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

COVER PAGE - Paul Laidler reads Philip K. Dick for *How we read books (for Stephen Emmerson)* see page 46

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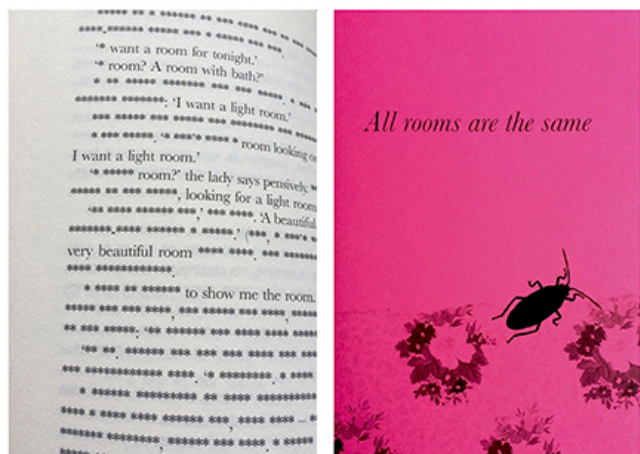
Artists' Books Exhibitions in the Bower Ashton Library showcases, UWE, Bristol, UK

Jackie Chettur - Books & Prints

Thurs 3rd September – Tues 27th October

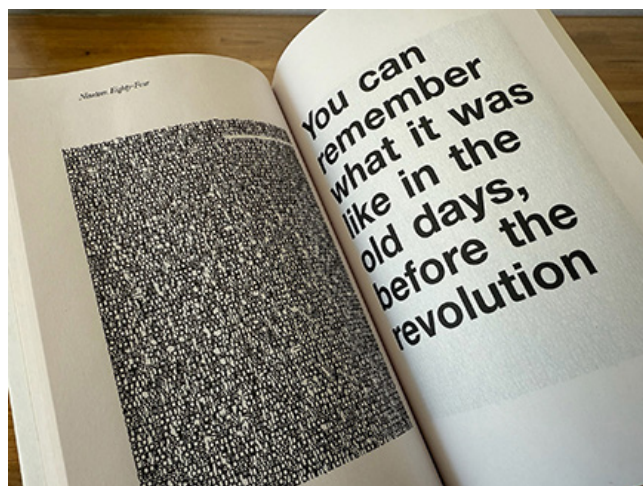
The books and prints in this exhibition are a series of adaptations of classic novels: Edith Wharton's *Ethan Frome*, John Steinbeck's *The Grapes of Wrath*, Jean Rhys's *Good Morning, Midnight*, Fyodor Dostoevsky's *Crime and Punishment*, George Orwell's *Nineteen Eighty-Four*, and Thomas Hardy's *Tess of the d'Urbervilles*.

The original prose styles of these novels are remarkably diverse, but in common, they are tense, unbearably tragic and poetic. They tell stories of ordinary people, the decisions they make, and the social and political forces that shape their lives. Whilst sorrow runs through each work, more optimistic ideas are woven alongside their darker narratives. It is this balance that makes these novels so distinctive and memorable to me. In Steinbeck's *The Grapes of Wrath*, the importance of family permeates the narrative. In Rhys's *Good Morning, Midnight*, the small, everyday pleasures of a depressed woman provide moments of respite. In Wharton's *Ethan Frome*, the search for true love lies at the heart of the story. And in Hardy's *Tess of the d'Urbervilles*, the natural world is rendered in exquisite prose.



All rooms are the same - a reworking of Jean Rhys's 1930's novel *Good Morning Midnight*, Jackie Chettur.

Using rules and constraints, I have distilled each novel to reveal a single concentrated and memorable theme. In Wharton's *Ethan Frome*, for example, the protagonist's name is repeated throughout the novella with a mournful insistence. My adaptation amplifies this pattern, transforming the text into a poem of "Ethan", where only traces of the original drama remain.



They remembered a million useless things, an adaptation of Orwell's *Nineteen Eighty-Four*, Jackie Chettur.

My recent adaptation of Orwell's *Nineteen Eighty-Four* focuses on Winston Smith's search for truth. Here, the text is reduced to moments of remembering. Although the complete novel remains visible across facing pages, I have distorted the layout until it becomes illegible—always just beyond the reader's grasp, just as the truth remains beyond Winston's. In my adaptation of Hardy's *Tess of the d'Urbervilles*, I have distilled the tragic narrative to leave only Tess's forward movement through Hardy's richly drawn landscape.



The Un-creation of Ethan Frome, adapted collectable editions, Jackie Chettur.

This exhibition includes a series of print-on-demand publications that retain traces of their source texts through both theme and physical form. Alongside these are a hand-printed, extravagantly leather-bound edition of *You Must Have Seen Ethan Frome* and its print-on-demand facsimile. The exhibition also features a series of early editions of the original novella, subtly transformed through foil blocking in keeping with my distillation processes.

Read more at:

<https://www.jackiechettur.com/a-novel-in-six-parts-parse-1>

<https://www.jackiechettur.com/cant-eat-for-that-you-cant-eat-for-that>

<https://www.jackiechettur.com/thus-tess-walks-on>

This exhibition is free and open to the public at Bower Ashton Library, Monday - Friday 9am-5pm. The library is on the first floor of B block.

Bower Ashton Library, UWE Bristol City Campus, Kennel Lodge Road, Bristol BS3 2JT, UK.

Library desk telephone: 0117 3284750.

Parking at Ashton Court: <https://tinyurl.com/mczjamtv> or meters on main road.

<https://www.uwe.ac.uk/study/library/our-libraries/opening-hours#section-3>

The 2026 MCBA Prize Exhibition

Main Gallery, Minnesota Center for Book Arts, USA

29th August – 29th November 2026

This biennial award, which honours excellence in new work within the book arts, was jurored by artist and Executive Director of the Codex Foundation, Inge Bruggeman.

The international competition culminates in an exhibition in MCBA's Main Gallery of the selected semi-finalists and a live virtual event revealing the winner. One winner will receive a \$2,000 cash prize, four finalists will each receive a \$500 cash prize, and all entries will be published on our prize site. <https://www.mcbaprize.org>



Rachel Simmons, *My Florida*, installation view, a semi-finalist for the MCBA Prize. Photo: Rachel Simmons.

Virtual prize reveal and celebration on 3rd September, 6pm CT. In-person exhibition reception 18th September, 6-8pm at Minnesota Center for Book Arts.

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

<https://mnbookarts.org>



Rock, Paper, Sister

Kate Bingaman-Burt & Elizabeth Saloka

Women's Studio Workshop, Kingston, NY, USA

Until 18th September 2026

This two-person exhibition *Rock, Paper, Sister* features work by Kate Bingaman-Burt (Oregon) and Elizabeth Saloka (New York), two artists who explore how the mundane accrues significance.

In highlighting the overlooked and the everyday, both artists' work suggests that even the smallest acts of attention can shape how we understand our lives.

Curated by WSW's Special Collections and Public Engagement Manager, Faythe Levine.

Gallery Hours: Mon - Fri, 9am -5pm (or by appointment).

Women's Studio Workshop, 722 Binnewater Lane, Kingston, NY, USA. <https://wsworkshop.org>

Landmark: Iconic American Views

Annmari Sculpture Garden & Arts Center

Solomons, MD, USA

Until 20th September 2026

JURIED SHOW – Juror - Elizabeth Wilson, Head Registrar, Smithsonian Institution Traveling Exhibitions Services
Annmari Sculpture Garden & Arts Center is excited to announce to "Landmark: Iconic American Views." This exhibition celebrates the places and scenes that define the American landscape. These places can be manufactured or natural, monumental or ordinary. From sweeping national parks and historic architecture to roadside attractions, coastal horizons, small-town main streets, and urban

skylines, this show explores how artists interpret the views that shape our shared visual identity.



Claire B. Marcus, *Empire and Liberty*, 2022.

In this exhibition, viewers will see recognizable landmarks as well as personal perspectives on what makes a place iconic. Whether capturing the grandeur of natural vistas, the character of regional architecture, or the quiet familiarity of a beloved local scene, the artwork highlights the power of place in the American experience.

This exhibition will be open to the public in the Kay Daugherty Gallery of Annmarie Sculpture Garden & Arts Center, from May 8, 2026, to September 20, 2026. There will be an Annmarie After Hours opening reception for the exhibition on May 8th, 2026, from 5 pm–7 pm.

Annmarie is a Smithsonian Affiliate located in scenic Solomons, Maryland, on the Chesapeake Bay. Since 1992, Annmarie has captivated visitors of all ages with its natural setting and exceptional programs and events.

Annmarie Sculpture Garden & Arts Center, 13470 Dowell Road, Solomons, MD 20688, USA.
<https://www.annmariegarden.org>

Enfolded Journeys

Scuola Internazionale di Grafica, Venice, Italy

8th – 20th September 2026

Curated by John McDowall (UK) and Chris Taylor (UK)

PV: Tuesday 8th September 2026, 17:00 – 20:00

Exhibition runs: 8th – 20th September (closed Monday 14th September), 10:00-17:30

Exhibiting artists: Aravind Enrique Adyanthaya / Joan

Ainley and David Ainley / Haleema Aziz / Sena Basoz, Ulgen Semerci and Serra Tansel / Peter Carrington / Danuta Dąbrowska / Frances Day / Katrin Freitag / Judy Goldhill / Deirdre Kelly / Graham Martin / Sandra Masterson / Andrew Morrison and Maria Stadnicka / Kausar Nigita / Alastair Noble / Caroline Penn / Sumi Perera / Emilija Pliaukštaitė / Mireille Ribière / Isobel Richards / Paula Roush / Batool Showghi / Vicky Vergou / Wei Wang / Corinne Welch / Maria White / Katrina Whitehead / Roy Willingham

Enfolded Journeys is a touring exhibition of 28 new artists' books conceived and made in response to themes suggested by the title. Ones relating of travel, displacement, geographies and borders, and migration in recent times and in the past, as the effects of such movements of peoples, whether compelled or voluntary, may resound through the generations.



Enfolded Journeys at DANUM, Doncaster, 2026.

This gathering of books by multinational artists has evolved from an earlier project, *Shifting Borders: A Journey to the Centre of Our World(s)*, curated by Chris Taylor for The Treasures of the Brotherton Gallery at the University of Leeds, UK in 2023, which examined how artists and authors over the centuries have responded to and mapped out the World through image and text. At the core of the exhibition was *Peregrinatio in terram sanctam (Pilgrimage to the Holy Land, 1486)*, the first ever printed travel guide which, through a series of highly detailed fold-out woodcuts illustrating the main ports of call, begins its journey in Venice.

Enfolded Journeys' itinerary began in March 2025 at the historic Leeds Library, travelled to the rural town of Appleby-in-Westmorland to coincide with the annual Gypsy, Romany and Travellers' Horse Fair, sailed by ferry across the Firth of Clyde to Dunoon MOCA in Scotland, installed at DANUM Gallery, Library and Museum in Doncaster, Yorkshire, before travelling by train to end its journey at the Scuola Internazionale di Grafica in Venice.

The 28 artists' books are shown on bespoke plywood modular display structures, made with reference to the Lawn Road Flats, London; the first Modernist block of flats constructed in Britain. Designed by Canadian architect

Wells Coates in collaboration with Jack and Molly Pritchard of the Isokon plywood furniture company, it was completed in 1934 and soon provided sanctuary for designers and teachers from pre-war Europe, including Walter Gropius, Marcel Breuer and László Moholy-Nagy, enabling the Bauhaus ideals of collaboration and Internationalism to continue and spread.

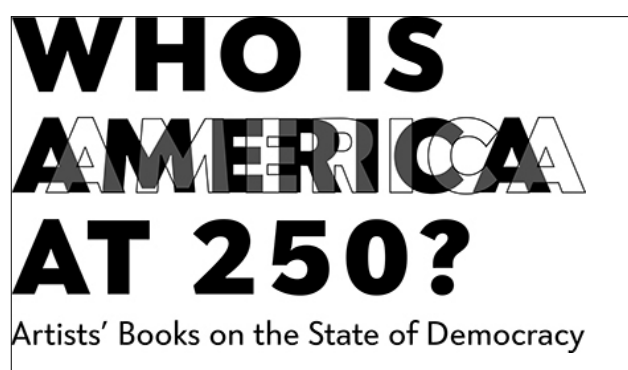
Founded in 1969, the Scuola Internazionale di Grafica is a historic art and design centre in the heart of Venice. Over the decades, the Scuola has collaborated with cultural institutions and academies worldwide establishing itself as a reference point for artists, educators, and creatives. Rooted in tradition yet open to innovation, the Scuola continues to host artists from around the world to cultivate artistic research in dialogue with Venetian community. After a period of residency at the Scuola, artists are asked to leave an artwork, a trace of their presence here in Venice, to be added to the Scuola Internazionale di Grafica Collection of prints and artists' books. Accompanying the *Enfolded Journeys* display are a number of significant works from the print collection exhibited; these are selected by Scuola curator Deirdre Kelly (IR) in dialogue with the curators of the *Enfolded Journeys* project; prints which resonate with the overarching concept of the exhibition.

<https://scuolagrafica.it/arte/residenze-dartista/dal-1969-i-nostri-artisti-ospiti/>

John McDowall and Chris Taylor are co-directors of PAGES. Founded in 1998 and operating around the hub of a biennial Artists' Book Fair, the initiative has provided numerous and wide-ranging opportunities for the development and awareness of the book as primary medium in art practice. Manifestations such as exhibitions, workshops, open calls and curated projects have facilitated experimentation, dissemination and engagement for audience and makers. These include *Special Collections* (University of Leeds Gallery, 2007); *From Book to Book* (Leeds Art Gallery, 2008); *Collections & Collaborations and Pages: Future Potentials/Future Legacies* (2015 & 2017, The Tetley, Leeds). Touring projects comprise *ARCHIVE* (2003 –), *New Voices* (2019 –), and *Enfolded Journeys* (2025 –). <https://pagesartistbooks.org>

Scuola Internazionale di Grafica, Calle Seconda del Cristo, 1798-30121, Venezia, Italy.

<https://scuolagrafica.it>



Who Is America at 250?

Artists' Books on the State of Democracy

Curators: Betty Bright, Mark Dimunation, Maymanah

Farhat, Yuka Petz, and Ruth Rogers

Zuckermann Museum of Art, Kennesaw University, USA

8th September – 4th December 2026

Who is America at 250?: Artists' Books on the State of Democracy explores the realities and perceptions of living in the United States today. Featuring artists' books and print work by artists from across the nation, the exhibition reflects on the current state of our American experiment. *Who Is America at 250?* addresses critical issues that individuals and communities in the United States face daily, such as immigration, social injustice, racial inequity, and wage inequality. Simultaneously, the exhibition explores what makes America known as the "land of opportunity", providing perspectives on both the challenges and prospects of American democracy.

Exhibiting Artists: Golnar Adili, Shana Agid, Aurora de Armendi, Alisa Banks, Tia Blassingame, Ben Blount, Eileen Boxer, Gabby Cooksey, Ana Paula Cordeiro, Anne Covell, IBé Bulinda Crawley, Nia Easley, Jocmarys Viruet Feliciano, Kyle Goen, Nabil Gonzalez, Kimi Hanaeur, Art Hazelwood, Thad Higa, Robin Holder, Robert Kalman, Ann Kalmbach & Tatana Kellner, Andrea Krupp, Colleen Lawrence, Russell Maret, Sana Masud, Jan Owen, Maria Pisano, Felicia Rice, Gino Romero, Gaylord Schanilec, Keri Miki-Lani Schroeder, Beldan Sezen, Andrea Shaker, Robbin Ami Silverberg & Kim Berman, Alan Sobrino, Tyler Starr, Beth Thielen, Sara White.

<https://campus.kennesaw.edu/colleges-departments/arts/academics/visual-arts/zuckerman/>

Exhibitions at Sherry Grover Gallery, Bainbridge Island Museum of Art, WA, USA:

Cloth, Paper, Stitches

Until 20th Sept 2026

Part of *Handwork 2026*, *Cloth, Paper, Stitches* brings together a selection of artists' books from the Cynthia Sears Artists' Books Collection that foreground the tactile and expressive possibilities of cloth, paper, and thread.



Lois Morrison, *The Travels of Marco Bull*, 1984, Fabric, embroidery, 8- $\frac{3}{8}$ "h x 7- $\frac{1}{2}$ "w x 1- $\frac{3}{4}$ "d (box), Courtesy of the Cynthia Sears Artists' Books Collection, Photo by Laura Zander.

Through processes such as sewing, weaving, cutting, and folding, these works expand the idea of the book beyond a purely visual or text-based object into something materially intimate and physically engaging.

At this moment—a time marked by fracture and uncertainty—this exhibition highlights artworks where material itself becomes the language of care, community,

and transformation. The artists represented in the exhibition use both traditional and experimental techniques, merging handwork with conceptual approaches to storytelling. Some of this work was created slowly over time and other pieces were produced in urgency, but all function as vital acts of shelter and resistance.

Booking: Artists' Books by Black Artists
Part of Handwork 2026

2nd October 2026 – 22nd February 2027

"The artists in this exhibition are 'booking.' That could literally mean that they are making books. It could also mean they are moving quickly to express their voices and tell their stories as Black artists." - Colette Gaiter, guest curator of *Booking: Artists' Books by Black Artists*

This exhibition brings together a collection of artists' books that explore Black histories, identities, and futures through the language of the book as an art form. Featuring works by artists across disciplines, from printmaking and photography to sculpture and graphic design, the exhibition highlights how books can serve as powerful spaces for storytelling, cultural memory, experimentation, and resistance. Through handcrafted volumes, zines, scrolls, and sculptural book objects, Booking celebrates the creativity, resilience, and expansive vision of Black artists who are redefining what a book can be.



IBé Bulinda Crawley & Sarah Matthews, *Rage*, 2026, handmade paper, letterpress. Courtesy of the Cynthia Sears Artists' Books Collection, BIMA.

Many of the books are specifically about experiencing Blackness. They range from personal stories to historical information illuminated through creative interpretations. Insights within the books' pages encourage viewers to ponder unfamiliar points of view. "Universality" is a quality seldom applied to Black stories in mainstream Western spaces. These books invite close looking and reading. Revealing a wide range of creative expression about a range of topics through words and images, the works in this exhibition inform and captivate viewers, extending imagined boundaries for contemporary book art.

Artists Panels for Booking: Artists' Books by Black Artists
Oct 10, 2026 and Feb 20, 2027. Frank Buxton Auditorium

Open Book Tours – Every Third Saturday.

<https://www.biartmuseum.org/exhibitions/booking-artists-books-by-black-artists/>

BIMA, 550 Winslow Way E.
 Bainbridge Island, WA 98110, USA
<https://www.biartmuseum.org>

The Space Between
Galerie im Kameralamt
Until 18th October 2026

A new work by Rodrigo Arteaga is on show at Galerie im Kameralamt, *Music of the cosmos*, 2026. Paper music score, music box (image below, photo: Rodrigo Arteaga).



The book *Bright Star Atlas 2000.0* (1981) by Wil Tirion and Brian Skiff depicts the night sky throughout the entire year which is visible from the Northern and Southern hemispheres. Here it has been adapted to fit into a music box, and each hole corresponds to the exact position of the stars, these are interpreted as music notes by the music box. Visitors are encouraged to play the music box.

Works made during a residency with artists Aleida van Dijk and Kuan-Lin Chen, from the Scholarship for drawing and paper art of the city of Waiblingen 2026, mentored by Angela Glajcar.

Two exhibitions are the result: Angela Glajcar will present a monographic work show *Not a cruise, a crossing* at the Gallery Stihl Waiblingen, while the mentored artists will exhibit together in the Galerie im Kameralamt.

Galerie im Kameralamt, Lange Str 40, 71332 Waiblingen, Germany. <https://www.galerie-stihl-waiblingen.de>

Photopoetry
Selected by David Solo
V&A South Kensington, London, UK
Until 20th September 2026

Photography and poetry are kindred forms. Each distills experience—one using light, the other words. Both have the capacity to depict the tangible while evoking the intangible. When presented together, their possible meanings multiply.

When photography emerged nearly 200 years ago, photographers, writers and publishers were quick to explore how these two forms might complement each other. In the mid-19th century, photographs began to replace engravings

in published editions of poets such as Robert Burns, Sir Walter Scott, Alfred Tennyson and William Wordsworth.

The 20th century saw further collaborations, from the Surrealist *Facile*, with Man Ray photographs surrounding poems by Paul Eluard (1935) to *Remains of Elmet*, which pairs Ted Hughes' verse with Fay Godwin's black and white landscapes (1979). Today, a wide range of poets and photographers continue to explore the creative possibilities of combining image and text.



In this Dark Wood, Elisabeth Tonnard, 2013.
Photo: Elisabeth Tonnard.

Despite the long history of poems and photographs being published together, 'photopoetry' has only recently been recognised as a distinct genre. At its simplest, a photograph may illustrate a poem, or lines of poetry might caption a photograph. But photopoetry is most compelling when a more indirect relationship between poem and photograph invites multiple interpretations. Alongside writers, photographers and editors, designers play a crucial role in creating meaningful dialogue between image and text when presented in book form.

David Solo is a passionate collector and enthusiastic photopoetry advocate. For this display, he selected examples that embrace the form and prompt readers to consider how poems and photographs talk to each other. He organised these into three types: works with photographs and poems by a single author; collaborations between photographers and writers; and edited volumes that bring together photography and poetry.

Read more about the works included here:
<https://www.vam.ac.uk/exhibitions/photopoetry>
Free. Daily: 10.00 – 17.45. Friday: 10.00 – 22.00

Photography Centre, Room 98, V&A, Cromwell Road,
London, SW7 2RL, UK. <https://www.vam.ac.uk>

Omslag

Huis van het boek, Den Haag, Netherlands
Until 27th September 2026

The book as a repository of knowledge, artwork, and design object is experiencing an unprecedented revival. The Netherlands hosts a vibrant ecology of typographers,

artists, and independent publishers who actively deploy the medium as an artistic platform. Through the new summer exhibition *Omslag* the museum provides a dedicated stage for the future materiality of the book.

For this exhibition, running until 27th September, the museum initiated an Open Call seeking publications centred on the concept of transformation. The curation sought out works by Dutch bookmakers that envision the future, facilitate conceptual shifts, or recontextualize the past through a novel lens.

From an overwhelming influx of submissions, the museum selected sixteen exceptional works navigating diverse thematic terrains—ranging from explorations of identity to our spatial relationship with the landscape. They reveal to the visitor how books can help us construct meaning within an increasingly precarious world. The selected books will be exhibited in the historic museum library of Huis van het boek, one of the most meticulously preserved 19th-century museum interiors in the Netherlands.



Seek You - premises of moonhorn promise, uitgegeven in eigen beheer, Leonie Brandner, 2025. Photo: Bart Treuren.

The exhibition features works by Sara Alfa, Peter Bos, Leonie Brandner, Renée Bus, Art Collart with Moniek Driesse, Matthew Ferguson, Lisa Hu, Sarojini Lewis, Samuel Prater-Bellver, Carmen José, Elisabeth Klement with Elisa van Joolen & Aimée Zito Lema, Gabrielle Lubliner, Mirelle van Tulder, Prins de Vos, Robin Waart, and Jun Zhang, complemented by a film from Hannah Schleifer & Baroeg Mulder.

Huis van het boek, Prinsessegracht 30, Den Haag,
Netherlands. <https://www.huisvanhetboek.nl>

Exhibitions at Museum Wittrockiana, Brussels, Belgium:

a minima

Until 27th September 2026

From Elisabeth Tonnard: The exhibition *a minima*, curated by Didier Decoux is about blank pages in books, empty books, books with little content, self-referential books.

The curator's statement, translated from Dutch:

"*a minima* brings together works that challenge silence and shift reading practices.

Originating from a private collection and supplemented by several loans, the exhibition freely traverses one hundred and fifty years of publishing history, from 1876 to the present.

Silent precursors—Mallarmé, Duchamp—are present. But above all, the conceptual gesture unfolds here, emerging in the second half of the 20th century and continuing within concrete poetry and the artist's book. The exhibition features works by Amélie de Beaufort, Barbara Schmidt-Heins, Bernard Villers, Bruno Munari, Daniel Gustav Cramer, Elisabeth Tonnard, Elsa Werth, Giovanni Anselmo, George Maciunas, Herman de Vries, Irma Blank, Jiří Valoch, Jonathan Monk, John Cage, José Luis Castillejo, Kimsooja, Marcel Broodthaers, Micah Lexier, Michel François, Monika Droste and Guy Rombouts, Nathalie Czech, Peter Downsbrough, Raphaël Van Lerberghe, Sara MacKillop, Simon Cutts, and others.

Here, the book doesn't narrate:
it suggests,
it withholds,
it resists.

Each form, in its simplicity, opens up a space. Reading thus becomes an attentive, moving, and critical—at times even a subversive—act."

On trouvera bien

Creations from the studio Design du livre et du papier de l'ENSAV-La Cambre - Until 27th September

Creations offered by the students of the Book and Paper Design workshop at ENSAV-La Cambre, a true laboratory where, through rigorous training, the book object and contemporary bindings are invented and reinvented.

Mosaic bindings and variations

Until 4th October 2026

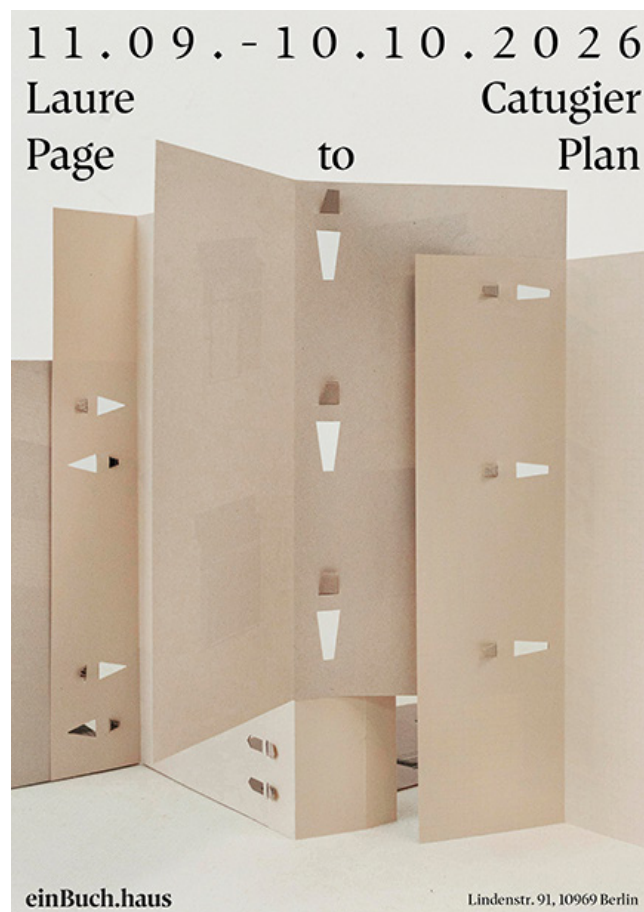
Creating images from fragments, mosaic is the quintessential art of assembling materials, shapes, and colours. This art form found its fullest expression in bookbinding as early as the 16th century. And of course, the Michel Wittock Collection includes numerous mosaic bindings whose virtuosity fascinates as much as it amazes.



