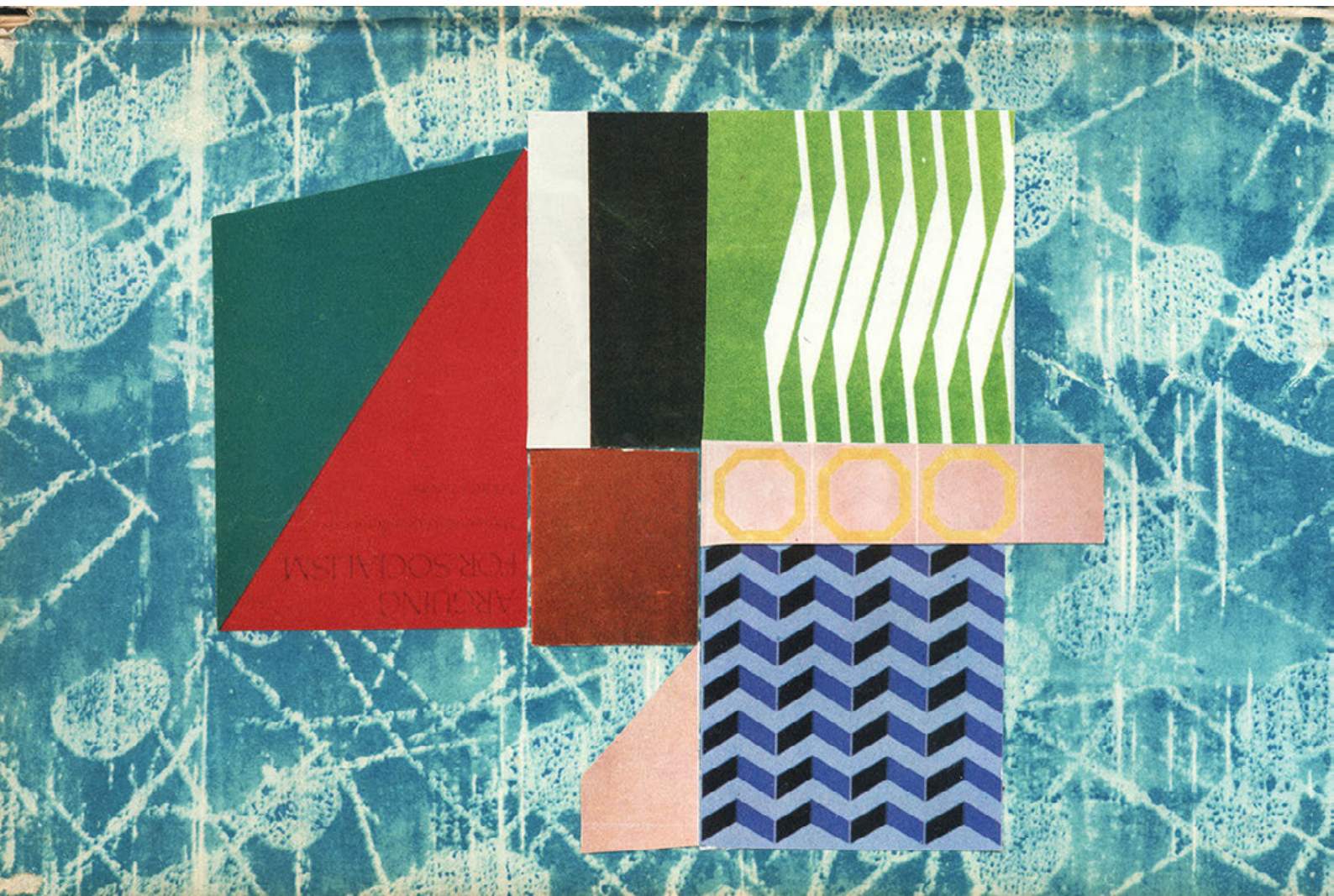


Livres ! Bücher !

Programme of experimental short films on books on tour this autumn.
Image by Lei Lei, logo by Walter Duncan, programme by Marie-Pierre Bonniol.



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

COVER PAGE - MARIE-PIERRE BONNIOL - LIVRES ! BÜCHER ! See page 38

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

Colour/Grammar and Oo Press poem-objects

Greg Thomas

Thursday 29th October – Tuesday 1st December 2026

I am delighted to be showing a selection of poem-objects and postcard poems at UWE Bristol. The exhibition consists of my 2026 book of postcard poems *Colour/Grammar*, published by ZimZalla, along with a selection of poem objects published through my micro-micro-press Oo.

A collection of new and redesigned poems published as a box of postcards, *Colour/Grammar* (see image below) brings together a large selection of my work in two-dimensional, colour-coded eco-poetry for the first time.



Each box contains two copies of each poem, allowing one set to be gifted to a diverse array of readers in the post. An homage to the aleatoric forms of mid-century modernism, a celebration of poetry as tactile domestic craft, and an exploration of the possibilities of colour as grammar and grammar as colour.

This is a project of the strange, nerve-jangling, ecstatic days of early fatherhood. Something of the colour of that time

seeps into the final sequence, which was created entirely at night, with a newborn asleep on my lap.

Oo Press was established in January 2023 as a vehicle for publishing my own poem-objects and for sharing the work of artists and writers I admire who work at the fringes of textual, visual, and sculptural form. Since then the press has published 12 of my own-poem objects along with 10 silkscreened poem prints, and poem-postcards by invited artists and poets: Derek Beaulieu, Imogen Reid, Lila Matsumoto, Jeff Hilson, Ilana Halperin, Joe Devlin, MP Pratheesh, Saskia McCracken, Greg Thomas, Alice Tarbuck, Brandon Logan, Em Filtness, Nicky Melville, Tessa Berring, Kitty Doherty, Félix Delandre, Charlotte Jung, David Bellingham, Vik Shirley, and (forthcoming) Alastair Noble, Kathy Bruce, and Amy Todman.



The current selection of works on display alongside *Colour/Grammar* is from the poem-objects series. Since its inception, this series has been informed by various strands of ecological art as well as my longer-term interest in concrete and multi-media poetics and various modernist and post-humanist literatures and philosophies. I'd like to make things that create the provisional conditions through which someone – ideally anyone – might feel, temporarily, slightly more at home in the world, and slightly more connected to something that isn't themselves.

In material terms, the objects have moved through a fairly rapid evolution of forms and approaches: from early small-scale pieces in wood or metal with Letraset additions; through bespoke poem-cards (including a collaboration with the artist and visual poet Mette Norrie) and wax cubes etched with acrylic paint pen; to larger-scale items in laser-cut Jesmonite, and/or Jesmonite objects cast from 3D printed originals. I learned the basics of 3D printing over a series of evening classes at a sixth-form college in East Kilbride during Spring 2025.



Some basic aspects of the framing of the work have remained consistent throughout this period. Aims include: to offer forms of entwined linguistic and para-linguistic encounter that refresh the reader-viewer's sense of the deep richness of language; to cultivate an awareness of the parameters of human perception as established through intimacy with the non-human world; and to provide a more-than-intellectual sense of succour, warmth, and gentleness that, it is hoped, bears a subtle world-building potential.

<https://oo-press.com>

<https://zimzalla.co.uk/072-colour-grammar-greg-thomas/>

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>

Vagar Mundos (Wandering Worlds)
Galería Amorada, Buenos Aires, Argentina
Until 13th November 2026

The first exhibition of artists' books by the M.A.L.A. (morada andarilha de livros de artista) Class of 2026 is on show in Buenos Aires, Argentina.



vaga mundo artist's book by Lidice Salgot.
Photo: Angela Di Sessa, M.A.L.A.

The *Vagar Mundos* (Wandering Worlds) exhibition brings together books by Brazilian artists—transported from Brazil in our *mala* (suitcase)—alongside works by Argentine artists specially selected by Galería Amorada to be part of the show.

A meeting of pages, images, materials, processes, and creative forms. An invitation to wander through worlds among siblings, from Brazil to Argentina.

You can view all of the books created at:
https://malalivrodeartista.com/pt_br/edicao-m-a-l-a-2026/

Av. Forest 1304, Villa Ortúzar, Buenos Aires, Argentina.
https://www.instagram.com/amorada_arte/

Gordon Matta-Clark
New Openings Against Old Surfaces
Printed Matter, Inc., New York, USA
Until 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.

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.

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.



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

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.

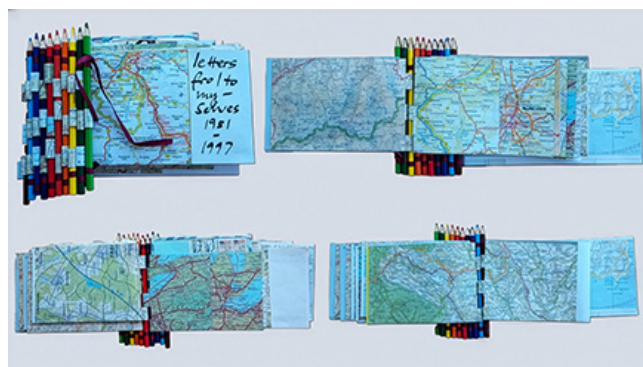
Thanks also to: Jane Crawford, Canadian Centre for Architecture (CCA), Martien de Vletter, Kyla Smith, Breanne Leonard, Joan Simon, Andy Grundberg, Frances Richard, Department PR, White Columns, David Zwirner Gallery, the Thomas J. Watson Library, Conveyor Studio, EAI, and Paperwork.

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>

TOWARDS AN EXPERIMENTAL ECOLOGY OF LINE 2026 [online exhibition]

<https://www.singingapplepress.com/ecology-of-line-2026>



Letters to and fro, Susanne Eules.

Featured Artists: Anna Torres Mallma / Anna Masters / Chris Partridge / A. Rosemary Watson / Rachel Smith / Susanne Eules / Lucy Harvest Clarke / Janie Davies / Karen Neuberg / Jennifer Spector / Julia Cowie / Amanda Lynch / Karen Packwood / Sarah Rhys / Susie Campbell

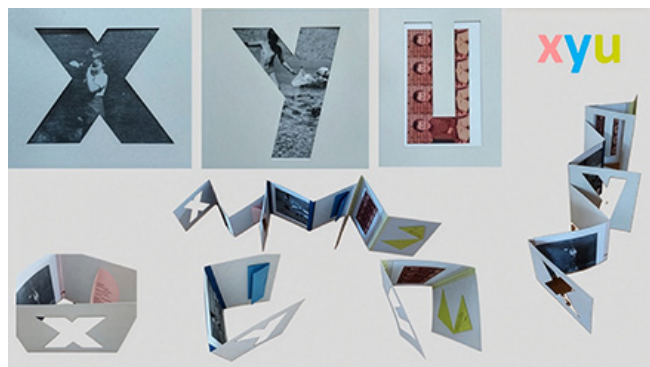


towards collapse, Rachel Smith.

This exhibition showcases the work of the 2026 Foundation & Advanced ECOLOGY OF LINE artists. Informed by Tim Ingold's provisional taxonomy of line, the foundation course explores threads (3D, self-supporting lines), traces (2D lines, reliant upon surface), dots & blobs (the falling apart & aggregation of lines), invisible & imaginary lines and the intersection of all of these as into an ecology of line.

Advanced courses extend and complexify these categories into scores / narrative lines / heart lines / waves & flows / correspondence / boundary lines etc.

An ECOLOGY OF LINE is a perceptual enquiry into the modalities of linear transformation; it is a study of what, why and how lines connect. Some stages of human history accelerate the pace of breaking and necessitate a corresponding surge in repair. The 2026 ECOLOGY OF LINE showcase, suggests that time is now.



xyu, Susanne Eules.

If you too are interested in exploring ecological connection via the material and conceptual dynamics of line, join us!

TOWARDS AN EXPERIMENTAL ECOLOGY OF LINE is a six month online course for creative makers, writers and thinkers from across the world, starting Jan 2027. For more information visit <https://www.singingapplepress.com> or email info@singingapplepress.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
Until 29th November 2026

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 2026 MCBA Prize Exhibition
Main Gallery, Minnesota Center for Book Arts, USA
Until 29th November 2026

Established in 2009, the MCBA Prize is an international artist's book award that honours excellence in new work from across the sweeping spectrum of book art. This year, we received 146 submissions from 18 countries, from the Bahamas to Kazakhstan. Juror Inge Bruggeman selected 21 semi-finalists and 5 finalists, whose work is viewable in person in our Main Gallery. <https://www.mcba prize.org>

The 2026 MCBA Prize has been awarded to artists Sarah Bryant and Katie Baldwin for their collaborative artist book, *Small Patches of Land*.



Small Patches of Land is inspired by seed saving, farming, and the connections that unfold across generations. Created using woodblock, pressure print, and letterpress, the book draws from interviews, photographs, soil maps, and microscopic images of collard seeds to tell its story.

Minnesota Center for Book Arts, 1011 S Washington Ave, Suite 100, Minneapolis, MN 55415, USA.
<https://mnbookarts.org>

Paperwork

Rùda Gallery & Studio

Main Street, St Boswells, Scottish Borders, UK

Until 7th November 2026

A report from Julie Johnstone on a show which opened on 3rd October. Artists have long been drawn to the pages of books. Bound paper, forming a tangible site for knowledge, reflection, comfort and manifesto. *Paperwork* brings together the work of 10 Scottish artists whose work spans printmaking, sculpture, bookbinding, photography and the written word.



Emma Whigham.



The selected works celebrate book art in all its forms, breaking the boundaries between tradition, abstraction and structure. Each artist works with a reverence for their chosen material; the weight and grain of paper, the dexterous application of colour and the physicality of folds and stitches. Each piece questions our conventional understanding of the book and of paper as a material beyond the page.



Holly Nicholls.

Paperwork shows work by:

Vivian Bannerman @vivian_bannerman

Felicity Bristow @felicitybristowstudio

Helen Douglas @helendouglas.weproductions

Jane Hyslop @janehyslop

Julie Johnstone @essencepress

Susie Leiper @susieleiper

Holly Nicholls @hollynichollsstudio

Christine Sloman @christineslomanart

Emma Whigham @emma.whigham

Susie Wilson @susiewilson



Felicity Bristow.



Julie Johnstone.

Established by artists Shaun Fagan and Phillippa Henley in 2024, Rûda is a collaborative creative practice, gallery and studio in the village of St Boswells, in the Scottish Borders. The gallery exhibits their own work in sculpture, textiles and printmaking, alongside exhibitions from visiting artists and a curated range of art materials, homeware and gifts.



<https://www.rudastudio.com> | @rudastudio

Exhibitions news from book art center Halle, Germany:

Claudia Richter is showing **ARTISTS' BOOKS / BINDINGS / GRAPHICS** until 18th November 2026 in the **Galerie Phönix** of the Kreativwerkstatt Aschersleben, Wilhelmstrasse 21-23 in Aschersleben. Open Wednesday to Sunday 11am -5pm. Finissage on 18.11.2026.

A highlight of the book art autumn is the exhibition *Ins Offene laufen* organised by Anna Helm from 7th - 29th November 2026 in Halle (Saale). Artists' books, unique works, graphics and prints by Anna Helm, Veronika Schäpers, Susanne Nickel, Judith Weissig, Friederike von Hellermann, Magda Klemp, Rita Lass, Annegret Frauenlob, Sven Märkisch, Nancy Jahns, Jule Claudia Mahn, Claudia Richter, Annette Friedrich, Anne Deuter, Marianne Nagel and Ireen Kranz will be shown. **Opening: 6th November 2026 at 6pm** in the exhibition hall at Künstlerhaus 188, Böllberger Weg 188, 06108 Halle (Saale); Fridays: 2-6 pm, Saturdays and Sundays: 11am -5pm and by appointment. <https://www.kuenstlerhaus188.de>

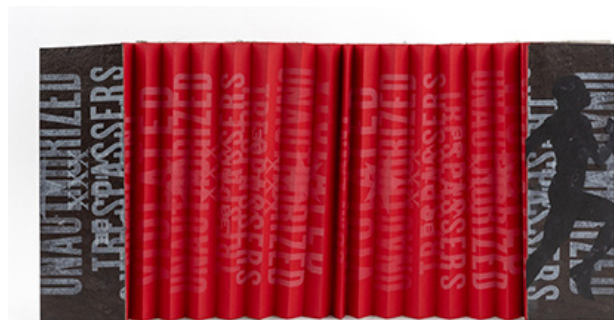
Friederike von Hellermann invites you to her SOLO exhibition **TICKLE THE TWINE** at the **Raw Lemon Gallery** in Leipzig, opening on 13th November at 7pm. The exhibition runs until the end of December 2026. Lemon Gallery, Franz-Flemming-Str. 9, Leipzig, Germany. <https://rawlemongallery.com>

Rita Lass has two works in the exhibition *Green Secret – Nature in Change – Art between Observation, Memory and Time* curated by Jutta Kleinknecht at the Kolumbarium DIE EICHE, An der Untertrave 34, 23552 Lübeck, Germany; Tue–Thu: 12 noon–6 pm, Fri–Sun: 12 noon–4 pm. **Until 21st November 2026.**

Rita Lass is represented with a work in the second part of the group exhibition *Printmaking from Halle an der Saale VI* in the Kleine Galerie of the Hallescher Kunstverein, Große Klausstr. 18, Halle (Saale); Tue–Sat 3–5 p.m. **Until 19th December 2026** <https://www.hallescher-kunstverein.de/2026-druckgrafik.html> <https://bookartcenterhalle.de>

Booking: Artists' Books by Black Artists
Part of Handwork 2026 at BIMA
Bainbridge Island Museum of Art, WA, USA
Until 21st 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*.



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

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. Just some of the forty artists featured in this show include Krista Franklin, Clarissa Sligh, Kameelah Janan Rasheed, Alison Saar, and Renee Stout.



Pamela Lawton, *Papa Will's Miniature Village*, 2020, Wood engravings, letterpress, Courtesy of the Cynthia Sears Artists' Books Collection, Photo by Laura Zander.

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.



Sarah Matthews, *Freedom Papers*, 2025, Letterpress, fabric, Courtesy of the Cynthia Sears Artists' Books Collection, Photo by Laura Zander.



Yusuf Hassan, *BlackMass Publishing Box Set*, 2025, Courtesy of the Cynthia Sears Artists' Books Collection, Photo by Laura Zander.

Exhibition Catalogue

The exhibition catalogue dives even deeper into the show—giving you an inside look at the curatorial inspirations and choices, letting you sit in on a conversation among artists, and bringing you into the intentional research and collaborations that brought the exhibition to life. Every work of art in the exhibition is featured in the book.



Whether you visit the exhibition and want to bring a piece of it home, or can't see it in person but still want to experience it, you won't want to miss this groundbreaking,

inspiring catalogue. Hardcover, 163 pages. \$44.95
<https://store.biartmuseum.org/products/booking-artist-books-by-black-artists?variant=45466715783283>

Artists Panel Booking: Artists' Books by Black Artists
20th February 2027. Frank Buxton Auditorium

Open Book Tours – Every Third Saturday. Sherry Grover Gallery.

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

buchkunsttage 2026

Neue Buchkunst & Druckgrafik at the Lyrik Kabinett Munich, Germany

13th – 15th November 2026

The book art exhibition in the lyric cabinet Munich now has tradition – now already in its 8th year. 17 book artists will be showing their current works during the three-day event “book art days – New book art and printmaking”.



Tanz, Claudia Richter.

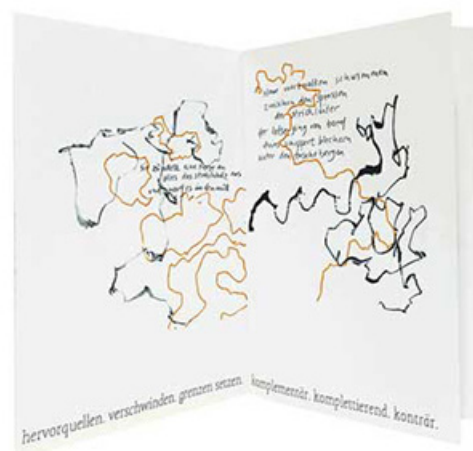
Let yourself be surprised by the great creative diversity of artist books! Some works arrange themselves between two book covers, in others the book form will be completely abandoned. There are books in small print runs or as unique pieces. In addition to books, folders, graphic single sheets, paper objects, original prints in postcard format and much more printed items are shown.

At the book art days in the lyric cabinet, visitors have the rare opportunity to see the books and original graphics up close, to feel and to experience them as a complete work with all their senses.

EXHIBITORS 2026:

Souxie Bibrach
buchdrucklabor
despalles éditions
Annegret Frauenlob
Constanze Kreiser
Rolf Lock
Peter J. Moosbrugger
Gerhard Multerer
Claudia Richter

Gisela Oberbeck
Hilla Rost
<usus>
Annette Vogel
Gerd J. Wunderer



Schneeherz #6, <usus>, Uta Schneider & Ulrike Stoltz.

The artists are present during the exhibition.
8th Sales exhibition for artist books and original prints in Munich. Friday, 13.11.26, 6 – 9pm. Saturday, 14.11.26, 12 – 6pm. Sunday, 15.11.26, 12 – 5pm.

Lyrik Kabinett
Amalienstraße 83 a, 80799 Munich, Germany.
<https://www.vogelpresse.de/buchkunst-lyrikkabinett/>

New exhibitions at The Centre des livres d'artistes Saint-Yrieix-la-Perche, France:



Trait et rond, ou phylactère... * curated by Jean-Marc Berguel, examining the collections of the CDLA to offer a look at contemporary drawing and comic strip through artist publications. (*line and circle or speech bubble...) Until 27th December 2026.

