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

‘On Location’ SALT+SHAW
Special Collections Room, Bower Ashton Library
7th December 2009 - 27th January 2010

Thinking about how location influences our artists’ books has led us to realise that most of our work is rooted in a specific place. We arrived at this point individually, via a long route through land art, sculpture, painting, writing, photography and drawing.

Now, as SALT+SHAW, working on location underpins our practice, either by responding to or identifying an environment to explore. We have a history of travelling to cities and wild places, rummaging around in junk shops and museums, experiencing galleries or gardens and searching shorelines and river banks. Taking these places as starting points and adding more specifically to the list of locations, has resulted in a reflex action to collect objects and information, gather ideas, create journals, write automatically and make images. Our raw materials are then examined, expanded and honed, gradually revealing their content, narrative and structure.

The book structure seems, in retrospect, an obvious format for our work; combining our divergent interests and ways of working. The process of construction is vital – the physicality of making, the creative development of the structure and its inextricably linked contents.

Experimentation and diversity remain essential throughout. Our work is tactile and intimate, revealing and enclosing its stories through words, pictures, found objects, collage, drawing and print. We produce artefact books in small editions, which ask the viewer to engage, discover, make connections and take up challenges.

Our books combine a sensory and conceptual exploration. The use of leather, wood, paper, plastic, wire, fabric or metal. The narrative of words, images and found objects. The sound of a cover opening, the creak of metal hinges, the slap of wood shutting and the crispness of pages turning. The smell of polished wood and tanned hide. The discovery of hidden text.

9 Things To Do On Holiday – a pamphlet book of two halves, narrating one week in Dumfries and Galloway during August 2008, but also referencing time spent there over a much longer period. One half of this book uses text, the other half images. Edition of 24

Klara and the Angel – Prague has frozen over and the snow is still falling. Klara must help her mother to polish the candlesticks in the church. Later, on an errand across the darkening city, there are unexpected consequences when Klara meets her guardian angel.

Ocean Reveries – the draw and fear of the sea. We stand and stare on the edge of the water; attracted and repulsed. The second of our ‘dangerous’ books – a hard-to-handle piece, with a sharp, welded-wire cover, poem and DVD. Edition of 9

Meniscus – we dare to step into the sea - immersed in the rhythm and ebb and flow. The fear and excitement of swimming in an open space. A moment without distraction. This hardback, complex concertina book conceals a poem, inserts of colour and DVD. Edition of 30

O Pão Nosso - Livros de Artista / Our daily bread

Artists’ Books

18th December 2009 – 27th February 2010

Special Collections Room, Bower Ashton Library

A Collaborative Artist’s Book Project curated by Mara Caruso, Secretaria Municipal da Cultura - Coordenação de Artes Plásticas, Atelier Livre da Prefeitura de Porto Alegre / RS / Brazil

Eight groups were invited to join the project, each group with a maximum of 15 artists, produced a collaborative book by making a one-of-a-kind page each to assemble as a set of folios and send to Brazil. The theme - Bread: history, types of breads, Bread and..., Bread of... etc. Each artist could make one single or double-page in any format of their choice to the maximum size of 33 x 35 cm.

The books were shown in Porto Alegre, Brazil in the summer, and then in Vicenza, Italy, in October. After Bristol the tour continues to Spain.

EXHIBITIONS

Micro-Pages

Curated by Abigail Thomas

Micro-Pages is a conversation about the issues surrounding the display of artists’ books. A series of selected artists’ books have been turned into a reel of microfilm for a touring exhibition. The work will be accessed through microfilm readers in participating libraries and archives.

The books selected relate to the history of artists’ books, archives and libraries, or challenge the preconceptions of the future of document preservation. All the books are shown one after the other on one 35mm reel of microfilm.

Artists include: Lucy Harrison, Dorothy Smallman, Kim Pilgrim, Lynne Williams, Pilar Cortes, Borbonesa & Emitron, Esther Yarnold, Sarah Bodman, Annabel Ralphs, Kate Gallon, Csaba Pal, Laura Guy, Kit Merritt, Hanne Matthiesen, Ann Willmott, Abigail Thomas and Kerri Cushman.

