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

COVER ME IN COWHIDE - UMJETNICKE KNJIGE
Andrew Norris 1988 - 2008, Simultaneous 20th Anniversary
Retrospective Exhibitions of Artists’ Books in City Library of Zagreb, Croatia, and Bower Ashton Library, Bristol, England.

8th September - 8th October 2008

The artists’ books, book-works and book-objects that I have been making over the past 20 years have, as a common theme, the landscape. Here my interest lies not only in the way we read the landscape but also of our individual relationship to it. Works in this genre of art-book-object range from editioned books typeset by fine presses, Sites, Signs and Ancient Shrines (1995), to multiple copies produced by photocopiers, Straight Track - Crooked Path (1991), unique books resembling artworks, Lijepa nasa domovina (1992), to limited-edition books where each page is hand painted, Rise up sticks - Stand still stones (2002), or to a simple object that becomes the means for carrying a text, Sickle Moon (2008).

This form of creative work in many ways defies being adequately labelled since there are examples of artists’ books that cross other disciplines, into painting, from FIELD SONGS (2007), and sculptural forms, Calm Splash Ripple Ripple Calm (1993), to film and animation, Searching for the Uffington White Horse (2006), so that any resemblance to what is generally understood of as a ‘book’ becomes increasingly remote. The actions of ‘opening’, ‘turning a page’ and ‘closing’ that are so familiar with books has evolved, in one example, to simple ‘rotating’, Endless sentence on the word ‘EARTH’ (2002), where through this process the text is revealed and from which the reader creates their own narrative.

The form of each of my art-book-works is determined by its content and it happens that the same idea will appear in a variety of forms, since the format itself will always bring something different to the content. It is this variety that I am exploring through the works broadly titled, POETree, and e ART b works where an idea can occur in different versions altering the way in which it is read and its meaning interpreted.

Both shows open on the 8th of September to coincide with the International Day of Literacy.

To make the joint venue exhibition possible, the majority of books have been generously lent for the UWE, Bristol show by: Trudi Waller, Joan Brooks, Martin Norris and Andrew Norris, and one from the Centre for Fine Print Research collection. Straight Track - Crooked Path; River Rocks and Foliage; Sticks and Stones and Bricks and Bones, and Herd have kindly been lent by Tate Library (www.tate.org.uk).
Imi Maufe: RAFFLE TICKETS AND MIDGES
Visual Arts in Rural Communities Residency 2007/2008

Exhibition at Highgreen Studio, Tarset, is open 11am - 4pm on: Sun 14th, Fri 18th, Sat 19th, and Sun 20th September

The bicycle touring exhibition visits:
Bellingham Heritage Centre on 30th Sept 1 - 3 pm
Queen's Hall Hexham on 1st Oct 12 - 3 pm
And finally arriving at Northern Print, Ouseburn, Newcastle on Thursday 2nd Oct 6 - 8pm with artist's 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.

Banned and Recovered: Artists Respond to Censorship
The San Francisco Center for the Book, USA
Until 26th November

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

BUT FOR THE MOON NOBODY COULD SEE US
Gracia Haby & Louise Jennison
IMP, Australia
Until 21st September

A two person show of artists’ books and related works. 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

ARTBOOKART
A group exhibition at TIVOLI, Waiheke Island, New Zealand
Until 30th September

Richard Killeen 4 limited-edition inkjet prints
Workshop Press artists’ books

Denis O’Connor Calypso, slate, for Bob Orr’s Calypso, poems, drawings for Calypso artist’s book, video

James Ross Orange Book (open) A
work on paper

Megan Jenkinson 3 limited-edition digital lenticular prints from THE LIGHT HORIZON artist’s book

Open Wednesdays to Sundays 11 - 5

TIVOLI books / exhibits / internet
5/143 Ocean View Rd, Oneroa, Waiheke Island
Auckland 1840, New Zealand
tivolinz@gmail.com
www.tivoliNZ.com

Southern Cross University Acquisitive Artist’s Book Award 2008
Exhibition at Barratt Galleries, Australia until 10th September

2008 book acquisitions announced by Robert Heather. The purchase of work for the SCU collection is made possible through support from The Uni Co-op Bookshop, & the University Library & School of Arts and Social Sciences.

Wednesday - Sunday 11 am - 4 pm.
Other times by appointment
Barratt Galleries, 5 Bugden Avenue, Alstonville, NSW 2477
Tel: 02 66280297
www.barrattgalleries.com.au
For the Love of Making Books
Touring exhibition of artists’ books and related artwork by fifteen artists from ‘artistsbooksonline.com’ continues:
13th September - 18th October 2008
Buckley Library Gallery, Buckley, North Wales
www.artistsbooksonline.com

Freestyle Books
Artists’ books from the collection
Where the idea of the book is redefined
Until 12th 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

HOT SWISS TYPE
Until September 21, 2008
Minnesota Center for Book Arts
Open Book Lobby
View the stunning technique and design mastery of Basel designer/printer Romano 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 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: mcb@mnbookarts.org

Prospect
Until Saturday 27th September 2008
Designed & Made Gallery, Newcastle-upon-Tyne
An exciting exhibition showcasing new and developing work by North East based designers-makers. Prospect brings together a group of diverse designer-makers who have been awarded bursaries or who have established mentoring partnerships through the Designed & Made professional developments programme.

The Prospect Mentorship provided Theresa Easton with time and space to work closely with Chloe Daykin & Chris Morton who together form Artgoes. Working on a number of projects, the mentorship has aimed to explore a diverse range of presenting ideas using digital and analogue skills with printed matter. Digital: Using digital techniques, combined with traditional book making skills, Easton has been able to successfully complete a project initiated early in September 2007 involving prints designed by community groups based in Byker. Working alongside Chris Morton, the Saint Michaels, Bewick Chapbook combines Easton’s interest in local history and experience of delivering printmaking workshops with community groups, with Morton’s designer’s eye for detail and skill in printed presentation. The Chapbook has been produced as part of Newcastle City Council’s Offcentre Project curated by Matthew Lennon and freely distributed throughout the exhibition.

Analogue: The support of Mentor Chloe Daykin, provided problem solving ideas, to complete a series of editioned artists’ books (The Penny Histories) in collaboration with a group of Milan based artists. The project, initiated by Paolo Cabrini, invites artists to produce a series of books in response to a statement by Cabrini - the books are then distributed throughout libraries in Italy.

Easton has been able to revisit earlier preoccupations and explore how the design affects the content of an artist’s book. Daykin’s extensive skill in book making and contemporary approach lends itself well to the partnership between mentor and mentee. Working with recycled and re-found materials, Easton presents a museum-like collection of Victorian imagery placed in wooden boxes alongside printed pamphlet books available to buy in the Designed & Made Shop.

Mandy Pattullo has made a limited edition of artists’ books on the theme of Memento Mori as a result of her mentoring by artist Jane Wildgoose, the keeper of the Wildgoose Memorial Library in London (www.janewildgoose.co.uk). Both artists are interested in “the mysteries of the living in relation to the dead, transience, memory and mortality” and are both collectors of books and objects, with an awareness of the resonance that text and ephemera from the past can evoke. Mandy’s books arose directly out of her experience of working in the unique atmosphere of the library where books and objects are displayed in the tradition of vanitas painting. She collected together garments and gloves which she had over dyed and printed with text, drawings and images and placed these with other death memorabilia in forgotten corners of Victorian burial grounds. The three unique books contain the original photographs of these contrived still lives which reveal a melancholic connectedness to the past and suggest narratives connected to women’s experience in the past of loss and love. Mandy is in the process of making a limited edition of facsimiles of the Memento Mori collection and can be contacted at pattullo@tesco.net.