Fondation Roi Baudouin | Fonds Michel Wittock.

Mosaic in all its forms is thus the central theme of the new capsule exhibition to be discovered within the museum's permanent collection.

Museum Wittockiana, 23 rue du Bemel, 1150 Brussels, Belgium. <https://wittockiana.org>



Laure Catugier - *Page ↔ Plan*

einBuch.haus, Berlin, Germany

11th September - 10th October 2026

Opening on 11th September 2026, 6-9pm

einBuch.haus presents *Page to Plan*, an exhibition of artist's books by Laure Catugier, tracing her engagement with the medium since her first monograph and book-object, *Architecture is Frozen Music* (2022).

Trained in architecture, and visual art, Catugier treats the book not as a container for images but as a structure to be built and navigated, drawing on Oskar Hansen's theory of "Open Form" to create works with no fixed beginning, end or reading direction. The exhibition brings together projects developed through residencies in Romania, France and Taiwan, her open-call collaborations with AMBruno (*Rhythm and Finale*), and four new book official releases: *A Never-Ending Stone*, *STOIC*, *SPLIT* and *Autodafé*.

Alongside is the first showing of printed works made during her residency at Texture Printmaking Lab in Tainan, Taiwan. Together, the works present the book as a site where images gain volume, pages become structure, and reading becomes an act of physical navigation.

Opening times: Wed. Thur. Fri, 11 - 18 hr, Sat. 11 - 16 hr.

Finissage 10th October 2026, 4-6pm - Artist talk with Anna-Lena Wenzel with Laure Catugier at 5pm.

einBuch.haus / Lindenstr. 91, 10969 Berlin, Germany.
<https://einbuch.haus>

Jenny Watt - *Wild Colour of Shetland*
Toogs Artist Workshop, Shetland, UK
Until 28th September 2026



Wild Colour of Shetland explores the hidden palette of the Shetland landscape through the work of artist Jenny Watt. Gathering colour from locally foraged plants, roots and natural materials, Jenny's practice combines experimentation, observation and traditional techniques to create inks, dyes and pigments.



Bringing together dried botanical specimens, colour extracts, test pieces and working samples, the display offers an insight into this ongoing exploration of Shetland's natural colour. It provides a glimpse into the research and discoveries that are informing the creation of a forthcoming artist's book, currently being developed with support from Gaada.

The exhibition is viewable daily in the display space outside Toogs Artist Workshop until 28th September 2026.

Toogs Artist Workshop
 Burra Isle, Shetland, ZE2 9LD, UK.
<https://www.gaada.org/events/wild-colour-of-shetland>

Between one Line and Another
Bower Ashton Library, Bristol, UK
Until 15th September 2026

Curated by Bella Venable - MA Fine Art Printmaking, UWE. An exhibition of prints and artists' books where texts evoke image and images envisage words, between one line and another moves between the two, crossing boundaries of place and thought.



Photo: Mel Joubert.

Selected from the archive of the Centre for Print Research at Bower Ashton, the display includes book and print works by national and international artists, UWE students and alumni.

Artists: Frans Baake, Rudi Bastiaans, Jo Barnfield, Mark Beechill, Matthew Birchall, The Caserom Press, Chrystal Cherniwchan & Craig Tattersall, Tsz-ki Cheung, Aaron Cohick, RT Farmer, Caren Florance, Gloria Glitzer, Ben Goodman, Margarida Holler, Ben Jenner, Julie Johnstone, The Laurence Sterne Trust, Emily Lucas & Nick Grellier (both laughing), Alastair R. Noble, Radoslaw Nowakowski, Redell Olsen & Susan Johanknecht, Otto, Sadie Pedersen Sharp, Jaime Powell & Erica Chung, Colin Sackett, Tim Staples, Tricia Treacy, Barrie Tullett, Nathan Walker, Cathey Webb. Bella Venable: @bella.marie.prints

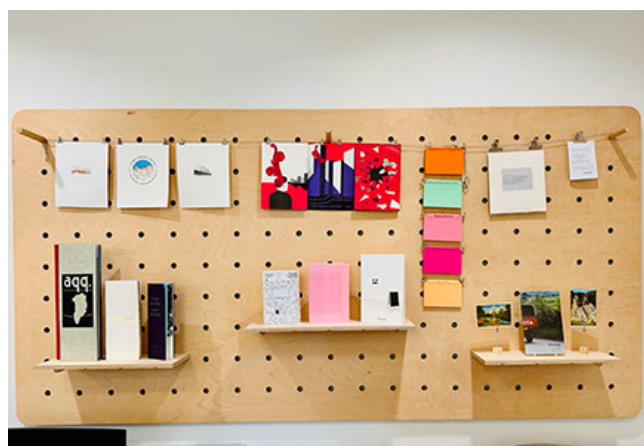


Photo: Mel Joubert.

This exhibition is free and open to the public at Bower Ashton Library, Monday - Friday 9am-5pm.
 The library is on the first floor of B block.

Bower Ashton Library, UWE Bristol City Campus,
 Kennel Lodge Road. Bristol BS3 2JT, UK.
 Library desk telephone: 0117 3284750.
 Parking at Ashton Court: <https://tinyurl.com/mczjamtv>
 or meters on main road.
<https://www.uwe.ac.uk/study/library/our-libraries/opening-hours#section-3>

Poetry goes no further than language: A historical moment of art becoming art again
Buxton Contemporary, Melbourne, Australia
Until 3rd October 2026

Poetry goes no further than language revisits a defining moment in mid-1980s China, when a group of artists began to question all existing values and presumptions about art. Among them were the Beijing collective New Measurement Group and Shanghai-based artist Qian Weikang.

Dissatisfied with the mainstream visual trends of expression and symbolism, they turned instead to conceptualism, using systems of measurement, process and chance as their artistic material.

Active for only a short time, their experiments circulated among small networks of artists and critics before many of

the works were dispersed, dismantled or destroyed. Drawing on extensive research and careful reconstruction, this exhibition reunites the complete experimental output of New Measurement Group alongside key works by Qian Weikang, bringing this rarely seen chapter of art history to Australia for the first time.

A new responsive commission by Melbourne-based artist Darcey Bella Arnold unfolds throughout the exhibition, creating a dialogue across time, space and language. Curated by Liu Ding and Carol Yinghua Lu.

Tuesday to Saturday, 11am–5pm. Free entry. Corner Southbank Boulevard & Dodds Street, Southbank 3006, The University of Melbourne, Australia.
<https://buxtoncontemporary.com>

PAYSAGES - Part One

**Centre des livres d'artistes, Saint-Yrieix-la-Perche, France
 Until 3rd October 2026**

An exhibition produced by the Centre des livres d'artistes.
 Curator: Alex Chevalier.

Showing works by: Estèla Aillaud, Albert Allgaier et Bernhard Garnicnig, David Bellingham, Bernd et Hilla Becher, Marinus Boezem, Chloë Brown, Pol Bury, Thomas A. Clark, David Michael Clarke, Henri Cueco, Daniel Gustav Cramer, Christine Demias, Lara Dhondt, Mark Dion, Daniel Dutrieux, Alec Finlay, Ian Hamilton Finlay, Julie C. Fortier, Hamish Fulton, Alban Gervais, Félix González-Torres, Jakob Gautel, Romaric Hardy, Gottfried Honegger, David Horvitz, Simon Johnston, Edmund Kuppel, Sol LeWitt, Édouard Levé, Richard Long, Julie Morel, Nelly Monnier, Nicolas Moulin, Ian Murray, Peter Piller, Françoise Pétrovitch, Guy Pradel, Pierre-Lin Renié, Till Roeskens, David Rule, Matthieu Saladin, Christina Schmid et Sabine Fessier, Jean-Frédéric Schnyder, Fran Simó, Bruno Silva, Jan Steinbach, David Tremlett, Joëlle Tuerlinckx, herman de vries, Éric Watier, Stephan Willats.

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

How we read books (for Stephen Emmerson)

Bower Ashton Library, Bristol, UK

Thurs 3rd September – Tues 27th October 2026

How we read books (for Stephen Emmerson) is a collaborative publication and exhibition between Sarah Bodman, Stephen Emmerson, Artist's Book Club at UWE and book friends.

Following Stephen Emmerson's talk here at UWE Bristol in November 2025 our students, staff and visitors were thrilled to discover different ways into 'reading' and approaching books that suited their own paths and inspired new understanding and ideas. We invited Stephen to run a workshop in January 2026 showing us some of his methods for reading books. We then set about making our own non textual readings or creating templates and using tools to create our pages for a collaborative book, and had a show and tell of our results together in February 2026.

Thank you very much to Stephen Emmerson for his inspirational work and guidance, and for allowing us to use some of his processes to make the artist's book.

For more information on Stephen Emmerson see:
<https://eightox.org/>



Photo: Marian Kilpatrick.

The display on show at Bower Ashton Library from Thursday 3rd Sept – Tues 27th October 2026 includes some of the original templates or working processes used to 'read' our chosen book and make a page each for the publication. We hope the project will inspire others to find their own ways to 'read' books.

The artists and writers who contributed to this project and publication are: Ben Jenner (UK), Brian Norman (UK), Caren Florance (Australia), Clair Schwarz (UK), Csilla Bíró (UK), Daisy Hvnter (UK), David Dellafiora (Australia), Fran Cave (UK), Frans Baake (Netherlands), Imi Maufe (Norway), Jayne Marshall (Spain), Jeff Rathermel (USA), Jeremy Dixon (UK), Leonie Bradley (UK), Linda Parr (UK), Marian Crawford (Australia), Marian Kilpatrick (UK), Mel Joubert (UK), Morwenna Peters (UK), Nancy Campbell (UK), Noriko Suzuki-Bosco (Japan), Paul Laidler (UK), Sadie Pedersen Sharp (UK), Sara Elgerot (Sweden), Sarah Bodman (UK), Stephanie Black (UK), Stephen Emmerson (UK), Steve Parsons (UK), Sue Vallance (UK).



Photo: Marian Kilpatrick.

Bower Ashton Library, UWE Bristol, City Campus
 Kennel Lodge Road, Bristol BS3 2JT, UK.
<https://www.bookarts.uwe.ac.uk/howweread/>



The 2026 Book Awards

**La Mécanique Générale, Arles, France
Until 4th October 2026**

Established when the festival was founded, the Rencontres d'Arles Book Awards annually celebrate the extraordinary creativity of the photography book industry and strive to be a key player in promoting it. Each award is endowed with 6,000 euros and reward a photography book published between May 13, 2025, and May 13, 2026.

The preliminary jury composed this year of Basile Le Cleac'h (Director of the Atelier du Palais), Ana Gallart de Mora (Head of BAL Books), and Emilie Pautus (Founder of the independent bookstore Les Grandes Largeurs), has selected 128 books across all categories.

THE AUTHOR BOOK AWARD rewards the best author project for a contemporary photography work.

THE HISTORICAL BOOK AWARD rewards the best documented book on photography or about a photographer. It can either be a thematic or monographic book.

THE PHOTO-TEXT AWARD rewards the best book in which photographs and words contribute equally to the work.

**LUMA RENCONTRES - DUMMY BOOK AWARD 2026
La Mécanique Générale, Arles, France
Until 4th October 2026**

For the 57th edition of the festival, the Rencontres d'Arles and the LUMA Foundation are once again offering the LUMA Rencontres Dummy Book Award, a prize to help publish a dummy book.

Launched in 2015, this prize, with a production budget of €25,000, is open to any new photographer or artist using photography, submitting a previously unpublished dummy book. Special attention is paid to experimental and innovative publication forms.

In 2025, nearly 200 dummies were received from 37 different countries. The Rencontres d'Arles and the LUMA Foundation set up a jury to select the shortlisted dummies and the winning one. This selection is exhibited as part of the official 2026 festival programme.

Opening hours: 9.30am – 7.30pm. La Mécanique Générale, 33 avenue Victor Hugo, 13200 Arles, France.
<https://www.rencontres-arles.com/en/lieux/la-mecanique-generale>

**volumes bookshelf: *.sculptr is part of the exhibition
*.sculptr Between Screen and Material**

**Atelier Hermann Haller, Zürich, Switzerland
Until 4th October 2026**

Digital technologies have profoundly transformed the centuries-old tradition of sculpture. While Hermann Haller still worked with clay, plaster, cement, and bronze, artists today are experimenting with computer-generated animations, scans, and 3D prints.

This year's exhibition at the Hermann Haller Studio showcases several examples of this evolving artistic practice. Contemporary works from the city's art collection are on display in the sculptor's historic workspace. These works explore new materials or create virtual spaces. The artist duo Fører Nielsen, Thomas Julier, Lithic Alliance, and Mélodie Mousset reflect the transitions between physical and digital space, materialisation and dematerialisation, through their work. They highlight the current tension in artistic production between craftsmanship and digital creation, redefine the relationship between original and reproduction, and play with the concepts of perfection and imperfection.

The exhibition also features contemporary works from the city's art collection. Curated by Sabine Rusterholz Petko.

Accompanied by *volumes bookshelf: *.sculptr, from the archive*. Publications from the volumes archive that engage in dialogue with the artistic positions presented in the exhibition and the Hermann Haller studio.

**Continuous volumes reading room
Artist Talk, Sunday 13th September, 1pm**

An exchange on material and working processes in real and digital spaces with artists Thomas Julier, Lithic Alliance, and curator Sabine Rusterholz Petko.

Book launch, Sun 4th October, 3–6pm
Aftermath, a publication by Thomas Julier, is published by Jungle Books. With Thomas Julier and Zeno Capatti, Sophie Haberland and Adrien Kaeser.

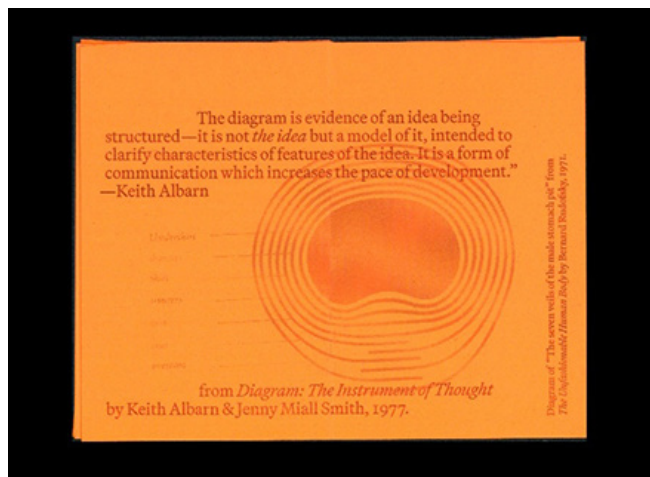
Höschgasse 8a, 8008 Zürich, Switzerland.
<https://www.stadt-zuerich.ch/atelierhermannhaller>

**ILSSA Diagrams pop-up exhibition at Looky Here,
Greenfield, MA, USA**

Friday 9th October – Saturday 10th October 2026

Its opening will double as the pre-party for the Northampton Print & Book Fair, which is held the next day. The event will also be the launch party for the ILSSA Diagrams publication.

ILSSA Diagrams - opening Friday 9th October
Exhibition Opening & Pre-party for the Northampton Print & Book Fair, 7-10pm.



The opening will be preceded by a free-and-open-to-the-public Diagramming Workshop with Emily Larned from 5:30-7pm.

The ILSSA Diagrams show will also be open for viewing on Saturday 10th October from 12-5pm, the same day as the Northampton Print & Book Fair, which is open 11-5. The art book fair location, at 33 Hawley St, Northampton, MA, is a 25-minute drive from Looky Here.

In true pop-up fashion, the show will be taken down Sunday 11th October, so do come by Friday night or Saturday day if you can!

Looky Here, 28 Chapman St, Greenfield, MA 01301, USA.
<https://lookyheregreenfield.com>
 @nohopbf
<https://impractical-labor.org>

'A New Nature', Céline Hurka Residency Huis Van Het Boek, The Hague, Netherlands Until 25th October 2026

The National Museum Huis van het boek hosts typographer and artist Céline Hurka. During her residency, entitled "A New Nature", Céline Hurka is exploring floral and plant motifs in typography. Hurka presents existing works and new work created during her residency alongside books from the museum's collection.

During her research in the collection of Huis van het boek, archives and gardens, Céline Hurka came across a striking parallel: just as plant species are becoming extinct in nature, they are also disappearing from the pages of our books which nowadays most of the time lack any decoration. By interweaving these worlds, Céline Hurka gives nature a permanent place in our visual culture. In this way, letters become not only carriers of text but a living archive of what we are in danger of losing.

Existing work on display includes: typefaces, tapestries from the series *Symbols of Utopia* in collaboration with Yamuna Forzani, and the work "The Secret Type Garden" developed in collaboration with Studio Pointer*, in which the viewer takes a digital walk through a landscape of floral typography.



Detail *Tapestry Symbols of Utopia*, Yamuna Forzani and Céline Hurka, 2024. Photo: Huis van het boek.

As the oldest book museum in the world, Huis van het boek connects people in a contemporary way around the cultural, social, and historical significance of the book. Since 1852, the museum has been housed in the stately former residence of its founder on the Prinsessegracht in The Hague. The museum is a place where all lovers of books and art are welcome to look, learn, and enjoy. Through our unique collection and programming, we create a bridge between the past and the present, inspiring future generations.

Rijksmuseum Huis van het boek
 Prinsessegracht 30, The Hague, Netherlands.
<https://www.huisvanhetboek.nl>

***James Hutton and Glen Tilt* Blair Castle & Gardens, Pitlochry, UK Until 30th October 2026**

The sculptor Jake Harvey and artist Helen Douglas were commissioned by Blair Charitable Trust to create sculptures and printed works using Glen Tilt, which runs for several miles Northerly from Blair Atholl, and the discoveries of the geologist James Hutton in that glen as their inspiration. Their works alongside various artefacts relating to James Hutton's visit to the glen in 1785 are on display in the Banvie Hall within Blair Castle.



Alpine Schitus, Helen Douglas.

The exhibition is part of a nationwide celebration of the tercentenary of James Hutton (1726-1797), the polymath and founder of modern geology. It is in the glen running into Blair Castle that Hutton made one of his great discoveries unlocking the theory of deep time. This is the inspiration behind the artists' work and we hope their beautiful work brings Hutton's discovery to life.

Exhibition location: Inside the Banvie Hall at Blair Castle, located towards the northern end of the castle, through the glass entrance doors. Exhibition admission: Included with a Castle or a Gardens & Grounds ticket.
<https://atholl-estates.co.uk/blair-castle/exhibitions/james-hutton-and-glen-tilt/>

Blair Castle & Gardens, Blair Atholl, Pitlochry, PH18 5TL UK. <https://atholl-estates.co.uk>

Objects of Poetry

Rare Book School, University of Virginia
Charlottesville, USA - Until 30th November 2026
Curated by Barbara Heritage & Zoe Langer

Poetry survives not just as streams of words, but also as material artifacts that have lives and stories of their own. Forms and words are richly entangled, inseparably expressive. This exhibition highlights the tangible artifacts that make poetry palpable. From metal to silk—parchment to paper pulp—calligraphy to typography—this show is a feast for the senses.

“Ut pictura poesis” / “As is painting, so is poetry”
– Horace, *Ars poetica*

We begin by reflecting on poetry as it converges with other genres and media. Poetry has historically intersected with botany in the form of *florilegia*, as well as with painting and landscape. Throughout the show, you will find examples of these overlapping interests, including copies of the *Mustard Seed Garden Manual* (Chinese: *Jieziyuan huazhuan*) from Rare Book School’s Guanhaiou Collection, donated by Xia Wei and Soren Edgren. The manual, compiled and produced during the early Qing Dynasty, incorporates calligraphy and poetry into its lessons on painting, showing just how closely these arts overlapped and cross informed one another. As both a complement and counterpoint to this narrative, we show *Turner’s Illustrations to Sir Walter Scott’s Poetical Works* (1852)—a volume of 24 illustrations depicting images from Scott’s poems, but lacking any of his verses. In this case, the object stands in for Scott’s iconic writing, which was so popular and well known at the time, it was already, in a sense, “present.” The middle of the gallery features objects related to sound, where we show convergences among poetry, oral recitations, songs, and lyrics.

Poiesis (Greek: ποιησις) is an act of making. Poets are no strangers to the craft of writing. But few of them are deeply familiar with the craft of the book—William Blake being perhaps the most notable example, among other artists featured in this show: Dante Gabrielle Rossetti, William Morris, Vasily Kamensky, Walter Hamady, Barbara Henry, Johanna Drucker, Clarissa Sligh, Margaret Randall, and Mayra Sablón. Other poets exhibited here have closely collaborated with craftspeople tied to book arts—including (but not limited to) Thomas Hardy, Paul Laurence Dunbar, Gwendolyn Brooks, Edwidge Danticat, and Monica Ong.

We read, and we feel—we may even turn a wheel. Poetry moves. It is made possible by political and artistic movements. It also innovates. It migrates across printings into new editions, anthologies, and collections. It is

adapted and absorbed into other projects. Poetry is made by communities, and it makes community—it effects interventions and is sometimes affected by interventions. Objects call attention to these mutable, shifting dynamics—especially in multiples.



Detail: *Mustard Seed Garden Manual* from Rare Book School’s Guanhaiou Collection, donated by Xia Wei and Soren Edgren. Photo: Rare Book School.

We celebrate the beauty and artistry of these books—the ability for books to convey a sense of awe or wonder through their material forms. Stamped with gold, bound in shining silk, flecked with paint, adorned with colour. Splendour communicates in ways that words alone cannot express.

Finally, poetry has the power to elevate and transform, and books are essential for that transformation to take shape. Enduring over centuries, they carry the past into the present, making visible former histories and potential futures, and leading to new visions and ways of seeing the world we share.

Hosted by Rare Book School which is centrally located on the Grounds of the University of Virginia, on the second floor of Edgar Shannon Library just across the street from the UVA Rotunda.

University of Virginia, 160 McCormick Rd
Charlottesville, VA 22904, USA
<https://rarebookschool.org/exhibitions/objects-of-poetry/>

Hand Bookbinders of California members’ exhibition American Bookbinders Museum, San Francisco, USA 12th September – 26th December 2026

The Hand Bookbinders of California’s 54th Annual Member’s Exhibition brings together the best efforts of a diverse community of makers in a showcase of “democracy in art”. This exhibition highlights both traditional and contemporary approaches to bookbinding and invites visitors to explore the remarkable range of possibilities within the book arts. Featured works demonstrate the many ways books can be created and transformed.

Artists use a wide variety of materials, printing methods, decorative techniques, and structures to craft unique designs. Binders use paper, metal, vellum, or fabric to bind

handwritten, letterpress and digitally printed text, with or without illustrations. Decorative elements may be fashioned from dyed leather, collage, weaving, printmaking, gold tooling, stone veneer, or photography. Structurally books are sewn, glued, folded, sculpted and rolled, individually or in combination, creating a diverse range of unique handmade objects.



Scenic: a travelogue. Photopolymer intaglio, watercolour, hand cut, handset type. Photo: Mary V. Marsh.

This year's exhibition features a set book: an unbound text in sheets selected by the exhibition organizer and bound by participating bookbinders. For HBC54, the chosen title is *Slaughterhouse-Five*, an American classic recognized by Modern Library as one of the 20 best novels of all time. Kurt Vonnegut's *Slaughterhouse-Five* is a genre-defying, semi-autobiographical, science fiction-infused anti-war novel. This letterpress edition, published by Suntup Editions, includes illustrations by Julian De Narvaez, an introduction by Jess Walter, and a frontispiece by Edith Vonnegut. The resulting bindings present a dozen distinct interpretations of this landmark work.

American Bookbinders Museum,
355 Clementina Street, San Francisco, CA 94103, USA.
<https://bookbindersmuseum.org/exhibition/hbc-54/>

FIFTEEN - Puget Sound Book Artists Annual Member's Exhibition

Daniel J Evans Memorial Library
Evergreen State College, Olympia, WA, USA
28th September – 12th December 2026

FIFTEEN, the 2026 Puget Sound Book Artists Annual Member's Exhibition theme celebrates the group's Fifteen-Year History. An exhibition catalogue is available, designed by Rebecca Chamlee.



Marilyn Stablein's artist book in the show is: *15: A Mom's Journal*, (pictured above) which is part of an ongoing series of her artist books that record and display vernacular images of time and place-based ephemera to explore and celebrate visual culture that relates to her life experiences.

Open Case Events:

Sunday 25th October, 12-1.30pm (hybrid)

Friday 6th November, 12-1.30pm (in-person)

Open case events will include 1-hour of presentations, followed by a tour of the exhibition and Rare Books Room.
<https://pugetsoundbookartists.wildapricot.org>

Daniel J Evans Memorial Library, Evergreen Olympia Campus, 2700 Evergreen Parkway NW, Olympia, WA 98505, USA. <https://www.evergreen.edu/library>



AMBruno - Finale

Dunoon MOCA, Scotland

26th September – 18th October 2026

Dunoon MOCA is proud to host the final Finale, from the touring exhibition of artists' books that address the concept of Finale. Organised by the artists alliance AMBruno and curated by Robert Bolick.

Finale books by the following artists: Karen Blake, Laure Catugier, Judy Goldhill, Susan Johanknecht & Katharine Meynell, Rafael Klein, Pauline Lamont-Fisher, Philip Lee, Sophie Loss, John McDowall, Alastair Noble, Linda Parr, Ximena Perez Grobet, Peter Rapp, Mireille Ribière, Claudia de la Torre, Cally Trench, Maria White, Roy Willingham

Dunoon MOCA, 18 Ferry Brae, Dunoon PA23 7DJ, Scotland. <https://www.dunoon-moca.com>

Alastair Noble - Mapping Arcadia: Chimu Peru 2012

Benmore Botanic Garden, Dunoon, Scotland

17th September – 31st October 2026

The exhibition *Mapping Arcadia: Chimu Peru*, at the Courtyard gallery at Benmore Botanic Garden Dunoon,

presents works made from vegetation gathered from the hillside of Chimu on the coastline of Lake Titicaca, Puno Peru. Additionally, framed photographs that documented the source of the plants and the printing process will supplement the display.



