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

Sumi Perera - Su'per Press
30th July – 16th August Tower block foyer cases
17th August - 1st September Bower Ashton library

The process of designing is as important as the ‘finished’ artist book, which often incorporates elements from various stages of the development in the end product. The reader/viewer is frequently invited to engage, by re-arranging the sequence of events/pages, by inscription, adding or subtracting, allowing the editorial control to be shared.

Selected List of Artists’ Books on show

**TURN THE PAGE…** (above) A blind embossed manually controlled laser cut narrative that is contemplative of the disruption caused by the need to physically turn the page in music manuscripts. Also available as an audio recording of the page turn of the original manuscript.

**BUILDING BLOCKS** A series of artists’ books that explore issues around the space in architecture. The sequence of etched, embossed, stitched and manually controlled laser cut pages, printed with burnt dust may be re-arranged by the reader to build up multiple narratives.

**CLOTHES ENCOUNTERS** There are multiple readings throughout the book as those that exist within the hieroglyphics that evolve within encounters with clothes.

**THE TALE OF A DOBE** An enquiry into how pets are tailored and manipulated to satisfy human requirements and specifications. The book consists of nine loose pages, the control of the sequence and the layout is handed to the reader.

**THROUGH THE PINHOLE** This book contains a series of photographs of the reverse of found vintage photographs. The book reflects nostalgically on the era of the staged photo, the status of the studio and the sitter.

**MARGINALIA - FLT** Marginalia pays homage to Fermat’s Last Theorem, one of the most significant notes made on the margin of any book. This 10-page book, with an uncoated margin running along its cover, is held together by a single brass screw post and may be either flipped or splayed.

Sumi Perera exhibits internationally and is the recipient of the Grand Prize at the 1st International Book Arts Competition, Seoul, South Korea 2005; and the Birgit Skildø Award for excellence in Book Arts at the LAB (London Artist Bookfair) 2005, Institute of Contemporary Art, (ICA) London; Melville Charitable Trust Award (1st Prize) at SHELTER, Boston, USA. 2008 (touring show of the USA); and a prize at the Society of Bookbinders International Competition 2009. Her works are held in the Tate Britain Special Collection; Victoria & Albert Museum; Guanlan Museum, China; Grafisk værksted-Næstved, Denmark; Sakima Art Museum, Okinawa Prefecture, Japan; the printROOM at Rotterdam, Birmingham Museum and Art Gallery, the Ashmolean Museum, Oxford, and the British Library.

She is an Associate Member of the Royal Society of Painters-Printmakers (ARE) and the 62 Group of Textile Artists and often incorporates elements of traditional and digital printmaking techniques, stitch and incision into her books.

sumi_perera@hotmail.com
www.sumiperera.com
EXHIBITIONS

CON-TEXT - an exhibition of artists’ books
Kulturspinderiet, Denmark
26th September – 11th October

25 cardboard suitcases were sent off to 25 artists in Sweden, Norway, Finland, Iceland and Denmark. Over six months they returned to the starting point but transformed into artists’ books.

Weekend seminar / workshop at Art Center Silkeborg Bad 27-28/9 for the artists also invited to the CON-TEXT exhibition. The vision is to get inspiration and learn - by exchanging knowledge and ideas and by working together.

www.artists-books.dk / www.silkeborgbad.dk
www.contextnord.wordpress.com

Recycled library: Altered books
Artspace Mackay, QLD, Australia
11 September - 25 October 2009

Recycled library is an exhibition of works by Australian artists that incorporate existing/found books as a major conceptual and creative element. The exhibition investigates the symbolism of ‘the book’ in an era in which the printed page is in danger of being superseded by digital technology. In contemporary, predominantly literate society the image of ‘the book’ has continued to be used as a powerful motif by visual artists but its meaning has become more diverse and ambiguous. Many of the artists in this exhibition have used second-hand books as a way of questioning the authority of the printed text, particularly as historical records of fact.

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

18th Annual Juried Exhibition
Athenaeum Music & Arts Library, La Jolla, CA
August 1 – September 5, 2009

The Athenaeum Music & Arts Library received over 200 submissions for their 18th Annual Juried Exhibition. Jurors Michael Krichman, Executive Director of inSite, and Mathieu Gregoire, an artist and Project Manager for the Stuart Collection at UCSD, have selected the best for inclusion in the show.

Both jurors deal extensively with some of the region’s finest artists, so they are well positioned to spot tomorrow’s stars. In fact, many artists from past years’ exhibitions have gone on to great success - among them, William Feeney, Gustabo Velasquez, Kathy Miller, Doris Bittar, Marie Najera, Sonya Devine, Lynne Hendrick, Lenore Hughes, Richard Keely, Dan Adams, and Anthony Lukens, to name just a few.

Additionally, for the third year, the Athenaeum will give the A List Members’ Choice Award to one exhibition entry. The winner is selected by members of the library’s young professionals’ membership group. The selection will take place at an A List event on August 27 at 7:30 p.m.

GALLERY HOURS:
Tuesday - Saturday, 10 a.m. to 5:30 p.m.
Wednesdays until 8:30 p.m. Admission is free
Athenaeum Music & Arts Library
1008 Wall Street, La Jolla, CA, USA
www.ljathenaeum.org

Bookmarks: Infiltrating the Library System VII
September 2009 – February 2010
Various venues, Europe and USA

The Bookmarks series of free, international artworks distribution has been running since 2004. Over the last five years it has visited 67 venues in Italy, The Netherlands, UK, Germany, Poland, Canada, Brazil, Japan, Croatia, South Korea, Cyprus, Australia, New Zealand and the USA. 292 artists have contributed 29,200 bookmarks to the seven projects so far.

Bookmarks: Infiltrating the Library System’s aim is to get more people to appreciate work in the format of the artist’s book, and give book artists the opportunity to network with other artists and the public.

Participating artists who work in the book format, each produce an edition of 100 bookmarks for free distribution. The bookmarks are collated into sets, with one full set sent to each artist, and the rest divided and sent in small boxes to participating galleries, bookstores and libraries for free distribution. Each bookmark is archived in the gallery section of the Bookmarks website, with the artist’s details. Bookmarks VII has seen 36 artists contributing 3600 bookmarks from the UK, Ireland, Germany, Italy, USA and Australia.

Some collaborative works include Angie Butler’s beautiful origami wrapper bookmarks which each contain “A Friendly Piece Of Advice” collected from members of the Good Neighbours Club, Luncheon Club, residents, visitors and friends of Simpson Cross, a small village, in
Pembrokeshire, Wales where she asked them to handwrite a motto that they would like to pass onto someone else in the world. Angie is also distributing bookmarks through the mobile library that visits Simpsons Cross.

Nancy Campbell interviewed Peter T. Scott, an antiquarian book dealer and historian who has collected bookmarks all his life: “I was inspired by the goal of ‘infiltrating the system’ to make the interview available online as a podcast. I also ‘infiltrated’ the trade journal Bookdealer, writing two features, one covering the significance of conventional bookmarks, the other classifying the random objects which less-organised readers use to mark their places. Was the reader who slipped a slice of bacon between the pages an artist – or just absent-minded?” You can listen to a podcast of Nancy’s interview with Peter T. Scott about his bookmarks collection at: www.archive.org/details/BookmarksVii

Debbie Hill in Australia is inviting recipients of her bookmarks to participate in a project: “I am always interested with how illustrators take a page or line from a book and compose an image to ‘describe’ the story; therefore I am asking receivers of my bookmarks to send (via the addressed envelope) a line, paragraph or page, either copied or original of a favourite book. I am anticipating that I will over the next 12 months create drawings from these words, and I would also like to make an artist’s book to document the project. All participants who supply contact details will be sent documentation of the images and any associated exhibitions that come from this venture. I am looking forward to what I may get!”

In this year’s set we have bookmarks in Morse code (Patrick Murphy, UK) and bookmarks of codes for genes where variations have been associated with negative human characteristics (Nick Silva, UK), there are many formats too: letterpress, collage, photocopy, linen, handmade papers, cut journals, screenprints and hand drawn.

Annabel Ralphs accessed The Oxford University Press archives to study correspondence between Dr Minor and James Murray as they worked on the first edition of the Oxford English Dictionary, despite Dr Minor being confined to Broadmoor. “The images on the front of my bookmarks are from the original stacks of correspondence and special slips on which Dr Minor transcribed many examples of word usage in his minute handwriting.

These scruffy bundles tied with string are evidence of the unusual relationship between the two men, from which came a vital contribution to a highly ordered and structured reference book.”

Next year’s project Bookmarks VIII Escaping the Library System 2010-2011 - has a twist - this time, it will be Librarians only. Library staff will be making them rather than distributing them. Quite a few of our previous bookmarks makers have been librarians, so we thought we would ask them to infiltrate some other places with their own bookmarks. If you work in a library and would like to join, then please get in touch.

You will find a huge variety of wonderful bookmarks in this 2009 series, so please visit the venues to choose yours…

Venues for Bookmarks VII
25th September 2009 – 26th February 2010

- IMPACT Multi-disciplinary Printmaking Conference 2009
  UWE Bristol, England www.impact.uwe.ac.uk
- Bower Ashton Library
  UWE Bristol, School of Creative Arts
  Kennel Lodge Road, Bristol BS8 2JT, England
  www.uwe.ac.uk/library/info/opening/#ba
- Stiftung Lyrik Kabinett
  Lyrik-Bibliothek, Amalienstraße 83a
  80799 München, Germany
  www.lyrik-kabinett.de
- Eureka Books, 426 Second Street, Eureka, CA 95501, USA
  http://eurekabooksellers.com
Where the bookmarks will be alongside a show by the North Redwoods Book Arts Guild (NORBAG) during September.

SNAP Shop, Gallery, Printworkshop
20-21 Lower Park Row, Bristol, BS1 5BN, England
http://snapstudio.org.uk

- Glasgow School of Art Library
  167 Renfrew Street, Glasgow G3 6RQ, Scotland
  www2.gsa.ac.uk/library
- National Irish Visual Arts Library
  100 Thomas Street, Dublin 8, Ireland
  www.ncad.ie/library/index.shtml
- Howard Gardens library, UWIC
  Howard Gardens, Cardiff CF24 OSP, Wales
  www.uwic.ac.uk/library/about/campuses/howard.htm
- Door No.3, Print and Book Arts Studio
  The Methow Valley Community Center, Twisp, USA
  www.methownet.com/mvccenter
Eight groups were invited to join the project. Each group with a maximum of 15 artists, produced a collaborative book by making a one-of-a-kind page each to assemble as a set of folios and send to Brazil. The theme - Bread: history, types of breads, Bread and..., Bread of... etc.

Each artist could make one single or double-page in any format of their choice. The maximum size was the book cover of 33 x 35 cm.