Personal Stories, based on a proposal by Alex Chevalier. Until 16th January 2027.

Le Centre des livres d'artistes (cdla), 1 place Attane
F – 87500 Saint-Yrieix-la-Perche, France.
<https://cdla.info/>



Paul Tuttas - *Material Layers*
einBuch.haus, Berlin, Germany
Until 14th November 2026

Material Layers at einBuch.haus brings together Paul Tuttas's work between printing and bookmaking, centred on two pieces: *Struktur* and *Blick aufs Meer*.

The artist's book *Struktur* results from layering, overlaying, and printing with different materials (such as bubble wrap, cotton cloth, a linoleum sheet, a cabbage leaf) that usually resist print. By printing them onto different papers, combining materials into new compositions across the five chapters, he turns the reader's attention toward the printing process itself. *Struktur* is where this process ends up and is carried into an object a reader can hold and leaf through. For Tuttas, the page is not where a finished idea is shown, but where it is still being tested. The grey podiums at the centre of the exhibition space open this process up, showing the materials and test prints behind *Struktur*'s five chapters.



Struktur, Paul Tuttas, 2023. Photo: Paul Tuttas.

Blick aufs Meer carries the same instinct further: three long printed strips, gathering the sea's moods from Skye, the Portuguese and the Baltic coast, folded into a single

continuous surface that unfolds across the main wall of the exhibition space.

What sets these books apart is that the entire production runs through one person. Tuttas writes, prints, and binds *Struktur* and *Blick aufs Meer* himself, so that every step from the first material test to the final fold carries his own decision.

Beyond these two works, einBuch.haus also presents a selection of books Tuttas has made in dialogue with other artists: *landscape:escapeland* and *Grenzen/Hranice*. For this exhibition, Tuttas has produced a new series of fanfolds, carrying *Struktur*'s material experiments into new territory. einBuch.haus / Lindenstr. 91, 10969 Berlin, Germany. <https://einbuch.haus>



LIBRARY SHOW: Printing by Letterpress
London Centre for Book Arts, UK
Until 14th November 2026

LIBRARY SHOW: Printing by Letterpress is part of an occasional exhibition series drawing on material from the LCBA library and archive. The exhibition brings together work by friends and members of LCBA alongside historical documents and key tools and sun-dries. A process rooted in its past, kept alive through practice and experimentation in the studio, and still full of surprises. All welcome, no appointment necessary.

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

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*.



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

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 Guanhaiyou 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.

Poesis (Greek: ποίησις) 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.

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/>

Trykk NÅ! / Print NOW!

Landeskogen Kunstsanitorium, Grendi, Norway

Until 29th November 2026

News from Imi Maufe | Codex Polaris: TRYKK NÅ - a printmaking exhibition at Landeskogen kunstsanitorium in Grendi, Norway includes artists books by Imi Maufe, Codex Polaris's *Posted/Unposted* (see image below), Nordic Letterpress Network, Katharina Lutz and others.



The exhibition is the second of two major shows in the opening year of Landeskogen Art Sanatorium, emphasising the centre's focus on print and graphic arts. The historic former hospital building provides a unique setting for the works, where craftsmanship, process, and history converge to give the artworks a distinctive context. The previous exhibition Over Heia also included book art works.

Landeskogvegen 82-88 · 4742 Grendi, Norway
<https://landeskogen.com/en/programme/print-now/>



Who Is America at 250?

Artists' Books on the State of Democracy

Curators: Betty Bright, Mark Dimunation, Maymanah Farhat, Yuka Petz, and Ruth Rogers

Zuckerman Museum of Art, Kennesaw University, USA
 Until 4th December 2026

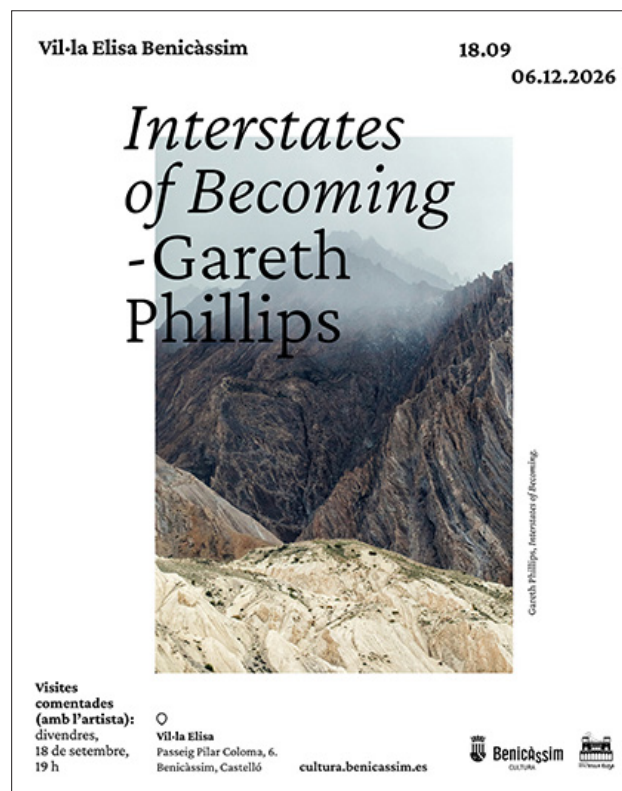
Who is America at 250?: Artists' Books on the State of Democracy explores the realities and perceptions of living in the United States today. Featuring artists' books and print work by artists from across the nation, the exhibition reflects on the current state of our American experiment.

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.

Free and open to the public Tuesday–Friday: 10am–5pm,
 Saturday: 12–5pm. Bernard A. Zuckerman Museum of Art,
 492 Prillaman Way, Kennesaw, GA 30144, USA.

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



Gareth Phillips - Interstates of Becoming

Vil·la Elisa, Benicàssim, Spain

Until 6th December 2026

Interstates of Becoming is a series of seven photobook-sculptures that explores the relationship between human beings and the environments they share, highlighting the mutual impact humans and mountains have on one another as they lead interdependent lives. Centered on the Himalayan mountains of northwestern India—and tracing the Hindustan-Tibet Road built by the British in 1856—the works depict the present-day elements (both constructed and deconstructed) of this ongoing interaction.

They underscore the futility of attempting to control the environment, the exploitation of local inhabitants and workers, and the impact of large-scale hydrological development in a high-risk seismic zone. It is an observed lesson on the majesty of our surroundings and our subordination to them.

Four of the seven photobook-sculptures are on display in this exhibition. Each incorporates individual elements from the construction process to lend three-dimensionality to its narrative, challenging traditional interpretations of how we view, read, and interact with the photobook.

Vil·la Elisa
 P. Pilar Coloma, 6, Benicàssim, Castelló, Spain.
<https://cultura.benicassim.es>

Paper Cuts: Independent Publishing in the United States, 2000–2025

Center for Book Arts, New York, USA

Until 12th December 2026

Curated by Christopher Kardambikis, *Paper Cuts:*

Independent Publishing in the United States, 2000–2025

examines twenty-five years of independent publishing in the United States through a collection of more than 600 zines and small-press publications gathered and researched by Kardambikis over the past decade. Developed through extensive travel, studio visits, and sustained conversations with artists and publishers across the country, the project documents a distributed and largely self-organized field of artistic production operating outside commercial and institutional publishing structures.



Zines from the first year of *Paper Cuts*. Photo courtesy of Christopher Kardambikis.

The exhibition presents a focused selection from the collection alongside a large-scale visual installation reflecting the breadth and density of the archive. Three guest curators—publishers working within distinct communities—develop thematic reading tables that offer distinct interpretive frameworks shaped by queer publishing, Black-led editorial platforms, and DIY print networks. Together, these perspectives situate individual works within broader systems of production, exchange, and circulation that have defined independent publishing in the early twenty-first century.

28 West 27th St, 3rd Fl New York, NY 10001, USA.
Mon-Thurs, 11am-6pm, Fri-Sat, 11am-5pm.
<https://centerforbookarts.org/exhibitions/paper-cuts>

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? 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.

Wednesday-Friday 11am-5pm. Saturday 12am-4pm.
3 Barclay Terrace, Edinburgh, EH10 4HP, UK.
<https://uprightgallery.com>

Hand Bookbinders of California members' exhibition **American Bookbinders Museum, San Francisco, USA** **Until 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
Until 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 Event Friday 6th November, 12-1.30pm (in-person) 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>

***The Joyful Body of the Word: Betsy Davids and the Book*
San Francisco Center for the Book, USA**

Until 20th December 2026

The Joyful Body of the Word: Betsy Davids and the Book presents the works of influential Bay Area artist Betsy Davids, spanning her career across letterpress, writing, and artists books. With a focus on rereading and reperforming Davids' contributions to the ever-evolving art of the Book, the exhibition includes works from the 1970s to today and a series of reading performances. Davids established letterpress education at CCA(C) and her creative pedagogies shaped the work of many artists and publishers. Her Rebis Press editions, in partnership with James Petrillo, are widely recognized as innovative in the early history of the artist book; Davids' aspiration to make books 'in real time' alongside the experiences they document, and her radical commitment to the everyday continues across her one-of-a-kind works. Her deep engagement with dreaming, journey, and pilgrimage – in both personal and literary senses – endures through six decades of artistic production.

A series of artist pairings highlight Davids' influence, conversations, and collaborations from her early teaching practice to the present; these include works by Johanna Drucker, Mimi Pond, Michael Henninger, Casey Gardner, Alisa Golden, Nikki Thompson and the late artists Ed Moore and Nance O'Banion, recognizing Davids' legacy and

introducing her to a new generation of students and makers. SFCB has produced a full colour exhibition catalogue, which includes new essays by Anthea Black - curator of the exhibition, and Johanna Drucker, additional materials related to Davids' work, and a bibliography.



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

Andreas Eriksson - *Horizontal Fold*

Barbara Wien gallery & art bookshop, Berlin, Germany
Until 24th December 2026

Barbara Wien is pleased to present *Horizontal Fold*, Andreas Eriksson's first exhibition with the gallery, realised in cooperation with neugerriemschneider, Berlin. Opening concurrently at neugerriemschneider is painting the path, a dialogue between the Swedish artist Andreas Eriksson and the Korean artist Kim Chong Hak. *Horizontal Fold* is a substantial presentation of Eriksson's practice, bringing together recent and newly produced works in painting, photography, weaving and sculpture, alongside more than two decades of the artist's publications.

In Andreas Eriksson's work, a painting may begin with the behaviour of the material, a watercolour may become a shadow, a window a weaving, a landscape a photograph and a painting, an exhibition a book. "It's like I'm talking about the same thing over and over again in different ways."*

In the foyer of the gallery, more than two decades of Eriksson's publications hang from the ceiling in a cascade of printed matter. Books have accompanied the artist's practice since its beginnings, operating not simply as documentation but as another space in which works are made and encountered. "I did the exhibitions in the book somehow," Eriksson says. A publication might begin with the dimensions of a group of paintings, a reproduction, a sequence, a fold:

"It's the same as when I do the paintings. It starts with just how you can fold a book, or how can you, if I've done a series of paintings, (...) think about the paintings and how would they look in this size."

During a studio visit in Medelplana, looking at the sheer number of publications and publishing projects, Eriksson

joked that he was keeping printers in shape. To mark Horizontal Fold and Eriksson's first exhibition with Barbara Wien, the artist will publish a leporello edition developed from Frieze. Folding his work once again into the space of a book.

Text: Alberto Morreo. *Quotations by Andreas Eriksson are drawn from a conversation with Alberto Morreo, April 2026.

Andreas Eriksson (b. 1975) lives and works in Medelplana, Sweden. He has been the subject of international solo exhibitions, including those at Murin-an, Kyoto (2024); OōEli, Hangzhou (2024); Lillehammer Art Museum, Lillehammer (2024); Lidköpings Konsthall and Vänernmuseum, Lidköping (2023); Thielska Galleriet, Stockholm (2023); De 11 Lijnen, Oudenburg (2021); Skissernas Museum, Lund (2021); Nordiska Akvarellmuseet, Skärhamn (2020); Braunsfelder, Cologne (2019); Bonniers Konsthall, Stockholm (2014); Centre PasquArt, Biel (2014); Reykjavík Art Museum, Reykjavík (2014); and mumok – Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2008). Eriksson has participated in the 30th Bienal de São Paulo (2012) and was selected to represent Sweden at the 54th Venice Biennale's Nordic Pavilion (2011).

Barbara Wien gallery & art bookshop
Schöneberger Ufer 65, 10785 Berlin, Germany.
Weds – Sat 12 – 6 pm and by appointment.
<https://barbarawien.de>

American Stories: Artists' Books from the Smithsonian Libraries and Archives, Smithsonian Libraries Gallery, Washington, DC, USA

How would you tell your story? Works by more than 50 American artists explore identity, community, and history through the medium of the artist's book. These works of art—each inspired by the form or function of the book—offer distinct perspectives on the American experience.

American Stories includes recent acquisitions by emerging contemporary artists alongside works by established figures in American art, such as Sol LeWitt, Adrian Piper, and Ed Ruscha. Some of the works on display are one of a kind and are only found in the Smithsonian Libraries and Archives. Together, they highlight the artist's book as a form for storytelling, reflection, and creative expression.

Smithsonian Libraries Gallery, First floor, west wing.
Smithsonian Libraries and Archives, Natural History Building, 10th St. and Constitution Ave. NW, Washington DC, 20560, USA.
<https://library.si.edu/exhibition/american-stories>

Transparency of Things

**Datz Museum of Art, Gyeonggi-do, South Korea
Until 27th December 2026**

Datz Museum of Art presents 'Transparency of Things,' an exhibition exploring the form and materiality of the book through artists' books.

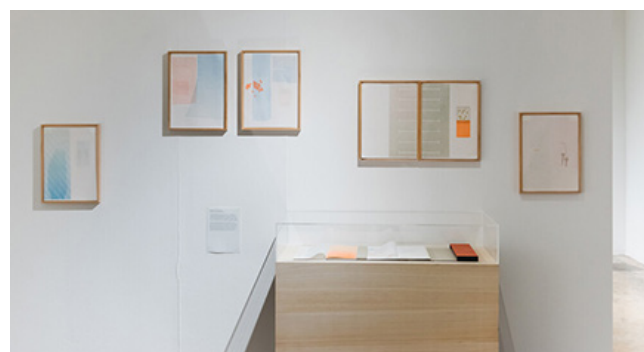
The exhibition brings together four book artists: Jule Claudia Mahn, Patricia Lagarde, Veronika Schäpers and Haein Song, each working with paper and light. Their curiosity, imagination, and attentiveness meet material form and, through skill and devotion, take shape as books. The books that emerge from this process possess the quiet clarity of finely cut gems, distilled to their essence. If transparency in art means removing all that is unnecessary so that the essential may reveal itself, then it may not be far from what Eastern aesthetics describes as purity and clarity of spirit, or from the fundamental questions that religion and philosophy have long contemplated. Perhaps books, and the act of making them, remain among the most intimate paths toward these enduring mysteries.

Patricia Lagarde is interested in the ways objects acquire personal and cultural meaning through their relationship with human experience. Inspired by the collecting and classificatory practices of the Wunderkammer (cabinet of curiosities), she reconfigures objects within archival structures. Combining early photographic processes with



contemporary methods of production, she visualises the layered nature of memory and meaning. In her artists' books, images, book structures, and material elements converge to reveal human memory and narrative in new ways.

Jule Claudia Mahn explores how time, place, and personal and collective histories shape individual lives and German society. This inquiry is expressed not only through the content of her books but also through their material qualities, including paper, typography, printmaking, and bookbinding. These elements unite the act of reading with the materiality of the book as a single experience. In her



practice, the artist's book becomes a sculptural space that invites viewers to engage with its meanings in new ways.

Veronika Schäpers deeply explores how the structure and materiality of the book can be integrated with its content. Through the creation of artist books with innovative structures and forms, she expands the book into a distinctive artistic object. The components of the book—including paper, binding, structure, and materials—



are transformed through meticulous craftsmanship into a unified sculptural space. These elements convey the concepts and narratives embedded within the book through a multidimensional and sensory experience.

Haein Song approaches the book not merely as a medium for conveying text, but as an object through which personal experience and reflections on the human condition are embodied. The elements that constitute the book—including the texture of the paper, traces of printing, binding structures, and the flow of pages—acquire meaning and materiality through diverse methods of making.



Through this process, the artist's book becomes an artistic space where contemplation and sensory experience converge.

Paper and books are places where the beauty of the human spirit comes to rest. Their experience unfolds in silence. At a time when opportunities for tactile engagement are diminishing and sustained contemplation grows increasingly rare, the mere presence of books offers solace and reassurance. This exhibition suggests that one of the most beautiful acts of the human mind and body is the making of books.

Open Weds-Sun 11am-6pm, Closed Mon-Tues.
Datz Museum of Art, 184, Jinsaegol-gil, Chowol-eup,
Gwangju-si, Gyeonggi-do, South Korea.
https://datzmuseum.org/current_transparencyofthings

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>

Wonder of Birds

The Bodleian, Weston Library, Oxford, UK

Until 3rd January 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>



Michel Butor & Ania Staritsky - *Lorsque deux têtes de cochons se rencontrent...*

Wittockiana, Bruxelles, Belgium

Until 31st Jan 2027

Organised in partnership with the Manoir des livres de Lucinges, this exhibition introduces the collaboration between the writer Michel Butor and the illustrator Ania Staritsky.

It brings together the dozen artist books that the two creators made together in the 1970s, testifying to a close dialogue between writing and plastic art. It also presents a set of archives illuminating the process of design of these works: correspondence, documents relating to their elaboration, film of the Swiss Radio Television (RTS) showing them in Paris in the artist's studio. These documents reveal behind the scenes of the factory of these books and the friendship that nourished their collaboration.

In order to inscribe this historical exploration in a contemporary perspective, Éloïse Agostini, Maude

Cottenier, Angeline Guzman and Sahoko Yoshino, four students of the Atelier Design du livre et du papier at the École nationale supérieure des arts visuels de l'ENSAV La Cambre – in Brussels were invited to create each one a book in dialogue with one of the works of Butor and Staritsky. These achievements extend their artistic heritage and confront their practice with that of an “old” of La Cambre: Ania Staritsky, who studied there in the 1930's.

Curation David Martens and Isabelle Roussel-Gillet
With the valuable collaboration of Agnès Butor, Cécile Butor, Irène Butor, Mireille Calle-Grüber, Tatsuya Inuikawa, Aurélie Laruelle, Jean-Claude Marcadé, Laure Matarasso, Mathilde Oskeritzian and Marie van Dievoet.

With the generous loans of private collectors, from the Manoir des livres in Lucinges, by Cécile Butor, Laure Matarasso and Mathilde Oskeritzian. With the support of RIMELL, KU Leuven and ENSAV La Cambre.

Wittockiana Musée des arts du livre et de la reliure
23 rue du Bemel, 1150 Bruxelles, Belgium.
<https://wittockiana.org>

BEVERLY BUCHANAN - WEATHERING

Until Sunday 31st January 2027

Spike Island, Bristol, UK

Spike Island presents the first European survey exhibition of the work of Beverly Buchanan (b.1940; d.2015), bringing together five decades of sculpture, painting, drawing, earthworks, artists' books and rarely-seen archival material. Rooted in the landscapes and histories of the American Southeast, Buchanan developed a singular practice shaped by memory, materiality and place, exploring the enduring legacies of slavery through the histories embedded in architecture, landscape and everyday materials.



Beverly Buchanan, *Out of Control* (1991). Courtesy of Archives of American Art, Smithsonian Institution © The Estate of Beverly Buchanan.

Throughout her career, Buchanan returned to structures as repositories of lived experience and historical memory. She began her artistic career in New York City in the early 1970s, studying with Norman Lewis at The Art Student's League, while working with communities as a public health educator in the Bronx and East Orange, New Jersey. Abstraction became her first visual language, inspired by the

weathered surfaces of derelict buildings in the city. What Buchanan described as the 'aesthetic qualities of decay' informed her early series of Wall paintings (c.1975–77), first vividly coloured and later almost exclusively black. Like the site-specific environmental works she would later realise upon her return to the South, these paintings responded to the landscapes they inhabited and the histories they held. Buchanan embraced impermanence as both a material process and a political proposition. Constructed from concrete blocks or tabby and left exposed to the elements, her sculptural earthworks, such as *Marsh Ruins* (1981), slowly weather and recede into their surroundings. Quietly imposing rather than visibly commemorative, they honour African American lives and histories through persistence and contemplation rather than spectacle. Her sustained attention to material vulnerability and transformation reveals a profound engagement with both a personal and historical consciousness of survival and resilience, legibility and concealment.

Buchanan's practice was crucially sustained by networks of care and solidarity. As a Black queer woman living with chronic illness, she cultivated communities of friendship and mutual support that were integral to both her life and artistic practice. These relationships shaped not only the conditions under which she worked, but also the generosity and openness that characterise much of her output. This exhibition foregrounds the intimate forms through which Buchanan nurtured these relationships, alongside major works spanning the 1970s to the 2010s. Artists' books, manifestos, small sculptures and her witty, affectionate Christmas cards reveal a practice that moved fluidly between the monumental and the personal. Buchanan's writing—by turns incisive, humorous and deeply reflective—runs throughout the exhibition, offering insight into her artistic thinking as well as her daily life, ambitions and struggles.