In 2012 Alastair Noble and his family were living for several months in Puno Peru researching the use of Totor reed in traditional balsa boat building. This was supported by a grant his wife Kathy Bruce received from the Fulbright Foundation. They befriended a local artisan and balsa boat builder who guided them through the process of constructing a boat from the natural materials that grew on the coast of Lake Titicaca. Initially it required gathering grasses from the hill side of the small town of Chimu to make rope employed in the binding process of totora reed gleaned from the shoreline. While gathering these grasses, Noble was fascinated by the great variety of vegetation that was unfamiliar to him so started to collect samples on the hillside. These were identified by the artisan who wrote down the names of these plants in the indigenous languages of the area Aymara and Quechuan. This became the genesis of a project to produce a series of works that included a selection of these plants from that area. He was invited by the printmaker of the university of the Altiplano Puno to use the printing facilities and workshop at the university. Initially, the plants were dried before proceeding with the printing process, after which they were laid onto an inked wooden board topped with dampened printing paper and rolled through an etching press. When the paper was removed an impression of the vegetation revealed itself as a white embossed image set on a blue inked background. As placement of the plants was random and never repeated each piece is unique. At the time the works were exhibited as *Mapping Arcadia: Chimu - Totor y El Ecoarte en la Region* at the Centro Cultural Peruano Norteamericano Puno Peru.

Benmore Botanic Garden, 4 Uig, Benmore, Dunoon, PA23 8QU, Scotland. <https://www.gnobilis-press.com>

Bible Bound

Muzeum im. Anny i Jarosława Iwaszkiewiczów
w Stawisku, Podkowa Leśna, Poland
13th September – 7th November 2026

The Bible has had a profound impact on humanity, literature, art, history, and culture for over 2,000 years.

As one of the oldest and most influential texts, it has shaped civilisations, religious practices, and cultural expressions. From illuminated manuscripts of the Middle Ages to Johannes Gutenberg's first printed Bible in 1455, the Bible has played a key role in the development of printing and bookmaking.



The Museum of Printing in Haverhill, Massachusetts, USA, invited artists to create miniature artists books inspired by the Bible, reinterpreting its meaning through form, materials, scale, and various binding techniques. The exhibition highlights the Bible's enduring impact and it was displayed alongside the new "Rare Bible Room" which features over 100 rare Bibles and 30 Bible leaves from May 1 - September 1, 2026. All the books in this exhibition were generously donated by artists to the Permanent Collection of the Museum of Printing, Haverhill, MA.

This exhibition also features artists' books inspired by the Bible, created by Polish artists from the Permanent Collection of the Book Art Museum in Łódź. They are presented by Agnieszka Kowalska-Owczarek, Curator of the Collection of Artists' Books and Printed Artworks, and Curator and Organiser of Exhibitions and Cultural Events at the Book Art Museum in Łódź.

Artists: B. Amore, Jerie Artz, Lynne Baggett, Françoise Buniazet, Dennis Dahill, David Faithfull, Barbara Galińska, Ania Gilmore, Sandra Golbert, Penelope Hall, Kathryn Hart, Magdalena Jaskłowska-Englisz, Gunta Kaza, Anna Leliwa, Katherine Lobo, Pamela MacKay, Christine Elizabeth Mistretta, Anna Mária Orbán, Roberta Vaigeltaité-V., Kęstutis Vasiliūnas, Sampson Wilcox, Ebony Wright, and Felicity Roberts.

Artists from the Book Art Museum in Łódź: Tomasz A. Kalita, Agnieszka Kowalska-Owczarek, Ihor Podolchak + Janusz Paweł Tryzno, Zbigniew Sałaj.

Bible Bound Exhibition Catalogue is available at the Museum of Printing's eBay Store: <https://tinyurl.com/3vftf8rx>

Opening Reception Sunday 13th September, midday.
Open Tuesday – Friday: 9am to 4pm, Saturday – Sunday: 10am to 4pm, Tuesday: admission free, only individual visits, Mondays, public holidays – closed.

Gołębia St. 1, 05-807 Podkowa Leśna, Poland.
<https://stawisko.pl/en/>

BIND Exhibitions

**Cork Printmakers Studio Gallery, Cork City, Ireland
September & October 2026**

From Kieran Owens: BIND is a programme of exhibitions of individual artist books as part of Cork Printmakers artist book library.

BIND celebrates contemporary book art in printmaking through exhibiting books by three invited artists and groups within our existing library and archive of printmakers' artist books across 2026.

The programme activates the existing library and celebrate the new and innovative approaches to artists books as a both social and intimate durational art object.

September - Elize de Beer will be creating and exhibiting a new artist book containing an initial response to her residency at Artica Svalbard, Norway in June/July 2026 and her grandfather's photographic archive of Antarctica.

October - Cork Zine Fest will present a curated selection of zines by invited artists highlighting creative collaborations developed with CZF over the years. Presenting zine-making not only as an accessible art form for creative expression, but also as a vehicle for activism, community building, and knowledge exchange.

Cork Printmakers, Wandesford Quay
Clarke's Bridge, Cork City, T12 E26D, Ireland.
<https://www.corkprintmakers.ie>

BOOKED 2026 – For the love of books and art!

**Art Hub Pikisaari, Pikisaarentie 8, 90100 Oulu, Finland
+ BOOKED 2026 Off-Site
17th – 29th October 2026**

It is with pleasure that we can welcome you to Oulu's historical district of Pikisaari and the OULU2026 — European Capital of Culture programme, which BOOKED is also included. Since it provides locals and visitors alike with the opportunity to be introduced to this curated selection of artists books and book related-related artworks.



Jemiina Halonen, *Drawing Breath* (2024), lithographic print, hand bound, courtesy the artist.

The event will encompass zines and books in traditional formats, several small installations, iterative editions of an ever-evolving book, collaged poems, a code-based lyrical essay combining text and animation, thermal print books and more will also be on display. The presentation includes works by interdisciplinary artists from Austria, China, Finland, Hong Kong, India, Iran, Puerto Rico, Slovakia, Sweden, and the United Kingdom.

Participants for this edition of BOOKED were selected by a jury composed of artist and writer John Gayer, sculptor and Art Hub Pikisaari co-founder Minna Kangasmaa, visual and media artist, and Art Hub Pikisaari co-founder Tuomo Kangasmaa, and artist Tuomas Ollikainen.

Art Hub Pikisaari
Pikisaarentie 8, 90100 Oulu, Finland
<https://www.arthubpikisaari.fi>
info@arthubpikisaari.fi

BOOKED 2026 Off-Site

**Ränni-Galleria, Oulu railway station tunnel, Oulu
2nd – 29th October 2026**



Duncan Butt Juvonen, *False Dawns* (2025), MUU Window installation, courtesy the artist.

Duncan Butt Juvonen's *False Dawns* will consist of a floor installation made up of a group of worn lamps that have texts and images emblazoned on their lampshades. The lamps, once signifiers of domestic comfort and refinement, convey slogans and images that, by evoking fractured realities and despondent humour, subvert age old adages, such as 'Home sweet home' and the pop culture meme 'Live, Laugh, Love'.



**Oulu2026
European Capital
of Culture**

Ränni-Galleria, Oulu railway station tunnel, Rautatiekatu 11, 90100 Oulu, Finland. <https://tinyurl.com/yy2zb7ss>

Katerina Kyselica - Mostly Blues

**RIVAA Gallery, Roosevelt Island, NY, USA
24th September – 18th October 2026**

Mostly Blues, a solo exhibition by Katerina Kyselica features a selection of recent drawings, prints, paintings,

artists' books and works from handmade paper that explore the inner state of one's mind.

<https://www.instagram.com/katkakyselica/>



Opening reception: Saturday 26th September, 5-8 pm

RIVAA Gallery, 527 Main Street, Roosevelt Island, NY 10044, USA. <https://www.rivaagallery.org>

Resonance Spaces.

documenta Art and other new acquisitions

Neue Galerie, Hessen Kassel Heritage, Germany

Until January 2027

To mark the 50th anniversary of the Neue Galerie in Kassel, Hessen Kassel Heritage presents the special exhibition "Resonance Spaces. documenta Art and other new acquisitions". The exhibition showcases significant acquisitions from recent years and illustrates how the collection of modern and contemporary art has continuously evolved. At its heart are large-format installations, films, and objects that impress with their powerful spatial presence.



Album's albums, 91 photo-albums, each with photos on one theme, Jürgen O. Olbrich, 1988. Photo: Jürgen O. Olbrich.

The works gathered in the exhibition unfold a multifaceted network of strands of memory and concepts of history. For example, Pinar ğrenci explores processes of collaborative memory in her film "Aş.t" (Avalanche) (2022), while Jürgen O. Olbrich, with his archiving of discarded photographic material, raises questions of value, selection, and memory. Michal Heiman examines the structures of psychological tests and the multifaceted possibilities of interpreting images in her work, while Ute Lindner, with her "exposure times," reflects on the different temporal planes of historical paintings.

The exhibition "Resonance Spaces" invites visitors to rediscover the collection of the Neue Galerie and to trace its development within the interplay of history, memory, and contemporary art – as a retrospective, a snapshot of its current position, and a look ahead. Participating artists and groups: Britto Arts Trust, Hubertus Gojowczyk, Michal Heiman, Ute Lindner, Urs Lüthi, Fabio Mauri, Pinar Öğrenci, Jürgen O. Olbrich, Amol K. Patil.

Neue Galerie, Hessen Kassel Heritage, Museen - Schl.sser - Parks, Schlosspark 1, 34131 Kassel, Germany
<http://www.heritage-kassel.de>



Bibliofilia: An exhibition on Bookbinding

IDDIS Norwegian Printing Museum, Stavanger, Norway

Until August 2027

News from Imi Maufe | Codex Polaris: This exhibition, looks at the craft of bookbinding from the age of Codex bindings to today's artists working with books.

They say: don't judge a book by its cover. But in the *Bibliofilia* exhibition, that's exactly what we do. Have you ever thought about how a book is put together? Is it glued or sewn in the spine? Is the cover made of cardboard or maybe leather? Is it made by a machine or a craftsperson?

In the *Bibliofilia* exhibition, you can learn more about the history of bookbinding and the changes that have occurred in the profession. You can see examples of different types of binding, everything from artist books and deluxe bindings from recent years, to unique bindings made of parchment from the 15th century. You can also try your hand at the craft yourself!

The Museum is hosting a series of bookbinding and letterpress workshops and Bookbinding 'Show and Tell' evenings. Keep an eye on the website for updates.

<https://www.iddis.no/en/kalender/arrangementer>

IDDIS Norwegian Printing Museum, Øvre Strandgate 88, 4005 Stavanger, Norway. <https://www.iddis.no/en/>

COURSES, CONFERENCES, LECTURES & WORKSHOPS

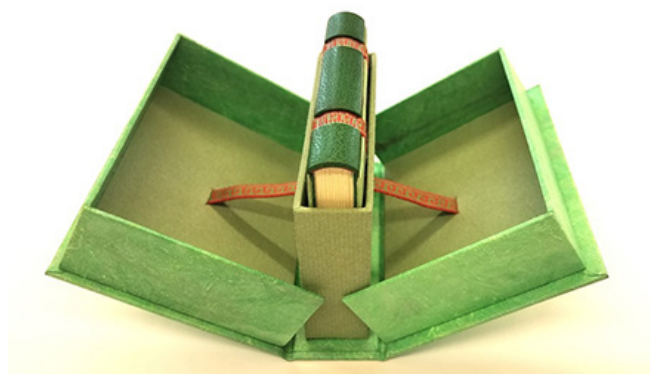
The next workshop at BINDING re:DEFINED, UK is all about a box....

Pop-Up Box

Rahel Scheufele

8th - 11th September 2026

This sophisticated pop-up box definitely leaves a lasting impression: as if moved by an invisible hand, the binding is lifted up toward the viewer, instinctively inviting them to pick up the book.



Connected by a special ribbon mechanism, the clamshell box and slipcase work together. If time allows, Rahel will discuss possible decorative techniques such as cutouts and Tyvek and paper mosaic. As a special extra, specially manufactured woven ribbons can be incorporated, making each piece a unique work of art. £495.00

Experience required. Please view the full details at <https://www.hazelbankstudio.co.uk>

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 work out of a purpose-built bindery in Wiltshire's beautiful Vale of Pewsey with easy access by road and rail.

Suminagashi: Japanese Paper Marbling Workshops with Sarah Amatt, 19th September 2026



The workshops are held near Kington, Herefordshire, UK. The art of suminagashi is the art of allowing: In the words

of Don Guyot (a first class-marbler and generous sharer of techniques), the workshop 'will teach you how to arrange things so that suminagashi occurs'.

Suminagashi, or Japanese paper marbling, is the oldest form of marbling dating back to the 12th century. The process is simple and no prior knowledge or 'artistic' skill is needed – just curiosity and the desire to have a go!

The workshops I teach are designed to help you acquire the necessary skills to create your own designs at home with an understanding of the materials, tools and process plus a bit of historical context. There will be demonstrations and plenty of opportunities to unleash your creativity and to ask questions! Take home many sheets of paper covered in suminagashi for use in bookbinding and other paper arts. Further details at:

<https://www.sarahamatt.com/workshops-suminagashi>

CELANDINE BOOKS BOOKBINDING WORKSHOPS:

Workshops take place at arts centres and book festivals in Devon, Cornwall and Somerset UK, and bespoke workshops can be arranged for groups and individuals. A wide range of traditional and contemporary book structures are taught.

Find out more at <https://celandinebooks.co.uk> where you can also subscribe to the newsletter to hear about new workshops as they are planned.



The Secret Belgian Binding

Studio KIND at The Corn Store, Barnstaple, Devon.

Sunday 13th September 2026, 10.30am - 3.30pm. £50



Make a Photo Album

The Devon and Exeter Institution

Friday 2nd October 11am - 4pm £85



Japanese Books in a Wraparound Case

MAKE Southwest

Friday 30th October 2026 10.30am - 4pm, £80

Booking info at: <https://celandinebooks.co.uk>

Workshops with Baile Mòr Books:

Fish Skin Bindings on the Isle of Iona, Scotland

13th – 16th September 2026

A four-day intermediate bookbinding workshop in a distinctive island setting. Participants will make fish skin parchment using ethically caught local fish, then create books designed to use the finished parchment as covers. Skills include parchment preparation, drying, and book construction. The fee is on a sliding scale and includes tuition, materials, tool use, and one shared meal.



A full list of tools to bring will be sent to students prior to the workshop. Travel, accommodation, and most meals are not included. Prerequisites: participants should be confident sewing and completing books independently. For more information please visit: <https://www.bailemor.co.uk/event/iona-fish-skin-binding-workshop/>

Mackintosh inspired bookbinding

Mackintosh at the Willow, Glasgow, Scotland

10th October 2026

A one-day beginner's bookbinding workshop at the beautifully and faithfully restored Mackintosh at the Willow.



Participants will hand bind books with covers inspired by the Glasgow Style, drawing on designs by Charles Rennie Mackintosh and his contemporaries. The book for 2026 is likely to be a drum leaf binding. The fee includes all materials and tools for the day, a tour of the venue, and lunch in the tea room.

No prior experience is required, though those with some bookbinding skills are welcome. The day runs from 10:30am to about 4:30pm. Please note this workshop is not suitable for children. For more information please visit: <https://www.bailemor.co.uk/>



The Red Count and the Cranach Press Hamlet

Free Lecture by Tom Greensfelder

Artists Book House, Chicago, USA

20th September 2026 at 7pm

Count Harry Clemens Ulrich von Kessler (1868–1937), known as the “Red Count,” was one of the most remarkable cultural figures of early 20th century Europe—a cosmopolitan diplomat, art patron, publisher, and, unlike his fellow aristocrats, a strong advocate of Germany’s fragile democracy. His voluminous diaries provide us with a unique and intimate view of the people who shaped European culture and the modern world—from Josephine Baker and Edvard Munch to Richard Strauss and Albert Einstein. Moving through the artistic and political circles of Weimar, Paris, and Berlin, Kessler, in addition to helping shape the cultural landscape, administered the craft school which would ultimately evolve into the Bauhaus.

This illustrated lecture traces Kessler's extraordinary life and his little-known influence on the history and development of our contemporary book arts.

The presentation will center on the creation of the Cranach Press Hamlet, widely regarded as one of the greatest livres d'artistes of the twentieth century. A project whose production spanned WWI, it was Kessler's attempt to create a true gesamtkunstwerk or total work of art. With bespoke paper from the mill he established with Aristide Maillol's brother to the unique typeface he commissioned from Edward Johnston, the father of the modern calligraphic revival, Kessler brought together an international group of craftsmen to realize his creative vision. Not least among this group was the book's illustrator, Edward Gordon Craig, whose striking woodcuts emerged from the carved figurines he had created to choreograph the landmark 1912 production of Hamlet staged by Stanislavski at the Moscow Art Theatre.

Tom Greensfelder is founder of Greensfelder Design, where he has served clients from cartoonists Nichole Hollander and Lynda Barry to myriad arts organizations. He has taught at SAIC, Loyola University, and the Newberry Library and served on boards including Artists Book Works, CCCBPA, Chicago Calligraphy Collective, and, for 17 years, Teatro Vista (Chicago's only equity Latino theater company). Instagram: @tomgreensfelder

Free, register via the link at:
<https://www.artistsbookhouse.org/events>
Artists Book House, 4207 W. Irving Park Rd.
Chicago, IL 60641, USA.

Bookbinding for Beginners
Evening Course at Book Works, London, UK
Wednesdays 6.30pm - 9pm, 23rd September - 18th November 2026



A nine-week course in hand bookbinding. Students will have the opportunity to learn hand bookbinding techniques which can later be applied to their own work. The course will feature multi-section binding, exposed spine books, Japanese style binding and concertina binding. The final two weeks will include making a slipcase to contain the books made during the course.

6.30pm - 9pm, £310 per student.

<https://bookworks.org.uk/studio/bookbinding-courses/evening-class-bookbinding-for-beginners/>

Contact Jan to book a place: jan@bookworks.org.uk

Book Works, 19 Holywell Row, London, EC2A 4JB, UK.
Tel (+44) 207 247 2536

Autumn workshops at Pamflett Bergen, Norway:



INTRO TO RISO
INTRO TO COLOR SEPARATION
LAYOUT FOR RISOPRINTING
INTRO TO ZINE PRODUCTION

Pamflett, based in Bergen, Norway, is a self-publishing workshop and mediation space for artist publications, and organizers of the annual Bergen Art Book Fair. Møllendalsveien 68A, 5009 Bergen, Norway.

Dates and details at:
<https://pamflett.no/calendar/workshops-fall26>

Image and Text: Extending Your Message
Marianne Holm Hansen
Online – StrudelmediaLive
Wednesdays: 23rd Sept - 28th Oct 28 2026



© Marianne Holm Hansen

If words can paint a picture, and a picture is worth a thousand words, what happens when we combine the two? This course invites you to explore the relationship

between image, text, and meaning. Each week we'll explore a different approach to combining photography and text — from adding words to images as a way to describe, inform, or illustrate a subject, to creating or expanding personal and political narratives. We'll discuss and draw inspiration from the work of photographers who combine image and text in distinct ways and we'll experiment with how the type of language, typography, and writing style we employ impacts the meaning and message of our own work. This course is for anyone who wants to gain a deeper understanding of the role and potential of text within photographic practice or seeks inspiration and support in developing a personal style or project.

Our live, interactive classes take place online in small groups — generally limited to 6 to 8 students. We give each other feedback in real time, with students participating live from around the world.

Time: 1–3pm (ET), Sessions: 6. Limited enrollment: 8 students. Fee: \$455
<https://strudelmedialive.com/classes/image-and-text-extending-your-message-4>

Letterpress & Lazy Letters Workshop **Toogs Artist Workshop, Shetland, UK** **Saturday 3rd October 2026**

This letterpress workshop will introduce you to that curious cabinet of moveable type and tempting tools tucked in the corner of the Toogs Artist Workshop.

Alongside this, you will create your own type specimens using the “Lazy Letters” collagraph technique - rounding off your induction to the relief and letterpress area of the workshop which you can use during Open Access, every Wednesday at the Toogs Artist Workshop.



This workshop is open to all, no previous experience is required. Gaada's experienced printmakers will guide you through each step from composing your type, to locking it up, before making ready for printing a set of postcards. Letterpress workshops are lead by 2 experienced Gaada printmakers and there are 6 spaces available.

10:00 - 13:00, all info here: <https://www.gaada.org/events/letterpress-workshop-oct-2026>

Toogs Artist Workshop, Burra Isle, Shetland, ZE2 9LD, UK.

San Francisco Center for the Book, USA - Fall workshops
We're committed to providing opportunities to bring students and Instructors together.

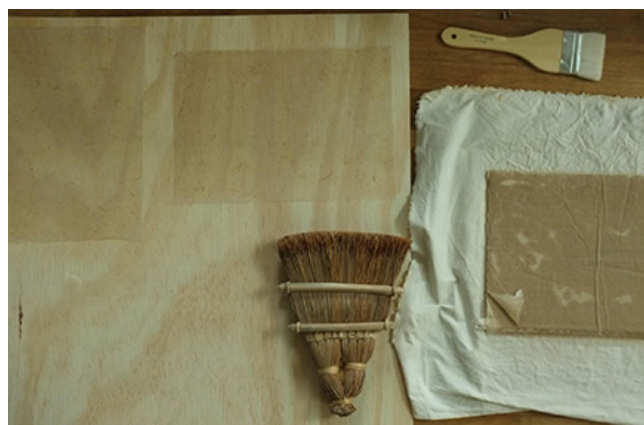
The Hussif: A Travel Sewing Kit with Jody Alexander **Sunday, October 4; 10am–4pm**

Short for “huswif” or “housewife”, a hussif is a historical travel sewing kit.

Knife Making and Sharpening for Book and Paper Conservators with Jeff Peachey
Wednesday–Friday, October 14–16; 9:30am–4:30pm
Learn from the undisputed master of sharp book and paper tools!

American Scaleboard Bindings with Bill Hanscom
Saturday & Sunday, October 17 & 18; 10am–5pm
Learn the history of and make two versions of the American Scaleboard binding.

Vietnamese Papermaking with Veronica Pham
Friday - Sunday, November 6-8; 10am–5pm



Participants will learn traditional Vietnamese papermaking techniques using the liem seo (bamboo woven screen) and khung seo (two-part wooden frame) to make paper. Two scholarships are available for members of the Vietnamese diaspora.

Scroll in Codex Binding with Peter Thomas **Saturday, November 14; 10am–4pm**

Explore the potentials of placing a scroll in a codex bindings cover, considering the mechanics, past uses, and postulating new structures and applications.

Polaroid Emulsion Lifts: Image, Material, and Transformation with Ria Rajan **Sunday, December 6; 10am–4pm**

Learn how to separate the delicate emulsion from a Polaroid photograph and transfer it onto a new surface, creating ethereal, painterly images that embrace chance, distortion, and imperfection.

Our workshop programmes have developed over many years to include a wide range of topics and techniques for students of all skill levels. Browse all new courses and register at: <https://www.sfcbook.org/workshops>

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

Books, Boxes, and Wraps with Susan Kae Grant
Maine Media, Rockport, USA

28th September – 2nd October 2026

Guided by Susan Kae Grant, learn how to create a unique photographic artist book, with its case or wrap, exploring techniques to seamlessly blend images and text. Perfect for both bookmakers and photographers.

Join lens-based artist Susan kae Grant for an immersive, hands-on workshop that explores the art of constructing a visual narrative through the creation of a handmade photographic artist book—complete with a custom case and/or wrap cover. Participants will engage deeply with both conceptual and material aspects of bookmaking, learning how design, structure, and presentation work together to tell a story.



Vestiges, installation by Susan kae Grant.

Classes will emphasize methods for incorporating printed photographs into handmade books, and the design and fabrication of cases and wrap covers that protect, elevate, and extend the meaning of the finished work. Students will explore how enclosure design can serve as a continuation of the narrative, uniting content and form into a cohesive whole.

The workshop begins with an in-depth discussion led by Susan on the design and execution strategies of a curated selection of photographic artists' books. Through hands-on engagement, participants will examine the nuanced interplay of materials, sequencing, layout, and the integration of images and text within these works.

Before the in-person session, participants will attend an introductory Zoom meeting, during which Susan will present key concepts and answer questions to help prepare for the week ahead.

Levels: Beginner, Intermediate. Class Size: 12. Workshop Fee: \$2195. Duration: 1-week (Monday-Friday) with an introductory Zoom meeting to prepare students for the class. Workshop Location: On-campus.

Maine Media, 70 Camden St. Rockport, ME 04856, USA
<https://www.mainemedia.edu/workshops/item/books-boxes-and-wraps/>

Slow down and engage your curiosity in a virtual or in-person workshop with Minnesota Center for Book Arts this fall. September and October workshops include opportunities to learn book arts basics, along with intermediate-level skill-building, and professional practices workshops for emerging and experienced artists alike.

Here are some highlights:

- Make paper with traditional Indigenous plants
- Learn collaborative publishing practices
- Experience resilient books and how to care for them
- Add watermarks and assemblage to your handmade paper
- Tips on teaching book arts for caregivers and teachers

BUDGETING & PRICING YOUR ARTIST'S BOOKS	
WEDNESDAY OCTOBER 14 7-9PM CT WITH AARON COHICK	
VIRTUAL	
PRICING & PROFIT SPLITS	
REGULAR PRICE SALES	
Total Edition:	200
Sale Copies:	187
Est. copies sold at regular price:	147
Price per book:	\$28.00
Total from regular price sales:	\$4,116.00
PRE-SALE	
Pre-sale price:	\$15.00
Est. number of copies sold at pre-sale:	0
Total from pre-sale:	\$0.00
WHOLESALE / DEALER SALES (Rate #1)	
Wholesale percentage to publisher:	60.00%
Wholesale percentage to seller:	40.00%
Amount to publisher per sale:	\$16.80
Amount to seller per sale:	\$11.20
Est. wholesale copies sold at rate #1:	40
Total from wholesale rate #1:	\$672.00
WHOLESALE / DEALER SALES (Rate #2)	
Wholesale percentage to publisher:	50.00%
Wholesale percentage to seller:	50.00%

SELLING & DISTRIBUTING YOUR ARTIST'S BOOKS	
WEDNESDAY OCTOBER 21 7-9PM CT WITH AARON COHICK	
VIRTUAL	
A photograph of a book stall with various books on display, including one titled 'NEWLIGHT'S PRESS'.	

WATERMARKS & ASSEMBLAGE WITH HANDMADE PAPER	
SATURDAY OCTOBER 24 9AM-4PM CT WITH LEXIE DOERR	
A photograph of a woman working on a large, textured, yellowish-gold assemblage artwork.	

Find all workshops at:

<https://mnbookarts.org/category/adult-workshops/>

Minnesota Center for Book Arts

Open Book building, 1011 S Washington Ave, Suite 100
Minneapolis, MN 55415 USA. <https://mnbookarts.org>

Workshops at the Center for Book Arts, New York, USA

Whether you are stepping into the world of book arts for the first time or returning to hone your craft, our new workshop season offers new and exciting opportunities.

All in-person and online workshops can be found at:

<https://shop.centerforbookarts.org/collections/workshops>

Become a Center for Book Arts member to save on workshops: At the \$60 tier, CBA members get 10% off

workshops, private lessons, and bookshop items. Members of CBA are also able to rent time in the studio to work on their own projects. Join today at: <https://centerforbookarts.org/support#membership>

Center for Book Arts
28 West 27th St, 3rd Fl, New York, NY 10001, USA.
<https://centerforbookarts.org>

Workshops at the London Centre for Book Arts, UK

Since 2012 we've run more than 800 workshops and welcomed over 5,000 participants to the Centre, becoming one of the most trusted organisations for the teaching and preservation of the craft of bookbinding and printmaking.