Artists groups in Malaysia, Spain, Italy, Britain and two groups from cities in Brazil, have participated in the project. The collaborative books will tour each of the venues starting in Brazil from 2nd July at Sala da Fonte, Paço Municipal, Brazil.

After the show in Porto Alegre, Brazil the exhibition will tour to Vicenza, Italy, in October and then on to the other group venues, including UWE Bristol.

http://www.bookarts.uwe.ac.uk/brazil09.htm
DIY
Temporary Art Space, Halifax
Until Friday 31st July 2009

Do it yourself: art on the cheap, art created using the most immediate resources, art that involves the public in the creation. Whether you call it lo-fi, cut ‘n’ paste, punk or some other dubious title, it’s art that is exciting, raw and not pandering to the whims of the money soaked art market.

Open: Thursday - Saturday 10am - 4pm
Sundays 11am - 4pm
http://temporaryartspace.co.uk/DIY.html

Temporary Art Space
Units 34-35 The Piece Hall
Halifax HX1 1RE, UK
Tel: +44(0)7597 395 045
info@temporaryartspace.co.uk
www.temporaryartspace.co.uk

FIRST EDITION: The Art of the Book
Workhouse Gallery
Llanfyllin, Powys
1st August - 1st September 2009
Private View. Sat. 1st August 2-5 p.m.

Participants:
FRANS BAAKE (The Netherlands) www.fransbaake.nl
ROS BLACKMORE (www.artistsbooksonline.com)
ANGELA DAVIES (www.artistsbooksonline.com)
CAROLINA DIAZ (www.artistsbooksonline.com)

George Miller is a long established bookbinder and co-founder of Hedge Sparrow Press (2003), printer and author. Jessie Miller, his daughter, has served her apprenticeship with her father and now makes and prints her own range of cards and notebooks.

artistsbooksonline is an artist-run website which brings together a diverse range of artists who make one-off or small limited editions (max 50 copies) of books.

The websites of individual artists can be reached through links from www.artistsbooksonline.com.

Message, Bob Guy, 2006, a boxed portfolio of 11 wood engravings, image size approx. 8 x 5 cm, printed on 210 gsm B. F. K. Rives, hard covers to portfolio and slip case, these covered in 36 gsm Yumayami with letterpress and acrylic; signed limited edition of fifteen; portfolio size closed 17.5 x 12.5 cm
Peter Meilleur is a Canadian born poet, book and video artist, who will be performing at the exhibition opening on Sat 1st August.

Francine Isaacs is currently completing an MA, and teaches at Yale College, Wrexham. She will be showing prints and bookworks made during her course.

Hannah Morrison has just completed a degree course in printmaking at Falmouth.

The Workhouse Gallery
Llanfyllin, Powys
SY22 5LE
Gallery director: Jason Doignie 07980 184842
www.llanfyllinworkhouse.org

Franz Mon 1951·plus
The study room
Weserburg | Museum of Modern Art
Until 13th September 2009
An exhibition of the Research Centre for Artists’ Publications in cooperation with Poetry on the Road.

Opening Hours
Tuesday, Wednesday, and Friday 10:00 a.m. - 6:00 p.m.
Thursday 10:00 a.m. - 9:00 p.m.
Saturday and Sunday 10:00 a.m. - 6:00 p.m.
Closed on Monday

Admission Adults: €7.00 Reduced: €5.00
Families (2 adults/4 children): €14.00
The Research Centre for Artists’ Publications
Weserburg | Museum of Modern Art
Tecerhof 20, 28199 Bremen, Germany
http://weserburg.de

KROSSING a Collateral Event of the 53rd International Venice Biennale, Making Worlds
Forte Marghera, Via Forte Marghera, 30, Mestre, Italy, Until October 15th

KROSSING moves across the Venetian territory organising exhibitions at the Galleria Contemporaneo in Mestre, in Forte Marghera, at the Sala San Leonardo in Venice and the Torre Massimiliana in Sant’Erasmo. A network of events that looks outward from the marginal areas of the historic city towards other places that have experienced migrations and profound transformations.

Within Krossing, Emily Artinian’s work is being shown as part of VOULU / OBLIGÉ Outskirts of a small contradiction
 Artists: Achet Achet, Emily Artinian, Christopher Atamian S. Der-Meguerditchian and Archi Galentz.
Coordinator: S. Der-Meguerditchian

VOULU / OBLIGÉ is part of a project that has been in progress for four years. During this time, Underconstruction, a platform for Armenian artists, has focused on issues of identity, nationality, citizenship and social cohesion. The group has exchanged ideas through virtual and real dialogues and in the form of artistic works, exhibitions, texts and meetings. Some recurring subjects for exploration have been: What does ‘being Armenian’, or more broadly, identity, mean in the 21st century? Is it possible to develop common goals and real, qualitative communication in virtual space? The most recent outcome of this ongoing process is shown in the exhibition Krossing, a collateral event of the 53rd Venice Biennale.

Opening hours: 10am - 6pm
bus #12 from Piazzale Roma, Venice

Mapping the Dark an installation of books, drawings and objects by Stephen Livingstone
Garden Station, Langley nr Hexham
Northumberland, 3rd August – 29th September
The exhibition brings together a series of new works to be shown in the old station waiting room café and in the railway cutting garden. The handmade books, smoke and coal drawings and rusted and burned objects explore our fear of the dark, taking a close look at moths and a distant view of the Moon.

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Opening hours: 10am - 6pm
bus #12 from Piazzale Roma, Venice
for IMPACT Multi-disciplinary Printmaking Conference from 16-19 September 2009. The exhibition will be archived for an online gallery for public viewing from September. An open day will be held before IMPACT for general viewing on Tuesday 15th September from 10am – 5pm in the F Block building of UWE Bristol School of Creative Arts
Kennel Lodge Road, Bristol, BS3 2JT, UK
Tel: +44 (0)117 32 84915
http://www.bookarts.uwe.ac.uk/canon.htm

A display of selected books by Colin Sackett
The Centre for Contemporary Art and the Natural World, Exeter, until 4th October 2009

A commentary ‘Rare Sighting in the Haldon Hills’ by J. C. C. Mays is published with the exhibition
www.colinsackett.co.uk/writing_readings_11.php

And a new online version of ‘Anonymous Observer’. www.colinsackett.co.uk/writing_readings_10.php

The Centre for Contemporary Art and the Natural World, Exeter, Haldon Forest Park, Exeter, Devon EX6 7XR
Tuesdays to Sundays 10pm-5pm
www.ccanw.co.uk

Sumi Perera Su*Press EXHIBITIONS:
Wonderland. The Victoria & Albert Museum of Childhood, Bethnal Green, London. September 2009 - January 2010
An artist’s book and installation: The House That Jack Never Built will be shown.

Bending the Line. The HUB, The National Centre for Craft & Design, Sleaford, Lincolnshire
Until 6th September 2009
An artist’s book: Death of the Author II, exploring the literary influences of Tennyson, from Homer to Joyce, will be shown.

Society of Bookbinders Competition & Conference
University of Warwick 20th - 23rd August 2009
Building Blocks IX will be shown.

The Portable Library Project
A mail-art/book-making project curated by Tara Bursey, involving the creation of small works exploring ideas surrounding archiving, journaling, libraries, ephemera, and incorporating an art practice into everyday life.

Participating artists span all disciplines, from performance art to fibre-based art; from photo-based art to craft to sculpture and installation.

On show throughout July at lowercase gallery and reading room at the Regional Assembly of Text, 3934 Main Street, Vancouver, BC and again in October 2009 at Roberts Street Social Centre/Anchor Archive, 5684 Roberts Street, Halifax, NS.
http://theportablelibraryproject.blogspot.com

Signs of The Time
Part of Text Festival Two, 2009 at Bury Art Gallery,
Museum and Archives
Until 12th September 2009

Nick Thurston’s The Enigma Variations was specially commissioned for the exhibition and can be heard on his website at: http://thisisa.info

Often we do not notice the lettering present on many museum objects. This display includes items from across a wide range of the museum’s collections on which wording of one sort or another is prominent.
From advertising to road signs, from global branding to
digital communications, text forms the visual and linguistic background to everyone’s existence.

With new works by Carolyn Thompson and Nick Thurston, plus works from Jenny Holzer, Bury Museum investigates how strange and magical the written word and sign can be when lifted from history to create new meaning and recall old and perhaps reusable ideas of language.

Open Tues - Fri: 10am - 5pm, Saturday: 10 am - 4.30 pm
Closed Sunday, Monday and Bank Holidays (unless otherwise advertised). Admission Free

Bury Art Gallery, Museum and Archives
Moss Street, Bury BL9 0DR
www.textfestival.com

Victoria Cooper and Doug Spowart
Barratt Galleries, Alstonville, Australia
Until 9th August

For those who live far from that edge, where land meets the sea, to make a journey to the beach is regarded as a pilgrimage. Doug Spowart and Victoria Cooper reside in Toowoomba and often yearn, like many other inland regional artists, to be in the presence of the sublime and expansive ocean. Over the last 8 years of visiting Wooli, these two artists have embraced the precious experience of space and time at the beach. In this exhibition of artists’ books and cyanotype prints they pay homage to the notion that time spent near the ocean invigorates the imagination and hones the focus on the significance of everyday experiences.

In their practice Spowart and Cooper create both individual and collaborative site-specific projects centred on their lived experience in the Australian landscape. Major recent projects include site-specific book-works of Arthur Boyd’s Bundanon, Palimpsest 09 at Mildura and sites along the southern Queensland border rivers of the Murray Darling River systems. They have currently been invited to exhibit their prints and artists’ books in the 2009 Ballarat International Foto Biennale as part of it core programme.

Spowart and Cooper have artists’ books in major collections including the National Library and the State Library of Queensland. Their arts practice, which includes exhibiting both nationally and internationally spans, for Doug, 33 years and for Victoria, 20 years.

Barratt Galleries
5 Bugden Avenue
Alstonville
NSW 2477
Australia
Tel: (02) 6628 0297
www.barrattgalleries.com.au

Emmett Williams
Exhibition Studienzentrum, ASPC, Bremen
Until 22nd November 2009

Emmett Williams - his name stands as much for versatility as it does for significant milestones of art history. His numerous cooperations and friendships brought forth many groundbreaking ideas and works: with George Maciunas, Nam June Paik and John Cage, Williams was one of the co-founders of the Fluxus movement and participated in Maciunas’ legendary initial Fluxus happening in Wiesbaden. From 1957 to 1959 he worked with the Swiss artist Daniel Spoerri in the Darmstadt Kreis für konkrete Poesie (concrete poetry circle). He cultivated productive contacts with Robert Filliou, Dieter Roth, Richard Hamilton, John Cage, Claes Oldenburg, Charles Bukowski, Alison Knowles, Allan Kaprow, Joseph Beuys and others.

