Artists’ Books Exhibitions at Bower Ashton Library
School of Creative Arts, Department of Art and Design
University of the West of England, Bristol, UK

Publications from The Meir Agassi Museum®
Friday 1st August - Thursday 4th September 2008


From 1980-81 he was awarded a British Council Scholarship to study in the UK. As artist in residence, he set up his studio in the Fine Art Department at Leeds Polytechnic (now Leeds Metropolitan University). His publication To Make Things formed part of the exhibition Meir Agassi - works 1980-1981. In 1982 he settled in the UK, moving to Bristol where he lived and worked, continuing to make art, and write essays, poems, short stories and articles for Israeli magazines and newspapers on a regular basis.

He began to develop the idea of setting up The Meir Agassi Museum® from the early 80s. After meeting the artist Annette Messager in 1992, and discussing the problems of diversity, he began to use a slogan to consolidate his varied practice:

WORK FORM THE STUDIO, ARCHIVE, COLLECTIONS, DIARIES, LIBRARY AND MUSEUM OF MEIR AGASSI

Agassi produced the publication The Case of the Lost Life and Work of Mo Kramer (1920-1993) as an installation for his final show at the (then) Faculty of Art, Media and Design, UWE Bristol in 1994, for which he graduated with first class honours.

In 1995, he re-installed the piece for an exhibition “Neither Here Nor There” curated by Michal Heiman, at the Gordon Gallery in Tel-Aviv. In conjunction with the exhibition he produced two more publications: The Mo Kramer Box of Fragments from Memory and Amnesia, and An Anthology of Fragments from Memory and Amnesia, a booklet in Hebrew containing selected texts on the preparation of the Case of MK.

He continued to publish artists’ books, ideas, essays and related works under the Meir Agassi Museum® umbrella, often collaborating with his friends. Meir, his wife Tessa Agassi-Smith and their son Danny were killed in a road accident in February 1998.

This collection of Meir’s work given by him to friends in Bristol has been housed in the Print Studio at UWE, Bristol since then as a small memorial to the family.

The books have been scanned to show some of the works produced in the period that he lived and worked in Bristol.

Agassi Prize for creative use of text in an artist’s book has been awarded annually by CFPR for the Hereford Book Arts Competition, organised by Guy Begbie. As of 2009, we will also award an Agassi Book Arts Prize at the MA show in Multi-disciplinary Printmaking to continue our small tributes to their memory.

Sarah Bodman, CFPR, UWE Bristol

Some Notes on Life as a Blurred Image from The Case of the Lost Life and Work of Mo Kramer (1920-1993) Meir Agassi, 1994

The Mo Kramer Box of Fragments from Memory and Amnesia
Meir Agassi, 1995
Ellen McMahon
Artists' Books and printed works
Print Studio Cases, UWE, Bristol, School of Creative Arts
Kennel Lodge Road, Bristol, BS3 2JT, UK
Continues until 17th August 2008

EXHIBITIONS

Imi Maufe: Visual Arts in Rural Communities Residency 2007/2008

Imi Maufe is nearing completion of the VARC year-long residency based at Highgreen, Tarset in remote Northumberland. The final exhibition RAFFLE TICKETS AND MIDGES will take place with an opening event on Saturday 13th September 3.30-6pm at Highgreen Studio. At 1.30pm on the same day Imi will be leading a Silent Walk, this is a walk that has been documented every two weeks during the year and for the first time will be walked in the opposite direction from normal!

The documenting of this walk and many other events that have taken place over the year has resulted in a number of artists' books. These books are to be housed in a portable case that will, after the exhibition at Highgreen, be cycled out of the valley to various venues before arriving in Newcastle, completing the residency before Imi moves on to an, as yet unknown destination.

The gallery is open on: Sun 14th, Fri 18th, Sat 19th, and Sun 20th September 11am-4pm.

The bicycle touring exhibition visits:
Bellingham Heritage Centre on 30th Sept 1-3 pm
Queen's Hall Hesampa on 1st Oct 12-3 pm

And finally arriving at Northern Print, Ouseburn, Newcastle on Thursday 2nd Oct 6-8pm with artist talk at 6.30pm (and is open Fri 3rd 11-5pm and Sat 4th 12-4pm)

A smaller version of the case will be on loan via the Northumberland County Council Mobile Library that travels from Otterburn to Bellingham along the Tarset Valley, so that anyone using this service can, for two weeks at a time enjoy the books in the comfort of their own home.

If you require more information, please: call 01434 240 562 or email bluedogtours@hotmail.com (Imi Maufe)
or visit www.varc.org.uk for directions and more information about VARC.

A list of the new books created for this exhibition will be available in September.

4 éditeurs / 4 publishers
CDLA, France
Until 20th September 2008

The exhibition 4 éditeurs / 4 publishers was initiated by le Musée royal de Mariemont (Belgium) and exhibited there from October 2007 to January 2008. This smaller version of the original show is now at the centre des livres d'artistes, and features publications by: Imschoot, uitgevers, mfc-michèle didier, Yellow Now and Yves Gevaert. The show is also complemented by the 12 volumes of On Kawara, recently published by mfc-michèle didier.

CDLA, 1 place Attane, F-87500 Saint-Yrieix-la-Perche, France
Tel: +33 (0) 555 75 70 30.
http://cdla.info/en/expositions/4-editeurs-4-publishers

Artspace Mackay, Australia exhibitions

Patrick Pound
Painting in a Library
McAleese Gallery
Until 7 September 2008

Painting in a Library surveys the role of the book in Pound’s art over two decades. From paintings to collages and photographs, Pound’s work looks as if it were made by someone who, on trying to explain the world and having failed, has been reduced to collecting it. This exhibition unpacks the notion of the library and the artwork as a copy of the world.

Boundless
Artists' books from the Mackay Regional Council Collection
Cox Rayner Gallery
Until November 2008

Since Mackay City Library began purchasing Australian and international artists' books in 1995, Mackay Regional Council's collection has continued to grow, and is now considered to be one of Australia's most significant.

In addition to providing a snapshot of highlights from this collection of artists' books, the 60 works selected for display in...
Boundless exemplify the diversity and inventiveness of a growing number of artists exploring this artform, one that consistently confounds and defies simple definition.

Artspace Mackay
Civic Centre Precinct, Gordon Street
Mackay, QLD 4740, Australia
www.artspacemackay.com.au

**Banned and Recovered: Artists Respond to Censorship**
The San Francisco Center for the Book, USA
Fri Aug 15 - Wed Nov 26

It’s not just the books under fire now that worry me. It is the books that will never be written. The books that will never be read. And all due to the fear of censorship.

Judy Blume

Toni Morrison, J. K. Rowling, and Mark Twain are among the most suppressed authors of the 21st Century, according to the American Library Association. In our schools and communities, intellectual freedom and freedom of expression are increasingly under attack.

*Banned and Recovered: Artists Respond to Censorship* will present work by visual artists in response to books that have been repressed, censored or banned. Fifty artists, including many well-known names, are participating. To raise awareness of censorship as a constant and continuing threat to intellectual freedom, we will offer public programs this fall at several venues.

We are happy to be collaborating with the African American Museum and Library at Oakland on this exhibition, which will span the two venues, through Nov 26. This exhibition is also hosted by the African American Museum and Library at Oakland. On view Sep 5-Dec 31.

The San Francisco Center for the Book
300 De Haro St, San Francisco, CA 94103
Tel: 415-565-0545
www.sfcb.org

**BOOKISH** curated by Matt Packer
is at the Glucksman Gallery,
University College Cork, Cork, Ireland
Until 24th October

The exhibition examines the relationship between Books and Art. Special reading areas are made up of books from Coracle Press and Book Works.
www.glucksman.org

**Emmanuelle Waeckerlé - Republique Française**
Until 13th September
Centre Culturel Jean Pierre Fabregue - St Yrieix - France

In this project I look very closely at the poster campaign of the 2007 French presidential elections, ending up with around 50 close-up images of smiles, eyes, slogans and textures. With these fragments I have created new heroes, alliances and slogans, hoping that by stripping bare the medium I can reveal what lies behind the message. A series of diptyches, triptyches, collages and billboards and a small book (edition of 500)

Republique Française
limited edition of 500
52 pages, full color offset printing on cyclus paper,
perfect binding, size: 21cm x 13 cm, price £13

Available from:
Centre Culturel Jean Pierre Fabregue, St Yrieix-la-perche, France
Centre des livres d’artistes, St Yrieix-la-perche, France
www.cdla.info

Directly from the artist: moi@ewaeckerle.com
Printed Matter in New York also has copies of a small proof run.

**Reading Room**
A small exhibition of bookworks by binder and artist Cassy Sachar - with armchairs to read them in!

Sunday 7th September 11 am - 7 pm
Monday 8th - Wednesday 10th September 2 pm - 8 pm
The Reading Room
21 Crooked Usage, Finchley, London N3 3HD
cassysachar@gmail.com
www.cassysachar.com

**Frédéric Magazine**
Isabelle Boinot, Frédéric Fleury, Emmanuelle Pidoux, Frédéric Poincette & Stéphane Prigent
Bongout Showroom, Berlin
Until August 23rd 2008

Known for expensive cafés and indignant waiters, Paris now also has a reputation for churning out an impressive quantity of small, raw and seemingly spontaneous drawings. One of the reasons for this boom is that rents are high, while living and working space is scarce. Among the protagonists of this scene is the artists’ collective “Frédéric Magazine”, whose drawings use basic materials such as ball pens, pencils, felt pens and blotched paper. Their works can be produced anytime anywhere, thus reflecting the artists’ daily lives. Together they have decided to relinquish their individual names in favour of a common identity called “Frédéric”.

www.bookarts.uwe.ac.uk P.T.O. FOR MORE BOOK ARTS NEWS…
Since 2004 its founding members (Isabelle Boinot, Frédéric Fleury, Emmanuelle Pidoux, Frédéric Poincet, Stéphane Prigent alias Kerozen) have been publishing new images daily on their website (http://fredericmagazine.free.fr). In the Bongout gallery space their individual drawings function like fragments of a three-dimensional artwork. The tight hanging reveals the stylistic particularities of each of the artists, but while everyone depicts their own world, the sum of their works forms a whole universe with impressions from daily life.