Buchanan's influence on younger generations of artists has long exceeded the institutional recognition her work received during her lifetime. Acknowledging this legacy, the exhibition includes a new commission by London-based artist Phoebe Collings-James (b.1987), whose practice has been shaped by a longstanding engagement with Buchanan's work. Developed in dialogue with the exhibition, the commission extends Buchanan's influence into the present, highlighting the continued resonance of her ideas across generations and geographies.

The exhibition at Spike Island is curated by Clémentine Proby and Nicole Yip. It was developed in collaboration with Haus am Waldsee (Berlin) and 49 Nord 6 Est – Frac Lorraine (Metz), and will tour to Vleeshal (Middelburg) from 14 March to 27 June 2027.

The exhibition is generously supported by Art Fund, the Henry Moore Foundation, the Terra Foundation for American Art, and the Beverly Buchanan Exhibition Circle. With thanks to the Estate of Beverly Buchanan.

Admission free. Spike Island
133 Cumberland Road, Bristol BS1 6UX, UK.
<https://www.spikeisland.org.uk/plan-your-visit/>

Boundless: The Book as Art
 New Bedford Whaling Museum, MA, USA
 Until 15th February 2027

What is a book? In its simplest form, it is a repository of words, images, information, or ideas but how can a book be reinterpreted or altered and still be a book? Where is “art” in bookmaking? How do design, structure, and materiality relate to the book as art? These questions underlie *Boundless: The Book as Art*, a major exhibition in the Wattles Family Gallery.



Melanie Mowinski, *Wayfinding Star*, 2016, letterpress, pressure print, painted paper with gesso, ink and acrylic painted dots, natural pigment watercolours, Lotka paper, binders board, custom enclosure. Courtesy of the artist.

The New Bedford Whaling Museum has over 20,000 books in its collection that range from rare folios, first editions and scrolls to scrapbooks, journals, logbooks, and artist books. Spanning nearly 500 years, these works were printed around the globe and in dozens of languages and cover topics as diverse as shipbuilding, natural history and global exploration to visual arts, poetry and literature.

In *Boundless*, a variety of book formats from the Museum collection are placed in conversation with works from contemporary artists including Andrea Dezsö (b. 1968), Melanie Mowinski (b. 1970), Anneli Skaar (b. 1969), and Tracey Cockrell who transform and rethink the idea and format of the book. When exhibited alongside historic books, these contemporary works—complex and varying in structure and design—create a dialogue around the boundaries of traditional book making and its relationship to art.

Wattles Family Gallery, New Bedford Whaling Museum
 18 Johnny Cake Hill, New Bedford, MA 02740, USA.
<https://www.whalingmuseum.org>

For One Solid Time, Wet: The Swimming Pool in the Imagination

Musée des Beaux-Arts, Le Locle, Switzerland
 Until 21st February 2027

Two works by Elisabeth Tonnard *One Swimming Pool* and *Recounted* are in the exhibition *For One Solid Time, Wet: The Swimming Pool in the Imagination* at the Musée des Beaux-Arts in Le Locle, Switzerland.



One Swimming Pool is a book that functions as a portable swimming pool for the bookshelf or the floor. It is based on Ed Ruscha's book *Nine Swimming Pools and a Broken Glass* from which one swimming pool was photographed. If the sheets from *One Swimming Pool* are carefully removed and laid down next to each other, this swimming pool can be installed at the size of a small swimming pool. Photo: Elisabeth Tonnard.
<https://elisabethtonnard.com>

The exhibition explores the swimming pool as a significant motif within the history of contemporary art. It unites international artists who have explored the complexity of the pool, using it as a symbol of both prosperity and catastrophe, joy and solitude: a metaphor for our search for order and serenity in the face of an increasingly uncertain future.

The exhibition is co-curated by Federica Chiocchetti, former MBAL director, writer and curator based in Paris, and Lou Stoppard, writer and curator based in London.

This project stems from a rumour linked to the history of the MBAL. In the past, some politicians had proposed closing the museum to replace it with an indoor swimming pool. Fortunately for the artistic and cultural heritage of Le Locle, the canton of Neuchâtel and Switzerland at large, this project has not come to fruition; thus, the curatorial team decided to transform this threat into the theme of an exhibition. Within the exhibition, the swimming pool is considered as a political instrument or environment, bearing similarities to the museum or the art gallery: a space in which light, bodies and lines are controlled, where order prevails over disorder, and where certain boundaries govern behaviours, interactions and norms.

The featured artists include Judith Albert, Nazgol Ansarinia, Rossella Biscotti, Andrew Cranston, Blaise Drummond, Ellie Epp, Elmgreen & Dragset, Kate Gottgens, Alexander Hahn, David Hockney, Marie-Caroline Hominal, Alain Jacquet, Hilary Lloyd, Jean-Luc Manz, Daina Mattis, Alexandra Maurer, Ian Mwesiga, Antonio Oba, Michael

Raedecker, Anastasia Samoylova, Denis Savary, Leanne Shapton, Mary Stephenson, Larry Sultan, Elisabeth Tonnard, Levi van Veluw, Eva Vermandel, Bill Viola, Caroline Walker and Pipilotti Rist.

A section of the exhibition is dedicated to artists' books, featuring works by Ed Ruscha, Roni Horn, Diego Abellán & Joaquín Lucas, and Tanja Lažetić.
<https://www.mbal.ch>



Hold Close: Identity and intimacy in late medieval books of hours

Rijksmuseum Meermanno | Huis van het boek
 The Hague, Netherlands
 Until 28th February 2027

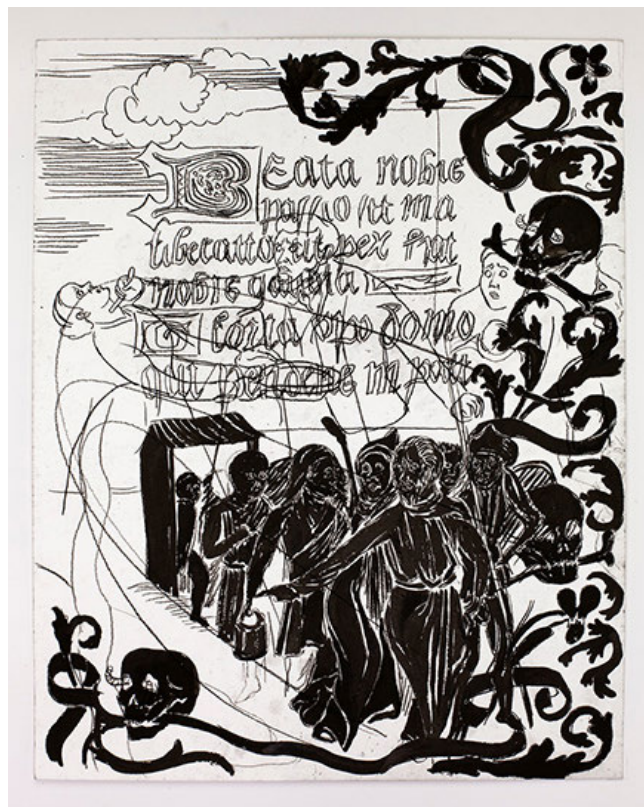
Rijksmuseum Meermanno presents a special overview of over thirty late medieval books of hours from the museum's collection, in dialogue with modern and contemporary work by female and queer artists. The museum manages a high quality international collection in this field, and this exhibition brings these historical books into dialogue with a contemporary generation of makers, to explore the intersection between the personal and the worldly.



Book of Hours, Southern Netherlands, 16th century. Collection of Rijksmuseum Meermanno. Photo: The Book Photographer.

Special attention in the exhibition goes to female patrons, owners, and users. The traditional image of the late Middle Ages is often determined by a male-dominated

historiography concerning ecclesiastical power, politics, and war. Those who zoom in on these manuscripts see a different perspective. These books provide access to the personal world of the women who commissioned, owned, and used them. Portraits, calendar notes, personal annotations, and traces of use sometimes bring the original owners surprisingly close.



Natasja Kensmil, *Psalter Orgien*, 2015. Photo: Peter Cox.
 Courtesy of the artist and andriessie ~ eyck galerie.

Books of hours contain prayers that were read at fixed times of the day and were intended for personal use. Many books were specially commissioned. Owners could have their book adapted to their personal taste and preferences. The richly illustrated books of hours were crafted with precious materials and were valuable possessions. At the same time, they were not books meant only to be looked at: they were held, read, written in, and carried along. Through intensive use, traces of all these actions have been preserved in the books. Thus, they not only tell something about the faith of their time, but also about the people who owned and used them.

For the exhibition, we are collaborating with María Pandiello (Donostia, 1981), an art historian with nearly twenty years of experience studying late medieval manuscripts and early printed books from the 15th and 16th centuries, who is also a musician and the founder and manager of the popular Instagram account @visions_of_manuscripts

One of the masterpieces on display in the exhibition is a book of hours made around 1460 for the Lochorst couple, which is attributed to the Master of Catherine of Cleves. The richly decorated manuscript is considered a highlight of late medieval manuscript illumination. Also on view is a

book of hours that belonged to Barbara van Hertsvelde and Willem Moreel, known for their portraits by Hans Memling. Another extraordinary object is one of the last surviving girdle books in the world: a book that became part of someone's clothing because its shape allowed it to be easily worn on a belt.



Raphaëlle Benzimra, *Death of John of the Cross*, 2026.
Photo: Max Borderie. Courtesy of the artist and Jousse Entreprise gallery, Paris.

In the exhibition, the historical manuscripts enter into a dialogue with late medieval artifacts and modern and contemporary works by artists including Raphaëlle Benzimra, Dolf Henkes, Natasja Kensmil, and Marenne Welten. Dakota Magdalena Mokhammad and Denys Shantar will create new work specifically for the exhibition, inspired by the books on display. The work of the seven artists offers new perspectives on themes such as history, faith, rituals, and identity, and brings us closer to the original owners and users of the books of hours through personal stories and fascinations.

Although they are now the centerpiece of our exhibition, these historical books were exclusively intended for personal, daily use. The museum wants to make this hidden, intimate character tangible for the public and is launching a special initiative. Between October and February, thirty lucky visitors will get the chance for a unique one-on-one encounter with history. Under the expert guidance of a staff member, they will be allowed to leaf through an authentic book of hours and experience it up close.

The exhibition 'Hold Close: Identity and intimacy in late medieval books of hours' is made possible in part by financial support from the Mondriaan Fund, Zabawas, M.A.O.C. Gravin van Bylandt, Hendrik Mullerfonds, De Gijsselaar-Hintzenfonds, Gilles Hondius Foundation,

the Embassy of the Kingdom of Spain, the Ministry of Education, Culture and Science (OCW), and the Friends of Rijksmuseum Meermanno.

Rijksmuseum Meermanno
Prinsessegracht 30, 2514 AP Den Haag, Netherlands
<https://rijksmuseummeermanno.nl>

Gracia Haby & Louise Jennison
Looped 2017–2027, La Trobe Reading Room
State Library Victoria, Melbourne, Australia
Until Sunday 28th February 2027

An installation where each glass-panelled cabinet case around the domed reading room's original heritage dais becomes a page. Together, five artists' books read as one tale told through collage and the written word.



Presented in partnership with State Library Victoria, La Trobe Reading Room. The original exhibition was planned for Friday 4th August – Sunday 26th November 2017. Extended until Sunday 28th February 2027. *Looped* was originally a satellite exhibition to *Self-made: zines and artist books*, a travelling State Library exhibition which began in the Blue Rotunda, Cowen Gallery, State Library Victoria in 2017, and toured regionally until 2020.



Looped has been temporarily closed for repairs to the cabinets and work. Gracia Haby & Louise Jennison have just reinstalled it: "With a reprinted collage base and a reprinted and bound edition of our artists' book, *Disrupted and*

rumpled (2017), we rewound the clock and slid, unfurled, measured, pinned, and polished until things looked as they'd previously done. It is wonderful to have the installation complete once more, as it comes up to its tenth year.



You can see *Looped*, comprised of five artists' books, until the tail end of February 2027, in the exquisite embrace of State Library Victoria's dome."

State Library Victoria
328 Swanston St, Melbourne VIC 3000, Australia.
<https://www.slv.vic.gov.au>
<https://gracialouise.com/works/looped>

Steff Adams • Graciete Awá • Thomas Bachler • Knud Balandis • Daniela Baumann • Barbara Beisinghoff • Roberta Bergmann • Irene Beyer-Stange • Agnes Bläsen • Daphne Blohm • Sarah Bodman • Mechthild Böger • Eugenie Bongs-Beer • Albert Borchardt • Wolfgang Bous • Cornelius Brändle • Anita Brendgens • Barbara Brouwers • Manuela Büchting / Sebastian Hänel • Dieter Call • Karen Christensen • Marie-Josée Comello • Sabine Cordes • Carsten Curtius • Marlies Curtius • Klaus Dauven • Luzia-Maria Derks • Nikola Dicke • Akkela Dienstbier • Annette C. Dißlin • Michael Dohle • Tita do Rêgo Silva • Deden Hendan Durahman • Jeannette Drygalla • Patricia Dyrøy • Lars Eckert • Rita Eller

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• Cornelia Enax • Skadi Engeln • Wendy Falconer • Sabine Fässl • Boris Ferreira • Tina Flau • Sabina Flora • Annegret Frauenlob • Verena Friedrich • Hella Frowein-Hagenah • Setsuko Fukushima • Charlotte Geister • UTA Göbel-Groß • Dorte Goeden • Marianne Goldbach • Sabine Golde • Karin Grote • Anke Gruss • Ed Hanssen • Susanne Hanus • Anja Harms • Daniel Hees • Peter N. Heikenwälder • Maren Hoch • Sabine Hoffmann • Timo Hoheisel • Barbara Howe • Justina Jablonska • Sabine Jacobs • Rolf Jahn • Susanne Janssen • Simone Janke • Jin-Suk Kang •

BIODIVERS
Museum Zinkhütter Hof, Stolberg, Germany
29th November 2026 – 17th January 2027

172 artists have collaborated on this project to produce a total of 192 works in the exhibition. *Biodivers* brings together the works in a series of 16 editioned artists' books. A participatory art project on the theme of biodiversity, conceived and led by artist Odine Lang. At the invitation of Odine Lang, 172 artists from 10 countries created new works — all in the same format, yet executed across a diverse range of artistic media.

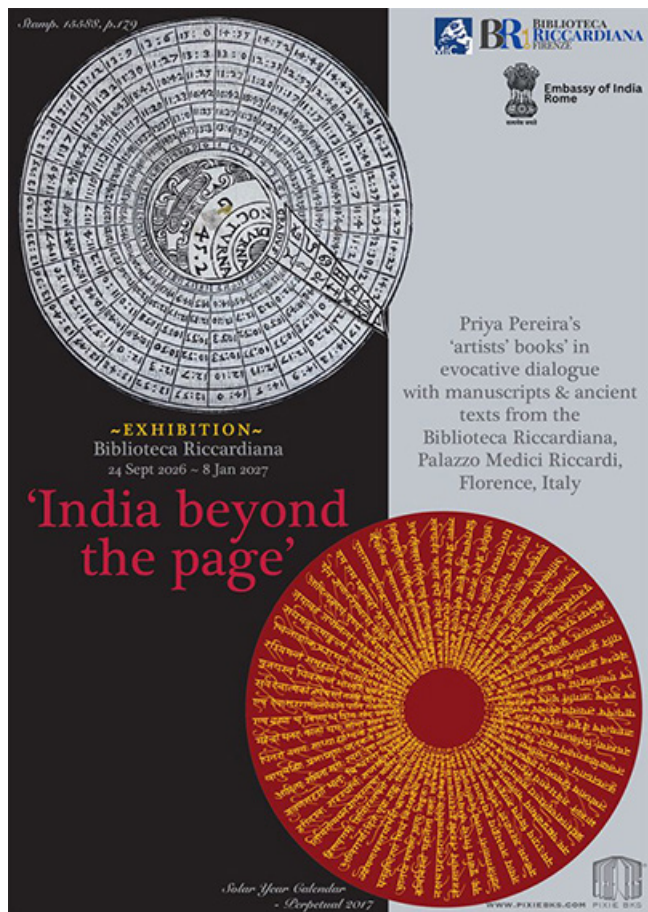
The project explores animals and plants — both living and extinct — as well as creatures and flora born purely from artistic imagination. This was followed by an exchange of original works among the participating artists and the production of a series of folded art booklets, each featuring eleven of the submitted pieces alongside one work by Odine Lang. Now, for the first time, all 192 original works from the project are being presented together in an exhibition.



Odine Lang as the organiser has also produced, printed and folded all the artists' books with 12 contributions each. The participants each received a copy in return, together with exchanged artworks. <https://www.odinelang.de>

The exhibition opens on Sunday 29th November at 11am at the Museum Zinkhütter Hof. There will also be a Finissage on Sunday 17th January 2027, 11am.

Museum Zinkhütter Hof e.V.
Cockerillstraße 90, D-52222 Stolberg, Germany.
<https://zinkhuetterhof.de/>



India beyond the Page

Biblioteca Riccardiana, Palazzo Medici Riccardi
Florence, Italy
Until 8th Jan 2027

This exhibition arises from the meeting of Indian artist Priya Pereira's artist books and the ancient texts housed in the Riccardiana Library. Pereira's works are displayed alongside manuscripts, miniatures, and early printed books from the collection established by the Riccardi family starting in the 16th century. These striking juxtapositions create an evocative, timeless dialogue linking the spirit of works created in different eras and places, yet united by their unrepeatability: just as the medieval scribe entrusted knowledge to precious parchment, Priya Pereira's creations offer us the unique quality of a book-object crafted without yielding to any temptation of standardisation.

The exhibition highlights materiality: the gold and colours of manuscript miniatures and decorations, the fine grain of ancient parchment, and refined bindings engage in a dialogue with the diverse materials used in the Indian artists' books. Together, they express a special language designed to provide visitors with novel visual experiences. In Pereira's books, paper—sometimes handmade—may be replaced or enriched by acrylic, metal, mirrors, fabrics, stones, or plant fibres; traditional bookbinding may be dispensed with entirely or replaced by cords, threads, or ribbons.

The decorated initials and illustrations that once guided readers into and beyond the text of manuscripts here confront—within the library's display cases—marks and drawings that evoke connections and intersections between East and West. These elements recall the ancient Silk Road

routes and the exchange of knowledge between diverse worlds—an exchange that played a vital role in fuelling the cultural ferment of our Renaissance. In Pereira's artistic vision, books also become a medium that brings us closer to spirituality—*The Holy Rosary* is displayed alongside a splendid miniature from the Florentine manuscript *Riccardiano 271* (dating to the second quarter of the 14th century), depicting Blessed Margaret holding a rosary in her clasped hands—and to the powerful sentiment of Eternal Love that triumphs over Time—*Until Death Do Us Part* is here juxtaposed with the figure of Cupid from *Riccardiano 2530* and the 15th-century *Triumph of Time* by Petrarch (*Riccardiano 1129*), as illustrated in a full-page miniature by Apollonio di Giovanni and his workshop.



In another display case, we find *Wish Grill*—with its mysterious backstory—placed alongside a sketchbook drawing attributed to Bartolomeo Ammannati (Ed. Rare 120) that curiously echoes the design of that very grill. Furthermore, the highly distinctive alphabet of *The Other Side of ABC* pairs beautifully with the splendid 17th-century lettering found in Francesco Testi's *Diversi Alfabeti di Varii Animali e Fiori Ornati* (Riccardiano 694) and Valerio Spada's *Dimostrazioni di caratteri diversi* (Riccardiano 3198).

In Priya Pereira's works the logic of the traditional book is upended. Colours, shapes, individual letters, and short phrases create a powerful, inevitable break from the reading experience to which we are all accustomed; this necessary departure from the most common methods of conveying information and knowledge gives rise to a curious paradox: it heightens the intensity and immediacy of the message while granting the reader total freedom of interpretation—transforming them, almost without their realising it, into

a privileged partner in a communicative exchange that transcends words, writing, and codified forms. Visitors to the exhibition are invited to let themselves be guided by the evocative power of these extraordinary juxtapositions.
<https://www.pixiebks.com/media>



The exhibition is free to visit during the library's opening hours:

- Monday and Thursday: 8.15am–5.15pm
- Tuesday, Wednesday and Friday: 8.15am–1.45pm
- Saturday and Sunday: closed

Biblioteca Riccardiana
Via de' Ginori 10, 50123 Florence, Italy.
<https://www.riccardiana.firenze.sbn.it/>

Edition S Press. Poems You Have To Hear
Centre for Artists' Publications
Weserburg Museum, Bremen, Germany
Until 29th August 2027

From 1970 to 2005, Edition S Press was a publishing house specializing in experimental literature, Concrete Poetry, Beat Poetry, and poetry performance. Using reel-to-reel tapes, audio cassettes, video cassettes, and media packages, it developed new forms of publishing acoustic art.

Over 80 editions bring together works by artists from Europe, the United States, and the Soviet Union. Many of these artworks were created during the Cold War and demonstrate how poetry and sound art became forms of expression for resistance and artistic freedom. Especially today, in light of the global rise of authoritarian tendencies, these works seem remarkably relevant.



S PRESS Tape No. 70, Michael Brownstein – *Monkey Blues*, S PRESS TONBANDVERLAG, 1979, Photo: Weserburg Museum.

The exhibition tells the story of Edition S Press and shows how a small West German publishing house helped shape international art history. On display are numerous audio and video works, as well as programmes, posters, photographs, flyers, and press materials.

