

# BOOK ARTS NEWSLETTER No. 52 October 2009

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

**Somayeh Farzaneh - Book  
Special Collections Room, Bower Ashton Library  
2nd October – 2nd November 2009**

It feels female to me, her being silent in such a profound and mature way, increases my special feeling towards her - being a teacher in a true sense at the right moment. My appreciation increased to the soul of 'book' as I became more sensitive to the world ... reading poems, looking at the blank paper, looking more closely at the paper itself ... sitting silently somewhere and she only starts talking to you at the moment that you are ready to listen to her, is her way.

She keeps her silence as long as you do not know how to read it, an absolute inner silence. 'Book' has a strong role in my challenges with art - I can say that, after nature, books play the biggest role in my life. What I believe is that as an artist the first thing that needs to be learned is this: Learning how to be open to the entire being - inner and outer. I was reading poems from a book and I was enjoying turning the pages in a deep silence at night and I was wondering how to show my appreciation of this in my art works.

The first thing that amazed me about books was very simple: turn the pages and seeing how the world will change in the next page. At the same time it became my ambition to make the language of the book universal. I was thinking about making a book in such a way that everybody would be able to read it visually ... so it does not require a specific knowledge of a certain language in order to understand it.

Therefore I chose a book whose language I could not read myself, and then I worked on it upside down. In this way it would be difficult even for people who actually knew the language of the book to read the text.

My work began.

I made the colours myself, I coloured the paper and waited for the pages to dry, and then I began to do different things to the paper itself, I chose water as the base of my work because water flows as much as a poem would make my



mind flow. Every page would change with my daily changes ... I could observe how much I was unable to control the effects ... Turning the pages in this particular book of mine is the main thing that I want to consider. Facing the unexpected space and emptiness created by colour and traces of burning upon the book itself.

Turning the page becomes meaningful in a visual sense, that was what I really enjoyed... sometimes I see a very cold landscape, sometimes a desert, sometimes a forest...

My approach to this book continued for a long time because it was rich enough to feed me for that long.

I have continued working on books and my view of artists' books and their effect on me is changing and changing. Working on single sheets as pages is a very rich experience for me because in a loose book, I think, page turning has no function ... therefore I create two visual sides as simply as possible ... with less pages and more concentration.

I am currently looking for a supervisor for Doctoral studies, or Masters to concentrate on graduate study on impermanence. Please contact me via [wu.wiel@gmail.com](mailto:wu.wiel@gmail.com), if you have any recommendations for me. I would also like to exhibit more of my works.

Somayeh Farzaneh, Turkey, 2009  
<http://wu-wie.info>

## EXHIBITIONS

### **CON-TEXT - an exhibition of artists' books**

**Kulturspinderiet, Denmark**

**Until 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. Kulturspinderiet, Papirfabrikken 32 Silkeborg, Hverdage, 14-17, Denmark  
[www.artists-books.dk](http://www.artists-books.dk) / [www.silkeborgbad.dk](http://www.silkeborgbad.dk)  
[www.contextnord.wordpress.com](http://www.contextnord.wordpress.com)

### **Recycled library: Altered books**

**Artspace Mackay, QLD, Australia**

**Until 25th 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](http://www.artspacemackay.com.au)

### **Cut It Out: Contemporary Paper Cut Artists**

**Southampton City Art Gallery**

**Until 18th October 2009**

*Cut It Out* is an exhibition of established and emerging contemporary artists from the UK and Europe who are challenging the traditional boundaries of paper cut. They are exploiting the unique qualities of paper to make unexpected and unusual work, blurring the distinction between craft and visual art. *Cut It Out* seeks to explore artists currently working in this field, examining how their techniques and approaches are evolving paper cut into something uniquely modern. There are some site-specific installations and newly commissioned work especially for the exhibition.

Artists: Stefan Saffer / Georgia Russell / Ciara Healy  
Karen Logan / Chris Kenny / Henna Nadeem / Oona Patterson. Curated by Kate Maple, Exhibitions Officer, University of Chichester

Southampton City Art Gallery

Civic Centre, Commercial Road, Southampton SO14 7LP

[www.southampton.gov.uk/leisure/arts/sotonartgallery/](http://www.southampton.gov.uk/leisure/arts/sotonartgallery/)

### **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 131 artists for the exhibition. The theme of the 5th International Artist's Book Triennial is Text. 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](mailto:kestutis@vasiliunas.arts.lt)

[www.bookart.lt](http://www.bookart.lt)

**Letterpress studio bleiklötzle proudly announces  
its 10th Anniversary! 1999-2009**

We shall be celebrating at the studio in Wäschbeuren,  
Germany, **23rd - 25th October 2009** presenting the  
specially made new artist's book *Die schöne Lau* (Beautiful



Lau, a myth/fairy tale by 19th century writer Eduard  
Mörike). Bleiklötzle book artist and author Annette C.  
Disslin has transformed the tale into a street ballad, which  
will be presented in the traditional manner: sung to the  
music of a hurdy-gurdy, with a linoprinted ballad poster  
tipped-in showing scenes of the story. All details about the  
festive days, accompanying open studio events and the new  
book can be found on the internet at  
[www.bleikloetzle-goes-british.de](http://www.bleikloetzle-goes-british.de)

Buchdruckatelier bleikloetzle  
Im Gewerbegebiet 10  
D-73116 Wäschbeuren  
Germany

**Another Room Book Arts** will be showing new works  
including books by Mark Head, Penny Nii, Celine Sheridan  
and Cathy DeForest, at the **8th annual Book Art Jam,**  
**hosted by Bay Area Book Artists, October 17th,** at  
Foothill College, 12345 El Monte Rd., Los Altos Hills, CA,  
USA. [anotherroombooks.com](http://anotherroombooks.com)

**Arnolfini Bookshop Showcase and Events**  
**Showcase: October/November 2009**

**Clare Thornton Pleats & Folds**  
*Polemics, Protest, Platforms and Pamphlets*  
*Concept Store Journal No. 2*

**Book Launch: Lubin Tales Friday 23rd October**  
**Gerry King & Glenn Carmichael**

Writer, artist and performer Gerry King, accompanied  
by poet and author Glenn Carmichael, present a world  
premiere performance from Gerry's new book, *Lubin Tales*;  
a collection of illustrated 'micro-fictions', short stories and

musings written in the unique prose of his alter-ego Doctor  
Zero Lubin.

Followed by a signing in the bookshop, and 'Monarch of the  
Mono' Steve Rice with his vintage sound system performing  
in the bar. Friday 23rd October 7pm, £5 / £3 concs.

Bookshop, Arnolfini, 16 Narrow Quay, Bristol BS1 4QA  
Tel: 0117 917 2304  
[bookshop@arnolfini.org.uk](mailto:bookshop@arnolfini.org.uk)  
<http://arnolfini.org.uk/pages/bookshop/>

**Artists' Books in the Library**  
**Sheffield Central Library**  
**10th - 24th October**

*eveArt*, contemporary women artists and *Off the Shelf*  
*Literature Festival* present Artists' Books in the Library,  
at Sheffield Central Library, Surrey Street, Sheffield  
S1 1XZ. Please contact Lois Palframan on 0114 2435504  
for information.

**RECENTLY ACQUIRED ARTISTS' BOOKS  
AND OTHER WORKS**

**Athenaeum Music & Arts Library, La Jolla, CA, USA**  
**Until 7th November 2009**

The Athenaeum's permanent art collection is ever-  
growing, with some exciting new additions especially in  
the Athenaeum's Erika and Fred Torri Artists' Books  
Collection. Until November 7, the Main and North  
Reading Room Galleries will feature works added to the  
collection over approximately the past two years.

The Athenaeum has recently completed some important  
collections: all artists' books by Ed Ruscha from the 1960s  
and 70s and the complete collection by Allen Ruppersberg.  
Its Ida Applebroog collection is nearing completion.

Other new acquisitions have been concentrated in the  
areas of conceptual artists' books - such as those by John  
Baldessari, Hans-Peter Feldmann, Allan Kaprow, Christian  
Boltanski, and Roni Horn - and on works by local artists  
including Joyce Cutler-Shaw, Judith Christensen, and  
Al Rodriguez. Also continuing to grow are collections of  
artists' books from Scripps College Press, Gefn Press, Janus  
Press, and Granary Books.

Aside from artists' books, works have been acquired from  
the Athenaeum's exhibiting artists. Those added in the  
past two years include Jay Johnson, Faiya Fredman, Genie  
Shenk, Roman de Salvo, Althea Brimm, and many others.

1008 Wall Street, La Jolla, CA, USA  
[www.ljathenaeum.org](http://www.ljathenaeum.org)  
Tuesday - Saturday, 10 am - 5.30 pm  
Wednesdays until 8.30 pm. Admission is free



**Izet Sheshivari presents all Boa Books publications to date at the centre d'art contemporain for the exhibition "Bourses 2009"** in Geneva until 4th October. Every year, a dozen artists from Geneva are invited to take part in this exhibition and compete for one of the three grants offered by the Berthoud, Lissignol-Chevalier, and Galland Funds of the Ville de Genève. A unique opportunity is provided to discover the young, particularly dynamic scene of contemporary creation in Geneva.

centre d'art contemporain Geneve  
Vieux-Grenadiers 10  
1205 Genève  
www.centre.ch  
www.boabooks.com

### ***There Goes My Hero***

**Curated by Erin Riley-Lopez  
The Center for Book Arts, New York  
Until December 5, 2009**

*There Goes My Hero* explores a selection of contemporary women artists - Blanka Amezkua, Dara Birnbaum, Ali Fitzgerald, Chitra Ganesh, Aimee Lee, Dulce Pinzon, Wanda Raimundi-Ortiz, Trina Robbins, and Anne Timmons, among others - who use the format of comic books and/or the comic book superhero in their artistic practice as a strategy to comment on larger socio-political concerns.

As Curator Erin Riley-Lopez notes: "In recent years, there has been a resurgence in the interest in comics books and superheroes, most notably within the fields of fashion, art, and dance, among others, in the form of exhibitions, essays, and performances. *There Goes My Hero* traces the history of comics and superheroes and positions contemporary women artists within the dialogue of these genres to not only highlight what women artists in the field are doing, but also to question where the representation of these artists lies."

Only a few of the artists use the original format of the comic book, while others transform it through a variety of mediums - drawing, embroidery, photography, and video. The artists are subverting the traditional notion of the comic book and the superhero and are re-imagining it for female audiences. The use of the superhero in their work is deliberate as the artists are, in a sense, elevating ordinary people to extraordinary heights. The characters/people in their work are given supernatural abilities, which are often meant to question culture at large.

A comprehensive catalogue accompanies the exhibition.  
Monday - Friday, 10am - 6pm, Saturday, 10am - 4pm  
The Center for Book Arts  
28 West 27th Street, Third Floor, New York  
Tel: 212-481-0295  
www.centerforbookarts.org

**All Closure books in the touring show curated by weloveyourbooks** are can be viewed on flickr at:  
<http://www.flickr.com/photos/rejectamenta/sets/72157621190021949/>

### ***Crime and Romance: Letterpress books and broadsides* by Emily Martin**

**Abecedarian Gallery, Denver, USA  
Until October 24th, 2009**

Iowa artist Emily Martin uses a variety of printing methods with her books including inkjet printing, letterpress, Xerox, colour Xerox and offset. This is her first solo exhibition in the Denver area. At Abecedarian Martin is exhibiting work from an ongoing series begun in 1989. She made a series of 26 image prints and 20 word panels loosely exploring the notions of crime and romance. Some of the images were scenes of crimes and some were scenes of romance and some what she calls the innocent bystander images. Using the notion that adjacent word panels shade image meanings, Martin has combined the images in various presentations including prints and artists' books.