On the occasion of this exhibition, Bongout will produce a limited edition of silkscreen prints of drawings by "Frédéric Magazine".

Bongout Showroom Torstraße 110
10119 Berlin, Germany
Opening hours: Tue-Sa, 12 - 07 PM
Tel:+49(0)30 280 93 758
www.bongout.org

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**BUT FOR THE MOON NOBODY COULD SEE US**

Gracia Haby & Louise Jennison
IMP, Australia
30th August - 21st September 2008
A two person show of artists’ books and related works.
Opening: Saturday 30th August 2-4pm
IMP
above Greville St Bookstore
145 Greville St, Prahran, Australia
Gallery hours Weds-Sun 12 noon - 5pm
Tel: 03 9510 3531
gracialouise.com
www.impabovegreville.com

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**For the Love of Making Books**

Touring exhibition of artists’ books and related artwork by fifteen artists from artistsbooksonline.com continues at the following venues:

9th August - 6th September 2008
Rhuddlan and Ruthin Library Gallery, Ruthin, North Wales

13th September - 18th October 2008
Buckley Library Gallery, Buckley, North Wales

Contact Rhyl Library and Arts Centre for more information:
01745 853 814 or www.artistsbooksonline.com

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**On Kawara**

I MET / I WENT / I GOT UP / One Million Years / Pure Consciousness
Curated by Michèle Didier
Until August 24th, 2008
at: do ART SEOUL
80 Sagan-dong Jongro-gu, Seoul 110-190, Korea
www.micheledidier.com / www.galleryhyundai.com

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‘Re’ an exhibition of experimental artists’ books is now on show at Artworks MK, Milton Keynes, UK until 14th August Curated by “we love your books” a collaboration between Emma Powell, Melanie Bush, Louise Bird and Janine Pope. Open weekdays 10am - 4pm, Saturdays 10am - 12pm (closed Sundays).

www.weloveyourbooks.com
www.artworks-mk.co.uk/exhibitions

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visualKultur.cat

Catalan Artists’ Books

FAD Exhibition Room, Fostering Arts and Design, Barcelona

Until 14 September 2008

visualKultur.cat is an extraordinary, surprising tour through Catalan visual culture, which emerges afresh in the mid-sixties - right under the eyes of a dictatorship - from the most innovative,
virtually clandestine, artistic minorities right through to the recent present - the age of globalisation and mass culture - through the most singular, little-known books, a result of collaboration between avant-garde artists and writers first, and later including creative designers.

Frégoli Antoni Tàpies / Joan Brossa, Barcelona: Sala Gaspar, 1969

FAD Exhibition Room, Fostering Arts And Design
Pl. dels Àngels 5-6
08001 Barcelona
Tel: +34 934 437 520
Opening Hours: Monday to Saturday, 11am - 8 pm
Sunday and holidays, 11am - 3 pm
www.fadweb.org
Free entrance

If you can’t make it to the show, visit the wonderful online version: www.visualkultur.cat, where you can see a complete tour of all the books in the exhibition.

Freestyle Books
Artists’ books from the collection
‘Where the idea of the book is redefined’
Until 12 October 2008
State Library of Queensland
Free exhibition open daily 10am-5pm
SLQ gallery, level 2, State Library of Queensland
Cultural Centre, Stanley Place, Southbank, Brisbane, Australia

Public programme:

Explore the exhibition on a free guided tour with the curator
Wed 17 - Sun 21 September 12 noon - 12.30pm

Join our exhibition guides on a free guided tour every Sunday
1.15pm - 1.45pm
SLQ gallery, level 2
Free, no bookings required

Artists’ books workshop with Gracia Haby and Louise Jennison
Don’t miss this rare opportunity to take part in a concertina book-making class with renowned Melbourne book artists, Gracia Haby and Louise Jennison. Bring along your own artworks, photographs, clippings, or writing, or simply bring your imagination. Sat 27th September 10am - 4pm
Bank of Queensland Heritage Collections Learning Room
level 4. $25 / $15conc, bookings qtiX 136 246

Filmworks
From the canvas to the screen, explore how artists experiment across mediums in this free film series:
24th Aug In this Life’s body (Australia 1984 147 mins) U15
31st Aug F for Fake (Fr/Iran/W Ger 1975 85 mins)
7th Sept Look Both Ways (Australia 2006 100 mins) M
Sundays 2pm
SLQ auditoium 2 Level 2
Free, no bookings required


Seekers of Lice: 499 Quandaries #2 to #3599
Over August Arnolfini bookshop will be participating in the Seekers of Lice Quandaries Initiative. Ten editions of 499 white paper bags will be appearing (and disappearing) in different locations throughout the country.

One side of each bag is numbered from #2 to #3599 using prime numbers only. The reverse side has a handwritten ‘quandary’, each different. The quandaries conflate meaning, sound, association and visual pattern through alliteration, rhyme, half rhyme and non-logical pairings. Meaning is jostled aside by the strangeness of language. The bags will be given out with purchases from bookshop.

Bookshop
Arnolfini, 16 Narrow Quay
Bristol BS1 4QA
T: 0117 917 2304
E: bookshop@arnolfini.org.uk

Summer Exhibitions at Minnesota Center for Book Arts:

FACE THE NATION
Until September 21, 2008
This historical exhibition investigates how the desire to reinforce, redefine or transcend national identities shaped the design of typography between 1900 and 1960. The same era that encompassed two World Wars also saw many new designs of type, in part demanded by the new printing technology of the Monotype and Linotype casting machines. The exhibition will include a number of case studies, showing original printed examples and objects from the printing trade. Face The Nation is presented by MCBA and the University of St. Thomas, curated by art history professor Dr. Craig Eliason.

HOT SWISS TYPE
Until September 21, 2008
Open Book Lobby
View the stunning technique and design mastery of Basel designer/printer Romanò Hänni in this exhibition of hand-printed books and publication design. Educated at the Basel School of Design under such teachers as Wolfgang Weingart, Hänni tends to avoid the fashionable excesses of ‘deep impression’ letterpress effects, returning instead to the core

Page 5 www.bookarts.uwe.ac.uk P.T.O. FOR MORE BOOK ARTS NEWS…
values of traditional printing technique and modernist European
design. Hänni and partner Martin Sommer have also forged a
reputation as designers of magazines and newspapers, most
prominently the Basler Zeitung (1983-2003). The exhibition
also features examples of their computer-aided publication
design.

Minnesota Center for Book Arts is located in the
Open Book Building in Minneapolis, Minnesota
1011 Washington Ave S, Suite 100
Minneapolis, MN 55415, USA
www.mnbookarts.org
Tel: 612-215-2520
Email: mcba@mnbookarts.org

Friederike Mayröcker and Ernst Jandl
An exhibition of Concrete and Experimental Poetry
Until 31st August 2008
Research Centre for Artists’ Publications/ASPC
Neues Museum Weserburg
Teerhof 20, 28199 Bremen, Germany
www.weserburg.de

ANNOUNCEMENTS

Call for expression of interest for participation in book arts event 2009: Doverodde Book Arts Festival - Celebrating Book Arts and Crafts

The Limfjordscenter, Doverodde, is pleased to announce an exciting Festival of Book Arts. The Limfjordscenter is situated by the Limfjord in Thy, Northern Jutland. It is an area of great natural beauty and historical interest and is home to Denmark's first National Park.

The Event: Doverodde Book Arts Festival - Celebrating Book Arts and Crafts

Artists' books / book arts / creative bookbinding, graphic design, printmaking and printing, illustration, storytelling, papermaking and decorating, paper sculpture, calligraphy, etc.

The 3-day festival will be held Friday 8 May-Sunday 10 May and includes talks by leading book artists, creative bookbinding workshops, exhibition of works by participants and much more.

Exhibition theme 2009 - Ø (island) - 8 May - 25 June
The exhibition of book arts and related arts and crafts will continue until 25 June. Participants in the festival may leave works for the continuing exhibition and overseas exhibitors can arrange for return of works by post. Covered display cabinets will be available.

This is an initial expression of interest. More information and entry forms will become available as we progress with the planning of the event.

Participation in the festival and exhibition will be by selection from incoming expressions of interest and by invitation.

If you are interested in participating and would like further information please contact: Karin Nikolau, Limfjordscenter, Fjordstræde 1, Doverodde, DK-7760 Hurup Thy, Denmark, or email: natur@limfjordscenter.dk

SAVE THE DATE: The MFA Book Arts/ Printmaking Programme at The University of the Arts presents
The Hybrid Book: International Book Arts Conference and Fair
June 4 - 6, 2009 at The University of the Arts, Philadelphia

Events Include:
A programme of panels and speakers on the varied identities of the book & the implications of its interdisciplinary nature-A book fair at which artists, publishers and vendors exhibit & sell current work- A showcase of several internationally known artists/ designers- A juried exhibition of recent work by alumni of The University of the Arts’ MFA Book Arts/ Printmaking programme. For details see: www.hybridbook.org

SAVE THE DATE: November 8-9, 2008 for the 10th Biennial Pyramid Atlantic Book Arts Fair and Conference!

The Pyramid team have been working in partnership with Montgomery College of Art and Design to bring this event to the newly completed Cafritz Foundation Art Center, 930 King St., Silver Spring, MD, USA. Booklyn Artists Alliance, Brooklyn, NY, has curated an exhibition for Pyramid Atlantic American Psyche: a Visual Essay on Personal and Military Violence including works by the People's Republic of Paper and the Iraq Veterans Against the War.

There will be 4 scholarly presentations on artists' books. Mary Tasillo is re-evaluating the Democratic Multiple for the digital age, Steve Woodall will present on a project pairing book artists with research scientists and there will be two talks concerning issues of speed and books: Jana Harper on walking books, cities and navigation, and Chris Burnett on road books, travel and motion. Also included is “The Future of Publishing,” a research project and table presentation at the fair by Sarah Bodman and Tom Sowden from the Centre for Fine Print Research, UWE, Bristol, UK. And of course there will be hundreds of books!