From 1966 to 1970 he was editor in chief of Something Else Press in New York. His poems and anthologies are milestones of concrete poetry. His fame is moreover attributed to his countless performances, book publications and possibly also the cartoon-like figures which embellish many of his works. As an artist, publisher, author and poet, Emmett Williams was one of the most prominent American artists in Europe. Born in 1925 in South Carolina, Emmett lived with his wife Ann Noël in his adopted city Berlin from 1980 until his death in 2007.

His most important works include *sweethearts* (1966), a volume of erotic poetry whose frontispiece was designed by Marcel Duchamp, and the autobiographical work *My Life in Flux - and Vice Versa* published in 1992, both of which will be on view in the study centre’s exhibition. An overview of Emmett Williams’ artistic publications will also be offered, encompassing artists’ books, records, multiples and prints as well as various ephemera.

Opening Hours
Tuesday, Wednesday, and Friday 10:00 a.m. - 6:00 p.m.
Thursday 10:00 a.m. - 9:00 p.m.
Saturday and Sunday 10:00 a.m. - 6:00 p.m.
Closed Monday

Admission - Adults: €7.00 Reduced: €5.00
Families (2 adults/4 children): €14.00

Weserburg | Museum of Modern Art
Teerhof 20 28199, Bremen, Germany
www.weserburg.de

Exhibition news from Marja Wilgenkamp in The Netherlands:
There is a very interesting exhibition in Zwolle, Museum ‘De Fundatie’ of artists’ books from The Caldic Collection.

Mr Caldenborgh is a art collector who has a lot of artists’ books by Andy Warhol, Matisse, Picasso, Jean Arp,
Kandinsky, Miro, Sol Lewitt and so on. The way the books are exhibited is extraordinary and the books themselves are very special. Not behind glass in vitrines but in an open space. It is worth the trip if you are in the area!

The exhibition is on until 30th August 2009.
For more information see the website of the museum: www.museumdefundatie.nl

Baysan Yüksel (Turkey) - artists’ books
School of Creative Arts, Department of Art and Design, University of the West of England, Bristol, UK. Tower block foyer cases
Until 31st August 2009

I was born in 1984 and since then, I always wanted to make my own books. But in 2006 I started to make artists’ books as part of my art. I use drawing, painting, collage, typography and sometimes sewing while I am making my books. Mostly my books change with my moods and it can take just one day, or sometimes even a year to finish one book. My books are derived from the post-modern chaos we live in and the human subject adjusting or misadjusting to it. Time-to-time the subject becomes me and I reflect myself, and the ways of representing the self in my books.

Baska Simdi Yöök - the project was based upon filling a book with the people present in the room - only on one night and by using materials from the room we were in. Each person had only 90 seconds to fill a page and then he/she should pass the book on to the next person.

The main rules were these and another rule, that we would do this project only once - that’s why it is called Baska Simdi Yöök meaning there is no other now. Collaborators were Ozgur Erman, Didem Cabukel, Caglar Biyikoglu, Akin Biyikoglu, Ufuk Atan and Baysan Yüksel.

www.bayananderson.com
http://baskasimdiyok.blogspot.com

Threads: 2009 Artist Members Exhibition
Center for Book Arts, New York
Until September 12th 2009

Organised by: Lois Morrison, Artist and Independent Curator; and Alexander Campos, Executive Director of The Center for Book Arts.

This year’s Artist Members Exhibition brings together current members of the Center’s artistic community and invited artists who use actual thread as a design element to convey both content and form. Artworks featured in this exhibition represent a broad range of book and related arts, including prints, books, sculptures, and multi-media installation.


Artist Talk - Wednesday, August 12, 6:30 pm

Center for Book Arts, 28 West 27th Street, 3rd Floor
New York, NY 10001
Gallery Opening Hours: Monday to Friday, 10am - 6pm
Saturday 10am - 4pm
Admission to the galleries is free.

5th International Artists’ Book Triennial Vilnius
2009 Theme - Text. Touring exhibition at
Art Centre Silkeborg Bad, Silkeborg, Denmark
12th September - 13th December

Organiser of the Exhibition: Circle Bokartas
Curator: Kestutis Vasiliunas

The exhibition will also tour in 2010 to Spring Gallery, Halmstad, Sweden; Seoul International Book Arts Fair, Korea, and to Venice.

330 artists from 56 different countries sent their books for the 5th International Artist’s Book Triennial Vilnius 2009. The jury selected only 131 artists for the exhibition. It is sad and disappointing that so many artists were not included into the exhibition. But by organising this jubilee triennial, my purpose was to make it simply the best. Not the best of just “my” triennials but, modestly speaking, at least to ensure that it is the top artistic level in Europe. I would like to thank all those who created and sent their books.
The theme of the 5th International Artist’s Book Triennial is Text. If compared with the themes of previous triennials, this theme is as if a step backwards, something more traditional. Probably. But if so, then first of all, that small step is a step towards oneself, towards one’s culture, towards one’s country, its uniqueness, language and writing. It is turning back towards each other, an attempt to establish a contact with the other human being, irrespective of the country he or she lives in, language he or she speaks, religion he or she believes in. Letters, diaries or poetry expressed in words, images, from the heart. They are the words (In the beginning was the Word, Gen. 1. 1) that acquired “body” from paper, metal, wood or any other material. They are the words that turned into an avalanche of typographic text, calligraphic letters or entirely vanished from the book pages with only punctuation marks, imprints on the paper leaf left.

The 5th Triennial displays the most interesting artists’ books from all over the world. It is the most wonderful experience to see culture, traditions of different countries, art schools reflected in the books created by the artists. Paper typographic books and books printed by the use of classic graphic techniques - wood engraving, silk-screen printing or lithography; books printed by mixed techniques by combining possibilities of digital printing with drawing, collage and object; concept and handmade embroidered books; book objects, leperello and Fluxus books. The key role here is played by the idea which materialises in multidimensional forms, and it is absolutely unimportant what means of expression were used in the book. Thus, whether they are “bibliophile” books or experimental or book objects - all of them by supplementing each other and contrasting with each other, help to reveal the miraculous and mysterious world of the artist’s book.

As always we have made a special conceptual catalogue in full colour. The catalogue has a modern design, is printed on good paper, and is bound by hand. The catalogue is in a numbered edition of 500, and available at 25 euro per copy on request.

Kestutis Vasiliunas – curator
kestutis@vasiliunas.arts.lt
www.bookart.lt

Robbin Ami Silverberg & András Böröcz will have adjacent solo exhibitions at the Petofi Irodalmi (Literature) Museum in Budapest, opening on September 3, 2009

Silverberg will have an artist book installation and Böröcz will show his series of book sculptures. The opening event will include a sound performance by András Dés, who will play on books & papers by Silverberg, and carved book objects by Böröcz. There will be a catalogue published.

Károlyi Mihály utca 16, H-1053 Budapest, Hungary

ANNOUNCEMENTS

Congratulations to Book Works on their 25th Anniversary! 1984 - 2009

To celebrate they have launched four new special editions by Book Works Founding Patrons:
Teignmouth Electron by Tacita Dean
Rex Reason by Simon Patterson
All Books by Liam Gillick
Auras and Levitations by Susan Hiller

Book Works also announce the inauguration of The List of Book Works Friends and Supporters Scheme.
For more information see: www.bookworks.org.uk
Minnesota Center for Book Arts is proud to announce the selection of five finalists for the inaugural MCBA Prize.

A new biennial initiative from Minnesota Center for Book Arts, the MCBA Prize is the first in the United States to recognize excellence in book art from across the field and around the world. The winning artist also receives a $2000 cash prize. A jury selected the five finalists from a field of 113 submissions from 10 nations around the world. “All of the entries embodied our goals for the MCBA Prize: to recognize book art from across disciplines and to celebrate the diversity of the art form,” MCBA Artistic Director Jeff Rathermel stated. “In reviewing the submissions, we were impressed by the quality of work presented, the array of creative methods used, and the mix of traditional and contemporary approaches.”

The five finalists for the 2009 MCBA Prize are (in alphabetical order):
“Panorama” by Julie Chen (Berkeley, California)
“Avalanche” by Clifton Meador (Chicago, Illinois)
“Requiem” by Jan Owen (Belfast, Maine)
“Bomb” by Simon Redington (London, United Kingdom)
“Durs Grünbein: 26°57.3’N, 142°16.8’E” by Veronika Schäpers (Tokyo, Japan)

To view the five finalists’ works and all other submitted works, visit http://www.mnbookarts.org/mcbaprize.

Jurors were selected to reflect varied perspectives and considerable expertise in book arts: artist, designer and educator Scott McCarney; artist and Arizona State University professor John Risseeuw; and Wellesley College special collections librarian Ruth Rogers.

The award ceremony and celebration evening conclude MCBA’s Book Art Biennial, a day of academic presentations and panel discussions on the role of art and artists’ books in particular as agents of social change, advocacy and activism, as well as the contemporary practice of and current issues in book arts. More information about Book Art Biennial is available on MCBA’s website http://www.mnbookarts.org/biennial

Minnesota Center for Book Arts
1011 Washington Ave South
Minneapolis, MN 55415, USA
www.mnbookarts.org

TIVOLI books | art | films has moved into new, more accessible premises. We are now based up in the main street in Oneroa, in Pendragon Mall, next to the cafe Salvage. Tivoli has even more books, a dedicated ‘art wall’, and will be starting a winter program of films/talks/events shortly. Tivoli winter hours are Tuesday to Saturday 10 - 5

Tivoli’s first art wall exhibit is a wall-piece by Niki Hastings-McFall: Sailor’s Delight courtesy Bartley+Company Art, Wellington. Niki exhibits both in New Zealand and internationally. Among Niki’s concerns are issues to do with ‘hybridity, diaspora, identity politics and the maintenance and evolution of culture’.

We look forward to seeing you at the new Tivoli!

TIVOLI books | art | films
2/118 Ocean View Rd, Pendragon Mall, Oneroa, Waiheke Island, New Zealand
tivolinz@gmail.com
www.TivoliNZ.com

The Centre for Fine Print Research’s summer Book Arts Intern is Alice Potter who has been working with us from 24th June on Bookmarks VII 2009, our artist’s book conference, and the Artist’s Book Yearbook. Alice is an illustration student at UWE Bristol, and has recently editioned her artist’s book Hoatzin (below).

“As a rather compulsive collector of books it seems natural that artists’ books have become an important part of my artistic practice. I’ve always been more of a maker and designer than a drawer. Surface, texture and physicality, image and the book as an object are important to me, so print, particularly intaglio collagraph, has become my medium of choice (as well as collage, making things with acetate or tracing paper and putting everything through a photocopier).
I’ve also started experimenting with laser etching in the creation of my printing plates as well as paper mechanics and the use of metamorphs and the likes to enhance and alter the conventional book form.