Wednesday - Saturday 12.30pm - 6pm
Designed & Made Gallery
Level 1 Live Theatre, Broad Chare Quayside
Newcastle-upon-Tyne NE1 3DQ
www.prospectshow.co.uk
www.designedandmade.co.uk
www.axisweb.org/artist/theresamariaeastion
www.artgoes.com
Martin Kippenberger: Livres et ephemera 1977 - 1997
At florence loewy - books by artists, Paris
13th September - 25th October
florence loewy - books by artists
9-11 rue de thorigny
75003 Paris, France
Tel: 01 44 78 98 45
www.florenceloewy.com
info@florenceloewy.com
Open: Tuesday - Saturday 2 pm - 7 pm

ISABELLE GRAEFF
ROMANCE IS DEAD! LONG LIVE ROMANCE!
Until Saturday 4th October
Trolley Gallery, 73a Redchurch Street, London E2 7DJ
Tuesday - Saturday 12 - 6pm
info@trolleybooks.com
www.trolleybooks.com

Tour de Trance: 40 works of 40 years by Jan Voss (of Boekie Woekie, Amsterdam) Gallery Marlene Frei, Zurich
Until October 19th
On the occasion of “Tour de Trance: 40 Jahre 40 Arbeiten” a catalogue appears. It contains an introduction and brief (German) texts reflecting on each of the 40 exhibited pieces. Text and design by Jan Voss. The catalogue describes Boekie Woekie as the main work and the show features, as a substitute for the real thing, Boekie Woekie’s visiting card. The catalogue consists of 27 printed pages of which 12 with text and 14 with 45 reproductions of works in colour.

There are 100 signed and numbered copies. They can be ordered from Marlene Frei’s gallery or Boekie Woekie. Jan Voss (Germany, 1945) studied at the Art Academy of Dusseldorf. Many venues have shown his works. For some 20 years he has insisted that his profile would entirely be fused with that of Boekie Woekie of which he his a founding member. This exhibition may mark a change of attitude.

Simultaneously Galerie Marlene Frei shows an exhibition of photographs by Thomas Kapielski.

Galerie Marlene Frei
Zwinglistrasse 36 (backyard) CH 8004 Zurich
Tuesday - Friday: 12 - 6.30 pm
Saturday: 12 to 4 pm
www.marlenefrei.com

Keith Smith: Pages as Stages
Rush Rhees Library, USA
Until September 15
Rare Books & Special Collections, Room 225
Rush Rhees Library, University of Rochester
River Campus, USA
Monday - Friday 9 am - 5 pm
library.rocheser.edu/rbk

WISH YOU WERE HERE
The Studio, Hastings
6th - 7th and 13th - 14th September 2008
An exhibition as part of the Coastal Currents Art Festival
Featuring seven artists from London, Manchester and Hastings with backgrounds in photography, fine art, book arts, graphics and English literature; each artist will contribute a suitcase of books, objects or curiosities connected to the theme of travel, or ‘awayness’.


The opening on Friday 5th September at 6.30pm will include an artists’ film projection, an artists’ books stall, tombola and cakes. This will be opened with a few words by the writer Iain Sinclair, who divides his time between London and Hastings, and writes widely on notions of travel, exploration of the urban landscape, and psycho-geography.

The Studio, 17 West Street
Hastings, East Sussex, TN34 3AN
Contact: Lorna Crabbe (lornacrabbe@gmail.com)
Tel: 01424 714793

Times: 6th - 7th and 13th - 14th September 2008
10am - 6pm Saturdays, 11am - 6pm Sundays
Further info: www.coastalcurrents.org.uk
Grimm Stuff: folktales and fairy stories
Until 8th November 2008
National Library Gallery
Wellington, New Zealand

An exhibition exploring the work of folk tale and fairy story illustrators, from the late 19th century to the contemporary. Fairy stories were originally aimed not at children but adults: early fairy tales were often violent or crude. But since the 18th century fairytales have been an important part of childhood experience, and by the Victorian era the genre was primarily considered a children’s entertainment.

Grim Stuff showcases the work of notable illustrators of fairy stories from the Victorian era to today, including Maurice Sendak, Arthur Rackham, and New Zealand’s Gavin Bishop. The exhibition also explores some folk tales from around the world, and the ‘flower fairy’ phenomenon.

The books included in the exhibition are drawn from the Dorothy Neal White and National Children’s collections of the National Library of New Zealand.
Free admission
9am - 5pm
www.natlib.govt.nz

Careful Ephemera - An exhibition of new works by homotextual artist Nathan Walker, opens at The Gallery at Dartington College of Arts on Wednesday 3rd September 2008. Careful Ephemera is an arrangement of instant photographs, slides, collage, doors, photographic objects, books, self-portraits, four letter words and dad’s slide projector with stand. This new work is a culmination of research into the ideas of care in arts practice and other four letter words, developing a sculptural approach to writing, reading and photography.

Nathan Walker works with live actions, photographic objects and text. Committed to the personal, the uncomfortable and the intimate, his work explores love and memory, negotiating a place between what we might call nostalgia and what we might call trauma. He is currently completing an MA in Performance Writing at Dartington College of Arts.

Learn to Read Art: A History of Printed Matter
Exhibition at Artspeak, Vancouver
September 6th - November 1st 2008

Fresh on the heels of Printed Matter’s 30th anniversary exhibition, which celebrated the organisation’s publications and editions from its incarnation in TriBeCa to our new Chelsea storefront, we are pleased to announce that an updated version of the exhibition will travel to Vancouvers Artspeak in September.

Learn to Read Art will be on view until November 1st, 2008 and the exhibition, curated by AA Bronson, will include a selection of Printed Matter’s publishing history of artist books and editions from 1976 to the present. The exhibition features work by John Baldessari, Liam Gillick, Rodney Graham, Martin Kippenberger, Rita McBride, Yoko Ono, Martha Rosler, Lawrence Weiner and numerous others. Printed Matter’s newest publications, artists’ books by Josh Smith and Derek Sullivan, will be on display for the first time.

Printed Matter, based in New York, is the largest non-profit organisation dedicated to the examination and interrogation of the changing role of artists’ publications in the landscape of contemporary art. Founded in 1976 by a collective of artists and art workers, it is recognised as an essential voice in the increasingly diversified art world conversations and debates. Like Printed Matter, Artspeak was founded by artists and writers, and has a 22-year history of its own artists’ publications and editions. Learn to Read Art: A History of Printed Matter is an opportunity to converse with an important like-minded organisation, furthering the dialogue around artists’ publications and editions in Vancouver and beyond.

233 Carrall Street, Vancouver, BC, V6B 2J2, Canada
Tel: (604) 688-0051
Admission: Free. Open: Tues - Sat, 12 - 5 pm
www.artspeak.ca
Rocco Scary: The Last Place on Earth  
September 26th - December 6th 2008  
The Center for Book Arts, New York

Rocco Scary’s work is about the relationship between place and memory. His stacking book structures are made of both paper and metal, and can be taken apart or un-stacked to reveal evocative images and scenes in miniature.

The work is inspired by the artist’s love of his home state, New Jersey, where overdevelopment threatens to destroy the region’s character and history. Organised by Alexander Campos, Executive Director, CBA

The Center for Book Arts  
28 West 27th Street, 3rd Floor  
New York, New York 10001, USA  
Tel: (212) 481-0295  
www.centerforbookarts.org

Steffan Jones-Hughes:  
At night I lie awake and listen to the birds singing  
Oriel Wrexham, Wales  
Until 11th October 2008

A new body of work made over the past three years, which explores the fragility of life, place, relationships and time. There is something about storytelling that relies on the retelling of tales, passing them on. Steffan Jones-Hughes is looking here at different ways of telling stories. The exhibition features bookworks, reworkings of the Guardian guide, objects, prints, drawings and paintings.

