Why a Book

A year before I actually started working on my artist's book ‘Ode aan de Kolossale Zon’ (Ode to the Colossal Sun) I made a series of paintings that were inspired by a music composition of Ned Rorem: ‘Last Poems of Wallace Stevens’. Although I was happy with these works they did seem to lack something: an intrinsic relation to music. That is why I started searching for a more specific, logical form for a work of art that was inspired by music. I am not a printer, nor a book artist. I am a painter, but it was obvious that I should make a book, because that was the most perfect solution.

One experiences a book not at one glance but by leafing through it. Music also does not give a complete impression instantaneously, but reveals itself ‘in time’. In a book, the images on the separate pages can influence and supplement each other. It was a surprise to discover how many new ways a book offered me to process complex images. My intention with this artist's book was that the pages should not exist solitarily. They should not be separate graphic sheets, but acquire their meaning in relation to each other. The image changes by turning the pages. After-image and transparency play an important role in this. To emphasise this, I have frequently chosen thin paper, transparent paper and Japanese paper as well as ‘fat’ printing techniques such as linoleum-cut and stencil.

‘Smut' and 'show-through', traditionally a printer's nightmare, were consciously sought techniques.

Wallace Sevens’ enigmatic and, at the same time, extremely expressive poems often have as their theme the relationship between reality and imagination. My own ideas on this subject are akin to Stevens' and I felt challenged to attach a third, visual stratum to Stevens' poetry and Rorem's music. Fortunately, when I got started, I didn’t foresee that it would take me five years to complete the work.

‘Last Poems of Wallace Stevens' consists of nine sections which contrast strongly in timbre, time signature, tempo and rhythm. Soprano, cello and piano appear in many different combinations of importance. Recurring musical themes connect the separate sections. In the book, I worked with images in a similar way. It comprises three volumes which can be viewed side by side. This allows connections to be made between the different image themes recurrent in the three parts.
Stevens wrote these poems at the end of his life. And though they are infused with the realisation of one’s own mortality, they are not so much about death as about the vitality of life. The word death never occurs. Only in the poem 'The River of Rivers in Connecticut' does he refer to it implicitly: 'There is a great river this side of Stygia...'(the grounds around the Greeks’ river the Styx). For me, this poem occupies a key position within the cycle.

'Ode aan de Kolossale Zon' is a joint publication by Wendingen, Helga Kos and Galerie Samuel Lallouz. The book was printed using ten distinct techniques on twelve different papers, in a signed and numbered edition of 288. Most of the printing was done by Helga Kos at the graphic workshop of the Rijksakademie in Amsterdam. 156 pages in a three volume box set, sized 34x26x6 cm. Typography by Josje Pollmann. Includes a special CD with the 'Last Poems of Wallace Stevens' by Wendingen, with Irene Maessen, soprano; Hans Woudenberg, violoncello; Marja Bon, piano.

In 2004 ‘Ode to the Colossal Sun’ was awarded ‘Best Dutch Book Designs’ and in Germany selected for the Short list of ‘Best Book Designs From All Over The World’.

The book is included in the public collections of:
Stedelijk Museum, Amsterdam;
Museum Meermanno, The Hague;
Royal Library of The Netherlands, The Hague;
Bibliothèque Nationale de France, Paris;
Herinneringsfonds Vincent van Gogh, The Hague;
LA Louver Gallery, Venice, California;
Columbia University, New York, NY, USA;
UB, University at Buffalo, NY, USA;
Piermont Morgan Library, New York;
Smith College, Massachusetts.

See also www.arttrack.nl/HelgaKos
(under button ‘Ode to the Colossal Sun’) and
www.galeriesamuellallouz.com/editions/

Texts "Last Poems of Wallace Stevens"

1 Prelude

2 Not Ideas About the Thing But the Thing Itself

At the earliest ending of winter,
In March, a scrawny cry from outside
Seemed like a sound in his mind.

He knew that he heard it,
A bird's cry, at daylight or before,
In the early March wind.

The sun was rising at six,
No longer a battered panache above snow . . .
It would have been outside.

It was not from the vast ventriloquism
Of sleep's faded papier-mâché . . .
The sun was coming from outside.

That scrawny cry—it was
A chorister whose c preceded the choir.
It was part of the colossal sun.

Surrounded by its choral rings,
Still far away. It was like
A new knowledge of reality.

3 The River of Rivers in Connecticut

There is a great river this side of Stygia,
Before one comes to the first black cataracts
And trees that lack the intelligence of trees.

In that river, far this side of Stygia,
The mere flowing of the water is a gayety,
Flashing and flashing in the sun. On its banks,

No shadow walks. The river is fateful,
Like the last one. But there is no ferryman.
He could not bend against its propelling force.

It is not to be seen beneath the appearances
That tell of it. The steeple at Farmington
Stands glistening and Haddam shines and sways.

It is the third commonness with light and air,
A curriculum, a vigor, a local abstraction . . .
Call it, once more, a river, an unnamed flowing,

Space-filled, reflecting the seasons, the folk-lore
Of each of the senses; call it, again and again,
The river that flows nowhere, like a sea.

this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
A Child Asleep in Its Own Life

Among the old men that you know,
There is one, unnamed, that broods
On all the rest, in heavy thought.

They are nothing, except in the universe
Of that single mind. He regards them
Outwardly and knows them inwardly,
The sole emperor of what they are,
Distant, yet close enough to wake
The chords above your bed to-night.

The Planet on the Table

Ariel was glad he had written his poems.
They were of a remembered time
Or of something seen that he liked.

Other makings of the sun
Were waste and welter
And the ripe shrub writhed.

His self and the sun were one
And his poems, although makings of his self,
were no less makings of the sun.

It was not important that they survive.
What mattered was that they should bear
Some lineament or character,

Some affluence, if only half-perceived,
In the poverty of their words,
Of the planet of which they were part.

