whom words come first. People say words and things come into being. Light, dark, day, night, animals, birds, die slang, Adam and his apple, the wild Eve, all not nec. in that order, but there were words before anything. First chaos and darkness, then words, then colours - bam! So you could say I’ve been building up to this. (extract from Thank You, Mr. Art Teacher)


Coastline
Hannah Cousins
Published by Nomad Letterpress

Coastline, published by Nomad Letterpress, chronicles
a two-week trip down California’s iconic Pacific Coast Highway, between San Francisco and Los Angeles, a route taken by Hannah Cousins and her husband Luke in Autumn 2016. The rolling hills & relaxed beaches of San Simeon, the rugged coastline of Big Sur and the palm trees & city lights of Los Angeles all made an indelible impression on Hannah, whose linocuts and pochoir illustrations draw inspiration from the surrounding plant life, big skies and dazzling ocean views.

This edition of 125 copies is set in 14pt Walbaum, printed letterpress on a heavyweight Zerkall mould-made paper and bound by Roger Grech of which: 105 copies have been covered in a Japanese book cloth and are contained within a slipcase. £235

15 ‘portfolio’ copies, contained within a slipcase, are covered in a half-leather and accompanied by a portfolio containing a suite of linocuts and pochoir illustrations. £575

5 ‘de luxe edition’ copies are covered in full-leather and are accompanied by the portfolio as above, with an additional three-colour linocut. All contained within a Solander box. Details available on request.

Publication date: March 2019. More information, images and order link: https://www.nomadletterpress.com/coastline

REPORTS & REVIEWS

PAGES’ New Voices book commissions and touring exhibition - report by John McDowall

The PAGES project operates around and encompasses the annual International Contemporary Artists’ Book Fair and is coordinated by artists and researchers John McDowall and Chris Taylor. It initiates wide-ranging opportunities for the development and awareness of the book as primary medium in art practice, facilitating experimentation, dissemination and engagement for audience and makers. This year in association with the Fair’s host venue, The Tetley, Leeds and with the support of Arts Council England, PAGES has undertaken a major new programme. At the core of this is the commissioning of three young emerging artists to each develop and produce an artist’s book; to advise them through the process they have had the guidance of three designated mentors.

Of her book Ideal Teanne Buxton writes, “The book tries to encourage conversation about privilege and who is regarded as the ideal person within our society. Using traditional type practices the book displays text in a more visual way to convey its message.”

Sam Hutchinson’s Two Thousand and Nineteen *84 “is the collation of a 5-year project that circles around several topics including representations of reality and ‘truth’ within photography, deconstructing traditional and elitist art world paradigms, and the political use of materials under power structures.”

Women Like You by Sufea Mohamad Noor “is a handmade book which focuses on the North to illustrate survival guides by women of colour who have established a career in contemporary British art. It is intended as a companion to young women of colour currently in art school, searching for relatable representations of themselves within practice, writing and curation.”

The Book Fair, comprising of over 50 stalls, was held on the 2nd and 3rd of March at the Tetley. During the event in addition to readings and performances, there took place a zine workshop by the collaborative practice Shy Bairns, and a book and printmaking workshop with the artist Ruth Fettis. On the Saturday evening Sumi Perera gave a keynote lecture. Sumi’s talk outlined her art practice and the ways in which this draws on her experience in medicine and science in Sri Lanka and the UK. This work encompasses and integrates several disciplines, including the diverse techniques of printmaking; these are often taken through into the spaces of the book and of in situ installation.
Another element of the New Voices project was a series of three one-to-one advice surgeries held at The Tetley in the period after the Fair. In these makers could discuss practical and conceptual aspects of a developing work, and for those new to the medium, consider the genre's suitability as a means of realisation. The sessions were each hosted by Les Bicknell, by Nancy Campbell and by Helen Douglas.

PAGES has purchased a representative selection of books from Book Fair participants, these together with work acquired from Sumi Perera, the three surgery artists and the newly commissioned books form a New Voices collection. This gathering has been exhibited, following introductory talks from the curators and commissioned artists, in a short tour of a week each to three sites in South Yorkshire: Rotherham Open Arts Renaissance, Doncaster Art Gallery & Museum and The Cooper Gallery, Barnsley.