Our workshops range from bookbinding to letterpress printing to Risograph printing to self-publishing.

Have a look at our upcoming workshops at: <https://londonbookarts.org/collections/workshops> or visit us in person Mon–Sat 10am–6pm to find out which workshop is right for you.

Based in what was once the heart of east London's print industry, the London Centre for Book Arts (LCBA) is an artist-run, open-access studio offering education programmes for the community and affordable access to resources for artists and designers.

Join us and work on your own projects at London Centre for Book Arts - We are open to anyone to join us with a **Studio Pass** and come to work on their own projects at the studio. Studio passes are available in 5-Day or 10-Day passes for flexible use, or Unlimited for longer-term projects: <https://londonbookarts.org/pages/studio-pass>

London Centre for Book Arts
Britannia Works, 56 Dace Road, London, E3 2NQ, UK.
<https://londonbookarts.org>

La Luz Workshops USA presents *Working With Image and Text* - Kelli Connell joined by Special Guests Nicholas Muellner, Ahndraya Parlato, Sara J. Winston, David Company, Jess T. Dugan, and Lesley A. Martin Online Lecture Series, October - November 2026
We are excited to introduce *Working With Image and Text*, our newest Lecture Series led by Kelli Connell and featuring Special Guests.



Kelli Connell, *Pictures for Charis*, Aperture, 2024.

This 6-week online class offers an in-depth exploration of the conceptual and practical issues surrounding photographic works that use image and text as a significant strategy in their communication.

Through presentations, Connell will analyze and discuss the wide range of approaches employed by contemporary artists working with image and text.

Students will learn about the crucial role that image and text have played throughout the history of art and photography, particularly in the 20th century, and in turn, be able to apply this knowledge to their artistic practice.

Each week will consist of two parts: a one-hour session with Kelli that will include a presentation of diverse artists and working methods, along with hands-on exercises, followed by a one-hour presentation by a Special Guest. Ample time will be provided for Q&A with both Kelli and the Special Guest.



David Company, *A Handful of Dust*, MACK BOOKS, 2015.

This Lecture Series is intended for fine art photographers interested in image/text relationships and is open to photographers of all experience levels.

Saturdays, October 10 - November 21, 2026 (no class on November 14) 11 AM – 2 PM (US ET). All sessions will be recorded and available to participants through May 21, 2027

Our Special Guests:

Nicholas Muellner, Artist and Writer

Ahndraya Parlato, Artist

Sara J. Winston, Photographer and Writer

David Campany, Curator, Writer, Editor, Educator,
and Creative Director of the International Center of
Photography

Jess T. Dugan, Artist and Writer

Lesley A. Martin, Executive Director of Printed Matter;
Former Creative Director of Aperture and founding
Publisher of the *PhotoBook Review*.

Details and registration at:

<https://www.laluzworkshops.com/workshop/working-with-image-and-text>

Austin Book Arts Center, Texas, USA

Online and In Person workshops for all levels.

In furthering its mission, ABAC is pleased to provide access to the traditional tools and equipment used in book production. Join us and take advantage of our fully-equipped bindery and letterpress printshop, under the guidance of expert stewards.



Upcoming classes include: **Coptic Books with 3D Printed Covers**, Instructor: **Adrianne O'Donnell**, 2 Thursday evenings, October 8th & 15th, 6-9pm CT.

Daytime, evening, and weekend classes are available.

<https://atxbookarts.org/workshops/>

Austin Book Arts Center, 5501 N. Lamar Blvd, Ste. C125,
Austin, Texas 78751, USA. <https://atxbookarts.org>

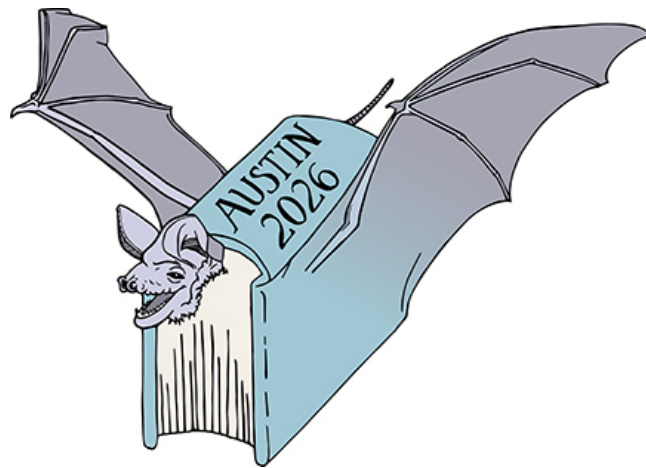
Guild of Book Workers conference:

Standards of Excellence in Hand Bookbinding

Austin, Texas, USA

5th – 7th November 2026

The Standards of Excellence Seminar in Hand Bookbinding is the annual Guild of Book Workers conference.



Held annually at a different location around the country, participants attend presentations by leading experts in the fields related to the book and paper arts.

Tours of binderies, conservation facilities, rare book libraries and papermaking establishments are regularly arranged in conjunction with the event.

The Standards of Excellence Seminar is open to all regardless of membership status. Registration closes October 4, 2026. Registration is limited to 150 people. A wait list will be created if registration exceeds that number.

Registration open until October 4, 2026

All information and booking link at:

<https://guildofbookworkers.org/standards-excellence-2026>

Workshops at The American Academy of Bookbinding | Ah Haa School for the Arts, Telluride, USA



Editing for Fine Binding with Peter Geraty 12-23 November

This two-week intensive explores the unique challenges and creative opportunities of edition binding—where precision and efficiency meet. Under the guidance of Peter Geraty, students will learn how to plan, organize, and execute a cohesive edition of finely bound books, applying professional-level standards to every stage of production.

The course emphasizes repeatability and consistency while maintaining the high aesthetic and structural quality

characteristic of fine binding. Students will work through every phase of the process—from workflow design and material preparation to assembly and finishing—learning techniques for maintaining quality across multiple copies.

More information and booking at:
<https://canvas.ahhaa.org/classes/824>

Bookbinding Tool Maintenance and Modification - 30 November – 1 December



Nicole Alvarado, (assists Peter Geraty and Anne Hillam), will offer a tool focused workshop just before assisting with Anne Hillam's Gothic Wood Board Binding class. This hands-on workshop focuses on caring for and improving the essential knives and tools used in bookbinding. Participants will learn how to make and sharpen knives and other tools, including preparing and using a strop for blade maintenance, resurfacing hammer heads, shaping bone or Delrin folders from stock material, and making or modifying tool handles and knife covers. Students will understand how to maintain, restore, and troubleshoot their knives and tools so they remain sharp, reliable, and suited to their individual working style.

More information and booking at:
<https://canvas.ahhaa.org/classes/912>

Rolling Tuition Assistance

AAB believes that everyone should have access to high-quality bookbinding education. Information and applications available here.
<https://bookbindingacademy.org/scholarships/>

Please join our email list in the “Stay Connected” section at the bottom of the page at: <https://bookbindingacademy.org> to keep updated on all course announcements.

AMERICAN ACADEMY OF BOOKBINDING
Telluride, CO, USA. <https://bookbindingacademy.org>

OPPORTUNITIES

BIMA Introduces Daisy Lane: A Print & Book Artist Residency at Bainbridge Island Museum of Art, USA: Bainbridge Island Museum of Art (BIMA) is thrilled to announce the launch of its ambitious new artist initiative, Daisy Lane: A Print & Book Artist Residency at Bainbridge Island Museum of Art. This studio arts programme will be centred on a large, newly renovated, light-filled space located minutes from the museum, which is renowned around the world for housing the Cynthia Sears Artists' Books Collection and for its commitment to the art form.



BIMA's Daisy Lane. Photo: Laura Zander.

Nestled into the forested natural beauty of this island community, Daisy Lane is envisioned as a year-round multi-use studio that amplifies BIMA's commitment to serving contemporary artists, with a particular focus on printmaking and artists' books.

Applications for 2027 resident artists will open on 1st October 2026, and close on 31st October 2026.
Visit <https://www.biartmuseum.org/daisy-lane/> for more information.



BIMA's Curator of the Cynthia Sears Artists' Books Collection, Erin Zona, shows off the Daisy Lane space during construction. Photo: Korum Bischoff.

The central program at Daisy Lane will be a year-round artist residency for artists working in book arts, letterpress, screenprinting, Risograph, and other related art forms. The space will also be an active location for youth engagement,

BIMA's "Open Book Tours" program, Studio construction and outfitting are expected by early fall, and the Program's inaugural season of artists will start in 2027. Residents will be selected through an application process for a two- to four-week residency based on their conceptual creativity, technical knowledge, and familiarity with at least one of the media at Daisy Lane. Traditional and new technologies are encouraged. The specific equipment provided will be announced on the Daisy Lane webpage in mid-September. <https://www.biartmuseum.org/daisy-lane/> Studio access is from 8am – 10pm daily. Resident artists will be housed in a nearby one-bedroom apartment and will have access to BIMA's events, archives, bistro, and vibrant artistic community.

Bainbridge Island Museum of Art (BIMA) creates a welcoming space and inspiring platform for lively public engagement and appreciation of the contemporary art and craft of the Puget Sound region and its international collection of Artists' Books. The art museum exhibits, interprets, preserves, collects, and promotes works of proven cultural value as well as new works by emerging artists and craftspeople.

The art museum is open daily from 10am-5pm. Free admission. BIMA is located in beautiful downtown Bainbridge Island, just steps away from the ferry terminal, and with easy access via public transportation or by car from the Kitsap Peninsula.

Bainbridge Island Museum of Art
550 Winslow Way E., Bainbridge Island, WA 98110, USA.
<https://www.biartmuseum.org/>

Call for Submissions to Artist's Book Reviews:
Artist's Book Reviews publishes monthly long-form reviews of artists' books and books about artists' books.

The reviews are also shared via email newsletter, and an abbreviated version is published on Instagram @abreviews. Read previous reviews at: <https://artistsbookreviews.com>. We are always seeking submissions on a rolling basis. Submission guidelines can be found at <https://artistsbookreviews.com/submissions>

To submit your book for review, send a copy to:
PO Box 260303, Madison, WI 53726, USA.
Enquiries can be emailed to Levi Sherman at: artistsbookreviews@gmail.com

The ABC (Artists Book Centre) Artists Book Group, UK
ABC (Sheffield) Artists Book Club was formed in 2019 by a group of Sheffield-based book artists with an interest in artists books and is linked to the Artists Book Centre (ABC) Collection of over 800 artists books, held in Sheffield. The in-person meetings moved online during the pandemic and we now have members throughout the UK, in Europe, the US, Canada, Australia and New Zealand.

We are a mixed group of experienced book artists and those who are less experienced or new to the form. Our members

come from a variety of disciplines including printmaking, photography, textiles, fine art, paper art and creative writing.

We meet online via Zoom at 7pm on the last Thursday of the month (with the exceptions of August and December) when we share techniques and ideas, together with talks from members and invited book artists about their work and / or to share artists books from their own collections.

We welcome new members and visitors to the group and book artists to talk about their work or to give demonstrations. We can be contacted via our Artist's Book Club email at: artistsbookclubsheffield@gmail.com or our Instagram account @artistsbook_club_sheffield

Call for abstracts - We invite you to submit an abstract to present at BOOKISH: a symposium on book and publishing histories in Waitaha Canterbury, New Zealand, Thursday 12th November 2026.



This symposium seeks to bring together a broad range of presentations that reflect on the rich histories of books and publishing in Waitaha Canterbury. Encouraging a range of papers that explore the production, collection, circulation, and reception of books and printed matter in this region, we hope to illuminate the significance of publishing practices within the networks of communication and knowledge production that have shaped this place. We invite diverse contributions from researchers, writers, publishers, librarians, curators, and artists to share new histories, and to suggest new perspectives on current practices in Waitaha Canterbury.

Topics might include (but are not limited to):

- + indigenous histories or perspectives on book and print culture;
- + pacific histories of book and print culture;
- + storytelling of place and identity;
- + communities of authorship or readership;
- + small press and independent publishing;
- + histories of bibliography, librarianship, and archival practice;
- + the book and publishing in commercial contexts;
- + formal and informal networks of distribution and exchange;
- + issues of accessibility;
- + book and publishing histories in digital and post-digital contexts;
- + materialisms of the book;
- + books and publishing as agents of change;
- + ecocritical perspectives on books and publishing.

Please send short abstracts of c.300 words and a brief biography to damian.cairns@canterbury.ac.nz by 14th September 2026. Please indicate if you would be interested in contributing your paper to a potential proceedings publication.

Papers should be 20mins, with 10mins for questions/discussion. If you would like to present in another format we'd love to hear about it so please get in touch.

Follow Bookish on Instagram

<https://www.instagram.com/bookish.canterbury/>

<https://digitalvoyages.canterbury.ac.nz/omeka-s/s/bookish/page/bookish-26>

Marches Book Arts Group meets on the third Thursday of each month in Shropshire at Aston-on-Clun Village Hall, SY7 8EH, in the UK to share ideas, techniques and information. All are welcome.

Our members come from the English/Welsh border region (the Marches) and have a range of experience and skills. We also have a wider membership online via our monthly Zoom sessions on the first Tuesday of each month. As a group, we strive to expand awareness of book arts and are open to collaboration with other artists and groups.

We exhibit together locally and nationally.

To find out more and get in touch visit our website:

<https://www.marchesbookartsgroup.co.uk>

Instagram @marches_book_arts_group

NORTH WEST BOOK ARTISTS - LIVERPOOL, UK

We meet in Liverpool, from 10.30 to 12.30 on the first Saturday of the month, in the Quaker Meeting House (next to the Bluecoat Arts Centre and handy for Lime Street Station). We are a co-operative group of practicing artists who have a particular interest in book art. Members come from various artistic pathways, including printmaking, textiles, calligraphy and paper art. The group is a mix of experienced book artists and those who are new to the discipline.

Meetings include making sessions, talks and practical work, and an enthusiastic sharing of ideas and experience. New members and visitors are always welcome to join us. We have no annual membership fee but pay a monthly meeting fee of £6 to cover room hire.

If you're interested just come along or get in touch with us through email: nwbookmaker@gmail.com

Instagram: @northwestbookartists

<https://northwestbookartists.weebly.com>

Stroud Artists Books (UK) is a group that meets on a monthly basis to share work, discuss techniques and explore the infinite variety of what makes an 'Artist's Book'. Although based in Stroud members come from as far as London and Bristol.

We have a monthly theme that members respond to and show at our meetings, which also provide a useful forum for sharing skills and advice.

You can see examples of our work on our website at <https://stroudartistsbooks.co.uk> and on our Instagram page

@stroudartistsbooks - We also take part in exhibitions and provide and attend workshops.

Members have a wide range of interests including bookbinding, printmaking, fine art, textiles, photography, digital work and more.

We meet at 11am – 1pm on the first Thursday of each month at Stroud Library, Five Valleys Shopping Centre, Five Valleys shopping centre, GL5 1RR. Please arrive early for a prompt start. There is a £5 attendance fee (cash please). Anyone can attend their first meeting for free.

Anyone is welcome to join us. We are a supportive and friendly group and love to encourage new members, whatever their skills or experience.

For artists based in Ireland or Northern Ireland:

Temple Bar Gallery + Studios is pleased to announce the open call for artist books for inclusion in Dublin Art Book Fair 3rd - 13th December 2026.

Download and carefully read the Application Overview before filling out submitting your online application form.

There is an accompanying FAQ document to help you in your application. <https://tinyurl.com/26hmfu9>

Deadline 5th October 2026, 12pm

Each year, the artist book section at DABF features books made by contemporary artists, designers, writers, and others, who experiment with the medium of the book and its potential for artistic expression.

Through the open call, DABF hosts an impressive selection of exceptional artist books, both printed and handmade, displaying a versatility in which the book form is celebrated, transforming the Fair into a space for creativity.

This year's Guest Curator is writer, curator and editor Nathan O'Donnell.

Alongside the online form, we have included two documents to help you with any queries in submitting your application: An Application Overview Document and a Frequently Asked Questions (FAQ) Document. These are designed to help you in your application.

We look forward to receiving your application.

DABF is proudly sponsored by Henry J Lyons, and supported by Dublin UNESCO City of Literature. @dublinartbookfair

Artist Residencies at Halden Bookworks, Tistedal, Norway

Our Artist-in-Residence programme offers artists and practitioners focused time, space, and access to specialised studios to develop independent projects. Residencies take place between May and September and are designed to support process-based work across papermaking, printing, book arts, and related practices.

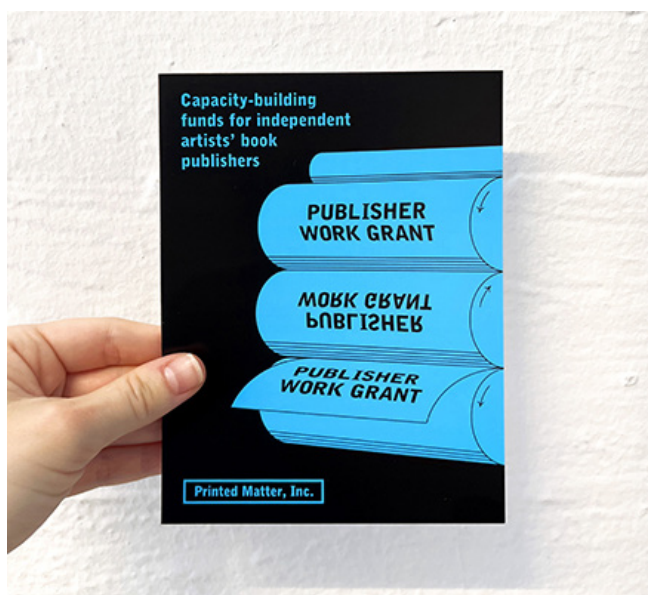
Residents are welcomed into a working studio environment with 24/7 access, basic materials provided, and lodging, allowing for an immersive and self-directed artist residency experience.



Halden Bookworks is a centre for book arts housing a letterpress print shop, a bookbinding studio, and a papermaking studio.

Applications are for 2027 OPEN.
The deadline for 2027 is 15th November 2026.
Full information at:
<https://haldenbookworks.no/artist-residencies/>

Printed Matter Publisher Work Grant Applications now open:



Now in its third year, the Printed Matter Publisher Work Grant offers funding to independent artists' book presses. The grant acknowledges awardees' prior accomplishments and provides the capacity-building funds to enable future book projects and publisher sustainability.

In 2026, three publishers will each receive:

- An unrestricted grant of \$10,000 USD
- A featured exhibitor presence at a forthcoming Printed Matter NY or LA Art Book Fair in 2027

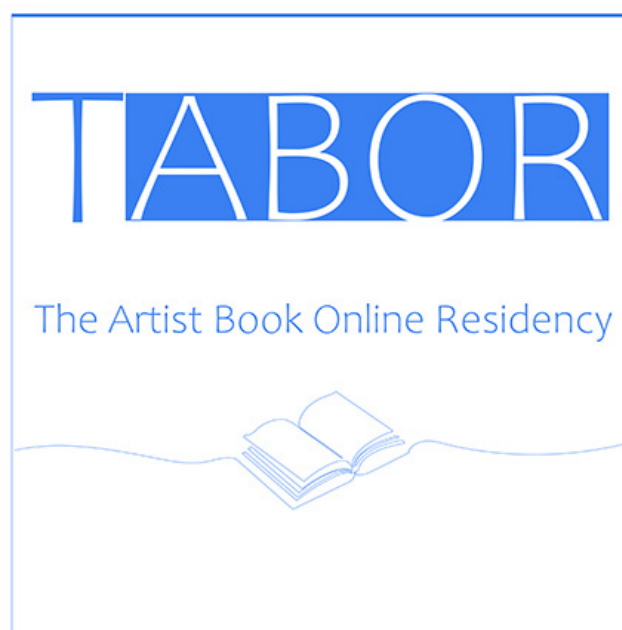
Applications will be reviewed by Printed Matter and a guest jury, taking into account past work and contributions of the

imprint, the strength of upcoming projects outlined, and the potential impact of the award.

The Grant is open to publishers based anywhere. International publishers are encouraged to apply.

Read more about last year's winners: cahiers manufacturriel (Garges-lès-Gonesse, France), Gato Negro Ediciones (Mexico City, Mexico), and Khajistan Press (Queens, New York): <https://www.printedmatter.org/workgrant2025>

Applications are now open until Sunday 4th October 2026, 11:59pm EST. Read more about eligibility and apply here: <https://www.printedmatter.org/workgrant>



Applications for The Artist Book Online Residency TABOR (UK) will open on 1st October 2026
TABOR is a year long online residency for eight book artists based in England and across the UK. Residents take an active role throughout the year: weekly social meetings, peer support, and focused professional development sit alongside co organising a group exhibition and its accompanying public programme. The residency is designed to fit around existing commitments and does not require time away from your work or workshop practice, family, or support networks.

The residency year is structured into quarters: In the first, residents get to know one another through body of work presentations and regular social meetings. The second quarter focuses on learning and skill exchange: artists teach each other techniques, support one another's developing work, and choose which workshops to invite from a confirmed list of external experts. These workshops cover topics such as photographing and presenting books, delivering online bookbinding sessions, curation, time management, securing funding, and navigating setbacks. The final two quarters shift towards external impact. Over the summer, artists may want to take a short break and concentrate on finalising their work for the group exhibition. From September onwards, the cohort designs

and delivers outreach activities, culminating in a joint exhibition and public programme, while continuing the familiar peer support that runs throughout the year. The final group exhibition will take place in an online gallery, and residents will contribute to public facing events such as artist talks, panel discussions and exhibition tours. In addition to the online exhibition we will also organise some local, physical exhibitions, and residents will be encouraged and supported in offering similar in their communities.

TABOR is delivered by Hilke Kurzke (book artist, organiser of Notts Book Arts in 2022-2025), Frances Day (book artist, gallerist in the online gallery Fevered Imagination) and Pippa Hennessy (poet and aspiring printmaker, manager for regional, national and international literature-related projects).

We welcome applications from book artists across the UK at all stages of their career and aim to have a good mix of emerging, mid-career, and fully established book artists from a range of different approaches to book art to share enthusiasm, new ideas, and experience. There is no tuition fee; payment for artists will depend on the outcome of our fundraising.

For full details, eligibility and application guidance, please visit our website <https://taboresidency.org.uk>

Women's Studio Workshop, USA Artist's Book Residency Grant

The Artist's Book Grant is an eight- to ten-week residency for artists to produce a limited edition book work. Working intensively in our studios, artists print and bind their own books, and are encouraged to create an edition size no larger than 100 and no smaller than 50.



The grant includes a stipend of \$350/week, up to \$1000 for materials, up to \$250 for travel within the Continental US, free onsite housing, and 24/7 studio access. WSW can provide technical advice; training on new equipment, techniques, and materials; and production assistance.

Specifics of the sales contract will be finalized between the artist and WSW staff upon receipt of the award. The current standard contract stipulates that 20% of the edition

goes to the artist, 20% of the edition (at least nine copies) stays with WSW for archival and sales to standing order and repository institutions, and 60% of the edition goes to general distribution and sale. The artist may ask WSW to sell any number of this 60% or the artist's own 20%. If the artist chooses to sell books through WSW, then WSW will receive a 30% commission from the sale of each book, plus an additional 20% per sale for marketing costs. WSW holds the right to sell from the distribution copies at a 20% discount to standing order and repository institutions. The artist will receive a 50% commission from the sale of each book, which will be paid out once a year around June 30.

WSW's artists' books are held in over 450 collections worldwide, and in twelve repositories that have the majority of our collection: Bainbridge Island Museum of Art, Bucknell University, Indiana University (Bloomington), Ohio University, Rochester Institute of Technology, Scripps College, The Library of Congress, University of Delaware, University of Michigan, Vassar College, Virginia Commonwealth University, and Yale University.

An outside jury of artists and curators choose the grant recipients.

Applications due: 15th November 2026, 11:59pm EST

Notification date: March 2027

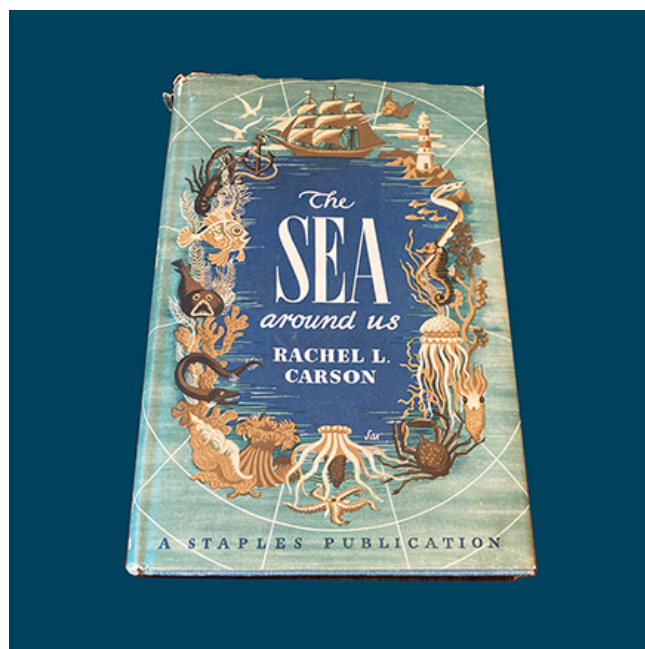
Residency length: 8-10 weeks

Residency occurs: Between September to June, one year after application

<https://wsworkshop.org/residencies/artists-book-residency-grant/>

World Book Night 2027 – *Our Rivers and Seas...*

WBN United Artists invite you to read and respond to a text or book about rivers, seas, lakes or marine life.



WBN is organised by Sarah Bodman and Linda Parr with input from Nancy Campbell and this year's tribute to Rachel Carson's book *The Sea Around Us* (1951), was suggested by Rachel Marsh | Semple Press.

Rachel also recommends this podcast of a lecture by Alice Oswald talking about poetry, rivers and reality.

<https://podcasts.ox.ac.uk/counterblast-manifesto-poetry>

We invite you to make a 2D or 3D work (which must fold flat to fit into an A5 envelope for mailing) inspired by rivers or seas to send for an exhibition and mail art swap.

You can make a text or image (or both) contribution, using any media you wish* but it must fit into an A5 envelope (which means it must be smaller than 14.8 x 21 cm when folded).

Please email Sarah details of the text you are inspired by so we can compile a collaborative bibliography between all participants.

Bibliography info example: Carson, Rachel. 1952. *The Sea Around Us*, Staples Press Ltd, London.

Please also supply your postal address for the swap, and IG or Bluesky info if you wish to be tagged. All artworks will be featured in an online gallery and shared publicly.

All artworks will be swapped so you will receive another artist's work in return plus the keepsake for WBN2027 which is being produced by Imi Maufe. Works will be exhibited at Bower Ashton Library, UWE Bristol, UK (April - July 2027).