Oriel Wrecsam / Wrexham Arts Centre  
Rhosddu Road  
Wrexham  
LL11 1AU  
Tel: 01978 292093

Le Bureau des singes: towards a new ‘Bestiaire’  
Taylor Institution, University of Oxford  
1st - 30th September

New works by ERST - young artists M. James and L.C. Parker - created in response to the Strachan Collection of 20th-century French livres d’artiste at the Taylor Institution Library. Items from the collection also on display.

ERST - artists M. James and L.C. Parker - met in 2003 at Goldsmiths College, London. This exhibition represents their first joint endeavour as artists, though they have also worked together on the archive of the late conceptual artist, John Latham, in whose work books were often used as raw materials.

The collection which has been their inspiration for the current exhibition was presented to the Library of the Taylor Institution (the University of Oxford’s centre for the study of modern European languages and literature) by Walter Strachan in 1987. Strachan’s 1969 book The artist and the book in France introduced the phenomenon of the livre d’artiste, or artist’s book, to a UK audience. (Previous Oxford exhibitions on this topic were mounted in 1963 and 1978 at the Ashmolean Museum, and, in 1987, there was another at the Ashmolean, this time jointly with the Taylorian. In 2005, the Library organised an exhibition, in close collaboration with Geoffrey Strachan.)

L.C. Parker was familiar with the Strachan Collection and approached the Library with a view to gaining more experience in a voluntary capacity in the handling of such material. Her interest in archival and conservation work on art-related collections has assisted the Library with the ongoing preservation of the collection and has also resulted in the construction of database as a useful additional tool for researchers, complementing the existing online catalogue (OLIS) information. L.C. Parter invited M. James to assist with this work, and thus the idea of creating their own display on the theme of Le Bestiaire was conceived, based around some of the less well-known items from the collection.

The Library owes this collection to the generosity of the late French art specialist, Walter J. Strachan. The works are often collaborative endeavours between artists, writers and printmakers of the Parisian printing ateliers. Works by artists Adami, Avati, Bernard Buffet and Jean Cocteau, as well as Derain, Krol, Lurçat and Picasso, and writers Apollinaire, Derrida, Blaise Cendrars and Victor Hugo are shown.

Taylor Institution Library  
St Giles’, Oxford, OX1 3NA  
Mon - Fri 9am - 5pm, Sat 10am - 4pm  
(closed for St Giles’ Fair 8th & 9th September)  
www.taylib.ox.ac.uk

Tamany Baker, Arnolfini Bookshop showcase  
Arnolfini, Bristol

On show from September to November in the showcase in the Arnolfini bookshop are hand-made books by Tamany Baker. She is a photographic artist, using photography to create visual narratives which take the viewer into the realms of the subconscious.

She has a forthcoming publication entitled Transient Beauty to accompany an exhibition this September in the Galway Arts Centre, Ireland. This series of photographs is a journey through mixed thoughts and feelings about the relationship with her late mother, offering a wider reflection on death and loss of youth. Inspired by an image of a fallen statue laying in the grass, the book takes you down into the earth and lifts you back out just before you disappear. Anyone who has grappled with loss and understands how you must let go to move on will be captivated by this achingly beautiful collection of photographs.
This is her first published book, an edition of 1000, printed on Japanese woodfree paper and meticulously bound and blocked in white linen.

In the showcase you will be able to see a series of books, from the very first ideas in rough collections, through book dummies to the finished edition. It offers a fascinating glimpse into the choices made by the artist at each step to arrive at the publication which ends up on the bookshelf.

View images in the gallery at www.tamany.net

Arnolfini bookshop
16 Narrow Quay, Bristol BS1 4QA
Tel: 0117 917 2304
www.arnolfini.org.uk
Bookshop opening hours: 10am - 6pm, Tues & Wed, Thurs - Sun, 10am - 8pm

The Space Of The Page
Scottish Poetry Library, Edinburgh
Friday 26 September - Saturday 6 December
Is the page a mere support for the poem, or can it be a space in itself, charged with possibility and implication?

Taking Stéphane Mallarmé’s *Un Coup de Dés* as a starting point, and looking at different approaches in the work of Charles Olson, Eugen Gomringer, Ian Hamilton Finlay, Edwin Morgan and others, this exhibition will draw on the Scottish Poetry Library’s twentieth century collections to explore how words can resonate within the space of the page.

Curated by Thomas A Clark and Julie Johnstone.

Scottish Poetry Library
5 Crichton’s Close
Canongate, Edinburgh EH8 8DT
Mon - Fri 11 - 6 pm, Sat 1 - 5 pm Free
julie.johnstone@spl.org.uk
Tel: 0131 557 2876
www.spl.org.uk

Ingo Gienzendanner New Works
13th September - 8th November 2008
Christophe Daviet-Théry, Paris

The Swiss artist Ingo Gienzendanner, will make a wall painting in the gallery for the exhibition and will show artists’ books and new drawings.

Christophe Daviet-Théry Livres d’artistes et éditions
10 rue Duchefdelaville
75013 Paris
France
Tel: + 33 (0)1 53 79 05 95
www.daviet-thery.com

ANNOUNCEMENTS

Saturday 6th September 2008
2.15 - 5 pm
Whittington Summer Show
In aid of the Village Hall Fund
Including: flower, garden produce and craft show, stalls and skittles, WI cake stall, barrel organ, finely printed books at The Whittington Press and much more…
Car park £1
Whittington is 5 miles east of Cheltenham on the A40.

Congratulations to Sandy Sykes who is one of the 30 shortlisted artists from 500 entries for The Sovereign Art Foundation European Art Prize 2008. Her work will be on show at the Embankment Galleries at Somerset House, London, from the 1st - 10th October 2008.

www.somersethouse.org.uk/default.asp

CFPR, AHRC funded project update: What will be the canon for the artist’s book in the 21st Century?
www.bookarts.uwe.ac.uk/canon.htm
Our online survey continues at:
www.bookarts.uwe.ac.uk/asurvey08.htm

The Centre for Fine Print Research has invited E F Stevens, an artist living and working in Boulder, Colorado, USA to produce a phone-based piece for our AHRC project this winter, as a series of short, text pieces to create an artist’s book in five instalments. Her practice includes artists’ books, installation, video and phone text-based works, and she has also recently contributed an artist’s page to The Blue Notebook which will announce this new piece.

If you would like to receive her free bookwork via your mobile phone (this will be sent through a free Internet service, so you will not be charged to receive the messages) then please email her to register with: your name, country, mobile/cell phone number and network provider (at stevensef@googlemail.com). As not all network providers can receive this type of text message (especially in the USA) - if your network provider cannot be catered for - Stevens can send you the same set of text instalments by email instead.

Over the next two years we will be investigating and discussing issues concerning the history and future of the artist's book. Our aim is to extend and sustain critical debate of what constitutes...
an artist’s book in the 21st Century - to publish a manifesto for a canon which would include both ‘old’ and ‘new’ formats of artists’ books publishing - in order to propose an inclusive structure for the academic study, artistic practice and historical appreciation of the artist’s book.

SAVE THE DATE: UWE, Bristol will host a 2-day conference exploring artists’ books for this project next year, 9th - 10th July 2009. A call for papers will be announced in October 2008.