For details and further information on PAGES and the New Voices project and collection email: j.mcdowall@leeds.ac.uk

Transforming Knowledge: Altered Encyclopedias
Collins Memorial Library, The University of Puget Sound, USA, 1st February - 12th May 2019
Article by Jane Carlin & Mark Hoppmann
Libraries across the world continuously “weed” their collections to make room for new materials and to remove materials that have outlived their shelf life. For the Collins Library at the University of Puget Sound this can translate to books that are damaged, out of date, superseded by a new edition or no longer reflective of the curriculum of the university. This process is almost a universal practice across libraries worldwide and often goes unnoticed. However, there are times when weeded or deselection happens associated with space needs. In the summer of 2018, librarians at the University of Puget Sound faced an almost impossible challenge; how to manage the relocation of close to 50,000 humanities books in a two month period with limited space alternatives. The librarians used creative thinking to reimagine library spaces and collections and shifted materials which resulted in the deaccessioning of bound journals replicated in digital format as well as a significant number of duplicate reference resources. But this process impacted morale as the removal of thousands of volumes from the library in such a short period of time raised questions about the purpose of libraries, the legacy of print publications, and the nature of scholarship in the digital age. In the fall of 2018, some of these issues were addressed with the installation of the exhibition Memory Lame, by local letterpress printer and educator, Jessica Spring in collaboration with Scott Gruber, a landscape architect.
Elements of the *Memory Lame* installation incorporate repurposed salvaged library journals and handmade paper. Recycled journals served a new purpose while still in their library setting. The journals took the physical form in the river of forgetfulness, and a fountain of knowledge. During the summer, while the discard project was taking place, Librarian Jane Carlin, invited members of the community to take a discarded volume of the *Encyclopedia Britannica* and transform it into a new work of art. While recycled books have been the subject of many exhibitions, Carlin states: “The motivation for this exhibition was to honour the history and legacy of print publications. The concept of transformation was inspired by the artist Clarissa Sligh whose work *Hope* was part of the *Speaking Volumes: Transforming Hate* exhibition held in 2008. In that exhibit, artists took white supremacist printed materials and transformed them into objects of hope.

Carlin continues, “For the *Transforming Knowledge: Altered Encyclopedia* project it was important to recognise and honour the printed word and to celebrate the opportunity to reinvent and create new ways of seeing.” Artists were given a discarded volume of the *Encyclopedia Britannica* from the Collins Library and asked to transform the volume into a unique work of art.

The selection of an encyclopedia volume was intentional as it symbolises a comprehensive summary of information from all branches of knowledge. This exhibit provides the opportunity to reflect upon our relationship with the printed word and the future of libraries. We are grateful to the participating artists who have transformed the discarded volumes into new and vibrant works of art that reflect a rebirth of ideas.

Which brings us to the question, “What happens to a book when it outlives its purpose on a shelf?” By taking on the challenge, 31 artists created new structures and gave new life, meaning and relevance to the individual volumes.

A small representation of the body of work in the exhibition includes Leslie Levenson’s *Boots*, a “commemoration of the suffering and deprivation of the troops endured during World War I and the contribution of the lonely boot to that end.”

*Paper Dress* by Maloy Moore and Carlisle Huntington, approximately 5’ in height, it brings to question, can an encyclopaedia be worn? Judy Cook’s *Mary, Queen of Scots* explores what if Mary had been reincarnated as a praying nun?
Mantis and flew back to Collins Library to search for a way home?

Mark Hoppmann’s *A is for Autography* using the Micopedia#1 to create a writing lap desk and Sharon Styers *Menage-Ottowa Book Bag* using Volume #8, both explore turning sustainable objects into works of art.

In addition to Sharon’s work for the exhibition, her photographs of Collins Library during the deaccession process grace the walls of the exhibition.

As tragic as it may seem, the purging of 50,000 volumes from the shelves of Collins Library, likely made Transforming Knowledge possible. Jane Carlin cited a quote on one of the Collins Library walls by the Roman Emperor Hadrian. “The founding of libraries was like constructing more public granaries amassing reserves against a spiritual winter, which by certain signs in spite of myself, I see ahead.” In response, Jane Carlin stated “discarding thousands of volumes felt a little like a spiritual winter.” Perhaps Transforming Knowledge: Altered Encyclopedias helps to bring about the return of Spring.