The Pyramid Atlantic Book Fair is an opportunity for artists who make books to exhibit and sell their work to a diverse audience including many scholars and collectors.

Tables are still available to exhibit books. Exhibitor fees start at only $150.00. See www.bookartsfair.org or email baf@pyramid-atlantic.org for more details.

bookartbookshop's last show before the summer interval was International Litter Exchange by brown sierra

International litter exchange is an ongoing project by brown sierra to collect found and recycled materials taken from their local environ. First started in 98 by collecting packaging and cutting out images and text into a standard postcard size then sending them around the world.
This was the first exhibition of brown sierra’s international litter exchange. It included a series of books made from materials gathered from the streets and buildings and arranged into sequential cut ups through the process of book binding.

**PLEASE NOTE BOOKARTBOOKSHOP IS CLOSED OVER AUGUST**

**Congratulations to Tate Shaw and Kristen Merola at VSW!…**

**New leadership at the Visual Studies Workshop Rochester, New York**

As of June 1, 2008, Tate Shaw is Interim Director and Kristen Merola is Interim Assistant Director/MFA Coordinator of the Visual Studies Workshop. Both Tate and Kris are alumni of VSW and have been working together on various projects since 2003. In 2005 they began publishing artists’ books as Preacher’s Biscuit Books. Tate Shaw is currently coordinating the 10th Biennial Pyramid Atlantic Book Arts Fair and Conference November 8-9 in Silver Spring, MD. Shaw will be speaking at the College Book Art Association conference, Art Fact and Artifact: The Book in Time and Place, at the University of Iowa Center for the Book next January and at the Codex Symposium in February 2009. His essays can also be seen in the Artist’s Book Yearbook and The Blue Notebook. The artist Kris Merola has been the Education and Artist-in-Residence Coordinator at VSW since 2004. www.vsw.org

**DESIGNER BOOKBINDERS LECTURES 2008 - 2009**

The Art Workers Guild, 6 Queen Square, London WC1

Nearest underground stations: Holborn and Russell Square

Admission: DB members £5, non-members £7, students £2.50 per lecture. Four x Tuesday lectures or all day Saturday:

DB members £18, non-members £26 and students £9. Eight lectures: £36/£52/£18

Further details from Julia Dummett and Rachel Ward-Sale
Tel: 01273 486718
www.designerbookbinders.org.uk
lectures@designerbookbinders.org.uk

**Tuesday 7 October**

6.30 pm Sebastian Carter

**Tuesday 4 November**

6.30 pm George Kirkpatrick
The Invisible Binder: “Where have you been hiding all these years?” is a frequently asked question to which George will give an explanation, illuminated by slides, of his binding-related work over more than forty years.

**Saturday 10 January**

10.30 am Ewan Clayton, calligrapher
The Written Artefact as a Contemplative Space: In this talk, which features a number of projects made in collaboration with Peter Jones, Ewan explores his thinking about the place handwork has in a digital age and its importance in our lives.

12 noon Jenni Grey
Design Basics: Adopting contemporary design tools and processes in your work and as a way of life.

2 pm Simon Brett, wood engraver
The Painful Adventures of Pericles, Prince of Tyre: Simon’s collaboration with the Barbarian Press on an edition of Shakespeare’s Pericles, and their attempt to combine text and illustration meaningfully.

3.30 pm Maureen Duke
A Longlife Binder: Experience and experiences.

**Tuesday 3 February**

6.30 pm Eri Funazaki
A Bookbinder’s Approach to Book Arts: How I incorporate design-binding techniques in book arts and why I am involved in making artists’ books.

Dominic Riley
A Bookbinder's Journey: From student days to post-Fellowship, Dominic’s travels, teaching and working life in America and his adventures in the Lake District. Unusual requests, strange bindings, interesting folk and a little TV.

**Tuesday 3 March**

6.30 pm Dr Marianne Tidcombe
The Middleton Lecture - Katharine Adams, her Life and Work: An account of England’s foremost woman binder in the early 20th century. She was at the centre of the Arts and Crafts movement and bound books for the leading private presses and major collectors.

The 2008 Murton|Crawford Award for Book Arts

At the MA Book Arts course, Camberwell College of Arts, Neil Crawford has awarded the 2008 Murton|Crawford Award for Book Arts to Stergiana Georgouda. Stergiana's project ‘Collecting Words of Others’ developed from reading ‘On Collecting: an Investigation into Collecting in the European Tradition’ by Susan M. Pearce, borrowed from Camberwell
College’s Library. She noticed that previous readers left evidence of themselves - underlining, highlighting, circling, writing in the margins, commenting and interacting with the original text.

Stergiana’s work is a conceptual transformation of Pearce’s book, re-presenting the words, sentences and paragraphs marked by readers. “My intention was to ‘illustrate’ the experience of an audience when reading a book as well as the relationship between a reader and a book on loan.” Stergiana also produced ‘Condensed Library’ where each page replicates the colour, size and shelf mark of a whole shelf of books in the old British Museum round reading room.

Stergiana Georgouda was born in Thessaloniki, Greece; she studied graphic design at Coventry University and the London College of Communications before completing her MA in Book Arts this year. She intends to keep creating conceptual books and to organise book art exhibitions in Greece.

OPPORTUNITIES

**Micro-Pages**  
**Calling all book artists and libraries and archive centres for interest in a book art microfilm project**

‘Micro-Pages’ is an idea for a book arts exhibition. A series of selected artists’ books would be turned into a reel of microfilm. The work would be accessed through microfilm readers in participating libraries and archive centres.

**Microfilm:**
A film on which printed materials are photographed at greatly reduced size for ease of storage.

Film containing micro-reproductions of documents for transmission, storage, reading and printing. Microform images are commonly reduced about 25 times from the original document size. (http://en.wikipedia.org/wiki/Microfilm)

I am looking for libraries and local archives that have working microfilm reader machines who are interested in participating in this book arts exhibition.

Artists who are interested should consider these guidelines when thinking about submitting book works:

The work should relate to the history of artists’ books, and/or history of libraries and archives.

Please take into consideration that the microfilm will be in black and white only.

The work should be no larger than A4 (210 x 297mm).

The work should be no longer than 30 pages.

Please register your interest in this project by emailing Abigail Thomas at: abi-thomas@hotmail.co.uk (Artists please also send details of your website or some images of your previous book works) www.abigailthomas.co.uk

**Democratic Organization**  
Are you trying to get your artists’ books out there to as wide an audience as possible, as inexpensively as possible? The 10th Biennial Book Arts Fair and Conference is November 8-9, 2008, the weekend after the U.S. Presidential election, and in the spirit of democracy we are calling for you to take part!

We want to exhibit your democratic multiples - the books you widely and cheaply disseminate-at our book fair. Participate in this experiment in democratic exhibitions. No jurors, no curators, just the books you make, straight from you, the artist. $10 processing fee (essential for the commonwealth)

We are also calling for those who attend the fair to do their part! They will have the opportunity to vote for one of the democratic multiples to receive a “Best Book of the Fair Award.” The award-winning book will receive an honorarium and have their ideas further disseminated as a spread in *The Blue Notebook*, the bi-annual journal published by the University of West England, Bristol, UK. Direct questions by email to: Tate Shaw, Coordinator, 10th Biennial Pyramid Atlantic Book Arts Fair and Conference - pyramidatlantic08@gmail.com

Fill out the form online at: www.bookartsfair.org/democraticbooks_form.html and send it along with your books to: Democratic Organization c/o Pyramid Atlantic Art Center, 8230 Georgia Ave. Silver Spring, MD 20910, USA

**Call for Bookartists: Visual reading - Sensing meaning**  
**A one of a kind and altered book project organised by THE ARTSPACE and MOUFFLON Bookshop and Publications in collaboration with the Goethe-Institute Nicosia, Cyprus**

Working title: A book for a lifetime

“Their Schopenhauer wrote that dreaming and wakefulness are the pages of a single book and that to read them in order is to live and to leaf through them at random, to dream. Paintings within paintings and books that branch into other books help us sense this oneness”, Jorge Luis Borges, from “When fiction lives in fiction”

The works to be created should be not bigger than 30 x 30cm in size and one additional A/4 page related to your book will become part of a collective book. The presentation will be in November 2008 at The Artspace, The Moufflon bookshop and the Goethe-Centre in Nicosia, Cyprus. The collective Artist’s book will be presented at the Goethe Centre as part of lectures, text and poetry readings within the context of “Visual reading and Sensing meaning”

Curator: Horst Weierstall, Artist and Senior Lecturer at Frederick University, Nicosia, Cyprus
Email: art.wh@fit.ac.cy
Tel: 00357-99875117
Send your artists book + 1 A4 page by 30th October 2008 to: Horst Weierstall, PO BOX 22509, CY 1522, Nicosia, Cyprus

PLEASE NOTE THE CORRECT EMAIL ADDRESS FOR HORST WEIERSTALL IN THIS NEWSLETTER art.wh@fit.ac.cy (the final ‘y’ was missing in the last one).
COURSES AND WORKSHOPS

DRAWING & PRINTMAKING COURSES AT RABLEY DRAWING SCHOOL, MARLBOROUGH, WILTSHIRE

We run unique short courses exploring the language of drawing. Each course encourages the development of creative practice through a combination of specialist workshops, individual tutorials and experimental studio practice. Our tutors are all practicing artists and experienced art school lecturers.

All courses are in small groups of no more than Nine students. Basic materials are included in the Course fee, specialist materials are available at Cost. Local accommodation is available please ask for details.