In 2007 Martin began a similar process, working this time with a set of images and words as if she were casting a play. She came up with six separate figures, three pairs of figures and two different versions each of four different room settings and one crime scene body outline. This series is *These characters and settings are layered on the prints in a variety of combinations and result in a series called Clues but no Answers.*

Abecedarian Gallery has a permanent and ongoing focus on work that fits under the 'book arts' umbrella. Although main gallery exhibitions often include mixed-media work that connects somehow to an aspect of the book arts genre, sometimes that connection seems a tenuous one. In the Reading Room, books are always the main focus of the work on display.

Gallery Hours: Thursday, Friday, Saturday 1-5. 1st & 3rd Fridays 1-8. Due to the hands on aspect of book viewing, and the fragility of many of the pieces exhibited, the Reading Room may be closed during First Friday and special events at the gallery, so please check before traveling. Contact Alicia Bailey - [alicia@abecedariangallery.com](mailto:alicia@abecedariangallery.com)  
Tel: 303.340.2110 or 720.282.4052  
Abecedarian Gallery, 910 Santa Fe, Unit #101  
Denver, CO 80204, USA  
[www.abecedariangallery.com](http://www.abecedariangallery.com)

### **Christoph Schifferli project *Books on Books* Christophe Daviet-Thery *Livres et Editions d'Artistes*, Paris**

**Until 7th November 2009**

Christoph Schifferli is a collector of photography and artists' books. An important part of his collection is devoted

to photographs related to cinema; a selection of these was published by 7L.Steidl in 2008 as "Paper Dreams: The Lost of Art Hollywood Still Photography". In 2001, he oversaw a project entitled "The Japanese Box", a re-edition by 7L.Steidl of the avant-garde magazine "Provoke", originally published in Tokyo in 1968-1969.

Following the many thematic exhibits ("Dessine moi un livre", "Lignes multiples", "Urbanscape"...), and several devoted to the work of specific artists (Richard Long, Hamish Fulton, Christopher Wool...) and editors (JRP/Ringier, Michèle Didier, Nieves, Salon Verlag...), Christophe Daviet-Thery have asked to Christoph Schifferli to curate an exhibition "books on books", which will deal with the image and representation of books.

This exhibition will explore three different ways in which a book is represented: either as memory/documentation, as image of the book itself as subject for an artist's book and finally as image or representation of the book as art.

**Nathalie Daviet-Thery also has the pleasure of announcing that a new, permanent space at the gallery will be devoted to artists' books for children** where you will find a selection of books by Enzo Mari, Bruno Munari, Komagata, Andrea Branzi, Robert Filiou, David Shrigley, Remy Charlip and more...

The bookshop is open Tuesday - Saturday 2 pm-7pm.  
By appointment in the morning. For more information, please contact us.

Christophe Daviet-Thery Livres et Editions d'Artistes 10, rue Duchefdelaville 75013 Paris. Tel: + 33(0)1 53 79 05 95  
[www.daviet-thery.com](http://www.daviet-thery.com)

**Jane Hyslop - *Herbarium***  
**Open Eye Gallery, Edinburgh**  
**Until 12th October 2009**



*Herbarium Catalogue*, Jane Hyslop, 2009. Handmade book with etchings, screenprints, hand colouring and letterpress 39 x 29 x 8 cm

A herbarium created from printed plant specimens, etched, coloured and cut. Each example is archived on a sheet with details of title, date, location and sometimes the collector.

The collection demonstrates Jane Hyslop's enduring interest in gathering, collating and recording and the ever changing cycle of nature and includes plants gathered by her from her locale and contributions from around Scotland and beyond.

Monday to Friday 10am to 6pm, Saturday 10am to 4pm  
34 Abercromby Place  
Edinburgh EH3 6QE  
Tel: 0131 558 9872

**Anne Laure Sacriste *Doubles jeux***  
**Until 13th November**  
**florence loewy - books by artists**  
9-11 rue de thorigny fr-75003 paris  
Tel: +33 (0)1 44 78 98 45  
[www.florenceloewy.com](http://www.florenceloewy.com)  
[info@florenceloewy.com](mailto:info@florenceloewy.com)  
Tues - Sat 2pm - 7pm

**Karen Hanmer: *Retro Tech***  
**NIU Art Museum, Illinois**  
**Until 10th October 2009**



Chicago artist Karen Hanmer looks back at early forms of technology to see their impact on us. Her *History and Technology* series of artists' books link the creative process of the artist with that of the inventor, explorer or scientist through first person accounts and archival photographs and artefacts. Her installation *it is a living thing*, documents interviews with software engineers regarding what they find beautiful or compelling about well-written software and the act of programming.

NIU Art Museum, Altgeld Hall  
Northern Illinois University,  
DeKalb, Illinois 60115, USA  
<http://niu.edu/artmuseum>

## **INKUBATOR 2**

**The DLI Museum and Durham Art Gallery  
Until 18th October 2009**

**An exhibition of Artists' Books, Prints and  
Multiples, curated by David Faithfull**



*Inkubator* is a critically acclaimed travelling exhibition that was premiered at Edinburgh Printmakers in 2007 and conceived by artist and printmaker David Faithfull. Through highlighting the work created by a variety of contemporary national and international artists, it aims to broaden exposure and accessibility to the interconnected genres of Artists' Books, Prints and Multiples, while satisfying one of the fundamental challenges associated with the 'printed' artefact.

What particular gallery environment or space can best represent the intentions of the artist and disseminate the particular conceptual and emotive qualities of their artwork? With some of the key elements of these 'editioned' art-objects being accessibility and tactility, how can the artist/maker justify the normal curatorial practice of encapsulating these pieces behind glass, in a display case or at best handled with sterile white gloves under the watching eye of an invigilator?

The concept behind *Inkubator* originally, was to classify the 200 selected works according to three distinct but inter-related themes – The Study, The Log Cabin and The Landscape, presented on open display and available to be handled by visitors. This allowed a refreshingly direct, hands-on experience and thereby maintained the intentions of the artists in adopting these non-hierarchical visual formats of the Artist's Book, Print and Multiple in the first place.



For its next phase at the Durham Art Gallery, *Inkubator* evolves an additional themed space - the Bunker - incorporating artists with a particular connection to the North East of England.

Reflecting the proximity of the Gallery to the Durham Light Infantry Museum, this new room resonates with ideas of conflict, but not only in a military sense. Whilst presenting artists dealing with Iraq, the Cold War and Kosovo, it also pays homage to Paula Virillio's Bunker Archaeology, with the bunker as a metaphorical crypt or ark, also encapsulating a sense of the Nuclear Armageddon so evident in the apocalyptic landscapes of Chernobyl.

*Inkubator* was widely reviewed and described by one commentator as "the best means of looking at this most underrated and misunderstood art-forms [Artists' Books] I have ever seen." (Iain Gale, *Scotland on Sunday*, 22.4.07)

DLI Museum and Durham Art Gallery  
Ayckley Heads, Durham DH1 5TU  
Tel: 0191 3842214

### **KURS: THE SQUARE**

**Museum of Contemporary Art, Roskilde, Denmark  
Until 20th December 2009**

This exhibition points to the square as a resonant space which cannot be finally described or defined. The 10 artists are in different ways preoccupied with the public and personal narratives that attach themselves to the square. They draw lines through the prehistoric layers and add new layers of utopia, community and memory.

Participating artists: Anders Bojen & Kristoffer Ørum Benand Sebastian Jesper Just Lise Harlev Matthew Buckingham Nanna Debois Buhl Peter Holst Henckel Rune Søchting. The artists each establish a dialogue with the square, they create alternative ways of navigating through time and space and let new histories unfold themselves on the cobbles. The works map the square not like a topographic chart but as a mental and social space which can be conquered and retold.

For the exhibition, Anders Bojen and Kristoffer Ørum let a generative text machine, placed in Stændertorvet, rewrite the past 1000 years of unofficial history.

Museet for Samtidskunst / Museum of Contemporary Art  
Stændertorvet 3D, DK-4000 Roskilde, Denmark  
Tel: +45 4631 6570  
info@samtidskunst.dk <http://samtidskunst.dk>

### **Late letterpress: the work of Desmond Jeffery St Bride Library, London**

**Monday 26th October – Friday 13th November 2009**

As a direct and elegant means of putting words on paper, letterpress remained vigorous until the end of its useful life about forty years ago. In 1950 the power of this unmediated route from original text to printed sheet caught the imagination of a young returning serviceman, Desmond Jeffery. He saw in the work of Anthony Froshaug what



could be done with hand-set letterpress. Unlike Froshaug, for whom it was a matrix upon which to develop a design programme, for Desmond the practice was the programme. He equipped himself with an Adana, an Albion and a collection of foundry types, most of them imported, then in 1956 took over a jobbing letterpress workshop in Marylebone, where he installed a Heidelberg platen. Customers ranged from the Stevens Shanks foundry to Mayfair galleries, the Goldsmiths' Company to the Partisan coffee house.

This is the first public exhibition of his work. In the Exhibition Room, St Bride Foundation. Admission free

In a **talk on Tuesday 27th October 2009 at 7pm**, James Mosley and Professor Ian McLaren will contribute two personal views of Desmond and his work, to be followed by discussion with other speakers. In the Bridewell Hall, St Bride Foundation. Admission £7 · concessions £5 · Friends of St Bride £3. Pay on the door

St Bride Library, 14 Bride Lane  
Fleet Street, London, EC4Y 8EE  
stbride.org

### ***NONE OF THE ABOVE***

***Assembling, Collaborating and Publishing in the Eternal Network***

Star Tribune Foundation Gallery  
Minnesota Center for Book Arts, USA  
Until 8th November 2009



"Assembly" represents the ultimate in democratic art and was an outgrowth of the Fluxus movement of the 1960s and 70s. Groups of artists - often those active in the correspondence art community - collaborated to produce compilations of work void of editorial oversight. This exhibition celebrates those independent voices through an historical overview of past publications and contemporary examples. Work on display will be from a variety of public and private collections. Co-curated by 2007 Winter Book co-editor Tom Cassidy and MCBA Artistic Director Jeff RATHERMEL. A series of Assemblings will be produced by MCBA allowing visitors to see the process in action.

### **Associated Programming and Exhibitions:**

#### ***The Box Sets by Picasso Gaglione***

**Until 8th November 2009**

#### **Open Book Lobby and Studio Showcases**

William "Picasso" Gaglione has held a prominent position in the international network of correspondence artists since the mid 1960s and is acknowledged as one of the founders and foremost artists in the mail art movement. Whether as the proprietor of Chicago's "Stampland," or as one of his other guises, Gaglione has never stopped sharing his Dada visions with the world.

#### **Dada Machine Fluxus**

**Saturday, October 10th, 8pm**

Performance begins in the Open Book Lobby  
Join Picasso Gaglione, Darlene Domel, Scott Helmes, Kay Arndt, Keith Buchholz, Lori Turner, Olivia Gilles, Jeff RATHERMEL and other surprise guests for a set of Fluxus performances occurring throughout The Open Book building and MCBA's studios.

#### **Get It Together: An Assembling Event**

**Saturday, October 24th, 7pm** in MCBA's studios



Some of the submissions for *None of the Above* publication

A special assembly event will occur at MCBA on Saturday, October 24 for the publication arm of *None of the Above*. Artists who would like to participate may bring their 125 copies of work that evening rather than mailing them. There is no fee. Please email MCBA Artistic Director Jeff RATHERMEL (jrathermel@mnbookarts.org) by October 16 if you will be participating. Arrive at 7pm, assembly lines commence at 7.30pm.