Collins Memorial Library, University of Puget Sound 1500 N. Warner St. Tacoma, WA 98416, USA. https://www.pugetsound.edu/academics/academic-resources/collins-memorial-library

The “Library of Mikhail Karasik” in the Saint-Petersburg Literary Museum “XX century”

Yuliya Selivanova, Russia

In 2016, Mikhail Karasik (March 27, 1953 – December 11, 2017) renowned Saint-Petersburg artist, curator and pioneer of artists’ books in Russia and populariser of Russian artists’ books abroad, researcher of book in a broad sense and...
Russian avant-garde culture of the XXth century, gifted a part of his book collection to the museum (less than 10% of the things were purchased for a symbolic amount). The so-called “Library of Mikhail Karasik” contains approximately 170 items (together with books which were presented by the artist previously). Among these are catalogues, collections of texts and illustrated books by Daniil Kharms, a monograph and other printed materials.

All of them are either dedicated to artists’ books or graphics, to the art of the book, or are such objects themselves. There are also about 15 artefacts including artists’ books by David Esslemont (USA), Clifton Meador (USA), Wolfgang E. Herbst (Germany), Radoslaw Nowakowski (Poland), Joseph Johannes (Joop) Visser (The Netherlands) and the cover of the artist’s book by Victor Goppe (Russia). Among the artefacts there are also handmade books, partly handmade and fine press works by German poet Lothar Koch, Jaroslaw Kozlowski (Poland; Beau Geste Press, Cranleigh / Veracruz), Lenore Linza (Russia), Claudia Pütz and Brigitte Heidmann (Germany; Corvinus Presse, Berlin), Doris and Dieter Sdun (at the time Germany), Michael Smethurst and Alan Bultitude (UK; September Press, Cambridge) and “Victor Goppe. Catalogue” (Russia).

I must say that Karasik intended the gift for the museum’s library, which is a different entity from the museum funds. In this case, the acceptance of a gift does not require either paperwork or the participation of the giver. For these reasons, the procedure is not time-limited and the detailed study of the collection started after the death of the artist. During the process of studying the “Library”, it became obvious that it also has a memorial status in relationship to Karasik’s life and work. Consequently, from 2018 it is considered to be preserved prior to inclusion in the museum funds, and the relevant documents signed by Karasik’s widow Marina Orlova (Karasik).

As far as I know, the artefacts in the collection, their creators and artistic publishing houses (except for Linza and Goppe), are not represented in any other museums and libraries in Russia. There are also no traditional typographic books in Saint-Petersburg, apart from nearly 10 different books in the Library of Book Graphics and Russian National Library. However, such things can be definitely found in the private collections of artists themselves.

Over 2018–2019 the collection has been unexpectedly replenished thanks to generous gifts from authors, whose works and publications are included in it. It should be noted that this was the initiative of donors. Evgeny Strelkov - an active figure in artist’s book movement, curator and one of the first artists working in this genre in Russia, donated catalogues from his archive and his Dirizhabl publishing house. Lothar Koch sent his only published poetry collection and his samizdat calendars from 1999–2010.

Claudia Pütz autograph for Mikhail Karasik on the title page of her handmade book “Redgruetz: Prosa” with illustrations by Brigitta Heidtmann and design, printing and binding by Hendrik Liersch (Berlin, “Corvinus Presse”, 1997, ex. 77 from 250).


The publications of the Book Art Museum in Poland were presented by its co-founder Jadwiga Tryzno. Joseph Johannes Visser has proposed to send the SLM “XX century” several books and artists’ books. All these gifts make up the so-called “orbit” of the “Library”.

The informational component of the collection is also growing: artists, publishers, museum and library and association representatives from across the globe help the SLM “XX century” with writing the descriptions and the provenance of objects, and/or share contacts and memories. So, figuratively speaking, Mikhail Karasik gave us not only the “Library”, but the whole world as his legacy.

More information about the artists’ books, handmade books and the memorial aspect of the “Library” will be submitted in the “Artist’s Book Yearbook 2020–2021”.

The author of the article and the Saint-Petersburg Literary Museum “XX century” express deep gratitude and great appreciation to those who kindly provided information about the works and their creators and gave consultations on the technique of creating works:

Sarah Bodman, Centre for Fine Print Research, Bristol, UK
www.bookarts.uwe.ac.uk
Stephanie Ehret-Pohl, Klingspor Museum, Library, Offenbach am Main, Germany
www.klingspor-museum.de
David Esslemont, Solmentes Press, Decorah, USA
www.solmentes.com
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brigitta-heidtmann.de
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www.corvinus-presse.de
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www.illinza.info
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www.cliftonmeador.com
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www.slub-dresden.de
Peter Moore, The Provincial Booksellers Fairs Association, Royston, UK
www.pbfa.org
Radosław Nowakowski, Liberatorium, Dąbrowa Dolna, Poland
www.liberatorium.com
Claudia Pütz (Puetz), Bonn, Germany / Valencia, Spain
puetzclaudia.de
Dmitry Sayenko, Saint-Petersburg, Russia
Jadwiga Tryzno, Book Art Museum, Lodz, Poland
www.book.art.pl
Joseph Johannes (Joop) Visser, Atelier It Plein 19, Easterlittens, The Netherlands
www.josephjohnvisser.nl
Thanks to Anna Slashcheva for participating in the preparation of this article (syg.ma/@shchshch).