The Dove in Spring

Brooder, brooder, deep beneath its walls---
A small howling of the dove
Makes something of the little there,

The little and the dark, and that
In which it is and that in which
It is established. There the dove

Makes this small howling, like a thought
That howls in the mind or like a man
Who keeps seeking out his identity

In that which is and is established . . . It howls
Of the great sizes of an outer bush
And the great misery of the doubt of it,

Of stripes of silver that are strips

Like slits across a space, a place
And state of being large and light.

There is this bubbling before the sun,
This howling at one's ear, too far
For daylight and too near for sleep.

8 Of Mere Being

The palm at the end of the mind,
Beyond the last thought, rises
In the bronze decor,

A gold feathered bird
Sings in the palm, without human meaning,
Without human feeling, a foreign song.

You know then that it is not the reason
that makes us happy or unhappy.
The bird sings. Its feathers shine.

The palm stands on the edge of space.
The wind moves slowly in the branches.
The bird's fire-fangled feathers dangle down.

A Clear Day and No Memories

No soldiers in the scenery,
No thoughts of people now dead,
As they were fifty years ago,
Young and living in a live air,
Young and walking in the sunshine,
Bending in blue dresses to touch something,
Today the mind is not part of the weather.

Today the air is clear of everything.
It has no knowledge except of nothingness
And it flows over us without meanings,
As if none of us had ever been here before
And are not now; in this shallow spectacle,
This invisible activity, this sense.

Exhibitions

TEA will be exhibiting an installation at Powis Hall Indoor Market as part of Bordering: a multi-site exhibition project exploring the relationship between identity and place within and around the borderland market town of Oswestry, Shropshire. TEA are: Peter Hatton, Val Murray and Lyn Pilling. Powis Hall Indoor www.bookarts.uwe.ac.uk
Market, Bailey Head, Oswestry. 7th October- 8th November open Weds, Fri and Sat 9am – 4pm. See www.borderingart.org.uk

The Pilgrimage Books – an exhibition of artists’ books commissioned by ARTWORCS
Saturday 21st October to Saturday 25th November at Worcester City Art Gallery & Museum.
Open daily except Sundays
Admission Free

Artists Sarah B, James Fisher and Carmel Olivier, explore themes of pilgrimage and create new artistic journeys in traditional and contemporary book form. www.artworcs.co.uk

New Pages: Artists’ Books from the Collection at the Centre for Fine Print Research, UWE Bristol. Exhibition at the University of Art and Design, Helsinki, Finland.
13th - 24th November 2006

Artists’ books have developed rapidly in recent years due to the accessibility and continual improvement of computer imaging and printing capabilities. This has led to many more artists using the book in a visually creative format. This exhibition will show some examples of artists’ books made by traditional and digital methods from Sarah Bodman’s collection at CFPR.

Tizzi Fib runs an artists’ books course at the University of Art and Design Helsinki, the course has been running for 11 years and each participant designs and executes their own book in a small edition, by hand, using traditional or new methods of printing. Work by students and staff at UIAH will be shown at UWE Bristol in December. www.uiah.fi

Under the Cover
An Exhibition of Contemporary Bookbinding Exploring Similarities and Differences
Stanton Library, North Sydney, Australia. 18 November - 29 January 2007

Organised by Bookbinding Exhibitions Australia
For this exhibition, which is being held in conjunction with an exhibition of heritage Australian quilts, we have invited bookbinders and others who make books to take a broad view of the title and create a binding that represents what they see under the cover - be it under the book cover, the quilt cover, or even the cover of darkness.

The quilt exhibition is in a different space from the books but we see that there are similarities and differences between the two so the title, Under the Cover, is being used to establish a link between the exhibitions.

Some artists have been inspired by quilting material and methods, while this aspect has been disregarded all together by others. Under the Cover has been interpreted in many different ways to show the similarities and differences in contemporary bookbinding in Australia.

See the Bookbinding Exhibitions Australia website for contact details and more information. www.imazine.com.au/bea/files/exhib/utc.htm

Yes, We Can Print That!
25 Years of the Day Moon Press
September 7 – October 28, 2006
Wessel & Lieberman Booksellers is pleased to announce an exhibit featuring a retrospective look at the work of the Day Moon Press, one of Seattle’s longest operating letterpress enterprises.

Day Moon Press was established in 1977 by Maura Shapley and Jack LeNoir. Day Moon Press has provided offset and letterpress printing services to designers, artists, book arts groups, business people and community organizations for nearly thirty years. The press has had three homes over the years (the first of which was in an old building of Frank McCaffrey’s and his Dogwood Press) and now resides atop the centre of Beacon Hill.

For many years, offset printing sustained the shop when few paying clients had any use for traditional letterpress work, but letterpress maintained itself as a vital, if small, aspect of the business. By 2000, with their offset press work diminishing, and as many firms increasingly utilised digital printing, Shapley turned back to letterpress. A new generation of designers had begun to embrace the look and feel of letterpress printed work, and Day Moon’s job work in this traditional format increased significantly.

The show is, in many ways, a graphical journey through the last 25 years of Seattle culture - postcards, invitations, CD covers, limited edition books, and posters were among the varied work that the press successfully produced to a welcome audience. The result has been a boon to the press, its customers, and, of course, the public.

this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
An illustrated catalogue of the exhibit and a limited edition broadside are available for sale. Wessel & Lieberman Booksellers is located in the historic Pioneer Square district of Seattle, on First Avenue South between Main and Washington streets. Shop hours are Monday - Saturday, 11-6. Our website is at www.wlbooks.com.

Wessel & Lieberman Booksellers
208 First Avenue South
Seattle, Washington 98104
Tel: 206.682.3545
Fax: 206.682.2391 Toll free: 888.383.3631
claudia@wlbooks.com (email)
www.wlbooks.com

**g.j. de rook at Boekie Woekie**
Until October 29th, 2006

*Photograph: John Liggins*

**Bread or circuses.**

“Early in 1977 I stopped my artistic activities because I got a job which demanded all my energy. The last one-man show I had was in 1976 at Other Books and So in Amsterdam. Two of the works I showed then, are now - thirty years later - again on display. The others are a number of works which I had already thought up in 1976 but which only now have found their form.”