Minnesota Center for Book Arts is open to the public:  
Tuesdays: 10am to 9pm, Weds - Saturday: 10am to 5pm  
Sunday: noon to 4pm, Mondays: closed.  
Minnesota Center for Book Arts, Open Book Building,  
1011 Washington Ave S, Suite 100  
Minneapolis, MN 55415, USA  
Tel: 612 215 2520  
www.mnbookarts.org / mcba@mnbookarts.org

***Learn to Read Art: A History of Printed Matter***  
**Museo de Arte Contemporáneo de Castilla y León**  
**Until 10th January 2010**

Printed Matter is pleased to announce *Learn to Read Art: A History of Printed Matter* curated by AA Bronson, presenting a comprehensive overview of the organisation, and focusing on the philosophy established by its founders in 1976. Printed Matter was intended as an experiment in art as democratic form: from the modest books published in the late 70s to the most recently produced *Artist and Activists* pamphlet by The Center for Tactical Magic, the publications demonstrate an interest in a broad distribution, and an openness to critical content.

The sequence of galleries follows the organisation from storefront to storefront over more than three decades, featuring installations by Lawrence Weiner, Josh Smith, Jenny Holzer and Scott Hug. The number of artists who have helped support Printed Matter is astonishing: editions by John Baldessari, Barbara Bloom, Larry Clark, Liam Gillich, Jenny Holzer, Terence Koh, Barbara Kruger, Christian Marclay, Jack Pierson, Richard Prince, Ed Ruscha, Felix Gonzales Torres, Christopher Wool and many more animate the rich history. An architecture of book-shaped platforms by Gareth Long contains the project and provides seating, display, and storage for the project.

Printed Matter is the focus of an exhibition as part of MUSAC's "Showcase Project." The installation features a large selection of Printed Matter publications available to be read by visitors to the Museum, and highlights from thirty-three years of editions. MUSAC is distributing free of charge a new zine by Ari Marcopoulos titled *Catchin' Bodies*, as well as a new pin by Lawrence Weiner titled *Aprender A Leer Arte*, both published especially for this occasion.

Museo de Arte Contemporáneo de Castilla y León  
Avenida de los Reyes Leoneses, 24, 24008 León, Spain  
Tel: +34 987 09 00 00  
<http://musac.es>

***A Model of Order | Concrete Poetry***  
**Scottish National Gallery of Modern Art, Keiller Library, Dean Gallery**  
**3rd October 2009 to 3rd January 2010**

This Keiller Library display is part of a programme of events, organised in collaboration with the Scottish Poetry Library, which will take place in venues across Edinburgh from October 2009 to January 2010.

Concrete Poetry emerged as an international movement during the 1950s and 1960s in Germany and Brazil, with artists and writers in Scotland also playing an important role. The Scottish artist Ian Hamilton Finlay described the concrete poem as 'a model, of order, even if set in a space which is full of doubt'.

Other events will be running city-wide, October to December, at venues including the Scottish Poetry Library, National Library of Scotland, Edinburgh Central Library, Edinburgh College of Art, the Fruitmarket Gallery shop, and Old St. Peter's Episcopal Church.

***A Model of Order: Concrete Poetry***  
**Talks & Lectures**

***Horizons of Holland: The Poetic Prelude to Ian Hamilton Finlay's Gardens***

**Monday 12th October 2009, 12.45 - 1.30pm**

Hawthornden Lecture Theatre - Weston Link (National Gallery Complex) No booking required: free, unticketed

In the summer of 1965, Ian and Sue Finlay left Edinburgh for a stay of one year at a farmhouse in Easter Ross. This period saw the creation of his first three-dimensional constructions based on concrete poems, and their installation in both house and garden. Although the works survive only in photographs, they should be seen as the crucial transition between Finlay's concrete poetry, and the future garden installations at Stonypath/Little Sparta. A talk by Stephen Bann, Emeritus Professor of History of Art and a Senior Research Fellow at the University of Bristol.

***A Model of Order: Concrete Poetry***

**Monday 23rd November 2009, 12.45 - 1.15pm**

Keiller Library - Dean Gallery (Modern Art Galleries)  
No booking required: free, unticketed.

Ian Hamilton Finlay described the concrete poem as 'a model, of order, even if set in a space which is full of doubt'. Kerry Watson, Librarian - Gallery of Modern Art, looks at how concrete poetry distinguishes itself from the broader tradition of visual poetry and the use of text in art.

Scottish National Gallery of Modern Art, Keiller Library, Dean Gallery, Belford Road, Edinburgh, EH4 3DS. For further information see: [www.nationalgalleries.org](http://www.nationalgalleries.org)

**[ 73 ] THE BLACK PAGE**  
**Shandy Hall Gallery, Coxwold, York**  
**Until 31st October, 2009**

An exhibition at Shandy Hall to celebrate the 250th anniversary of Vols I & II of *Tristram Shandy* by Laurence Sterne. Page 73 of Volume I is a Black Page to mark the death of Parson Yorick. 73 artists/writers were asked to create a 'black page' for this exhibition and auction.

**All monies raised will contribute to the matched funding granted by English Heritage to repair the roof at Shandy Hall.**

In September 1759, Laurence Sterne would have been making final preparations for the printing of the *Life and Opinions of Tristram Shandy, Gentleman*. Four months earlier he had sent his manuscript, with the



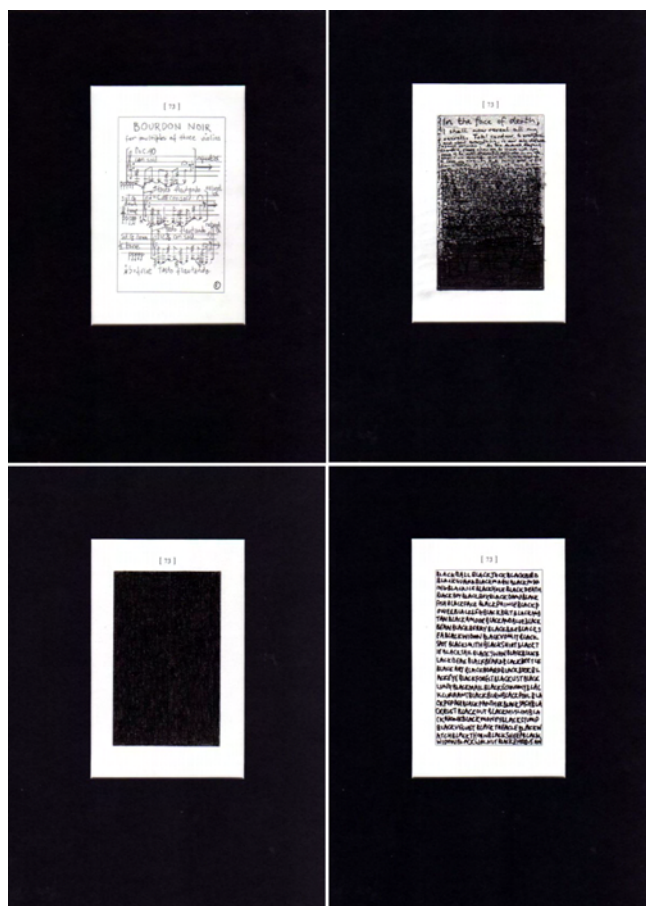
hope of publication, to Robert Dodsley, Bookseller and Publisher at Tully's Head, Pall Mall, but the printer had turned down the opportunity to publish. Sterne, seizing on another tactic, wrote again to Dodsley to:

*'propose therefore to print a lean Edition in 2 small Vols, of the Sise of Rasselas, & on the same paper and Type, - at my own Expence merely to feel the Pulse of the World--& that I may know what Price to set upon the Remaining Volumes, from the reception of these--If my Book sells & has the run our Criticks expect, I purpose to free myself of all future troubles of this kind, & bargain with You, if possible for the rest as they come out which will be every six Months. - If my Book fails of Success, the Loss falls where it ought to do ...*

*... The Book shall be printed here, & the Impression sent up to You; for as I live at York & shall correct every Proof myself, it shall go perfect into the World--& be printed in <a> so creditable a way as to Paper Type &c-- as to do no Dishonour to You, who I know never chuse to print a Book meanly.*

*Will you patronise my Book upon these Terms--& be as kind a friend to it as if you had bought the Copy? -*

Dodsley agreed and the first two volumes of *Tristram Shandy* were printed and published in York under Sterne's supervision - indeed he oversaw the printing of every volume of *Tristram Shandy* during his lifetime. So it can be stated with authority that the page that appears as [73] in *Tristram Shandy Volume I*, the Black Page, the page that informs the reader of the death of Parson Yorick, went 'perfect into the World'.



Some of the artists/writers contributions

In subsequent editions this dramatic visual statement was corrupted and 'interpreted' by publishers seemingly unable to cope with the anarchy of a page that contains not text but is simply completely covered in ink.

Occasionally the publisher entirely ignores the existence of the Black Page and nothing appears apart from the marker - Alas! poor Yorick. In other instances the page has mutated into a chess-board pattern, or the size has been reduced to a tiny black square. But even when Sterne's original template is respected, the variety of *BLACKness* is extraordinary.

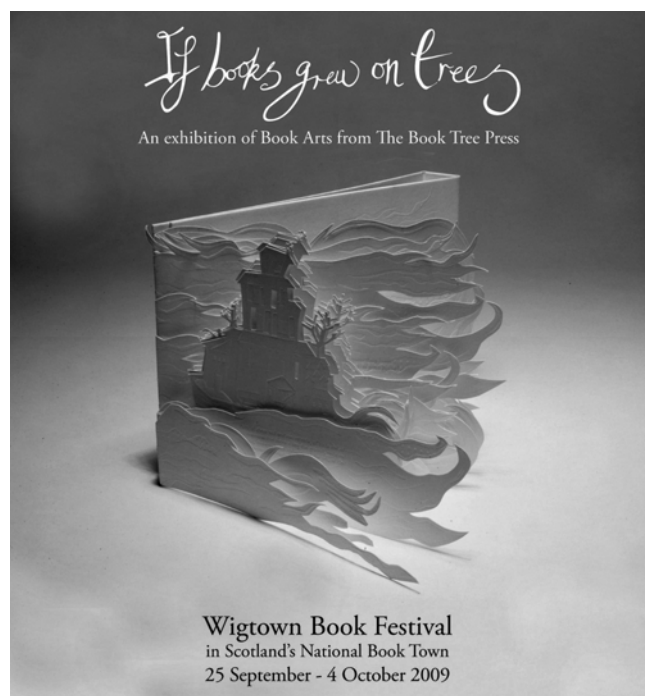
**All Black Pages are for sale and visible on**  
**<http://www.blackpage73.blogspot.com>**

*The Black Page* by Peter Coates is on view in St Michael's churchyard, Coxwold. *Nutty Slack* by Patrick Hughes, *Quilt* by Tom Phillips and *Black Page* by Revolution Films in the gallery.

11am - 4pm every day (except Saturdays)  
Tel: 01347 868465  
[www.laurencesternetrust.org.uk](http://www.laurencesternetrust.org.uk)  
[shandyhall@dsl.pipex.com](mailto:shandyhall@dsl.pipex.com)

### *If books grew on trees*

**An exhibition of Book Arts from The Book Tree Press at Wigtown Book Festival, in Scotland's National Book Town**  
**Until 4th October 2009**



This is the first exhibition from illustrator Lucy Roscoe working under the imprint The Book Tree Press. Through a collection of artist's books inspired by literary works, this exhibition looks at the beauty of a book when it is treated as a language rather than simply a vessel.

Lucy graduated in Illustration from Edinburgh College of Art in 2008 and continues to explore print, cut outs and embossed textures in her Masters research.  
[www.thebooktreepress.co.uk](http://www.thebooktreepress.co.uk)

***2nd Sheffield Artist's Book Prize and Katherine***

***Johnson: New Work Exhibitions***

**Bank Street Arts, Sheffield**

**10th October - 31st October 2009**

An open submission prize and exhibition, held in conjunction with the Off the Shelf Festival, which takes place annually in Sheffield from 10 October - 31 October 2009. ***The Sheffield Artist's Book Prize Exhibition*** is open to makers of artists' books in any format and from anywhere in the world. A new number of initiatives 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.