3,4,5 September 2008 Mikey Cuddihy
Drawing & the Calligraphic - Gesture Drawing

30 September,1,2,October 2008 Martyn Brewster
Colour & Abstraction - Drawing & Printmaking

14,15,16 November 2008 Martyn Grimmer
Drawing with Light - Drawing & Printmaking

3,4,5 December 2008 Meryl Ainslie
Experimental Drawing - Drawing

7,8,9 January 2009 Sandy Sykes
Multiplication & Manipulation - Drawing & Printmaking

5,6,7 February 2009 Sue Preston
Figure, Form & Surface - Drawing & Mixed Media

13,14,15 March 2009 Emma Stibbon
The Big Landscape - Drawing

2,3,4 April 2009 Lori Sauer
Binding Ideas - Book Binding

Courses Include
Well Equipped Studio And Print-Room
Artist Talks
Methods And Materials Workshops
Group And Individual Tutorials
Access To The Resource Library & Gallery
Basic Materials - Specialist Materials Are Charged At Cost
Light Lunch And Refreshments
Access To Studios Out Of Course Hours
Maximum Group Size 9

Booking
A Booking Form And Full Terms And Conditions are available on our website. Places are limited, so please contact us to check availability. www.rableydrawingcentre.com

Email: info@rableydrawingcentre.com
Telephone Meryl: 01672 511999

Rabley Contemporary Drawing Centre
Rabley Barn, Mildenhall, Marlborough
Wiltshire SN8 2LW

Start at Thame Museum, breaking for coffee at a nearby scenic venue set up for printmaking. Completion of collagraph prints and small book works on Sunday, kicks off ‘The Big Draw’ in this Oxfordshire market town.

Intensive Printing Week 22nd - 26th September
4 places, (hours to suit) - £300
Guided use of etching, letterpress and other press at the Print Studio by an experienced book and printmaker. Visits to nearby Oxford’s world class museums will follow-up “The Art of Recording”. (Other projects by request only).

For more details on booking courses, catering, accommodation etc. please contact: christine.tacq@talk21.com, Christine Tacq, 2 Essex Rd, Thame, Oxon, OX9 3LT

RESIDENTIAL WORKSHOPS IN TUSCANY
BOOKS BY HAND - FROM HISTORICAL MANUSCRIPT TO CONTEMPORARY GESTURAL WRITING

Arezzo, 18th - 25th October, 2008
With Monica Dengo and Cristina Balbiano
Books by Hand is a calligraphy and bookbinding workshop held in Arezzo, a beautiful medieval art city in Tuscany, near Florence. This unique course offers students the opportunity to rethink the relation between form and function. Before starting the in depth study of letter-forms, marks and texts, students will learn how to make a folded book which is also a case, with pocket-pages, that later will contain all their calligraphy works.

The lessons will take place from 9 am till 4 pm (short lunch break). The classroom is open 9am to 7pm. Thursday is free. Tuition will be in English, but the teachers can assist the students in Italian and Spanish if required. The registration fee is 900 EUR per person, including B&B. Transportation and meals are not included. Enrolments by 30th August 2008

For more info and payment options see: http://www.articalligrafiche.it/indexeng.html, or contact Cristina Balbiano: info@freehandwriting.it

ARTISTS’ BOOKS - BOOKBINDING WORKSHOP
8th November at Badger Press

This one day session includes a discussion of artists’ use of the book form and the making of a concertina book and a cased-in hardback book. This approach will cover the major processes used in artists’ books, and will give the participants the grounding to understand and try other book forms.
Tutor: Jean Rowe Fee: £50
See Jean’s work at www.jeanrowe.co.uk

Badger Press open access printmaking studio
Unit 4 Claylands Road Industrial Estate
Bishops Waltham, SO32 1BH
Tel: 01489 892127
email: info@badgerpress.org
www.badgerpress.org

THE ART OF RECORDING; Intaglio and relief printed images and text for artists’ books, inspired by museum collections: Weekend Workshop (12 places, 20/21 September 10am-4pm, - £60)

Start at Thame Museum, breaking for coffee at a nearby scenic venue set up for printmaking. Completion of collagraph prints and small book works on Sunday, kicks off ‘The Big Draw’ in this Oxfordshire market town.

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www.badgerpress.org

P.T.O. FOR MORE BOOK ARTS NEWS…
RESIDENTIAL WORKSHOPS IN THE NETHERLANDS
LOOSE AND SIMPLE BINDINGS
Winterswijk, The Netherlands
13th-16th November 2008
With Cristina Balbiano and Cor Aerssens

The aim of this workshop is to make many kind of unusual booklets, pamphlets, cases, folders and so forth, based just on folding, cutting and sometimes sewing, without any glue. A series of different materials, techniques and tricks will give you a breath of fresh air to change your point of view in bookbinding. Besides of our own models we offer you models, with the permission of Hedi Kyle and Carmencho Arregui.

This workshops will take place in Buurtschap Meddo, a small country village close to Winterswijk, in the beautiful landscape of the Gelderse Achterhoek. The workshop in the barn of Annebet Tannemaat will give us an attractive accommodation. For a limited number of participants we can offer a good price to stay in a nearby farmhouse. Otherwise we can suggest some other possibilities, hotels, Bed & Breakfasts and suchlike, in the surrounding area.

The registration fee is 550 EUR including costs of materials and tools provided by the organizers; the fee includes also coffee breaks and lunches for the whole duration of the workshop. Travel and accommodation expenses are not included. For more information/enrolments contact: Cor Aerssens, info@aerssens.nl Tel: (+31) (0) 50 5420064

UPCOMING ARTIST’S BOOK FAIRS, FESTIVALS AND CONFERENCES

Artist's Book Festival and 2008 Artist's Book Prize
4th & 5th October 2008
The Temple Gallery, Aberfeldy, Perthshire

The Temple Gallery will host an Artist's Book Festival on October 4th & 5th with an exhibition to last the whole month of October. The Temple Gallery is hosting this festival to launch its permanent display of Artists' Books.

The deadline for all applications is the 19th September unless you are exhibiting with your books on the festival open days. The gallery would prefer all books to be held for one month (the length of the exhibition). After that selected books will be held by the gallery as permanent stock for sale. Books should be supplied with a trade price & a suggested selling price.

If an artist wishes to show work on a sale or return basis then they are limited to 15 works. They may be for example 3 copies of five different books or 7 books and one or two copies of each. The book to be considered for the prize should be clearly marked and an application form filled out accompanying it. Books will only be returned when payment of postage is received. Postage can be paid by card or cheque.

PRIZES OFFERED:
Best Overall Book
Best Design
Best Content
Student Prize

Information and application forms are at: www.thetemplegallery.co.uk

The Temple Gallery, 20 Dunkeld Street, Aberfeldy, Perthshire PH15 2AA Tel: 01887 822997 email : templegallery@zen.co.uk

The Third Manchester Artist's Book Fair will be on Saturday 8th November 2008 11am - 5.30pm in the Holden Gallery, Manchester Metropolitan University, Cavendish Street, Manchester. Organised by the Righton Press Group at Manchester Metropolitan University. The fee for a table is £60 payable in advance. Early booking is recommended and no bookings can be taken after Friday 12th September 2008. Contact Neil Grant for bookings (n.grant@mmu.ac.uk).

Printed Matter’s NY Art Book Fair 24th - 25th October 2008
Contemporary art books, art catalogues, artists’ books, art periodicals, and ‘zines offered for sale by over 120 international publishers, booksellers, and antiquarian dealers. The fair will be held at Phillips de Pury & Company, 450 West 15th Street at 10th Avenue, 3rd floor, NY, USA. Admission to the fair is free (www.nyartbookfair.com).

Art Libraries Society of New York (ARLIS/NY)
Contemporary Artists’ Books Conference
23rd - 26th October 2008
In collaboration with Printed Matter's book fair, the Art Libraries Society of New York (ARLIS/NY) will host a conference on contemporary artists’ books from 23rd - 26th October 2008. The programme includes speakers, panels, artists' presentations, institutional tours, and receptions, and will focus on recent developments in artists’ books, a period of increasing diversity in the field. Conference venues include the New York Public Library, Museum of Modern Art, Brooklyn Museum, and the NY Art Book Fair at Phillips de Pury (www.arlisny.org/cabc).

Organisers:
AA Bronson, Printed Matter, Inc.
May Castleberry, Museum of Modern Art
INTERNET NEWS

A new online bookstore La Rara, specialises in contemporary bibliophilia - a selection of artists’ books, multiples and other limited editions, can be found at www.larara.biz

www.visualkultur.cat
A wonderful online site with a complete viewing catalogue of all the Catalan Artists’ Books in the visualKultur.cat exhibition, currently on show in Barcelona.

Robert Heather has created a new book arts forum site: Artist Books 3.0
The Artbooks online forum is for artists, curators, librarians, students and researchers interested in artists’ books and the book arts. You can browse or join Artist Books 3.0 at: http://artistbooks.ning.com

Our own website www.bookarts.uwe.ac.uk has a new server.
You can check if you are viewing the new site by looking at the title bar on top of your programme. If you can see a double colon after Welcome to ‘Book Arts’ :: then you are already on the new pages. If you can only see a single colon, you will need to empty your cache or refresh to view the new site.

www.thisisagoodthing.com
A new site by Craig Atkinson which has news and “A collection of good things found around and about”; from zines and books to street art and photography. The site links to many other artists’ sites, and has lots of interesting examples of work on it.

Tomorrow’s Past - an exhibition of modern bindings on antiquarian books from 2007 has now been made into an online archive by Carmencho Arregui. You can view the bindings and information at: www.outofbinding.com/tp.htm

Circle Press - artists’ books & prints - new website
Originally formed by Ron King in 1967 for a group of artists print makers interested in publishing limited editions of fine books and prints. The Circle Press website has recently been updated to include over 110 titles in the new catalogue. Each edition is now featured on its own page with images. The site also includes new works by Ron King.

The new shop section enables you to purchase books and prints from shop.circlepress.com - to celebrate its opening, the new online store is offering free shipping on selected Alphabeta Concertina titles. www.circlepress.com

NEW ARTISTS’ PUBLICATIONS

bm3
Annette Vogel, vogelpresse Munich, Germany

The 3rd issue in the series “bewegungsmelder”* is now ready, with an extract from Peter Handke’s “Essay on the successful day”. Language: German / English

4-part-leporello folded, multicoloured graphic (woodcut, linocut, embossing) and 2 additional sheets with text, together within one cover and a slipcase. Manual typesetting, letterpress, cover and slipcase hand-made. 17.5 x 33 cm (closed). Edition of 35, signed and numbered. Price: 120 EUR

(If you are interested in the book, please contact Annette Vogel through the website www.vogelpresse.de where you can also find some more pictures and information about other projects - soon also available in English.)