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 in Thy, Northern Jutland, an area of great natural beauty and historical interest and 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 Nikolaus, Limfjordscentret, Fjordstræde 1, Doverodde, DK-7760 Hurup Thy, Denmark, or email: natur@limfjordscenter.dk

Call for Book Artists: 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

“Arthur 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 30 cm in size and one additional A4 page related to your book will become part of a collective book. The exhibition 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 artist’s book + 1 A4 page by 30th October 2008 to: Horst Weierstall, PO Box 22509, CY 1522, Nicosia, Cyprus

COURSES AND WORKSHOPS

Minnesota Center for Book Arts’ Fall workshops schedule is now online and open for registration, some of the classes include:

Modular Accordion Book
The Outer Layer
Japanese Bindings
Introduction to Bookbinding
Non-Adhesive Bindings: Elegance Without the Glue
Sampler: Shaped Paper Books
Two Crossed Structure Books in a Day
Coptic Binding: Focus on Stitching
Headbands and the Caterpillar: Coptic Add-ons
Not Your Father’s Casebound Journal
Bradel Binding
Window Concertina Binding
Simple Pop-up Cards
An Alphabet Book

Minnesota Center for Book Arts, is located in the Open Book building at 1011 Washington Ave. S in Minneapolis, USA www.mnbookarts.org

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

Page 8 this newsletter can be downloaded in colour from www.bookarts.uwe.ac.uk/banlists.htm
RESIDENTIAL WORKSHOPS IN THE NETHERLANDS
LOOSE AND SIMPLE BINDINGS
Winterswijk, The Netherlands
13th - 16th November 2008
With Cristina Balbiani 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 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 organisers; 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

The San Francisco Center for the Book, workshops
Manifestos, Diatribes and Polemics with Andrew Rottner

Learn simple and elegant ways to create and bind a personal manifesto. We'll start by discussing strategies for laying out and organizing content, then learn several simple binding methods that do not require an excess of equipment or time. You'll leave with a bound copy of your personal manifesto and a strategy for producing it in quantity. Workshop ID: t3-092508-bnd

Thu Sep 25 6:30-9:30 pm; Thu Oct 02 6:30-9:30 pm; Thu Oct 09 6:30-9:30 pm $140 plus $20 materials fee.

The Center’s bookbinding courses range from the enduring structures of both Western and Eastern traditions to contemporary approaches, with a wealth of book making techniques in between, including pamphlets, pop-ups, exposed spine stitches, protective and decorative boxes, photo albums, portfolios, and more. These classes are open to individuals of all levels; there are no prerequisites. To rent time on the Center’s cutting or binding equipment, contact the studio manager at (415) 565-0545, ext. 11, or by email: studiorental@sfcb.org
Some other classes include:

Tue 7th October, Word and Image: An Introduction to Narrative Graphics in Comics

Thurs 30th October, Text to Form: Artists’ Books from the Inside Out
The San Francisco Center for the Book,
300 De Haro St, San Francisco, CA 94103, USA
http://www.sfcb.org

ARTIST’S BOOK FAIRS AND FESTIVALS
Please also see the ‘opportunities’ section for artist’s book fairs to participate in…

Bristol Anarchist Bookfair
St Werburghs Centre, Bristol
Saturday 13th September, 10am - 5pm
The Bristol Anarchist Bookfair Collective is delighted to announce the date and location for 2008: St Werburghs Centre, Horley Rd, Bristol BS2 9TJ Saturday 13 September, from 10am to 5pm. All welcome - free entry

We hope that this year’s Bookfair will be the first of an annual event, as there has been a 15-year gap in Bristol! We want to attract people from across the south west and into south Wales.
An Anarchist Bookfair is a day of anarchist books, ideas, pamphlets, discussions, merchandise, networking, free info, help & solidarity, games, bike workshops, tools, history, planning, speakers, resistance, and an all day vegan cafe.
All the resources you need to reclaim your future.
It is our intention that the Bookfair will be:

A perfect introduction to anarchist ideas & practice for those seeking an alternative to the chaos & greed of capital, the boredom of party politics, the abject failure of centrally controlled state communism, and the unsustainability of present energy consumption.

An excellent opportunity for anarchists old and new to recharge their batteries and reading lists, to catch up with old friends, to sharpen their ideas, and to re-energise their enthusiasm for the struggle for a free world.

And for those who are critical, you are welcome to come along to join the discussions, to air your reservations, and to cut through the myths of anarchism to the reality.
www.bristolanarchistbookfair.org/aboutus.html

part-ilha Artist’s Book & Zine Fair
Saturday 13th September, 1pm - 6pm
Spike Island, 133 Cumberland Road, Bristol, BS1 6UX

Spike Island is hosting an Artist’s Book & Zine Fair to launch a new publication by Braço de Ferro a small press publisher based in Oporto, Portugal. Braço de Ferro, who are Isabel Carvalho and Pedro Nora, have been invited to produce this new publication as part of part-ilha one of the current shows at Spike Island that takes independent art activity as a starting point and extends the links between Portugal and Bristol in this area.

Isabel and Pedro recently spent time in residence at Rhys & Hannah Present, a new independent gallery in the city’s centre, researching this publication and meeting potential collaborators. They’ll be back in the autumn to launch their work which will be a four-part publication considering individual and collective artistic practice.
As a companion to the Artist's Book & Zine Fair there will be an evening event with music from Jaguarshoes, Crystal Vision Sound System, The Dilly and Dingle Dongle, and other Bristol-based DJs. This will also take place at Spike Island and will be open from 8pm - 2am.

This is the closing weekend of both the summer shows at Spike Island so the last chance also to see Prophet with Georgie Hopton, Esteban Igartua & Cornelia Parker, part-ilha has been generously funded by the Calouste Gulbenkian Foundation and the Bristol Oporto Association.

For more information please contact:
Spike Island, 133 Cumberland Road, Bristol BS1 6UX, UK
Tel: 0117 929 2266 or visit the website www.spikeisland.org.uk

By Leaves We Live
A celebration of artists' books and small presses
Scottish Poetry Library, 5 Crichton's Close
Edinburgh EH8 8DT
Saturday 27th September 2008, 11-6pm

An artists’ books and small publishers fair takes place at the award-winning premises of the Scottish Poetry Library annually. 2008 will mark the fourth year for this lively and well-attended event. Each year the fair has a different theme, combining stalls, talks and discussions in the award-winning premises of the Library.

The general theme for 2008 will be ‘printing’ in all its various forms, to coincide with the celebration of 500 Years of Printing in Scotland. Speakers will include: Thomas Gravemaker and Leonard McDermid on letterpress printing, Andrew Eason on artists’ books, a panel of artists’ bookmakers on the role of printing in their work, and Hamish Whyte will talk about Mariscat Press and give a poetry reading to close the day.


Scottish Poetry Library
5 Crichton’s Close, Canongate, Edinburgh EH8 8DT
julie.johnstone@spl.org.uk
Tel: 0131 557 2876 / www.spl.org.uk

Artist's Book Fair at Dartington College of Arts MA SHOW
25th - 27th September 2008

Dartington College of Arts will be hosting its annual MA Show, this year billed as MASHOW 08, between September 25-27th. This stimulating event will include work by more than 20 postgraduate artists working in diverse media and art forms. From performance, dance and theatre, to sound and video, as well as drawing, object, music and text. This year’s MA are an equally diverse group, whose collective experience includes shows internationally and in Europe: from Germany, to Lithuania to South America and Hong Kong.

The work presented at the MASHOW will include that made and developed from many of these places, as well as from the popular Whippit nights which have been run by Dartington students over the past year. These events have been held in Devon, London and Bristol to great acclaim and have proven that despite the diverse set of arts practices there is a strong sense of community, interconnectedness and dialogue between these artists and their work.

Set in the beautiful Devon countryside within a curve of the river Dart, this artist-led, and curatorially innovative three-day festival is the perfect occasion for art enthusiasts, theatre and dance lovers and anyone interested in the creative arts to preview new works at one of the UK’s most talked about art colleges. The MASHOW will be the culmination of one or two years of these artists practice which has been developed in creative exchange between the students and tutors within the institution and which have been inflected and coloured by the beautiful landscape of the rural Dartington Estate. It is in this location that the work can be seen at the end of September, throughout the college buildings: studios, galleries, theatres and corridors; and in the local area, spreading out across the landscape and into the surrounding communities.

Be a part of this fascinating festival promoting intermingling, encounter and dialogue between different art fields. Enjoy this unusual location as transformed by the works of new up and coming contemporary artists.