My main areas of interest and consequently my usual subject matters are science and nature. If only my mathematics had been better I would have been a physicist, but in its absence I have become an artist much in the vein of Victorian scientific illustration. I draw as much to enhance as to justify my own learning in the hope that I might one day make a living selling books about the things I love.” Alice Potter
alicepotter3@hotmail.com

An open letter from Paul Johnson of The Book Art Project: To The Editors - Book Arts Newsletter
1st July 2009

It would be interesting to know how many book artists unsuccessfully applied for a stand at the new London Art Book Fair (Whitechapel Gallery) this September. It seems radically different to the London Book Artists Fair held last at the ICA in 2007 as it will now, we are told, include ‘major publishers’.

‘The London Art Book Fair promises to be an exciting event that will make a valuable contribution towards raising the profile of art book publishing.’

So where do book artists fit into this new profile?

Applicants for a stand were informed that ‘Members of the Book Fair Committee (will) create a shortlist of applicants.’ There is something ominous about the term ‘short list’ in this context. What were the selection criteria for this short-list? How many stands were available to individual book artists? How many applicants who had a stand at the 2007 London fair were turned down from the 2009 event?

To the best of my knowledge there is no short list or selection criterion for the regional book art fairs (Bristol, Leeds, Manchester, Liverpool, Glasgow, etc.) A ‘first come first served’ arrangement operates. All book artists are on a level playing field. Emerging book artists rub shoulder to shoulder with established exponents of the genre to the enrichment of those who attend these events.

If the Whitechapel fair is to show the work of a short listed elite then London book art enthusiasts will be subject to a limited and unrepresentative experience. London-based aficionados will need to travel to either the west or north of England or even further to Scotland to meet personally, and see the work of, a diversified range of practitioners in the genre.

What London desperately needs is an alternative to the London Art Book Fair – an egalitarian event modeled on the book art fairs of the provinces. It is regrettable that no institution in London (University of the Arts, for example) feels able to do for London what UWE has done for the book arts in the west of England, MMU for the north west, Leeds University for the north east.

The book arts are in ascendancy in the UK. That our capital city has failed to provide, comprehensively, a platform enabling book artists of every hue to reach a keen and eager audience is, to put it mildly, disappointing.

Yours
Paul Johnson
pauljohnson@bookart.co.uk

A Big Call to Action for Letterpress Printers!
Al-Mutanabbi Street Broadsides - Round Four - Summer 2009

Deadline for the broadsides: 15th September 2009
We only need 24 more printers to make up the total to 130 - Please join us!

To protest & commemorate the bombing of al-Mutanabbi Street, the centre of book selling in Baghdad, on March 5th 2007, the Al-Mutanabbi Street Coalition* has been organising readings and other events since April 2007 as fundraisers for Doctors Without Borders/Médecins Sans Frontières (MSF).

“I’ve come to feel that wherever someone sits down to read, or where someone takes up their pen and paper to write, it is there that al-Mutanabbi Street starts.” - Beau Beausoleil - Founder of the al-Mutanabbi Street Coalition.
We are extending our call to letterpress printers to ask you to contribute a personal response to the bombing on al-Mutanabbi Street. To date, we have been promised 106 broadsides from letterpress printers in the USA, Canada, U.K. Germany, Australia, and New Zealand.

This is a call for just a few more printed works to help with fundraising, and we ask if you would make an edition of 15 broadsides.

For full details and to download the PDF file, please see the al-Mutanabbi Street Broadside Round 4 at http://www.bookarts.uwe.ac.uk/mutan209.htm

Für eine deutsche Sprachversion sehen Sie bitte: www.bleikloetzle.de/html/al-mutanabbi.html

Deadline for the broadsides: 15th September 2009

Please join us!

The Centre for Fine Print Research will pay to send over a consignment of prints if you can deliver or send yours to us by 1st September, to go in the boxes, email: Sarah.Bodman@uwe.ac.uk for details.

*For further information or to sign up, please contact: Coordinator of Al-Mutanabbi Street Broadside Project IV, Beau Beausoleil at: overlandbooks@earthlink.net

Thank you!

CONFERENCES AND COURSES

Beyond the Margins - An international typography symposium at Gillespie Centre, Clare College, Cambridge - 12th September 2009

Organised by Cambridge School of Art at Anglia Ruskin University, in association with the research unit for Information Environments, University of the Arts London.

Keynote Speakers:
Professor Johanna Drucker, University of Virginia, USA
Professor Teal Triggs, London College of Communication University of the Arts London.

Further speakers so far confirmed include:
Tim Donaldson: Letterworker
Sam Winston: Book artist

The visual form of language is fundamental to a wide range of disciplines and critical perspectives beyond the accepted parameters of graphic design and typography. These range from the use of language in fine art contexts: sculpture, site-specific projects and installations, to concrete poetry, artists’ books and other forms of visual text, and from digital environments to the letter crafts of calligraphy and lettercutting.

The symposia are designed to generate dialogue and collaboration across those disciplines which share a preoccupation with the visual aspects of written language, and to examine the current state of this field in relation to wider social and cultural contexts.

Register now:

The inaugural symposium will take place at the Gillespie Centre, Clare College, Cambridge on September 12, 2009

The event is free, but advance registration is essential. Registration forms are available from Will Hill at will.hill@anglia.ac.uk or can be downloaded from the conference website: www.beyondthemargins.co.uk

Continuing Professional Development courses at UWE Bristol

A 5-day Masterclass in pulp-printing with Tim Mosely of Silverwattle Press and Southern Cross University, Australia

Monday 7th - Friday 11th September 2009

ONLY FOUR PLACES REMAINING

We are very lucky to have the artist Tim Mosely lead this Masterclass as part of the run up to our IMPACT Printmaking Conference celebrations in September 2009. Tim has been invited to lead this class by the Centre for Fine Print Research at UWE Bristol.

With over 25 years of professional experience Tim maintains a lucid perspective on the book as a potent element within the vocabularies of visual language. This focus has generated artists’ books that engage with semiotics within the relationship between image and text. With an output of over 50 unique and editioned artists’ books, Tim is represented in many prominent Australian and international artist’s book collections.

Tim is an expert in the art of papermaking with manmade or natural fibres, from transparent to sculptural papers, and is well known for his particular specialism of pulp-printing, where images and text are printed as pulp, straight into damp paper, which dries as a seamlessly combined sheet.

For this Masterclass, Tim will lead attendees through the process of pulp-printing, to create their own sheets of pulp printed text and images. This class is for medium to advanced papermakers to learn the process for use in their own papermaking studios. For an idea of how pulp-printing works, see www.bookarts.uwe.ac.uk/ausgal1.htm#4 and
click on any of the images, this shows the process from start to finish at Southern Cross University.

The Masterclass will run as follows:
Day 1 introduction to pulp printing
Day 2 image preparation and generation
Day 3 pulp printing
Day 4 placing imagery on both sides of a sheet of paper
Day 5 pulp printing

Day 6 is not a workshop day, the paper is dried overnight and will be taken down on day 6, we can send on to participants afterwards or they can collect the following week if attending IMPACT.

Each papermaker in the class will need to bring their own mould & deckle no larger than A3, they will also need to bring a matching deckle box that uses a silkscreen frame as the mould of the deckle box, the silk screen frame should be stretched with 77t mesh. The screen will be needed by participants after the class to pulp print in their own paper-making studios. Participants can also bring extra silkscreen mesh to the workshop.

Participants will also need to bring any text or drawings they want to generate into paper imagery.

If you have any questions about what to bring, please email tim.mosely@scu.edu.au or for general information, please email: Sarah.Bodman@uwe.ac.uk

This specialist masterclass is limited to a maximum of 10 students. ONLY FOUR PLACES REMAINING

The cost for the week is £330, which includes all materials (except screens/mesh), lunch, teas and coffees. There is a 20% discount available on our short courses for all full-time students, senior citizens, unwaged, UWE Staff and alumni members (proof required for all concessions).

To book a place please following the link to the online store at: http://www.bookarts.uwe.ac.uk/cpd.htm

Or book through
The Research Enterprise and Outreach Office
University of the West of England
School of Creative Arts, Bower Ashton Campus
Kennel Lodge Road, Bristol, BS3 2JT
Tel: 0117 3284810
Email: sca.cpd@uwe.ac.uk

Digital Print and Laser Cutting
Led by Paul Laidler and Tom Sowden
Thursday 22nd and Friday 23rd October 2009

This two-day course explores the possibility of combining inkjet printing and laser cutting. Whether producing paper sculptural objects with surface pattern, artists’ and pop-up books, packaging or multi-layered prints, this course will allow the participants to print and cut into the same surface using large format inkjet printers and laser cutters.

Designed to be appropriate for those both with or without previous experience, this is an opportunity to discover the possibilities of digital printing and laser cutting onto a range of papers that can be used in the construction of two and three-dimensional artwork. Previous courses run through the Centre for Fine Print Research have attracted participants from various levels of education, small businesses and artists specialising in different media.

During the first day participants will cover:

Preparing a file on the computer that can be used for printing and cutting.
Producing a print on the large format inkjet printers.
Cutting and engraving paper on the laser cutters.

On the second day, participants will be free to explore the equipment to produce 2D and 3D work that has been inkjet printed and laser cut. Full technical support will be given throughout the course.

A basic knowledge of Adobe Photoshop and Illustrator is desirable but not essential.

Facility: The Centre’s large format digital print facility has been developed as an extension of the traditional printmaking studio for artists. The studio is equipped with the latest in digital print technology using a selection of HP, Canon and Epson large format inkjet printers.

In the Laser Studio there are 10w, 30w and 200w flat bed lasers with cutting areas of 70 x 95 cm, 40 x 60 cm and 90 x 140 cm respectively. The lasers can cut or engrave into textiles, paper, card, plastics, vinyls and some types of wood (materials must be flat).

Participants should bring:
Digital files for printing and cutting. If producing 3D work the cut file should be in Adobe Illustrator format as a packaging diagram. File Formats: Tiff, PSD, JPG and AI

Limited to 10 participants

Thursday 22nd and Friday 23rd October 2009
Each day runs from 9.30am - 4.30pm
£195 per person (materials, lunch vouchers, teas and coffees are included in course fee)

For more information or bookings please call the REO Office on: 0117 3284810 or email: sca.cpd@uwe.ac.uk
Fall Classes are now online for registration at the San Francisco Center for the Book. You can click on any of the highlighted classes or events for a closer look. Click on dates in the calendar to see the offerings for a particular day or for a particular month.

To register for available classes, you can pay online at www.sfcb.org/php/calendar.php?month=8&year=2009 or follow the links from www.sfcb.org

The San Francisco Center for the Book, 300 De Haro St, San Francisco, CA 94103

Some upcoming Pop-up classes and demos by Carol Barton of Popular Kinetics Press, USA

August 20 - 23, Pop-Up Demo, Society of Bookbinders Conference, Coventry, England
September 13 - 19, Fibres Tasmania, pop-up workshops Tasmania, Australia
September 27 - October 3, Geelong Conference, pop-up workshop, Melbourne, Australia
www.societyofbookbinders.com

For more classes see: www.popularkinetics.com

ARTISTS’ BOOKS FAIRS & OPPORTUNITIES

Pagemakers - Cirencester Artists’ Books Fair
Call for Exhibitors

The fair will also offer talks and workshops to the attending public, and advance publicity will begin shortly, including workshops in the town prior to the event.