Dear readers, if you can help the museum to get in touch with Doris Sdun, Alan Bultitude (who printed “The British Library in the 1990s” (Cambridge, 1990)) and Wolfgang E. Herbst (weherbst.de), please write to Yuliya Selivanova, e-mail: bezumyannui@gmail.com

Yuliya Selivanova, former head of the scientific and exposition department of SLM “XX century” (museum-xxvek.ru), museologist, MA in Management, curator of museum projects.

STOP PRESS!

Ghent Art Book Fair, Belgium
11th – 12th May 2019
Following the successful editions of the Ghent Art Book Fair from 2015 until 2018 at 019 rough-and-tumble docks of Ghent, the fair’s edition 2019 moves to a new location.

Art collective 019, Kunsthal Ghent and bookshop/artgallery RIOT present the 5th edition of the Ghent Art Book Fair from 11th – 12th May 2019 at former Caermersklooster, Kunsthal Ghent, an international space for the development and presentation of fine art in Ghent. Showcasing contemporary art books by more than 45 international independent publishers GABF 19 brings a new extensive programme besides book launches and signings.

An interesting side programme will include international publishers’ and designers’ lectures, artists’ performances, workshops and exhibitions. On the same weekend, at the same location there’s also Zine Happening by Les VoiZines taking place.

Saturday: 11:00 – 22:00, Sunday: 11:00 – 19:00.
https://ghentartbookfair.org

Kunsthal Gent, Lange Steenstraat 14, Ghent, Belgium.
https://kunsthal.gent/en/
Claudia De La Torre - ALPINA
Pförtnerhaus, Freiburg im Breisgau, Germany
13th April - 5th May 2019
ALPINA is an object trouvé - 32 paint card samples mounted on monochromatic backgrounds that resemble Josef Albers and his chromatic interactions, as well as hard edge painting. This poetic card collection was found in a hardware store in Berlin 2018 and will be displayed for the first time in its entirety.

Claudia de la Torre (b. 1986 in Mexico City) is an artist and publisher living in Berlin. She has studied fine arts at the State Academy of Fine Arts in Karlsruhe and La Esmeralda in Mexico City. She has been awarded several scholarships and grants, such as the Kunststiftung Baden-Württemberg (2013), Frida Kahlo scholarship for female artists, DAAD (2011) and most recently, the Shannon Michael Cane Fellowship - Printed Matter NYC (2018). Since 2011, director of the Berlin-based publishing house backbonebooks. This year she will exhibit at Kunstraum L6 (Freiburg), Orgelfabrik (Karlsruhe) and take part in the Biennial for young Art in Mulhouse (France).

Pförtnerhaus
Fabrikstrasse 15, 79102 Freiburg im Breisgau, Germany.

Update for World Book Night 2019
Dylan Thomas's *Under Milk Wood* was selected by our WBN United Artists 2019 coordinator Linda Parr. 47 contributors from Canada, Germany, Israel, The Netherlands, Sweden, the UK and USA sent in their ten favourite words.

We have taken the words and using them to put together an edition of the 'Gwalia Gazette' which will be printed and sent to contributors in May 2019.

For World Book Night at the end of April, we will upload a pdf booklet of the gazette for anyone to download, along with our usual video of images from the making of which can be watched at: https://vimeo.com/33033009
Please visit the website on 23rd April to view the results: http://www.bookarts.uwe.ac.uk

Jim Butler - Blackrock Sequence
The Poetry Café, London, UK
Exhibition 29th April - 1st June 2019
Book launch Saturday 4th May, 4-6pm

Jim Butler: The 11 poems are a sequence which 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.

I made a series collages on location and took rubbings from manhole coves 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. Found typography completes each image.