Join our curated walks, browse the artist’s book fair, enjoy plentiful food and drink in our specially constructed bar, and attend our additional discursive events. Informal chit chat with the artists and scones also available. This will be one of the last few MA events held at Dartington before it moves to Falmouth in 2010. 25, 26, 27 September 2008
Dartington College of Arts, Totnes, Devon, TQ9 6EJ
Tel: 01803 862-224
mashow@dartington.ac.uk www.dartington.ac.uk/ma08

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 Small Publishers Fair will be taking place on 24th and 25th October 2008 at the Conway Hall, Red Lion Square, London WC1, UK. An exciting international fair, now in its seventh year, with more than 40 publishers of work by contemporary artists, poets, and writers, alongside a programme of readings and events. Thousands of books and editions to view and buy. For more information see: www.nyartbookfair.com

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
Deirdre Donohue, International Center for Photography
Milan Hughston, Museum of Modern Art
Deirdre Lawrence, Brooklyn Museum
James Mitchell, Metropolitan Museum of Art
David Senior, Museum of Modern Art
Jennifer Tobias, Museum of Modern Art
Tony White, Indiana University

Sponsors: Conference planning is supported by grants from the Art Libraries Society of North America (ARLIS/NA) and New York (ARLIS/NY).

OPPORTUNITIES

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).

Call for Entries: 5th International Artist’s Book Triennial, Lithuania
The exhibition theme is Text.
Deadline: 15th of November 2008
Fee: No fee
After the end of the exhibition in Vilnius, the 5th Triennial is planned to be shown in Europe, also we hope to show it at the Sydney Art on Paper Fair in Australia and the Seoul International Book Arts Fair in Seoul, South Korea.

Organiser: Circle “Bokartas”
Curator: Kestutis Vasiuliunas
Email: vasiuliunask@bokartas.lt; vasiuliunask@gmail.com;
Tel. +370 5 2154796 in Vilnius, Lithuania
mob. tel. +370 656 05379
Information and entry forms can be found at:
http://www.bokartas.lt

Super! Market is a new and unique fair based in Camberwell, London, featuring handmade and design-based goods alongside vintage wares. We are currently seeking artists and designers to sell their work on Saturday 8th November, 2008.
Stalls are priced at £20 each inclusive of VAT
Please email info@super-market.org.uk for more information and an application form.

Artist’s Book Fair Liverpool
The Artist’s Book Fair will take place as part of the Liverpool Independents Biennial on Saturday 15th and Sunday 16th November in the city-centre. This will be the first artist’s book fair in Liverpool and we are looking for artists who would like to show their books, multiples, paper-based and/or printed works.

If you would like to apply for a table at the artist’s book fair please email up to 5 images (each image under 1mb please) and a short statement about the books/works you make to events@wolstenholmeprojects.org. Alternatively, we are also
happy to look at personal websites. Suggestions for book-related performance, readings, music, interventions, discussion and other events are also welcome: please get in touch with your ideas or questions.

Tables will cost £15 for one day or £25 for the whole weekend. Priority will be given to artists booking both days.

**Deadline for table applications is Friday 20th October**
www.wolstenholmeprojects.org

**Call for Entries:** The Caseroom Press is calling for entries for a future publication: an *Anthology of Typewriter Art*. All work produced on, with or by Typewriters is eligible for entry in the book. Photocopying, photographing and carbon copying is also acceptable.

No work produced digitally will be considered.
Please e-mail info@the-case.co.uk for further details. http://www.the-case.co.uk/Typewriter.html

**Call for Papers:** in the area of Popular Art, Architecture and Design for the 2009 National Conference of the Popular Culture Association and American Culture Association, to be held at the New Orleans Marriott Hotel (New Orleans, Louisiana) April 8-11, 2009.

Popular Art, Architecture and Design is concerned with the aesthetics of material culture in the everyday world of the past, present and future. Scholars from such disciplines as Architecture, Art History, Fine Art, Industrial Design, and Interior Design are invited to submit proposals.

At previous conferences topics have included World Fairs, architectural follies, urban image, baseball parks, fashion design, Buckminster Fuller, urban memory, Disneyland, railroad stations, Frank Lloyd Wright, literary architecture, shop-houses, mobile homes, folk art, Orientalism, and the effect of television on the home.

It is truly a broad arena, so it would be great to have some papers on artists’ books, letterpress printing, grunge publishing etc.

Please e-mail a cover letter with contact information and 150-word abstract of your proposed paper to both Dr. Loretta Lorance at llorraine@earthlink.net and Dr. Derham Groves at derham@unimelb.edu.au

The deadline for abstracts is November 15th, 2008

**“Artists’ Books” Selling/Exhibition Opportunity**
11th October - 14th November
From Linda Kirkbride at The Art House: For artists who make books or would just like to send me something to put into a book. Handmade books, manipulated books, text from books, sketch books, collated books, messages for me to collect into a book while the exhibition is on. Work associated with books, e.g. book marks. I have seen silver work used for this. Book stands, book shelves, books containing other pieces. Again I have met several artists who use books to put things in.

You are invited to apply for this exhibition if you want to exhibit one or several pieces. Earlier on in the year we held a post it exhibition and I received over 300 postcards. I would love to create a book with these and another one with small images, messages or words that you would like me to put into a book that we create as the exhibition proceeds.

Please let me know as soon as possible if you are entering the exhibition. Due to the space available for exhibition and probable size of art work, there will be space available for many of you. Deadline: September 19th

Handing in dates: 4th October or before
Exhibition fee: £10 handling fee, Commission 40%
Book night date to be announced

As this is relatively an open exhibition please request the gallery consignment sheet as your application form. This can be sent in with your fee before the handing in dates. Please note that the gallery is unable to exhibit any work not entered on the consignment sheet, or non payment of exhibition fees. In order for us to produce gallery labels and to log in the work it would be beneficial to us to receive your consignment sheet early.

Many thanks for your co-operation. If you would like more information, please call me on 01243 376099 or email me at linda-kirkbride@tiscali.co.uk

Linda Kirkbride MA ARBS
The Art House
North Street, Westbourne, Emsworth, Hants, PO10 8SN
Tel: 01243 376099
linda-kirkbride@tiscali.co.uk
www.thearthouseatwestbourne.com

**The Whitechapel Art Book Fair**
Publications by artists, galleries & art book publishers
The Whitechapel Gallery, London
25, 26, 27 September 2009

Marcus Campbell has joined forces with the Whitechapel Gallery to create the *Whitechapel Art Book Fair*, which will take place at the Whitechapel Gallery 25th - 27th September 2009.

Exhibitors will be selected by an advisory board comprising Richard Schlagman (owner & editor, Phaidon Press); Franz König, (publisher & bookseller); Gilda Williams, (critic & lecturer); Soraya Rodriguez (Director, Zoo Art Fair) and Liam Gillick (artist) who will ensure the fair includes representatives of the most vibrant, stimulating and exciting art book production.

The fair will include a special preview for booksellers, distributors, collectors, and the arts and literary press.

Exhibitor prices:
Publishing House/Distributor £800.00
Gallery/College Press/Magazine £500.00
Artist bookmaker/Small Press £300.00

To apply contact Hannah Vaughan for further details on HannahVaughan@whitechapel.org
Tel: +44 (0)20 7522 7862.
WANTED

Volunteer needed
Strachan Collection
Taylor Institution Library, St Giles, Oxford
www.taylib.ox.ac.uk

Approx. half, to one or two days a week - negotiable to suit the appropriate volunteer. This is a voluntary (unsalaried) post, assisting with conservation and cataloguing of the Strachan Collection (see page 6 of the newsletter for more information on the collection).

Some experience of archives /conservation / computers for database input and management is needed, to follow-on with the work of the previous volunteer; e.g. checking and attempting to make more available the (Access) database and helping to link with the main catalogue. Also, continuing to work on the physical preservation of Strachan items and other special books.

Other tasks would include:

Helping with various small displays and exhibitions of books / archival material during the year.