BOEKIE WOEKIE, books by artists
Berennstraat 16
NL 1016 GH Amsterdam
The Netherlands
bookstore + gallery daily open from 12:00 - 18:00
T + F: - 31 - (0)20 - 6390507
e-mail: boewoe@xs4all.nl
www.boekiewoekie.com

**Creative 8/Made in Clerkenwell**

Tracey Bush, Paper and Book Artist
A bold new collection of fun and thought-provoking paper-cut works. This is the latest in the series of Creative 8 solo exhibitions showing new work from outstanding designer-makers.
Opening times and admission
1–25 November 2006
Wednesday–Saturday, 12–6pm
Free artist’s talk to book call 020 7251 0276
Wednesday 8 November, 6pm start

Winter Open Studios: Explore selected studios and buy or commission directly from over 70 talented designer-makers. Opening times and admission
1– 3 December 2006
Friday–Sunday 12–6pm
Admission £2.50 per person, under 16’s free

Where to find Clerkenwell Green Association
Pennybank Chambers, 33–35 St John’s Square
London, EC1M 4DS
For more details call 020 7251 0276 or visit www.cga.org.uk

**BookMarked!**

30th October 2006 – 25th November 2006

A public art exhibition of contemporary and imaginative responses to the books on the bookshelves in the bookshop. A group exhibition of original handmade fine art bookmarks displayed inside the books, which the general members of the public can enjoy and engage in. The bookmarks will be for sale.

UWE Bookmarks project Part III from 2005 will also be on show.


Further information, please contact Jolanta Jagiello on j.jagiello@care4free.net

www.bookarts.uwe.ac.uk
Arcadia id est
A touring exhibition examining the use of nature and the landscape within the format of the artist's book. The Arcadia exhibition tour launched at TRACE Gallery Dorset, in March 2005 and has since visited: UWE, Bristol; Centre for the Artist's Book, Australia; Moufflon Bookshop, Nicosia, Cyprus; Eagle Gallery, London; Hartley Library, University of Southampton; AKI, Enschede, The Netherlands and Rikhardinkatu Library, Helsinki, Finland.

Arcadia id est is at The Yard Gallery
until Sun 26 Nov
Courtyard Stables, Wollaton Hall and Park
Wollaton, Nottingham NG8 2AE
Tel: 0115 915 3920
Open daily: 11am - 5pm in October,
11am - 4pm in November.
Free admission; pay and display parking in grounds
www.nottinghamcity.gov.uk/sitemap/yard_gallery

THE SOUND OF STONES IN THE GLASS HOUSE
An exhibition by Christian Brett in collaboration with Gee Vaucher at 96 Gillespie, London
Until 29th October 2006

This exhibition is staged as a response to the events of September 11th, 2001 and the ensuing global aftermath. It is not an exhibition concerning the victims of war, but a study of those who most profit by the creation of war. It advances the idea that those leading the ‘war on terror’ are in fact the perpetrators and benefactors of it, namely the United States Government and those who fund and support it.

In short, the exhibition is an examination and dissection of American imperialism, American state-funded terrorism and US corporate gain within the pantomime euphemistically known as ‘the theatre of war’.

Deeply etched into the ice-cold, plate-glass conceits of the White House’s Oval Office are the place-names of the innumerable instances of global intervention by the US military: a great and glorious history to those who best profit by it. However, whereas the President’s offices might choose to present its conflicts with pride, the rest of planet increasingly looks on with shame. It is this shame, which is at the core of The Sound Of Stones In The Glass House.

*The opportunity of ages* ... representing those with the most to gain from the atrocities of September 11, 2001.

As an ironic comment on the transparency of the conceits of the American Presidency, the centrepiece of the exhibition is Christian Brett’s installation of a glass house, the opaque glass of each pane having been etched and inscribed with a list of US military interventions made over the last one-hundred years. By making opaque what is naturally transparent, the glass house provides a metaphor for the extent to which the truth of war is obscured and corrupted.

Gee Vaucher’s collaboration in the exhibition concentrates on the origins of the United States as expressed in the proclamations of its founding fathers, notably Presidents George Washington and Abraham Lincoln, and how their idealistic
aspirations have been so consistently used and abused by successive Presidents. It is hoped that the documentation of these ideological contortions might offer some insight into the self-righteous driving-force behind America’s often pitted history, and into its double-standards, double-speak and, more pertinently, into its determinedly blinkered definitions of global terrorism.

Starting with the words of Washington and Lincoln, whose dreams of a ‘nation of nations’ were central to the newly formed United States, the exhibition traces the corruption of those dreams by twentieth-century Presidents from Theodore Roosevelt to George Bush. Also included in the exhibition is a list of countries where the American Presidency has intervened either overtly, covertly or through the offices of the CIA, culminating with a figure which estimates the number of deaths caused by those interventions.

On an interactive level, as an act of remembrance, each one of those millions of deaths is represented in the exhibition by a mixture of meadow seeds, which you are invited to take from their containers and cast into the glass house where they will be tended, grown and later transplanted to open land: a rebirth.

On the first night of the exhibition, white balloons were released into the air, each one carrying an envelope containing seeds and a message of conciliation and hope to those across the planet who live in fear and dread of President George Bush’s proclamation that ‘America will lead by defending liberty and justice because they are right and true and unchanging for people everywhere’.

It is this appalling arrogance, which *The Sound Of Stones In The Glass House* seeks both to expose and to contradict.

Opening hours: Thursday-Sunday; 2-6 pm, or by appointment
96 Gillespie Road, London, N5 1LN
Tel: 0207 503 3496, Admission: Free
Nearest tube: Arsenal (Piccadilly Line)
Bus Routes: 19, 4, 106, 236
www.96gillespie.com

**Library Films at Proteus Gowanus**
A series of monthly film events curated by artist and filmmaker Jeanne Liotta as part of a year-long interdisciplinary library exhibition.

- **Sunday Oct 29** - Celestial Library films by Jeanne Liotta
- **Sunday Nov 12** - Films about the William Byrd Library by David Gatten
- **Sunday Dec 10** - Library Films from the Donnell Media Center Archive, Part II

www.bookarts.uwe.ac.uk

The screenings are free, though a $3 suggested donation to the Gowanus Dredgers Canoe Club is encouraged.