The Poetry Café, The Poetry Society
22 Betterton Street, London WC2H 9BX, UK.
https://poetrysociety.org.uk/poetry-cafe/
http://jimbutlerartist.com

Workshops in New Haven, USA
Passed on by Jim Kelly: There are 2 terrific upcoming spring workshops with space available being held at Creative Arts Workshop (CAW), New Haven, CT, USA.

Sunday, April 28: Bells & Whistles: 5 Simple Techniques
taught by Jennifer Verbit of the Center for Book Arts in NY. This is a fabulous introduction to the fun of book making.

Tuesday, Wednesday and Thursday, June 18-20, Dan and Regina St. John will teach Enhanced Paper Decoration: Paste Paper, Under Painting and Stamping. The talented and well-known Chena River Marblers are expanding their offerings! Their June marbling workshop at CAW is already full! For more information and to register, go to: http://creativeartsworkshop.org

turn the page Artists Book Symposium
16th May 2019
9.30am-5.30pm
The Forum- Norwich, UK

Keynote Speakers

Les Bicknell
Les has an extensive history of making that explores the concept of bookne Re: Printing Exhibition - The empire strikes back- update ss. His exploration of the hybrid nature of the book form has led to undertaking an extensive range of commissions and exhibitions. The work has been exhibited widely, and is held in many National and international collections including The Rijksmuseum, The V&A Museum, M.O.M.A. New York, Yale Centre for British Art, The Tate Gallery.

His practice includes large scale public art commissions and an extensive history of working within community engagement initiatives.

A desire to collaborate underpins his work, evidenced by his engagement with a wide range of socially engaged situations both within formal education and outside.

Current education posts; Senior Lecturer Textiles Design BA and MA at NUA, Course Leader Camberwell Book Art MA UAL and Year Tutor MA Fine Art Course OCA.

Maria White
Maria is a collector of artists’ books. She first met artists’ books while working at the National Art Library at the Victoria and Albert Museum. She went on to work with and then manage the artists’ books collection at Tate Library. She purchased for and catalogued the Tate collection. Also leading group visits and curating displays in the Library showcases. She co-curated with Cathy Courtney the 1995 exhibition of artists’ books held at Tate Britain. She has given talks about artists’ books and led workshops on cataloguing artists’ books.

Maria will be talking about aspects of her artists’ books collection. She has collected for over 25 years, mainly through fairs such as Turn the Page, and is particularly interested in works that explore the nature of the book.

turn the page Symposium - Schedule

9.30am to 10am - Registration

10am to 11am - Opening Keynote
Les Bicknell
what is it to make bookart?
bookness - a way to think about the making of books.

11am-11.20am - Coffee Break

11.20am-12.40pm - Panel One The Object?
Kate Farley - Taking the pages out of the book
Altea Grau Vidal - Sioban Piercy - The Insincere Object

12.40pm-1.40pm - Lunch (own arrangements)

1.40pm-2.40pm - Closing Keynote
Maria White
Artists’ books : a private collection
2.40pm-3pm - Break (own arrangements)

3pm-4pm - Panel Two Collaborative Space

Amy Page - Collaborative ekphrastic publishing: from the Rossettis to Jerome's Study
Anna Reckin - Making places, making poems: process and performance in landscape book arts

4pm-4.15pm - Break (own arrangements)

4.15pm-5.15pm - Panel Three Form and Meaning
Tim Shore and Tracy Tomlinson - The accidental and the found
Helen Morcillo-Docksey - The book as object. The book as a journey.

5.15pm-5.30pm - Final Responses

Symposium Fee
Fee includes access to the symposium, a symposium pack and refreshments.

Tickets can be booked online at https://www.turnthepage.org.uk/symposium
Cost for all forms and payment received with discount code Quote ABNewsletter for the early bird ticket discounts:

Option A: Standard Symposium Fee £50
Option B: Concession Symposium Fee (For students and unemployed- proof will be required) £20
Option C: Exhibitors Fee (For those artists who are exhibiting at turn the page 2018) £20

http://www.bookarts.uwe.ac.uk/newsletters/
Email any questions to the following email address: ttpbookfair@gmail.com

**turn the page**

**Artist Book Fair is returning to Norwich**

17th & 18th May 2019, 10-5pm
Free Entry

The only event of its type and calibre in the Eastern Region, the fair offers a unique platform for book artists to share their work with the public. This year at turn the page over 40 artists, fine presses, indie publishers, organisations and student groups will be exhibiting their work.

**Highlights at turn the page 2019 include:**

**TWO POINTS EAST,** an exhibition from the Society of Bookbinders

**Maria White Collection**
This display will be drawn from Maria's collection, illustrating her interests and areas of the collection.