Documenting art on the walls of the building to produce images for internal web pages.

Some work on the small collection of Sir Robert Taylor’s own drawings and other items in the Rare Books Room: upgrade, digitise, check catalogue entries.

There is also the possibility of a future, small exhibition of the person’s own work. Interest in languages, book art generally and computers would help, and they should be very self-motivated and able to work on their own.

If you are interested in applying, please contact Liz Baird for more information at: liz.baird@taylib.ox.ac.uk

INTERNET NEWS

From Jurgen Wegner, a link to an online exhibition:

Simple to sumptuous: Bookbindings 1450 to the present
The function of bookbindings is to hold books together and to protect the pages from wear and tear. Bindings can be basic and practical, but they can also be things of great beauty, intricately tooled in gold leaf, or delicately embroidered in gold and silver thread and coloured silks. They can be bound in leather, vellum, textiles, paper or wood; some originally intended as a temporary cover, others a binding commissioned by a wealthy client and bound to last.

The online exhibition is designed to highlight the variety of binding styles held in the Special Printed Collections of the Alexander Turnbull Library. It accompanies the exhibition ‘Simple to Sumptuous: Bookbindings from 1450 to the present’, shown at the National Library Gallery earlier this year.

www.natlib.govt.nz/collections/online-exhibitions/simple-to-sumptuous

Joshua Heller Rare Books, Inc., Washington DC
Catalogue 36 - Summer 2008

A wonderful online catalogue, with 70 pages to flip through on screen or download as a PDF at:

Bertram Rota Ltd has produced a new, finely illustrated catalogue of American Artists’ Books which you can download from: http://bertramrota.co.uk

Based in the South West of England Abombpress is a small publisher created as a vehicle to release work by the bookart creator Greg Derrick.

Abombpress publishes bookart, pamphlets and paraphernalia. Each book looks at a range of subjects, from political ideals, to the minute and absurd detail of everyday life. Psychogeography and the written word are employed in an attempt to confirm the most rabid and delusional realities of the 21st century.

There is also the possibility of a future, small exhibition of the person’s own work. Interest in languages, book art generally and computers would help, and they should be very self-motivated and able to work on their own.

Abombpress does not publish unique limited editions or one off bookart. Instead concentrating on making engaging bookart that is affordable and accessible. If you would like to contact Greg or order a book please visit www.abombpress.co.uk

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

David Rees has made a new animated series of GET YOUR WAR ON, with a new online episode every week that you can view free on the Internet.


September also sees the publication of a final, comprehensive anthology of GYWO; a huge collection of comics from the last seven years GET YOUR WAR ON: THE DEFINITIVE ACCOUNT OF THE WAR ON TERROR, 2001 - 2008

See http://www.mnftiu.cc for more details.

Look out for Bookmarks VI launching online later this month. This year’s gallery of artists’ bookmarks will go online on 22nd September at: www.bookarts.uwe.ac.uk/bkmks6

There will be more information on the project and future Bookmarks in the next newsletter.
NEW ARTISTS’ PUBLICATIONS

LOOKBOOK 54 (& companion!) a new Red Charming book, in collaboration with Roxane Zargham, 2008

What is the most reductive form that can yield the most variety in meaning? Possibly the white t-shirt. Tight it is James Dean, huge it is hip hop. It’s not what you wear, it’s how you wear it.

In LOOKBOOK 54, fifty-four different characters are created with nothing but one XL white t-shirt and common household supplies (binder clips, safety pins, duct tape) used as styling aids. All accessories serve a function and the shirt is never cut or permanently altered. The book is designed such that each sheet has the front and back of each look, but then these sheets are nested one inside another into a single large pamphlet bound together by an (archival) plastiband. You can view the 54 looks by flipping through the book to see juxtapositions of all fronts and then all backs, or you can remove the plastiband, take apart the book, and instantaneously see the two views of each look.

The patterned backdrop used in the shoot is another way one thing can behave like many things: it is oriented vertically when the shirt is styled as a dress, horizontally when styled as a top, and diagonally in the accompanying booklet LOOKBOOK 54 COMPANION, which features accessories, make-up, and hair styles all made with office supplies. For safekeeping, the two books are packaged together in a resealable polypropylene bag.

And, for the collector, there’s the very Special Limited Edition: signed copies of LOOKBOOK 54 and the COMPANION accompanied by an XL white t-shirt, housed together in a sewn-by-the-artist drawstring bag made from the photoshoot backdrop. The edition is limited to the supply of the original backdrop fabric, and is available exclusively through Booklyn (www.booklyn.org). Proceeds from the Special Edition benefit that very same not-for-profit and help subsidize the publication of inexpensive RC editions such as this one. Plus it is super rad. Email emily@booklyn.org to place your order!

Kudos to the vivacious and talented Roxane Zargham (http://www.roxanezargham.com), who collaborated on the shoot and took all the photographs. Much fun was had. Thanks Rox!

LOOKBOOK 54 (& companion!) a collaboration with Roxane Zargham, 2008, 7 x 10 inches & 3.5 x 4.5 inches

116 pages & 32 pages, edition of 100, $30 for the pair. www.redcharming.com/books/lookbook54.htm
Prefer to pay the old-fashioned mail-order way? Kindly email Emily K. Larned for instructions: emily@redcharming.com / www.redcharming.com

Summer Reading on Diffusion http://diffusion.org.uk
33 New eBooks for free download
The Ballad of Louis The Monkey (part 3) by Andrew Hunter - http://diffusion.org.uk/?p=385
geeKyoto eNotebooks (6 eBooks) - http://diffusion.org.uk/?p=353
Pioneers of pie in the sky by Proboscis - http://diffusion.org.uk/?p=348
Lattice::Sydney Sketchbook by Tak Tran - http://diffusion.org.uk/?p=328
Lattice::Sydney Sketchbook by Tina Tran - http://diffusion.org.uk/?p=330
Lattice::Sydney Sketchbook by Matt Huynh - http://diffusion.org.uk/?p=326
New StoryCubes A Proboscis StoryBox (8) - http://diffusion.org.uk/?p=374
geeKyoto StoryCubes (24) - http://diffusion.org.uk/?p=357
StoryCubes at Btween08 Video http://diffusion.org.uk/?p=414

Proboscis http://proboscis.org.uk
Proboscis is moving studio this month - from Monday September 1st 2008 the new address and studio phone number will be: 4th Floor, 101 Turnmill Street, London EC1M 5QP, UK
Tel: 020 7490 0880
New letterpress printed cards from Bracketpress
Illustrated by Bron Jones (aka Eve Libertine) and letterpress printed by Christian Brett & Bron Jones

All cards are A6 size (148mm x 105mm), letterpress printed by hand using moveable metal type, on Colorplan Mist 350gsm stock and come with a kraft ribbed brown printed envelope.

Spring Bulbs card, three-colour 3.00 inc. P&P
Bird Tree Card, two-colour 3.00 inc. P&P
How? Head card, single-colour 2.00 inc. P&P

All profits from the sale of these cards go to the Butterfield Green Community Orchard, Stoke Newington where local residents have taken over land from Hackney Council and have created a beautiful space for everyone.

You can view the designs on the Cards page of the website: www.bracketpress.co.uk

Artist’s Book Sales Bank
an interactive artist’s book
productiongray editions 2008


Using these categories as a base, I explore my personal successes and dilemmas specifically relating to sales of low priced small press artists’ books. Detailed sales methods are accompanied by pie charts that illustrate not only the time consuming work involved with trying to sell but also shortcuts and things to avoid. The Artist’s Book Sales Bank is enclosed in an interactive voice box. Quoting Warhol, “Bringing home the bacon”: that’s what this artist’s book is all about.

Lost in the Post by Kevin Boniface
Published September 2008

A postman in Huddersfield for more than fifteen years, Kevin Boniface has had ample opportunity to survey the human condition in all its weirdness. In this collection of vignettes, set alongside photographs by the prize-winning Shaw & Shaw team, he paints a matchless - hilariously recognisable - portrait of weekday life in an ordinary English town.