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.

***Katherine Johnson: New Work, Experiments in Book Manipulation***

As part of the Off the Shelf Festival, Bank Street Arts will be showing an exhibition of new work by Katherine Johnson, winner of the inaugural Sheffield Artists' Book Prize. In recent work, Katherine has been experimenting with manipulating the page - taking the book from its compact, recognisable state, to something more sculptural.

The exhibitions will run for 4 weeks over the festival period which is 10th October - 31st October 2009.

Bank Street Arts, 32-40 Bank Street, Sheffield, S1 2DS

Tel: 0114 346 3034

[www.bankstreetarts.com](http://www.bankstreetarts.com)

**Sumi Perera *Super*Press**

**Artists' Books in exhibitions:**

*The House That Jack Never Built*. Wonderland. V&A Museum of Childhood, Bethnal Green, London. Until Jan 2010

*Place, Identity & Memory*. Prints for Peace. Galeria Leopoldo Carpenteyro de Relaciones Culturales, Hidalgo, Mexico. Until 30th October 2009

*Building Blocks, Clothes Encounters & A Tale of A Dove*. 5th International Artist Book Triennial Vilnius 2009-Text. Art Centre Silkeborg, Denmark. Until 13th December 2009

*15 to 1*. An exhibition of artists' books by Chinese Artists from CAFA (Central Academy of Fine Arts), Beijing. (Curated by Sumi Perera during a teaching residency at CAFA 2007). Exhibition at the Frankfurt Bookfair with

BuchDruckKunst e.V, 14-18th October 2009

*15 to 1* is a touring exhibition - any host institution

interested in exhibiting this collection of artists' books:

<http://www.bookarts.uwe.ac.uk/15to1.htm> please contact :

[sumi\\_perera@hotmail.com](mailto:sumi_perera@hotmail.com)

***The Artist's book and the E-Book - The Book at Crossroads***

**Exhibition until 25 October**

**N-OSLO**

Organisation: Tegnerforbundet

The Drawing Art Association of Norway

Center for Drawing Art and Illustration.

Raadhugaten 17, N-0158 Oslo

[post@tegnerforbundet.no](mailto:post@tegnerforbundet.no)

***WHILE BLINKING REPEATEDLY***

**An exhibition of works by Rick Myers**

**Until 24th October at White Columns gallery**

320 West 13th Street

(Enter on Horatio Street, between Hudson and 8th Avenue) New York, NY 10014, USA

Tel: 212 924 4212

Gallery Hours Tue - Sat, 12-6 pm

[www.whitecolumns.org](http://www.whitecolumns.org) / [www.rickmyers.co.uk](http://www.rickmyers.co.uk)

***Works on Paper***

**By Robert Ryan, Adam Bridgland, Helen Ingham,**

**Martin Grover and Stephen Walter**

**The Firestation, Windsor, UK**

**Until 11th October 2009**

The Firestation is proud to collaborate with TAG Fine Arts in a Graphic Art show, featuring five contemporary artists working in print. The artists' works make part of important international collections, as well as famous commissions. With themes including signage, tourism, nature, maps, stories, and love, this inspirational collection of work is as witty as it is striking.

The Firestation, St Leonards Road, Windsor SL4 3BL

Tel: 01753 866 865

[www.firestationartscentre.com](http://www.firestationartscentre.com)

***ANNOUNCEMENTS***

***Online archive of Traditional and emerging formats of artists' books: Where do we go from here?***

was a two-day conference, held at the School of Creative Arts, University of the West of England, Bristol, UK, Thursday 9th and Friday 10th July 2009 as part of our AHRC project. Many thanks to all of our speakers for their wonderful presentations. For those who were unable to attend we have archived the presentations online.

**You can listen to the audio, read texts and view some images from the talks for each speaker at [http://www.bookarts.uwe.ac.uk/conf\\_trad09.htm](http://www.bookarts.uwe.ac.uk/conf_trad09.htm)**

Emily Artinian : NPOV Wikipedia and artists' books  
Kenneth Butler and Richard Cox : In conversation  
Katarzyna Bazarnik and Zenon Fajfer : Liberature:  
Literature In The Form Of The Book  
Paul Clarke, Clare Thornton and Julian Warren : The  
Cover of a Book is the Beginning of a Journey  
Bibiana Crespo : Book Art. Changes and developments in  
the second half of the 20th century  
Angela Gardner : light-trap press: seeing projects from  
conception to publication and beyond  
Andi McGarry : Artists' Publications  
seekers of lice : escape routes exist  
Kathleen Walkup : The book is a public place

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.  
[http://www.bookarts.uwe.ac.uk/conf\\_trad09.htm](http://www.bookarts.uwe.ac.uk/conf_trad09.htm)

#### **A Last Call to Action for Letterpress Printers! Al-Mutanabbi Street Broad sides - Autumn 2009**

**We only need 18 more printers to make up the total  
to 130 - Please join us!**

**Deadline for the broadsides: 30th November 2009**

To protest & commemorate the bombing of al-Mutanabbi  
Street, the centre of bookselling in Baghdad, on March 5th  
2007, the Al-Mutanabbi Street Coalition\* has been  
organising readings and other events since April 2007 as  
fundraisers for 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.

This is the final 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 112  
broad sides from letterpress printers around the world.

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  
broad sides.

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



*Phoenix Broadside by Nick Smart, Middlesex University, UK*

**Für eine deutsche Sprachversion sehen Sie bitte:  
[www.bleikloetzle.de/html/al-mutanabbi.html](http://www.bleikloetzle.de/html/al-mutanabbi.html)**

***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 15th November, to go in the boxes, email:  
[Sarah.Bodman@uwe.ac.uk](mailto: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](mailto:overlandbooks@earthlink.net)

***Thank you!***

**Grand Union is a new artist-led studios and project  
space based in Digbeth, Birmingham, aiming to provide  
a vibrant environment for the production and dissemination  
of contemporary art.**

**For The Event, Grand Union's project space will  
become a reading room full of artists' publications.  
On Friday 6th November a book fair will take place  
(12pm - 9pm), including stall holders such as Milk Two  
Sugars, Weproductions, IPS, Copenhagen Free University,**



Caitlin Griffiths, Pest Publications, 4hb, [insertspace] and a performance by The Artists' Association of Autonomous Book Arts & Magazines (A.A..A.B.A.M).



*A.A.A.B.A.M Restored* at the 2nd Liverpool Artists' Book Fair, 20th June 2009

A.A.A.B.A.M. representative Calum F. Kerr will present *A.A.A.B.A.M RESTORED: That Was 2004. This Is Now*. For this he'll be wearing *The Book Coat*, a portable garment containing over 50 individual artists' books. Performance times Friday 6th November, 2-5pm and 6-9pm.

Grand Union will also launch a publication to celebrate their opening, with contributions from Helen Brown, Ian England, Mark Essen, Cheryl Jones, Karin Kihlberg & Reuben Henry, Charlie Levine, David Miller, Harminster Singh Judge, Joanne Spencer, Alex Locket, Matt Westbrook, and Stuart Whippis.

[www.grand-union.co.uk](http://www.grand-union.co.uk)

Grand Union, Fazeley Street, Digbeth, Birmingham

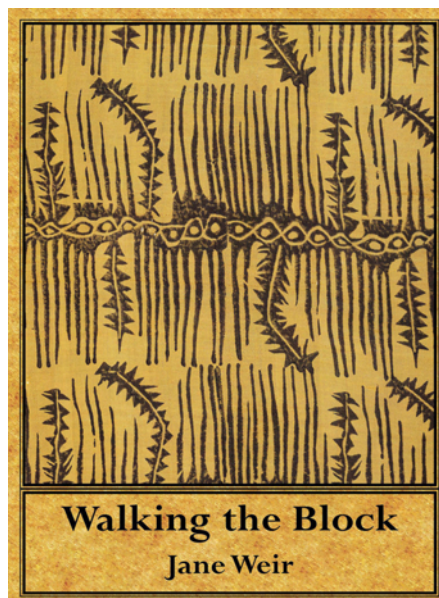
**Lee Hillman has produced a questionnaire as part of his research towards his dissertation. He would be very grateful if you could find the time to fill it in**, answering as many questions as you can.

It can be found at the following link:

[www.leehillmandesign.co.uk/Book\\_Arts\\_Questionnaire.pdf](http://www.leehillmandesign.co.uk/Book_Arts_Questionnaire.pdf)

The questionnaire is interactive, so there's no need to print it out and fill in it in. Simply type directly onto the form. You can also type as much as you want as each field will become scrollable with over flowing text. Once you have finished simply click the submit button on the last page to email your response back. Thank you  
[leehillman@yahoo.co.uk](mailto:leehillman@yahoo.co.uk)

***Walking the Block* by Jane Weir has been shortlisted in the Literature category of the British Book Design and Production Awards 2009**  
([www.britishbookawards.org](http://www.britishbookawards.org))



The book is an innovative and experimental poetic biography of the modernist handblock printers and textile designers, Phyllis Barron and Dorothy Larcher Barron and Larcher, whose work was championed by the art critic Roger Fry and commissioned by numerous clients, including Coco Chanel, Girton College, Cambridge, Winchester Cathedral and the Duke of Westminster. Phyllis and Dorothy upheld the Arts and Crafts tradition of using natural dyes, long after many others had abandoned these for the fast and cheaper chemical dyes. They were particularly interested in indigo, and their work was always hand printed using their own carved wooden and lino blocks. One of their apprentices, Enid Marx, went on to design the upholstery for London Underground carriages among many other public commissions.



The book is experimental in literary terms because very little of their lives is recorded through letters or other documents and Jane Weir has focused on the extensive and meticulously collected sample books and archive collections of their textiles as the major primary source in

preparing and writing the biography. The sample books were assembled by Phyllis Barron in collaboration with the educationist Roger Tanner and his wife Heather, and they tell the story of their creative lives and are held at the Crafts Study Centre at the University for the Creative Arts at Farnham, Surrey. There is also an extensive archive of their hand printed textiles held at the Whitworth Art gallery in Manchester, which Jane Weir collaborated with.

Barron and Larcher, trained painters, met after the first war at the Brook Street Gallery, London and spent most of their working lives together in Painswick, Gloucestershire, converting the outbuildings of Hambutts House into a studio for the production of their textiles. They worked with a team of local women and apprentices printing lengths of cloth and maintained indigo and other dyeing vats alongside the large printing tables in an extensive and self contained arts and crafts enterprise.

Jane Weir worked for three years on the book in a unique collaboration with the archives of Phyllis Barron and Dorothy Larcher held at the Crafts Study Centre at the University for the Creative Arts in Farnham and the large collection of their cloth held at the Whitworth Art Gallery, Manchester. The book is designed and written by Jane Weir and printed with vegetable inks on paper manufactured from sustainable forests.

Two other books are shortlisted in the Literature Category: *Weeds and Wildflowers* by Alice Oswald (Faber) and *The Girl with Glass Feet* by Ali Shaw (Atlantic).