Deadline 2nd March 2027

Early submissions are very welcome.



Questions? Email: Sarah.Bodman@uwe.ac.uk

Postal address:

Sarah Bodman, Room 0C3, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, United Kingdom.

Don't forget to email Sarah your name and address and the book or text for the bibliography when you post your work. Sarah.Bodman@uwe.ac.uk

*Please don't include any natural materials such as feathers, leaves, shells, sand, seeds etc. as these will be confiscated by customs.

ARTIST'S BOOK FAIRS & EVENTS

New England Art Book Fair 2026

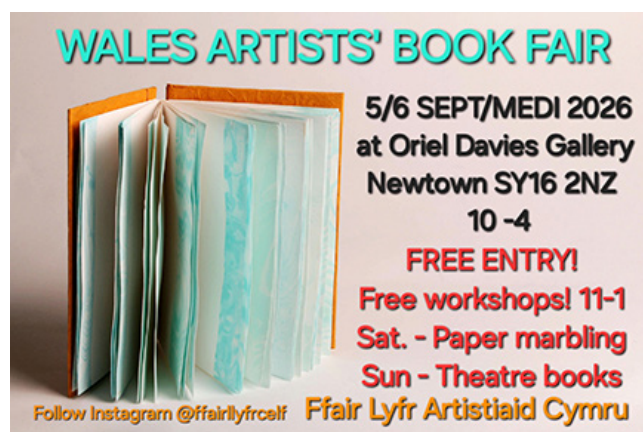
Portland, Maine, USA

Friday 4th Sept 5-8pm & Saturday 5th Sept 11am-4pm

WSW will have a table at the New England Art Book Fair.

The annual New England Art Book Fair features independent publishers and artists from across the country. Browse and buy limited edition books, zines and ephemera that explore the convergence of publishing, art, identity and storytelling. Free entry.

SPACE Gallery, 538 Congress St., Portland, Maine 04101, USA. <https://space538.org>



Wales Artists' Book Fair

Oriel Davies Gallery Newtown

5th - 6th September 2026

Announcing the 4th annual Wales Artists' Book Fair which this year will be held at Oriel Davies Gallery in Newtown! The fair will be running over the weekend of September 5/6 and will include artists' stalls, some demonstrations and workshops. This will coincide with the Newtown Food Festival, so there will be lots to see and do! The Festival which will take place around the town hall grounds next to the venue! So this will ensure a good crowd for the fair.

The Artists' Book Fair will be focusing on individual artists, groups and small publishers who create high-quality artists' books using printmaking, textile or paper-based techniques. There will be lots of work on show, as well as work to buy.

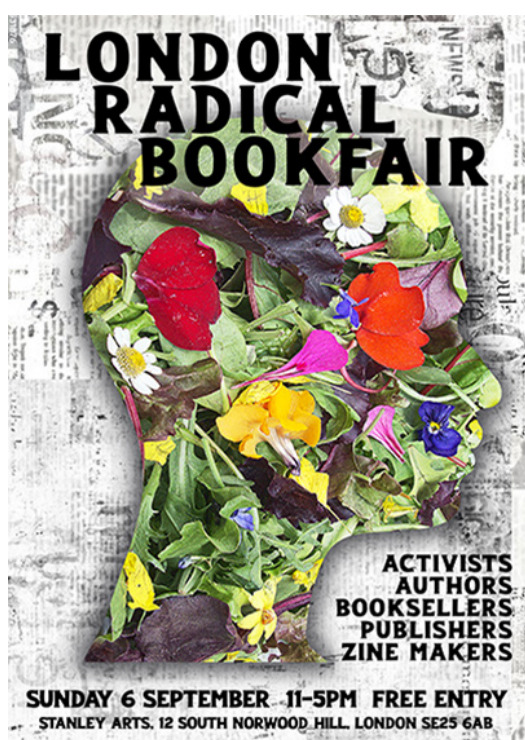


There will be FREE drop-in workshops this year with Erin Hughes on Sat morning 11-1 making marbled paper, and Sunday morning 11-1 making theatre book forms with artists from the Marches Book Group.

Participating Artists this year: Amber White, Amy Sterly, Billie Ireland and Rob White, Erin Hughes, Ezma Zhao, Heather Prescott, Kat Spencer, Kelpie Press, Marches Book Art Group, Quince Press, Rock-Tree-Landscape, Tilly Weston, and Wits End Books.

Contact amysterly@gmail.com for any more information. Please follow @fairllyfrcl on Instagram for news and updates!

Oriel Davies Gallery, The Park, Newtown, Powys, SY16 2NZ, UK. <https://oriel Davies.org>



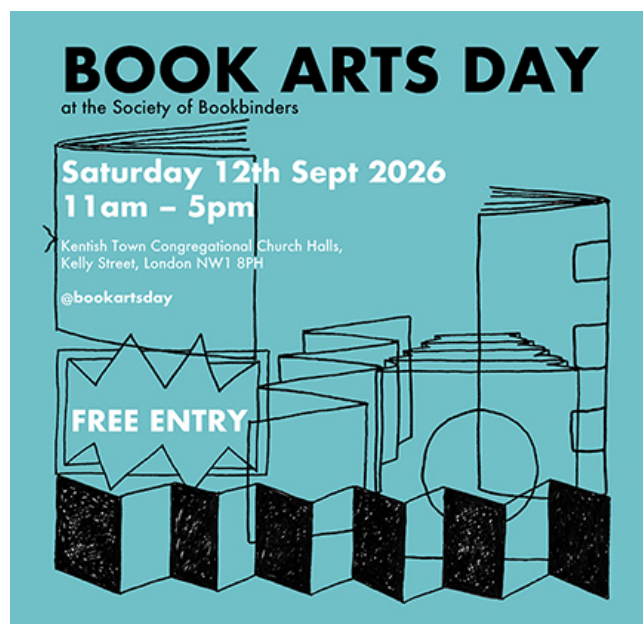
lessthan500press will be showing works at the Radical Book Fair in London, Sunday 6th September at Stanley Arts, free entry.

The London Radical Bookfair's key aim is to create a welcoming space for readers and organisers to exchange ideas, discover new writing, and build connections across movements and communities.

Organised by BookLove and Housmans Bookshop on behalf of the Alliance of Radical Booksellers, the free event will run from 11am–5pm and is open to everyone. Visitors can expect a stimulating mix of stalls, books, pamphlets, magazines and zines covering subjects including politics, history, feminism, anti-racism, climate justice, queer liberation, trade unionism, internationalism and community organising. The fair will also provide opportunities to meet writers, campaigners and independent publishers working at the forefront of radical thought and activism. The London Radical Bookfair is intended as a welcoming and inclusive event for the

whole community. Alongside political and independent publishing, the fair will include children's books, family-friendly materials and accessible spaces for people of all ages to browse, learn and take part.

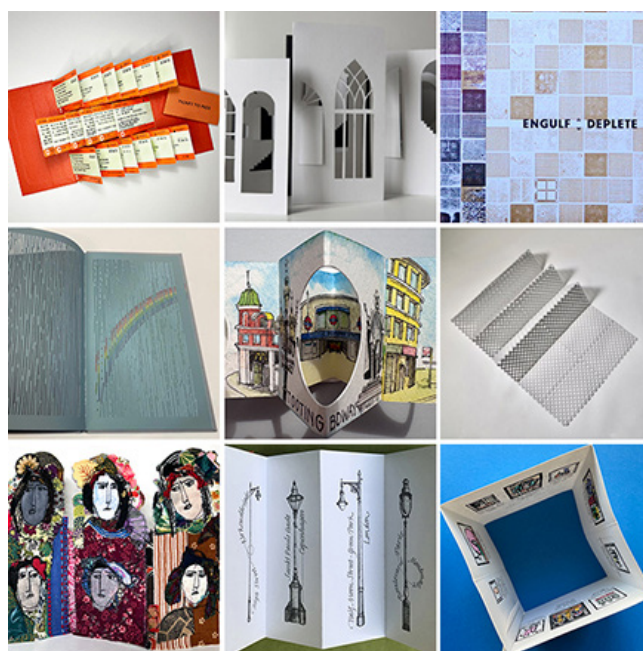
<https://londonradicalbookfair.wordpress.com>



Book Arts Day - Hosted by The Society of Bookbinders - London & South region at the Upper Hall, Kentish Town Congregational Church, London, UK, Saturday 12th September 2026, 11am to 5pm - FREE ENTRY

All are welcome to Book Arts Day, an annual artist's book event in Kentish Town, north London hosted by The London and South region of the Society of Bookbinders.

Both returning and new artists from London and further afield will be exhibiting and selling their books in their many and varied forms.



Makers from left to right, top to bottom: Isobel Lewis, Joan Higgins, David Armes, Chisato Tamabayashi, Sophie Artemis, Nick West, Batool Showghi, Inkpot & Pen, Ruth Martin.

Kentish Town is a vibrant area well connected by public transport and the Upper Hall is accessible with a lift. We look forward to seeing you there for a celebration of all things Book Arts!

Further information:

Email: book.arts.day@societyofbookbinders.com

Instagram: @bookartsday

Kentish Town Congregational Church, Kelly Street, London NW1 8PH, UK.

LCBA OPEN STUDIO

Sunday 13th September 2026, 11am–5pm



Part of Open House Festival. Free event, all welcome.
<https://programme.openhouse.org.uk/listings/12811>

Made Anywhere (3)

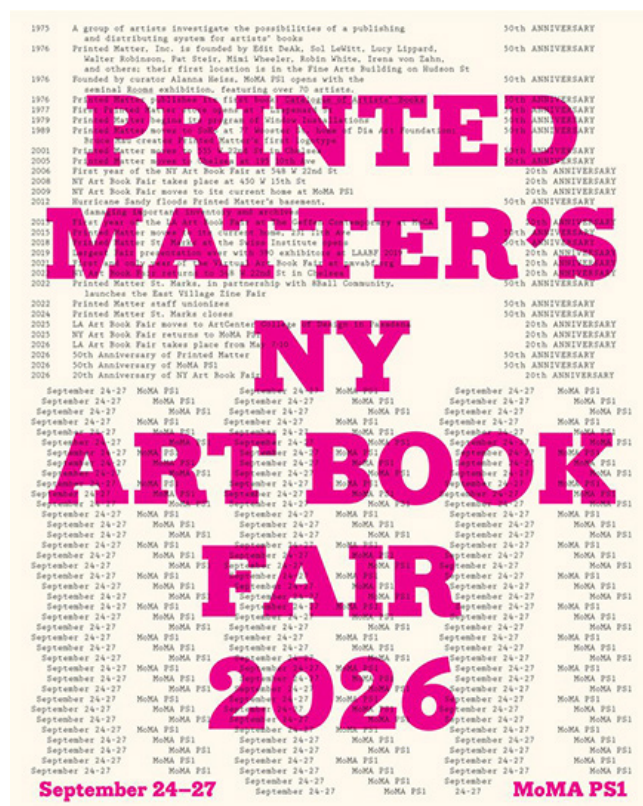
Friday 13th - Sunday 20th September 2026 at the Fimenco Foundation, Romainville, France

(Made Anywhere) is a scene dedicated to publishing art practices. For three days, with the Fondation Fimenco in the Chaufferie, around a hundred stands and more than a thousand objects are on display and for sale, with the aim of re-enchanting an artistic world often stifled by luxury goods.



From artists' books to archives, including multiple art objects, films, and performances, artists' editions are original, editorialised creations that take on free forms.

43 rue de la Commune de Paris, 93230 Romainville, France.
<https://madeanywhere.fr>



Printed Matter's 2026 NY Art Book Fair

MoMA PS1, New York, USA

25th- 27th September 2026

Opening Night celebration on Thursday 24th September 7-10pm.

Twenty years ago, Printed Matter introduced the first ever NY Art Book Fair by announcing: "Exhibitors and participants from New York City to Reykjavik and Tokyo are convening to share their involvements and activities with contemporary art books." What began in 2006 as a gathering of 73 exhibitors has grown into the world's leading Fair for artists' books, welcoming thousands of exhibitors from all over the world in the succeeding years. While NYABF has expanded in visibility and reach, its mission remains steadfast: to represent the breadth of artistic publishing practices, connect publishers with wide audiences, and nurture meaningful relationships within an international publishing community.

Across four days, NYABF convenes a wide range of independent and institutional publishers; antiquarian booksellers presenting rare and historic works; contemporary galleries and nonprofit art spaces; and a thriving community of zine publishers whose experimental spirit continues to redefine the medium. The Fair also hosts a robust schedule of programs including book launches, lectures, exhibitions, music performances, and workshops.
<https://printedmatterartbookfairs.org>

The 7th Athens Art Book Fair
Public Tobacco Factory, Athens, Greece
25th - 27th September 2026

Athens Art Book Fair is an artist-run initiative aiming to bring together and showcase artist publications produced in Greece as well as to create a link with publishing-based artistic practices (print, online and else) internationally.

Public Tobacco Factory, Lenorman 218, Athens 104 43, Greece. <https://athensartbookfair.gr/aabf2026/>



Boek Ambacht Beurs (Book Craft Fair)
Lebuinuskkerk, Deventer, Netherlands
10th October 2026, 10am - 5pm. Free entry.

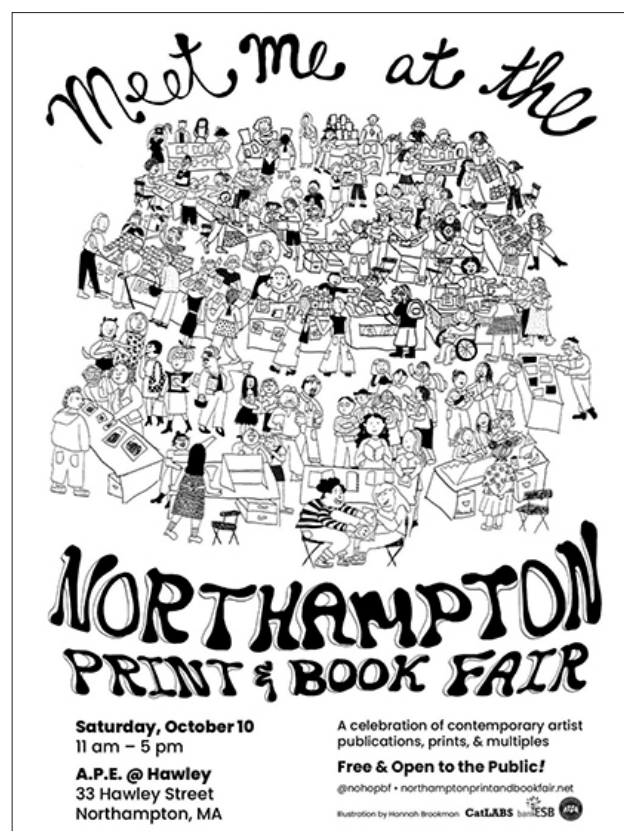
This is an annual event organised by the Stichting Handboekbinden - Dutch Association of Hand Book Binders. The fair has a lot to offer for bookbinders, but also all other kinds of book enthusiasts.

Have you always wanted to know how to make your own book? Then come along on 10th October to the largest bookbinding fair in the Netherlands and neighbouring countries. Over 50 stands offer you the most cheerful paper, multicoloured bookbinding linen, and various types of leather and parchment. Here you'll find all the tools and materials for making and binding your own books, covering boxes, calligraphy, paper-making, cutting, carving and much more.

Fancy getting started straight away? Then sign up for a workshop led by true experts and learn a new technique or work with new materials. And above all: be inspired by the

bookbinders in attendance and their beautiful creations, and head home with a bag full of goodies and a head full of ideas!

All information can be found on our website:
<https://tinyurl.com/3nexc4b>



The 11th annual Northampton Print & Book Fair will take place on Saturday 10th October from 11am - 5pm at 33 Hawley in downtown Northampton, USA and will feature over 30 artists, publishers, and designers from throughout western Massachusetts and across New England.
<https://www.northamptonprintandbookfair.net/>

Liverpool Artists' Book Fair
Bluecoat Arts Centre, Liverpool, UK
Saturday 10th and Sunday 11th
October 2026

We are excited to announce that the next Liverpool Artists' Book Fair will be held on Saturday 10th and Sunday 11th October 2026. (Saturday 11.00-17.00; Sunday 11.00-16.30)



The Fair will again be held at the Bluecoat (Arts Centre), this year in the ground floor Sandon and Garden Rooms. Address: Bluecoat, School Lane, Liverpool L1 3BX.

There will be a diversity of approaches and artist practices, for sale at a range of prices. We embrace the whole diverse range of book art: unique hand-made books, limited editions, stories & illustrations, distinctive notebooks, book sculptures, altered books, bindings, cards and more!

Participating Artists: Archidustrial, Kate Bernstein, BK Stationery, Felicity Bristow, Anwyl Cooper-Willis & Bernard Fairhurst (Best Books by Bernard and Anwyl), Frances Day (Froody Art Books), Elizabeth Godwin (Quince Press), Michelle Holland, Sue McLaren (Verso Press), Michelle Murray, North West Book Artists, Heather Prescott, Ciarrai Samson, Jane Sasanow, June Shapter, Yulia Sharova, Amy Sterly, and Rosemary Watson.

WORKSHOPS & TALKS

We are also collaborating with Cass Art, renown art suppliers, who will host artist talks and workshops over the weekend (Cass Art Liverpool is next door to the Bluecoat). Details to follow on social media and flyers.

Contact: Simon Ryder liverpoolbookart@gmail.com
<https://liverpoolbookart.com>
<https://www.instagram.com/liverpoolbookart/>
<https://tinyurl.com/mrx96ecx>

bring your own book fair

Loods6, Amsterdam, Netherlands

16th & 17th of October 2026

The 6th edition of the bring your own book fair at Loods6 in Amsterdam. bring your own book will be hosting a public programme on the days of the fair.



Loods6, KNSM-Laan 143, 1019 LB Amsterdam, Netherlands. <https://loods6.nl>

Women's Studio Workshop - Autumn Luminary Fundraiser - Kingston, NY, USA

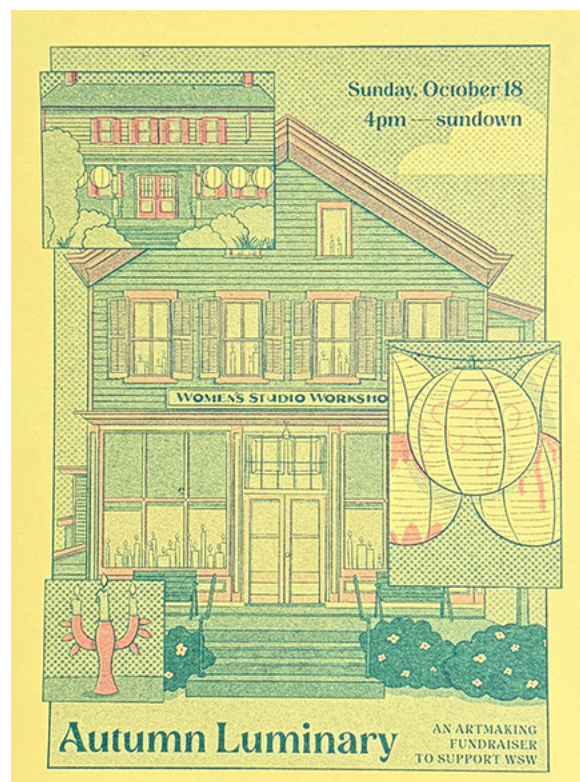
Sunday 18th October 2026, 4pm - sundown

Join us for the Autumn Luminary: an art making event and fundraiser in support of Women's Studio Workshop. As we move towards the darker days of winter, we invite you to gather in community, and decorate a lantern with us to illuminate the way forward and support artists.

This year we aim to shine a light on the enduring and trailblazing work of Sara Pasti, Kingston Ward 1 Councilwoman, former Director of the Samuel Dorsky Museum and Vice Chair of the Ulster County Arts & Culture Advisory Council.

Please Join us in honouring her with a celebratory evening of gourmet food, wine, silent auction, artmaking, and more! You may purchase a single Attendee Ticket for \$110, or sponsor a seat for a community member by purchasing an Illuminator Ticket for \$220.

Details at: <https://wsworkshop.org/autumn-luminary/>

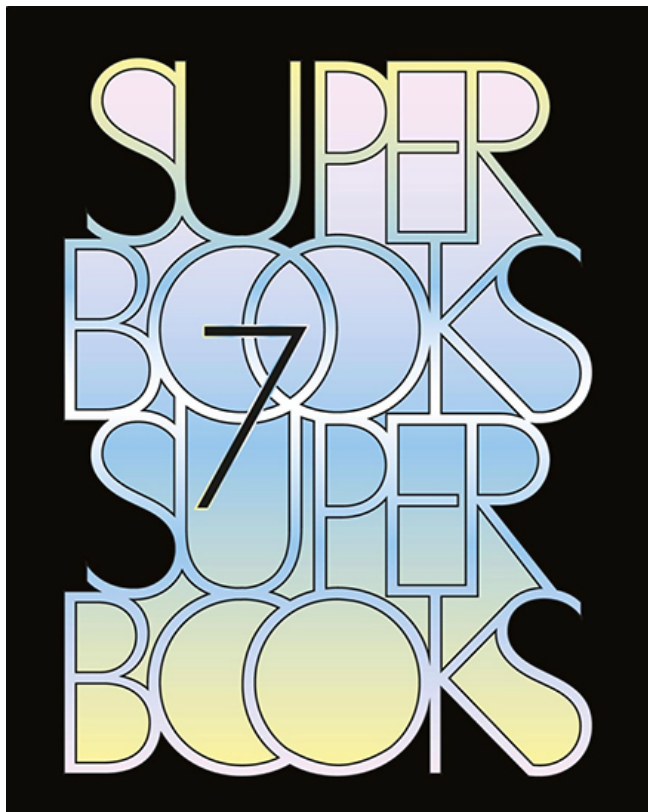


Can't make it? Consider making a donation today to support our mission. <https://wsworkshop.org/support-us/donate/>

722 Binnewater Lane, Kingston, NY, 12401, USA.
<https://wsworkshop.org>



Sticky Institute and Alex e Clark invite you to Hallozeen 2026! Zine Fair, Kensington Town Hall, 30-34 Bellair St, Kensington VIC 3031, Australia. **Sunday 25th October 2026, 12 - 5pm. Free entry.** This year's poster was designed by Remi Watson. All information at: <https://hallozeen.rip>



Super BOOKS 7

Haus der Kunst, Munich, Germany

30th – 31st October 2026

Our annual independent art publishing fair Super BOOKS is taking place for the seventh time. This two-day event brings together over seventy regional and international artists, designers, publishers, and institutions, including universities, to present their latest productions.

Super BOOKS focuses on publications that question and rethink the boundaries of the book medium, with themes, formats, and techniques that are constantly expanding. Advocating the ethics of accessibility, which is practised through pricing and direct distribution, alternative publishing provides a counterweight to the conventional format of the publishing market. Through direct exchange with artists and producers, audiences get to know diverse forms of artistic practice, which also shape the understanding of our programme. In addition to the book presentations, there are workshops for all ages, as well as a programme of talks, performances, and sound events by Radio 80000.

Super BOOKS is a cooperation project between Haus der Kunst, AAP Archiv Künstlerpublikationen, Bayerische Staatsbibliothek, Akademie der Bildenden Künste München, and Kunsthochschule Kassel.

Curated by Sabine Brantl (Haus der Kunst) with Hubert Kretschmer (AAP Archiv Künstlerpublikationen), and Dr. Antje Goetzke (Bayerische Staatsbibliothek).

Haus der Kunst

Prinzregentenstraße 1, 80538 München, Germany.

<https://www.hausderkunst.de>

BOUND ART BOOK FAIR 2026 - EDITION 10

The Whitworth, Manchester, UK

31st October - 1st November 2026

An annual celebration of artist publishing practices: independent publishing, artist books, zines, and a free public programme. @boundartbookfair

The Whitworth, The University of Manchester,

Oxford Road, Manchester M15 6ER, UK.

<https://www.whitworth.manchester.ac.uk>

SAVE THE DATES:

WORD! Celebrate Chicago letterpress, USA

6-8 November 2026

A great weekend celebrating letterpress printing in Chicago.

Participating shops - WORD functions like a giant open house across Chicago, giving you access to letterpress shops and printers making the city look great. There are 13 shops open throughout the city (and nearby Evanston) that you can check out on Saturday. More information about these shops, their owners, equipment and nearby attractions will be added soon at: <https://www.wayzgooseord.com>

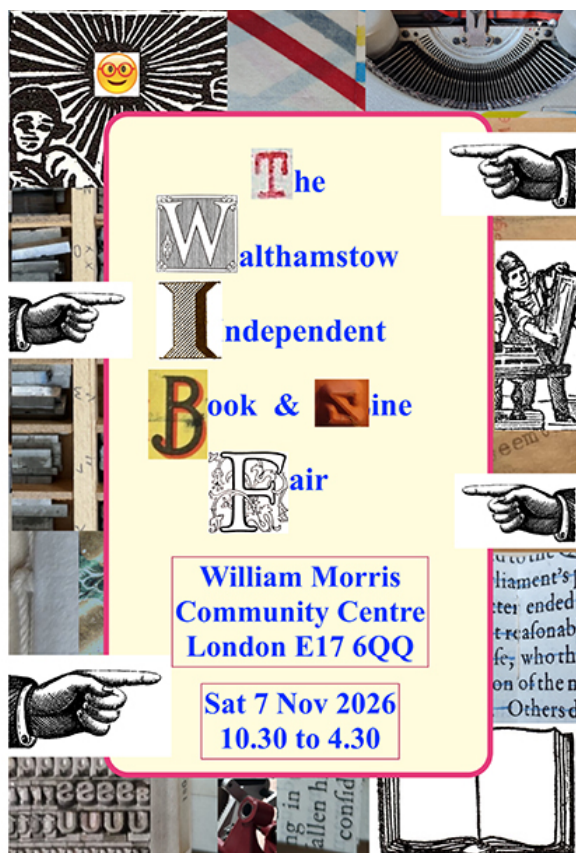


Group Locations - Friday night, Saturday night, and Sunday morning will feature group locations for all registered folks. Friday night (Dovetail Brewery) will be an opportunity to hang out and build itineraries for shop visits. Bar snacks and drinks are provided, with a possible food truck as well. Saturday night (Field Notes) is a chance to share your Saturday experiences while enjoying hearty hors d'oeuvres and drinks. We're working on a few fun activities, too. Midwest Ephemera and C'mon Home have offered to keep the party going afterwards, and they know how to party! Sunday morning features breakfast pastries and beverages while swapping prints at the Artists Book House building.

Registration will be available soon. If you'd like to visit the shops that will be open, registration is NOT required. Shop visits are free, while the registration fee covers the group locations, food and drinks at those locations, the print swap, and incidental expenses. We hope this means we can accommodate local students and designers who aren't able to pay for registration, as well as those that would like to visit if registration fills up.