Dates & Venues

4th - 31st January 2010 Bristol Central Library
1st - 5th February 2010 Glasgow School of Art Archives
Spring 2010 Hackney Archives
Until 13th March 2010 Labyrint 09 - Writings and Observations, Sweden

For more information see: www.abigailthomas.co.uk and http://micropages.ning.com

Selections from the Athenaeum’s Erika and Fred Torri Artists’ Books Collection: Sol LeWitt

Athenaeum Music & Arts Library, La Jolla, CA, USA
Until December 31st

One of the earliest artists who worked on books, Sol LeWitt passed away in 2007. LeWitt was a conceptual artist who gained notice in the 1960s along with Ed Ruscha, Dan Flavin, and Carl Andre. He was a founder of Printed Matter bookstore in New York, the leading specialist center for artists’ books in the world.

North Reading Room
1008 Wall Street, La Jolla, CA, USA
wwwljathenaeum.org
Tuesday - Saturday, 10 am – 5.30 pm
Wednesdays until 8.30 pm.
Admission is free
The Bookbinders Collective
A selling exhibition at Robert Frew Ltd of some of the most exciting contemporary bookbinders working today. Those exhibiting are: Kathy Abbott, Jo Bird, Mark Cockram, Benjamin Elbel, Eri Funazaki, Tatjana Gretschmann, Kate Holland, Kaori Maki

Robert Frew Ltd is a renowned antiquarian booksellers based at 8 Thurloe Place, London SW7 2RX, just opposite the Victoria and Albert Museum. Their opening hours are: Monday - Friday 10am - 6pm, Saturday 11am - 5pm. You can find them at www.robertfrew.com

The exhibition runs from Thursday 3rd December until Saturday 12th December. For further information please email Kate Holland at hollandswest@btinternet.com or see www.bookbinderscollective.co.uk for more about us.

The Assignment
23 Sandy Gallery, Portland, Oregon
Until 9th January 2010
23 Sandy Gallery and the College Book Art Association (CBAA) are pleased to present The Assignment, a national, juried book arts exhibition being held in conjunction with the annual meeting of the CBAA in Portland, Oregon. To illuminate the meeting’s focus on book arts teaching practice and pedagogy, this exhibition features artist book works that were generated directly from course assignments or from self-assignments generated by the artist.

The roster of artists includes: Anna Bunting, Julie Chen, Kerri Gushman, John DeVylder, Poppy Dully, Margot Ecke, Angela Earley, Bridget Elmer, Casey Gardner, Donna Globus, Leilei Guo, Fred Hagstrom, Mary Hark, Katie Harper, Charles Hobson, Paola Horevitz, Margarita Kloss and Sarah Plotkin, Karen Kunc, Roberta Lavadour, Elisabeth Long, Kent Manske, Kitty Maryatt, Madeleine Miller, Jessica Peterson, Lisa Beth Robinson, Jamie Runnells, Jana Sim, Sarah Smith, Tricia Treacy, Elsi Vassdal Ellis, Julie VanDerVellen, and Janine Wong.

The Assignment was juried by Macy Chadwick and Clifton Meador. The College Book Art Association (www.collegebookart.org) is a non-profit organisation fundamentally committed to the teaching of book arts at the college and university level.

A full online catalogue of this exhibition can be found at: www.23sandy.com/assignment/catalog.html

23 Sandy Gallery
623 NE 23rd Avenue, Portland, OR 97232, USA
Gallery Hours: Thursday-Saturday, Noon - 6 pm and by appointment. Tel: 503-927-4409
laura@23sandy.com
www.23sandy.com

Control Point: A Temporary Facility
Plymouth Arts Centre, UK
Until 10th January 2010
Plymouth Arts Centre has invited artists Sovay Berriman and Steven Paige to curate an exhibition concerning artist-led practice. Control Point offers artists and audiences an opportunity to consider and examine how to accomplish significance and arm themselves with skills for artistic survival in the current climate, through workshops and talks in the galleries. The gallery spaces will become a platform for artist activity across the UK, mapping out what it means to be an artist and laying open the studio practice of a selected artist each week. Collaborating artist-led organisations are Royal Standard, Spike Associates, Back Lane West, X-Panel, The Western Alliance, Low Profile, View Point Gallery, Performance Re-Enactment Society, Gloria and Alias; to determine this mission.