The book is published by Templar Poetry and can be purchased for £16.99. [templarpottery.co.uk](http://templarpottery.co.uk)

## **COURSES & WORKSHOPS**

### **BOX MAKING at THE BADGER PRESS 7th Nov 2009**

Come and learn how to make a place to put your prints. We're very fortunate that Geff Newland, a 'cardboard engineer' is coming to the Badger Press to show what can be done with card and paper. Participants will construct boxes - a 'fancy box' with a ribbon tie to hold A3 prints using a 'rigid box' construction, a folio book, and a box with a lift off lid. Fee: £55. Tutor: Geff Newland

The Badger Press, Unit 4 Claylands Road Industrial Estate, Bishops Waltham, SO32 1BH.  
Tel: 01489 892127  
[info@badgerpress.org](mailto:info@badgerpress.org)  
[www.badgerpress.org](http://www.badgerpress.org)

## **Continuing Professional Development courses at UWE Bristol**

### **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. Limited to 10 participants  
Each day runs from 9.30am - 4.30pm  
£195 per person (includes materials, lunch vouchers, teas and coffees). For more information, or book a place please see: [www.bookarts.uwe.ac.uk/cpd.htm](http://www.bookarts.uwe.ac.uk/cpd.htm)

### **Artists' books one-day Masterclass - *Sculptural Reconfigured Narratives / Book Block / Building Block* - Led by Guy Begbie Friday 4th December 2009**



Cut... fold....paste...sew. Transform library discards using binding and paper engineering techniques to create open and closed kinetic book constructions.  
1-day class limited to 10 participants. 9.30am - 4.30 pm  
£125 per person £100 concessions (includes materials, lunch vouchers, teas and coffees)

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, UWE Bristol School of Creative Arts  
Kennel Lodge Road, Bristol, BS3 2JT  
Tel: 0117 3284810 / [sca.cpd@uwe.ac.uk](mailto:sca.cpd@uwe.ac.uk)

**Designer Bookbinders Lecture  
Monday 9th November, 6.30 pm  
Walter Bachinski Shanty Bay Press and the Pochoir  
Technique:** The origins and rationale of the Press, devoted to publishing livres d'artistes, followed by a detailed explanation of the pochoir technique.  
The Art Workers Guild, 6 Queen Square, London WC1

Nearest underground stations: Holborn and Russell Square  
Admission: DB members £5, non-members £7, students  
£2.50 per lecture. Further details from Julia Dummett and  
Rachel Ward-Sale Tel: 01273 486718  
[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)  
[lectures@designerbookbinders.org.uk](mailto:lectures@designerbookbinders.org.uk)

### ***What Makes a Book Work?***

**With 2009 Sally R. Bishop Faculty Fellow Johanna Drucker. November 7 - 8, Saturday and Sunday, 10am - 4pm.** A hands-on workshop at the The Center for Book Arts, NY, with emphasis on developing critical skills and sensitivity to intertextual relations in book spaces. This class provides some basic lessons that can be used for teaching or in one's own practice. Students will work with scale, image, text, and content across a book's spaces and hone their sensitivity to how the elements of a book relate to each other. Application only. Participants must have previous bookmaking experience. Please contact the Center to register.

**A selection of Drucker's bookworks will be on display in the gallery until December 5th; Drucker will give a lecture on her work in conjunction with the exhibition on Friday, November 6th.**

### **More classes at the center include:**

*Bookbinding for Artists* Barbara Mauriello Oct 19 - 23  
*Binding a Classic Hardcover Book* Susan Mills Nov 4 - 5  
*A World of Boxes* Barbara Mauriello Nov 9 - 13  
*Bookbinding I* Nancy Loeber section 3: Nov 16 - 20

The Center for Book Arts  
28 West 27th Street, Third Floor  
New York, NY 10001  
Tel: (212) 481-0295  
[www.centerforbookarts.org](http://www.centerforbookarts.org)

### **One Day Printmaking/Bookbinding/Embossing courses with Jan Martin, Bristol, UK**

These courses are one-day introductory sessions to Linocut Printmaking, Drypoint Printmaking, Bookbinding and Embossing. On the linocut course you will learn how to turn drawings or photographs into stunning and dramatic images. The bookbinding day will show you how to make your own notebooks or sketchbooks using the Japanese stab binding method. On the embossing course I will show you how to create beautiful embossed paper effects to use in the making of greeting cards, stationery or for framing. And the drypoint printmaking takes you through a dry etching process of producing prints from an aluminium plate. Please see my website for examples of all these processes.

The courses run from 10am – 4pm on alternate Saturdays, from my studio in Montpellier, and depending on numbers I can accommodate 2 disciplines on the same day - so don't

be put off if the given dates don't suit you. Please get in touch and we may be able to make arrangements.

10 October – Linocut Colour

24 October – Drypoint Printmaking

7 November - Linocut Printmaking

The course fee is £35 for the day, including basic materials and use of equipment, plus tea and coffee. You will need to make your own arrangements for lunch, but are welcome to have your packed lunch here with me.

Jan Martin, 32 Albert Park Place  
Montpelier, Bristol, BS6 5ND  
Tel: 0117 908 1675 / Mobile: 07905 273933  
[jan@janmartin.co.uk](mailto:jan@janmartin.co.uk) / [www.janmartin.co.uk](http://www.janmartin.co.uk)

### **MAKE YOUR OWN GREEN BOOKMARK!**

...Or any colour you like, as long as it's recycled!

As part of our involvement with University of West of England's artist-made Bookmarks VII project, you're invited to come and have a go at making your own bookmark, using some of our old recycled books (or bring some of your own from home!). ALL AGES WELCOME!

**1-5pm, Friday 30th October**

**Yateley Library, School Lane**  
Yateley, Hampshire GU46 6NL

**Forthcoming international workshops organised / promoted by Professione Libro.**  
**All details are on the website: [www.professionelibro.it](http://www.professionelibro.it)**

**PAPER+WATER+PIGMENT, Milan**  
**24th-25th October 2009 with Silvia Molinari**  
**Objects: form and substance**

Paper, water, colour. Nothing more. We can carry them with us everywhere at all times and we can stop wherever pleases us to observe and to paint. Watercolour does not need any special ritual; its preparation consists in being ready to capture, to remember: the eye selecting an image, a moment, a subject. An object. Starting by the introduction of some elementary concepts of pictorial construction - so important to obtain a good picture - we will reproduce, by the use of watercolour techniques, the texture of different objects: wood, glass, metal, rusty traces, the veining of larch. 156 EUR, and includes the watercolour paper. The participants have to bring their own brushes and watercolours. Membership to the Association is requested (25 EUR). More information at:  
<http://www.professionelibro.it/schedacorso.aspx?id=36&clid=154&ts=co&lg=en>

### **LONG STITCH BINDING**

**Arezzo, 12th-13th December, 2009 with Cristina Balbiano d'Aramengo Organised by Centro Internazionale Arti Calligrafiche**



The Long-stitch is one of the oldest methods of sewing book sections to a cover. It can be an easy way to make interesting books and notebooks with flexible covers made of handmade paper, fabrics, vellum or leather. With Long-stitch sewing the sections are held evenly and the volume opens completely and with ease. No adhesive is needed. During this workshop we will analyse traditional and modern Long-stitch techniques and we will learn how to make different structures. Such structural variations will help to create a variety of ornamental patterns on the spine, as the sewing thread is always visible when sewn Long-stitch. The covering materials will include handmade paper and fabrics and we will learn how to line cloth with Japanese paper and paste. More information at: <http://www.professionelibro.it/schedacorso.aspx?id=38&clid=155&ts=co&lg=en>

**CROSSED STRUCTURE BINDING (English)**  
**Stockholm, Sweden 10th-16th April, 2010 with**  
**Cristina Balbiano d'Aramengo and Cor Aerssens**



This workshop, based on Carmencho Arregui's Crossed Structure Binding, will develop your capacity to deal with an unusual way of thinking in a perfectly balanced asymmetry and your everyday practice will benefit of this extra understanding of books' motion. The course is organised in two parts. During the first one, we will deal with 8 different variations of the Crossed Structure Binding, making 8 sample books with blank pages and covers

in handmade paper. Then one day of pause is planned, to rest and think about the matter. So in the second part each participant will realise some binding on real books with the cover in leather or vellum. The aim of the workshop is to learn the techniques but also to get able to discern which structure can better fit depending on which book has to be bound. The registration fee is 775 EUR, including costs of materials provided with tools by the organisers, and lunch and coffee break. The group will be restricted to 14 places only. We cannot guarantee places requested at the last moment. More information at: <http://www.professionelibro.it/schedacorso.aspx?id=29&clid=144&ts=co&lg=en>

**ASSOCIAZIONE PROFESSIONE LIBRO**  
 Fine Bindings, Book Conservation  
 Via A. Del Bon, 1 - 20158 MILANO - I  
 Tel/fax: (+39) 02 3760058  
[www.professionelibro.it](http://www.professionelibro.it)  
[info@professionelibro.it](mailto:info@professionelibro.it)

**ARTISTS' BOOKS FAIRS & EVENTS**

**Grand Union project space artist's book fair**  
**Friday 6th November, 12pm - 9pm**

Including stall holders such as Milk Two Sugars, Weproductions, IPS, Copenhagen Free University, Caitlin Griffiths, Pest Publications, 4hb, [insertspace] and a performance by The Artists' Association of Autonomous Book Arts & Magazines (A.A..A.B.A.M).  
 Grand Union, Fazeley Street, Digbeth, Birmingham  
[www.grand-union.co.uk](http://www.grand-union.co.uk)

**Raise Your Banners - Political Song Festival and Book Fair, 7th-8th November, Bradford, UK.** Organised by Bruce Barnes, 37 Wilmer Road, Bradford D9 4RX.  
 Tel: 01274 223665  
[bruce.poetbradford@blueyonder.co.uk](mailto:bruce.poetbradford@blueyonder.co.uk)

**Manchester Artist's Book Fair**

**Saturday November 7th 2009, 12 noon to 6pm**

Organised by the Righton Press at Manchester School of Art. The 12 o'clock public opening allows for workshops / talks for exhibitors from 10am -11.30 am.  
[N.Grant@mmu.ac.uk](mailto:N.Grant@mmu.ac.uk)  
[www.artdes.mmu.ac.uk/rightonpress/bookfair](http://www.artdes.mmu.ac.uk/rightonpress/bookfair)

Some upcoming events at Minnesota Center for Book Arts:  
**Tuesday, October 13th, *An Evening of Fine Wine and Fine Books*** MCBA's annual evening for book art collectors and those who would like to start!

**Saturday and Sunday, 14th-15th November, the 8th Annual Book Arts Fest.** MCBA's annual holiday sale: dozens of artists featuring hundreds of handmade gift ideas, artist demonstrations, family art activities and more.

Minnesota Center for Book Arts  
 Open Book Building,  
 1011 Washington Ave S, Suite 100  
 Minneapolis, MN 55415  
[www.mnbookarts.org](http://www.mnbookarts.org)

**Small Publishers Fair**

**Friday 13th and Saturday 14th November 2009**  
**Conway Hall, Red Lion Square, London WC1R 4RL**

The international fair celebrating books by contemporary artists, poets, writers, composers, book designers, and their publishers; together with a programme of readings and talks.

With more than 50 publishers taking part there will be thousands of books and other editions to browse and buy! Admission is free to the Fair and readings/events.  
 Organised by RGAP <http://rgap.co.uk>

## OPPORTUNITIES

### Pagemakers - Cirencester Artists' Books Fair

**Call for Exhibitors.** *Pagemakers* artists' books fair - will take place at Brewery Arts, (a gallery and craft studio centre in the middle of Cirencester), as part of a longer exhibition of paper-based artworks. The Pagemakers bookfair will run from Sat 14th Nov to Sun 15th Nov. (Please note that this is the same weekend as the Small Publisher's Fair in London) 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 a piece.

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](mailto: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.