**TOAST Poetry**
TOAST is a poetry project dedicated to supporting poets moving beyond the emerging stage. We run workshops, poetry events and discussion panels to create a space for poets to develop their work and hone their craft. We produce great poetry.

**Hedgespoken**

Do not strike bargains with giants and expect them to forget. Do not trust your life to murderers. Listen to wise, magical daughters and - above all - show kindness to strangers. **THE BATTLE OF THE BIRDS** is one of the strangest and finest tales of old Britain. Follow the adventures of the Kings’ Son’s Son in this popular telling by Tom Hirons and Rima Staines of Hedgespoken. Gruesome, magical, perplexing and rich, what appears at first to be a tale of ridiculous happenstance reveals itself on deeper listening to be a deep and powerful treasure-house of folk-memory and initiatory magic.

Hedgespoken specialise in retelling traditional British and European folktales and stories from the wide world of the various communities of travelling folk. Tom and Rima also run Hedgespoken Press, a fledgling small press producing art-prints and pocket-sized books of wonder and fascination. At Turn the Page, Tom and Rima will be without their lorry, but with a suitcase full of stories, art and music.

**Richard Long**

turn the page are thrilled to present a rare chance to see original artists' books by renown artist Richard Long. Richard Long is an English sculptor and one of the best known British land artists.

Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for White Water Line. He currently lives and works in Bristol, the city in which he was born.

Long studied at Saint Martin's School of Art before going on to create work using various media including sculpture,
photography and text. His book incorporates the mediums, subjects and environments for which he has become so well known.

Held in the heart of the book fair, turn the page is offering a series of free workshops. Full details and bookings can be made online at https://www.turnthepage.org.uk/program-of-events-2017

**Literary Quillings with Thurle Wright**
Learn how to transform a favourite book or poem into a personalised artwork by using the ancient art of quilling. Working with bookartist Thurle Wright, we will reshape strips of paper text, map and image, by coiling, twisting and looping to create mini artworks in homage to your favourite writers.

The first part of the workshop will be about learning technique, then after a short coffee break, we will make our own individual pieces. Pair working encouraged.
A box to carry your work home in will be provided.
Time: Friday 17th at 11am-1pm
Location: Workshop Space, The Atrium
Suitable for: 16+ Places on the day are subject to availability
All materials will be provided. You can bring a book/text you would like to work with if you want.

**Reverse Piano Hinge Books with Marches Book Group**
Marches Book Arts group are offering a workshop lasting one hour which will appeal to the more confident and experienced Book Artist.
A look at unusual book structures will be the main focus of the session and participants should expect to complete at least one structure in the time, with plenty of ideas for further exploration.
Time: Friday 17th at 1.30-2.30pm
Location: Workshop Space, The Atrium
Suitable for: Advanced makers. Places on the day are subject to availability
All materials will be provided.

**Connecting Threads with Gwen Simpson**
In keeping with the Connecting Threads ethos participants will make a journal with a cloth cover that they will personalise with recycled textiles and kantha stitch.
Time: Friday 17th at 3-4pm
Location: Workshop Space, The Atrium
Suitable for: 12 and over
Places on the day are subject to availability
All materials will be provided.

**Creating a Magical Interior with Helen Scalway**
In this 40 minute workshop we will learn how to make an exciting book structure: a star book. These books can open out into surprising illusions of depth and light. There is the possibility of exploring a second fascinating structure if time permits. This will be a tunnel book, another way of creating magical effects.
Time: Saturday 18th at 2 -3pm
Location: Workshop Space, The Atrium
Suitable for: Beginner to Intermediate
Places on the day are subject to availability
All materials will be provided.

For all bookings visit: https://www.turnthepage.org.uk

Simple, Trouser and Maze Books with Heather Prescott
The aim would be for everyone to make at least 3 or 4 small books using one A4 sheet of paper for each one. Beginning with the easiest version. In the last part of the session there would be some time to decorate/draw in/embellish one version.
Time: Saturday 18th at 11am -12.30 pm
Location: Workshop Space, The Atrium
Suitable for: Beginners of all ages
Places on the day are subject to availability
All materials will be provided.

For all bookings visit: https://www.turnthepage.org.uk

For up to date / last minute news… follow Sarah on Twitter:
https://twitter.com/SarahBodman

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

NEXT DEADLINE: 20TH JUNE FOR THE JULY – AUGUST 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