Steven Paige is an exhibiting UK-based artist, who co-runs a new artist-led space, Back Lane West, in the South West. He has recently completed a digital commission for The Reading Room at Arnolfini.

Sovay Berriman’s studio practice incorporates objects, drawings and texts and an interest in science fiction, gothic literature, and survival. Sovay is also involved in the curation of collaborative projects such as Art + Writing, a programme of seminars at Spike Island, Bristol.

For more information see www.controlpoint.org.uk

Hamlet binding by Kate Holland

Hamlet © Warren Buss

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A full online catalogue of this exhibition can be found at: www.23sandy.com/assignment/catalog.html

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For more information see www.controlpoint.org.uk
**The Story of Things**

An exhibition of works curated by Carson & Miller

MMU Special Collections, Manchester

Until Friday 29th January 2010

In a museum ‘things’ sit beside one another in sometimes unlikely combinations. They tell something of their own story but also produce new narratives, just by being together. Working with MMU Special Collections, including the North West Film Archive, artists Carson & Miller have curated an exhibition that explores ideas of narrative, memory and collections. MMU academic Dr. Patricia Allmer explores the activities of Carson & Miller in an essay written to accompany the exhibition: *On Being Touched. A new artist’s book by Carson & Miller* *Scrapbook (the story of things)* has been published by MMU Special Collections to coincide with the exhibition.

In tandem to *The Story of Things* a Righton Press publication *Stilled Lives* is a new collaborative work bringing together artists, designers, poets and writers from across MMU. Edited by Carson & Miller this limited edition volume showcases a striking and thoughtful range of responses to the books held in MMU Special Collections, provoking further explorations of narrative, memory and collections.

Carson & Miller’s collaborative art practice explores the impulse to tell and re-tell stories. The artists met whilst studying at MMU and have since developed a number of ways of working together, predominantly by utilising the artists’ book format but also exploring print and performance methodologies. To find out more see www.carsonandmiller.blogspot.com

MMU Special Collections, Sir Kenneth Green Library
All Saints, Manchester M15 6BH
The exhibition is open: Monday - Friday 10am - 4pm
In term time: Thursday 10am - 7pm, Saturday 12am - 4pm
www.specialcollections.mmu.ac.uk

**Entries to the Designer Bookbinders’ Bookbinding Competition 2009 will be exhibited at the John Rylands University Library in Manchester from December 2009 - January 2010. The Set Book for 2009 is: *Le Grand Meaulnes* by Alain Fournier, published by The Folio Society.**

John Rylands University Library of Manchester
250 Oxford Rd, Manchester, M13 9PP.
Tel: 0161 275 3751

**James Joyce Unique Books**

Staatsarchiv Baden-Württemberg, Ludwigsburg

Until 23rd December

Some eight years ago, Leo, J.M. Koenders, member of the Zürich Ulysses reading group, lover of books started a collection of a special kind by commissioning artists to produce a work of art in the form of a livre d’artiste inspired by James Joyce. Today the collection unites about 75 works by some 40 artists. The books and objects, all relating to the great artist, range from books whose text and illustrations are in dialogue, to objects d’art which take the book as an object for a starting point, capturing quintessential Joycean qualities.

All these books or objects are unique, specially made by artists for this collection. Each work of art has developed out of a spirited debate and conversation between collector and artist.

For the first time, a representative selection of original art objects from the private art collection of Leo J.M. Koenders will be shown to a wider public. In close cooperation with the Buchhandlung Aigner. For more information see: http://www.landesarchiv-bw.de/web/50507 where you can also view a short video clip of the exhibition.

You can also see all of the books in the collection online at www.jamesjoyce-snotgreen.com

**Individual Co-ordinates**

An exhibition of artists’ books

Until 16th January 2010

Johan Deumens Gallery

**LABYRINT 09 - WRITINGS AND OBSERVATIONS**

Until 13th March 2010

Botkyrka Konsthall, Tumba, Sweden

An overscored agenda, automated voice poems, a painting that warns of danger - hundreds of stories from artists from...
Sweden, the United States, South Africa, Finland, Turkey, Netherlands, France…

An unusual variety of artists’ books are presented, also text and audio art works which relate to writing.