Tables for the weekend cost £20.00 and you may decide to arrange to share with others. The fair will take place in Brewery arts’ main theatre space, with room for 22 tables, with one or more exhibitors apiece.

Exhibitors are sought from across the book art spectrum: from fine press items to zines. Exhibitors of small sculpture/jewellery with some sort of book/narrative connection are also invited to take part.

If you are interested in taking part in this pre-Christmas bookfair in the prosperous town of Cirencester, please contact Andrew Eason on aeason+pagemakers@gmail.com. Contact at this stage will be via email only.

General information on accommodation and transport suggestions/tourist info is available on request.

European International Book Art Biennale
I Edition, Romania - August - September 2010

The European International Book Art Biennale has been promoting and encouraging any unconventional attitudes about books. It deals with book-objects, book-installations, one-offs, authors’ books, artists’ books, writers’ books, experimental and limited editions, fine press books, etc.

The core of the project is an exhibition composed of works selected in a competition and made by the artists invited by the organisers. After the premiere (in Satu-Mare Art Museum) the exhibition will tour many prestigious venues throughout Romania and abroad. Carefully and unconventionally designed catalogues containing colour pictures of exhibited items, artists’ short biographies and opinions about their work, various essays and reviews, useful information for book lovers and those professionally dealing with books. More details can be found at our websites: www.dfewa.eu / www.EIBAB.blogspot.com

Organisers of the festival: D. Fleiss & East West Artists e. V. Stuttgart and Museum of Art Satu-Mare, In cooperation with: Book Art Museum in Łódz, El NAFEZA , Cairo, Egypt, Polish Artist Union Book Art Section, Interart, Romania, Hungarian artists society of books as art objects (HASBAO)

Author and Curator of the European International BOOK ART BIENNALE: Dorothea Fleiss
Email: eibab@web.de

Art Council and Organising Committee:
Mary Sherman, USA, Viyé Diba, Senegal, Alicja Słowikowska, Jadwiga Tryzno, Janusz Tryzno, Radoslaw Nowakowski, Poland, Mohiamed Abdoulagna, Egypt, Pataki Tibor, Hungary, Marisa Cortese, Italy.
Manchester Artist’s Book Fair
Organised by the Righton Press
Manchester School of Art, will be held on
Saturday November 7th 2009, 12 noon to 6pm
The 12 o’clock public opening allows for workshops & talks for exhibitors from 10am-11.30 am.
For further information on booking a table contact:
Neil Grant – Righton Press
Director of Studies, Department of Design
Manchester School of Art
N.Grant@mmu.ac.uk

Call for artists - An artist’s book project
commemorating the fall of the Berlin Wall in 1989
Title of project: “There is always a way around a wall”
“It is even said that there are gaps which have never been
filled and according to some people they are far larger than
the completed sections.”
Franz Kafka The Great Wall of China

You are invited to submit an A4 page with a text and an
A4 page with an image relating directly or metaphorically
to the subject of the wall. Both pages can be sent digitally
or by post. In the final presentation all artists’ works will be
connected in a single book form (accordion shaped).
Deadline for submission: 25th of November 2009
Date of Exhibition: 30th of November 2009

Place of Exhibition: The Artspace, 1010 Nicosia-Cyprus
31,Pigmalionosstr. PO BOX 22509
CY 1522 Nicosia-Cyprus
Curator - Horst Weierstall
Tel: 0035799875117
Email: art.wh@fit.ac.cy
www.horstweierstall.com.cy

The Whitechapel Art Book Fair
25th - 27th 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 between
Whitechapel Gallery, 77-82 Whitechapel High Street
London E1 7QX
Tel: +44 (0)20 7522 7888
www.whitechapelgallery.org

INTERNET NEWS

From Jurgen Wegner - Forwarded from the ZKM
Centre of Art and Media in Karlsruhe the Bios

[Bible] installation: The installation ‘bios [bible]’
consists of an industrial robot, which writes down the bible
on rolls of paper. The machine draws the calligraphic lines
with high precision. Like a monk in the scriptorium it
creates the text step by step.
www.robotlab.de/bios/bible_engl.htm

Richard Brautigan published Please Plant This
Book in 1968, a collection of eight poems printed on
eight seed packets placed in a folder, and produced as
a limited edition of 6,000 copies for free distribution.
Andrew Stafford made a digital version of the book for
online viewing in 2003. www.pleaseplantthisbook.com

The journal So Multiples - Journal on multiples and
other artists’ publications - is pleased to inform you that
issue # 3 is now online for free viewing and download at
www.so-multiples.com

Passport to Print with Imi Maufe
Open your eyes to print around Newcastle-Gateshead by
following Imi Maufe’s specially commissioned map for
‘Print City’. The map is a limited edition screenprint,
available from Northern print and you can also download a
free version called ‘Passport to Print’.

Use this to visit the main events as well as finding hidden
locations for print around the city. Eight specially made
rubber stamps are placed in venues for you to collect.
How to use the map - print it out on the best quality paper
you have (but not too glossy) It requires no coloured ink.
Print page 1 and then turn the paper over to print page 2.
It doesn’t matter which way round the pages they are. F
ollow the instructions carefully on the printed document to
create your book map. Download at:
www.northernprint.org.uk/pages/northern-print-biennale/
download-map.php

O Pão Nosso - Livros de Artista / Our daily bread
Artists’ Books
A film of the opening, showing some of the books made
for the exhibition at Sala da Fonte, Paço Municipal, Brazil,
curated by Mara Caruso can be seen at:
http://www.youtube.com:80/watch?v=8lG62ArbW3s
NEW ARTISTS’ PUBLICATIONS


A new book by Antic Ham

11 small antiques


Future Fantasteek!

ISSUE SEVEN: JULY 2009 … Fiddle Your Expenses Issue


The Damp Research Facilities have been terribly busy shredding their expenses claims for the last ten years. I mean who’d have thought the public would have gotten knocky about perfectly okay claims for moat-cleaning and second homes, when they’ve all busily thieving handfuls of biros from work. So what if a few deserving Damp Staff want a new telly? Who wouldn’t begrudge them some small comforts? What else? Well Damp Research has proved conclusively that money is vital for happiness and in the spirit of you can never be too happy… keep fiddling the claim forms.

Issue Seven - Fiddle Your Expenses is available at £5 a copy. You can view spreads, and order from: www.dampflat.com

Page 17  WWW.BOOKARTS.UWE.AC.UK  
P.T.O. FOR MORE BOOK ARTS NEWS...
New from Liver & Lights

Liver & Lights No 41. Hot Wad

This book consists of reproductions of 30 hand drawn £2,000,000 banknotes in a tasty wad, made by attendees to theafterrabbit gig in November 2008. The idea was, if you drew one you got in free. We can make our own money! The fascist venue owners thought it was an anarchist plot and refused to let us do it on the night but the collected notes have made a fantastic book. £5.00

Liver & Lights No. 42. The Afterrabbit: Kathy’s Plums C/W Sawbones

Finally last year we managed to all be together in a recording studio at the same time and this is what we made. A fine memento of theafterrabbit, released on thick black plastic with a hole in the middle.

Vinyl: You will need to go and buy a record player to listen to it because this is the ONLY format its going to be released on. Its not on Myspace! Its not on CD! It's on vinyl only! It comes in a fantastic card fold silkscreened cover containing a beautifully produced book with all the lyrics, drawings of the band and the usual quotient of hand made reprographics - a true collectors item in a very limited edition of 200. £10.00

Cameron Fox & Meredith Swan

This is an occasional Liver & Lights offshoot publishing venture initially set up to publish the pseudonymous poets Swan and Fox a few years ago. The first KRS Publication (The Missing Tree) is close to selling out now and by public demand, this is the sequel to that book, containing more love poems by Cameron Fox written to his beloved Meredith Swan. Beautifully illustrated with the author’s collection of found rainbow graphics. A small paperback to fit in your smallest pocket, to read in secret; a lovers gift? £5.00

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Eating in Public is an anti-capitalism project in Hawai`i nudging a little space outside of the commodity system. Unlike Santa and the State, they give equally to the naughty and the nice. They do not exploit anyone’s labour. And they do not offer tax-deductions. They are, in all the word’s various definitions, free. Following the path of pirates and nomads, hunters and gatherers, diggers and levelers, they gather at people’s homes and plant food on public land. They currently have two ongoing free stores and a website: www.nomoola.com

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Gaye Chan is professor of photography and programme chair at the University of Hawai`i, and art director of Tinfish Press. She is a conceptual artist working in photography, installation, electronic media and agitprop. She is also co-founder of Downwind Productions, a collaborative that critiques the impact of colonialism, capitalism and tourism in Hawai`i.

www.tinfishpress.com

Ellipsis 1

ELLIPSIS is a new literary series from Sylph Editions, which launched this July and is published as a set of three 32-page booklets. Each volume presents a trio of contemporary writers offering a selection of forms, philosophies and densities of language.

The three authors in the first volume of Ellipsis are: Ruth Valentine, Frances Gapper and Bethan Stevens.

Why Ellipsis? Because each volume is made of three parts; because each part is conceived as a beginning of something that will be continued; because, like the secrets between the
lines, like the space between the dots, and like the pages hidden between the folds, each book is as much about the tacit as the told.

96 pages in three individual booklets 216 x 120 mm. Each booklet has its own cover and the pages are French folded. ISBN 978-0-9558896-5-3 £15.00 (including postage in the UK) available from: http://www.sylpheditions.com/ellipsis1.html

**Half Life/Full Life by Wilber H. Schilling (aka Chip Schilling)**

Published in Spring 2009, *Half Life/Full Life*, is an exploration of the atomic age, the Doomsday Clock, and simultaneous, irrelevant cultural events. The book is a timeline from the first atomic bomb test through each change in the Clock as it marks the estimated time until the total annihilation of humankind.

Two series of Chip Schilling’s photographs, titled *Dog Run* and *Evidence*, make a debut in *Half Life/Full Life*. These series study an urban environment as it erodes and reverts back to nature - a most likely outcome of the Clock striking T-0! Industrial and post-apocalyptic, the images also suggest the catastrophic impacts of global warming that are currently reflected in the Clock.

*Half Life/Full Life* is bound using a variation on a Hedi Kyle and Claire Van Vliet structure. The pages are sealed using archival dry mount adhesive and the binding strip is Tyvek, printed letterpress on a hand-fed Vandercook SP20 cylinder press. The pages are Epson printed using Ultrachrome K3 inks on Epson paper and coated with varnish applied using the Vandercook. The edition is 60 copies, with 48 pages, sized 4”H x 5”W x .75”D when closed and 27.5”H x 5”W x .25”D when opened and pulled flat. Price 295.00 USD.