Curated by Sabine Hänsen, former co-editor of Edition S Press. Exhibition on level 3,5.

Weserburg Museum für moderne Kunst
Teerhof 20, 28199 Bremen, Germany.
<https://weserburg.de/en/ausstellung/edition-s-press/>



Bibliofilia: An exhibition on Bookbinding
IDDIS Norwegian Printing Museum, Stavanger, Norway
Until December 2027

News from Imi Maufe | Codex Polaris: The exhibition tells the history of bookbinding, from the beginning of the codex to today's fine binding and artist books.

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!



Photo: Helle Navratil.

Programme for Bibliofilia Winter 2026

Two courses in November with Rita Austvoll:

1st November kl.12-15 Long Stitch

<https://www.iddis.no/events/bibliofilia-workshop>

22nd November kl.12-15 Japanese Stab Binding

<https://www.iddis.no/events/japansk-bokbinding-del-2>

An activity table (image below) allows visitors to print, emboss, fold, cut and sew a small pamphlet. Concept by Imi Maufe.



KLubb bibliofilia

Since 2025 we have been running an informal evening event called Klubb bibliofilia: open to anyone interested in books, to show and talk about books made or in collections.

Take a book from your bookshelf, a half-finished book or just yourself and join us to share skills, knowledge, ask for advice. Based at IDDIS second Tuesday of the month from 6pm. Sometimes we meet in other book related spaces in

Stavanger. For more information contact imi.maufe@museumstavanger.no

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

Carolyn Thompson - *It's not me, it's you*
Vessel Gallery, York St John University, York, UK
Until 20th November 2026

It's not me, it's you brings together several text works by Carolyn Thompson that explore the manipulation of the novel, both in content and material. Using literary fiction Thompson read during specific time scales, the exhibition explores the push and pull of the book in a world where conversation has become clipped and textual. An onslaught of sentences, retyped from novels read during the Covid pandemic, and all beginning with the word 'you', grow from the crevices of the gallery space, spreading like gossip across the walls. En masse and out of context, these words appear as affirmations, accusations or insults. A framed work made from phrases beginning with the word 'I', cut directly from books read fifteen years earlier, completes the conversation, presenting a more restrained, inner-dialogue of ham-fisted attempts at self-revelation and blurred snapshots of confession. Together the works are humorous in places, yet sinister in others.



It's not me, it's you, Carolyn Thompson, 2024. Installation view at AHH Studio Collective during a 2024 residency.

Thompson's work is concerned with language, process and fragmentation. Employing literary fiction as a source, she uses the pre-existing text and the fabric of the book itself as media, dismantling both to rebuild new narratives while investigating the interconnectivity between words, place, and time, and playing with durational activities such as reading and writing as both process and performance.

Carolyn Thompson is represented by Eagle Gallery, London. Further information about her work can be found at: <https://www.carolynthompson.co.uk>

Vessel Gallery, Phoenix Court, York St John University, Lord Mayors Walk, York, YO31 7EX, UK.
https://www.instagram.com/vessel_ysj/



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.

Follow Bookish on Instagram:

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

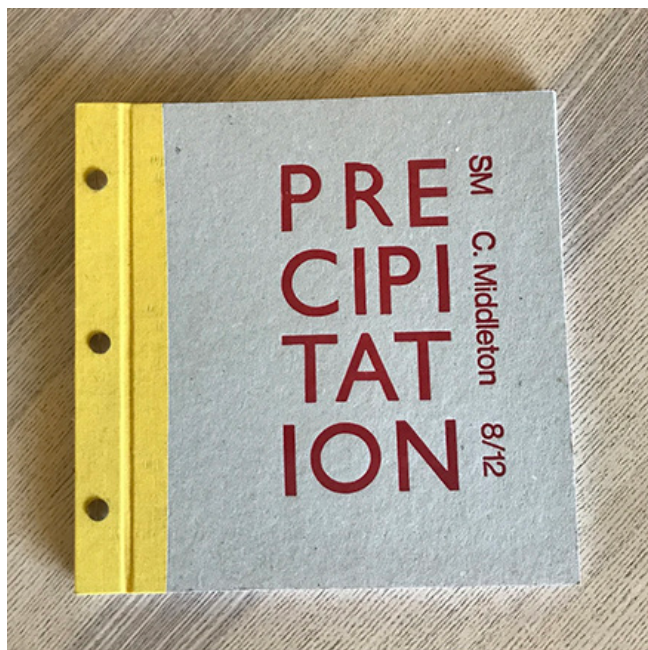
<https://digitalvoyages.canterbury.ac.nz/omeka-s/s/bookish/page/bookish-26>

Studio B - Workshops, Somerset, UK

We are a small print workshop and design studio tucked away in the centre of the rural village of Milverton (Somerset). Throughout the year we offer a range of workshops from Book binding, Zine manufacture, Letterpress printing and Badge making!

As our facilities are small, so we always limit the workshop size to enable everyone to comfortably access everything.

Our next workshops are:



Zine / Bookbinding Workshop - 7th November 2026

Bring Something Flat - wrapping paper printing - 14th November 2026



Have a look at our upcoming workshops at:

<https://carlmiddleton.bigcartel.com> or message and arrange a visit in person letterpressworkshop@icloud.com

San Francisco Center for the Book, USA

We're committed to providing opportunities to bring students and Instructors together.

Scroll in Codex Binding with Peter Thomas

Saturday 14th November, 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 6th December, 10am–4pm

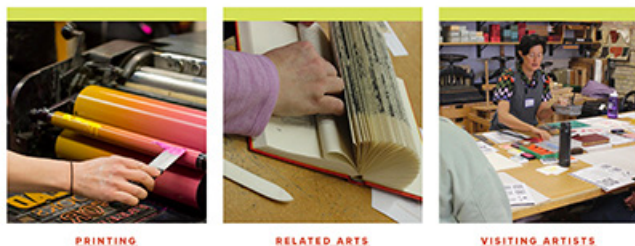
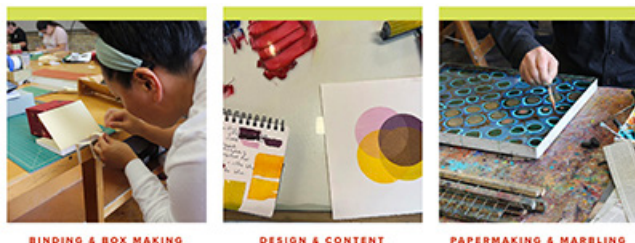


Learn how to separate the delicate emulsion from a Polaroid photograph and transfer it onto a new surface, creating ethereal, painterly images that embrace chance, distortion, and imperfection.

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 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>

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



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.



Type as Image: Beyond the Grid with Sarah Nicholls
 21–22 Nov 2026, 11am–5pm
<https://shop.centerforbookarts.org/products/26flp102i>

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>

CELANDINE BOOKS BOOKBINDING WORKSHOPS
 Regular workshops are held in Devon, Cornwall and Somerset UK. Travelling workshops can be arranged for groups, and workshops for 1 or 2 people take place at my studio near the Devon and Somerset border. 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.

UPCOMING WORKSHOPS



Handmade Books for Christmas, The Burton at Bideford
 Saturday 21st November 2026 10.30am - 3.30pm £75



Flag Books and Fold-out Books, The Devon and Exeter Institution, Friday 29th January 2027 11am - 4pm £95
 Booking info at: <https://celandinebooks.co.uk>



PRINTING POETRY WORKSHOP



**Printing Poetry Workshop #5 and
Reading with Truong Tran**
The CODEX Foundation, Berkeley, CA, USA

Workshop

Saturday 14th & Sunday 15th November 2026

9am – 5pm with a one-hour lunch break

Full workshop fee: \$300

Scholarship workshop fee: \$100

This workshop brings poets and writers together with printers and makers. Open to all levels: this class is great for poets, designers, artists, publishers, printers, and others who might be interested in collaborating together while learning the basics of letterpress printing, printmaking, and pressroom equipment.

Join master letterpress printer Jonathan Gerken at The CODEX Foundation Logan Book Arts Center to create a limited-edition broadside with a poem by Truong Tran, a San Francisco based poet and visual artist. The class will hand-set the poem using metal and/or wood types and print an accompanying illustration.

Participants are invited to attend the reading by Truong Tran (free) on Friday, November 20 at 5:30 pm where broadsides from the workshop will be handed out to all in attendance.

There are 8 spots available with 2 reduced fee scholarships reserved for individuals from underserved communities. Please contact us if you are interested in a scholarship position.

<https://www.codexfoundation.org/store/printing-poetry-workshop-5/>

Reading- Friday 20th November 2026

Light refreshments at 5:30pm

Reading will begin at 6pm

Broadsides from the workshop will be given out for free at the reading/talk to attendees. Open to all with a suggested donation of \$20 and will include snacks & drinks.

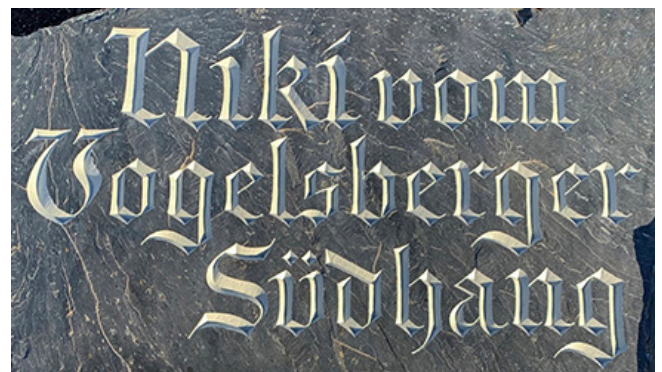
Truong Tran is a poet, visual artist, and teacher born in Saigon, Vietnam. He is currently on a book tour for his latest publication: *How to Exi(s)t: A Poet's Memoir*. His book-length poetry project *Book of the Other: Small in Comparison* (2021) received an American Book Award in 2022. He is the author of seven collections, *The Book of Perceptions*, *Placing the Accents*, *Dust and Conscience*, *Within the Margins*, *Four Letter Words*, *100 words* (with Damon Potter), and *Looking and Seeing/Seeing and Looking* (with Damon Potter). He also written the children's book *Going Home Coming Home* and an artist monograph, *I Meant To Say Please Pass the Sugar*. His poems and books have been translated into Spanish, French, and Dutch. He is the recipient of the Poetry Center Prize, the Fund for Poetry Grant, the California Arts Council Grant, and numerous San Francisco Arts Commission Grants. Truong is also a visual artist who believes that art, be it poetry, cooking, sculpting, and even gardening, are his ways of thinking through the conscious of the times we live in. Truong lives in San Francisco and currently teaches at Northeastern University, Oakland.

<https://www.codexfoundation.org/events/>

The CODEX Foundation, Logan Book Arts Center
1331 Seventh Street, Unit D, Berkeley, CA 94710, USA.
<https://www.codexfoundation.org>

Letter Exchange 2026–27 Lecture Series

All lectures begin at 6.30pm and are held at the Art Workers' Guild in London, UK. Selected lectures will also be livestreamed.

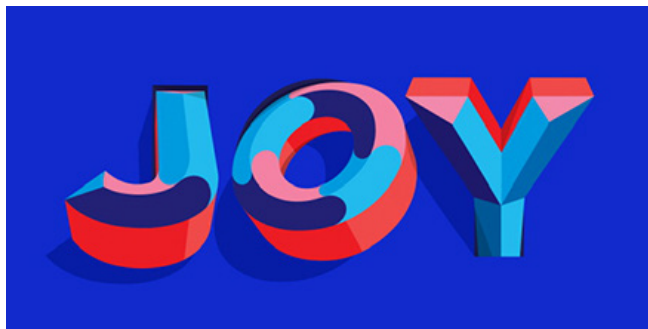


Nicholas Sloan – Half a Century with Hammer and Chisel Wednesday 18th November 2026

During a career of over 50 years as a letter-cutter, I have learned a lot, both about what to do and about what not to do. I'll be happy to share the highs and lows with Letter Exchange and others, including forays into printing, graphic design, art and heavy lifting. The wide range of clients and the part they play in shaping the work—mostly positive, occasionally not—is another significant aspect. I have likewise been influenced by many skilled peers, old and new. Letters, in all their glittering variety, continue to fascinate.

Rachel Joy – The Shape of Joy Wednesday 9th December 2026

I'll share my story, from studying graphic design at Norwich Art School to becoming a lettering artist living in Paris. Woven through it all is my desire to spark joy by exploring



how the visual shape of letters—not just the words they spell—can evoke emotion. And, obviously, with a big dollop of colour served on top.

Brody Neuenschwander – Off Paper: Life as a Professional Calligrapher in the Digital Age
Wednesday 17th February 2027

Brody Neuenschwander is a calligrapher and text artist working in a wide range of materials, from paper and parchment to metal, glass, textiles, architecture, film and even human skin. He has created calligraphic performance pieces, designed buildings encased in letters and worked as an installation artist, a film stagehand and a commercial designer.



Brody will talk about the possibilities and challenges that new technologies have offered since the beginning of his career in the early '90s. Clients continually asked him to produce work in anything BUT the traditional materials of the calligrapher. He will discuss his approach to designing for metal and other materials and how story-building guides his process.

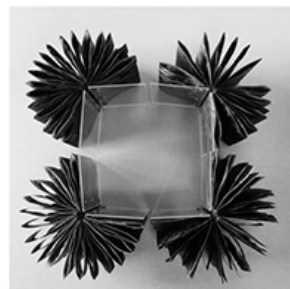
Please visit <https://letterexchange.org> for full details and tickets.

Studio West End 29th summer workshop
4th - 22nd January 2027
Yeerongpilly, Brisbane, QLD, Australia
Tutor, Adele Outteridge
Visiting Artist, Sharon Smith Week 1, 4th To 8th January.
Co-Tutor, Geoff Thompson, Week 2, 11th To 15th January.

Join us for one, two or three weeks in January for this exciting, intensive multimedia workshop with three

internationally recognised artists. Those who cannot take a full week at one go may choose to take five days over the two weeks. Single day attendance may also be available.

The workshop will include multimedia printmaking, book arts, drawing and surface design. There will be an indigo vat available for anyone wanting to dye fabric or paper.



Participants may specialise in one medium or work with several. Individual project-based work is also encouraged. A materials list will be sent on request or when enrolling. As the class size is limited to six, there will be plenty of flexibility and individual attention. Suitable for all levels, drawing experience is not essential.

9:30am to 4:00pm, Mon to Fri. COST: 1 week, \$695, 2 weeks, \$1,350, 3 weeks, \$1,995, Materials fee \$50. Deposit: \$100.00 Payment can be by direct deposit, credit card or cash. Full refunds if we have to cancel. There is accommodation nearby, parking onsite and we are close to public transport.

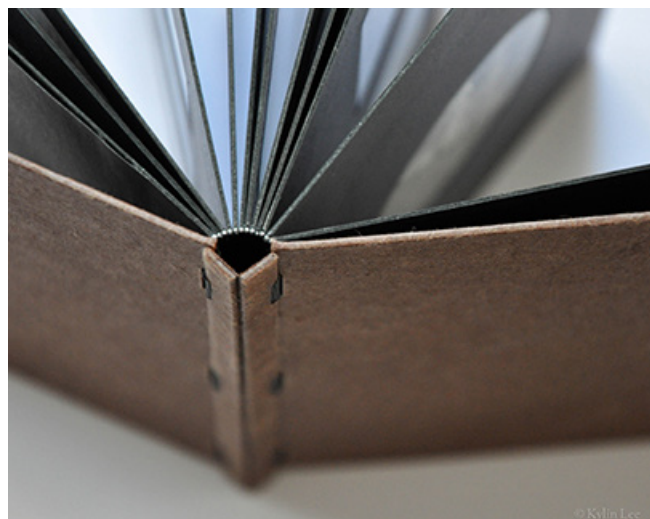
241F Station Rd, Yeerongpilly, Brisbane, QLD 4105, Australia. <https://www.studiowestend.com>

BINDING re:DEFINED presents
MADE IN VENICE: The Book and its Shapes
Marciana Library, Venice, Italy
11th - 19th January 2027

In conjunction with its exhibition, *The Book and Its Shapes*, the Marciana Library in Venice will host three special workshops in January 2027. Organised by BINDING re:DEFINED, the workshops explore contemporary approaches to codex binding with particular attention to functionality, flexibility, structural behaviour and their relevance to binders and book conservators.

The programme brings together three internationally recognised binders: Kylin Lee, Lori Sauer, and Suzanne Schmollgruber, each leading a two-day workshop.

Participants may enrol in one, two, or all three workshops:



The Split Spine Binding, Kylin Lee



The Pompidou, Lori Sauer



The Sewn Board Binding, Suzanne Schmollgruber

Spaces are limited to 7 per class, and a deposit of £100 is required to ensure your place. Each class costs £225, or £450 for two or £675 for all three. All payments are to be made in British Sterling, details for this are on the enrolment page of the website. There will be an additional materials charge per class, to be determined. Participants are responsible for their own travel arrangements, accommodation and insurance.

The programme will also include visits and guided tours (at cost) related to the exhibition and the rich bookbinding and cultural heritage of Venice.

This is an outstanding opportunity to receive first class tuition in contemporary bookbinding alongside the historical context in which it's set.

Please view the full details of the three workshops at: <https://www.hazelbankstudio.co.uk>

Previous binding knowledge is required.

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.

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

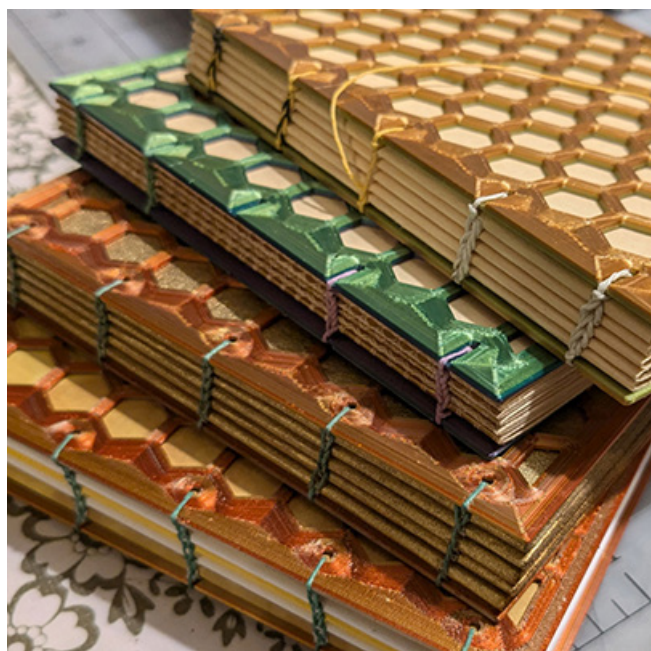
the studio. Studio passes are available in 5-Day or 10-Day passes for flexible use, or Unlimited for longer-term projects:
<https://londonbookarts.org/pages/studio-pass>

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

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.



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>

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

Editioning for Fine Binding with Peter Geraty 12th - 23rd November 2026

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 with Nicole Alvarado

30th November – 1st December 2026

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>

AAB Rolling Tuition Assistance

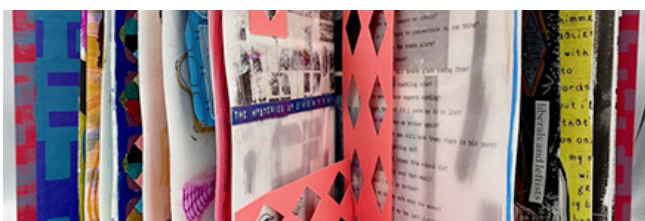
AAB believes that everyone should have access to high-quality bookbinding education. Information and applications available here. <https://bookbindingacademy.org/scholarships/>

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>

Creative Self-Reflection through Visual Journals (virtual) with Rachel Simmons at Maine Media, USA 11th Feb – 18th March 2027

Join artist and educator Rachel Simmons for an inspiring online workshop that explores the powerful connections between creativity, mindfulness, memory, and self-reflection. Known for her warm, encouraging teaching style and her ability to help students move beyond creative blocks, Rachel creates an engaging virtual classroom where experimentation, curiosity, and personal expression flourish.



This is a live online workshop with professional instruction. Ask questions, get feedback, receive personal guidance, and connect with peers in real time. 12 hours over 6 sessions (Thursdays, 6-8:00 pm ET). \$395. Info and booking link at: <https://www.mainemedia.edu/workshops/item/creative-self-reflection-through-visual-journals-online/>

See all Book Arts & Design workshops at Maine Media at: <https://www.mainemedia.edu/workshops/book-arts-design/>

Maine Media Workshops + College
Rockport, Maine 04856, USA.

ACQUA AZZURRA

Travel Study Workshop at Florence School of Fine Arts, Italy, 9th-22nd May 2027

Acqua Azzurra is a two-week travel-study workshop in non-toxic intaglio, where the etched line originates from blue water, not acid. Participants etch copper and zinc plates using two “Blue Water” methods, electrolysis and copper sulphate baths, and print with water-based inks, for a complete studio practice free of corrosive acids and toxic fumes. Sustainability is the keyword throughout, and it's open to all ages and levels: beginners get an introduction to basic intaglio, while experienced printmakers leave with a green method they can recreate in their own studios.