Paul Aken's Platen Press Museum - Jen is the executor of Paul Aken's Platen Press Museum in Zion, IL (about an hour north of Chicago). If you knew Paul, you know how passionate he was about printing and passing on knowledge to future generations of printers. The museum is now in the process of liquidation and everything must go; thankfully we have the time to do this thoughtfully. The primary focus of this process thus far has been to get items into the hands of printers and educators who will use them, before opening up to larger acquisitions. Jen, along with Tammy & Adam (Red Door Press) will be opening the museum Sunday afternoon and all day Monday if you'd like to add this day to your schedule (this also does not require registration). Almost everything you could need to print is there and available for purchase.

Sign up for updates at: <https://www.wayzgooseord.com>
Organised by Jen Farrell of Starshaped Press
<https://www.starshaped.com>
and Ben Blount <https://www.benblount.com>



Walthamstow Independent Book and Zine Fair
William Morris Community Centre, London, UK
7th November 2026

For book artists, small publishers and zine-makers,
organised by Julian Walker. The Walthamstow Independent

Book and Zine Fair 2026 follows on from last year's
Wanstead Independent Book Fair. 10.30 – 4.30.

More details at <https://stufflikethatbooks.carrd.co/>
William Morris Community Centre, 6-8 Greenleaf Rd,
Walthamstow, London E17 6QQ.

volumes art publishing days

Saturday 21st & Sunday 22nd November 2026

Gessnerallee Zürich, Switzerland

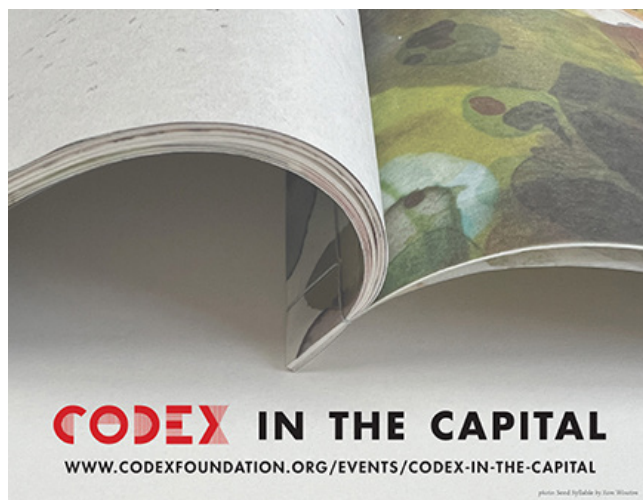
volumes is a non-profit organisation and collective created in 2013 in Zürich, run by Anne-Laure Franchette, Patrizia Mazzei and Gloria Wismer. The collective aims to support the various facets of international art publishing and introduce it to a larger audience in Switzerland through series of events and an ongoing research agenda.

<https://www.volumeszurich.ch/>

Gessnerallee 8, 8001 Zürich, Switzerland.

<https://gessnerallee.ch/en>

Save the Date! - 26th – 30th May 2027



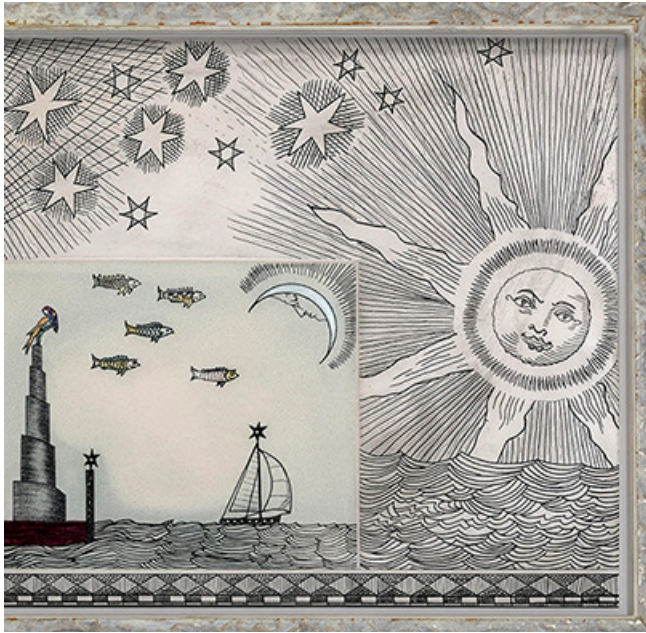
The CODEX Foundation invites you to save the date for an extra-long weekend as we amplify the book as a work of art across the Washington DC area.

This special event is organized in partnership with several other institutions such as: George Mason University, Georgetown University, National Museum for Women in the Arts, National Gallery of Art Library, Smithsonian Libraries and Archives, and others.

There will be exhibitions, a symposium, lectures, receptions, and other programming. A stunning, comprehensive catalogue of the event is being planned for future publication!

Visit the website for more information and updates:
<https://www.codexfoundation.org/events/codex-in-the-capital/>

The Blue Notebook: Journal for artists' books
Volume 21 No 1 Autumn – Winter 2026



In this issue: Tim Mosely (QCAD, Griffith University) as Creative Lead of cobalt editions and the abbe conferences introduces this volume of *The Blue Notebook*:

The six papers in this volume of *The Blue Notebook: Journal for artists' books* combined with the seven published in the previous volume provide a broad view on the nature of contemporary artists' books and book arts practice and the associated discourse within Australia. These thirteen papers were selected from those presented at **abbe 2025**, a conference that was aligned successfully with **Artspace Mackay's Biennial LIBRIS Awards** (for artists books) leading to further commitments from both parties to extend the partnership in support of the field.

Both parties understand that the critical support The Blue Notebook provides the field internationally – an opportunity to position voices within the field - cannot be overstated in the current global political and economic environment. Every contributor to these volumes acknowledges the tireless efforts of *The Blue Notebook's* editor and the Centre for Print Research, the support of Marian Crawford, Caren Florance and Robyn Wood in presenting the conference, and the dedicated peer reviewers critical to sustaining a rigorous discourse for the field.

These six papers continue to address the core themes of the abbe 2025 conference. Jorge Mariño Brito is a new voice to the field, Annique Goldenberg and Monica Oppen & Julie Barratt describe two distinct collaborative practices across distance, and Lyn Ashby, Marian Crawford and Clyde McGill are established critical practitioners in the field.

Lyn Ashby gives us glimpses into the complex assemblages and narrative structures that are his artist books. These are a counterpoint to, a reimagining of, the linearity of linguistic forms in an 'ordinary book'.



Jorge Mariño Brito (above) introduces the outcomes of an extensive investigation into papermaking. His integration of paper pulp into the sheet forming stages of papermaking extends the scope of paper's capacity as a medium of artists book practice.



Marian Crawford, *WELL*. Photograph: Tim Gresham.

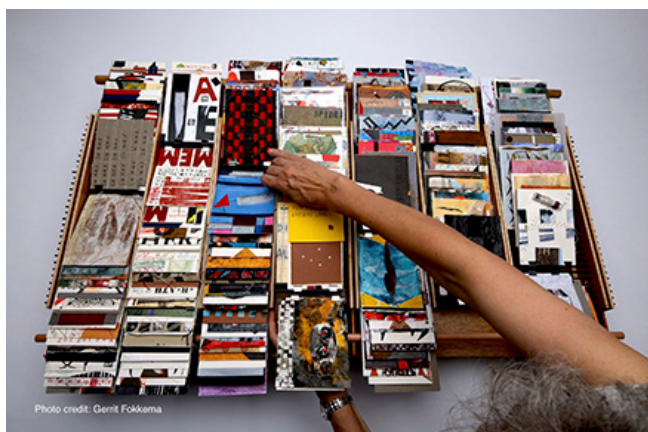
Marian Crawford, touching deep loss, provides an epitext to her recent artists books. Correlating the print to the trace of an absent presence, the delicate and subtle mark making within her books both reveal and veil the insoluble loss they record.



Annique Goldenberg (*Moving into darkness*, shown under UV light, above) describes an emerging methodological approach to creative practice. Having identified it in her central pursuit of the aleatoric within an ambitious research project this methodology encapsulates a broad expanse of collaborators in the assembling of her artists books.



Clyde McGill (image above) asks, can art make a difference? a question he asks especially of book artists, of books - structured by time, by which we measure difference. In a meandering parley, through seven of his 'books', that belies his engagement with the gravity of the question, McGill confronts our times.



Monica Oppen & Julie Barratt provide a descriptive account of their collaborative mail art project (*The Weight of Absence*, above) spanning the east coast of Australia and culminating in a dynamic and dramatic book object.

Finally, these contributions to the field have only been possible with the very generous support of Artspace Mackay and the vision of this regional gallery's director, Tracey Heathwood. <https://www.artspacemackay.com.au>

Tim Mosely (QCAD, Griffith University)
Creative Lead of cobalt editions and the abbe conferences

Our thanks to featured artist **Dianne Longley** for allowing us to use images from her *Aberrant Observance* folio. And to **Cheng (Christine) Dong** for designing this issue as the second of two special Australian-focused issues of *The Blue Notebook*.

Download your free copy at:
<https://www.bookarts.uwe.ac.uk/blue-notebook/>



Joseph Brodsky - LAGUNA

Dmitry Sayenko

The best poem by Brodsky about Venice, a place the poet loved very much.

Size: 556 x 275 x 25 mm. 34 pages with images and Russian text. White paper (280 gr.), printing on both sides direct from the blocks (colour linocut).



Typeface: Plantin'18 Bold Rus. Bookbinding by the artist. Cover: denim glued on cardboard. On face side: installation. Special slipcase. Total edition: 8 copies numbered & signed by the artist. 2026. More details: nikodim-publish@mail.ru

It's the Sun and Rain that Makes the Salt and Goats and Honey Bees

Bill Burns and Yeni Ma

It's the Sun and Rain that Makes the Salt and Goats and Honey Bees was a happening involving more than a dozen farmers, beekeepers, musicians, goats and farmers at

and around Seoul. The project was a collaboration with dramaturg Yeni Ma. Goats were milked, bees provided honey, and salt was harvested from the sea. Bankers planted a pollinator garden, children tasted the goat's milk infused with salt and honey and players dressed as a donkey, a goat and a honey bee carried the milk, honey and salt across the city until it was finally mixed together at the Oil Tank Culture Park at Seoul.

The happening was directed by Bill Burns who also mixed the milk, honey and salt and made the drawings in this book. The dramaturg was Yeni Ma. The associate producer was Juwon Park. The players were Dongsol Seo, Hyeyoung Na, Yeji Lim. The violinist was Hyojin Kan. The goat farmer was Youngki Min. The principal beekeeper was Jin Park. The salt was procured at Sorae Salt Farm. Costume design was by Pascale Déry. Photography was by Chul-lim Choi and Bill Burns.



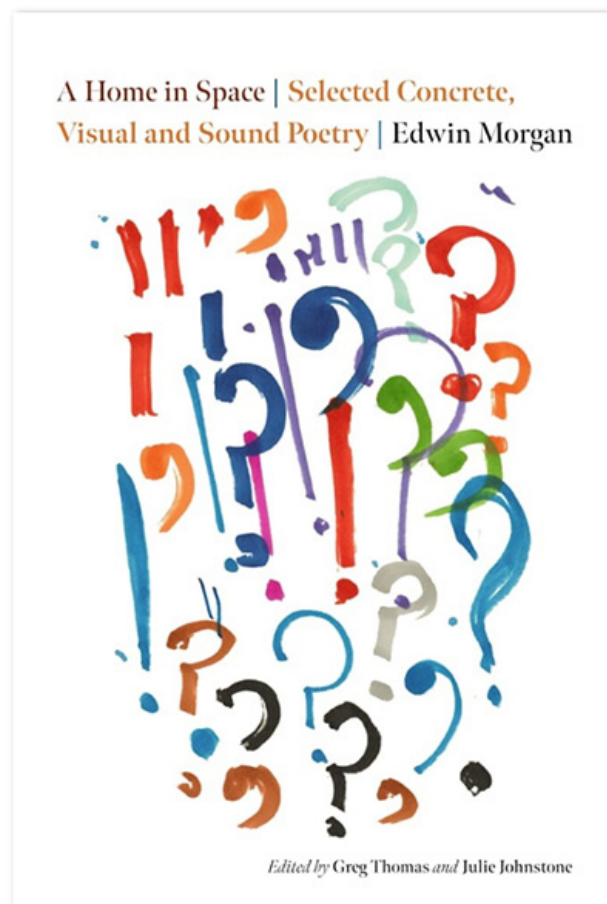
Graphic Design and typography of this book is by Seoul-based graphic designer Gunjung Lee whose award-winning work often blurs the lines between typography and image. The book includes many pictures and words including a sweeping conversation between Yeni Ma and Bill Burns touching on the contradictions of consumer culture, container shipping, acceleration, slow farming, joy and collaboration between species.

144 printed pages in Korean and English.

After an August launch at Art Metropole, Toronto the book tour will be visiting: Marcus Campbell Art Books, London, England; (19th September, 2-4pm); Bienal de Curitiba, MON, Curitiba, Brazil, (14th November, 2-4pm); Cite des Arts, Paris, France (6th February, 2027, 2-4pm).
<http://billburnsprojects.com>
[@billburnspictures](https://www.instagram.com/billburnspictures)

A Home in Space: Selected Concrete, Visual and Sound Poetry of Edwin Morgan

Edited by Greg Thomas & Julie Johnstone



This exciting new selection reveals Edwin Morgan's groundbreaking multimedia poetics beyond his celebrated lyric voice.

Edwin Morgan is best remembered as Scotland's foremost national poet, a bold, lyric voice who shaped conversations around queerness, politics and post-war life. But Morgan was also a restless experimenter working far beyond traditional verse. This book brings together, for the first time, the full range of his visual and sound poetry – from vibrant poster poems and surrealist collages to concrete poetry, cut-ups and sonic permutations. It reveals Morgan as a major figure in twentieth-century multimedia art, linking language, image and sound in surprising and timely ways. Attuned to questions of identity, ecology and empire, Morgan's work remains as urgent and inventive as ever – a celebration of poetic form at its most expansive and alive.

The book can be purchased from all the normal places, and also via the publisher Reaktion Books:
<https://reaktionbooks.co.uk/work/a-home-in-space>
 ISBN 781836391968, 336 pages, 187 illustrations.
 Hardback £25

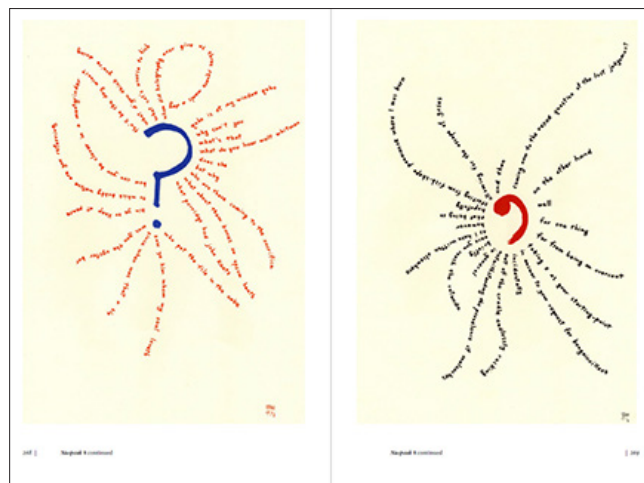
"A Home in Space is a fantastic presentation of the extensive work of the Scottish visual/concrete poet Edwin Morgan. Greg Thomas and Julie Johnstone have created an artfully curated volume that showcases the many dimensions of Morgan's practice – from his early scrapbooks through his explorations of typewriter, graphic, visual poetics in various media.



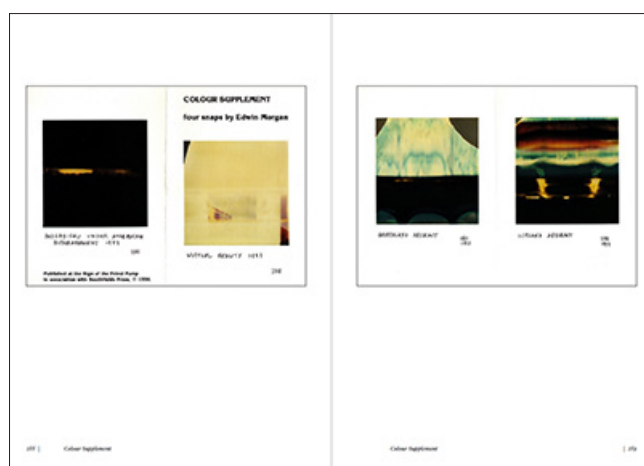
Thomas's initial essay situates Morgan's work in the context of twentieth-century literary activity, making the case once and for all that visual poetry was a central – rather than marginal – component of modern aesthetics. For those unfamiliar with the poet, this is a terrific introduction and, for those already fans, the book is an opportunity to appreciate the range and variety of Morgan's thought and expression. So much of his work is scattered and distributed in different venues and repositories and circulated in niche networks that the sheer effort of locating, selecting and collating this collection is admirable. It's such a pleasure to see the combination of solid research and beautifully designed publication honouring Morgan's creative spirit." *Johanna Drucker, author of Affluvia: The Toxic Off-Gassing of Affluent Culture (2025) and Inventing the Alphabet (2022)*



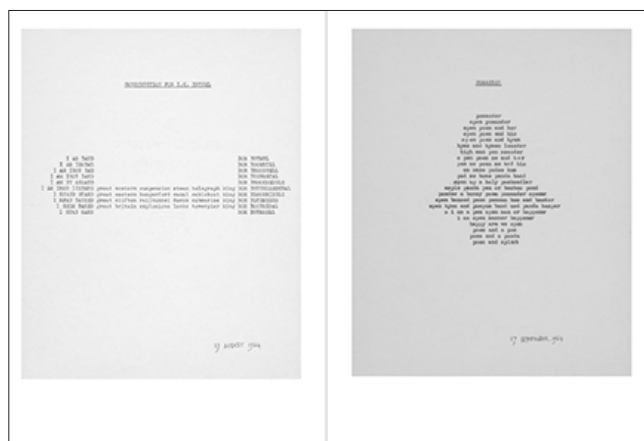
"Edwin Morgan's is the kind of poetry I want. *A Home in Space* is a multiverse chock full of concrete word-patterning, sound-ups and cut-ups, galaxies and constellations, collages, overlays, typographic arrays, acoustic riffs, lettrist elations and nonsensical confabulations, graphic designs, ur-computer inventions, and iconoclastic ads and icons. Greg Thomas and Julie Johnstone's detailed, historically informative, and discerning introduction sets the stage for Morgan's verbo-visual-vocal – patalexical! polychromatic! – lollapalooza of a book." *Charles Bernstein, Donald T. Regan Professor Emeritus of English and Comparative Literature, University of Pennsylvania*



"This eagerly awaited study is a veritable triumph. Greg Thomas's fine introduction ranges seamlessly over the intricate details of Morgan's multifaceted career as a poet. The decision to reproduce many of the poetic texts in the versions that Morgan himself devised enhances the book's historical importance." *Stephen Bann, Emeritus Professor of History of Art, University of Bristol, and editor of Concrete Poetry: An International Anthology (1967)*



"This is a marvellous book, revealing for the first time the full range of generous wit with which Edwin Morgan wrote radical new poetries. Here, indeed, are oodles of thrillingly self-estranging technical experiment and much avant-garde mischief." *Drew Milne, Judith E. Wilson Professor of Poetics, University of Cambridge, and author of In Darkest Capital: Collected Poems*

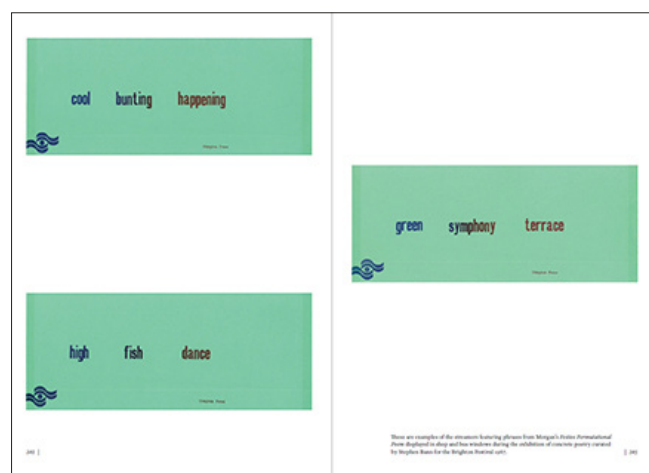


Book Launch events:

There will be several launch events: at the **Hunterian Art Gallery on 17th September** in Glasgow, at the **Fruitmarket Gallery on 24th September** in Edinburgh, and a lecture by Greg Thomas at the **National Gallery of Scotland on 6th October**. There will also be an autumn exhibition at the Scottish Poetry Library in Edinburgh.

See a summary with links to how to book for free on the Edwin Morgan Trust website:

<https://edwinmorgantrust.com/2026/08/10/a-home-in-space-upcoming-launches-and-events/>



Any questions please email Julie Johnstone at: essencepress@btinternet.com



London Centre for Book Arts

FUTURE FUND EDITION by David Adrien

A letterpress print in two colours, made with Paris-based artist David Adrien. Every print sold goes directly towards our new Future Fund.

David Adrien works across drawing and object-making, with a background in printmaking. He was a resident at LCBA back in 2016, and we invited him back to imagine what a new studio might look like in his signature style.

The Future Fund is a new campaign to find and secure a new home for LCBA in the next two years— a space to grow our programme, increase our capacity, and build something lasting for books and their makers.



Letterpress printed in two colours on archival 300gsm Kelmscott paper. 210 × 297mm. First edition of 100, 2026. £25.00

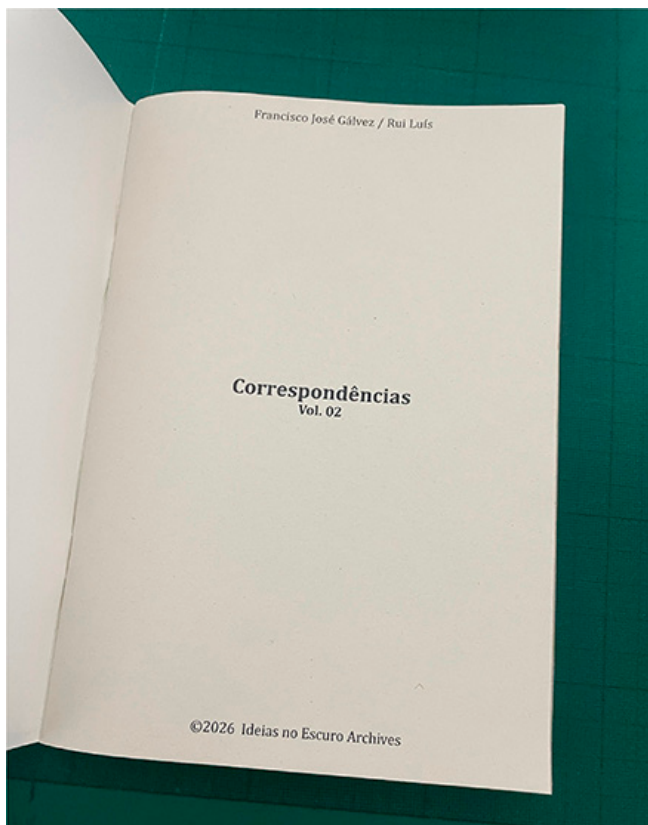
<https://londonbookarts.org/collections/all/products/future-fund-edition-by-david-adrien>

Correspondências Vol.02

Francisco José Gálvez & Rui Luís

Ideias no Escuro is the name of the professional and artistic project by Rui Luís (Lisbon). His work is grounded in archival photographic and film material—images rescued from oblivion and neglect, which he uses to create publications employing various strategies and objectives. In the “Correspondências” series, he invites other artists to collaborate on a selection of images based on a specific premise, theme, or idea. For Vol. 02, he collaborated with Francisco Gálvez (Ciudad Real, Spain), the creator of the fanzine “Deadwax”.

The saturated colours typical of Instamatic cameras, the stamped backs of prints, and views of exotic locations visited during vacations and business trips intermingle in a play of double exposures and evocative chromatic distortions.



Correspondências Vol. 02. 2026. Digital printing, color, 50 pages, 21 x 14 cm. Paper: Steinbeis 80gsm; Cover: Watercolor paper 300gsm. Limited edition of 40 numbered copies. More info at: Ideias no Escuro: <https://ideiasnoescuro.com>

(Spanish version)

Ideias no Escuro es el nombre del proyecto profesional y artístico de Rui Luís (Lisboa). La base de sus propuestas es el material fotográfico y filmico de archivo. Imágenes rescatadas del olvido y del abandono, que utiliza para la edición de publicaciones con finalidades y estrategias

diferentes. En *Correspondências* invita a otros artistas para trabajar conjuntamente con una selección de imágenes bajo alguna premisa, un tema o una idea. Para el Vol.02 ha contado con Francisco Gálvez (Ciudad Real, España), responsable y autor del fanzine Deadwax. El colorido saturado de las Instamatic, los respaldos sellados de las copias, las vistas de lugares exóticos visitados en vacaciones y viajes de negocios se entremezclan en un juego de dobles exposiciones y distorsiones cromáticas sugerentes.



Correspondências Vol.02. 2026. Impresión digital, color, 50 páginas, 21 x 14 cm. Papel: Steinbeis 80gsm; Cover: Papel de acuarela 300gsm. Edición limitada de 40 ejemplares numerados. Más info en: Ideias no Escuro: <https://ideiasnoescuro.com>

PHELETYPIA PHOTO BOOK

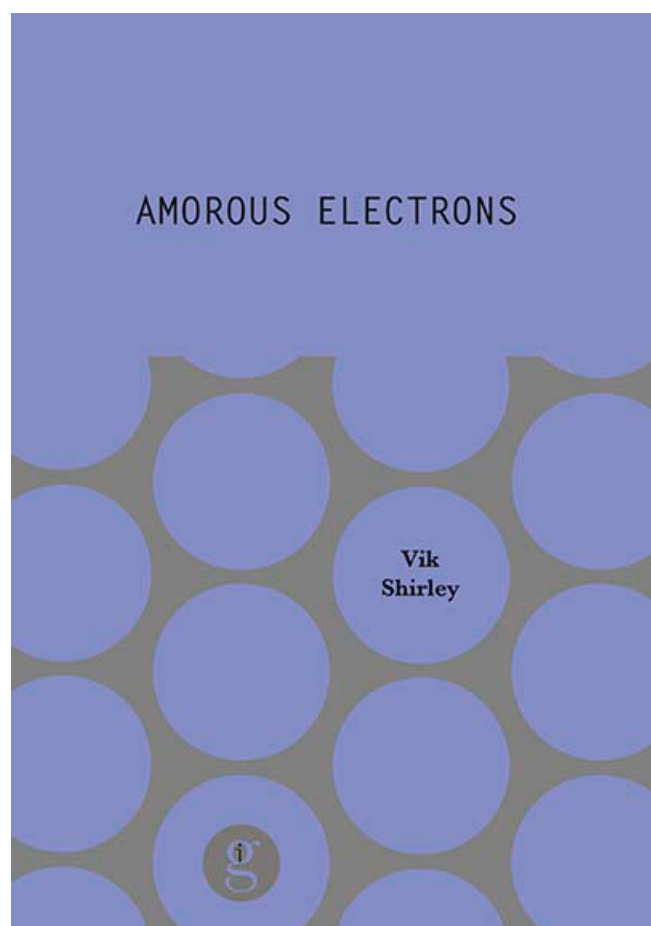
Anna Artaker, Bernhard Cella Hg., Hannah Bruckmüller, Karin Whitmore, Andreas Steiger-Thirsfeld, Wolfgang Kautek Hg., Valentina Lubić Tobisch
Salon für Kunstbuch

This artist's book brings together two technological extremes: one of the earliest photographic processes, the daguerreotype, and one of the most advanced contemporary imaging techniques, scanning electron microscopy. The daguerreotypes—early attempts to fix images chemically onto a surface—are here re-examined at the nanometer scale. Removed from their scientific context, the microscopic analyses reveal particles, corrosion, and material transformations that dissolve the original images into abstract formations.