All aspects of concept, design, printing, and production of *Half Life/Full Life* are by Chip Schilling at Indulgence Press.

info@indulgencepress.com / www.indulgencepress.com

A new book: *Fine Bookbinding – A Technical Guide* by Jen Lindsay, is published by The British Library (UK) and Oak Knoll Press (N. America)

*Fine Bookbinding: A Technical Guide* is a comprehensive manual that guides you through each stage of making a book bound in leather: a ‘fine’ binding.

It is designed to be used as you work, and is arranged as a numbered index of the processes involved in making your book: the sequence of operations. Once you have identified the stage you are at in the sequence, you simply turn to that number in the main text where you can read an explanation of that process, followed by instructions with photographs or diagrams of how to do it.

Jen Lindsay taught bookbinding and lectured on the history of books at Roehampton University, west London, and The City Literary Institute, Covent Garden, London. She was previously editor of *The New Bookbinder*.

Paperback £35.00
ISBN 978 0 7123 0991 2
192 pages, 250 x 230mm
274 black and white illustrations
Publication date September 2009

Jen Lindsay will have copies available for sale at the biennial conference of The Society of Bookbinders at University of Warwick 20-23 August, but otherwise it can be ordered from:

UK - The British Library Bookshop, 96 Euston Road, London NW1 2DB (+44 (0)20 7412 7735) or online at bl-shop@bl.uk

USA - Oak Knoll Press, 310 Delaware Street, New Castle DE 19720, USA (oakknoll@oakknoll.com)

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New pamphlets from Bracketpress:

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Frontispiece by JJ Grandville

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Rimbaud’s performance in Antwerp last year. The typeface is Stern 16pt. The first ever typeface to be issued simultaneously in both metal and digital forms. Cast by Jim Rimmer at the Pie Tree Press Foundry, Vancouver in the Autumn of 2008. This is the same as the New Year gift printed for friends of the press, but with a card cover and different coloured wrapper. 178mm x 130mm, 12 pages. Letterpress printed from metal type on Zerkall 120gsm deckle-edged paper sewn into black card cover with Hahnemühle Bugra Butten Pastell dark red 130gsm wrapper and letterpress printed bookplate. Hand numbered edition of 75 £10.00

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Also available: **The Last of the Hippies – An Hysterical Romance Penny Rimbaud**

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This revised edition comes complete with a new introduction in which Rimbaud questions some of the premises that he laid down in the original. Yet for all this, the essence remains the same – ‘There is no authority but oneself, so, whatever it is, do it.

Published by Active Distribution, May 2009. Please note, this title is not available to buy from Bracketpress, but can be ordered direct, see: www.activedistribution.org

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Ten Tails

Ten Tails is a DVD-R publication that showcases works by artists from Iceland, England and Scotland; collected by Kristin Dagmar. The publication sets itself to explore the boundaries and potentials of the book as an artistic medium with consideration to both historical and theoretical formation of the form. Ten Tails is published in association with Edinburgh College of Art (ECA) and Center for Icelandic Art.

Artists include Unnar Örn J. Auðarson (Iceland), Ingibjörg Birgisdóttir (Iceland), Sandy Christie (Scotland), Alasdair Gray (Scotland), Stuart Kolakovic (England), Magnus Pálsson (Iceland), Alex Pearl (England), and artists’ books of Dieter Roth from the collection of The Living Art Museum, Reykjavik, Katy Dove (Scotland) & Simon Yuill (England).

Ten Tails £15.00 (excluding postage costs)
Contact Kristin Dagmar kristindagmar@gmail.com
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Also available from:
Uturdur bookstore at the Living Art Museum, Reykjavik, Iceland www.nylo.is
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unloud

Duncan Higgins

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REPORTS AND REVIEWS

Place, Identity, Memory
Gracefield Arts Centre
by Helen Douglas and James Boyd-Brent

Artists’ books require attention and it is impressive how the exhibition Place Identity and Memory, through its overall design and selection of books, draws the viewer in to the complexity and richness of this artistic medium. The curators, a collective of artists living and working in the Dumfries and Galloway Region, should be applauded for putting this exhibition together and raising the profile of artists’ books as a potent art form.

In the catalogue introduction, Julian Watson likens opening and reading an artist’s book to the kind of awakening one might feel when the curtain opens in a theatre or when one comes across a clearing in a wood. In reviewing the exhibition we were keen to dwell on this - how a book can be a special place in itself, transformative, a world inside distilled from that experienced outside, a place of sensory meeting and contemplation. Concurrently we also reflected on the evocations of place/identity/memory in individual works and how the book form, in its multiplicity of ways in the hands of artists allows for such a variety of unique expression.

On entering the show we were struck by scale of the exhibition - about 150 books made by 70 different artists. It is displayed over two floors in five rooms, each room like a chapter in the unfolding theme of the show, book-like in its accumulative viewing. The exhibits are refreshingly varied - from editioned books, demand printed ‘lulu’ type books, etched, silk screened, codex, concertina, one of a kind, handmade and sculptural book works. The displays are varied too. They include books on shelves, books on tables next to chairs and cushions, books on various different shaped pedestals, some funky and hexagonal echoing the concertina books they are displaying. Books are in glass cabinets, some closed, others miraculously opened to the viewer. In juxtaposition and placing, the displays encourage a careful viewing and handling of the books. Gloves are provided, alerting viewers to take care of the books but also inviting them to experience the tactility of the book and its sequencing directly. We thought this very successful.

The idea of place, both as a denotation of “somewhere” and as the actual physical presence of the book, permeates all the work. Engaging in page turning and sequence, the passage of time and memory is also activated.

In Rick Myer’s “Bite marks in Paper” and “Paper Memory” place is the location of memory, a literal memory of form and personal identity, embedded in the material of the book.

Mick McGraw’s Serpentina is about a particular place, the site of a memorial to casualties of the war in the 1990s, near Dubrovnik. The linear narrative of this book hinges around alternating juxtaposed double spreads of views of each of the thirteen memorial crosses and the ascending serpentine pathway to and from each cross. As we move through the book from left to right, we are looking back and looking forward simultaneously. The viewer is also prompted to turn back the pages to refer to what has been, where we were and what it felt like coming up that way. There’s a processional feeling engendered by this rhythmic juxtaposition and also a beauty and solemnity created by the clear geometry between the diagonal slope of the hillside and horizontal of sea, and sky.

Six artists collaborated on “Point and Place”, and in the non-linear structure of this book the reader is the creator of meanings. The book format consists of two book sections that interleave to create changeable spreads of three pages, creating crossovers of imagery; this format allows disparate imagery to come together as a constructed place in book. How you turn the pages determines which images you see with which, and what associations you make between them. The piled up pages - some cellophane, some saturated colour, some drawn, some photographed - create a feeling of a tentatively shared but dynamic creative communal place.

There are many wonderful books in the exhibition - it was like walking into a library and being asked to write on its contents. Each book has its own place-like presence, and each represents a different type of meeting in place. As one explores more books and more rooms, one feels as if one is weaving in and out of these places. In “Building Blocks” by Sumi Perera this weaving sense of place is encapsulated in the variety of physical surfaces throughout the book, created by different techniques juxtaposed with one another: laser cutting, embossing, stitching, folding, photography. Pages also move back and forth between actual materiality and photographic representations of materiality: one is reminded through this of how we look at things and feel about looking.
In Sarah Bodman’s “Flowers in Hotel Rooms I – III” there is a tension between the actuality of the places represented - hotel rooms that she has stayed in around the world - and the fictitious nature of representation itself. Each page consists of an arrangement of flowers and objects in a specific hotel room, composed with the careful attention of a writer of fiction. Each seems to be a portal into a memory constructed out of small details: impersonal yet strangely familiar.

In Joanna Kaar’s large book work, “Journey - the Canoe”, we are immersed in the physicality of a place, in this case Durness, where she spent an artistic residency. Her handmade processes seem like direct responses to the materiality of this physical environment: she’s imbued herself in the place, and her books. The books become the place. This installation consists of many handmade parts: folded rubbings, carved stone prints, a logbook - even the bookcase is part of the book, fashioned out of a canoe. The presence of the book as place is exemplified in one piece in particular, which, undulating and textural, reveals layer after layer of moulded paper that has been soaked and shaped by the tide into a form that resembles rock and sand; on opening this work one is transported to the sandy rocky place. Another book consists of prints of local wild flowers printed from carved stones, capturing their grandeur and simplicity in a way that would have been very different had these images been printed in ink jet. In this case the material aspect of this place - stone - has been fashioned to render another aspect of the place - the plants. Locality and identity are intrinsic.

A sense of place is evoked differently in Denis Wood’s “Dancing and Singing: a narrative atlas of Boylan Heights”. This ongoing book (exhibited as double sheets pinned around four walls of one of the rooms upstairs) evokes place through mapping. But unlike most maps (that select only one or two aspects of a place and privilege these over others), this mapping is part of a seemingly endless process of looking and recording, not for “something in particular” but at everything. A sense of place emerges through the different perspectives portrayed in diagrams, drawings and text, considering the poetic and the scientific: looking up into the stars, into street lights, looking down into the earth, to the sewers, to tree root systems, seeing patterns, networks and connections, even sedges and grasses and the children going to school. All is mapped, as insights of the present. In the end, one feels the rich dimensionality of place, brought to the 2D surface of the page as a map of the moment.

The twenty four beautiful pages of typewritten concrete poetry in Jo Cook’s “The Road to Disappearance, 24 Celestograms” are fictional meeting places or places of communication between her character, Frances Zorn, and extraterrestrials. This elegant compact book published by Perro Verlag engagingly evokes our collective yearning to find truth and meaning in abstract pattern.

There are many books that look at the idea of “other places”, of being somewhere else or being in transit, all of which allow the authors to engage, in different ways, with notions of dislocation and changed identity. Loren Beven’s “Sightseeing”, Erica van Horn’s “Italian Lessons”, “Ticket to Ride and the Journey” an installation by Barbara Barnes Allen, and Helen Snell’s “Cautionary Tales of two Armchair Travellers” are just some examples of this.

For other artists, the book is a place of loss or absence. Such books seem to emphasise memory more than place: loss is, after all, a strong memory. Sandra Turley’s “Passage: Pasaiste”, for example, acknowledges and evokes the loss of people from a place (near Londonderry). Materiality and memory connect in this work: in the gutter of the book there is a recurring piece of printed fabric, which gradually becomes unpicked, leaving the warp of frayed memory. Jo Hodges’ “Lost: Girl Running” consists of a small flick book and a pristine 60s handbag. The exhibit, isolated and poised on a tall marble pedestal in the hallway is poignant. On passing, one quickly flicks and is propelled through a narrative - a child running in a garden. Ascending the adjacent stairs of the gallery one is left with this fleeting image and a tantalising desire to make sense of this work and one’s own experience.