*The fundamental idea of the series “bewegungsmelder” - that means “motion detector” - is the simple fact, that any life is motion. Illustrated by original graphic this series contains literary texts about different facets of life: wonderful, absurd, everyday or fragile... (bm1: Samuel Beckett, bm2: Sarah Kirsch).

Art Metropole is pleased to announce the online availability of EVIDENCE OF 30 YEARS ± a complete history of the organisation, up to 2004 - compiled, sorted and easily downloadable as a PDF document.

Evidence of 30 Years ± documents the exhibition of the same name at Art Metropole (October 23 to November 27, 2004). Curated by AM Director Ann Dean and co-founder AA Bronson, the show was organized and mounted to celebrate the organisation’s 30th anniversary.

Comprising 300 titles (including editions, publications, ephemera and other items), Evidence of 30 Years ± represents Art Metropole’s integral role in the realm(s) of contemporary and conceptual art. The show - and the respective online resource - includes a graphic timeline, compiled by curator Fern Bayer and designed by Nestor Kruger.
Many of the items featured in *Evidence of 30 Years ±* are also housed in The Art Metropole Collection (The National Gallery of Canada, Ottawa) and includes work by Art Metropole’s international roster of lifetime members: James Carl, Tom Dean, Robert Fones, Jamelie Hassan, Matthias Herrmann, Luis Jacob, Garry Lewit, Sally MacKay, Will Munro, Maurizio Nannucci, Daniel Olson, Yoko Ono, Sandy Plotnikoff, Michael Snow, Chrysanne Stathacos, Lawrence Weiner, Andrew Zealley, and more.

*Evidence of 30 Years ±*, Art Metropole, 2008. 40 pp, PDF.
Graphic timeline designed by artist Nestor Kruger and compiled by Fern Bayer. Document design by Tonik Wojtyra.

http://www.artmetropole.com/popups/publishing/publishing_08/30/Art-Metropole-Evidence-of-30-years.pdf
Or, just follow the links at: www.artmetropole.com

Cuneiform Press is pleased to announce the publication of 3, by Ted Greenwald
Poet Ron Padgett writes: Ted Greenwald’s 3 takes the mind in at least three different directions simultaneously, in hardboiled, richly detailed, well-made poems whose giddy wordplay, pantomum-like interweavings, and nimble jumpcuts create a sort of 21st-century Poet in New York. An inspired challenge and a delight.

Filmmaker Nathaniel Dorsky writes: Within this selection of three works, we come upon the most unusual, if not revolutionary moment in the universe called Ted Greenwald. Suddenly the risk of self as such takes place. Though his poetry always bares the honest song of a fragmented accumulation, the float of our existence, here Ted reveals an exposition of tender, romantic suchness amidst rhythmic refrains classically structured and filled with sunlight and place, the vulnerable underbelly of his Arcadian being is unveiled.

The cover was designed by typographic aficionado Rich Kegler of P22. Trade paperbacks are $15 (plus $2.50 domestic USA shipping) and the lettered and signed hardcovers are available for $50 (plus $2.50 domestic USA shipping).

Both editions and other books from Cuneiform are distributed by Small Press Distribution http://spdbooks.org or direct from www.cuneiformpress.com

Other books include: Bill Berkson’s *Sudden Address*; Ron Silliman’s *Woundwood*; Gregg Biglieri’s *Sleepy with Democracy*; Dan Featherston’s *Clockmaker’s Memoir*; and Ted Greenwald and Hal Saulson’s collaboration *Two Wrongs.*

www.cuneiformpress.com

**Charm Offensive, Volume One**
Charm Offensive is a platform for young artists, designers and writers to voice their opinions and give their unique perspectives on a range of different issues today.

Charm Offensive aims to provoke its readers as well as challenge them and make them laugh with an array of contemporary voices from the creative world.

**Imagine You’re In A Room Full Of Blind Fools Desperately Grasping At Nothing**
David Mackintosh
Publisher: Aye-Aye Books

From Aye Aye Books: The first major publication of the mordantly compelling work of David Mackintosh. Editor Simon Morrissey’s insightful essay begins: “By turns mundane then macabre, surreal then salacious, David Mackintosh’s drawings are always disarmingly simple. Whether depicting a pile of shit or parts of a dismembered corpse, the outline of a head with what appears to be a bite taken out of it or starkly rendering a pair of bare breasts, his drawings appear to have borrowed much of their graphic presence from cartoons or some kind of illustration ... It is as if Mackintosh is dallying with the easy readability of these forms of drawing, and finding a comfort in their lack of discursive complexity. And with their graphic outlines, their swatches of opaque wash quickly filling shapes or dry drags of the brush scribbling a rough approximation to form, the drawings appear to convey immediacy and spontaneity...” ISBN: 9780955654008
Pages: 128
Hardback, 60 colour plates, 210mm x 210mm
Design: Funnel Creative
Edited and with an essay by Simon Morrissey
£17.00

**New books available from Café Royal:**

www.charm-offensive.com
It retails at £6. For orders or info email Bertie Knutzen: bertieknutzen@hotmail.com

Charm Offensive is available at www.charm-offensive.com
Stadttheater Bern
Flag (Zurich, Switzerland)
Between 2004 and 2007, Flag (Dimitri Broquard and Bastien Aubry) designed more than 60 posters for the “Stadttheater Bern” (Switzerland). This booklet contains a selection of 15 pieces. Each original poster has a size of 90 x 128 cm and is silkscreened. ISBN 978-3-905714-43-2
16 Pages, Color Offset
14.8 x 21 cm, First Edition
Published by Nieves. £4.50
Available from www.shop.caferoyal.org

Emily Foden new works
Having just completed a Masters in Book Arts at Camberwell College, Emily Foden is currently producing a series of works inspired by the seductive appeal of folklore and storytelling. Emily’s work focuses on visually narrating the journeys of intriguing objects currently in her possession, the curious tales they tell us, through their assorted owners and the paths they take into our lives, is the point at which her stories begin.

Emily's current practice applies the theme of containers and safe passage to her paper based creations, like a message in a bottle they are delivered to the reader in the sealed form of the book, keeping them safe until they reach their destination and intended audience.

Promise
A promise to return to you, a book of promises from one lover to another during their separation. A collection of handmade and found inserts continue the themes of the promises throughout the book. Letterpressed text on a concertina structure with hard covers either end, complete with gold letterpressed cover slip. £30

Latent
You will find the latent impressions received by your mind… Made as a progression of a 3D piece Latent focuses on the hidden meanings behind body language and human interaction. The book consists of two parallel storylines, those being portrayed by the replica slide inserts and the true story being told by the relief letterpressed text. Fixed concertina structure, hardback cover, with slit fixed inserts. £25

Alongside her independent creations Emily is also part of the design collective ‘Wings and Roots’ with fellow Book Artist Hayley Joyce McPhun, the pair are currently working on a number of joint projects to be exhibited in the near future.

Em_Fo@hotmail.com
www.curiosityboutique.co.uk / www.printerpress.org

Géza Perneczky
Assembling Magazines 1969-2000

The Árnyékkötök Foundation proudly presents Assembling Magazines 1969-2000 by Géza Perneczky, which is the first monographic release about this special kind of artwork.

“This collection was planned to be the second volume of the Soft Geometry Archives catalogue series and was going to be limited to the philological listing of assembling publications in my collection. It was meant to be supplemented by a selected corpus of illustrations and an index of authors involved in various publications. I later decided to add a longer historical
overview because 70 to 80 percent of known assembling periodicals are represented in the archives by at least one, but often a dozen issues. This collection might therefore give a full panorama of the entire history of the genre (1970 to 2000) and it seemed obvious that this panorama should also be accounted for in the form of an essay.”

(Géza Perneczky)

27x21 cm (letter size), 256 pages, language: English / Hungarian, over 250 BW images.

To buy the book:
Price: 20 EUR + postage and packing 20 EUR = 40 EUR

We accept payment by bank transfer (new accounts!):
In Dollars ($) : Arnyekkotok Alapítvány
HU 65 11400040 - 202416011 - 0068436

In Euro : Arnyekkotok Alapítvány
HU 21 11400040 - 20241601 - 20064787

Your copy will be shipped to you immediately after payment.

Orders can be placed at Árnyékkiők Foundation, 1034 Budapest, Tímár u. 17., Hungary
E-mail: arnyekkotok@freemail.hu,
Fax: + 36 1 387 57 90

Two new publications from The Caseroom Press:

**The Ghost in the Fog: XXV The Corrections**
Barrie Tullett

The Corrections is the ghost of a book. It documents corrections made by the editors, translators and contributors to *How to Address the Fog: XXV Finnish Poems 1978-2002*. Published in 2005, the original went through five sets of amendments. This book reveals those changes. Only the corrected text, the marginal notes and the proof-readers’ marks remain, forming a different kind of poetry - one of an accidental, concrete kind. It is a book of absences.

Bought to light by Barrie Tullett from the corrections, observations and alterations of Ken Cockburn, Anni Sumari, Robin Fulton, David McDuff, Donald Adamson and Robyn Marsack. Original Concept: Barrie Tullett & Philippa Wood. Design & Production: Barrie Tullett
Softcover, 195x128mm.
Published by The Caseroom Press, 2008.
£7.95
Available from The Caseroom Press at www.the-case.co.uk/Ghost.html

**The Last**
Philippa Wood

*The Last* is a typographic record that explores responses to a series of questions that aimed to examine a particular moment in time - or as one respondent replied - ‘a strange snapshot of my life’.

Many responses were themed and ranged from the person conducting an extra-marital affair and the couple going through the adoption procedure to the more abstract, random and unconnected.