What once functioned as a medium of representation reappears as a field of material traces. By juxtaposing these two endpoints of image production and analysis, the book shifts attention from depiction to substrate. It proposes an artistic-research perspective in which images are not stable entities, but contingent constructs—dependent on the technologies that produce, capture, and interpret them, and on the forms of knowledge that emerge through these processes.

Hard Cover, German / English, Thread Stitching, 2026. €35
<https://www.sfk.at/books/pheletypia-photo-book/>

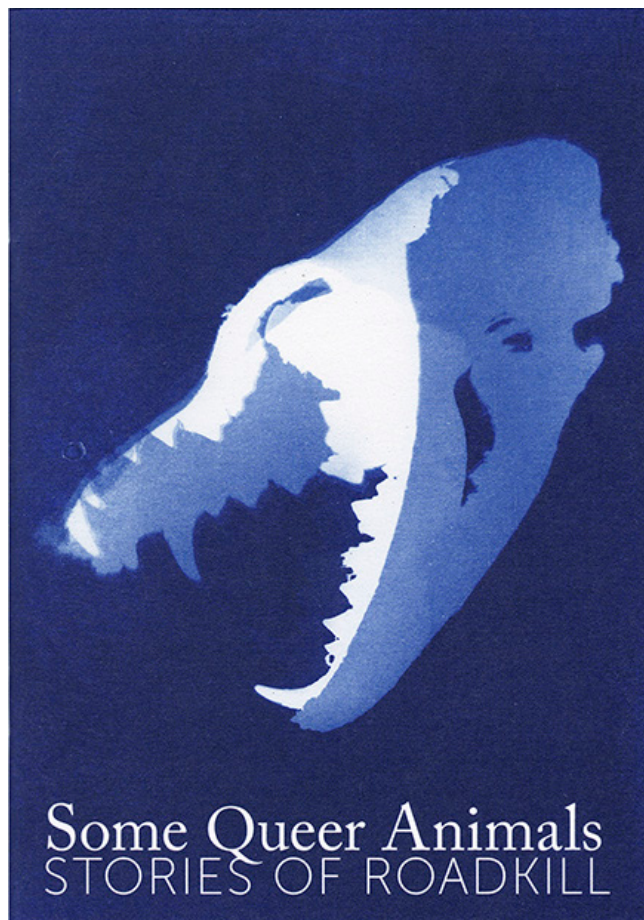


Amorous Electrons

Vik Shirley
 intergraphia

This sequence of images and poetry is a tribute to the hugely influential composer and electronic music pioneer, Daphne Oram, who co-founded the BBC Radiophonic Workshop in 1958. Poems are constructed from words found in Oram's *An Individual Note of Music, Sound and Electronics* and

images are then produced in response to the newly formed texts. A5, 16 pages, soft cover, staple-bound. £8
<https://intergraphia.cargo.site/Vik-Shirley-Amorous-Electrons>



Some Queer Animals: Stories Of Roadkill

Roelof Bakker

A postcard-size book telling the stories behind portraits of British wildlife killed on the road in wildlife-vehicle collisions, or found dead in the landscape of one English village, 33 of which appeared in the 2023 book *Some Queer Animals*.

Paying tribute to 16 of these unique individuals by writing about the circumstances of their violent deaths, Bakker also shares knowledge about species and addresses aspects of his approach to making. In the accompanying photographs his hands hold the original prints connecting visually to the tactile process of documentation.

10.5cm x 14.8cm, 44pp, stapled. Printed in England on FSC-certified recycled paper. £7.50. <https://www.neg-press.com>

Uber Diary

Federico Galavis

In 2019 in Los Angeles CA, I began driving Uber as a conceptual art experiment.

I placed a blank diary in the car and invited passengers to write anything they wanted to leave behind. What came back was a raw, intimate archive of handwritten reflections:

love, grief, loneliness, humor, fear, identity, hope, and the quiet truths people carry every day.

Reading these entries, you begin to see how much more alike we are than apart, beyond race, religion, gender, sexuality, class, or background. The diary becomes a space without judgment, where strangers are no longer categories, but souls speaking honestly to one another. A book of consciousness.



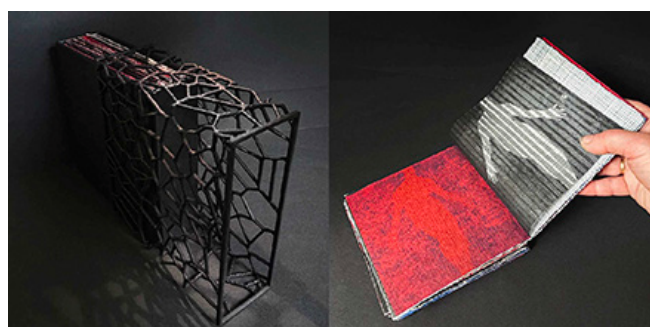
Without knowing it, the diary captured one of the final glimpses of ordinary closeness before the pandemic changed our lives forever. Then I transformed those handwritten entries into visual images using my own artistic language and early modern AI, specifically GAN, now we have limited-edition coffee table art book.

Born inside a technology platform that connects millions of people while modern life becomes increasingly isolated, the project asks what real connection means in a hyperconnected world. A Kickstarter campaign will fund the first 100 copies signed by Federico Galavis: <https://www.kickstarter.com/projects/uberdiary/uber-diary>

The Book of Hours and Breaths

Veta Gorner

An artist's book - sized to hold a single human breath

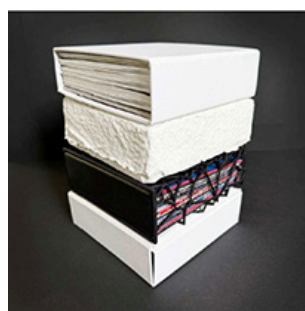


The completed codex with its 3D printed Voronoi case, and the book opened to a printed page.

Veta Gorner, artist/printmaker, Fellow of the Royal Society of Printmakers, MRes Theory and Philosophy of Art Central Saint Martins, UAL - presents *The Book of Hours and Breaths*, a handmade codex made over twenty-four uninterrupted hours at the press and built to one exact measurement: the volume of a single deliberate breath, 1,000ml (15 × 15 × 4.5cm). It debuted at her Central Saint Martins' degree show this summer, before travelling to Venice this September.

The starting provocation was simple: our screens and devices are built to hide what anything actually costs - the effort, the material, the time - until you stop registering it at all. The response was to make a book that does the opposite: something slow, built to travel, and physically demanding to produce, that puts that cost back in plain sight.

Twenty years of printmaking, two years of academic studies and the twenty-four hours spent at the press are a form of recalibration and thinking in the making. The book is a one-off and asks the same thing of the reader that it asked of the maker - attention, patience, and a willingness to be changed by holding it. It is one part of the broader project that borrows its structure from that single deep breath, split into four equal parts - inhale, hold, exhale, rest. Turn the page to see how each one works.



INHALE - The Thinking 20,000-word study distilling process philosophy, Spinoza's legacy and affect theory - mind and body are one substance to a practical question: what does the repeated physical act of working the press over twenty-four hours do?

There for anyone who wants the deeper argument.



HOLD - The Codex

The book carries no text - it's part print, painting, and sculpture. Some pages carry a heat-reactive layer invisible until touched - the warmth of a hand reveals previously hidden imagery; each reader changes the page just by holding it.

The binding is Coptic, with

an exposed spine and a black leather cover; the case is 3D-printed in a Voronoi pattern, the same load-distributing structure found in dragonfly wings. Lift the book out, a light source placed inside - the case becomes a lantern.



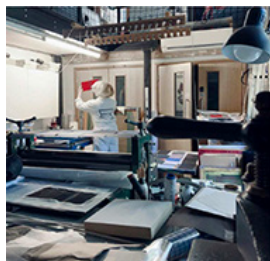
EXHALE - The Event

The book was made during a single 24-hour Print Vigil - one body, one studio, working through a full turn of the earth, structured around the medieval Book of Hours' eight canonical hours. Early impressions are precise; by the later hours, fatigue takes over and each layer lands

a millimetre or so off from the last - a record of physical strain, not a mistake to fix. Two texts accompany the event - Animations of the Print Vigil, an account of the body at work and Pressmarks Lexicon - printmakers' terms seen through the prism of philosophy.

REST - The Archive

Alongside the book sits a studio archive from the 24 hours,



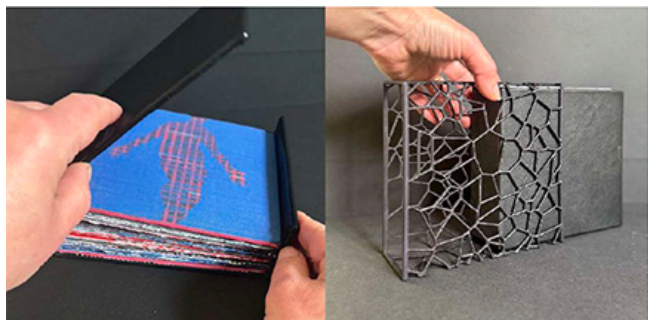
before and after, photos, notes, sketches. The archive is housed in the handmade box with paper pulped from the remnants of the paper of the book.

Acquire / Collaborate

There are two ways to own a piece of the project, and a third way to engage with the original work itself.

For those who want the full experience, a made-to-order codex in its own Voronoi case, together with full project documentation, can be commissioned. Each codex is produced entirely by hand - a unique object in its own right, sharing the language of the original project. Price, specification, and logistics are all discussed individually on enquiry. A more accessible edition is also available: a set of small prints drawn from the Print Vigil, together with a copy of the Pressmarks Lexicon. Enquiries are welcome.

The full project - written paper, artist book, studio archive, and Pressmarks Lexicon - is available separately for exhibitions, residencies, and teaching contexts. For collaboration or future Vigil projects, do get in touch.



Coptic binding and exposed spine; the Voronoi case being lifted away from the book.

Veta Gorner will be in Venice with the book from 1st - 30th September 2026, as part of the Royal Society residency at Scuola Internazionale di Grafica, Venice, Italy. <https://vetagorner.com>



WET Vol.2

Meg Turner

Women's Studio Workshop

Meg Turner invites us to reimagine the symbols of power, sex, gender, and wealth that advertising uses to seduce us into cycles of consumption and labour, and to reclaim them as tools for fantasy, rest, and celebration.



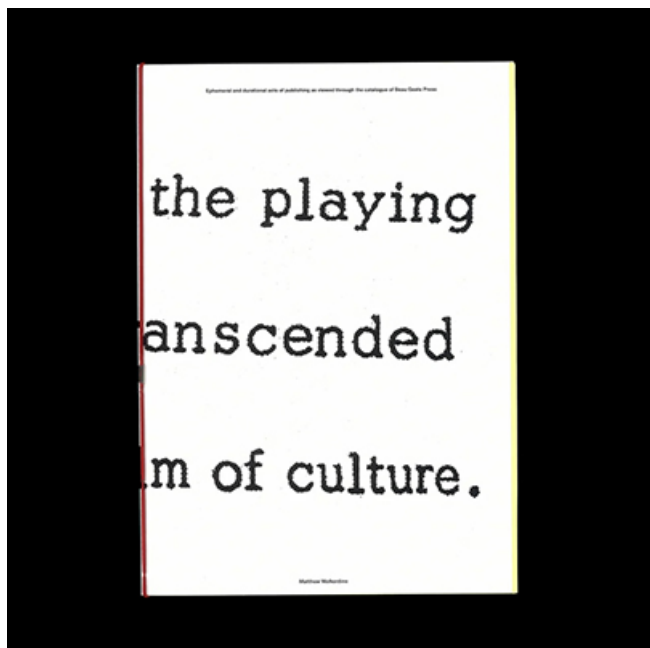
WET Vol.2 is a love letter to the landscapes that live within this speculative world of queer maximalism: spaces she has built with her community in swimming holes, backyard pools, illicit gay beaches, on the roadside, in bedrooms, and under the open sky.

This artist's book, printed by hand and assembled as a stitched pamphlet in the format of a large-scale vintage photo magazine, brings together 27 of Turner's photographs made with the 19th-century wet-plate collodion process. The photos span across the book's 22 photogravure-printed pages, with silkscreened text on the cover and colophon. Foldout pages keep horizontal photographs wide, immersing the viewer in an environment one might not expect on a road trip through Louisiana.



It is a dreamscape of signage, with anti-ICE and abortion rights messages glowing under a Lisa Frank-inspired sky, living alongside a retelling of Botticelli's Birth of Venus with a trans woman rising from the waters recently known as the Gulf of Mexico. WET Vol.2 celebrates mutual aid and sexual delight and is a record of a communal fantasy, a eulogy for the past, and a proposal for a queer future.

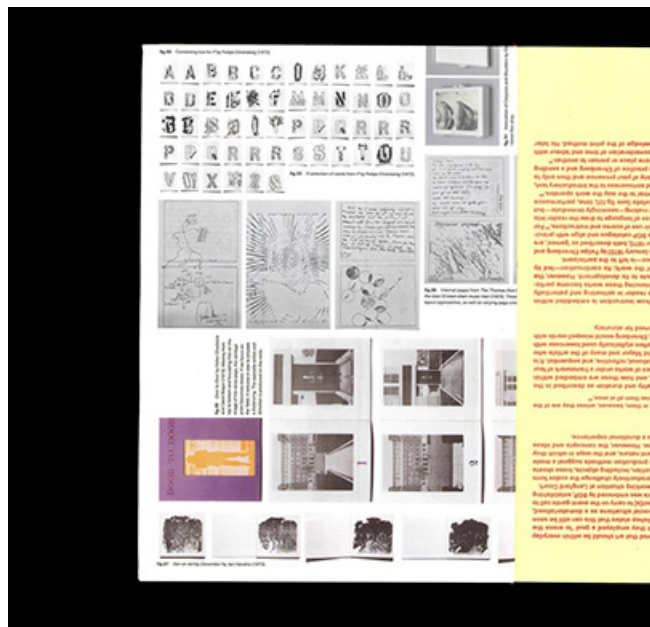
Edition of 48, 2026. Available at:
<https://wsworkshop.org/collection/wet-vol-2/>



Ephemeral and durational acts of publishing as viewed through the catalogue of Beau Geste Press
Matthew Walkerdine

The Grass is Green in the Fields for You

The essay in this booklet explores ideas of ephemerality and duration in artists' books through the catalogue of Beau Geste Press, an artist-led publishing community active in Devon between 1972 and 1976. Situated at the intersection of publishing, performance, conceptual art and social practice, Beau Geste Press produced works that challenged conventional ideas of the book as a fixed object, inviting readers to become active participants in the creation of meaning.



Drawing on the Fluxus concept of "presence in time", the study examines how artists' books function as temporal experiences rather than static artefacts.

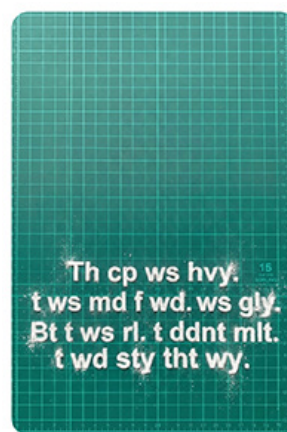
Using a framework through which to examine BGP titles (those being instructional, reconfigurational, reflective and/or sequential) the essay considers how artists' intentions are

realised through the physical and conceptual engagement of the reader. In doing so, the booklet places the practices of Beau Geste Press in dialogue with key theoretical perspectives, including Umberto Eco's *The Open Work* and Claire Bishop's writing on participation to reveal new ways of understanding artists' publishing as an active, performative medium.

Certainly not a history of an influential press, this book considers Beau Geste Press within the wider development of artists' publishing in the 1970s and considers the enduring significance of its collaborative ethos. By tracing the connections between material experimentation, participation and publishing, it hopes to offer a new perspective on how artists' books extend beyond the page, shaping communities, creative practice and the experience of time itself. 28 pages, 210 x 297 mm. Softcover, 2026. £10. Available at: <https://tinyurl.com/554adj7t>

ANNOUNCEMENTS, REPORTS & REVIEWS

COVER ARTIST FOR THIS ISSUE: Paul Laidler
reads Philip K. Dick for - How we read books
(for Stephen Emmerson)



Paul Laidler is a Senior Lecturer in BA Illustration and Associate Member of CFPR at the University of the West of England, Bristol, UK. His research and practice explore how technologically informed culture—its speeds, interfaces, and habits of replication—quietly reshapes how images are made, read, and valued. With a background in collaborative print studio production and doctoral research into

digitally mediated print and the artist–printer relationship, he works across art and design practices to examine trace, derivation, and authorship under changing technical conditions. <https://www.instagram.com/paul.laidler>

Vitrine display at Bower Ashton Library, UWE Bristol, UK
Thursday 3rd Sept – Tues 27th October 2026
<https://www.bookarts.uwe.ac.uk/howweread/>

Agassi Book Arts Prize 2026

Congratulations to UWE Bristol MA Fine Art Printmaking student Sadie Pedersen Sharp, who has been awarded this year's Agassi Book Arts Prize for *copystates* - an artist's book and cassette. "I was told to bring my "music" more into print things. this is the result. side a is repeated photocopies of a blank sheet of paper, with audio captured directly from the copier via handy recorder and contact mics. side b is made of scans - as these scans were made, light-dependent volume controllers were moved across the glass. when the light of the scanner hit the controllers,

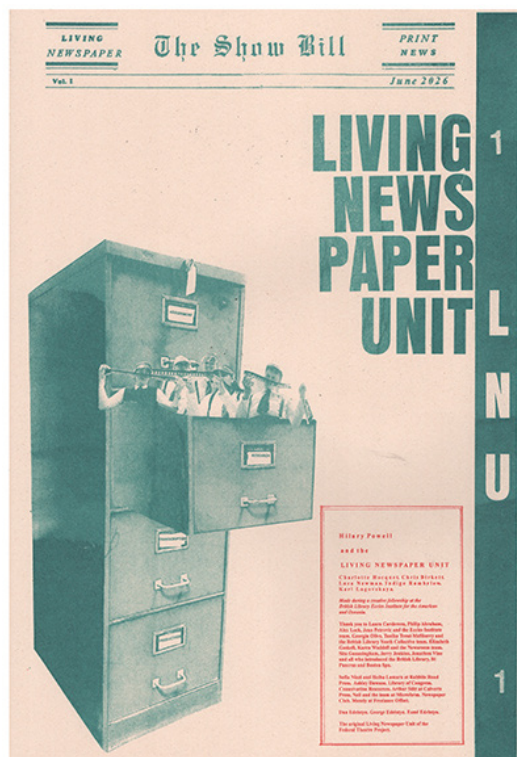
a feedback loop between a guitar and one of two high-powered amplifiers was completed. audio for both sides was then fed through overdubbing loops, allowing layers to accumulate and simple sounds to expand, saturate, and transform into something greater. the cassette and book document the creation of one another, both generated through ritual and repeated process.



The book is made entirely from perfect bound copier paper, as seems appropriate. audio very kindly recorded to cassette by @scrunttapes, edition of 10 #xeroxart #noise #artistsbooks #cassettes.”

Find out more about Sadie's work at:
<https://www.instagram.com/spsharpart>

Hilary Powell reports on a recent project - LIVING NEWSPAPER UNIT



“Editing the Living Newspaper.”
 Federal Theatre Vol. 1 No. 5.
 April 1936. Library of Congress.

The 1930s Living Newspaper Unit that prompted this work was part of the Federal Theatre Project of Roosevelt's New Deal. Through collaboration between out of work theatre makers and journalists it devised stage productions that were both experimental in form and political in content - tackling big issues of the day from land and housing to power and not just commenting but proposing solutions. They featured the voice of the living newspaper as a form of ‘voice of the people’ and invited audience questions and interaction. One of these plays was *POWER* - a story of public versus private power ownership and the one focused on here, digging into the newspaper archives to unearth and stage a ‘drama of the decades’ of pages reporting on power and energy.

ASSIGNMENT

Join the British Library as creative fellow in popular print at the Eccles Institute of the Americas and Oceania.

Explore a niche of US history - in this case going deep into research into the original Living Newspaper Unit of the New Deal and along the way exploring their form, content, politics, opposition and censorship.

Examine the wider ‘Works Progress Administration programme’ (one of many of the New Deal’s ‘Alphabet Agencies’) ensuring artists, writers, theatre makers and journalists were employed.

Ask questions around the unleashing of this stimulus and how this might be applied to the crises of our times and the role of artists in tackling this.

RESEARCH

Explore the workings of the British Library archives and collecting remit, visit Boston Spa national newspaper archives and seek out the original script for *POWER* in the Lord Chamberlain's Plays Collection.

Recruit the Living Newspaper Unit team (from British Library Youth Collective and beyond) to undertake analogue research in the British Library's Newsroom with the specific remit of open shelf newspaper microfilm collections (UK mainstream press).



Launch of the Living Newspaper Unit at the British Library, July 2026.

Dig out the headlines of decades of energy and power policy and the moments where an alternative is proposed or the fragility of the system highlighted through accident or design.

TRANSCRIPTION

Trawl through these dense and miniaturised newspaper texts in search of headlines and images to create a series of spreads or 'acts' treating the pages as scenographic collages of each decade.

Work with physical cut and paste collage techniques to create the print 'masters' needed to go to press – in this case working with Rabbits Road Press community risograph print studio.



PRODUCTION

'The Living Newspaper Goes To Press.'

Print the original riso print editions.

Scan and create a newsprint copy of this newspaper in 13 Acts - a print play...of sorts.

Prepare the Living Newspaper's story of POWER to return to the archive.

Create a 'making of' microfilm that charts and shares this journey in an analogue form not quite as obsolete as it seems in an age of cyber attacks, AI and fake news.

LIVING NEWSPAPER UNIT - This work is made up of:



PRINTS - 29 x limited edition (of 10) two colour (crimson and teal) riso prints. Size A3 (297 x 420 mm)
Paper: fenner paperwise 120gsm.

NEWSPAPER - A limited edition newspaper (of 20) copy of these print images. Dimensions: Tabloid (289 x 380 mm)
Paper type: 55gsm improved newsprint.

MICROFILM - A 150 x black and white positive exposure limited edition (of 10) microfilm reel.

This microfilm reel contains a 'making of' story of the work and is housed in a stamped archival white cardboard box.

The set of prints, newspaper and microfilm are housed in an A3 size (435 x 325 x 40 mm) grey fluted clam shell archival box with stamped label.

Price: £1000 + VAT. For more information visit:
<https://hilarypowell.site>
<https://www.optimisticproductions.co.uk>

Books without Borders

Report by A Rosemary Watson

The ABC (Sheffield) Artists Book Club was excited to hold their first exhibition of collaborative and group projects created by members over 18 months, which were displayed in the main lending library of Sheffield Central Library in Sheffield city centre, UK, during the month of August 2026.



Collaborative mail art project on show, Sheffield Central Library.

ABC (Sheffield) Artists Book Club was formed in 2019 by a group of Sheffield-based book artists with an interest in artists books and is linked to the Artists Book Centre (ABC) Collection of over 800 artists books, held in Sheffield. The in-person meetings moved online during the pandemic and the group now has members throughout the UK, in Europe, the US, Canada, Australia and New Zealand.



Above left: ice group project, right: growth group project.
Below: recycle | reuse collaborative group project.



The group's first collaborative mail art project involved 8 members who each created an A4-sized work, to which they added an image / text / collage / intervention to the paper on one or both sides and was posted to one of the 8 members on a list. The next member responded and subsequently posted the result, the process continuing until the work returned to the originator, who altered, cut and folded the A4 paper to create an artists book or zine. Unfortunately, however, some of the works were delayed during project and one disappeared, only to appear several months later. As a result, members decided to concentrate on group projects on which they could work individually on a common subject, and were free to interpret the subject and the form of the bookwork.

Two group projects followed, explorations of the theme of 'ice' and of 'growth', which reflected the subjects in any form. The third group project, 'evening of the day', was based around a quote from the song "As Tears Go By", written by Mick Jagger and Keith Richards and famously sung by Marianne Faithfull in 1964. Members were free to interpret the subject in relation to the song, to evenings and days in general, or a specific evening or day, and the form of the bookwork.



'the evening of the day' group project.

The most recent collaborative mail art project in the exhibition, 'recycle | reuse', involved 10 members, who each created a bookwork in the form of a scroll. Ten small off-cuts from members own work (drawings / prints / photographs / projects) which artists keep, but rarely use, together with 10 from each member who took part, were attached to environmentally-friendly paper parcel tape to create a scroll book. There was no specific theme or title to the scrolls, each given a title by its creator.

Two 'meet artists and handle the artists books' events were held during the exhibition to raise public awareness of artists books and were opportunities for visitors to meet some of the artists who created the bookworks. Visitors were able to handle a unique selection of artists books that blurred the boundaries between art, storytelling and bookmaking and to discuss the creative processes with participating artists. In addition, they were able to discover and handle examples of a variety of sample book forms, folds and bindings.

Email: artistsbookclubsheffield@gmail.com
Instagram [@artistsbook_club_sheffield](https://www.instagram.com/artistsbook_club_sheffield)

STOP PRESS!



Photos tell Stories

Galerie DRUCK & BUCH, Vienna, Austria

Opening on Thursday 3rd September 2026 at 7pm

Books by BLOW UP PRESS, Laure Catugier, Karl-Friedrich Gross, Marlene MacCallum, Clifton Meador...

Galerie DRUCK & BUCH
Berggasse 21/2, A - 1090 Wien, Austria.
<https://dub.ifjs.de>



You are invited to Gaada's 2026 OPEN DAY!
Toogs Artist Workshop, Burra Isle, Shetland, UK
Saturday 5th September 2026, 10am - 4pm
Come and learn about Gaada's work, community and future, and take part in a day of free activities inspired by this year's Doors open Days theme: Heritage at Risk: Revive, Resist, Reimagine.