**Gallery Hours:** Thursday and Friday 3-6 pm, Saturday and Sunday 12-6pm and by appointment
Proteus Gowanus, 543 Union Street @ Nevins (enter through gate on Nevins)
Brooklyn, NY 11215
Tel: 718-243-1572
www.proteusgovanus.com
info@proteusgovanus.com


**Top of the World: Paintings and Artist’s Books from Svalbard, by Ken Leslie**

How far north can you go? Having completed previous exhibitions of artwork from Iceland and Northern Alaska, Ken Leslie decided to cut to the chase and find the most northern town on the planet - to get a great view of the cosmos.

That town turned out to be Longyearbyen, the capital of Svalbard—800 miles above the Arctic Circle, and even closer to the North Pole. By air, it’s two hours due north of the most northern tip of continental Norway. Thanks to grants from the Vermont Arts Endowment Fund of the Vermont Community Foundation, and support from Johnson State College, Leslie was able to complete two residencies there. A guest of the Kunstscenter of the Galleri Svalbard, Leslie explored the summer with its 24-hour daylight, and then returned for six weeks of Polar Night, when the sun never once made it above the winter horizon.

www.bookarts.uwe.ac.uk

P.T.O. FOR MORE BOOK ARTS NEWS...
The result of these residencies can be seen in his exhibition at the Julian Scott Memorial Gallery in the Dibden Center for the Arts at Johnson State College, which then continues on a tour of venues in New England. “Initially my interest was in the light at the Arctic extremes - where 24 hours of consecutive daylight or darkness give a first hand experience of Earth’s tilt and its place within the Solar System. But as I have built up a growing portfolio of arctic work, I understand that I’m also creating a visual record of the Arctic. We now know that the Arctic serves as a canary for global climate change. While I don’t pretend that my presence there will lower the temperature in any way, I am confident that my work will tell a needed, accessible story beyond scientific statistics. My excursions to Iceland, Alaska and Svalbard have resulted in exhibitions that bring home the reality of the changing environment near the Poles, and help to make my audience more aware of this fragile planet.

Until 21st October. Monday - Friday, 10am to 6pm; Saturdays, 10am to 4pm.
Julian Scott Memorial Gallery,
Dibden Center for the Arts, Johnson State College
337 College Hill, Johnson, Vermont 05656, USA
Tel: (802) 635-1315
ken.leslie@jsc.vsc.edu

**Lucy Harrison @ Michael West Gallery**
Until Sat 28 Oct

Lucy Harrison is an artist who works in a wide range of media including photography, text based work and video. She often works with histories of places and compares recollections and documentation of the past with the present reality, examining how memory is partly constructed from recorded and published information. This investigation shows how easily places can change; and the sense of loss which occurs with these changes.

As well as a range of work including prints, books and video, Lucy Harrison will be showing new work related to the Isle of Wight’s history as a testing ground for communication; Marconi set up the first radio station at the Needles while the telephone was first demonstrated to Queen Victoria at Osborne House.

Michael West Gallery, Quay Arts, Sea Street,
Newport Harbour, Isle of Wight, PO30 5BD
Tel: 01983 822490 www.quayarts.org

**SIP at Paintworks**
Spike Island Printmakers show at Paintworks 14th October – 29th October 2006, including artists’ books by local and international artists.
Paintworks, Arnos Vale, Bristol BS4 3EH
Open Tues – Thurs 12-5pm, Friday and Saturday 12 – 8pm, Sunday 12-4pm

*The Svalbard Winter Cycle*—painted in Svalbard, February during the Polar Night—one page per hour for 24 hours, making a full 360 degree panorama. Ken Leslie

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**Jean-Jacques Rullier**
« Ceux qui partent et ceux qui restent»
chair de livres et multiples

Exposition - 07/10/06 - 22/12/06

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this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
**Meeting Hazel Stokes**

**Stephen Bull**

Until 5th November 2006
Booklaunch and exhibition, Permanent Gallery

Hazel Stokes is a celebrity-obsessed usherette. She also wants to be famous. Since the late 1980s Hazel has had herself photographed with the actors, singers, comedians and entertainers who have performed at the theatre where she works.

In *Meeting Hazel Stokes* artist and writer Stephen Bull presents a selection of pictures enlarged from Hazel Stokes’ collection. The hastily taken backstage photographs bring the stars down to earth, while Hazel - through her appearance in every image - rises to the status of a celebrity.

Photography plays a more vital role than ever in celebrity culture. Gossip magazines such as *Heat* and *Star* show us the flaws of the well-known in grainy paparazzi shots, while guaranteeing us the body, clothes and face of a star through diet, fashion and make-up tips. Repeated exposure through these sites and our TV screens can make celebrities out of people precisely for not being famous, *Big Brother’s* Chantelle for example. The famous are shown to be just like us, while we aspire to be famous just like them. Meeting Hazel Stokes forms part of this celebrity-obsessed culture we now live in.

Stephen Bull has exhibited at The Photographers’ Gallery, London and as part of the Shoreditch Photo Biennale. He has written over fifty articles and reviews for magazines including *Source: The Photographic Review, Photoworks, Art Review* and *Creative Camera* and is the author of the forthcoming book *Photography* in the Routledge Introductions to Media and Communications series.

He is Course Leader for BA (Hons) Photography at The University of Portsmouth and for Photography and Celebrity, Photography and the City and *Creative Camera*.

The exhibition coincides with the publication of *Meeting Hazel Stokes*, an attractive book including photos from the series with a text by Stephen Bull.

**Other Events:** Artist’s Talk, Thursday 26th October 7.00 - 8.30pm; Armchair Critics Informal forum for discussion Tuesday 31st October 7.00 – 8.30pm

A Permanent Gallery exhibition for the Brighton Photo Fringe to coincide with the Brighton Photo Biennial October 2006. See www.photofringe.org for details of other Photo Fringe events.