Published by The Caseroom Press, 2008.
£40
Available from The Caseroom Press at www.the-case.co.uk/TheLast.html
Imprint the quarterly journal of the Print Council of Australia
Winter 2008 Volume 43
Number 2
Has many features on artists’ books…

Articles include two reports on Focus on Artists’ Books IV at Artspace Mackay by Dianne Fogwell and Marian Crawford.

Article on Drought: Creative Cross Collaborations an exhibition of artists’ books to be displayed at Federation Square from 22nd of August as part of the 2008 Melbourne Writers’ Festival.

Report by Noreen Grahame on her display of Australian artists’ books at the 16th Taipei International Book Exhibition.

State reports include exhibitions, events, competitions and awards including the Southern Cross University Acquisitive Artist’s Book Award, Melbourne Art Fair, the Codex Book Fair and Symposium and the 5th International Artist’s Book Triennial Vilnius 2009.

For further information about subscribing see: www.printcouncil.org.au

Trial and Error - The aviated efforts of Jean Babtiste de Bomberaque
Øivind Hovland

‘Aix-en Provence 1855: meet the young Jean Babtiste de Bomberaque, an eccentric soul with a passion for aviation. Witness his struggles and adventures through the years, in his never-ending pursuit of inventing the first ever, man-powered flying machine.’

Trial and Error is a limited edition, hand drawn art book, exploring the philosophy of determination. The endeavours of Jean Babtiste, although a fictional character, are familiar to most of us. It is through the process of trial and error that our convictions are tested. This book is a homage to the men and women, throughout history, who have followed their dreams. They have tried, failed, tried again and succeeded.

Øivind Hovland lives in Bristol, where he works as a professional illustrator. His work appeared in IMAGES 31: The Best of Contemporary British Illustration 2007, and he has been featured in various press, including Venue, Bristol Review of Books, Digital Arts, Kunst für Alle. In 2005 Øivind was also shortlisted for the Nationwide Mercury Prize Art Competition.

ISBN: 978-1-84150-222-9
Paperback, 210mmX250mm
Publication date: May 1st 2008
Retail price: £39.95

The book can be purchased at: Waterstones, The Galleries, Bristol, and in the Arnolfini bookshop, Bristol. It can also be bought directly from the artist.

Øivind Hovland, Jamaica Street Studios, 39 Jamaica Street, Bristol BS2 8JB UK
Tel: +44(0)7774560072
Email: oivind@lo-tec.co.uk / www.oivindhovland.co.uk

More info on the book is also at: www.zyarts.com/zybooks/oivind.html

Publications from Itinerant Press
Philip Kuhn

I founded itinerant press in July 2007 in order to publish limited edition paperback artist books specialising (but not exclusively) in poetry. The press was inspired by a mixture of love and anger. My love affair with the making of books started in January 2004 when I stumbled into one of Mary Bartlett’s book-binding classes in Dartington. Mary’s inspirational teaching fed a long-standing passion for the book as an object to be held & admired not just looked at and read. My anger and rage directed at the ever-growing commodification and commercialisation of books, the poverty of their design & the low production values increasingly set by print-on-demand.

Through itinerant press I aim to integrate my skills in book-binding & excitement with the potentials of (new) digital technology: to design, set, produce and publish the books I dream of from the edge of Dartmoor where I now live.

To use good quality materials so as to create books finished to a high standard of craftsmanship and which allows authors the flexibility of design, layout and innovation often denied them by small press publishers constrained by the economic exigencies of print-on-demand. I want to demonstrate that poetry books in particular do not have to be in A5 format, black print on rather nasty white paper and always justified left.
To date I have published five books - three books of poetry: the fourth a record of the “making” of a stone carving (including a large number of colour photographs) and the fifth an Alphabet Book with 27 large-scale black-ink line drawings.

I have designed and set all the books through Adobe InDesign (2.00) and printed them onto Newton & Windsor 130 gsm cartridge paper. The first three were printed through an Epson Photo R1800 (inkjet printer). This printer, however, constrained the weight of card that I could print for covers: so my first three books were bound with Daler 220 gsm card. But following a grant from Devon Arts Culture for the making of the fourth book I purchased an Epson Pro 3800 which allows me to print onto much thicker card. My fourth and fifth books are bound in Arches (hot press) 300 gsm.

Publications to date

Tim Allen, SeaExchange: a thousand lines on tambourine (2007)
250 x 210 (w) mm, 50 pages, ISBN 978-1-906322-00-7 (£14.00 - limited to 25)

Philip Kuhn, at maimonides table (2007)
210 x 150 (w) mm, 152 pages, ISBN 978-1-906322-01-4 (£25.00 - limited to 25)

Harry Guest, From a Condemned Cell, a translation of Jean Cassou’s 33 Sonnets (2008)
170 x 125 (w) mm, 100 pages, ISBN 978-1-906322-02-1 (£33.00 - limited to 33)

Harry Guest, the translator, did not want the French text facing his own translations. My solution was to make a second book composed of the French text which fits into a pocket sewn into the back of the main book. This offers the reader the option to remove the French text and use it as an independent or parallel text. Not only did this solution meet Harry’s requirements but it also echoed something of the work itself because Cassou composed all 33 sonnets in his head whilst locked in solitary confinement during the winter of 1942-1943 & without access to pen and paper.

Ed Philip Kuhn, floating this boat of stone: the making of Tsunami Noni (2008)
210 x 235 (w) mm, 80 pages, ISBN 978-1-906322-03-8 (£40.00 - limited to 40).

The sculptor Rosie Musgrave wanted a large number of colour photographs to illustrate various aspects of the making and touring of the sculpture that this book catalogues. Instead of collecting the photographs into one or two sections sewn into the middle of the book I elongated the book so that I could then place three photographs in the right hand margin of each page. This allowed the “illustration” to relate directly to the text and did away with flipping between pages. I also used a sort of light nutty brown for the text: this echoed the colour of the Ancaster stone that Rosie had used for the carving.

Mary Bartlett & Norman Young, A Modern Alphabet for Unicorns (2008)
270 x 215 (w) mm, 66 pages, ISBN 978-1-906322-04-5 (£50.00 - limited to 36)

The challenge in the making of this book was not only to do justice to Norman’s illustrations but also to incorporate a CD-ROM of Mary discussing the making of the book.

I designed and printed a CD sleeve/envelope which I then fixed onto the inside back cover allowing for a wrap-around back cover containing biographical details of the two authors.

For more information about itinerant press please contact Philip Kuhn, by email: xyster@pique.wanadoo.co.uk

By post: Furzeacres, Buckfastleigh, Devon TQ11 0JH

REDFOXPRESS announces new publications from the collection “C’est mon dada” - visual and concrete poetry:

Nr. 21 - Vittore Baroni (Italy) - Don’t You Rock Me Dada-O

Nr. 22 - Reid Wood (USA) - Work Anonymously

All books are A6 format (10.5 x 15 cm / 4 x 6”) - 40 pages, cardboard cover, thread and quarter cloth binding, laser printing.

Page 16   THIS NEWSLETTER CAN BE DOWNLOADED IN COLOUR FROM WWW.BOOKARTS.UWE.ACE.AK/BANLISTS.HTM
on ivory paper. Price: 15 euro / 20 US $ / 10 UK Sterling each.
You can order your copy by email or subscribe to the collection
and receive each book with invoice. No charges for postage.
For more information:
http://www.redfoxpress.com/dada-baroni.html
http://www.redfoxpress.com/dada-wood.html
http://www.redfoxpress.com/dada.html

REDFOX PRESS
Francis Van Maele
Dugort, Achill Island
County Mayo, Ireland
info@redfoxpress.com

Proboscis is proud to announce our first ‘StoryBox’ of digitally
printed and die-cut StoryCubes: an 8 cube set printed on both
sides which enables people to explore Proboscis, our projects,
themes and ideas in three dimensions.
We have a limited number available to buy from:
http://proboscis.org.uk/store.html#storybox1
http://diffusion.org.uk

Helvetica Poems
Victoria Bean

Helvetica Poems consists of seven pages of large punctuation
marks set in Helvetica 500pt, that transform from one mark
to another when you hold each individual page.

One page changes from a full point to a comma, another from
a less than sign to a more than sign. These lithographs have
been printed using lenticular technology.

Like the other artists’ books I’ve done, this book is about
reduction, as well as transformation. I’m always tackling the
question of how much information you need to communicate
within a book using its materials, binding methods, images,
and text.

Exhibitions:
Blink, Cut and Repeat at the Courtauld, London, 2008

Pre publication price: £300
Contact: victoria.bean@btopenworld.com
victoriabean.co.uk
arceditions.com

Department for Culture, Media and Sport
"It's not just a book, it's a book as art!"
The Women's Studio Workshop announces the publication of two new titles:

**LAP**  
Loretta’s Acronym Primer  
Stephanie Copoulos-Selle

This book explores the use of existing acronyms for technological, government and medical terms. Loretta re-invents the acronyms into a personal vocabulary stressing the importance of the individual, who has emotions, feelings, and dreams. Letterpress printed on Rives heavyweight paper, bound in hard covers, 5” x 6” x 3/4”: 32 pages. Edition 60. 2008. $300

**IRON**  
Tatana Kellner

Inspired by the artist’s installation of the same name, where an automated iron reveals text as it irons out a white dress shirt. The text examines the history of domestic labor and immigration, while the images document the technological progress of ironing appliances (patents included). Printed in invisible ink, the viewer reads the book by ironing the pages. DVD of the ironing installation is included. Silkscreen, letterpress, bound in hard covers.11” x 12½”, 52 pages. Edition 45. 2008. $800

All WSW artists’ books can be viewed in their entirety on http://www.hvi.net/php/artist_books_archive_viewer.php  
To order WSW’s artists’ books please email: tana@wsworkshop

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**REPORTS AND REVIEWS**

CFPR Bookarts AHRC Project Update: What will be the canon for the artist’s book in the 21st Century?

Thanks to all our survey respondents so far. We have received some very interesting responses, and some beautiful ABTREE diagrams already which will be used for the exhibition wall in the New Wave artists’ books show in September 2009. The survey is online for another year and we look forward to hearing more views (www.bookarts.uwe.ac.uk/asurvey08.htm).