“We asked the artists to share their early work processes and new methods with us. The submitted works consist of a stunning and unusual range of texts, full of anarchy and thought experiments” say the exhibition curators Joanna Sandell, and Pia Sandström.

The exhibition focuses on writing as a way to influence history and how we view the world.

In 2006 Botkyrka Konsthall began working with artists’ books through the exhibition Labyrint, a specially constructed library consisting of 260 international artists’ books and the founding of the Labyrint Press, Botkyrka Konsthall’s own artist’s books publishing house.

The Labyrint 09 exhibition architecture created by Pia Sandström creates an atmosphere where the qualities of the sketchbook meet the glow of the salon. The exhibition hosts will be dressed in coats of unwritten pages. In the new café, visitors can participate by writing with a marker pen on the tablecloths made from the textile “For Poetry”.

The archive of artists’ books will grow and change. Some books will be picked out for focus at different times, and for those who want, fresh artworks in the form of PDF files can be copied directly at the exhibition to be taken home.

Botkyrka Konsthall
Tumba Torg 105, 147 85 Tumba, Sweden
www.botkyrka.se

Gillian Robinson ...and we know nothing
Stephen Livingstone Star Clusters
The Institute for Middle Eastern and Islamic Studies, Durham University
Until 19th February (closed over the Christmas period)
Institute for Middle Eastern and Islamic Studies
Durham University, The Al-Qasimi Building
Elvet Hill Road, Durham DH1 3TU
Tel: 0191 334 5656

Voltaire readings an exhibition of works by Julie Smith, inspired by Voltaire and the Reading Room, Taylor Institution Library, Oxford
Until 30th January 2010

Voltaire Room and Vestibule
Taylor Institution Library, St Giles’ Oxford.
Open Mon - Fri 9am - 6.30pm, Saturday 10am - 3.30 pm (closed 24the Dec - 2nd Jan).
Access via Main Reading Room or ask at Porters’ Lodge.

A Model of Order | Concrete Poetry
Scottish National Gallery of Modern Art, Keiller Library, Dean Gallery
Until 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 until 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’.

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

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Slash: Paper Under the Knife
Museum of Arts and Design, New York
Until 4th April 2010
Slash: Paper Under the Knife explores the phenomenon of cut paper in contemporary art - showcasing the work of artists who reach beyond the traditional role of paper as a neutral surface to consider its potential as a medium for provocative, expressive, and visually striking sculpture, installation, and video animation. The exhibition presents a range of subjects that artists across the world are exploring through cut paper, such as landscape, the human body, architecture, politics, and language. The processes and techniques used in these investigations include burning, tearing, perforating, and shredding paper as well as cutting with knives, scissors, and lasers. Some artists work slowly, cutting intricate designs with painstaking patience, while others slash and crumple with performative energy.

Slash: Paper Under the Knife is accompanied by a fully illustrated publication, published and distributed by 5 Continents Editions in Italy. Museum of Arts and Design 2 Columbus Circle, New York, NY 10019, USA http://madmuseum.org
MCBA Jerome Book Arts Mentorship II Exhibition
Minnesota Center for Book Arts
Until February 21, 2010
The MCBA Jerome Book Arts Mentorship is an artist development programme aimed at introducing book arts to emerging artists whose primary medium is in another discipline, designed to inspire creative expression through the traditional and contemporary approaches advanced by MCBA. Artists participating in the second series of this programme are diverse in style, approach and expertise: photographer and installation artist Gregory Carideo; painter Tanaegh Haddad; textile artist Amber Jensen; poet Sheila Lynch-Salamon; ceramic artist Deborah Ramos; and drawing and printmaking artist Mira Rojanasakul.

This exhibition represents the journey of learning a new discipline, experimenting with traditional methods, expanding concepts through contemporary techniques, and integrating previous expertise with fresh knowledge. The work presented represents this journey and demonstrates the ever-evolving and inclusive nature of book arts.