There is the Holme Close resident who sweeps his lawn with a dustpan and brush; the old buffer whose dream is to look inside the Grimscar post-box; and the ‘wobbly New Age Romantic’ who shows off in front of his Burberry-clad companion by trying to balance on bollards. Best of all, there is Rod Singleton, immortal sage of the smoking room and dispenser of wisdom on everything from Plasma TVs to rabbit stew to Christina Aguilera: ‘If she had Jordan’s tits she would be the perfect woman - apart from her face’.

Kevin Boniface is an Operational Grade Delivery Officer (postman) based in Huddersfield. He began keeping a diary early in his career as he was keen not to miss anything important, such as changing seasons or hairstyles. His first book, Where are You?, was self-published to critical acclaim in 2006.

“Keenly observed and deliciously detailed, these tawdry treasures and priceless finds have been simply and honestly recorded in a perfect blend of text and image. Completely brilliant... One of my favourite books”. Graham Rawle

Hardback, published by Old Street Publishing Ltd, London www.oldstreetpublishing.co.uk

The Case magazine No.12 Liminal

Contributors:
1000 Text // 0100 Design // 0010 Illustration // 0001 Photography
Liminal 1000 Dexter Ward // Treble Top 0101 Danny Elliott // Badged 0101 Julian Arts // Grief 1000 William Shakespeare 0101 Michelle Bond // 12x Score 1111 Richard Stevenson // Diary 1110 Luuk Paulussen // Of Change and Loss 0001 Andy Lock 1000 Stewart Collinson // Typewriter Art 0101 Michelle Noël //

Published by The Caseroom Press, Summer 2008
148 mm x 210 mm, ISSN: 1461-4421, £5 a copy
www.the-case.co.uk/Liminal.html

P.T.O. FOR MORE BOOK ARTS NEWS…
DAVID BARTON NEW BOOKS

OUT OF MY HANDS - DRAWINGS WILL HAPPEN 1

OUT OF MY HANDS - DRAWINGS WILL HAPPEN 3

Two parts of a new and ongoing sequence of books – parts 2 and 4 to be published November/December 2008 and part 5 onwards in 2009.

Line drawings about the human figure:

Drawings in which the balance of responsibility for making the work is shifting even further from the self I think I know to the self that knows me. I am increasingly pushed aside by that other self which while remaining a mystery, takes over the image making process.

OUT OF MY HANDS - DRAWINGS WILL HAPPEN 1

60 pages
200 copies
A5
55 full page line drawings + 1 page of text.
£8.50

OUT OF MY HANDS - DRAWINGS WILL HAPPEN 3

120 pages
200 copies
A5
115 full page line drawings + 1 page of text.
£12.50

I began working in notebook form- words/drawings/paintings, while studying with the late Anton Ehrenzweig in 1964 and I began publishing material from these notebooks in 1978.

Available from: David Barton 45 Wellmeadow Road, Hither Green, London SE13 6SY
Email: moya.barton@ntlworld.com
REPORTS AND REVIEWS

Wilcannia Wilderness - Julie Barratt's artist's book residency:

I have recently returned from an artist in residency at Wilcannia in far Western NSW, Australia. I travelled the 1600kms to Wilcannia by car with my son, Darcy. Our first impression upon arrival was one of trepidation, fuelled by stories of local violence and abuse via people who had heard tall tales from people who had passed through the town. We drove into town on dark past boarded up or derelict buildings, past locals wandering around with purpose or none and many skinny dogs. I’d been told about the vicious dogs, but these dogs just seemed hungry. There was an air of neglect and perhaps sadness about the place. The first night was spent in some fear as we were from “away” and were not known to the community. All night long the dogs barked and the locals shouted.

The art centre itself stood on the bare red desert dirt with its wilting corrugated iron sign, but was well stocked and well frequented. From the first day we were welcomed with open arms by the community and spent a very busy 2 weeks doing workshops with many, many children and a steady stream of adults interested in learning new printmaking and artist book making skills.

The artwork that I undertook during the residency was a site-specific work that involved collecting local plants and interesting objects which were constructed into collaged works on cardboard, printed and then bound into accordion books. The natural beauty of Wilcannia and its surrounds was astounding and many hours were spent along the banks of the Murray Darling scouring for interesting plants. Lake Waychukka was another favourite haunt - a huge inland dry lake about 30kms across which is abundant with wildlife and plants. There was much to explore and learn.

Darcy and I fell in love with huge skies, the boundless desert vista with red dust as far as the eye can see, and the people. The daily routine in the art centre of printing, tea drinking, chatting with anyone who dropped in quickly became a lovely break to my usual hectic life! I spent the few last precious days printing in the beautifully equipped studio attached to the Broken Hill Regional Gallery, after which it was time for the long road trip back home to Alstonville leaving behind the most spectacular sunrise I had ever seen!

Julie Barratt is a printmaker, book artist and the director of Barratt Galleries Alstonville, NSW, Australia www.barrattgalleries.com.au

Mary Pullen I am paper

I am a sheet of paper, two dimensional, white, rectangular
Free of text and lacking in image.

One fold, carefully and precisely executed and I become a folio, sharply creased with smooth bone folder

Suddenly I have two dimensions, angles, perspective.

Quarto, harsh slits cut with a knife, octavo. I have a head, a tail and a spine.

I am uncomfortable, incomplete, impractical.

Careful measurement, graphite marks

A bodkin stabs my spine, viciously, in six places.

Waxed thread slides smoothly through these holes following a sharp, cold needle, tracing the pattern of French sewing techniques.

I join another section and another and soon I am but one of many, tightly pulled into a text block.

Anonymity suits me.

My pages are suddenly and brutally liberated with three slices of the electric guillotine.

I await written text and inspired image; ideas and thoughts; lists and doodles……

This poem was inspired by the journey I have recently made from layperson to qualified book artist and book binder. The beauty of the art of constructing a codex book seems to suitably reflect the passage of learning and skill development which I have had the opportunity to experience as a mature student, and now graduate, from the BA Honours degree in Book Arts and Crafts at the London College of Communication.

Please visit www.flickr.com/people/mcpbookartistandillustrator and www.marypullen.co.uk for further examples of my work.

Accordion and Tunnel Books: 20 Years of Exploration
Rand Huebsch

For almost twenty years I have made limited-edition accordion and tunnel books, and have enjoyed the way in which the simplicity of both formats provides a framework for experimentation. Most of the books have used only figurative imagery - influences have included Greek mythology and ancient Middle Eastern carvings - so that viewers are free to supply their own narratives. I produced the imagery almost solely by etching, which is a printmaking technique and thus can yield multiple copies. Creating an etching plate is a very tactile process, so the resulting prints are especially suited for use in the books, which I think of as paper sculptures that can be manipulated.
Since etching has been so integral to my book work, a brief description follows: Etching was invented 500 years ago in Germany and has been a print medium for Rembrandt, Goya, and Picasso, among others. It is ideal for creating images with the look of pen-and-ink lines and hatchings. The artist covers a metal plate, usually copper, with an acid-resistant wax-like liquid. When that substance has dried, a metal stylus is used to remove some of it, to expose areas of metal. Those areas will be etched when the plate is put in acid; they will later create the image on paper. When the lines have been etched, the artist removes the resist material from the plate and applies a paste-like ink into the grooves. The plate is put on a printing press, covered with paper, and printed, thereby transferring ink from the plate to the paper. For each additional print, the plate must be re-inked and reprinted. (For more information: http://www.randhuebsch.com/etlorations/newsletter.html)

The images of the accordion book Reptiles are etchings. The book was intended to evoke Medieval and Renaissance bestiaries, which have been very influential on my imagery. Although I was using an Expressionist approach to the depictions, the Latin taxonomic names below the images are real ones. The book illustrates basic animal activities and, using a different species for each panel, represents a life cycle; the eggshell shape in the first scene is echoed by the waning moon in the last one. The image on the inside back panel is something of a spoof, as it depicts a colophon obliterated by geckos.