Permanent Gallery & The Permanent Bookshop
20 Bedford Place, Brighton BN1 2PT
www.permanentgallery.com
www.permanentbookshop.com
Open: Wed/Thurs/Fri/Sun 1 pm - 6 pm, Sat 11am- 6pm
**TORTIE: Books and Games**  
1st Nov - 31st Dec 2006, Arnolfini Bookshop, Bristol

Exploring the relationship between book forms and their content, Tortie’s works on paper range from simple book sculptures to the more complex workings of intricately printed and bound limited edition books, games and mail art.

![Image of book art](image)

Having studied and worked as a designer in Edinburgh, Tortie is now a Bristol based artist working on both commissions and developing her own personal work. Bringing together screen, relief and digital print, combined with exciting binding, composition and packaging, her strong ideas are executed with fine detail and a great sensitivity to materials and process.

This collection includes the award winning *Christmas Bauble Book*, designed in collaboration with Alice Melvin for *Don’t Shoot the Messenger*. (written of Don't Shoot the Messenger.....)

“The attention to detail is impressive and clinches the covetability of each creation. The temptation to part with your cash for their beautifully crafted objects is irresistible.” Grafik Magazine, Sept 2004

Arnolfini Bookshop  
16 Narrow Quay  
Bristol, BS1 4QA  
Tel: 0117 9172304  
bookshop@arnolfini.org.uk  
www.arnolfini.org.uk

**artistbookarts at Ashcroft Modern Art, Cirencester**  
7th to 21st October 2006

Curated by Su Billington and timed to coincide with the Cheltenham Literature Festival, this fascinating exhibition includes a remarkable collection of both new and archive books by a range of artists, including: Sarah Bodman; Christian Boltanski, Edward Burne-Jones; David Byrne; John Cage; Tracey Emin; Mel Gooding; Ian Hamilton-Finlay, Susan Johanknecht; Richard Long; Bruce McLean; John Everett Millais; Adrian Piper; Edward Ruscha; Clive Rose; Telfer Stokes; Paul Thomas; Matthew Tickle; Andy Warhol; Lizzie Waterfield; Kelly Wellman; Heather Weston and Elaine Worth.

This exhibition of artist books, curated by Su Billington, is timed to coincide with the Cheltenham Literature Festival. It is dedicated to the work of artists who largely use book format as a medium in which to present their ideas. The format has grown out of a combination of the fine press tradition and the desire to contemporary artists to self-publish ideas, images and experiments. The collection includes both works for sale and archive material.

**Ashcroft Modern Art**

Saturday 7th to Saturday 21st October 2006  
Private views: Saturday 7th October 6 to 9pm  
Sunday 8th October 12 to 4pm

The gallery is open Wednesdays to Sundays 10.00 – 4.00 pm, and by appointment

Ashcroft Modern Art, 58 Ashcroft Road, Cirencester, Glos GL7 1QX
Tel: 01285 644902  
www.ashcroftmodernart.com

**Creating With Abandon: Process in the Artists’ Books of Angela Lorenz**  
23rd October – 22nd December  
The Fleet Library at  
Rhode Island School of Art and Design  
15 Westminster Street, Providence, RI, USA  
Monday-Thursday 9am – 7pm,  
Friday 9am – 4.30pm, Sunday 11am – 7pm

And at John Hay Library at Brown University  
20 Prospect Street, Providence, RI, USA  
Monday – Friday 9am – 5pm

Catalogue available  
For information call 401-709-5923

**Opportunities**

**ABC Call for entries**

A (is for add)  
B (is for book)  
C (is for collaborate)  
An exhibition of altered books & experimental artists’ books

this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
We are inviting the submission of creative book entries that will subsequently be selected (by the curators) for the exhibition. The exhibition will be held in May 2007 at The Gallery, The University of Northampton, UK. The exhibition is curated by Emma Powell, Melanie Bush & Louise McDonald.

Selection of entries that are to be exhibited will take place at the venue on Monday 26th March 2007 so work must be received before then. If you are sending a book from abroad pre-selection can be made via emailed photos to epowell@dmu.ac.uk. These must be received by 1st March 2007.

Please send books to arrive at the venue by Monday 26th March 2007 to: Melanie Bush (ABC Exhibition) The University of Northampton, Avenue Campus, St. George’s Avenue, Northampton, NN2 6JD, UK.

Entry requirements and further information about the exhibition can be found at: www.weloveyourbooks.com

Post Graduate Certificate in Book Arts at LCC. A new one-year course (30 weeks), one day a week (Wednesdays) in Book Arts. Starting on October 4th. Students must be graduates and come from any of the visual arts disciplines. But other applicants will be considered, after more detailed information about what their background is and why they are interested etc.

To apply for a place or for more details please contact Sharon Powell Tel: 020 7 514 6765 E: s.powell@lcc.arts.ac.uk or email book arts tutor Daphne Plessner d.plessner@lcc.arts.ac.uk

London College of Communication, Elephant & Castle, London SE1 6SB www.lcc.arts.ac.uk

Show your work and show the world our artists’ concern for the environment!

The American Print Alliance is accepting prints, paperworks and artists’ books for our next portfolio, “Soap Box Prints: For a Cleaner Environment." The theme includes landscapes, cityscapes, seascapes, botanical prints, endangered species, commentary on conservation and preservation, consumption, pollution, global warming, genetic diversity, etc. Non-toxic and less-toxic methods and materials are highly encouraged. Deadline: November 15. Please read the full prospectus and download the entry form at our website, www.PrintAlliance.org. The "September 11 Memorial Portfolio" of 445 donated prints and works on paper is now on view in New York City at VanDeb Editions Gallery, its 14th venue. Shown at hospitals, high schools and neighborhood centers as well as college and university galleries, our artwork - presented all together - has had a tremendous effect on thousands and thousands of people. Help make the “Soap Box Prints” portfolio as extraordinary and inspiring, an outpouring of concern for our world and a call for action. Encourage your colleagues and students to take part.