Minneapolis 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

Minnesota Center for Book Arts is open to the public:
Tuesdays: 10 am to 9 pm
Wednesdays - Saturdays: 10 am to 5 pm
Sundays: noon to 4 pm  Mondays: closed

Artists’ Books in Children’s World
Until 31st January 2010
Weserburg | Museum of Modern Art, Bremen
From Hannah Höch to Andy Warhol, El Lissitzky’s About two Squares, Hannah Höch’s Bilderbuch (Picture Book), or colouring books by Richard and Keith Haring: Children’s books by artists lead us through the art world from the twenties of the last century to now. The variety of artistic means extends from drawing and painting through collage, photography to pop-up-books or leporellos.


A catalogue brochure with texts by Prof. Jens Thiele, Bettina Brach and a list of exhibited works is available. Weserburg | Museum of Modern Art
Teerhof 20 28199, Bremen Germany
www.weserburg.de

5th International Artists’ Book Triennial Vilnius
2009 Theme - Text. Touring exhibition at Art Centre Silkeborg Bad, Silkeborg, Denmark
Until 13th December
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.
Kestutis Vasilijunas – curator
kestutis@vasiliunas.arts.lt / www.bookart.lt

The Name in the Flower
Courtauld Institute of Art
Somerset House, London
Until 11th December
The Name in the Flower celebrates the 150th anniversary of the publication of Darwin’s On the Origin of Species with specially commissioned work by Georgia Russell and Sam Winston. Inspired also by Ruth Padel’s Darwin, A Life in Poems, the artists respond to the zoologist and the poet with dissections of their writings.
For further information, please contact Nick Dubois:
nicolas.dubois@courtauld.ac.uk

Mills College Book Arts Program
Graduate Student Work Exhibition
Until 18th December 2009
An exhibition of past grad student Book Art work at Mills, from the 80s until present, curated by new grad students at Mills. At the Special Collections and Archive FW. Olin Library, Mills College, 5000 MacArthur Blvd. Oakland, CA 94613, USA

Hours: Monday - Friday 10:00 am - noon
Monday 1:00 pm - 9:00 pm
Tuesday - Friday 1:00 pm - 5:00 pm
Tel: 510.430.2047
www.mills.edu

Bokbindarmästarföreningen Exhibition
Nobel Museum, Stockholm
Until 31st January 2010
It has become something of a tradition that “Bokbindarmästarföreningen” in Stockholm exhibit their beautiful designer book covers at the Nobel Museum. As usual, the book-binders have worked the past year with the books by the winners of the 2008 literary prize.
Monica Langwe has chosen to bind Ritournelle de la faim by J.M.G. Le Clézio (Gallimard) - see above - and her technique is inspired by historical bands she has studied at different archives. The cover is made in tanned pigskin, the endpaper is lined chamois, and the text is printed by laser.

As soon as J.M.G. Le Clézio’s name was announced in October last year the bookbinders started their work. The project is a cooperation between the Swedish Bookbinders Association /Bokbindarmästarföreningen, Bokbindargesällskapet and the Nobel Museum.

Börshuset, Stortorget, Gamla Stan, Stockholm
www.nobelmuseum.se

Room, Letter, Window, Map
Recent works by Glen Skien
Redland Art Gallery, Cleveland, Australia
Until 17 January 2010

Glen Skien makes an intuitive response to surface and form in his latest exhibition Room, Letter, Window, Map. Concerned with the experience of gathering knowledge of the external world through the subtle and often poetic engagement with the everyday, Skien uses etchings, altered books, collage and assemblage works for this show.

Redland Art Gallery, Cleveland
Cnr Middle and Bloomfield Streets, Cleveland Q 4163
Open Monday to Friday 9am - 4pm
Sunday 9am - 2pm Admission free
http://www.more2redlands.com.au

I & Thou: The Book as Community
John Cotton Dana Library, Rutgers University, USA
Until 22nd January 2010

A selection of Women’s Studio Workshop book works as part of the Rutgers exhibition that accompanied the 15th Annual New Jersey Book Arts Symposium.
John Cotton Dana Library
Rutgers University, 185 University Ave
Newark, NJ 07102, USA
http://www.wsworkshop.org

ANNOUNCEMENTS

The 2009 Murton/Crawford Award for Book Arts at Camberwell College of Arts

Neil Crawford awarded the 2009 Murton/Crawford Award for Book Arts to Amanda Brannan-Stenger for her work concerning space, architecture, and the book. This project culminated in a series of site specific books that engaged readers directly with the gallery space.