Embossing, an etching variation, was the means of creating the front and back cover images (applied to book board), and is a technique that I use to make the elements in many of my other books. Embossing plates are designed so that, after being left in acid for many more hours than usual, they can be printed uninked, to produce raised images similar to those of bas-relief sculptures. Canson mi-teinte pastel paper is especially suited for this process, as it slightly lightens in those areas of the paper that are the raised designs and it has the look of tooled leather. A number of my accordion books consist solely of uninked embossments. My exploration of embossing arose from my long-term interest in Mayan and Egyptian stonecarvings. (For more on the process: http://www.randhuebsch.com/makeimpression/newsletter.html)

I find that the accordion book is most effective when displayed standing and extended, like a folding screen, so that the viewer can scan all of the images at once. Therefore, while I usually consider each panel to be a self-contained unit, I also design the book with the entire image sequence in mind. However, in Bibliion, inspired by ancient Mid-Eastern art, there is a continuous narrative flow. For example, a grouping of figures is divided between two adjacent panels, as are a building and an ox. Whereas the title text for most of my embossed books is raised, in Bibliion it is indented, an allusion to the recessed hieroglyphs in Egyptian stone carvings. The book’s earth-coloured paper also refers to the region in which the ancient inspiring images were created.

Embossments can be hand-colored by rubbing crayons, held almost at a horizontal, over the raised surfaces of the design, so that the recessed areas of the paper do not change color. Menagerie is an example of that premise, with silver Caran d’Ache water-based crayons used for the hand-colouring. Years after my first version of Reptiles, I returned to that favorite subject matter for another book, also called Reptiles, and made embossing plates similar in design to the original printing plates. I then hand-colored the prints on the embossed areas, as well as drawing free-hand designs on the borders of each panel.

Recently I have started to experiment with combining text and image, and in a hot dry place is one of my first attempts at that. The text came to me when I was half-awake and visualising the animal imagery, which had already appeared in a prototype. It is a single sentence, distributed among all eight pages: “in a hot dry place/where the wind/only rarely rises/only rarely spirals down/ soundless/against dense earth/the dangers of the day/ shimmer in every glance”. The book’s embossed covers echo some of the interior images, and, as with a number of my accordion books, when the two covers are positioned next to each other, they form a unified scene.

This is also the first book whose text-block images were made by an etching technique that I invented several years ago and have named `carbograph’. Tiny particles of carborundum grit are mixed into the acid-resistant liquid, which is brushed onto the bare metal as usual and allowed to dry. As described above, the metal stylus is used on the plate and thereby removes some of the grit particles, so that miniscule areas of copper are exposed to the acid and etched; those areas will eventually hold the ink for the printing process. Thus the image on paper has a texture similar to that of a charcoal drawing.

Muybridge Sequence was inspired by the work of the 19th century photographer Eadweard Muybridge, who devised a system for photographing, on glass-plate negatives, the locomotion of humans and many other animals. This was a precursor to motion pictures. For this book, I was exploring the wide range of textures that could be achieved by means of etching, using a variety of acid-resistant materials to make the printing plates. Each letter of the title page is enclosed in a compartment, to echo the sequences in Muybridge’s work.
Printed on the back cover is text that I wrote as a commentary on the book’s moving horse: “...shifting its weight through the succession of shadows and light...in acquiescence to the surrounding wind, to the sound of its body moving through time...marching, on a mere membrane of glass, into uncertainty...”.

My other format, the tunnel structure, has existed since the Italian Renaissance, when artists used it to study perspective concepts for their paintings. I like the fact that the theatre-like scene alters when the viewer changes position vis-a-vis the book. In addition, the format entails a nice tension between the visual autonomy of each panel and that of the entire piece. Historically, tunnel books often had ten fairly simple panels, but my books usually consist of four, each holding much information.

I started making tunnel books after seeing two examples from the 19th century (when they were called “peepshows”, in keeping with their hide-and-seek aspect). One of my first books, Not out of the Woods yet has panels of two-ply museum board printed with creature etchings that were then hand-colored with washes of Caran d’Ache crayon. I then cut away the non-image areas with an X-acto knife. The accordion strips that connect the panels of a tunnel book are ideal surfaces for additional information, and the strips for Woods were printed on their exterior sides with etchings of more creatures and with a relief-block parrot on their interior sides.

For Night Desert I first made a prototype by drawing with coloured chalk on black paper and seeing how the panels related to each other. Then I translated that imagery to embossing plates. I used an etching press to emboss on black museum board, cut out non-image areas, and then hand-coloured the embossment with Caran d’Ache crayons. On the solid back panel, there is a rabbit in the lower right-hand corner. It is hidden from the predatory owl, as well as from any viewer who does not closely inspect that panel.

While the tunnel book usually presents a single scene, its series of parallel panels can also imply the passage of time or a metamorphosis. This was my premise for Circé, based on the “Odyssey” episode in which Ulysses’ crew of sailors are changed to swine after drinking a magic potion from a sorceress. The back, solid panel shows a man receiving a cup from Circe, and the successive panels show the metamorphosis. I also was interested in using the connective strips so that one side showed an owl’s flight and the other had the equivalent text: “within the wingbeat of an owl, they howl from men to beasts.”

The School for Scandal, a unique hand-painted tunnel book/toy theatre inspired by the Sheridan comedy, has an interactive, kinetic element. The book does not represent a specific scene, but the satirical tone of the play, which deals with intrigue in 18th-century-London high society. Many of the characters manipulate and scheme, so some of the book’s figures have movable parts to which strings are attached; thus the figures themselves can be manipulated by the viewer. For example, in the panel just behind the stage proscenium, the fop’s jaw and outstretched arm are hinged and can be raised and lowered as the figure pontificates. The connecting accordion strips feature period musicians who ‘play’ incidental music to underscore the dialogue.

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Photographs by Daniel Falgerho.

Rand Huebsch is a teacher and printmaker and founder of Parrhasia Press. His technical articles have appeared in the British quarterly Printmaking Today and other publications. Among the collections holding his work are those of the Victoria and Albert Museum, the Detroit Institute of Arts, the Fogg Art Museum, and Yale and Princeton Universities.
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Until 10th September 2008
Horus & Deloris, Australia
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Current and forthcoming exhibitions including works from S"uper Press…

BUILDING BLOCKS IV and CLOTHES ENCOUNTERS IV by Sumi Perera of S"uper Press is in: The 5th International Columbia Paper & Bookarts Triennial, Columbia College, Chicago, USA. Until 12th September 2008

THE LIFE AND OPINIONS OF LAURENCE STERNE AND HIS WORK by Sumi and Suvey Perera of S"uper Press is in:
EdgeCentrics, Williamson Tunnels Heritage Centre, Liverpool
16th September - 19th October 2008
Bookplates reflecting the playful devices used in the 18th century novel, The Life & Opinions of Tristam Shandy by Laurence Sterne, will line the concrete corridor in the Williamson Tunnels. The digressive narrative will invite the readers to build their own story as they navigate through these tunnels.

BUILDING BLOCKS VIII and CLOTHES ENCOUNTERS VIII by Sumi Perera of S"uper Press is in: The Knitting and Stitching Show, NEC Birmingham: 11th-14th September
Alexandra Palace, London: 9th-12th October
RDS, Dublin: 30th Oct -2nd November
Harrogate International Centre: 20th - 23rd November

Two artist’s book scrolls (50 x 200 cms) by Sumi Perera will tour the above venues.

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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: 15TH SEPTEMBER 2008 FOR THE OCTOBER - NOVEMBER NEWSLETTER

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