Florence School of Fine Arts offers an incomparable travel workshop in the cradle of the Renaissance, the beautiful city



of Florence, Italy, where in the early Renaissance the artist Antonio del Pollaiuolo explored a new engraving technique and created the first print to be clearly signed by the artist. Today Florence remains a living centre of art, culture, architecture, and craftsmanship, where historic studios, museums, churches, markets, and streets become part of real life. Beyond the city, the Tuscan landscape unfolds through vineyards, olive groves, working farms, and medieval hill towns. It is a place that bases its knowledge on ancient traditions, making Florence the capital of art and culture in the world.



The strong tradition, combined with new research in the graphic arts, continues at Florence School of Fine Arts with innovative non-toxic procedures. Sustainability is the keyword for this workshop, taught in the unique facilities of the Florence School of Fine Arts—an international programme specialising in printmaking methods for over twenty years—introducing a new, safe and green approach to intaglio printmaking. <https://www.theflorenceschool.it> 9–22 May 2027, at FSFA's print studio in Florence. Capacity: limited to 12 participants. Tuition: \$2,650 (instruction, studio access, materials, and included events); housing offered separately.

Also includes a welcome reception, guided city tour, a museum visit with the instructor, and a food, olive oil and wine field trip in the Chianti countryside. Application deadline: January 15, 2027.

More information and application link at: <https://www.theflorenceschool.it/acquablue>

Announcing a 2027 workshop in Italy with Lynn Sures -
Fabriano Paper/Print/Book Tour of the South or Giro del
Sud, 20th May - 4th June 2027



A week of papermaking, printmaking and book arts
workshops in Fabriano, and a week of touring across
southern Italy! Contact paperprintbook@gmail.com for
more info or registration.

<https://lynnsures.com/giro-del-nord/>

Save the Date for - Book As Catalyst:

**JUNE
10-12
2027**

SAVE THE DATE!
CBAA NATIONAL CONFERENCE
 Baylor University | Waco, Texas

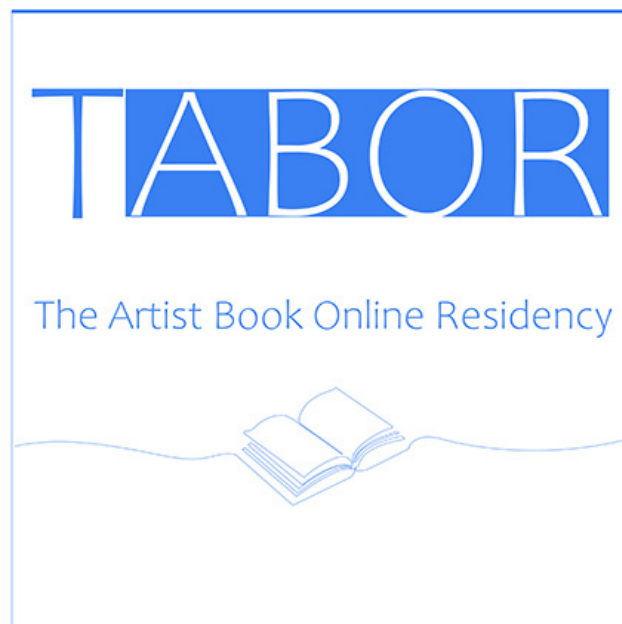
BOOK AS CATALYST
 — FROM OBJECT TO IMPACT —

A framework for community engagement,
 research innovation, and interdisciplinary
 exchange that extends far beyond the page.

<https://www.collegebookart.org/2027-Book-As-Catalyst>

OPPORTUNITIES

Applications are open for The Artist Book Online
Residency TABOR (UK)



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.

Applications on curatorspace close on 15th November.

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/>



Applications close soon for Fruitmarket's Artists' Bookmarket 2027, Edinburgh's annual celebration of artists' book culture.

The event runs over two busy weekend days 13th & 14th February 2027 with stalls laid out to showcase a wide array of work. Artists' Bookmarket is complemented by a busy exhibition, events and workshops programme. Visitors come from across Scotland and beyond to make this date with artists' books and artist-led as well as DIY self-publishing.

We invite publishers, book makers and artists' books organisations to apply for a stall. This year stalls cost £140+VAT.

The Artists' Bookmarket will be open 10.30am–6pm on Saturday 13.02.27 and 10.30am–5pm on Sunday 14.02.27.

Expect an excellent weekend of book sales and discoveries. Be part of our strong selection of book makers, art publishers, illustrators and designers, and artists working with book forms.

Applications close on 8th November 2026.

The link to apply is at:

<https://www.fruitmarket.co.uk/artists-bookmarket-2027/>

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.

The deadline for 2027 applications is 15th November 2026.

Full information at:

<https://haldenbookworks.no/artist-residencies/>

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

PAGES Artists' Book Fair 2027

Submissions are open for participation in the 25th PAGES Artists' Book Fair, to be held at Leeds Art Gallery and Central Library, Leeds, UK, Friday 19th March (11:00-17:00) and Saturday 20th March (10:30-16:00) 2027.

Now in its thirtieth year, PAGES Artists' Book Fair forms the core of a rolling programme of interrelated events that aim to establish critical engagement with the medium of the artist's book, raising awareness, encouraging production and creating new platforms for display and exchange between audience and maker.



A comprehensive catalogue with documentation for each participating artist, imprint or collective will be produced.

Deadline For Applications: 23:59 on Monday 14th

December 2026. All information and application via:

<https://www.curatorspace.com/opportunities/detail/pages-artists-book-fair/11203>

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

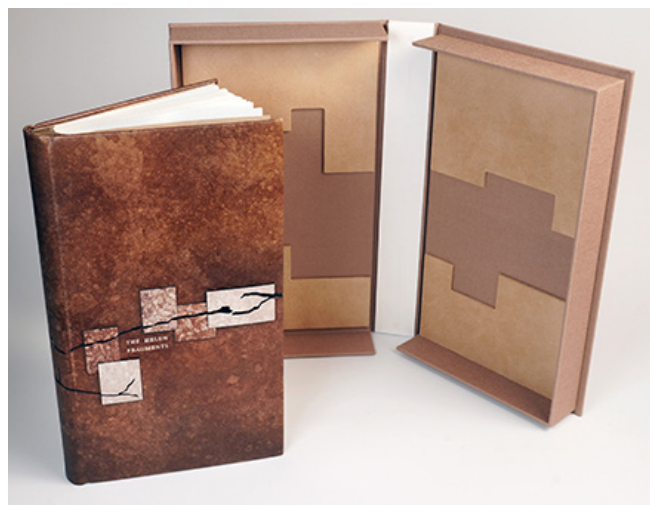
OPEN•SET 2028 Registration Open

The Open•Set Triennial Competition and Exhibition is recognised internationally for showcasing and celebrating the best of finely crafted design bookbinding through two submission categories.



Artists can submit a binding with a text block of their choosing in the **Open Category**. In the **Set Category**, we provide a single text block for artists to interpret. Participants may enter the Open Category, the Set Category, or both. Only one submission per binder per category will be accepted. First, Second and Third cash prize awards are given for each category.

Open•Set was inaugurated in 2015 under the curatorial guidance and vision of AAB instructor and Fine Binding graduate Lang Ingalls, with a traveling exhibition of juried books held in 2017, 2020 and 2025. Exhibition partners have included Seattle Public Library, San Francisco Center for the Book, the American Bookbinders Museum, The Grolier Club, North Bennett Street School, University of Utah, Denver Public Library, University of Iowa and University of Denver. In 2028 the opening exhibition will be held at the Folger Shakespeare Library, in Washington, DC.



1st Place Winner, Set Category at Open•Set 2025, bound by Zigor Calzada.

Open•Set is a programme of the American Academy of Bookbinding (AAB) in Telluride, Colorado founded by Daniel Tucker, Tini Miura and Einen Miura in 1993. AAB is a flagship program of Ah Haa School for the Arts.

The 2028 Set Book, *Sermons in Stones*, brings together excerpts from William Shakespeare's works that explore enduring questions about civic power, responsibility, justice, ambition, mercy, and our shared humanity. The selections examine both the possibilities and dangers of authority and consider how power shapes individuals, communities, and institutions.

Staff at the Folger Shakespeare Library selected and organised the Shakespeare texts, which were edited in

accordance with the Folger editions. The selections offer bookbinders a range of themes and ideas to explore through their own design and interpretation. Through fine design binding, participants are invited to interpret Shakespeare in a personal, contemporary way, creating a visual and material response to questions that remain relevant today. *Sermons in Stones* was published by the American Academy of Bookbinding, a programme of the Ah Haa School for the Arts in Telluride, Colorado. This limited edition of 100 copies was produced specifically for the Open•Set 2028 International Bookbinding Competition & Exhibition.

Registrants will receive uncut press sheets that must be folded and gathered before being trimmed to a final size of 20 x 14 cm. The sheets were letterpress-printed by Norman Clayton at Classic Letterpress in Ojai, California, on Rives heavyweight paper. The pages were designed by Susan Entsminger and Chip Schilling. Copyright ©2026 American Academy of Bookbinding.

Registration is now open.

Registration closes: 1st July 2027

Submission deadline: 1st August 2027

Jury review: August–September 2027

Opening Exhibition: February 2028, Folger Shakespeare Library, Washington, DC, USA.

All information can be found at:

<https://bookbindingacademy.org/open-set-2028/>

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://www.instagram.com/northwestbookartists)
<https://northwestbookartists.weebly.com>

Atelier Salamandre - Screen printing and book making workshop in Gouarec, central Brittany

Otto opened Salamandre in 2021 after moving from Bath, UK, where he had previously set up MSP. Salamandre is a professional studio equipped for large format screen printing and book making. There are two accommodations: a studio and a caravan.



Salamandre is situated on the edge of the village Gouarec, in the centre of Brittany. The attractive village has a few bars and restaurants, two banks, a shop, bakery and post office/ mairie. It is crossed by the canal Nantes à Brest, which offers excellent cycling and walking possibilities. Next to the canal is a campsite. Beaches are an hour or two away by car to the north, west and south.

If you search for instant inspiration, we have a large natural terrain, suitable for sketching, outdoors art activities, or just relaxing.

https://www.instagram.com/serigraphie_salamandre/
All information at: <https://ottographic.com/salamandre-1>

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](https://www.instagram.com/stroudartistsbooks) - We also take part in exhibitions and provide and attend workshops.

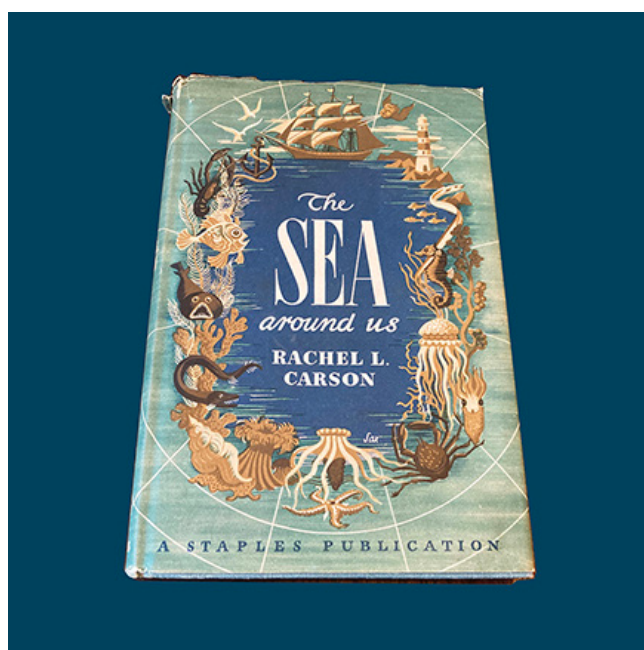
Members have a wide range of interests including bookbinding, printmaking, fine art, textiles, photography, digital work and more.

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.

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 Instagram or Bluesky info if you wish to be tagged. Artworks will be featured in an Instagram 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

Livres ! Bücher!

FEATURED COVER ARTIST: LIVRES ! BÜCHER !

Augsburg, Hamburg & Leipzig, Germany
November 2026 – Jan 2027

A programme of experimental short films and artists' videos for children (aged 5 and over) on the theme of books, developed by the French artist and curator Marie-Pierre Bonniol.

Through nine very short films, books are revealed as maps, fanzines, manuals, page-turning experiences, libraries, calligraphy and animations – in numerous languages, but also in silence.

In this programme, fish leap out of books, flowers grow between the pages, texts are typed in computer windows, children create a new map of their neighbourhood, and drawings and books come to life.

A poetic, cheerful and playful programme!

Featuring films and videos by Dorothee Billard, Marie-Pierre Bonniol, Jean-Michel Bouhours, Sylvie Chan-Liat, Elena Duque, Camille Goujon, Linnéa Haviland, Lei Lei and Ewa Smyk.

More info: <https://julietippex.com/2026/09/01/livres-livres-livres-bucher-bucher-bucher-2/>

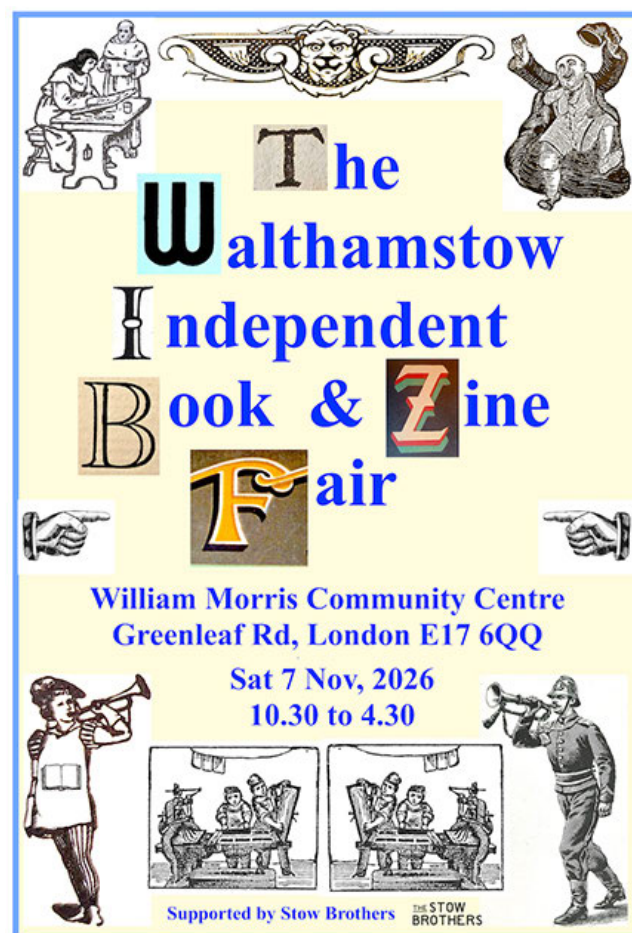
Screenings:

2nd November 2026 Augsburg – Lab.30 Festival

21st November 2026 Leipzig – Französische Filmtage / Deutsche Nationalbibliothek

31st January 2027 Hamburg - Museum für Kunst und Gewerbe Hamburg

Co-production: Le Volcan, Scène nationale du Havre, as part of the Pôle international de production et diffusion (PIPD), with the support of the Institut français in Paris and the CNAP, and in collaboration with the Pirkheimer Society bibliophile association for their 70th Jubilee. <https://studiowalter.com/experiment120/>



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.

We will have 25 exhibitors including:

Colossive Press is a two-person, two-cat nano-press based in Penge; their books and zines cover topics including grief, graffiti, ghosts, football, cats, oral histories, rubbish poetry and the unofficial history of Croydon Spaceport.

Roy Willingham makes book works across a range of subjects either as unique pieces or in very small editions and often in collaboration with the poet Mike Sims.

Yuxuan Zhou runs Satsuki Press, a self-publishing project through which she develops comics, poetry, zines, prints, and artist books, as a way for images and ideas to take physical form, travel, and encounter new readers.

Sophie Thompson writes short and flash fiction for lovers of the uncanny, folky and wyrd, printed independently and in hand-stitched pamphlets.

Ambeck Design (Mette Ambeck) has created diverse experiments in the book format since 2000, from limited edition paper-sculptural works to recent hand-printed mini-zines reflecting social topics such as the arrival of AI.

Ensixteen Editions (artist/writer Mike Nicholson) produces the long-running zine series 'bio auto graphic', which holds a mirror up to personal and public histories with an eye and ear on where they intersect.

Ryan Wilde is a lettering artist who creates calligraphy, poetry & illustrated artwork, which he transforms into zines, postcards, necklaces & other precious bits, exploring memory, imagination & symbolism through both traditional & contemporary calligraphy.

StuffLikeThatbooks is a craft publisher, making handmade chapbooks of short fiction, memoir, poetry and essays, on the basis that nothing SLT publishes will ever go online.

Steve Block is a photographer and self-publisher working through psychoblockiepress, making DIY zines and photobooks exploring place, memory and archive.

More details at <https://stufflikethatbooks.carrd.co/>
10.30 – 4.30. William Morris Community Centre, 6-8 Greenleaf Rd, Walthamstow, London E17 6QQ, UK.



Les Fugueurs du Livre

B3, Liège, Belgium

7th – 8th November 2026

Fugueurs du livre returns to B3 for their 13th edition. Organised by Le Comptoir du Livre asbl, in partnership with the B3 | Centre de ressources et de créativité de la Province de Liège, this show brings together about fifty

publishing houses, collectives, journals and self-publishers. The opportunity to discover their publications and to exchange directly with those who make them live.

Throughout the weekend, the programme extends the discovery beyond the stands. Three encounters will explore memory through the book and the image, the dialogue between text and illustration, as well as alternative practices of photography. An evening of bilingual poetry, workshops and readings in L'Oeuf will complete this edition, including a reading in French and Arabic for children.

- Over fifty independent French-speaking publishers;
- Novels, fanzines, photography, illustration, poetry, essays... and many other works that defy categorization;
- Meet-the-author sessions, roundtables, workshops, and readings to bring books and the people behind them to life!

Free entrance. Place des Arts n°1, 4020 Liège, Belgium.
<https://comptoirdulivre.be/events/les-fugueurs-du-livre-2026/>



Polycopies

**Bateau Concorde-Atlantique - Berges de Seine
Paris, France**

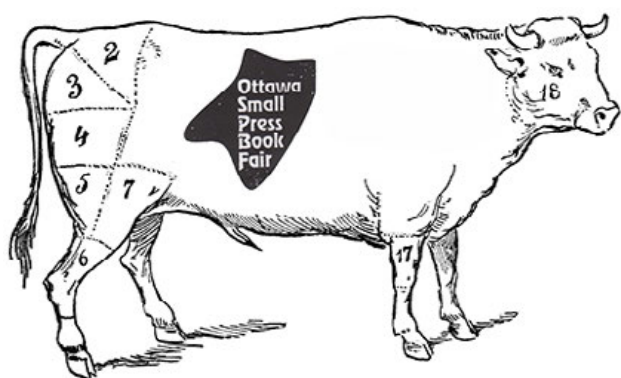
11th - 15th November 2026

Elisabeth Tonnard and Joachim Schmid will be participating in Polycopies, Paris from 11th - 13th November. The fair runs from 11th -15th November, with different artists / publishers participating on various days over the event - check the website to see who is showing when:
<http://polycopies.net>

Created in 2014, *Polycopies* is an non-profit for the distribution and promotion of independent photographic publishing (books, multiples, paper objects and experimental publishing practices).

Elisabeth Tonnard and Joachim Schmid will be there for the first 3 days, Wednesday – Friday in the new discovery space at the pavillion, dedicated to self-published works by photographers, micro-publishing, and emerging structures.

Bateau Concorde-Atlantique - Berges de Seine
Port de Solférino, 75007 Paris, France.
Métro: Assemblée Nationale or Concorde.
RER C: Musée d'Orsay.
<http://polycopies.net>



Ottawa Small Press Book Fair
Tom Brown Arena, Ottawa, Canada
Saturday 14th November 2026

“once upon a time, way way back in October 1994, rob mclennan and James Spyker invented a two-day event called the ottawa small press book fair, and held the first one at the National Archives of Canada... Spyker moved to Toronto soon after our original event, but the fair continues, thanks in part to the help of generous volunteers, various writers and publishers, and the public for coming out to participate with alla their love and their dollars.

The fair usually contains exhibitors with poetry books, novels, cookbooks, posters, t-shirts, graphic novels, comic books, magazines, scraps of paper, gum-ball machines with poems, 2x4s with text, etc, including regular appearances by exhibitors including: above/ground press; Anvil Press / A FEED DOG BOOK; Apt. 9 Press; Arc Poetry Magazine; Assembly Press; Manahil Bandukwala; battleaxe press; Jessica Bebenek; Book*hug Press; Bird Lips Zine; The BumblePuppy Press; Bywords; Dave Cooper; CreateSpace; Amanda Earl; Elliott Dunstan; equitableEducation.ca; Good Golly Zines; The Grunge Papers; John Haas; Seymour Hamilton; Heartlines Spec; Horsebroke Press; L'Interligne; Kersplebedeb Publishing (LeftWingBooks.net); Paragon of Virtue Press / la presse POV; phafours press/Writebulb app/Pearl Pirie; Proper Tales Press; Puddles of Sky Press; Raccoon Comics; ROOM 3o2 BOOKS; Sarah's Zines; Simulacrum Press; shrieking violet press; sider0xylon press; swooncor; Tel # Publishing; Things in my Chest; Touch the Donkey [a small poetry journal]; Turret House Press; Alberte Villeneuve-Sinclair; Wyrdsmyth Press; etc etc etc.

The ottawa small press fair is held twice a year (apart from these pandemic silences), and was founded in 1994 by rob mclennan and James Spyker. Organized/hosted since by rob mclennan. Come on by and see some of the best of the small press from Ottawa and beyond!”