The renowned typographer and book collector Neil Crawford first initiated the purchase prize to a finishing student from the MA Book Arts course at Camberwell in 2002, when it was awarded to Amanda Alexander for her experimental books of urban mapping.

Other past winners include: Lucy Badrocke, for her work exploring concrete poetry, book sequences and the body, AC Berkheiser for her series of books investigating the effects of Alzheimer’s disease through the manipulation of text and imagery of destructive weather events, Leah Mullen, for process based pieces investigating the nature of light, time and the book, and Stergiana Georgouda for her conceptual works ‘Collecting Words of Others’.

Al-Mutanabbi Street Broadsides
Many thanks to all of the letterpress printers who joined the call for broadsides! 130 contributors made the total number we needed to reach for the end of the call this November.

The Al-Mutanabbi Street Coalition has been organising readings and other events since April 2007 as fundraisers for Médecins Sans Frontières (MSF) and your broadsides will help to raise even more funds.

For further information please contact: Coordinator of Al-Mutanabbi Street Broadside Project - Beau Beausoleil at: overlandbooks@earthlink.net
Call for expressions of interest

Doverodde Book Arts Festival 13-16 May 2010

A beautiful meeting place in North Jutland for book artists
In the old restored merchant’s warehouse in Doverodde by the Limfjord, our festival is a meeting place for both participants and visitors. Amid the beautiful countryside you can experience book arts both formally - exhibition and talks - and informally - stands, workshops and book café.

Themed exhibition of book arts 14 May-21 June 2010: place of interest. After 21 June selected works to be part of a travelling exhibition for the rest of 2010
Participants: practising artists and craftsfolk
Works: artists’ books, book-objects, bound books, etc selected from submissions
Festival Stands 14-16 May: 24 tables - show, talk and sell - it's possible to book 1 hr workshop facilities.
Talks and workshops 13-16 May: paper nature - walks and places - artists’ books
Book café: Coffee/tea, cake & talk in cozy informal setting
Music: Talented trio Morgentau from Kassel, Germany

Year round website for book arts in Doverodde
www.bookarts-doverodde.dk
Please visit the website to access programme, catalogue, practical information etc - and check for updates

Scandinavian network: If you are interested in linking up with fellow Nordic book artists to help make a Nordic portal, please join www.nordicbookarts.ning.com or contact Mette-Soefe Ambeck on msambeck@hotmail.com or nordicbookarts@gmail.com.
Please visit the website http://www.bookarts-doverodde.dk or email for an expression of interest form:
mail@bookarts-doverodde.dk
Organisers contacts:
Karin Nikolaus, Leader, Limfjordscenter (natur@limfjordscenter.dk; +45 97959266)
Liz Hempel-Jørgensen, Project coordinator (booking@limfjordscenter.dk)
Doverodde Book Arts Center, Fjordstræde 1, Doverodde, DK 7760 Hurup Thy, Denmark

COURSES, LECTURES, CONFERENCES & WORKSHOPS

Designer Bookbinders Lecture Series at The Art Workers Guild, 6 Queen Square, London WC1.

Nearest underground stations: Holborn and Russell Square.

Saturday 9 January 2010, four lectures:
10.30am Gerald Fleuss The Legacy of Calligrapher Edward Johnston: Gerald Fleuss talks about the work of the Edward Johnston Foundation in maintaining the link with Johnston's work and the significance of his legacy in the digital age.

12 noon Lester Capon Extreme Bookbinding Again: A second voyage to Ethiopia, this time to repair vellum fans and repeating my visit there in 2006 to preserve the sixth century Gospels at the monastery of Abuna Garima.

2pm George Kirkpatrick The Peter Waters I Knew: George Kirkpatrick reminisces on his mentor and inspirational influence, one of the great binders of the 20th century.

3.30pm Sue Doggett ‘Everything in the world exists to end up in a book’: An illustrated talk on the difficult problem of leaving things out. Research, content, design and execution – how and why I make the things I do.

Admission: all four lectures: DB members £18, non-members £26 and students £9.