American Print Alliance non-profit consortium of printmakers’ councils 302 Larkspur Turn, Peachtree City GA 30269 www.PrintAlliance.org, director@printalliance.org

A call for information to include in the new updated version of Artists’ Books Creative Production and Marketing: a free guidebook for book artists - 2007

The current issue can be downloaded as a free PDF from www.bookarts.uwe.ac.uk/survres.htm ISBN 0 9547025 1 4, Impact Press

This guide was compiled after a one-year, AHRC supported survey in 2005, for the book artist in their role of creative maker, publisher and distributor of their own artwork; to discuss and hopefully resolve some of the practical issues of marketing work.

The survey looked at methods used by book artists for producing and distributing their work, and the importance of artist's book fairs and events for building relationships with purchasers and with other artists. We also interviewed 24 book artists as a series of case studies of their experiences in the UK, EIRE, France, Germany, Spain, Denmark and the USA. We have had some great responses and some more information emailed in as a result of the first publication, so we will make an new updated version for free PDF publication in 2007.

If you have any information or experiences you would like to share to help other book artists promote their work, then please email the info to us by the end of December 2006. Any top-tips, new websites, shops, book fairs, marketing, collections etc. that you think would be of interest to others. Your name will be credited.

Thank you.

Email, post or fax items for inclusion to:
Sarah Bodman
e-mail Sarah.Bodman@uwe.ac.uk
By Post: Sarah Bodman - Impact Press, Centre for Fine Print Research, UWE Bristol School of Art, Media and Design Kennel Lodge Road, Bristol, BS3 2JT, UK
Fax: +44 (0)117 32 84824
www.bookarts.uwe.ac.uk
Regenerator - Altered Books Project

Veronica Morgan and Robert Heather both emailed in April 2006 to give a link to an online article from the New York Times about an altered books project exhibition involving Portland library and the Maine College of Art in Portland, USA; *Long Overdue: Book Renewal*, where nearly 200 artists recycled books that were withdrawn from use, into artists' books. This inspired us to do something similar with the books that had been boxed up for withdrawal from our School's art library at Bower Ashton.

We have a selection of books from hardback to paperback, novels, old exhibition catalogues and manuals, some in good condition, some very worn.

The project will run as an exchange, and artists have the option to choose the book they want on a first come-first served basis. Once all the books have been made and returned, and after exhibiting and archiving online, we will swap them all and send a book to each of the contributors but not the one they made themselves. If you need some inspiration, there is a book called *New Directions in Altered Books* by Gabe Cyr, which has some great examples.

To participate email Sarah.Bodman@uwe.ac.uk to receive the book list. Deadline for receipt of finished bookworks will be 30th January 2007.

Sarah Bodman, Research Fellow - Artists Books Centre for Fine Print Research, UWE, Bristol, School of Art, Media and Design
Kennel Lodge Road, Bristol, BS3 2JT, UK
Tel: 0117 32 84747
Fax: 0117 32 84824
Sarah.Bodman@uwe.ac.uk
www.bookarts.uwe.ac.uk

9th Annual Dorothea Fleiss East West Artists’ Symposia and Residency

The award-winning, non-profit international arts organization TransCultural Exchange announces a sponsored residency at the 9th annual Dorothea Fleiss East West Artists Symposia and Residency from August 25 – to September 03, 2007 in Carei, Romania. This 10 day international artist residency is open to artists in all disciplines and includes modest housing, workspace, meals, minimum materials and a $500 stipend to be used towards the artists' airfare. The residency will culminate in an exhibition at the Municipal Museum of Carei.

(There are no residency fees, although the artist is requested — but not required — to donate one work produced during the residency to the Municipal Museum of Carei.) One to two artists will be chosen to attend this residency, for which the remaining slots are by invitation only. Additional artists will be chosen to participate in the symposia’s exhibition at the Municipal Museum of Carei. Submission deadline is 1st May 2006. Please send a maximum of 15 slides or a CD of 15 works, SASE, resume, $15 review fee* and optional statement to TransCultural Exchange, 516 East Second Street, #30, Boston, MA 02127. Email tce@transculturalexchange.org www.transculturalexchange.org

Announcements

**Designer Bookbinders Lecture Series 2006 - 07**

This new series will be held at The Artworkers Guild, 6 Queen Square, London WC2 at 6.30 pm. Admission: DB members £4, non- members £6, full time students £2

Tuesday 7th November 2006
Tom Kemp: From craftsman to artist in 10,000 easy steps

Tuesday 5th December 2006
Dr. Stephen Bury: On the edge of the book, artist's book or artist's multiple.

Tuesday 9th January 2007
Harrington and Squires: Working in a thin space

Tuesday 6th February 2007
Tracey Rowledge and Kathy Abbott: Tomorrow's past, a talk about the ongoing exhibition based project on making contemporary bindings for antiquarian books.

this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
Tuesday 6th March 2007
Dr. Frances Wood: Lost in transition, Chinese books in Europe

Nearest tube stations are Holborn and Russell Square.

Further details from Virginia McArdle
Tel: 020 7253 6976
www. Designer bookbinders.org.uk
lectures@designerbookbinders.org.uk

Southern Cross University Acquisitive Artist’s Book Award 2006

Images from the 2006 Southern Cross University Acquisitive Artists Book Award are now available for viewing at: www.scu.edu.au/next

Next Art Gallery co-ordinator Dr S Morgan commented that the works in this year’s exhibition represented a more diverse selection of artist’s book forms than in previous exhibitions and that the overall standard of artworks was very high.

Patsy Payne, Head of Print media and drawing at the Australian National University, selected four artworks to be acquired for the SCU artist’s book collection, they are:

Hitting the Skids by Doug Spowart, a digitally generated flick book,
A Growth is Filling up Spaces with Stuff by Andrew Williams, a handmade book object,
The Nature of Things by Michael Schlitz, a stab bound book of fine woodblock prints, and
Farewell to Meat by Cornelius Delaney, a digitally generated case bound book.