10.30am - Mak a Lang Letterpress poem mini workshop (drop in, free)

12.30pm - In-person Artist Talk wi Susan Pearson (booking required, free)

2.30pm - Island Zine Club - browse the Zine library and Riso print a collaborative zine! (drop in, free)

Take a look at the *Wild Colour of Shetland* Exhibition by Jenny Watt

Shop Artists editions in the Gaada shop.

Toogs Artist Workshop
Burra Isle, Shetland, ZE2 9LD, UK.

See more info and book a place for Susan's Artist Talk at:
<https://www.gaada.org/events/doorsopenday26>

Jonathan A. Hill, Bookseller Inc. New York:

A new list of materials from Yoshi Hill - items acquired over the summer includes offerings by or about Ulises Carrión, Lee Lozano, Stanley Brown, Charlotte Posenenske, Robert Filliou, Yves Klein, Man Ray, Toyen, etc.



Ulises Carrión publications, Boabooks, Geneva.

You can view all the new arrivals at:
<https://www.jonathanahill.com/new-arrivals.php>

ARTIST BOOKS WORKSHOP (online) With Egidija Čiricaite



— the idea, the form, and the realities of making —

Four sessions: 6, 13, 20, 27 October 2026
6.30pm - 8.30pm
+ a private tutorial

Limited to 8 places.

In this small online course, you will develop an artist book through talks, guided exercises, critique, and hands-on prototyping. You will learn how to translate concept into

sequence, rhythm, and pacing, and how to work with paper, weight, opacity, texture, and binding. The course will address the realities of making: cost control, production constraints, and material limitations.

You will receive a one-to-one tutorial session after the course. Book via BOOKSHOP link on <https://www.egidija.com>

VISUAL POETRY WORKSHOP (online) With Egidija Čiricaite



___ the word, the page, and the poem beyond the line ___

Two sessions: 7, 14 October 2026

6.30pm - 8.30pm

In this small online workshop, you will play with the word as meaning and as a mark on the page. You will write across, around and through the page, working with the sheet as a space, considering sequence, turning and folding as part of the poem. Through talks, guided exercises and critique, we will explore poems that extend beyond the line.

Book via BOOKSHOP link on <https://www.egidija.com>

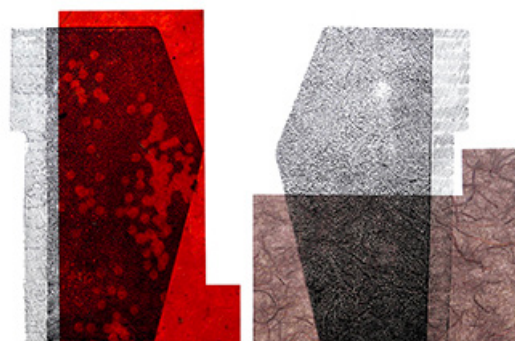
Frances Law and Caroline Finlay *The Carrying Stream*

**Upright Gallery, Edinburgh, UK
Until 18th September 2026**

This exhibition explores people and place, and how landscape and myth have been inextricably linked and interwoven for generations. The Carrying Stream is an old phrase revived by folklorist and poet Hamish Henderson, who observed that traditional culture is akin to a 'carrying stream'. The surface of the stream ebbs and flows, changing and moving, while a deeper current persists, revealing a landscape of myth and lore that lies within or alongside the physical landscape.

Frances Law works across drawing, painting, print, collage and artists' books. She is interested in understanding place from a specific perspective and exploring the spiritual relationship between people, land and nature.

Walking through the landscape and learning Scots Gaelic through map-reading have deepened her perception of place, offering insights into a once-living environment in which the human, plant and animal worlds were understood as inextricably connected to the divine.



Caroline Finlay is a Fife-based printmaker and enamel jewellery maker who graduated in Design and Craft in 1988. Following a career in jewellery design, making and teaching, she returned to printmaking in 2018, seeking a freer way to develop ideas inspired by the wild Scottish coastline and her Hebridean heritage.

Working in a semi-abstract style, Caroline explores coastal textures, weather,croft ruins and sheep pens through line, pattern and mark-making. Her practice encompasses etching, blind emboss, chine-collé and monoprint, with a particular interest in texture, hand-crafted processes and experimentation.

Exhibition Opening Times - Weds-Fri 11-5, Sat 11-4.
Upright Gallery, 3 Barclay Terrace, Edinburgh EH10 4HP,
United Kingdom. <https://uprightgallery.com>

From the Heart of Europe

**Czech Book Art from 1900 to the Present - Book Art from the UPM – Museum of Decorative Arts, Prague
Klingspor Museum, Offenbach, Germany
4th September – 29th November 2026**

Opening reception on 4th September 2026, at 6pm

The Czech Republic is this year's Guest of Honour at the book fair. In this context, the Museum of Decorative Arts in Prague (UPM) is presenting selected treasures of book art from its world-class collection. Spanning 17 chapters, the

exhibition showcases Czech book art from around 1900 to the present day, revealing how various artistic movements and social developments have shaped typography, bookbinding, illustration, and poster design. As these books are being exhibited abroad for the first time, the show offers an opportunity to discover many works that are little known outside the Czech Republic.



Outstanding Art Nouveau works are on display, including pieces by internationally renowned artists such as Richard Teschner and Alfons Mucha. Less familiar to international audiences is the book art associated with the Prague avant-garde movements that emerged from the 1910s onwards. In Prague, Cubism took on a distinctive character in architecture and design, defined by crystalline forms. Book art of the era adopted this visual language; key figures of Prague Cubism—such as František Kysela, Vratislav Hugo Brunner, and Method Kaláb—are represented in the exhibition.

Karel Teige ranks among the most important artists of Czech Modernism; he was also influential as an art theorist and writer and was a co-founder of Poetism, a uniquely Czech artistic movement. He achieved international renown for his photomontages and typographic compositions. The exhibition also highlights the work of Ladislav Sutnar, another pivotal figure of the avant-garde.

Czech Surrealism also possessed a distinctive character of its own; key figures in this movement include Jindřich Štyrský and Toyen. In the post-war era, Zdenek Seydl and Jaroslav Šváb set new standards with their colourful cover designs. This period saw a flourishing of the picture book, with imaginative illustrations garnering international acclaim. Jiří Trnka and—in particular—Zdeněk Miler enjoyed fame and popularity far beyond the country's borders. The colorful, surreal illustrations by painter Květa Pacovská demonstrate an exceptional level of artistry.

Experimental art movements of the 1960s also left their mark on Czech book art; Jiří Kolář, known for his montages, ranks among the significant European artists of his time. Another chapter—likely less familiar to audiences here—covers the books of the *samizdat* (unofficial culture) movement. A vibrant underground scene emerged outside

the realm of state-sponsored culture. A further section highlights the creative energy that the 1989 revolution unleashed within the art world.

Finally, the exhibition also examines contemporary Czech book design.

Supported by the Czech-German Fund for the Future.

More information on the exhibition and accompanying programme at: <https://tinyurl.com/ez45mj46>

Klingspor Museum
Herrnstraße 80, 63065 Offenbach, Germany.
<https://www.offenbach.de/klingspor-museum/>

The Society of Bookbinders International Competition

The official winners list for the 2026 competition is:

Prize	Winner
Fine Binding 1st	Theresa Wedemeyer
Fine Binding 2nd	Kyle Clark
Fine Binding 3rd	Eduardo Giménez
Book Arts 1st	Valerie Greeley Corrigan
Book Arts 2nd	Jane Hardstaff
Book Arts 3rd	Isobel Lewis
Case Binding	Fenneke Wolters-Sinke
Restoration	John Richards
Historic Binding	Sean Richards
Best Newcomer	Paul Moran
Animal Free	Ting Hsuan Lu
Forwarding	Eduardo Giménez
Excellence in Design	Robin Brandes
Excellence in Craftsmanship	Theresa Wedemeyer
Judges Recognition	Ashley Thayer
Finishing	Toben Lewis
Cloth case binding	Chihiro Shigemitsu
Best Miniature	Matt Stockl
Honourable Mention 1	Gabby Cooksey
Honourable Mention 2	Dave Martin
Honourable Mention 3	Erin Fletcher
Peoples Choice	Theresa Wedemeyer

The winning books will be on display at Bayntun's in Bath, UK for 6 weeks <https://www.georgebayntun.com>
before heading to Shepherds in London in early October for another 6 weeks <https://shepherds-arts.co.uk>
<https://www.societyofbookbinders.com>

Gordon Matta-Clark
New Openings Against Old Surfaces
Printed Matter, Inc., New York, USA
9th September - 29th November 2026

New Openings Against Old Surfaces is the first exhibition focused specifically on the publishing output of pioneering artist Gordon Matta-Clark, offering an in-depth consideration of his 1973 publication *Walls Paper*.

Presented on the occasion of Printed Matter's 50th Anniversary, and organized with the participation of the

Estate of Gordon Matta-Clark, the show situates the work as a key experiment within the artist's diverse and ambitious practice, and within the artist's book medium at large.



Interior view of *Walls Paper*, Gordon Matta-Clark, published by Buffalo Press (1973). Courtesy of Printed Matter, Inc.

Published by Buffalo Press in 1973, *Walls Paper* gathers and abstracts a series of photographs by Matta-Clark depicting the interior walls of half-demolished tenement buildings across the South Bronx and Lower East Side. The exhibition situates Matta-Clark's explorations of the book form — Matta-Clark's most formally inventive and arguably his one true artist's book — in relation to early architectural cuts made between 1971–74, demonstrating his burgeoning efforts to reconceptualize space and his approach to the politics inherent within both the printed page and physical structure. *New Openings Against Old Surfaces* brings together an array of archival print materials related to *Walls Paper*, including documentary photos, test prints, uncut printer sheets, and an original set of prints from its installation at 112 Greene Street.

9th September, 6–8 pm - A Conversation with Jessamyn Fiore and Frances Richard Jessamyn Fiore, Director of the Estate of Gordon Matta-Clark, is joined by scholar Frances Richard for a special public conversation on Matta-Clark's relationship to books and language.

Free. Book your ticket via the link at:

<https://www.printedmatter.org/programs/events/2278>

10th September, 6–8 pm - Opening Reception

Refreshments and an early opportunity to see the exhibition, with remarks from Fiore, book your free place at:

<https://tinyurl.com/4xab3uj9>

New Openings Against Old Surfaces is realized as part of Printed Matter's 50th Anniversary programming, connecting the artist's experimentation in book form to the radical milieu that characterized the time of PM's founding — and with contemporary artists' practice today.

On occasion of the exhibition, Printed Matter will commission two new works from contemporary artists in dialogue with the legacy of Matta-Clark.

New Openings Against Old Surfaces is curated by Keith Gray, Programming Manager, and Hannah Marshall, Programming Coordinator & Designer, for Printed Matter.

Special thanks to the Estate of Gordon Matta-Clark and Jessamyn Fiore, Director of the Estate of Gordon Matta-Clark.

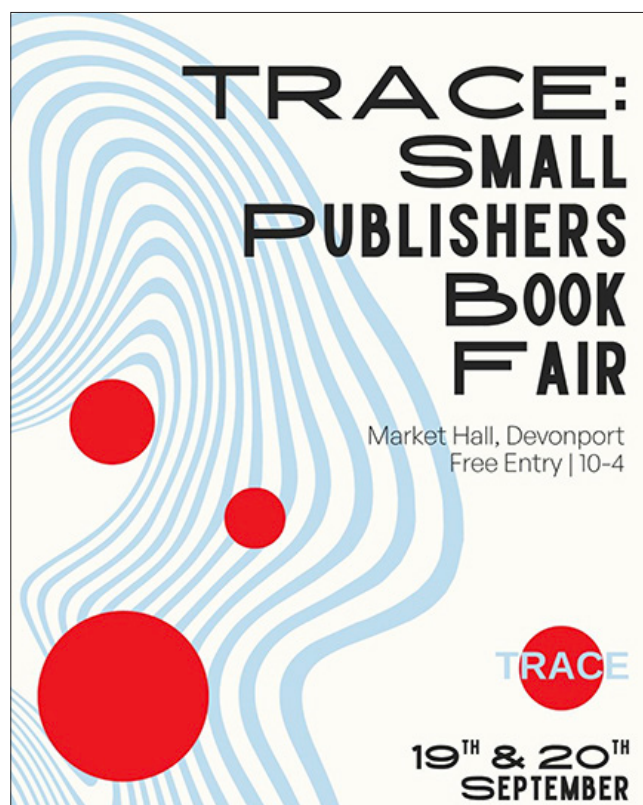
Thanks also to: Jane Crawford, Canadian Centre for Architecture (CCA), Martien de Vletter, Kyla Smith, Breanne Leonard, Joan Simon, Andy Grundberg, Frances Richard, Department PR, White Columns, David Zwirner Gallery, the Thomas J. Watson Library, Conveyor Studio, EAI, and Paperwork.

Support for New Openings Against Old Surfaces is provided by The Andy Warhol Foundation for the Visual Arts, public funds from the New York City Department of Cultural Affairs, in partnership with the City Council, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Printed Matter, Inc.

231 11th Avenue, New York, NY 10001, USA.

<https://www.printedmatter.org/programs/events/2276>



TRACE: Small Publishers Book Fair

Market Hall, Plymouth, UK

Saturday 19th & Sunday 20th September

Free entry, 10am - 4pm, all welcome!

TRACE, in partnership with Devonport Creative Quarter, is delighted to present the first-ever TRACE: Small Publishers Fair.

Join us for a weekend celebrating independent publishing, artist-led print culture, and contemporary creative practice. Discover a diverse range of artists' books, photobooks, chapbooks, zines, magazines, graphic novels, editions, and multiples from publishers, artists, and makers from across the UK.

Taking place in the historic Devonport Market Hall, at the heart of the Devonport Creative Quarter, the fair offers a unique opportunity to browse, buy, meet creators, and explore the vibrant world of independent publishing.

Whether you're a collector, artist, reader, designer, or simply curious, everyone is welcome.

TRACE is an artist led curation and publishing project, established in 1999 by Sian Bonnell and George Meyrick. It began at their home in Dorset but is now located at their studio at Devonport Guildhall, Plymouth. TRACE's primary focus has always been the support of and the collaboration with a diversity of artists across disciplines, providing a safe place to experiment but also to provide many with their first ever exhibition and publishing experience.

Market Hall, Duke St, Devonport, Plymouth PL1 4PS, UK.
https://www.instagram.com/___trace_/

La Luz Workshops presents
FINDING YOUR AUDIENCE
An Introduction to Marketing Your Photographs
Mary Virginia Swanson & Special Guests
In-person, Minneapolis, MN, USA
2nd-4th October 2026

Mary Virginia Swanson, in partnership with La Luz Workshops, will present a series of educational offerings in our hometown of Minneapolis. These programs are designed to help photographic artists understand the path to bringing their work to a broader audience.



Mary Virginia Swanson reviewing work during a Small Group Project Review at a recent workshop. Photo by Stephen G. Smith.

An opening Public Lecture, followed by a One-Day Seminar and a final day of Small Group Project Reviews, will provide attendees with a broad understanding of the market for photographs today and best practices to identify and reach appreciative audiences.

DAY 1 - Public Lecture
"Finding Your Audience: In Person, In Print, and Online"
Free and open to all. Advance registration required.

DAY 2 - One-Day Seminar
Lecture 1: "Developing Your Project"
Minnesota Artists' Panel - Special Guests: Wing Young

Huie, Lisa Nebenzahl, David Bowman, and Mickey Smith
Lecture 2: "Presenting Your Project"

DAY 3 - Small Group Project Reviews
25-minute one-on-one project review with Mary Virginia
Limited to 12 participants. Application required

Whether you are producing your first body of work or have completed projects ready to share, these timely presentations will provide a big-picture overview of critical skills in research, presentation, and marketing that will become a core part of your creative practice.

Learn more about the different ways to participate in this program on our website: <https://tinyurl.com/ycxkuz2u>

Call for entries - Remedies - Annual Artist Book makers exhibition, 27th November - 19th December 2026
Upright Gallery, Edinburgh, UK
Curators: Ian Farmer and Susie Wilson.
This year's artist bookmakers exhibition is on the theme of remedies.



How do we respond when something goes wrong - whether that's illness, injury or injustice? What does it really mean to heal, repair or restore?

Artist bookmakers are invited to explore these ideas from medical, legal, personal and wider ethical angles. Remedies aren't neutral, they're shaped by human decisions, values and the systems we live within. What gets fixed, how it's fixed and who decides, all matters.

We're also interested in the space between prevention and cure. Is it better to stop something from happening in the first place, or to deal with it afterwards? And what do we

gain - or lose - through each approach? These questions run through everything from healthcare to philosophy and can open up reflections on resilience, responsibility and care. Take this brief wherever it leads you. We're excited to see personal, experimental and unexpected responses to what a "remedy" might be.

All work must be submitted via email no later than 5pm, 30th October 2026. No entry fee.

Download the full terms and conditions at:
<https://uprightgallery.com/artist-bookmakers-call-out.html>

Wonder of Birds

The Bodleian, Weston Library, Oxford, UK

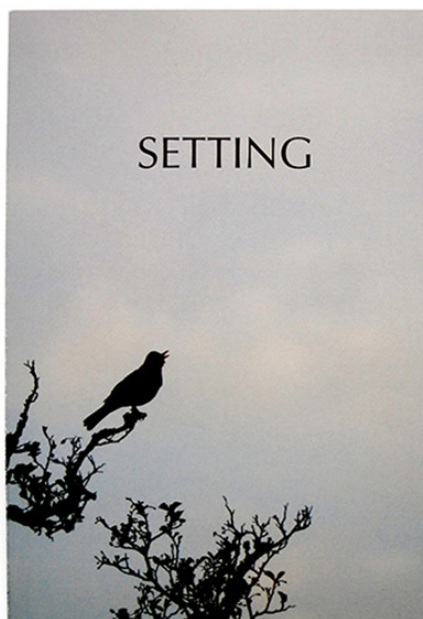
Until 3rd Jan 2027

Inspired by *The Book of Birds* by Jackie Morris and Robert Macfarlane, *Wonder of Birds* celebrates the splendour of the birds around us at the same time as recognising the steep decline in bird populations across our skies in recent decades.

Following the 'Seven Wonders' of birds – nest, egg, beak, song, feather, flight, migration – this exhibition pairs the words and art from *The Book of Birds* with Oxford ornithological research and Bodleian collections to explore the beauty and mystery of these extraordinary creatures. Highlights include John Gould's *Birds of Great Britain*, John James Audubon's *Birds of America*, and never-before-displayed glass-plate negatives from naturalist Emma Louisa Turner.

The exhibition also includes a sound environment created by sound artist and nature beatboxer Jason Singh, as well as a collaboration with the artist Daniel & Clara.

Celebrate the wondrous creativity birds have always inspired in us from small acts of observation to soaring images of flight.



Helen Douglas's artist book SETTING is part of this exhibition: "It's humbling to be with the companionship of birds within our setting at Deuchar Mill, Yarrow, during Covid Spring and Summer 2020. In lockdown I looked up and opened to all, drawing this experience into the leaves and sequence within this book."



Helen Douglas, SETTING, Weproductions, 2020. 12 x 18 cm, 432pp, offset printed, full colour, thread bound, card cover, with dusk jacket. Edition 500. ISBN 978 09550987 5 8. £25 + p&p, available from info@weproductions.com.

Free admission, no ticket required. Treasury, Weston Library, Broad Street, Oxford, OX1 3BG, UK.
<https://visit.bodleian.ox.ac.uk/event/wonder-of-birds>

Type High Party!

San Francisco Center for the Book, USA

Friday 18th September 2026, 5pm-9pm

We're turning 30 with a birthday party to remember! Join us for our Type High Party as we kick off a year-long celebration of our 30th anniversary. Get ready to mingle, dance, and share stories from 1996 as we celebrate 30 years together and kick off a milestone year!

Celebrated by letterpress enthusiasts every year on September 18th (9/18), Type High day recognizes a small but important measurement in the world of printing:

.918 inches. Metal and wood type in letterpress printing, regardless of size, is precisely .918 inches in height. This ensures consistent printing across all presses.



Free and open to the public, please RSVP at:
<https://www.sfcg.org/calendar/type-high-party>

San Francisco Center for the Book
375 Rhode Island Street, San Francisco, CA 94103, USA.

Call for exhibitors - BUCHDRUCKKUNST 2027



Druckgrafik – Künstlerbücher – Druckhandwerk
9th – 11th April 2027 at the Museum der Arbeit Hamburg,
Germany. All information at:
<https://buchdruckkunst.com>

Coventry 1960s **Elizabeth Tyler** **Café Royal Books**

In 1963 a 17 year old homeless orphan Elizabeth Tyler from Leamington walked around the streets and old bomb sites of Coventry. She had just bought a Rolleicord camera from 1933 for her first wages from an evening job as a waitress. She was enrolled as a student at the Coventry College of Art and spent every morning looking for interesting subjects to photograph. In the afternoons she could develop the films in the college's darkroom.



Her ambition was to become a professional photographer. All these negatives were stored in a box which she carried with her when she left England in 1965. She never became the professional photographer she wanted to be but an artist, exhibiting her paintings all over the world. She rediscovered the box in her attic in Sweden at the age of 80 and digitised the negatives in order to make them available to the general public.

36 pages, printed in England, staple bound, 14 x 20 cm.
£6.70. <https://www.cafeyroyalbooks.com/shop/p/elizabeth-tyler-coventry-1960s>

Gaada, an artist-led visual arts organisation based in Shetland, is recruiting a Print Workshop Manager:



The Print Workshop Manager will lead the operation and development of our established print workshop at the Toogs Artist Workshop. The role includes managing workshop activity, maintaining equipment and materials, supporting members and visiting artists, and developing public workshops and open-access sessions. The post-holder will also help increase earned income, improve facilities and

processes, and advise on workshop requirements during Gaada's longer-term capital development.

We are particularly interested in applicants with strong practical experience in Screenprinting, Letterpress and Risograph, together with experience managing or supporting a shared print studio. Experience of relief printing, laser engraving, inclusive teaching or community arts practice would also be valuable. Etching is supported separately and is not a core responsibility of the post.

Key details:

- Location: Toogs Artist Workshop, Shetland
- Hours: 28 hours per week, normally 9.00am to 5.00pm, Wednesday to Saturday
- Salary: £31,000 to £33,000 per year at 0.8 FTE
- Full-time equivalent: £38,750 to £41,250
- Approximate monthly salary: £2,583 to £2,750 gross
- Appointment point: Based on relevant experience and demonstrated competence

The full Job Pack can be found at:

<https://www.gaada.org/work-with-us>

The Job Pack contains the closing date, employment arrangements and application instructions.

Application Deadline: 25th September 2026



Include me!!!!

Tenderbooks, London, UK

Come and visit Tenderbooks' new dedicated window display to celebrate the launch of the Include me!!!! interview series by Oisín Roberts. The first Include me!!!! will feature CAConrad, exploring their book SIN BUG, published by Tenderbooks as part of their Open Narratives series. The interviews are centred around reading and take the form of a printed newsletter. Come to Tenderbooks to collect your free copy of the newsletter and browse SIN BUG and lots of related books to explore from the Inclusions0000 library.

SIN BUG - A new book by poet-activist CAConrad combining essay, memoir and (Soma)tic poetry rituals. Documenting the pervasive homophobic violence of the 1980s and the overwhelming losses of AIDS, this work is an unwavering testament to queer resilience. CA's text forms a resounding incantation to friends and lovers lost.



SIN BUG is the first book published as part of the Open Narratives series.

<https://tenderbooks.co.uk/products/sin-bug-caconrad-1>

Include me!!!! is part of Open Narratives, a publishing and events programme highlighting LGBTQIA+ voices through a series of newly commissioned printed matter, live readings, exhibitions and workshops. Open Narratives at Tenderbooks is funded by Arts Council England.

Tenderbooks, 6 Cecil Court London WC2N 4HE, UK.

<https://tenderbooks.co.uk>



GLUE Book Fair 2026

Institute of Contemporary Arts (ICA), London, UK

Saturday 12th September: 12 – 7pm

Sunday 13th September: 12 – 6pm

ICA's annual book fair that brings together over 90 publishers for a weekend of exhibitions, talks, and workshops. Celebrating artists, publishers and independent

book makers working across visual arts and contemporary culture, Glue brings together creative practices that span disciplines and genres.

The talks programme brings together Gem Fletcher, Campbell Addy and Gabby Laurent to reflect on the future of photobooks, Jesse Glazzard and Biogal chat about the importance of friendship and community, while independent publishers come together to discuss who shapes the zeitgeist. To celebrate Pina Magazine's new issue, American Artist and Lola Olufemi join Catalina Imizcoz in conversation while Verso celebrates the launch of *The Breaking of the English Working Class* with Jonas Patrick Marvin.

Hands-on workshops are led by Ibrahim Azab, Kairo Urovi and Eva Jonas while TALKER presents a new performance. The weekend also features the LCC x ICA New Makers Prize with Romy Altman, while a display by Kalpesh Lathigra marks the launch of a new publication with Oval Press.

Running throughout the week, 12 – 20 September, a new exhibition by Jesse Glazzard marks the launch of his new photobook with Self Publish, Be Happy. *The Sound of Dirt and Beauty* reimagines the family album through photography, intimacy and the living archive.
<https://ica.art/talks/glue-2026>



COLLECTIVE BOOKS FAIR

VOLT, Eastbourne, UK

12th September 2026, 12-5pm

We're bringing together small presses, self-published artists, zine makers and collectives for a day celebrating independent publishing, artist-led practices and printed matter.

There will be plenty to browse, discover and collect, alongside readings and performances throughout the day.

Collective Books is Devonshire Collective's bookshop, based online and at VOLT. We offer a curated selection of artist books, contemporary art publications, self-published projects and experimental printed matter, with proceeds supporting both participating artists and Devonshire Collective's creative programme.

We also host a friendly book club alongside each new exhibition, with everyone welcome to join.

Free event. Poster Illustration by Marie Sahy.

VOLT, 67–69 Seaside Road, Eastbourne, BN21 3PL, UK.

<https://www.devonshirecollective.co.uk>



Centre for Printing History & Culture - Hybrid Launch and Reception for Baskerville Punch, 9th September 2026, 6-8pm at The MacDonald Institute of Archaeological Research, University of Cambridge, UK

You are cordially invited to the launch reception of 'Baskerville Punch', a digital revival of John Baskerville's original roman and italic type by Riccardo Olocco and Michele Patanè. We would be delighted for you to join us in person or online. Free event. All information at:
<https://tinyurl.com/4wzx6y88>



For book projects and related news...

follow Sarah on Instagram or Bluesky:

<https://www.instagram.com/sarah.bodman>

<https://bsky.app/profile/sarahbodman.bsky.social>

UWE Bristol Exhibitions are within Bower Ashton Library. Please check hours before travelling.

<https://www.uwe.ac.uk/study/library/our-libraries/opening-hours#section-3>

Tel: 0117 3284750 (library main desk)

NEXT DEADLINE: 12TH OCTOBER FOR THE NOVEMBER 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.**
<https://www.bookarts.uwe.ac.uk>