### Abecedarian Gallery – call for entries

RE: (rebound, recycled, repurposed, reused)

Juried Show of altered bookworks

February 12 - March 20, 2010

deadline to enter December 1, 2009

For this exhibit there is a student category with reduced entry fees. Full details can be found at [www.abecedariangallery.com](http://www.abecedariangallery.com) (see - 'opportunities for artists' link)

Artists Bookworks Cornucopia

Juried show of artists' bookworks

April - May, 2010

deadline to enter January 20, 2010

Full details can be found at [www.abecedariangallery.com](http://www.abecedariangallery.com) (see - 'opportunities for artists' link)

Abecedarian Gallery

910 Santa Fe, Unit #101

Denver, CO 80204

[www.abecedariangallery.com](http://www.abecedariangallery.com)

### Artist's Book Residency at Women's Studio Workshop, Rosendale, NY

**Deadline 15th November**

These residency grants are designed to enable artists to produce a limited edition book work at WSW. Working

intensively in our studios for six to eight weeks, artists print and bind their own books. WSW technical assistance includes training on new equipments, introduction to new materials, and assistance with production. The grant includes a stipend of \$2,000 to \$3,000 for six to eight weeks, materials up to \$750, access to all studios, travel costs (within the Continental US), and housing. Projects are chosen by a jury of outside artists and curators.

Generally, we encourage an edition size no larger than 100 and no smaller than 50. WSW has developed a series of archive and exhibition opportunities for the books. The contract stipulates 10% (or ten books) for WSW archives, exhibition, and display copies; 10% of the edition for the artist; and 80% of the edition for general marketing. Artists have the option of collaborating with WSW on marketing of artists' books for a 50% commission fee.

WSW has artists' books in collections world-wide and six institutions are repositories of all the artists' books published by WSW. The repositories are: Indiana University (Bloomington), Rochester Institute of Technology, University of Delaware, Vassar College, Virginia Commonwealth University and Yale University.

Postmark deadline is November 15

Grant recipients are notified by February 1.

Women's Studio Workshop

PO Box 489, Rosendale, NY 12472, USA

Tel 845.658.9133 / [info@wsworkshop.org](mailto:info@wsworkshop.org)

For full details and guidelines for applicants see:

[www.wsworkshop.org/\\_art\\_opp/artopp\\_grant\\_abr.htm](http://www.wsworkshop.org/_art_opp/artopp_grant_abr.htm)

### Call for entries: artist's book project commemorating the fall of the Berlin Wall in 1989 "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 image which relates 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

Contact Horst Weierstall

Tel: 0035 7998 75117 / [art.wh@fit.ac.cy](mailto:art.wh@fit.ac.cy)

[www.horstweierstall.com.cy](http://www.horstweierstall.com.cy)

**KALEID editions** is delighted to announce the launch of a new project and retail space on Redchurch Street, a vibrant thoroughfare in Shoreditch, London E2. KALEID will show contemporary artists' books democratic, affordable objects in both unique and limited editions and small press publications. Conceived as an annual programme of exhibitions, performances and events, selected artists will be invited to show diverse work and make an artists' book or publication as an extension of their practice.

**KALEID editions welcomes proposals from artists and designers to exhibit and sell artists' books and small press publications**, to facilitate one-day events or curate group shows. <http://www.kaleideditions.com>

**Call for papers: *Popular Art, Architecture and Design***

A call for papers in the area of Popular Art, Architecture and Design for the annual Popular Culture Association Conference, 31 March - 3 April 2010 in St. Louis, Missouri. Popular Art, Architecture and Design is concerned with the aesthetics of popular culture in the everyday world of the past, present and future. Scholars from such disciplines as Architecture, Art History, Fine Art, Industrial Design, and Interior Design are invited to submit proposals. At previous conferences topics have included World Fairs, architectural follies, urban image, Buckminster Fuller, Tadao Ando, urban memory, Disneyland, railroad stations, literary architecture, Vietnamese shop-houses, mobile homes, and the effect of television on home and clothing design. It is truly a broad arena!

Please email a cover letter with contact information and 150-word abstract of your proposed paper to Dr. Loretta Lorance at [llorance@earthlink.net](mailto:llorance@earthlink.net) and Dr. Derham Groves at [derham@unimelb.edu.au](mailto:derham@unimelb.edu.au) NO ATTACHMENTS.

**The deadline for abstracts is December 15, 2009**

For information about the Popular Culture Association, please see: [www.pcaaca.org/conference/national.php](http://www.pcaaca.org/conference/national.php)

**Call for Papers: So Multiples**

So Multiples is a six-monthly, electronic reference review on this subject, in connection with universities, research centres, galleries, publishers and artists. We invite submission of papers for a special issue on *Digital Arts, Reproduction, Multiplication* ([www.somultiples.com/revue/projet.php](http://www.somultiples.com/revue/projet.php)).

The French-speaking review, So multiples, publishes research and creates works about the multiple and other artists' publications (videos, CD-ROM, audio, posters, flyers, artists' books, etc.) in France and abroad. It is a link between the different parts of the art scene, as well as a means of permanent information on this field.

**Deadline: November 30th, 2009**

[www.somultiples.com/revue/projet.php](http://www.somultiples.com/revue/projet.php)

**INTERNET NEWS**

**A new online essay and images of "SAMPLE BOOKS" by Carmencho Arregui**

<http://www.outofbinding.com/samplebooks.htm>

**Micro-Pages**

**An Artists' Book Project of books made on microfilm reels.**

'Micro-Pages' starts a conversation about the issues surrounding the display of artists' books.

<http://micropages.ning.com>

**IDAHO ORACLE BONES, a.k.a A BEGINNER'S GUIDE TO CONTEMPORARY SCAPULIMANCY.**

Following *MEATS ROYALE* by Tom Trusky, in the last issue of this newsletter, his web documentary can now be seen at: <http://english.boisestate.edu/ttrusky/oracle/>

**Thomas A Clark's website, including information on The Hidden Place**, a place-name project in development:

<http://www.thomasaclarkblog.blogspot.com>

**Michael Gibbs - Boekie Woekie**

In 1978 Michael Gibbs made a handwritten version of his entire library as it existed at the time, under the title "Ex Libris". Following the recent exhibition at Boekie Woekie, an interactive version of "Ex Libris" (1998) can be viewed at: [www.xs4all.nl/~nondes/exlibris/shelves.html](http://www.xs4all.nl/~nondes/exlibris/shelves.html)

**NEW ARTISTS' PUBLICATIONS**

**The book arts collaborative - we love your books has just published a catalogue *we love your books 2005-2009*.**

"It showcases our UK book arts exhibitions from the last 5 years (including this years Closure), it includes the work of individual artists as well as images of the exhibitions in situ." The book can be purchased at: <http://www.blurb.com/my/book/detail/758676>

**David Barton**

**Books published 2009**

*Out Of My Hands - Drawings Will Happen 5*

124 pages A5, 200 copies, ISBN 978-1-902639-39-0

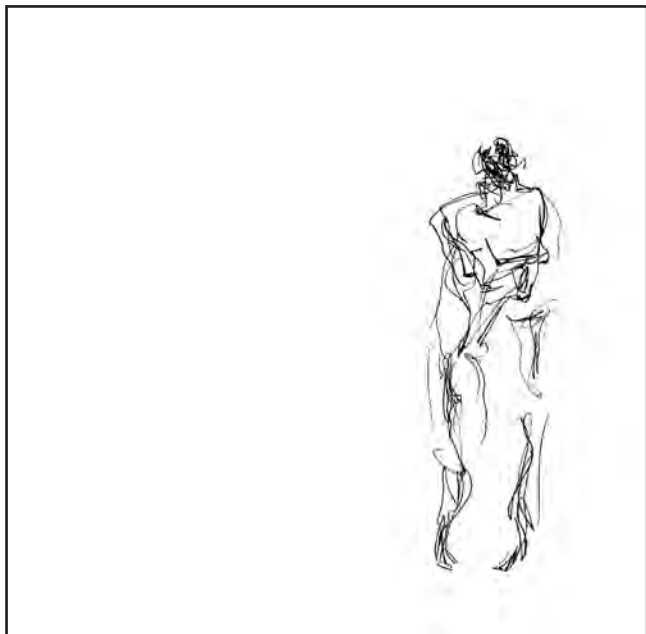
119 line drawings, £12.50

*Out Of My Hands - Drawings Will Happen 6*

40 pages A5, 200 copies, ISBN 978-1-902639-40-6

35 line drawings, £6





*Out Of My Hands - Drawings Will Happen 7*  
32 pages A5, 200 copies, ISBN 978-1-902639-58-1  
27 line drawings, £5

*Out Of My Hands - Drawings Will Happen 8*  
32 pages A5, 200 copies, ISBN 978-1-902639-69-7  
27 line drawings, £5

*Out Of My Hands - Drawings Will Happen 9*  
32 pages A5, 200 copies, ISBN 978-1-902639-71-0  
27 line drawings, £5

*Transfigure*  
32 pages A5, 200 copies, ISBN 978-1-902639-41-3  
27 line drawings, £5

45 Wellmeadow Road, Hither Green, London SE13 6SY.  
moya.barton@ntlworld.com

**YANN SÉRANDOUR**  
*Inside the White Cube* - Édition Fantôme  
Edition Christophe Daviet-Thery, 2009, Paris



Each boxed edition includes an English and a French version of the book, *Inside the White Cube*, by Yann Sérandour, published this autumn by JRP/Ringier, Zürich, as part of the Christoph Keller Editions collection. Edition of 50 copies signed and numbered + 10 A.P + 4

H.C. Design by Jérôme Saint-LoubertBié, Paris. Box in Cialux orange bookcloth and lined with offset prints by Laurel Parker, Paris. Book: 26,7 x 27,7 cm - Box: 27,9 x 28,1 cm, 450 euros.

Please contact us for more information.  
Christophe Daviet-Thery Livres et Editions d'Artistes 10,  
rue Duchefdelaville 75013 Paris  
Tel: + 33(0)1 53 79 05 95 / fax: + 33(0)1 43 54 74 93  
www.daviet-thery.com

**For those with an interest in practice-led doctoral work**, and research more generally may be interested to know that Iain Biggs' PhD thesis will be published in the autumn as: *Art as research: creative practice and academic authority* by VDM-Verlag, ISBN 978-3-639-15691-1

**Voss, Jan**  
*Square One*

The rhyming description of a(n imaginary) speedy journey: one line of a long poem in English on each page, soft cover, 228 not numbered pages, 14,5 x 10,5 cm. Edition of 160, Amsterdam 2008, EUR 15

On each of its 246 pages one line of the rhyming text reporting a zigzag journey around the globe and through outer space. Forty footnotes (each with a picture) amend the text. An observant reader may recognise the footnotes as the text, now translated into English, J.V. wrote for last year's catalogue of his small retrospective exhibition "40 Jahre, 40 Arbeiten" (40 years, 40 works) held at Galerie Marlene Frei.

A hard cover version of the book, produced and published by Boekie Woekie, is laser printed in a signed edition of 30 copies (plus 5 artist proofs). Its size is approximately A4, but each folded dust jacket is a different original signed paint work and measures unfolded 98 x 74 cm. The book includes a DVD filmed and processed by Iwan Schumacher which documents that retrospective exhibition and renders the reading by J.V. of the earlier version of *Square One*. EUR 420

Both versions are available from:  
Boekie Woekie, books by artists  
Berenstraat 16, NL 1016 GH Amsterdam  
The Netherlands  
Tel + fax: +31 (0)20 6390507  
boewoe@xs4all.nl www.boekiewoekie.com

**mfc-michèle didier is pleased to present a new production - JOHN MILLER *Shooting Log***

The publication of *Shooting Log* written by John Miller provides a retrospective diary of *The Middle of the Day*. John Miller takes pictures between noon and two o'clock,

no matter where he is. Started in 1994 and still in progress, his work entitled *The Middle of the Day* brings together hundreds of pictures.

In *Shooting Log*, the work *The Middle of the Day* is revisited by the artist through ten pictures all taken during 1994 and drawn from his vast corpus, beginning with his very first photograph. *Shooting Log* is divided into ten chapters each written on a specific day and each recalling a picture taken fourteen years earlier. About a hundred photographs selected by John Miller from *The Middle of the Day* are added to the commented ones.