We spent an intensive week in Poland for the project at the end of June, interviewing artists, gallerists, press and museum curators. We will be writing up these interviews as case studies over the summer and will also upload some audio files from the discussions. Our journey through Poland started in Kraków, moved to Kielce and Bodzentyn where we interviewed the writer and artist Radoslaw Nowakowski about his own books and the development of artists’ books over the last 20 years in Poland. The interview took place in Nowakowski’s home in the hamlet of Dabrowa Dolna near Kielce, where many of his books are based.

We then moved on to Łódź, with Radoslaw Nowakowski kindly accompanying us as our translator, to interview the wonderful Janusz Pawel Tryzno and Jadwiga Tryzno, who founded and run the Book Art Museum with their son Pawel. This is an amazing institution which has been publishing artists’ books and fine press works for 28 years, and which houses a working press studio and bindery, full of rescued machinery which is all maintained and used to produce editions. Between them the Tryzno’s combine the practice of traditional and modern methods of production for artists’ books, curate exhibitions, promote and teach book arts to a wide audience and maintain the museum collection. After Łódź we travelled by train to Warsawa from Kielce to spend a day with Alicja Slowikowska (curator of numerous artists’ books exhibitions and founder of http://bookart.pl/) and Joanna Stokowska (paper artist) who kindly translated our conversations, at the Biblioteka Narodowa where Slowikowska has her office.

We then moved on to Poznan to meet with Tomasz Wilmanski and Joanna Adamczewska. Wilmanski is the founder of Galeria AT, in Poznan, which concentrates on text-based work, concrete poetry, experimental books, sound books and performance.
Joanna Adamczewska is an artist who mainly works with experimental books; concerned with how music, sound and vision can come together within the artist’s book. Since the late 1980’s Adamczewska has been working on ‘Acoustic Books’, a series of unique books produced to create different sounds as they are opened and performed in front of an audience. Adamczewska kindly showed us a film of the performance and talked us through each of these inspirational books.

We are very grateful to all the participants in our interviews in Poland - for their hospitality, generosity of information, willingness to share their history and ideas and the wonderful welcome we received at each venue.

Some links for more information:
Radoslaw Nowakowski - Liberatorium
www.liberatorium.com

Janusz Pawel Tryzno, Jadwiga Tryzno and Pawel Tryzno
Book Art Museum, Łódź
www.book_art.pl

Alicja Slowikowska / Joanna Stokowska
http://bookart.pl

Tomasz Wilmanski / Galeria AT (AT Gallery)
http://free.art.pl/at/pl/ang/ogalerii.htm
http://free.art.pl/wilmanski/ksiazki_art/wystaw_ksiazki.htm
http://free.art.pl/at/pl/ang/ksiazka_1_1990.htm

Joanna Adamczewska
http://free.art.pl/at/pl/ang/art_adamczewska.htm

We will be publishing interview transcripts and videos from Poland later in the summer, as free downloads at www.bookarts.uwe.ac.uk/canon.htm

If you have any questions, or would like to register for the forum, or join the online directory, please contact:
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www.bookarts.uwe.ac.uk/canon.htm

Highlights from Churchill Fellowship travel

Angela Gardner
I’ve just returned to Australia from travelling on a Churchill Fellowship in the USA and UK to investigate small press collaborations between printmakers and poets. At my first stop, Honolulu, I met the team that produces the journal tinfish; Susan Schultz and Gaye Chan. I timed my trip perfectly as I also caught the last day of an exhibition, The Commodity of Exchange: Prints from the Charles Cohan Collection at the University of Hawai’i at Manoa. When I got to meet Prof Charles Cohan, the head of printmaking and an enthusiastic participant in international portfolio exchanges, I invited him to join a folio, with Impress Printmaker’s Brisbane and Virtually 6 UK, initiated by Southern Highlands Printmakers.

Next stop was San Francisco Center for the Book (SFCB) to learn letterpress and photopolymer etching and also one evening to see the exhibition Drama and Desire at The Asian Art Museum. The centuries-old scrolls and page-like narrative screens touring from Boston were right on topic, combining words and images like contemporary artists’ books. At my final stop in the USA, the New York Center for Book Arts, two poets gave readings of their work and signed broadsheets produced using letterpress. I also got to see Jasper Johns: Gray at the Met, classic Marcel Duchamp projects at Book/Shelf MOMA and gunpowder work on paper by Cai Guo-Qiang at the Guggenheim.

My visit to London included time at the National Art Library at the V&A again looking at artists’ books. When I needed a break from that hushed and controlled environment I could slip out to the artist’s books exhibition Blood on Paper that included Ed Ruscha’s Twentysix Gasoline Stations and a projected digital bookwork by Charles Sandison in fact these stood out in an exhibition that made me feel not that the artist book was alive and well but had in fact been embalmed!

Paul Joyner and Gwyn Tudur Davies of The National Library of Wales (NLW) gave me a personal guided tour of the vaults, an exhibition from Gregynog Press, and a look at some of the text of Australia: obviously there are surprising treasures here that would repay an extended visit. Although the smallest of the U.K.’s Statutory deposit libraries there’s no hope of getting to the bottom of a collection of 5 million books.

Angela Gardner working on her artist’s book Pools of Light in the Print Centre, UWE Bristol, June 2008

I had cut lino on the 32nd floor of a hotel then joined Honolulu Printmakers to print a small edition at their studio, and again at an apartment in San Francisco and printed that, and a letterpress broadsheet of a recent poem, at SFCB but since then I had not had any opportunity to print. I was being driven slightly mad by all the input and no output! Working with printmakers Virtually...
Six at UWIC Cardiff and The Centre for Fine Print Research in Bristol on a new series of prints, opening at Firestation Gallery in Melbourne on 22nd August, gave me the opportunity to both print and further my research. Although both institutions were in the midst of hanging and assessing degree shows they provided studio access and more. In particular Chris Lloyd in Cardiff who helped prepare screens and Sarah Bodman in Bristol who discussed her collection of Artists’ Books made completing the eleven screenprint and letterpress prints and a set of postcards not just possible but a pleasure. I was also able to work on an artist’s book Pools of Light a copy of which is now in the collection of CFPR and the one-off Golwg.

While in the U.K. I also gave a talk attended by 60 people at the Bridging exhibition opening at Kirkharle Arts Centre in rural Northumberland. This compact exchange exhibition between Network Artists NorthEast, Horsley Printmakers and Impress Printmakers will next travel to the Project Gallery QCA Brisbane for a show in Sept-Oct before returning to the UK to Hexham’s Queen’s Hall. An impromptu artist’s book forum a few days later attended by 13 people, including book artist Imi Maufe, gave me an opportunity to organise an ongoing postcard exchange. Those few extra days also meant I could tour the award winning facilities of Northern Print in Newcastle upon Tyne. I feel honoured and grateful for the opportunity this generous travel fellowship has given me as a practicing artist/printmaker, poet and publisher. I look forward to continuing working with the people I met on my travels.

Angela Gardner visited UWE as part of her Churchill Fellowship award to travel to the USA and UK investigating options for establishing a collaborative print/poetry small press for emerging practitioners in Australia.

Her recently launched press ‘light-trap’ publishes collaborations between poets and artist-printmakers in Australia.
publisher@light-trap.net

Books That Fly Conference
University of Brighton, Faculty of Arts and Architecture
5th July, 2008

Speakers:
Peter Seddon (Host), Sarah Bodman, Gerald Fleuss, Professor George Hardie, Mark Pawson, Susan Skarsgard, Sam Winston

A Space For Flights of Thought
Report by Andrew Eason

Peter Seddon offered the above as part of his opening remarks for the end-of-conference colloquium at Books that Fly, perhaps consciously reflecting the conference’s title - though I only realised its aptness now. A space for such trajectories seems just how I would describe a certain view of books that came up during the conference, so perhaps its appropriateness reflects the day’s success in achieving its aims. ‘Books that Fly’ seemed a fairly tall order to begin with. Books that Fly? Speak, certainly, but Fly? However, I was won round to the metaphor subtly. The day’s speakers spoke about their own work as makers and researchers and offered much reflection on the attractions of books for artists. Sarah Bodman offered a keynote in this respect, speaking about why artists make books, offering some possible reasons: it lets them work in different roles (such as John Bentley’s identities as poet and musician); it offers a platform for narrative up to and including polemic texts; it offers control; it’s fun, and so on. We also touched on themes that would stay with us. There’s a dialogue between making books as part of a market, quite a rich market that will buy beautiful items, and doing it as an amateur, doing it for love. This came up again with George Hardie’s talk about his publications, inflected with a joy in being able to control the outcome; a conflation of auteur and amateur, as well as a way to find out what one had done and where one was likely to go next in that other trajectory of one’s career. (Another reason, perhaps, to make books: they are excellent machines for thinking with).

A similar dialogue can be inferred from Susan Skarsgard’s talk, which showed us the links between her practice as a self-directed artist, working with books in her Passion Editions imprint and her work with General Motors. Linking both areas of practice was a dynamic problem-solving that both depended on books’ abilities and worked creatively with their drawbacks. Skarsgard brought the problem of exhibiting books to the surface, with encouragement to bring as much new thinking to the problems of showing books as possible. Too often books are under glass and the very reasons the artist has chosen to work in the medium are nullified.

This problem is mitigated when the book is one of several thousand copies and thus more expendable in the hands of a browsing public. Mark Pawson described his creative lineage, working onwards from his fascination with mail art and zine culture towards his distinctive collecting-based work and links with like-minded small publishers. Pawson’s work was and remains determinedly reproducible. Although Pawson depends on technology for reproduction, he is careful to choose formats where he can have full control over the publication: photocopying is thus close to ideal, and Pawson has used them to produce his books in thousands rather than the tens and hundreds we’d most often associate with self-publishing. Pawson comments on self-publishing: with artists’ books, no-one is trying to say that a self-published book is anything other than what it says. The market is not one of vanity publishing but of producers taking production into their own hands with full cognisance of what they are doing. This is strongest at the fast-and-ziney end of production where Pawson finds himself, but others in the conference bear this out. There is a conscious intention to take control rather than pass it into the hands of others. The reasons Sarah Bodman explored for why artists use books featured control strongly, and with that we might add consciousness of what such a commitment to control sometimes costs, too.