Through the exhibits and the ways they are displayed we, as viewers and participants, are brought back to ourselves, to the present, and to the rich experience of viewing these various books as portals and places of emotional intensity and expression.
Helen Douglas is a Book Artist publishing with Weproductions and lectures on the Book Arts MA at Camberwell College of Art.

James Boyd-Brent is an artist and Associate Professor at the University of Minnesota, USA

SATIN-SPEAK: SCULPTING NEW LANGUAGE
by Zach Pearl, Minneapolis, USA

Using the book, not only as her medium, but also as a powerful cultural icon, Claire Jeanine Satin produces artworks that go beyond the conventions of what we understand to be a book. Beyond text. Beyond image. Beyond the juxtaposition of the two, printed on paper and bound together. Beyond the dissemination of any recognisable message; Satin’s narrative and sculptural works seek to tell us stories in formats that have not yet been invented.

With a spirit that is vested in tradition, and a stylistic approach that defies tradition, Satin, over the course of her career, has managed to keep one foot planted in the past while keeping the other firmly facing forward. A scholar in many ways, but more specifically in the field of linguistics, Satin’s works are never shy of a rich sense of history and a vast knowledge.

Her work belongs to the long tradition of alphabets and writing, from ancient German runic characters, to the products of Medieval scriptoriums, to the paperbacks available at your local discount bookstore. A true post-modern, Satin deconstructs the notion of a book, never losing sight of its origins, or her own. [Kohen. 1997. pg.2]

This is never more apparent than when examining her prolific and ongoing series of more than 100 book-like objects, entitled, Pentimento. Again, exploring the experimental avenues of language, we find Satin zeroing in on the contrast of the malleability of meaning opposite the concreteness of the physical world. Playing with ideas of transparency, of transformation, and above all, the ways in which we interpret our experiences, the Pentimento series is an interrogative body of work that asks us a quintessential question:

How do we read?

How do we discern the good from the bad? The light from the dark? The useful from the unusable?

We (the viewers) would like to think that we make these discriminations on our own; with autonomous and critical thinking. However, upon closer examination, Satin’s manipulation of language in Pentimento makes it painfully clear to us that we mostly rely on conventions of reading, and that our interaction with books is all too often an automatic behavior - embedded in us by a lifetime of social and academic conditioning.

This is where the true value of Satin’s work exists; in the way that she reveals to us our dependency on what she deems ‘fixed relationships’ in order to make sense of the complex and highly-stimulating world around us. When it comes to language, this network of fixed relationships is definition and syntax. Without a set meaning, and a preordained order in which to place it, a word is nothing but putty - apt to be reshaped, rearranged, and reconstituted for a completely new application. This theory was first intensely explored by the philosopher Paul Grice, who recognized that for meaning to occur, the utterer (or in this case the artist) must enter into an unwritten contract with the audience - that the intent of what is being said must be understood conventionally, or in other words, through a common method of interpretation. In most cases, this common method of interpretation is the particular language being spoken between utterer and audience, assuming that both parties know its rules (its syntax, its conjugations, its respective dialects, etc.)

However, with Satin’s works the viewer is confronted with the results of abstract processes, such as automatic writing, which yields ‘non-sequential, disconnected words...[that] create a bewildering dimension of unpredictability.’ [Wasserman. 1993. pg.8] A large part of this approach is owed to Satin’s association with the late artist/composer John Cage, whom she met in 1974 while she was teaching at Broward Community College in Florida. Cage came to the school to participate in workshop with the students, which included his performances. In Satin’s own words:

He was charismatic, charming, attentive and accessible, with his infectious arpeggio laugh and stimulating intriguing philosophy ... with his approach to sound. My attraction to his approach was immediate. I became a groupie. During our one
to one talks it was one of the rare times that a fully realized work came into my consciousness.


From this point on, Satin had a dramatically different outlook on the way in which she went about making her work. They remained in correspondence for many years after their initial meeting, and Satin even once paid him a visit at his apartment in New York City. As she entered, she came to realise that there was no furniture; only wide open space. There was, however, a plethora of plants, and, oddly, various kitchen utensils hanging from the ceiling.

As she stayed and conversed with Cage he began to show her some of his process and shared plans with her about his upcoming body of work. Satin was touched by this gesture, and soon after delved into a scrupulous study of his philosophies. Eventually, Satin came upon Cage’s theory of ‘chance operations’, a process of assigning a new system of arbitrary values (i.e. colors, shapes, numbers etc.) to a known sequence such as the alphabet, or a musical scale.

The result of this is an original language.

By incorporating this theory into the production of the Pentimento series, Satin has been able to generate hundreds of linguistic scenarios that not only rearrange words within a singular language, but in multiple languages as well. Well studied in Hebrew, Japanese and Arabic, amongst others, Satin often interpolates individual pictograms and letterforms from these languages in her work. In doing so, she highlights the etymological attributes of each, and in turn, creates hybrid linguistic scenarios that possess, ‘nonsyntactic configurations and relationships.’

[Guild of Book Workers. <<http://cool-palimpsest.stanford.edu/byorg/gbw/gallery/100anniversary/contemp/Satin.shtml>> May 6th, 2009] breeding infinite spaces of indeterminacy for meaning. Spaces such as these, and the objects that contain them, can be precarious, even intimidating to the average viewer, however, and so, once again, we see that Satin’s choice of the book as a medium is a prime vehicle to communicate these complex concepts through an ubiquitous form, thus remaining fairly universal and approachable in her delivery.

The other side of this approachability lies in Satin’s aesthetic. Her intrinsically eccentric array of letterforms, pictograms, and illustrations from cultures and languages around the world brandishes a surprisingly harmonic carnival of visual elements. The image of the Hamsa, for example; a five fingered hand with an eye in the center of the palm (also referred to as the Hand of Fatima in Islam, or as the Hand of Miriam in Jewish Communities) is pervasive throughout the Pentimento series and is seen in many variations and combinations with other symbols.

Given its cross cultural history in tandem with the fact that Satin usually represents it prominently, printed in saturated magenta or cyan (or equally as often in the rich and chasmic black of fresh photocopier toner), the repetition of the Hamsa in Pentimento gives obvious visual unity between pieces and implies that there is a central historical reference to the pieces; that there is a central force from which all of Satin’s linguistic and aesthetic permutations have been spun. The repetition of widely known symbols of the Hamsa also alludes to the possible agenda of Satin to create new histories, and that her manipulation of language is, in fact, a kind of ‘anthropological play’ in which she is inventing new contexts for legendary characters.

Another primary element of Satin’s aesthetic for Pentimento, as forementioned, is her use of transparent materials, such as acetate pages and monofilament for thread. These qualities of the work are, without a doubt, the most effective means to further encapsulate her ideas of indeterminacy and transformation. With the imagery of each previous and impending spread remaining ghostly visible, Pentimento’s layouts multiply text and image in a dimensional way. The visual traces of past and future coming through effacing pages speaks to ideas of non-linear time, of clairvoyance, and most importantly, an absence of true sequence or structure, akin to the experience of reading every page in a paperback simultaneously.

Claire Jeannine Satin Pentimento XVI/A Deux Facades 22 x 30 x 17.5 cm, printing on acetate; metallic ink/handwritten text; monofilament; glass beads. Photograph: Franco Franceschin
In individual works such as *Pentimento* XXXI/Hamsa the layering of paragraphs across pages of acetate dissolves into a network of typographic noise. Here, in this work, one can truly appreciate the classic concept of text as image. Where no intelligible meaning is present for the Viewer to fall back upon, he/she is made to consider the purely visual qualities of the letterforms, and thus, view them in a different light (perhaps for the first time).

In *Pentimento* XVI/A Deux Façades, Satin’s use of alternate and unexpected materials helps the abstract nature of her work come alive: Punctuation enters the third-dimension; represented as a voluminous body of monofilament threads crowned with black glass beads. These punctuated threads are so long, and so great in number that they spill out of the from book, overflowing the pedestal it has been placed on, and fall upon the floor in a tangled web of personified verbosity.

These qualities of Satin’s work allude to a tangibility and a rawness of content that is rarely seen in the book arts. Imbibed with an immediacy and an indescribable honesty to push themselves beyond what they already are, the pieces of the *Pentimento* series can be seen as analogies for our own human condition; forever curious of the unknown and our distance in relationship to it. This is why Satin’s work is ultimately valuable to any viewer; no matter the cultural background or previous experience. *Pentimento* provides an opportunity to learn, or rather, to un-learn, our reading habits and begin seeing the process of interpretation as powerful subject matter.

Zach Pearl is an illustrator, graphic designer, curator, and part-time art instructor living in Minneapolis, Minnesota, U.S.A. Pearl earned his B.F.A. in Illustration from the Minneapolis College of Art & Design, and fell into the world of artist books while fulfilling a yearlong internship at the Minnesota Center for Book Arts. He has curated exhibitions for a variety of venues, including the Minneapolis Institute of Arts, Susan Hensel Gallery, and the Tyler St. Artist Cooperative.

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**Bibliography**


MEATS ROYALE

by Tom Trusky, Boise State University, USA

While erudite readers may be familiar with the “Cheeseburger Royale,” so eloquently described by John Travolta in Pulp Fiction, I suspect only erudite carnivores - and now a few satiated bibliophiles in Boise, Idaho - may be able to define the title of this brief article which precedes a full-blown web “documentary” about it that I hope to have on-line by September at http://english.boisestate.edu/ttrusky/studwork.html

For some time I’ve been intrigued by ancient writing materials and methods which preceded the invention of paper, codex, and printing press. To instil an appreciation in my students for these modern advances, I’ve often required them to try their hands at, for instance, digging up and working with Idaho clay to produce tablets (see http://english.boisestate.edu/ttrusky/ipods.html ) or I’ve required them to experiment with ancient structures, such as the scroll (see http://english.boisestate.edu/ethiopian/index.html ). For a few years, I had students make ancient adhesive, sepia (from cuttlefish ink sacs), early acidic, as well as sympathetic (invisible) inks. These activities are always indulged in at the outset of my undergraduate Introduction to Book Arts course and are served up as shish-kebab appetisers.
Three years ago, however, I realised I might offer a new course called “Before the Book,” a course dedicated to exploring ancient writing methods and materials, yet drawing on Western American materials, artifacts and history. My interest in creating this course had undoubtedly been whetted by reading Peter Hessler’s reports from China in *The New Yorker* and then his remarkable book, *Oracle Bones*. (While I’d known a bit about these Chinese artifacts, pre-Hessler, I knew as much about them then as I now know about Australian clyconis, my next mania.) One chapter into Hessler, it struck me I might require students to make Idaho Oracle Bones. Chapters later, I’d learn a few others had also attempted to recreate these Chinese “fortune cookies,” with no or limited success.