Evening lecture: Tuesday 2 February 2010, 6.30 pm
Edward Bayntun-Coward The Trade in Bindings: Edward Bayntun-Coward will consider both trade binderies (past, present and future) and also the fluctuating fortune of bindings. 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

Book courses organised by Professione Libro:

BOOKBINDING AND RESTORATION OF BOOKS
- BASIC COURSE Milan, 11th January - 24th May, 2010 with Cristina Balbiano d’Aramengo
This specific course will give a basic knowledge of the care and conservation of books. You will not need expensive and cumbersome equipment but will learn to take care of your books using simple materials and instruments that are not difficult to obtain. More info on the course is at www.professionelibro.it follow the link for courses.

INDIVIDUAL PROJECTS Milan, 13th and 27th January, 10th February 2010 or Milan, 28th April, 12th and 26th May, 2010 Both courses with Cristina Balbiano d’Aramengo
To attend these workshops a basic knowledge in bookbinding and restoration is required. Participants may bring their own work and will receive help for solving bookbinding and restoration problems. They will also get individual technical advice for materials, instruments and techniques. More info on the course is at www.professionelibro.it follow the link for courses.

SAMPLE BOOKS Milan, 23rd-24th January and 13th-14th March, 2010 with Carmencito Arregui and Cristina Balbiano d’Aramengo
If you think of a sample-book as some kind of dusty album full of boring scraps of paper or uninteresting fabrics, this workshop will be a starting point to change your mind… More info on the course is at www.professionelibro.it follow the link for courses.
BOXES - II Milan, 20th-24th February, 2010 with Cor Aerssens and Cristina Balbiani d’Aramengo
This type of box is the continuation on the “Neckbox” treated in Boxes - I, and part of the Basic-Boxes series. Thanks to the special construction of the box-layers, they can be stacked on each other without slipping sideways… More info on the course is at www.professionelibro.it follow the link for courses.

CRISSCROSS BINDING (formerly the SECRET BELGIAN BINDING) Milan, 27th February, 2010 with Cor Aerssens and Cristina Balbiani d’Aramengo
A pleasant introduction to a non-adhesive binding, which is shrewdly constructed: the sewing connects the book block with the boards and the spine. The result is a simple looking, perfectly working book, opening flat and free. A jewel. Hedi Kyle (USA) rediscovered this binding, which mysterious origin was attributed to the Belgians, and generously taught it… More info on the course is at www.professionelibro.it follow the link for courses.

CROSSED STRUCTURE BINDING Stockholm, Sweden 10th-16th April, 2010 with Cristina Balbiani 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… More info on the course is at www.professionelibro.it follow the link for courses.

BOOKIE POOKIE (with chocolate) Vacciago di Ameno, 4th/10th July, 2010 with Cor Aerssens and Cristina Balbiani d’Aramengo
When you try to learn an Italian to speak Dutch, it sometimes can be the base of a sparkling workshop… A sweet Dutch tid-bit, called ‘bokkenpootje’, mangled into ‘bookie pookie’. This cookie has the shape of a goat’s leg, with Dutch chocolate on both ends: it will be transformed into a double box, with surprising books popping up… More info on the course is at www.professionelibro.it follow the link for courses.

ASSOCIAZIONE PROFESSIONE LIBRO
Fine Bindings, Book Conservation
Via A. Del Bon, 1, 20158 MILANO, Italy
Tel/fax (+39) 02 3760058
www.professionelibro.it info@professionelibro.it

You will learn how to make single colour rubber stamp prints and multi-colour prints. There will also be time to bind your stamp prints in a simple book. At the end of the day’s workshop all participants will go home with a souvenir publication containing the group’s prints.

Materials provided: stamp pads, erasers, paper, card for bookbinding.

You will need to bring: Pencils, scalpels (ideally swan Morton size 10a), sketch books, scrap books (to use as inspiration for the stamp design). If you also want to see how to make home made ink pads, you will need to bring drawing ink, any colours (you can mix them and make a range of different coloured pads if you wish).