12 noon to 5pm (opens at 11am for exhibitors)
Tom Brown Arena, 141 Bayview Station Road, Ottawa, Canada. Admission free to the public.
<https://smallpressbookfair.blogspot.com>



Art Book Berlin 2026
Artists' books & small publishers fair
Berlin, Germany
20th – 22nd November 2026
Organised by corn.elius brändle & hanneke van der Hoeven.
Kunstquartier Bethanien am Mariannenplatz, Berlin/
Kreuzberg, Germany
<https://artbookberlin2026.blogspot.com>

Zine Fest, Grafixx
Antwerp, Belgium
Friday 20th – Sunday 22nd November 2026
OttoGraphic will be exhibiting here: Wander through the zine fest and discover what lies hidden between the stacks of comics, artists' publications, and picture books. Independent publishers, collectives, and authors from around the world gather here to share their latest releases. The youngest creators receive a space of their own, debuting zines bursting with drawings that refuse to stay between the lines.

Maarschalk Gérardstraat 4, 2000 Antwerp, Belgium.
<https://grafixx.be/en/event/zine-fest-14/>

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>



2026 Dublin Small Press Fair

Pearse Street Library, Dublin, Ireland

27th and 28th November, 2026

The second Dublin Small Press Fair will again celebrate small-scale publishing in Ireland and welcomes small presses from abroad. We hope to continue to foster rich and diverse connections among and across literary magazines, small publishers, writers, bookmakers, and others whose work intersects with writing, reading, small/independent publishing, and book arts on this island and across other borders.

Pearse Street Library

139 - 144 Pearse Street, Dublin 2, Ireland.

<https://dublinsmallpressfair.com>

Dublin Art Book Fair *Colophon*

Temple Bar Gallery + Studios, 3rd - 13th December 2026

Temple Bar Gallery + Studios presents the sixteenth edition of Dublin Art Book Fair (DABF). DABF is Ireland's leading art book fair and a centre for contemporary artist books, featuring books made by artists, writers and designers.

The Fair also champions creative, small and independent publishers, both Irish and international. It includes newly published and unusual publications on art, design, visual culture, and select literature which can be browsed and purchased.



Design by Alex Synge.

DABF26 presents a vibrant 'Colophon' themed programme of events and selected books nominated by this year's Guest Curator Nathan O'Donnell and his invitees. In conjunction, DABF's wider programme includes artist workshops, book launches, tours, and talks in celebration of the artist book, independent publishing and artist-run culture.

DABF begins with the Curator's Opening Talk where O'Donnell introduces his theme and selected book titles. A Lettertexts Workshop takes place at The National Print Museum where participants contribute writing to a collective experimental publication with Clare Bell, Megan Gerard O'Connell and Mary Plunkett. Alongside Susan Tomosalli, O'Donnell hosts a panel discussion on unshelving creative projects with writer Erica Van Horn and artist Suzanne Walsh. The final talk in O'Donnell's programme, Understructures, explores experimental approaches to authorship, the politics of acknowledgement and citation, plagiarism, and documentary poetics with artist and writer JR Carpenter and poet Ellen Dillon.

Invited readers include writer, artist, and film-maker Adrian Duncan, who is co-editor (with Niamh Dunphy and DABF Guest Curator Nathan O'Donnell) of PVA Books; writer and co-editor of Coracle Press, Erica Van Horn; writer and editor of gorse journal, Susan Tomaselli; designer and book artist Clare Bell, with whom O'Donnell has an ongoing collaborative practice, making use of participatory and collective processes to produce publications and projects; artist Julia Dubsky, who works through writing as well as painting; Sarah Pierce, an artist whose work has encompassed publishing of different kinds, acclaimed poet Nithy Kasa who was previously invited to speak during DABF22; book-seller and founder of Cailleach Books, Rita Hynes; and artist Christopher Steenson, whose work spans sound and installation as well as the production of scripts, books, and scores.

5 - 9 Temple Bar, Dublin 2, D02 AC84, Ireland.

<https://www.templebargallery.com/exhibitions/dublin-art-book-fair-2026>

Papiers Multiples, Vole au-dessus, Liège Belgium

12th – 13th December 2026

Cécile Simonis & C.A. Hiley of Riso des bois will be at this fair: A print and printed image market (marché de l'image imprimée) featuring local creators, books, posters, risography, and artistic prints.

Vole au-dessus, 1 Place Émile Dupont, 4000 Liège Belgium.

https://www.instagram.com/papiers_multiples/

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 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/>

NEW ARTISTS' PUBLICATIONS

The book art center Halle 2027 calendar is hot off the press.

N.B. All text in the calendar is in German.

In politically turbulent times, many find their retreat in nature. A place to take a breath to relax. Maybe on a freshly mowed meadow? – We have put such a fragrance experience on the cover of our new calendar. For a deep breath, a little break in between.



Twelve artists from the environment of the book art center Halle have looked around for rather unspectacular plants along the way for their illustrations and have been surprised and enchanted by their properties. The calendar will thus become a cherished companion for the year 2027.

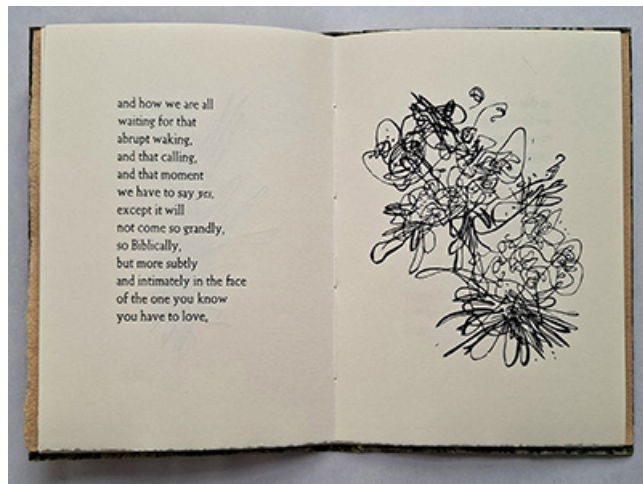
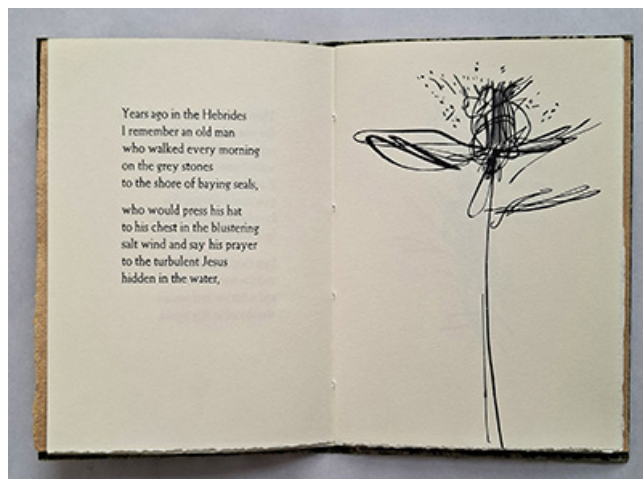
As usual, the weekly overview offers plenty of space for additional notes with one double page per week, and a collector's bag preserves important gems. The b.a.c.H. pocket calendar 2027 costs €29, the edition is limited to 450 copies, all text in the calendar is in German. Orders are available now and are welcome by e-mail to post@bookartcenterhalle.de



The Truelove
Helen Moss
AWEN PRESS

The Truelove is a poem written by David Whyte, available as a booklet illustrated with three hand carved engravings in a limited edition of 150.

The first 75 copies are enclosed in a hard-case folio, with 50 as the soft cover and 25 are available in loose sheets to be bound. The booklet measures approximately 18.5 x 13cm.



The illustrations were developed into acrylic engravings worked up from monoprint experiments made over the spring of 2026.

The booklet cover is Batik Spider supplied by Boektotaal of the Netherlands. The end papers are handmade by Two Rivers Paper Company of Watchet, and the text is printed on Zerkall. The type is Elizabeth and all was printed on an Autovic press.

Many thanks to David Whyte and his team for granting me permission to reproduce this poem. Just published and for sale at: <https://www.helen-moss.com>



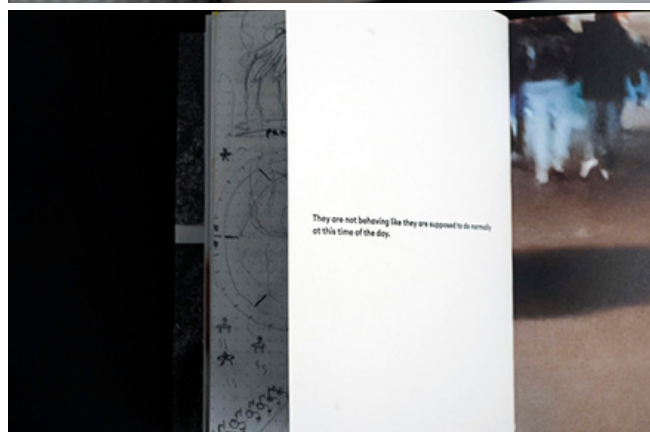
Just Another Trouble Bubble
Joris van Merwijk
Lecturis

Just Another Trouble Bubble explores what happens to our ideas of freedom, autonomy and human dignity when digital systems increasingly shape the way we live, communicate and understand the world.



"Can a book resist surveillance?"

I created the book in collaboration with photographer Maria Dabrowski and designer Sophie van Kempen. Through photography, illustrations, text and the physical form of the publication, the book examines the growing influence of technology, financial power and surveillance, and the ways in which fear and convenience can make the loss of privacy and autonomy increasingly difficult to recognise.



"Just Another Trouble Bubble examines how digital acceleration and centralization put our autonomy under pressure. The book questions the influence of Big Tech, financial power structures and the war economy, and shows how fear can contribute to the normalization of surveillance, while economic interests increasingly outweigh human freedom, balance and dignity."

The book's design is an integral part of this inquiry. Rather than simply illustrating or containing the subject matter, the physical publication is intended to make some of these tensions tangible. It features an open Swiss binding with the exposed text *Liber Es!* ("You are free"), a fold-out dust jacket printed on thin, banknote-like paper, white screen-printing on deep black stock, and a mirrored final page.

This combination of concept, content and design has received international recognition, including Gold at the International Design Awards 2025, a Red Dot Award and selection for AIGA 50 Books | 50 Covers. The book has recently also been included in the collection of the Rijksmuseum.



Roelof Broekman on *Just Another Trouble Bubble*:

"Freedom or s(l)avery?"

Our times call for a redefinition of freedom: how can we live together without surrendering ourselves entirely to the society we have created? Are we still in control of ourselves, or is technology taking over? What remains of our humanity — our imperfection, self-respect and autonomy?

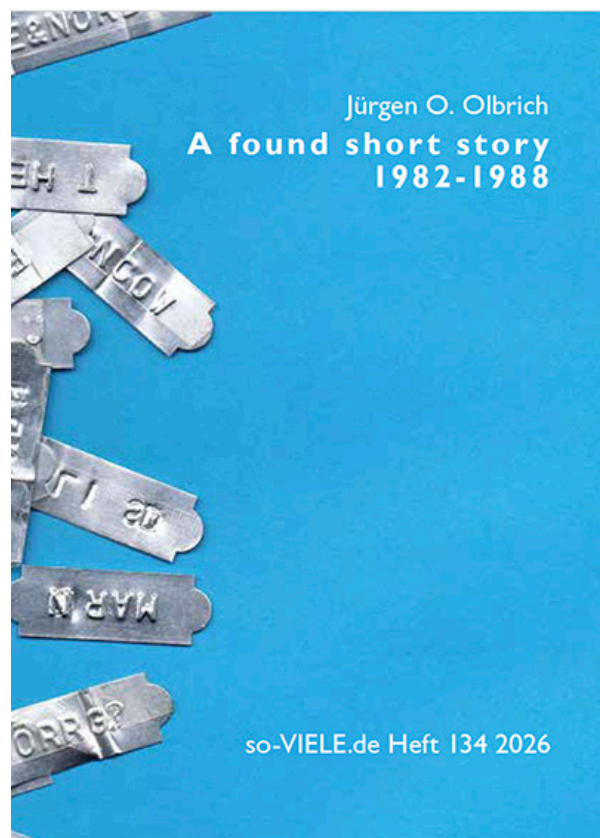
In *Just Another Trouble Bubble*, artist Joris van Merwijk asks these urgent questions through image, text and design. The book draws the reader into the confusing and ambiguous state of being human within a self-created society of control, where nothing escapes the camera's gaze. Inflated fears seemingly justify a society under far-reaching surveillance. But do we really want this? Should we accept it?

Van Merwijk makes himself vulnerable through handwritten texts and sometimes almost childlike drawings, offering a human counterpoint to the harsh reality.

In this way, the book's visual and physical language makes the tension between control, vulnerability and autonomy tangible.

It is precisely this kind of artist's book that can critically engage with our existence and invite us to reconsider our perspectives and question our own values. That is the power of good art: art that leads us to reflect anew on the values that shape our lives." *Roelof Broekman* Writer and editor.

Published by Lecturis and distributed internationally by Idea Books. 188 pages | 148 × 210 mm.
ISBN 978-94-6226-544-8. <https://heysiroj.com>



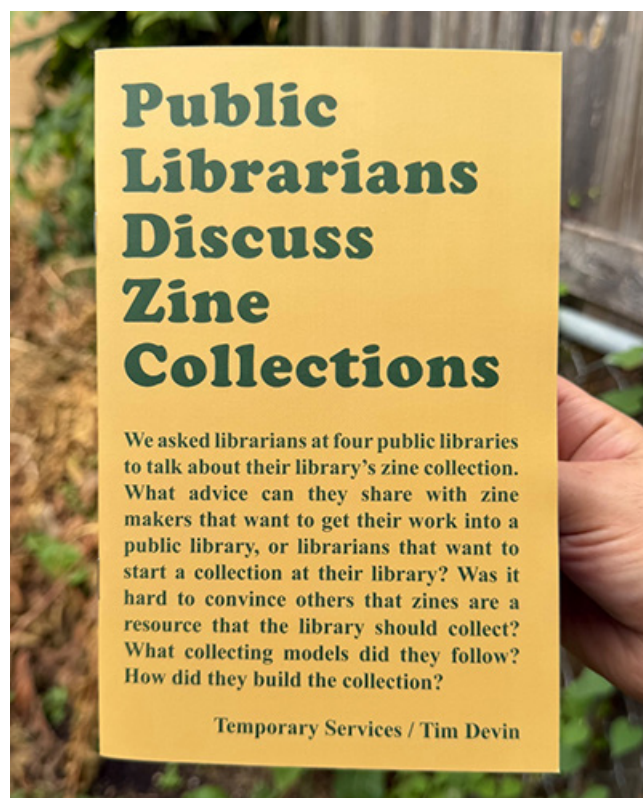
A found short story 1982 - 1988
Jürgen O. Olbrich
so-VIELE-Heft 134



icon-Verlag, München, 2026. Edition of 300 copies.
10.5 x 14.8 cm. 100 signed copies, order from the artist directly: NO-INSTITUTE@web.de

Public Librarians Discuss Zine Collections Temporary Services with Tim Devin

At last, a new Temporary Services booklet, this time created in coordination with our longtime librarian and publishing pal Tim Devin! After focusing on booksellers that support self-published materials in our last booklet in this ongoing series that sprung from our initial Self-Reliance Library publication and project, this time we've interviewed public librarians from institutions that support collecting zines. Unsurprisingly, most of those librarians are zine-makers themselves.



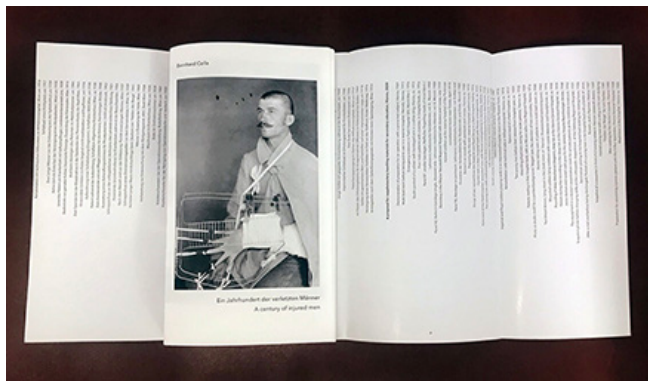
Chicago, IL, Fort Wayne, IN, Temporary Services, 2026
Pages: 44. Dimensions: 5.5 in X 8.5 in. Cover: Soft. Binding: Staple-bound. Process: Digital Full colour. Edition size: 1120. ISBN: 978-1-967089-03-1. \$10.00
<https://halfletterpress.com/public-librarians-discuss-zine-collections/>

A century of injured men Bernhard Cella

2nd edition, Salon für Kunstbuch

Bernhard Cella's sweeping pictorial documentary of convalescent men present us with an iconography of a century of medical progress and, by the same token, with a typology of the mise en scenes of soon-to-be homecoming patients.

These staged pictures open up a counter narrative to that of vigorous, unscathed, and invulnerable masculinity. They invariably invoke calamitous moments, sustained injuries, the scars of war as well as the causes and circumstances preceding a fateful event that no camera was there to capture. Their insistence on calm, deceleration, casual gestures, and lightheartedness in the photographer's presence cannot hide this fact. Or, as Paul Virilio put it, "images are ammunition, cameras are weapons."

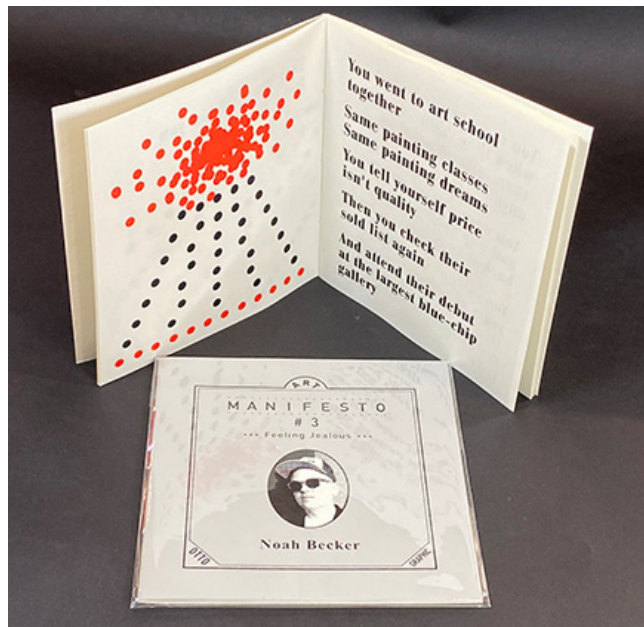


Soft Cover, German / English, Thread Stitching, 160 Pages, 2026. €28

<https://www.sfk.at/books/a-century-of-injured-men-ein-jahrhundert-der-verletzten-maenner-2nd-edition/>

Manifestos with Noah Becker and ottoGraphic

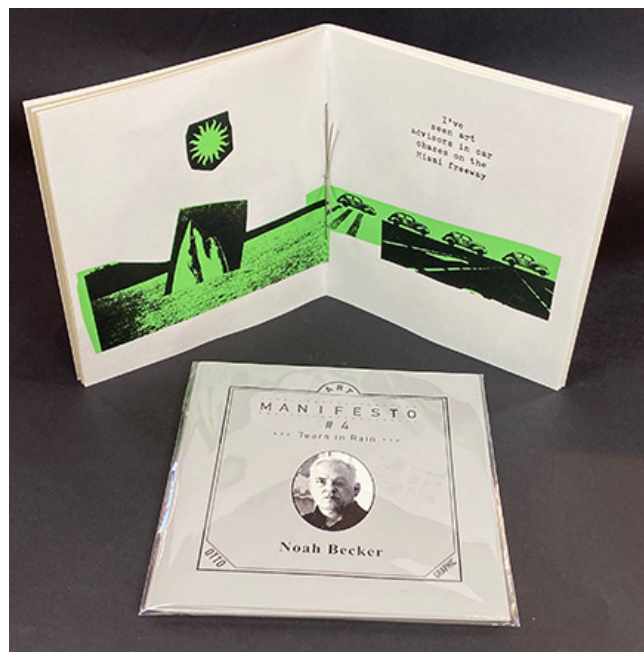
Six Manifesto booklets with poems by Noah Becker and graphics by Otto. Noah Becker is an Artist, musician and publisher of Whitehot Magazine working in NYC.



Manifesto 3 - Feeling Jealous deals with artistic jealousy augmented by social media. The graphics are formed by 6mm virtual sticky dots.



Manifesto 1 - Virtual Prison deals with the dangers social media poses to artistic development. The graphics are pixel art on a 160 x 160 pixel canvas.



Manifesto 4 - Tears in Rain is about fickle changes in artistic trends and their effects on artistic careers. I collaged cuttings from 1970s editions of the graphic design magazine, Print.



Manifesto 2 Making Magic is a call to action aimed at artists. I combined text and image typographically reminiscent of modernist works from the 1920s.



Manifesto 5 Pay Artists addresses the lack of remuneration for artistic contributions. I made the illustrations from elements of a one dollar bill.