NEXT Art Gallery at Southern Cross University generally makes entry forms for the award available from the gallery web site early each year.

www.theartistsbook.org
A fantastic website by David Paton in Johannesburg, has just been launched; to share the research done on the South African Artist’s Book over the last decade. It shows a wonderful range of the prolific artists’ books production in South Africa, with a searchable database – including images – of hundreds of examples of artists’ books. It includes sections from David Paton's dissertation on South African Artists’ Books and Book-objects Since 1960; a layout and catalogue of the 1st exhibition of Artists’ Books held in South Africa – Artists’ Books From the Ginsberg Collection, held at the Johannesburg Art Gallery in 1996; a database of all South African Artists’ Books thus far researched, a digital catalogue of the Exhibition Navigating the

Bookscape: Artists’ Books and the Digital Interface at which this website will be launched and links to related sites of interest.

Artist’s Book Fairs

Small Publishers Fair 2006
Conway Hall, Red Lion Square, London WC1
Friday 20th and Saturday 21st October
Open 11am to 7pm, admission free. Holborn tube

Recent small press publishing from the UK and abroad, featuring work by contemporary artists, writers and poets. Includes readings, talks, events and book launches.

For full programme details
RGAP www.rgap.co.uk
email fair@rgap.co.uk | tel 07789 338952

Edition de Création / Contemporary Creative Books
9th International Book Fair
Marseille 14th and 15th October 2006.
45 exhibitors from eight countries.
Atelier Vis á Vis, 41 rue Clovis Hugues, 13003 Marseille, France
www.atelier-vis-a-vis.org
(there will be a report on this fair in the next issue)

www.bookarts.uwe.ac.uk P.T.O.
Workshops

The Badger Press
Printmaking Workshops - Autumn Term 2006

ETCHING & INTAGLIO PRINTING
Sat 11th November / 2nd December
Tutor: Annet Kuska. Fee for each workshop: £42.50.

COLLAGRAPH PRINTING (2 consecutive Saturdays)
21st & 28th October
A two-day specialist workshop exploring innovative and experimental methods of printing from plates constructed from collage materials.
Tutor: Annet Kuska. Fee £85.

SCREEN PRINTING WEEKEND
4th & 5th November
This two-day workshop will cover a wide range of water-based screen printing processes.
Tutor: Annet Kuska. Fee: £ 90.

STUDIO ACCESS DAYS
Wed 1 November           Fri 1 December
These sessions are ‘tasters’ which enable you to try the open-access approach to the use of the studio.
Fee per day: £20.

TUTORIAL DAY 27th October
One-to-one tutorials offer the opportunity to step back, take stock and reflect on a portfolio with own work and discuss interests and concepts critically in view of how to progress with own artistic concerns. Slots for individual sessions of 45 mins can be booked on the hour, starting from 10am with 5pm the last session on the day (lunch break between 1-2pm). Tutor: Annet Kuska. Fee: £ 25.

The Badger Press
Unit 4 Claylands Road Industrial Estate,
Bishops Waltham, SO32 1BH.
Tel: 01489 892127

New Publications

Twenty Years of Boekie Woekie

Dear friends of Boekie Woekie!
Your favorite bookshop is back from being with one leg for three months in London. Now it operates again with full strength in dear old Amsterdam. The first result is that finally that book got ready which we once hoped to give a launch par ty for on New Years Eve 2005. Its title is "Twenty Years of Boekie Woekie". It contains 57 contributions made for the occasion - mostly in English, but there is also Dutch, German and Icelandic. Some contributions include pictures. You can also read what the three shopkeepers have to say on this occasion and there

this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
is an afterword. Many pages offer a glimpse into Boekie Woekie’s unorderly archive of thousands of scrap paper notes. We have reproduced some of them. The book is perfect bound, with an attached dust jacket, has 260 pages of 20 x 14 cm. There are 135 copies. It costs 45 euros. Hetti, Rúna, Jan

**BOEKIE WOEKIE, books by artists**
Berenstraat 16
NL 1016 GH Amsterdam
The Netherlands
bookstore + gallery daily open from 12:00 - 18:00
T + F: - 31 - (0)20 - 6390507
e-mail: boewoe@xs4all.nl
internet catalogue: http://www.boekiewoekie.com

**Andrés Gustavo Gatti** is an Argentinean born artist living and working in Chile. He graduated from the University of Arcis, Santiago, Chile in 2004.

His graphic works include books and paper based artworks. Contact him for more information at a_gatti2002@yahoo.com.ar

**Veronica**
by Douglas Holleley

This book consists of 107 color photographs made on the rock platforms of two beaches located on the Central Coast of New South Wales, some 50 miles north of Sydney, Australia. These rock platforms are notable for their complex, mysterious and indeed beautiful appearance. It almost seems that the earth itself has written the story of its own creation on very face of the rock.

The story is expressed in visual, symbolic terms by the vibrant colors and evocative structures of this geologically blessed landscape. Of particular interest is the quite extraordinary juxtaposition of both Christian and Pre-Christian imagery comfortably and respectfully co-existing in the same space.

This book is named after Saint Veronica who it is said, wiped Jesus’ face while he was suffering under the weight of the cross. In so doing, His image was miraculously imprinted on the cloth. Available to order from www.lulu.com

**FROM ATLAS PRESS**

**Circular Walks Around Rowley Hall**
by Andrew Lanyon
A novel in words and images

Publication date: 12 October 2006
176 pp., 17 x 19 cm, Binding: Paperback in slipcase
ISBN: 1 900565 35 8, Price: £18

**AVAILABLE FROM bookartbookshop for the special price of £13 until the end of October.**

Rowley Hall is a sanctuary for extremes, a place where the prosaic and the outlandish, the precise and the approximate, the straightforward and the contorted, the domestic and the geological combine.

The very fabric of the building has been shaped by how much each of its three main inhabitants constitute the dominant personality at any single
moment. Someone might come to the door and ask for Vera, only to be told that at present there is mostly only Walter...

*Circular Walks* is a sort-of-novel that recounts the curious history of three characters: Vera, Mervyn and Walter Rowley; and of two locations: Rowley Hall and the Cornish town of St. Ives.