Oracle bones, should you not have Blackberry, iPhone or Hessler handy, contain perhaps the earliest Chinese writing (circa 1,400 BC). They’re generally believed to have been created after both the invention of Mesopotamian cuneiform and (later) Egyptian hieroglyphs. Two features especially fascinated me about them: characters were inked onto, then carved in scoured tortoise shells or animal scapulas (shoulder blades, generally of oxen) - not clay or papyrus. Secondly, also in contrast to both Middle Eastern predecessors, oracle bones did not record current events or the past; instead, they were preoccupied with the future. Writings on shells or bones posed a question or described a situation. The bone was heated until it cracked (metal rods were somehow involved and grooves or holes were made for or by them). Priests (as they are wont to do) then interpreted these cracks: It would rain next week. The (Shang) king should not go hunting. Etc.

While we have some desert tortoises in Idaho, and local pet stores have armadas of tiny, green-shelled turtles destined for toilet immortality once their newfangledness has faded in the hands of youthful, gaming owners, initially I fretted requiring students to practice scapulimancy in the “Before the Book” course I was concocting. Then I remembered Bob’s Meats Royale.

For well over thirty years I had whizzed past Meats Royale, a local game butcher shop on Overland Road, a heavily-traveled Boise thoroughfare that well over a century ago had been a spur of the Oregon Trail on which white immigrants bent on gold, fertile fields and genocide had Westered. In the late 1960s, only the shop’s grandiose name had caught my attention. Post-Travolta, however, each time I passed the place, it made me grin. Now, however, as I drove to meet Bob in 2007, I was nervous. Was I destined for Pets-R-Us, if Bob wouldn’t supply antelope, bear, bison, cow, deer, elk or moose shoulder blades for student bones?

Fortunately, Bob was most obliging and immediately agreed to provide what to him was nothing more than osseous refuse. Best, he agreed to supply all, gratis! Unfortunately, though, my visit was untimely: hunting season was months off.

Idaho Oracle Bone tools and ingredients. Staff at Meats Royale suggested adding Borax to reduce the perfume of boiling meat and bone, if cooked at home. The aluminum cooking tub is a product of China, available at WalMart.

Four different approaches to cracking bones were employed. Shown is the author’s bone; in the background and courtesy of Wal-Mart, an authentic made-in-China barbeque unit (Chinese briquets included—all for $6.99!), aka a somewhat reasonable version of the presumed traditional Chinese method of heating/cracking shoulder blades or tortoise shells with fired charcoal.
Accordingly, from fall 2007 to winter 2008, I periodically collected gratis, meaty bones, initially storing them in my home refrigerator’s freezer. With the acquisition of large moose and other blades in fall 2008, however, I was forced to find bigger cryo digs, a walk-in freezer in our university student union’s restaurant kitchen.

I also boiled and cleaned a few of the bones, gripped by the foolish belief that I, like my students, should endure my own assignments. On one of my prepared bones I brushed a question that likely has crossed most minds of the Book Arts Newsletter readers:

THE BOOK WILL LIVE
THE BOOK WILL DIE

For the oracular response to that inscription, readers are referred to the forthcoming oracle bone pages on my web site; likewise, I refer them to Meats Royale for the best rib-eyes in Boise Valley - if not the entire Gem state.

http://english.boisestate.edu/ttrusky/studwork.html

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**Some books are for tasting...**

**Universities collaborate for an international exhibition of book art**

Report by Nick Turner Faculty Librarian
University for the Creative Arts, Maidstone

The University for the Creative Arts at Maidstone recently hosted a new exhibition of international book art.

Undergraduate students from the university, Javeriana University in Bogota Colombia and the Academy of Fine Arts, Katowice, Poland created designs that express the individual character and theme of artists’ books in new and innovative ways.

The exhibition entitled *Some books are for tasting...* was open to the public at the George Rodger Gallery in Maidstone between 3 June - 3 July with a private view held on 2 June.

Senior Lecturer in Graphic Design & Illustration Silke Dettmers, who curated the exhibition, said: “Students studying in Poland, Columbia and the UK produced some amazing work which was adventurous, daring and hugely expressive.”

She added: “This project showcased the work of three creative institutions and the creativity of their students. These books have a life of their own, the choice of design, material, size and colour all represent something unique to the books own individual characters and themes.”

One book, entitled *Push, a Story of Everyday Buttons and their Underlying Danger*, was encased inside an oversized three dimensional plastic plug socket. The exhibition also features a book entitled *Our Saints*, which shows Catholic Saints prayed to by Colombians in a Mayan style, on fig-bark pages in the traditional form of the Mesoamerican book. Another example entitled *Chicken or Egg* (below) was made from an egg carton complete with six eggs hinged that when opened, revealed fold-outs, plastic toys and written messages.

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A film by a student from the MA in Artists’ Film, Video and photography was shown as part of the exhibition, documenting each book as it was handled.

The exhibition was organised by the Expanded Page Research Cluster at the University which specialises in book design and book art. The research centre based in Maidstone recently held a successful Liquid Page Symposium earlier in the year at Tate Britain in London. The exhibition travels from Maidstone on to Poland and then to Bogota in Columbia next year.

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artists’ books club

In May the idea popped into my head to instigate a forum at college for critical dialogue, conversation, making and commuting around book arts.

The title (simply) abc came as a response to an overly intellectual solo groove I’d slipped into on my M.A. print/book arts course, along with a desire to connect with fellow students and ‘up the ante’ somewhat.

With this in mind ten people were contacted to gather, explore and ascertain the thoughts of those interested; sixteen people showed up and a lively meeting ensued with cross-departmental participants from print, graphics, drawing & applied arts, and from various years: the main criteria being we are makers of books or interested in making them and have the wish to develop both practice & theory.

the invitation

‘an informal forum for makers of artists’ books to get together and share the work – ideas – projects in a constructive and focused way, to develop other tenets together…such as academic, philosophic, contextual elements of practice ….anything else that’s of common interest.

My idea that it would be a democratic meeting, and club, turned out to be slightly misguided as I recognised my desire to be the guide, to be in charge of my baby, though hopefully open to ideas and critique from anyone else in the club, I got a glimpse of how despots may start their journeys!

Introducing ourselves and saying something about what we thought abc could be or what we required from it, I observed a tendency – particularly prevalent amongst women? – to self-deprecation, a belittling of skills and practice, done almost automatically and probably unconsciously: how easily we slip into statements such as “I was just playing”, with liberal scatterings of phrases such as “this is a little project I’ve been working on”…..food for thought.

Having met and listened to many practitioners speak of their work, I can’t recall anyone ever slipping into such description and reckon mastering more appropriate language would serve both the artist and the work.

At this first meeting Angie Butler launched her ‘Thy Bottle-Top Badge Project which came about through her establishing lovely connections in Denmark at the Doverodde Book Festival in May: Angie is making a catalogue which accompanies our transformed bottle tops when they return there for exhibition.

As well as developing confidence, valuing, contextualising & deepening creative practice my vision is for abc to include such creative projects, offshoots and developments, as others take it in directions with which they resonate.

Sarah Bodman has been extremely supportive of the project and is collecting & collating catalogues and other reference materials for us, and having a shelf built to house these; we will be holding an inaugural event next semester – OSHO (official shelf opening) - by which time I’ll have designed a member’s handbook to keep track of books and stuff borrowed. Will we have library tickets a la Annabel Other’s Bristol Art Library? Who knows….

I do though hope the club will become a house of more than one shelf!

Lilla Duignan

"I hate it when they are called ‘artist books’ which is ungrammatical and meaningless."
Lucy R Lippard in conversation with Julie Ault, December 2006
reference http://printedmatter.org
Traditional and emerging formats of artists’ books: Where do we go from here?

Many thanks to all of the speakers at our two-day conference in July: Emily Artinian, Kenneth Butler, Katarzyna Bazarnik, Paul Clarke, Richard Cox, Bibiana Crespo, Zenon Fajfer, Angela Gardner, Andi McGarry, seekers of lice, Clare Thornton, Kathleen Walkup and Julian Warren for their wonderful presentations.

Information on the speakers is up on our website, and we will be publishing papers and/or audio downloads this month.

Thanks also to Francis Elliott (Foundry) for Dark Globe Enclosed Systems, to Baysan Yüksel for showing her artists’ books, Angela Gardner for the light-trap press displays, Katarzyna Bazarnik and Zenon Fajfer for showing Liberature publications, and to all of you who sent their ABtree diagrams for our first display wall.

Thanks to all the delegates for coming, some from as far away as Australia, USA, Denmark and Belgium. We hope you all enjoyed the conference as much as we did!

We will be uploading audio, text and image files from the talks in August so please check the Exhibitions and Events pages of the www.bookarts.uwe.ac.uk website later this month to access the presentations.

LATE NEWS

Call for Submissions
2nd Sheffield Artist’s Book Prize
@Bank Street Arts, Sheffield

This is an Open Call for entries for the 2nd Sheffield Artist’s Book Prize. This is an open submission prize and exhibition, held in conjunction with the Off the Shelf Festival, which takes place annually in Sheffield during the months of October and November.

The Sheffield Artist’s Book Prize and Exhibition is open to makers of artists’ books in any format and from anywhere in the world. Entry to the exhibition and prize is free.

Following the success of last year’s prize and exhibition, we are pleased to announce a number of initiatives to extend the scope of the prize this year. In addition to the main Sheffield Artist’s Book Prize, we will also award a Student Prize and a special Jury Prize.

All books entered for the Student Prize will be automatically entered into the Jury Prize and the main Sheffield Artist’s Book Prize. Prizes awarded will be a combination of cash and exhibition offers.

The format for selecting the winner of the SABP will be the same as last year. Visitors to the exhibition will be given a voting slip and asked to choose their favourite book(s). The new Student and Jury Prizes will be selected by a jury.

The exact format of the Exhibition will depend upon the volume of submissions, although it is anticipated that all entries will be displayed in some form during the Festival. The exhibition will run for 4 weeks during October 2009 (exact dates to be announced).

Closing date for submissions – 31st August 2009

For further information please send an e-mail to prize@bankstreetarts.com or visit the website www.bankstreetarts.com where full contact details can be found as well as further information about the venue, exhibition and submission procedure.

Please note: submissions will not be accepted without the submission form which can only be obtained from the website or by e-mail.

UWE Bristol Exhibitions
Bower Ashton Library opening hours, term time:
Mon - Thurs 08.45 - 20.00, Friday 08.45 - 17.00
Saturday 09.30 - 13.00

Please call to check opening hours before travelling as times vary during inter-semester weeks and vacation periods (usually Mon - Fri 09.00 - 17.00, closed Saturdays)
Library main 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: 1ST SEPTEMBER FOR THE OCTOBER NEWSLETTER

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