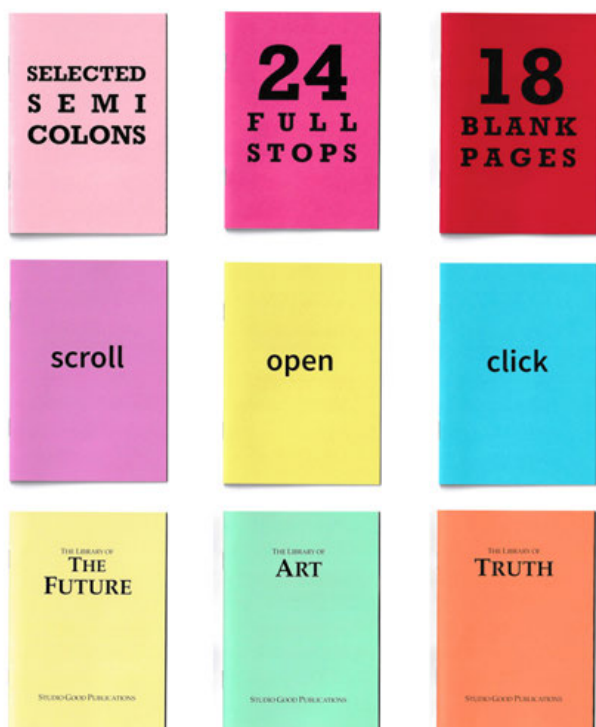
Manifesto 6- Moment of Truth encourages artists not to stop when things get difficult. For the graphics I hand painted parts of a photo from a 1970s computer advert.

Design and book art by ottoGraphic, screenprinted edition of 100 made at Salamandre in France. 13.5 x 14 cm, cover on 350gsm Archival Heritage Photokraft, inside 16 pages on 120gsm Archival Heritage Photokraft. €20. All of these are available at: <https://www.ottographic.fr/publications>

Studio Good Publications

Robert Good

Studio Good Publications is a new imprint that was launched at the Bristol Artist's Book Event (BABE) in Bristol in June 2026 and is now available online.



The aims of the imprint are: to explore a range of ideas around text, language and meaning; to experiment with the genre of artist books; and to capture fleeting ideas in book(let) form. The first nine booklets address themes of bibliography and online browsing, alongside three titles very loosely inspired by Ed Ruscha's seminal *Twentysix Gasoline Stations*. Further titles are in preparation.

Each booklet produced in a first edition of 12. 10.5 x 14.8 cm, pp variable, stapled. £8

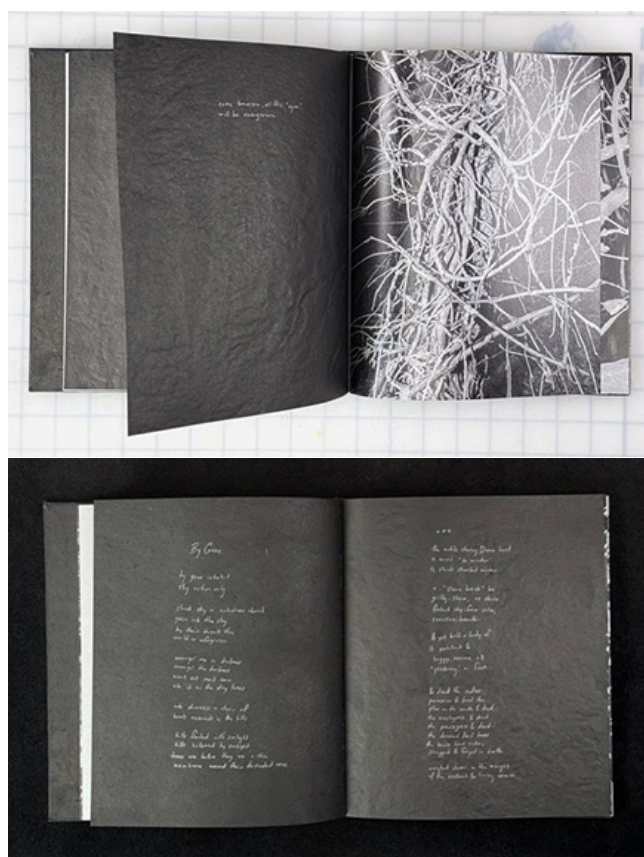
<https://www.robertgood.co.uk/studiogood.html>

X

Photographs by Paul Thulin-Jiménez

with *By Gaze*, a poem by Cody-Rose Clevidence · 2026

X treats landscape photography as a tradition to be unsettled rather than honoured. Its conventions of clarity, order and scenic distance are pushed until they give way, and what emerges is a different kind of image, rougher and more alive, with a beauty that only appears once the rules stop holding. Underneath is a question about how we picture a world we are inseparable from, where nature is no longer framed as scenery kept at arm's length, and its wildness is not tamed but accepted on its own terms.



The photographs were made from inside the overgrowth along the rivers of Virginia that I've known since childhood. The flash was less a tool for lighting than an experiment, a way of building a relationship with the place, and over time the making began to feel like a kind of visual choreography. Cody-Rose's poem *By Gaze* runs through the book in their own hand, in silver ink on handmade black sheets, beside photographs printed on mirrored silver paper that holds and returns the light around it.



The book was designed with the book artist Rory Sparks, who bound each copy by hand.

The edition consists of 10 copies, 2 artist's proofs and 2 special-edition collector's box versions. Artist-published, Richmond, Virginia. Released 2026. Binding - Hardcover, section-sewn, 8.5 × 11 in. 126 pages, 80 photographs, 9 poem plates. Papers - Metallic silver, handmade. Poem By Gaze, handwritten in silver ink. Design - Thulin-Jiménez and Rory Sparks. Binding by Rory Sparks. Much more information, images and order link can be found here: <https://www.paulthulin.com/x.html>

FORJA — 16 mm

Regina Dias

FORJA — 16 mm is a book-object: pages from a book on the beginnings of cinema were cut and reassembled as 16 cm discs, printed and sanded on both sides, and kept in a 16 mm film tin together with strips cut from the original book's bibliography.



It is on show in *Vagar Mundos — Livros de Artista*, an exhibition by M.A.L.A. at Galeria Amorada, Av. Forest 1304, Villa Ortúzar, Buenos Aires, Argentina, from 17 September to 13 November 2026. The website documents the process, from the first cuts to the exhibition: <https://forja16mm.bocalunar.com.br>

Cabra da Nuvem

Regina Dias



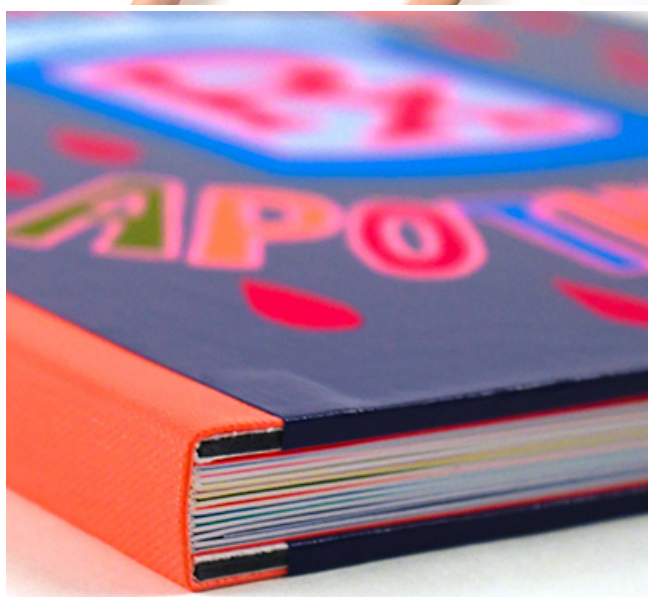
Cabra da Nuvem is an artist's book made in São Paulo in 2024–2025. It consists of ten handmade cordel booklets of eight pages each, combining text, photographs, drawings, linocuts, handmade stamps, asemic writing and hand sewing, on Pólen Bold, filter, kraft and tracing papers. Numbered edition of 4 copies plus one artist's proof. The website shows the ten covers, the stamps and the linocuts made for the book: <https://cabradanuvem.bocalunar.com.br>

The 'Pause Apothecary

Macon Reed

Women's Studio Workshop

Produced as part of a growing movement to de-stigmatize menopause, *The 'Pause Apothecary* began as an installation commissioned to help launch the first US national non-profit about menopause, Let's Talk Menopause, in 2022.



Taking the form of a fantastical pharmacy, each product addresses an aspect of menopausal and peri-menopausal experience. *The 'Pause Apothecary* is a catalogue advertising the installation's products, inviting awareness around experiences and building solidarity across healthcare issues impacted by gender-based discrimination, like menopause, abortion, and gender-affirming care.

Edition of 48, 2026.

<https://wsworkshop.org/collection/the-pause-apothecary/>

Rousay Mending: 24 island words & colours, with selected brews, for Ian Hamilton Finlay

Alistair Peebles

A poetic, playfully allusive tribute to Ian Hamilton Finlay, illuminating his under-recognised connection to Orkney. When George Mackay Brown reviewed *Glasgow Beasts*, an a Burd Haw, an Inseks, an, Aw, a Fush for *The Orcadian* in 1962, he introduced the author as one of Orkney's own. In a piece headed "New Poems by a Rousay Writer", he wrote, "Many Orcadians know Ian H. Finlay, the writer who has stayed mainly in Rousay for different periods, and is an Orkney writer by adoption and inspiration."

Rousay Mending is a Finlayan homage to the artist, drawing from the same well-springs that fed Finlay, in the island off the West Mainland of Orkney where he lived in the winter of 1955–6 and the spring of 1959 – working not as a "shepherd" as has been claimed, but, in 1959, as a roadman – and where, in 2005, six months before his death, he oversaw the installation of the last of his major artworks, a grand commission from the Piers Art Centre, 14 tonnes of Portland stone carved by his long-time collaborator Nicholas Sloan – *Gods of the Earth / Gods of the Sea*.



Hinged metal tin, 110 x 80 x 25mm, with printed wraparound band, enclosing eight die-cut printed cards, each bearing three samples of different-coloured Shetland 2-ply wool (three colours representing shades of Finlay's favourite drink, tea), each sample with a hand-printed label ("HOME / DREAM / ISLAND", "BURN / MILL / TROUT", "HAYSTACK / PEAT / CUITHE" &c); together with a printed postcard of the cards and "Rousay Mending: a footnote", single A2 sheet four times folded, 8000 words of biography and context, in bespoke envelope and card box.

Brae Editions, 2026. Edition limited to 60 numbered copies signed by Alistair Peebles. £125 plus P&P. Available from Pier Arts Centre, Stromness (in person or online) or James Fergusson Books & Manuscripts, London.
<https://www.alistairpeebles.com/rousay-mending/>

ANNOUNCEMENTS, REPORTS & REVIEWS

Four Exceptional Artists Win the Bainbridge Island Museum of Art's 2026 BRAVA Awards
Gabriel Zea, RYAN! Feddersen, Inge Bruggeman, and Priscilla Dobler Dzul receive this distinguished award



Inge Bruggeman. Photo: Bainbridge Island Museum of Art.

Artists' Books Artist (National): Inge Bruggeman (Berkeley, CA)

Inge Bruggeman's work revolves around the idea of the book as object, artifact, and cultural icon. She is an artist's book maker who has exhibited internationally, a researcher, teacher, publisher, writer, and curator. Her career has included receiving an MFA in the Book Arts Program at the University of Alabama, a two-year residency at the Minnesota Center for Book Arts, owning and running publishing companies, and being a lecturer and professor at institutions such as the University of Nevada. Today, Bruggeman makes artists' books, fine press publications, prints, and other text-based art that investigate our personal and collective relationship to the shifting role of the book, print media, and text in our world today. Bruggeman currently serves as the Executive Director of the CODEX Foundation and teaches a course in UC Berkeley's Special Collections Department.



Inge Bruggeman, *the infinite between us*, 2011, Mixed media artist's book with multiple fold-outs, 8.25" h x 6.25" w x .35"d.
Photo: Inge Bruggeman | Bainbridge Island Museum of Art.

Learn more and watch the video about Inge Bruggeman here: <https://www.biartmuseum.org/brava-award-winner-2026-ing-bruggeman/>

BIMA made the BRAVA Awards an annual programme starting in 2026 after running biennially for the first two awards. Previous winners of the BRAVA Award include Sarah Bryant, Dan Friday, Yolanda Galery, and Nikki McClure in 2025, and Kamari Bright, Julie Chen, Julie Paschkis, and Betty Pasco in 2023.

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.

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



The FUTURE FUND - A campaign to secure a new home for the London Centre for Book Arts

The Future Fund is a bold new campaign to secure and fit out a new home for LCBA. We're aiming to raise £85,000 by January 2027 to cover fit-out, moving costs, professional fees, a digital upgrade, and new furniture & equipment. This is our chance to grow our capacity, expand our programming, and build a new cultural destination in London dedicated to books and their makers.

Britannia Works has been our first and only home since 2012, and we'll be sad to leave. Our lease is coming to an end in a couple of years, and an opportunity came up

which meant that we could stay and grow in our current neighbourhood.



With more than 800 workshops for the public since 2012, LCBA has become a leading organisation in the teaching and preservation of the heritage crafts of bookbinding and letterpress printing.

The new space will be designed from the ground up for members, workshop participants and visitors: proper insulation and temperature control (iykyk), better facilities, more workbenches for our growing membership, and new and upgraded equipment. It gives us the chance to develop our programming and strengthen our community for the long term.



LCBA is the first and only open-access studio in the UK to offer facilities for all aspects of book production, such as foil blocking.

Where We Are Now

The new site has been identified, the lease is progressing quickly, and design work will be handled by IDK, the London and Paris-based architecture studio behind the David Bowie Centre at V&A Storehouse. We've also begun a digital upgrade so that we're in good shape during the move and can hit the ground running afterwards. We're hoping to move in early 2027, and we'll share a confirmed date as soon as we have one.

With your support, the FUTURE FUND will allow us to secure and fit out our new home, while making sure not to lose sight of our commitments to our community and our mission.

Join us as we write this next chapter and help shape the future of books in the UK. *Simon, Ira and all of us at LCBA*

Please donate at:

<https://londonbookarts.org/pages/support-our-mission>

London Centre for Book Arts

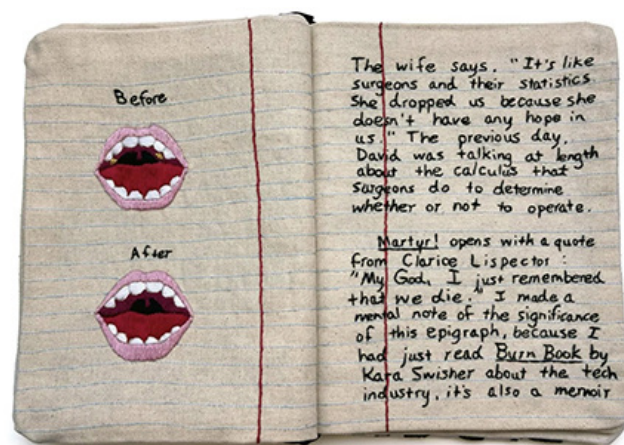
Britannia Works, 56 Dace Road, London, E3 2NQ, UK.

<https://londonbookarts.org>

National Museum of Women in the Arts, Washington, DC, USA: Announcing the 62 nominated artists from 16 regions around the world for *Women to Watch 2027: A Book Arts Revolution!*

Reflecting diverse interpretations on book arts and artists' books, the initiative will culminate in an exhibition in Washington, D.C., from April to August 2027.

The 62 nominated artists for the eighth edition of the *Women to Watch* series, a global initiative led by the National Museum of Women in the Arts (NMWA), have been announced. *Women to Watch 2027: A Book Arts Revolution!* is a dynamic exploration of contemporary artists' books: works of art in book form. Artists' books can appear in a wide variety of formats and materials, encompassing innovative uses of paper and print, sculptural works, and much more. This project encourages audiences to rethink the nature of book arts by challenging assumptions about the medium and featuring works that combine approaches and techniques. This is the latest edition of the museum's hallmark exhibition series—now in its 20th year—featuring national and international artists whose work is underrepresented on the global stage.



Candace Hicks, *Common Threads*, Volume 149, 2025. Embroidery on canvas, 6 x 9 x 1 in. (closed); Courtesy of the artist. NMWA.

Presented every two to three years, the *Women to Watch* series is developed through a unique collaboration between NMWA and its outreach committees. Located across the U.S. and around the globe, NMWA's committees

are volunteer advocacy groups that champion women and nonbinary artists beyond the museum's walls. Each participating committee has worked with local consulting curators to create a shortlist of artists; many have also held exhibitions or artist talks. Drawing on all regions' shortlists, guest curator Tia Blassingame will select the artists and works to exhibit at the museum in Washington, D.C., from April to August 2027. The show takes place with the support of NMWA liaison curator Elizabeth Ajunwa. The finalists will be announced by the museum in June 2026.

The sixteen regions participating in *Women to Watch 2027: A Book Arts Revolution!* include Arizona, Arkansas, Georgia, Greater Kansas City Area, Massachusetts, Mid-Atlantic Region, New York, Ohio, San Francisco/Northern California, Texas, Washington, and Wyoming in the United States; and Italy, Japan, South Asia, and the United Kingdom abroad.

Exemplifying NMWA's twin goals of advocacy and exhibition, the *Women to Watch* series supports the careers of women and nonbinary artists across the world.

In honour of the museum's 40th anniversary and the 20th anniversary of *Women to Watch*, the 2027 exhibition will encompass an array of programs across the museum's newly opened Gloria and Dan Logan Learning Commons and MaryRoss Taylor Galleries. The Susan Swartz Studio will host hands-on workshops for all ages. Concurrent to the exhibition, the museum's Betty Boyd Dettre Library and Research Center will exhibit additional artists' books from NMWA's world-renowned collection, and staff will collaborate with artists to present talks and demonstrations.

Guest curator Tia Blassingame, proprietor of Primrose Press, is a book artist, printmaker, and scholar whose work examines the intersection of race, history, and material culture through artists' books and print media. She is associate professor of Art at Scripps College, where she teaches letterpress printing and book arts and serves as director of Scripps College Press. Blassingame is the founder of the Book/Print Artist/Scholar of Color Collective, an initiative that fosters collaboration and engagement among BIPOC artists and scholars of book history and print culture.

Liaison curator Elizabeth Ajunwa is director of NMWA's Library and Research Center. Since joining the institution in 2022, she has served as curator for the museum's book arts acquisitions.

The National Museum of Women in the Arts (NMWA) is the first museum in the world solely dedicated to championing women through the arts. With its collections, exhibitions, programs and online content, the museum inspires dynamic exchanges about art and ideas. NMWA advocates for better representation of women and nonbinary artists and serves as a vital centre for thought Leadership, community engagement and social change. NMWA addresses the gender imbalance in the presentation of art by bringing to light important women artists of the past while promoting great women artists working today. The collection highlights a wide range of works in a variety

of mediums by artists including Rosa Bonheur, Louise Bourgeois, Lalla Essaydi, Lavinia Fontana, Frida Kahlo, Hung Liu, Zanele Muholi, Faith Ringgold, Niki de Saint Phalle and Amy Sherald.

<https://nmwa.org/exhibitions/women-to-watch-2027-a-book-arts-revolution/>

National Museum of Women in the Arts
1250 New York Avenue, NW, Washington, DC, USA.
<https://nmwa.org>

OttoGraphic has a new website:



"The main improvement is the listing of all my publications (around 150) since 1996 with images." Check it out at: <https://ottographic.com>

STOP PRESS!



The Winning Books of the Society of Bookbinders International Competition 2026 are on show at Shepherds, London until 21st November 2026.

30 Gillingham St, Pimlico, London SW1V 1HU, UK.
<https://shepherds-arts.co.uk>

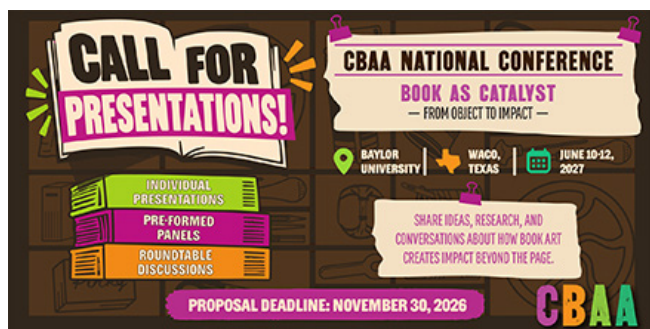
From Imi Maufe: Tou Trykk (Stavanger's Printmaking Studio, based at Tou Artists' Studios in East Stavanger is hosting a Book Art Exhibition at Sølverget (Stavanger Library, Norway) opening on Thursday 5th November. They are also organising a Book Art Seminar also at Sølverget on the 6th of November.

Speakers will include Imi Maufe and Randi Annie Strand. Both the Exhibition and Seminar are part of Tou Trykk's Platform - Artist's Book project.
<https://www.toutrykk.no/aktiviteter/2025/2/17/open-call-plattform>

CBAA is now accepting proposals for the 2027 CBAA National Conference - *BOOK AS CATALYST: From Object to Impact*, taking place 10th -12th June 2027 at Baylor University in Waco, Texas, USA.

This year's conference asks us to think beyond what a book is and consider what a book *does*. How can book art open conversations, activate spaces, build communities, expand research, or create impact beyond the object itself?

We are currently accepting proposals in two categories:



Call for Presentations

We welcome proposals from artists, educators, students, librarians, conservators, historians, writers, studio managers, researchers, and others working within and around the field of book art.

Presentation formats include:

- Individual Presentations: 10-minute talks or artist presentations
- Pre-formed Panels: groups of presenters exploring a related theme or approach
- Roundtable Discussions: facilitated conversations around a shared topic or question

Topics might include community engagement and collective making, research as material practice, teaching and learning, archives and memory, expanded and interdisciplinary forms, studio and lab practices, and other approaches connected to the conference theme.