Sam Winston is also aware of the links between media and markets, which became part of his talk on the ‘space between words’, a space he explores through the subjects his work is concerned with, but which is also integral to his practice itself. The space of communication with the reader was part of what Winston asked us to consider: the space he encounters between meanings and creativity is related to the space that is created by viewers’ reception of his work. Winston employs both written and visual elements to create this liminal space between words’ appearance and meaning, conjuring responses from obsessively detailed cutting, editing and linking of words through typography that has been linked with concrete poetry.
Winston is aware of concrete poetry, though he doesn’t think of his practice in those terms—nor, he admits, is he particularly knowledgeable of that genre’s form, (despite his work’s acknowledged effectiveness when seen as such). Winston’s orchestrations of textual image and visual text were, he found, deeply altered by their mode of presentation. When presented as a wall-mounted print, a book telling a story about the dictionary was visually interpreted as a duck, the typography, like tea-leaves, inspiring visual connections. It was the wall that did it, though. The viewer who saw the duck hadn’t thought of the work as something to read. It was on a wall, and therefore visual. (The duck, as far as I know, was unintentional. It remains to be seen whether or not the book, too, can fly). This visual/textual difference was echoed in the work’s distribution and markets: they too were affected by the way the work was presented.

If books create a space for communication, one in which artists invest their desires for control, their reflection and their exuberance and the richness of their observation, it is also a space which thrives on its’ boundaries, both as a useful structure to work with, and a structure it’s possible to meaningfully transgress. The conference was partly brought about by the Edward Johnston Foundation, which exists for the promotion to work with, and a structure it’s possible to meaningfully transgress. The conference was partly brought about by the Edward Johnston Foundation, which exists for the promotion of calligraphy. Calligraphy thrives on its rules and on the artful bending or breaking of the same. Gerald Fleuss’ talk surveyed Johnston’s legacy and the ways in which calligraphy could invest a page with energy and beauty. This relationship of clear principles and inspired flair finds analogies in the book itself. The rationally-grounded art of beautiful writing, and the artfulness and clear-sightedness of George Hardie’s illustrations and graphic solutions share an urge to create better and more beautiful solutions through a refined attention. No less a refined attention is at play in the poise exhibited by Winston, working towards the space between the words, or by Skarsgard’s thrilling combinations of cutting edge printmaking technology with traditional print skills. Anyone who can stand at a photocopier for hours as Mark Pawson does, playing it like an instrument, has achieved virtuoso levels of attention. The rules of the game are the borders of the book, even when we want to lift ourselves beyond them; when we are mindful of those borders, the book flies.

TheLiquid Page symposium was a one-day collaboration between Tate Britain and academics from the University College for the Creative Arts at Maidstone who have established a Communication Design ‘research cluster’. Representatives on stage were Silke Dettmers (Senior Lecturer with Graphic Design, though herself a sculptor with cross-disciplinary interests including a strong empathy for ‘bookworks’) and Mark Sanderson (Senior Lecturer in Visual Theory and Graphic Design). Theirs was an effective double-act - Dettmers a stern, clock-conscious mistress of ceremonies and Sanderson a deceptively affable interrogator. (He later confirmed their intention was ‘to provide a wide-angle view, to demonstrate the wide range of practices and the current situation around text - both inside and outside of the book’.) Dettmers opened the proceedings by acknowledging, from her own lecturing experience, a growing interest in making book art. Is this, she asked, a result of ‘screen-flight’ - students moving towards ‘an otherwise unmet need for the physical and tactile’? While I lack her deeper knowledge of theoretical and practice-histories, I can at least confirm that the term ‘artist’s book’ also occurs with increasing regularity with my own Graphics students. They seek out book fairs and exhibitions, Google related artists and ask if they might shape an editorial design project as ‘an artist’s book’. Ask them to define the term, though, and I doubt they could.

Dettmers set out an agenda for the event here - a wish for deeper debate and intellectual investigation of this mercurial form, beyond the uninformed good intentions of her students and the almost unclassifiable range of work one sees at book fairs. The choice of speakers worked hard to achieve this, including academics, commentators, educators and artists with a real diversity of opinion, intent and experience (and an obvious coup being the involvement of the influential Keynote Speaker Professor Johanna Drucker) - assessing changing relationships between author/artist and reader/audience as all become further immersed in the digital 21st century. (In retrospect one grey area never quite resolved itself: book arts were referenced constantly but all too often it seemed the influence of digital evolution was being assessed much more broadly - in relation to the traditional codex book format and text as a carrier of knowledge in general.)

For book and artist’s book - the roles involved in creating them, their authorship and audiences - the day was peppered with alternate/parallel definitions and redefinitions. Tate Britain’s Maria White showed how institutions sought to impose them,
by outlining the quite specific guidelines used in their acquisitions policy for book art pieces. (I suspect she anticipated an outcry that never came, but then - as book artist and speaker Emily Artinian noted with frustration - the audience was generally a passive one.)

Veronica Bailey later showed how artists may try to escape categorisation, uneasy as she is with the typecasting of herself and her work as, respectively, photographer and photography.

The subjective and the personal persisted throughout the day. They revealed the shifting sands between themes and subsequent difficulties in reaching any consensus, but the whole was better for the flaws and human idiosyncrasies.

Things were often not as they seemed and surprises awaited: Drucker - who I at first assumed represented a pro-digital agenda - actually celebrated both ‘old’ and ‘new’. While her current research project sought to aid the ‘migration of the cultural legacy’ by capitalising on the ‘fluidity of multi-platform environments’ - as she demonstrated onscreen - she also stressed that the ‘dynamism of the print space should not be underestimated’ and praised the traditional codex for its ‘portability, intimacy and aesthetic qualities’. (Responding, Dr. Stephen Bury of the British Library went on to state print as being ‘a virtual space in itself’.)

With a deft showman’s grasp of his audience, artist and writer Simon Morley applied the Daoist perception of water (symbolising a non-aggressive approach to the changes imposed by life) in a complex discussion of the ‘textless’ work of painter Mark Rothko - amongst many other things. Here was the pleasing and entirely appropriate fluidity of the day, as topics overlapped or elements rippled back and forth: Writer Maria Fusco’s delight in the sly, dry linguistic convolutions of author Flann O’Brien’s ‘The Third Policeman’ transmitted well, introducing themes of identity and authorship that would recur.

Subversion is by no means the province of the digital creator and - even in what Mark Sanderson would later call ‘the frozen nature of print’ - O’Brien rocked structural hierarchies with ‘footnotes’ of such size and complexity that they threatened to dominate the parent text. Fusco went on to suggest that a driving factor in the artist’s book was the creation of a ‘new direction of comprehension’. (That ‘Flann O’Brien’ was but one identity of several used by the same man - Brian O’Nolan - while addressing differing authorial agendas mirrored the liberating new virtual identities noted by Emily Artinian when investigating the much-maligned Wikipedia.) As well as identity, the digital era was shown to offer similarly reinvented notions of authorship - in that a ‘text’ can be now be modified continuously, escaping the stewardship of a solo author as the audience assumes control: Polish artist Eva Satalecka talked about art as created by both artist and audience - manifesting at a point between the two, incomplete without both contributions.

Alex Selenitsch, Australian poet and architect, revealed playfulness with the mathematics of reproduction while in pursuit of ‘uniqueness’ within apparent mass-production (and his spiked irreverence enlivened proceedings considerably). Julie Cockburn’s beautiful hand-cut re-investigations of illustrated children’s books - pages ‘below’ the base image adding new and unexpected meaning - connected to pregnant links held within (and expanded from) an original text (the concept that had so fascinated Drucker). Cockburn emphatically stated her approach as ‘instinctive and intuitive - not intellectual’, adding that where ‘original narratives faded’ she ‘added new ones - my own’. So here again was the imposition of a new authorship on existing material, albeit in parallel to the digital.

All was not entirely positive - indeed, did all book artists appreciate expanded digital horizons? Some, like Danish book artist Mette-Sofie Ambeck - long associated with traditional processes and fine materials - are embracing the nature of the new (in her case through a current investigation of EBook readers and software in relation to their affect on reading). Unfortunately Artinian’s persistence in re-defining book arts in the very public arena of Wikipedia - exemplified by a memorably cheeky ‘live’ deletion of the entire entry for artists’ books during her talk - exposed a regrettable lack of web-savvy on the part of many existing practitioners who had never even visited the site).

Those artists who spoke with little concern for intellectual context provided a refreshing counterpoint to the weightier discussions, and the day itself existed between two states - academia and practice - as a liquid does between solid matter and gas. It drew both from creative individuals content to let their work speak for itself, and others happy to engage in analytical debate. (As an artist within academia myself, I realise our research-driven Universities favour the latter and pressure the former to reconsider.)

I personally believe that over-analysis of creative work can gut it of energy and impact, but many fellow delegates felt it absolutely vital that artists’ books undergo a more thorough critical appraisal, thus achieving a more intellectually robust status. The Liquid Page existed to serve this purpose.

Though organisers, delegates and speakers all felt an expanded event would best suit any future extension of what was established between the UCCA and Tate on June 20th, it can still be judged an admirable prototype.

As Emily Artinian stated in a recent email, the day ‘broke new ground by weaving in discourses from fields that have long had no business being as separate from research on the artist’s book as they are: I’m thinking of electronic media, mainstream discussions on the future/disappearance of the book, literary theory, fine art theory.’

UWE Bristol Exhibitions - Bower Ashton Library opening hours in vacation periods (usually Mon - Fri 09.00 - 17.00, closed Saturdays) Library issue desk Tel: 0117 328 4750

If you have any book arts news, please email items for the Book Arts Newsletter to: Sarah.Bodman@uwe.ac.uk
Please supply any images as good quality RGB jpegs (300 dpi)

NEXT DEADLINE: 18TH AUGUST 2008 FOR THE SEPTEMBER NEWSLETTER

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