The human protagonists are three members of a family devoted to outlandish experimentation, mostly upon themselves or each other. Vera, the levitating psychoanalyst, explores the effects of geology on thought and language; Walter, a retired vivisectionist preys on artists in the hope of forcibly curing them of their vile creative habits; meanwhile Mervyn, his father, is busy eradicating his son’s efforts by secretly creating strange cinematic extravaganzas and sculptures disguised as scientific apparatus. Or at least that’s what happens on one level...

In fact this is an indefinable book in which text and image are given equal weight. A state of play (in both senses of the word) exists between them, words provoke images, and images text, and a literal visualisation of a joyous creativity is brought into being. It’s a tour-de-force that is at once gothic narrative, philosophical enquiry, comic novel, a eulogy of the tragic history of St. Ives and the Cornish landscape and an eloquent demonstration of the processes underlying its own creation.

Andrew Lanyon has been bringing out the Rowley books in beautiful limited editions for the past 20 years. This selection from the first 12 of them is the first time their remarkable content has been made more generally available. The author is the son of one of the foremost of the St. Ives artists, Peter Lanyon, and so was brought up in the strange atmosphere of a fishing village overwhelmed with "high culture", his ambivalent feelings about this invasion underpin the narrative.

Simultaneously published by the same author: *A Fairy Find*, Portobello Books.

TO LAUNCH THESE PUBLICATIONS AN EXHIBITION of Andrew and Peter Lanyon opened at the Austin Desmond Gallery on 13th October.
Pied Bull Yard, 68/69 Great Russell St.
London WC1B 3BN.
Tel: 0207 242 4443

Contact: Alastair Brotchie on 07770 784 185 or atlaspress@compuserve.com www.atlaspress.co.uk

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**Capital by Giles Goodland.**
A book influenced by the programmatic methods of Oulipo and the critical in-your-faceness of Fluxus. This book attempts to do something lasting with the dross of our daily lives: the ephemeral and momentary productions of the media, especially newspapers, magazines, and journals, are transformed into poems that draw the connections that have strung us all across recent history, doing much more than the word 'collage' usually implies. These are poems that join the dots, fill in the gaps, and suggest how poetry can once more be a tool for critique and engagement with the world as it is. Each poem tracks a different aspect of *Capital* over the recent past, with the proviso of using none of the author's own words, and using one quotation from a different periodical source per year.

Although engaged with contemporary poetry, *Capital* also steps around it and strikes off into areas seldom explored in modern literature: human combustion, cancer maps, child labour, cold calling, organ harvesting, incest dreams, insect sex organs, schizophrenic speech patterns, the non-existence of President Nixon, euphemisms for the wages of a Geisha, global management, control and documentation of information as a corporate asset, radiant heating systems users, the spatio-temporal structure of false-consciousness, cheesemakers, swirling solid-to-liquid effect that the company calls Warpo, a mini-series about a mass murderer in a small Southern town, corporate hecklers, etc.

It can be ordered from www.saltpublishing.com/books/bookseries.htm

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**The online journal How2**
Vol. 2 Issue 4, Spring-Summer 2006, has a **Bookarts Feature curated by Susan Johanknecht** www.how2journal.com

Articles can be viewed online and some downloaded as HTML and as PDFs for printing.

The feature includes: Susan Johanknecht’s Introduction to the Bookarts Feature; Sarah Jacobs *Writing a Life, Making a Book: Some Notes on A WA[Y]FARER;* Lin Charlston reductio ad absurdum; A C Berkeheiser *Conversations on Plaques and Tangles;* Sharon Kivland *Exchange-value;* Heather Weston *Text. Texture. Touch: The Embodied Read;* Emily Artinian *real fiction;* Anna Trethewey *A study...*
A new book project by Michail Molochnikov: Chlebnikov-Molochnikov

Was recently shown at the Museum of Art History, Taipei, Taiwan and at Frankfurt am Main for the book fair. An edition of 12 copies, 6 sheets, 4 collages, 31 x 22 cms, 800 euros.

All 4 collages are signed, with a poem Chlebnikov translated to German.

For more information contact Michail at molochnikovm@mail.ru or see www.galerieartdigital.com/mol2.htm or www.artnews.info/artist.php?i=1200

Edition/100

Every artist would like to show their own artwork. Through their unique representations, they would like to have a dialogue somehow, with those who experience the artworks. There are many talented artists in Japan. However, most of them are working individually and removed from society. Japanese emerging artists rarely form communities unlike American and European artists do. Consequently, the possibilities of introducing their artworks are very limited.

In order to break through such circumstances, I invited artists to produce multiple artworks. The project was named "Edition/100", "Edition/100" is a combination of mail art and multiple project.

Ten contemporary Japanese artists were selected who work in various genres such as: painting, calligraphy, etching, sculpture, animation, photograph, and sound design. Each artist produced 100 artworks to make an edition of 100. Artworks were all made with a theme, "present." (Present is a homonym of the word "send" in Japanese.) While we sent the packaged artworks to those who support art and promote emerging artists all over the world, with a postmark of the September 11th, a part of the edition works are on sale at major art book stores in Japan.

Further information on the "Edition/100", such as statements on the enclosed artworks, participating artists’ portfolios, and their profile are available on this official website. I truly hope that the people who received the unexpected ARTicle enjoy the enclosed artworks. In the meantime, I wish this small circle of the "Edition/100" becomes a trigger for the audience of all the world to get to know Japanese emerging artists, and grow up into a bigger circle as a new vehicle to the societies.

Edition/100 director, Takuya Fukumoto

Find out more about the project at: www.100exhibitions.com

Free downloads of Impact Press out of print reference books.

The Artist's Book Yearbook 2003-2005 and A Tale of Two Cities: artists’ books from New York and Bristol (2001) are now both out of print. As we are still receiving requests for them from libraries, we have made a free PDF download version of each which you can access via our publications page at: www.bookarts.uwe.ac.uk/bookpub.htm

In the next newsletter - reviews of: The First Manchester Artist's Book Fair; The 9th International Book Fair Marseilles; new editions from TRACE...

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