Books soft cover limited to 270 numbered books + 30 A.P.  
Sets including 1 book hard cover and 10 photographs limited to 90 copies + 10 A.P. 27.9 x 21.6 cm, 112 pages.  
Certificate signed and numbered by John Miller for each set  
Produced and published by mfc-michèle didier, Brussels, 2009. Please contact us for more information  
mfc-michèle didier  
42a rue des Palais, B-1030 Bruxelles  
info@micheledidier.com  
www.micheledidier.com  
Tel & fax: + 32 (0)2 374 75 98

### Monika is an arts journal without bylines.

Contributors are offered a disguise that enables them to experiment with new material or style, to bypass expectation and play. In turn, Monika's readers are invited to decode identities, unravel mysteries and embrace the unfamiliar. Published biannually, Monika's content includes short fiction, essays, visual narratives and artists' projects as well as the odd curiosity.



Monika isn't about eliminating identities, it's about creating a delay in the reader's discovery of them. By familiarising themselves with patterns and styles within the magazine, through word of mouth, and through piecing together clues, readers can discover the contributor's identities for themselves; we hope that over time this will inspire an intimate relationship between each reader and the publication. Our aim is to encourage the audience to appreciate the content in a way that frees them from the

preconceptions or preferences that named authors can inspire and to generate some intrigue within a culture that rests heavily on the lording of names.

Part of what intrigues us about the idea of anonymity is how very fragile and difficult it is to maintain, how we live in a society that is at once sprawling and faceless - the metropolis, the internet - and identity-obsessed - ID, CCTV, celebrity.

Contributors are offered the opportunity to play with anonymity by perhaps being more candid or experimental than they might be otherwise, but overall, our contributors have confidence in and commitment to their work: Monika is just a platform for which they develop and present ideas. The non-disclosure of names means that the content must hold its own, without being supported or justified by a known contributor's back catalogue - a challenge both for the editors and for every participant. Equally, the feedback that contributors receive for their input is unbiased and the lack of self-publicity means the content is work for works sake, so it does require guts to participate in Monika.

Monika believes that works should be judged on merit rather than name, and that celebrity culture within the arts (and elsewhere) sometimes misses the point: that quite often we fail to acknowledge the extent that collaboration has to play in the creation of works, and that people's motivation to write or make images isn't often to become the 'next big thing', but the desire to record and make sense of the world. But playfulness also comes into it. I guess a fair bit of what Monika is about comes from a desire to tease.

Anonymity in the arts isn't anything new, but it's due a return.

**Monika is available to buy for £4.95 via the website: [www.Monikamagazine.com](http://www.Monikamagazine.com)**

And from the following stockists:

Artwords, 65a Rivington Street, London, EC2A 3QQ

YCN, 72 Rivington Street, London, EC2A 3AY

Magma, 8 Earlam Street, Covent Garden, London, WC2H 9RY

No-one, 1 Kingsland Road, Shoreditch, London, E2 8AA

Koenig Books, Serpentine Gallery, Kensington Gardens, London, W2 3XA

### FRANTICHAM'S FLUXUS ISLAND

A box set edition containing 20 silkscreen prints, event cards, an island survival kit, a rubberstamp, tickets and various objects. This is an homage to fluxus artists and artists closely connected to it. Prints are by Francis Van Maele and Antic-Ham (Franticham) à la manière de: John Cage, Joseph Beuys, George Brecht, Robert Filliou, Dick Higgins, Ray Johnson, Alison Knowles, George Maciunas, Yoko Ono, Nam June Paik, Dieter Roth, Daniel Spoerri, Ben Vautier & Emmett Williams.



See <http://www.redfoxpress.com/FH-fluxusbox.html> for more pictures. 29 x 40 cm, 69 copies signed and numbered  
Price: 250 euro / 210 UK St / 350 \$ free shipping

Order by email at [info@redfoxpress.com](mailto:info@redfoxpress.com) or by payment with PayPal on [www.redfoxpress.com/FH-fluxusbox.html](http://www.redfoxpress.com/FH-fluxusbox.html)

**Nr 31 from the collection "C'est mon dada" from Redfoxpress in Ireland, just out now  
Keith Buchholz "Spirals, Cages, Boxes & Tapes"**



A6 format (10.5x15 cm / 4 x 6") - 40 pages, hardcover, thread and quarter cloth binding, laser printing on ivory paper. Price: 15 euro / 20 US \$ / 13 UK Sterling  
<http://www.redfoxpress.com/dada-buchholz.html>

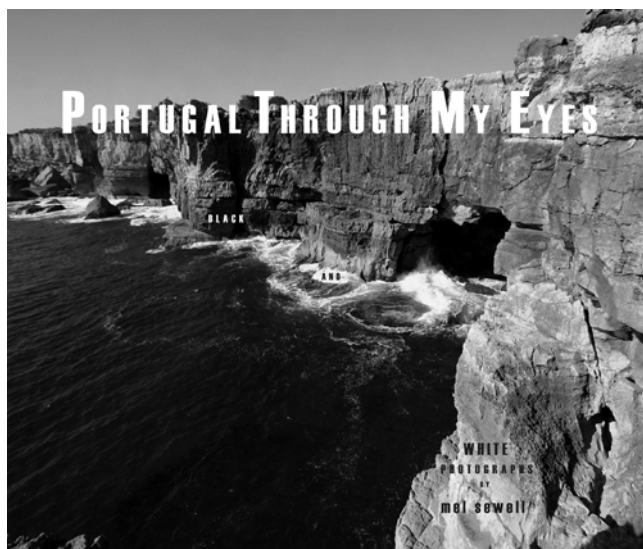
**A new book by Paolo Carraro *Chockmah & Binah***



A Japanese-style bound book with 11 pages hand cut by the artist on 220 gms Fabriano, primary coloured paper (Yellow, Magenta & Cyan)  
Published by Fibonacci Press, London 2009  
Edition of 12, size 145 x 180 mm. Price £95.  
[www.paolocarraro.com](http://www.paolocarraro.com)

## ***Portugal Through My Eyes - Mel Sewell***

I lived and worked in Portugal for 12 years. I was enticed there by the marvellous year-round light, which even in winter bewitched me into studying the beautiful countryside, intriguing villages, spectacular cities and the fascinating folk in all of these locations. It is a country that I will always return to and will probably never see everything. Lisbon and Porto offer a fascinating depth of culture, architecture and activities.



Black and white will always be my preferred medium as it requires that very large step into the abstract, demanding a focus on subject, composition and tonal values, rather than the distracting realism of colour.

I decided to publish via Blurb - the idea that printing on demand was available and that I could create the whole book using Blurb's software, upload to them and receive the fully printed and bound copy within 10 days seemed highly attractive. The book itself (160) pages took me six months to put together and all the text is in English and Portuguese, which took even longer to translate and check than I imagined.

A short bio can be seen at [www.melsbwportfolio.blogspot.com](http://www.melsbwportfolio.blogspot.com) and a very long one at [www.somethingaboutmel.blogspot.com](http://www.somethingaboutmel.blogspot.com)

160 pages with 74 black and white plates of Portugal has been printed with the best quality paper and is a hard cover. The edition is limited to 500 copies. The images were taken during a period of 12 years and are divided between digital and film. The book is available for purchase on-line at [www.blurb.com/bookstore/detail/725665](http://www.blurb.com/bookstore/detail/725665)

## ***The Topography of Home, 2009* Macy Chadwick**

*The Topography of Home* is the artist's attempted reconciliation of living in the present while longing for her remembered hometown. Letterpress printed maps



convey a more emotional than geographical terrain; events and places are recorded and revisited, worried over and examined. Silk tissue apertures punctuate the pages offering the reader glimpses of previous and subsequent images. This sequential aspect of the book literally and metaphorically has the reader both seeing the past through the present and looking forward through history's gauze.

Designed, written and printed by Macy Chadwick, *The Topography of Home* was letterpress printed with pressure prints and polymer plates on Mohawk Superfine and blue Butcher paper. Window images were hand-stencilled on silk tissue. Storage book binding. 10.5 x 14 inches, open. Limited edition of 50. \$700 each.

To order, please contact the artist  
Macy@macychadwick.com or use the website link at:  
<http://macychadwick.com>

### ***The Lascaux Variations***

**Robert Vas Dias, John Wright, Julia Farrer, Neil Crawford**

*The Lascaux Variations: Fractals of Being* represents the combined effort by four people working in different disciplines – poetry, painting, text integration and design, and typography – to find a book format that reflects and recapitulates the concerns of a four-part poem, which explores questions about art and artifice, imagination and reality, line and space, the abstract and the non-objective, the enduring and transitional. The book is frankly experimental in concept and execution, harking back to the little collaborative books by the Russian Futurists of the early 19th century in which text and image were closely correlated, sometimes with text appearing as integral elements of the image itself, as happens in this book.

Both poet and artist were inspired by separate visits to the paleolithic friezes of the Lascaux caves. Starting with early notes and drafts of the poem and with preliminary sketches by the artist John Wright, the project unfolded over a year, culminating in the finished poem and sixteen pastel-and-charcoal semi-abstract drawings by Wright. Painter-printmaker Julia Farrer then integrated words, phrases and sentences from the poem into scans of the images, which were then subjected to final typographical realisation by Neil Crawford, a professional typographer. After the total design was approved by both artists and the writer, the pages were printed by colour lithography and assembled loose-leaf in a pocket portfolio.

This is the poem's first appearance in book form after initial publication in *The Warwick Review* in the spring of 2009.

2009, ISBN 978 0 905258 23 2. Loose-leaf in a pocket portfolio, 22 x 15 cms Edition of 150 numbered copies £9.95 (+ £1 post & pack.)

Special numbered and signed edition of 25 copies  
With large colour iris inkjet print on art paper  
£35 (+ £3 post & pack.) – in preparation

Orders: Permanent Press  
5b Compton Avenue, London N1 2XD  
[permanentpress@blueyonder.co.uk](mailto:permanentpress@blueyonder.co.uk)  
Tel: 020 7359 6903

### **An Artist's Portrait of HO CHI MINH**

This book contains 116 pages (58 text pages and 58 image pages) and is printed in a limited edition of one hundred with ten artist's proofs. Each book is numbered and signed by C. David Thomas and Charles Fenn. The books are printed on Vietnamese Do (mulberry) paper hand made in Dong O Village in northern Vietnam. The text pages have been varnished. The images are printed from a Hewlett Packard DeskJet 970Cse. The text is printed by letterpress in Monotype Bembo by Wolfe Editions in Portland, Maine.



Each book is presented in a handmade lacquer box made by craftsmakers in the Hanoi area. The lacquer box is contained in a handmade silk slip cover also custom made in Vietnam. This book includes passages from a fictional "diary." As far as we know, Ho never kept a prose diary. The purpose intended in this work of imaginative reconstruction is to evoke a sense of his personal engagement with the events of his time. The "diary" is based on historical documents but should not be taken literally. Although fictional, the "diary" is based on factual information found at the bottom of each page. Also included are passages from *Prison Diary*, a collection of poems written by Ho Chi Minh while he was in prison in China in 1942-43, as well as two stories told by Mr. Vu Ky and Mr. Dinh Duong Dinh, two of Ho's closest associates, and poems by several of Vietnam's leading poets.

*An Artist's Portrait of HO CHI MINH* is \$3,000 USD. There are only a few copies still available. A trade version is also available at \$40.00 USD plus shipping of \$5.00 in the U.S. and \$15.00 to the UK. More information is at:  
[www.hochiminh.org](http://www.hochiminh.org) / [www.iapone.org](http://www.iapone.org)

### **REPORTS AND REVIEWS**

**Review – *The Power of the Book***  
**Greenfield Arts Centre**  
**Newton Aycliffe, County Durham**

2009 marks the bicentenary of the birth of Charles Darwin and 150 years since the publication of his groundbreaking theory on evolution, in his book 'On the Origin of Species'. Theresa Easton and Kay Henderson used the gallery space at Greenfield Arts Centre in County Durham, as a framework to explore some of the key questions Darwin asked using the form of the Artist's Book.