View the full Call for Presentations + Submit a Proposal: <https://cbaa.submittable.com/submit>



Call for Demonstrations

We are also seeking proposals for practical demonstrations in book art, letterpress, digital fabrication, and related practices.

Demonstration sessions are 1.5 hours. Presenters may propose either:

- One extended demonstration of 1 hour or longer, or
- A 35-45 minute demonstration presented twice during the session

These sessions are demonstrations rather than participatory workshops. A full list of available presses, bookbinding equipment, Riso, laser cutters, 3D printers, textile tools, and other studio resources is included in the full call.

View the full Call for Demonstrations + Submit a Proposal: <https://cbaa.submittable.com/submit>

Important Dates

30th November 2026 Proposal deadline

15th January 2027 Notification of acceptance

1st February 2027 Presenter confirmation deadline

CBAA membership is not required to submit a proposal. Accepted presenters will be required to become current CBAA members by 1st February 2027.

We hope you'll join us in Waco and share the work, ideas, processes, and conversations shaping contemporary book arts. <https://collegebookart.org>

PROFESSIONE LIBRO - Book Arts Design Hub:



UPSIDE-DOWN PERSPECTIVE - Original Printmaking and Bookbinding - Between the pages of a book: the possible significance of transparency
With Cristina Balbiano d'Aramengo and Daniela Lorenzi
Milan, Italy, 27th-28th November 2026

A new installment in a series of workshops in collaboration with Daniela Lorenzi, in which we explore the space of the book and how it is perceived. What happens if we imagine looking beyond - pushing our gaze past the limits, blurring boundaries, or hinting at something that lies behind?

Starting with the selection of paper and ink, the pacing and progressive development of the pages, and the way they interact, we will explore the potential meanings of transparency. We will apply various printing methods using an intaglio press and, finally, assemble our printed materials using different bookbinding techniques. Each participant will develop their own personal project, while—as always—benefiting from the exchange of ideas with fellow

participants, all set within the fantastic environment of the A14 art print studio. 295 EUR, materials included.
Registration deadline: 18th November 2026.
 All classes and booking links can be found on the website at:
<https://tinyurl.com/bdec74sx>

Jonathan A. Hill Bookseller Inc. New York, USA:
CAYC, G. Deisler & E.A. Vigo - A new shortlist devoted to the work of avant-garde Latin-American artists in the 1960s and 1970s.



One of the throughlines is Edgardo Antonio Vigo (1928-1997), whose influence across Latin American cannot be overstated. He was part of many CAYC presentations and encouraged the medium of xylography across the continent with his briefcase-sized Museo de la Xilografía. Examples of Vigo and Guillermo Deisler's work from the '60s and early '70s are very scarce.

Full descriptions and photographs are available on request, contact Yoshi Hill for more information:
<https://www.jonathanahill.com/contact.php>

Living for the City - New York 1994-2009

Janette Beckman
Café Royal Books

Janette Beckman had an exhibition earlier in the year, for which, we reprinted this book, now listed online. 36 pages, printed in England, staple bound, 14 x 20 cm. £6.70
<https://www.caféroyalbooks.com/shop/p/janette-beckman-living-for-the-city-new-york-19942009>



Beckman's work is included in a show at **Griffin Museum, Massachusetts, USA, 30th October – 6th December 2026** - *Common Time: American Musicality* where some of her Café Royal Books will be available.
<https://griffinmuseum.org/show/commontime/>

The Poetry of Phoebe Giannisi: A Performance with Phoebe Giannisi and Poet-Translator Brian Sneed
University of Bristol, Wills Memorial Building, Bristol, BS8 1RJ, UK, Thurs 19th November 2026 6-8pm



A leading contemporary Greek poet, Phoebe Giannisi brings together poetry, performance, ecology, and antiquity in explorations of language, place, and the living world.

Born in Athens, Giannisi is a poet, architect (NTU Athens), and holds a PhD on Archaic Greek Poetics - Poetry and Architecture (Universite Lyon II- Lumière). She is Associate Professor in the School of Architecture, University of Thessaly and lives in Volos, Greece. Previously, she was a Humanities Fellow at Columbia University (2016). Her work lies at the border between poetry, performance, theory, and installation, investigating the connections between language, voice, and writing with body, place, and memory. Selected group exhibitions include Guggenheim New York (2013), the Louisiana Museum of Modern Art, Denmark (2011), Hungarian University of Fine Arts, Budapest (2010), the Lyon Biennale (2009). In 2010 she was co-curator for the Greek Pavilion of the 12th International Architecture Exhibition (La Biennale di Venezia). In 2012-13, her poetic video/sound installation, TETITIX, was exhibited at the Museum of National Art (EMST), Athens, and in 2015, she did the installation AIGAI_O: THE SONGS, (together with Iris Lycourioti). In 2016 she performed the lecture/performance *Nomos_The Land Song* in New York.

Performing with Phoebe Giannisi will be her English translator, Brian Sneed, a poet, literary translator, and editor. His poetry has appeared or is forthcoming in *Poetry*, *Poetry Review*, and other magazines, and has received the Iowa Review Award in Poetry, the Gulf Coast Barthelme Prize, and the Indiana Review 1/2K Prize. Translations of his poetry have been published internationally in Arabic, Italian, Modern Greek, and Serbian. Last City, his debut collection, appeared in the 2018 Carnegie Mellon Poetry Series. His translation of Phoebe Giannisi's *Homeric* (World Poetry Books, 2017) was selected by Anne Carson as a favourite book of 2017, and his translation of Giannisi's collection *Cicada* (New Directions, 2022) was shortlisted for the National Translation Award in Poetry. His most recent translation, Giannisi's *Chimera*, is forthcoming from New Directions in 2024. He is a co-founding editor of World Poetry Books, where he served as team lead on books which received the PEN Award for Poetry in Translation and the Academy of American Poets' Raiziss/de Palchi Book Award. Free event – book your ticket at:
<https://tinyurl.com/4td72644>

Artist Book Launch:
DO UN DO by Esteve Climent
Published by backbonebooks

Thursday 12th November 2026, 6-7pm
SCHMETTERLING
Ohlauer Str. 42, 12047 Berlin, Germany.



DO, UN, DO is an instruction, is a performance, is a sequence of pages, is a game of repetition that describes the essential act of turning a page.

The book depicts the gesture we make when reading. We make the gesture of turning the page and, as we do so, we are already undoing it. A single continuous movement that leads into the next; and the next; and the next. With the repetition of the gesture, the book moves forward and comes to an end.

242 PAGES - 120 x 160 MM (CLOSED) - 240 x 160 MM (OPEN) - 60 MINUTES

@epcdefghijklmnopqrstuvwxyz | @backbonebooks

Center for Book Arts is pleased to have *Vico's Spiral: Half a Century of Artists' Books* on view at the University of Florida University Galleries until 2nd December 2026



The University Galleries at the University of Florida presents *Vico's Spiral: Half a Century of Artists' Books*, curated by Robbin Ami Silverberg and Carole Naggar. Originating at the Center for Book Arts in New York in 2024 to celebrate its 50th anniversary, the exhibition provides a unique opportunity to appreciate, examine, and reflect on the recent history of the artist's book.

Vico's Spiral includes a thoughtful selection of historical and contemporary works, referential documents, and related memorabilia which echo the unique immanent hybridity of this centuries old practice, emblematic for fluently incorporating the contradictions and paradoxes between the new and the old, the traditional and the experimental, the radical and the conversative, and the political and the aesthetics - all within one's own reach.

According to curator Silverberg, the exhibition was "curated using the rubric of Vico's Spiral, a nonlinear conception of history developed by Giambattista Vico (1668– 1744), an Italian historian, political philosopher, and jurist, credited with founding the philosophy of history. Vico argued that 'distinct periods of history can have identical or similar general characteristics; therefore, we can discuss them using an analogy' and that history's tendency 'to repeat itself' resembled the movement of a spiral or helix. Structured after Vico's Spiral, the exhibition pairs books created in different decades yet concerned with similar themes or questions."

Seventy-seven artists, including collectives, individual members, and ephemera authors, are participating in the exhibition, including widely recognized artists such as Tauba Auerbach, Bruno Munari, John Lathan, Bruce Nauman, and Liliana Porter.

Fine Arts Building B, 400 SW 13th St, Gainesville, FL 32601, USA. <https://www.universitygalleriesufl.com>

San Francisco Center for the Book presents: *From the Bench of Beth Thielen* - Thursday 5th November 2026 - Online, 12:30-1:30pm Pacific time

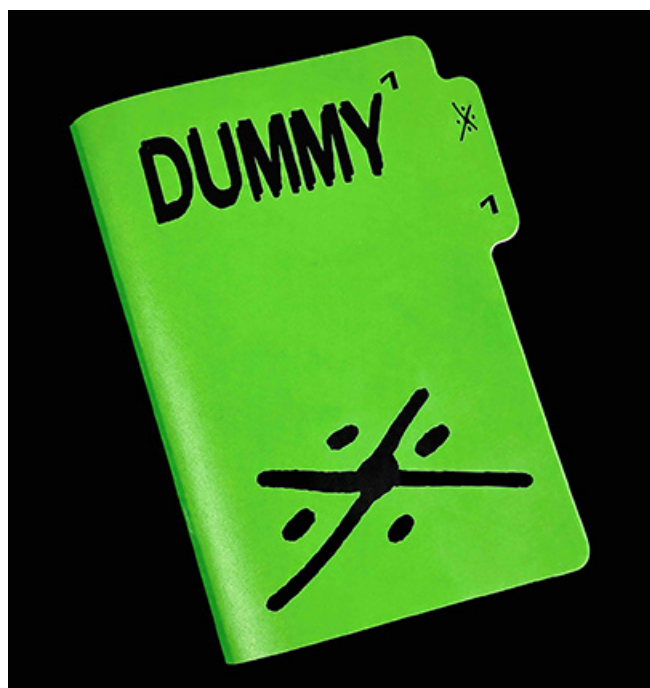


Beth Thielen has worked as artist and educator with incarcerated and at-risk populations for over 30 years. Join us for a presentation about her work, live over Zoom.

Her artist book *The Tower Book* (pictured here) was featured in SFCB's *Who is America at 250* exhibition earlier this year.

The Zoom link will be emailed out at 10:30am on the day of the event. Please note, all times are Pacific. Free, book by the day before to get the link on the day: <https://tinyurl.com/mvhhh3b5>

Published by Book Works - *DUMMY* is a new magazine of criticism dedicated to the obscure, difficult or overlooked. It will feature long-form writing on innovative, boundary-pushing work by artists and writers from historically underrepresented backgrounds and those supported by independent presses. Issue 1 is guest edited by Rachael Allen and Josie Mitchell. £12



<https://bookworks.org.uk/publishing/shop/dummy-2/>

Join Book Works to celebrate the launch of *DUMMY*. Wednesday 11th November, 2026, 7–9pm at Small Press Futures Bookshop, Unit AG1 Bussey Building, 133 Rye Lane, London SE15 4ST, UK.

Small Press Futures Bookshop is an experiment in cooperative bookselling from a collective of fifteen independent presses, owned and run by the publishers themselves. Refreshments provided. Please RSVP via the link at: <https://bookworks.org.uk/news/dummy-1-launch/>

ARLIS UK & Ireland Coffee Morning - Online, Zoom
Tuesday 3rd November 2026 10.30am GMT



Join fellow ARLIS UK & Ireland members for an informal catch-up about all things art libraries 10.30am to 11.30am. As many of us in academic libraries are in the middle of our busy first term, we thought this would be a good time to reflect on information literacy teaching.

Even if you aren't in academic libraries, you're welcome to join and discuss any topic. We'll be running the coffee chat in a Lean Coffee style format, so we'll gather topic ideas at

the start, vote on interest, and then discuss them in order. We hope to see you there! Free, book a place at: <https://www.tickettailor.com/events/arlisukireland/2472270>



Brighton Art Book Fair showcases artists' books, photo books, and zines.

We show independently-made books and self-published works from local and international artists.

Our next fair takes place on **Saturday 5th & Sunday 6th December 2026 at Phoenix Art Space in Brighton and Hove, UK.** <https://www.brightonartbookfair.org>

The Nature of Building: Artists' Books
Curated by Maddy Rosenberg of CENTRAL BOOKING
Kentler International Drawing Space, Brooklyn, NY, USA
7th November - 13th December 2026

Related Events:

Opening Reception: 7th November, 4pm – 6pm

Curator's Talk: 21st November, 4pm

Poetry Reading by Desirée Alvarez & Closing Party:
13th December, 3pm – 5pm

Kentler International Drawing Space is pleased to present *The Nature of Building*, a sprawling exhibition of artists' books, constructions and wall pieces by forty-five artists, curated by Maddy Rosenberg of CENTRAL BOOKING.

The Nature of Building is an outgrowth of the Sandstone Steps, a collaborative multimedia project by Maddy Rosenberg and Hugh Bryden, on view in Kentler's front gallery space. The handmade box includes visual, literary and musical components that explore themes of architecture, migration and cultural memory.

In the back gallery, artists respond to these ideas with a variety of materials, techniques and applications. The dynamic installation features two- and three-dimensional

works on paper, book plates, fabric, ceramic, metal, wood and found materials. Artists employ drawing, printmaking, text, sewing, folding, assemblage and sculpture to challenge and expand upon the traditional definition of the artist's book. Together, the works form a complex and spirited dialogue addressing history, nature, destruction and creation.



Sandstone Steps, Maddy Rosenberg & Hugh Bryden, 2024.

The Nature of Building features thirty-six CENTRAL BOOKING artists and nine artists from the Kentler Flatfiles. A brochure with an essay by Maddy Rosenberg accompanies the exhibition.

CENTRAL BOOKING Artists: Monique Allain/MALA, Desiree Alvarez, Islam Aly, Rosaire Appel, Cynthia Back, C Bangs, Susan Bee, Sabra Booth, Brandstifter, Hugh Bryden, Don Burmeister, Margaret Craig, Donna Maria de Creeft, Gerhild Ebel, Anne Gilman, Susan Happersett, Heide Hatry, Art Hazelwood, Eunkang Koh, Kumi Korf, Max Marek, Despo Magoni, Agnes Murray, Florence Neal, Sumi Perera, Marianne R. Petit, Maddy Rosenberg, Marilyn R. Rosenberg, Alan Rosner, Miriam Schaer, Ilse Schreiber-Noll, Sarah Stengle, Lynn Sures, Mary Ting, April Vollmer, Ellen Weiner.

Kentler Flatfiles Artists: David Ambrose, Jessie Nebraska Gifford, Shoichi Ido & Robert Kushner, Kostas Kiritsis, Meredith McNeal, Viviane Rombaldi Seppay, Donna Ruff, Emna Zghal.

Kentler International Drawing Space is located at 353 Van Brunt Street in Red Hook, Brooklyn, NY, USA. Gallery Hours: Thursday – Sunday, 12 – 5pm. Gallery hours and related events are open free to the public. <https://www.kentlergallery.org/Detail/exhibitions/590>

SETS

Diego Marcon

Three Star Books

For Three Star Books, Diego Marcon conceived *SETS*, a pop-up book translating the environments from his films *Ludwig*, *Dolle*, *Krapfen*, *The Parent's Room*, and *Fritz* into paper constructions.

When opened, *SETS* extends more than one metre, with five non-communicating rooms emptied of cinematic action.

What remains is the folding and unfolding of the paper elements, along with small movements that can be activated by the reader: a flash of light, a fire crackling, a closet opening, a window sliding, a leaf falling.



Working closely with Marcon and amassing a number mock ups for almost two years, Three Star books engineered and illustrated more than one hundred elements that are hand assembled for each copy. *SETS* operates a shift that makes the familiar once again unsettling, extending the life of spaces that would otherwise exist only on screen.

Edition of 12 copies, signed and numbered, 2026. <https://threestarbooks.com/DIEGO-MARCON-SETS>

Tato Greve - *Confetti*

FROM ME TO YOU SPACE, Borgerhout, Belgium

31st October - 12th December 2026

30/10/2026 opening on BORGER from 6-9pm

condottie're m [-tjeeree] (condottieri) 14de en 15de eeuw in Italië: aanvoerder van een huurleger.
conducteur' m (-s) die in trams, treinen enz. de kaartjes geeft of controleert; conductrice v (-s); ook k o n d u k t.
conduc'tor m (-tors en -to'ren) elektrische geleider.
conduite v/m [kondwieta]; ~staat m (-staten), ~lijst v/m (-en) gedragslijst voor beoordeling van bek o m m e n i s en kans op bevordering.
conf. zie bij cf.
confec'tie v [konfeksie] van kleren: (in massa) gemaakt werk, niet naar op een bepaald persoon genomen maat; ook k o n f e k.
confec'tiemagazijn o [konfeksie] (-en) winkel van gemaakte kleren; ook k o n f e k.
confectionair' m [-nèr] (-s) confectionfabrikant, handelaar in confectie; confectionieren (confectioneerde, h. geconfectioneerd) als confectie fabriceren, ook k o n f e k t.
confedera'tie v [-raa(t)sie] (-ties) bond van zelfstandige staten; bond van zelfstandige verenigingen: ook k o n f e d e r a t i e.
con'fer zie bij cf.
conferencier' m [konferansjee] (-s) 1 die een onderhoudende voordracht of lezing houdt; 2 die op onderhoudende wijze de programmanummers aankondigt.
conferen'tie v [t = s] (-ties) 1 bespreking, bijeenkomst; in ~ zijn een bespreking voeren; 2 voordracht. Ook k o n f e r e n t i e.
confere'ren (confereerde, h. geconfereneerd) besprekingen houden; ook k o n f e r.
confer'ven m v watermossen.
confes'sie v (-sies) geloofsbelijdenis; ook k o n f e s s i e.
confessioneel' b n w (-nele) de geloofsbelijdenis betreffende; volgens een geloofsbelijdenis; een geloofsbelijdenis aanhangend; ook k o n f e s s i e.
confetti m gekleurde papiernippers.
confiden'tie v [t = s] (-ties) vertrouwelijke mededeling; ook k o n f i d e n t i e.
confidentieel' b n w b i w i t = s l (-tiële) ver-

Performance:

7pm

7:45pm

8:30pm

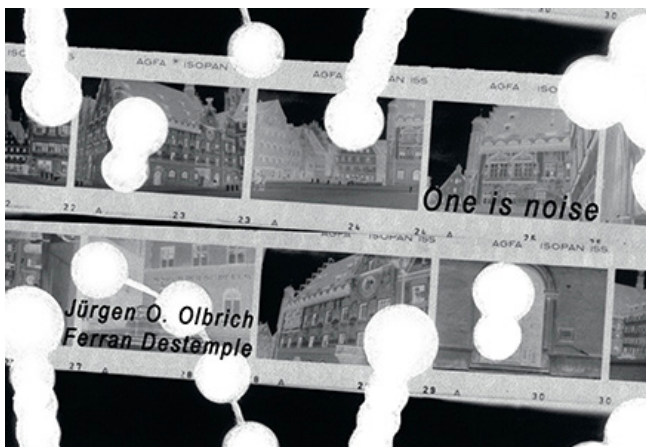
Confetti is a performance in which Tato Greve reads a dictionary aloud, removing the letters on which she stutters with a hollow punch and a hammer. The dictionary is left with a series of perforations through which letters from the pages beneath become visible, forming new words. Emerging from the residue of the removed stutters, these words create an alternative lexicon shaped by absence rather than addition.

FROM ME TO YOU SPACE is an artist space in Borgerhout, Antwerp. Growing out of the activities of From Me To You publications, the main focus is on the presentation of artist books and alternative publications. FMTY Space is run by Maud Vande Veire and Emmanuel Depoorter.

Oudstrijdersstraat 57, 2140 Borgerhout, Antwerp, Belgium.
<https://www.frommetoyou.be/space>

One is noise

Jürgen O. Olbrich & Ferran Destemple



A collaboration with Spanish artist Ferran Destemple. Booklet with postcard. Edition of 60 copies, signed by Jürgen O. Olbrich. 15 Euro, order from the artist directly: NO-INSTITUTE@web.de

FROM ME TO YOU PUBLICATIONS will be at:
SPRINT MILANO, Italy
27th - 29th November 2026



FRI 27/11: 6 - 9 pm opening night

SAT 28/11: 11 am - 8 pm

SUN 29/11: 11 am - 8 pm

FROM ME TO YOU PUBLICATIONS will participate at this year's SPRINT, Independent Publishers & Artists' Books Salon 2026 with some new publications and a selection of its catalogue.

SPRINT MILANO. Hosted at Dropcity, Via Sammartini 84, Milan, Italy. <https://www.sprintmilano.org>

Southern Graphics Council International (SGCI) announces *Confluence*, 13th–17th October 2027 in Pittsburgh, Pennsylvania, USA



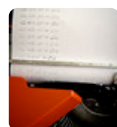
Southern Graphics Council International (SGCI) is an educational non-profit organisation committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and handmade paper.

Confluence is more than a conference! It is a gathering point for artists, educators, students, curators, publishers, print shops, collectors, and creative communities from around the world. It is an opportunity to share ideas, experience new approaches to printmaking, build professional relationships, discover new resources, and become part of a vibrant international print community.

Early registration will be open from 1st November 2026.

More information at:

<https://www.sgcinternational.org/confluence-2027/>



For book projects and last minute 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: 14TH NOVEMBER FOR THE DECEMBER 2026 – JANUARY 2027 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.**
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