The form of the Artist's Book is thrown into question with a reconfiguration of Darwin's experiments with marked out plots of land. Easton creates a tension between form and concept emulating 'the blue print of life' in the piece *Terra Firma*. Consisting of silk-screened hard board and glass, the artist connects the technique of making blue prints (cyanotypes) with the association and contemporary reference to DNA. *Terra Firma* (below) makes a direct link with Darwin's close and scientific observation. Kay Henderson presents the viewer with a cleverly sculpted and manipulated metal book (aluminium) referencing the 'weighty' and complex nature of contemporary arguments in the human genome project.



A selection of Artist's Books using traditional materials (such as paper & print) and recycled books, fill the gallery space, allowing the viewer the opportunity to handle the work and explore the actual construction.

Finally, Easton presents visitors with the Victorian 'Cabinet of Curiosities', which can be read 'like a book'. The glass cabinet has been delicately screen printed with tracts from Darwin's notebooks and observations. The content of the

cabinet ranges from etchings of Stag Beetles, an original nautilus shell and spider skins to name but a few curious objects. Like Darwin's notebooks, the cabinet presents a record of observations. Unlike Darwin's notebook's the viewer is expected to make connections between object and idea.

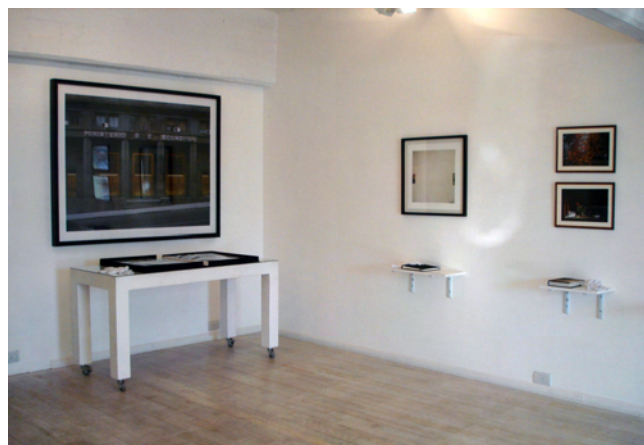


Accompanying the exhibition were a series of workshops led by both artist's, engaging a wide range of individuals, groups and school children, using printmaking and artists' books to explore Darwin's key questions.

*Theresa Easton, artist*

*Katy Milne, Community Arts Co-ordinator*

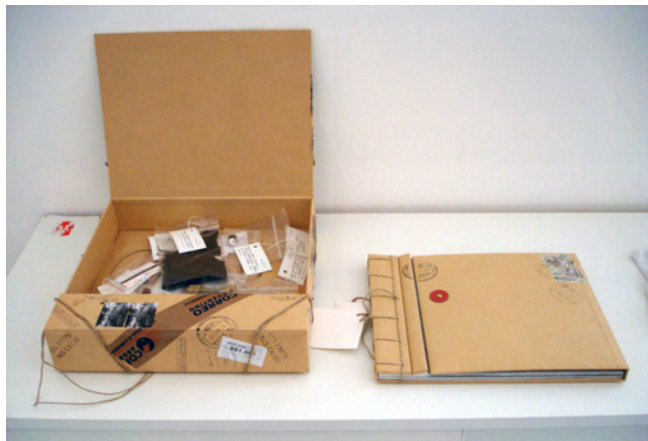
***Con Guantes Blancos / With White Gloves***  
**As part of the 8th Buenos Aires Photo Book Fair**  
**in VVVgallery & Espacio Eclético**  
**Buenos Aires, Argentina, August 2009**



From 6-29 August VVVgallery presented the 1st edition of *Con Guantes Blancos / With White Gloves*, an exhibition curated by Carolina Podestá, of artists' books using photography or lens-based media. The exhibition was held in conjunction with the already well-established Buenos Aires Photo Book Fair which has taken place in Espacio Eclético, on the opposite side of the city, since 2002.

Artists from Europe and the Americas combined photography with other languages and systems of communications to use the book as a platform for their work. Andrea Nacach, Federico Merea, Hugo Aveta,





Ignacio Iasparra, Luciana Betesh, Marcelo Brodsky, Ral Veroni, Rosana Simonassi, Santiago Porter and Victoria Simón each presented their book alongside a work in a more ‘traditional’ format. The exhibition was an opportunity for artists, art collectors, bibliophiles, curators and lovers of art and photography to approach a group of special works which deserved to be looked at and touched with special care, ‘with white gloves’.

VVVgallery, Aguirre 1153 2ºA, Ciudad Autónoma de Buenos Aires (C1414ASW) Argentina  
[www.fotolibrosdeautor.com.ar](http://www.fotolibrosdeautor.com.ar) [www.vvvgallery.com](http://www.vvvgallery.com)

*Linda Neilson, VVVgallery*

### **Congratulations to Veronika Schäpers of Tokyo, Japan. Recipient of the 2009 MCBA Prize!**

The MCBA Prize is the first honour in the United States to recognise book art from across the field and around the world. The MCBA Prize celebrates the diversity of book art and encourages discussion rather than limiting recognition to one aspect of this vital field. A jury of three distinguished leaders in the field of book arts reviewed over 110 submissions from 10 nations around the world.

The jurors were: artist, designer and educator Scott McCarney; artist and Arizona State University professor John Risseuw; and Wellesley College special collections librarian Ruth Rogers. The jury narrowed the field to five finalists; from these five works the jury selected the recipient of the MCBA Prize.



MCBA Artistic Director Jeff Rathermel announcing the 2009 MCBA Prize

### **Veronika Schäpers**

#### ***Durs Grünbein: 26°57,3'N, 142°16,8'E***

Three poems by Durs Grünbein, translation into Japanese by Yuji Nawata. Letterpress-print in German and Japanese by polymer clichés and vinyl mats in blue, grey and black. Printed on 50 year-old Toshaban-Genshi paper. Illustrated with nautical charts and scientific data on the Architeuthis, provided by Tsunemi Kubodera from the National Museum of Science, Tokyo. Flexible cover made of clear vellum, embossed in black. Box made of acrylic. 46 pages. Dimensions: closed 24 x 45.3 cm; open 47 x 45.3 cm. Edition of 36 Arabic numbered copies and 8 Roman numbered copies.

*Artist's Statement:* 26°57,3'N, 142°16,8'E - at this location in the northwestern pacific, the Japanese marine biologist Tsunemi Kubodera took for the first time pictures of a living giant squid in its natural environment. I chose this coordinates as the title for this book containing three poems by the Berlin-based author Durs Grünbein. Despite being located 900 km south of Tokyo, the Ogasawara islands belong to the administrative district of the capital. Until these first images were taken, all scientific surveys were based on dead squids washed ashore, or parts of them found in the stomach of sperm whales. Their giant size evoked the myth of an aggressive monster. When Kubodera published the pictures he took in September 2004 in the Proceedings of the Royal Society one year later, this not only created a scientific sensation, he got worldwide media attention as well.

Inspired by a note in the newspaper, Durs Grünbein wrote a poem titled “Architeuthis” about this discovery. Fascinated by his seven-verse text, this project about deep-sea fish emerged. We chose two additional poems to be printed: one which had already been published about the bizarre shapes and behaviors of creatures living in such depth entitled “Sous les Mers,” reminding of Jules Verne’s Captain Nemo; and a second about the legendary fish “Remora,” which Grünbein wrote specially for this book.

In Autumn 2006, just shortly before he caught the first giant squid alive, I visited Tsunemi Kubodera in his laboratory in the National Museum of Science in Tokyo. Surrounded by countless preparations and images of different types of squids, he told me about his discovery and the reactions on his publication, not forgetting to point out his disappointment about the Japanese media that



concentrated on the questions if this giant squid is edible and how many sushi could be made out of it. I decided to use the data and formulas received from Kubodera together with some nautical charts as illustrations for the book. When we met, Kubodera also showed me pictures and short films of squids he recorded in depths between 600 and 1.000 meters. On these images, the unpracticed spectator only sees dimly silhouettes of the squids but at the same time starts to sense the diversity of life in such darkness. This gave me the idea to use the interaction of transparent and opaque pages for this book.



In search of an appropriate paper, some difficulties arose: a beautiful sample that I had brought back from a trip to Shikoku some years ago was not available any more, since the papermaker had died and no one succeeded his skills. Finally, I got a bigger amount of old Toshaban-Genshi, a very thin Gampi paper, which was used to make stencils for Mimeographs. This paper was exactly what I was looking for, on the one hand very thin and transparent, on the other hand so firm that once it was printed with a dark colour, it turned to be opaque. It also attracts through a fine and rustling tone.

Each page of the book consists of a double spread paper, fold in the front. These fold pages are printed completely with a transparent medium, a colour ranging between grey, blue, or black as well as transitions of these colours. The pages are cut horizontally, pulled apart a little bit and thus make visible the inserted single sheets. On these sheets, I printed the data Kubodera surveyed, as well as the nautical charts that are often only partially visible. The pages with their stripes remind the reader of horizons and depth contours and at the same time give a glimpse to the normally invisible variety of the deep-sea world as if lighted up with a torch.

The first and the last page show the outlines of Tokyo Bay with the fish market Tsukiji. In 1895, a species named "Architeuthis sp." was discovered there and described for the first time by the Japanese scientists Mitsukuri and Ikeda. The German scientist Franz Hilgendorf, who described in 1880 a "Megateuthis", found a lot of his specimens in Tsukiji.

The tranquil and coloured pages are interrupted by six double-spread pale pages, printed with the three poems in German on the left and their Japanese translation on the right side. According to the coordinates of the place where Kubodera made his images, all periods are replaced by a degree mark and commas are replaced with a minute mark. Yuji Nawata translated the poems into Japanese for this edition. All inserted single pages and the poems are printed by polymer clichés, the coloured pages are printed by vinyl mats.

The book is stitched with thin straps of vellum to a flexible cover of clear vellum. The first page containing the title and the last page with the imprint are visible through the clear material. By its natural warping and organic character, the vellum sets a harmonic antipole to the technical image of the inner pages. On the front cover, the name of the author is embossed in small letters. To control the natural warping of the vellum, the covers are hold together with magnetic strips at the leading edge. The book is kept in a compact box made of 8 mm acrylic glass in the style of a preparation. By this it seems to be cast in and the heavy box forms a beautiful contrast to the lightweight and fragile book.

*About the artist:* Schäpers was born in Germany and has lived and worked in Tokyo, Japan since 1997. She studied at the Hochschule für Kunst und Design Burg Giebichenstein in Halle, Germany, specialising in painting and artists' books. Her work has been exhibited internationally across Europe, Asia and the United States. For more information on the artist and her work: [veronikaschaepers.net](http://veronikaschaepers.net)

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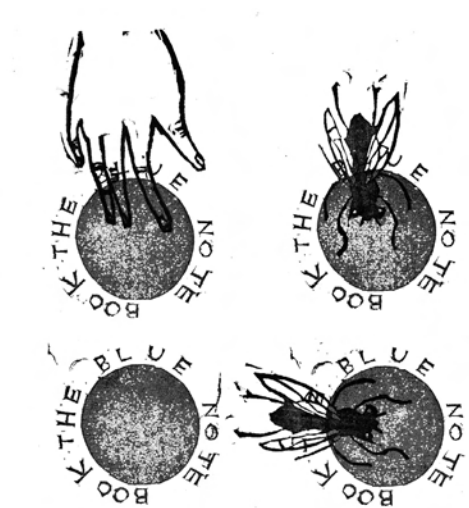
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