Teas, coffees, cake will be provided but, please bring your own packed lunch (or buy sandwiches from the shop at UWE). Cost: £50 full price, £40 discount* 1-day class limited to 12 participants

Bookbinding for artists One Week Masterclass - Led by Guy Begbie 5-day course July 2010
The book is a viable, visual medium that can provide links and meeting points between many art disciplines such as print, painting and sculpture. It is perhaps the most intimate, easily accessible and portable of all the art forms. In this intensive five-day course both traditional and unorthodox bookbinding structures will be taught. The course is designed to be appropriate for people with or without previous experience. Limited to 10 participants Dates: 12 - 16 July 2010 Price: £430 per person / £344 concessions (includes materials, lunch vouchers, teas and coffees)*

* If you are currently self-employed or have recently been made redundant, you can get 50% off a range of UWE short courses up to the value of £400, as training opportunities for re-employment or career change. These services are offered until September 2010 to businesses, start-ups and self-employed individuals who can present evidence that the recession has impacted upon them (significantly reduced trading, job losses, facing closure, etc). Contact Mark Haley - ECIF office on 0117 32 86688 or email solutions@uwe.ac.uk for help with this.

To book a place on any of our courses please follow the link to the online store at:
http://www.bookarts.uwe.ac.uk/cpd.htm
Clare Bryan will be teaching her Monday classes at the City Lit. Keeley Street, Covent Garden, London. Join her in January for ‘Bookbinding for beginners 2 - A leather bound book’. A course where you can learn the traditional techniques of sewing a multi-sectioned book. This will include rounding & backing, lacing on boards, made endpapers & headbands also leather preparation for covering.

This is an 11 week course starting on January 11th running on Mondays from 10.30am to 4.30pm. The course is for beginners and those with some bookbinding knowledge who wish to brush up on their skills.

Full fee: £263 / Senior fee: £177 / Concession: £126
Course code VD195. To book your place now contact the City Lit on 020 7831 7831 or visit www.citylit.ac.uk

Conference - The Story of Things: reading narrative in the visual
Manchester Metropolitan University Special Collections, Friday 29th January, 2010

The production, consumption and interpretation of narratives in visual form is central to contemporary cultures. Within this context, the notion of narrative finding expression in the visual can be traced, for example, in the growth of the graphic novel form, the positioning of cinema as subject matter for art practice and the persistence of the artist’s book as an art form. Visual narratives demand specific forms of readerly interaction and critical response. They require a shift of reading focus from text to text-and-image or to image-only, and therefore require different critical apparatus and analytical skills.

This one day conference will investigate the reading of narrative in visual contexts, encouraging interdisciplinary approaches in addressing the following ideas:

Object as catalyst: the potential for narrative within the artefact.
Visualising the remembered narrative: archetype, biography, autobiography.
Authoring and reading the sequential narrative: linear and non-linear approaches.

Keynote Speaker:
Patricia Allmer Relating the Story of Things supported by REACT www.creativetechology.salford.ac.uk/react
Patricia Allmer is curator of Angels of Anarchy: Women Artists and Surrealism at Manchester Art Gallery. She is Research Fellow in the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) at MMU and has published widely on different aspects of art theory. www.artdles.mmu.ac.uk/profile/pallmer.

Registration Fee: £30 (£15 concession)

Jonathan Carson & Rosie Miller have collaborated since 2000. Their practice is driven by their need to tell and re-tell stories; recent work has increasingly used the book and game playing as methods for collaboration. More information available at www.carsonandmiller.blogspot.com

To book, or if you have any enquiries regarding the conference please contact Carson & Miller at J.Carson@salford.ac.uk or on +44 (0) 161 295 6712.

For more information about Manchester Metropolitan University Special Collections please go to www.specialcollections.mmu.ac.uk

One Day Printmaking/Bookbinding/Embossing Courses with Jan Martin

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 Montpelier, Bristol, 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.

16 Jan & 13 March - Linocut Printmaking
30 Jan - Embossing
13 Feb - Linocut Colour
27 Feb - Drypoint Printmaking
27 March - Bookbinding

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 27933
Email: j@janmartin.co.uk
www.janmartin.co.uk
ARTISTS’ BOOKS FAIRS & EVENTS

2010 Lancashire Zine, Artist’s Book and Multiple Fair
Friday January 29th 10.00am - 5.00pm
Saturday January 30th 10.00am - 4.00pm
Stall holders will be able to set up from 9.00am on Friday.
There will be room for roughly 30 stall holders to sell their publications / multiples. Stalls are £15/day or £20 for both
days. Tables will be provided. There will be a website with images / info / links to stall holders.

There will be a full colour printed catalogue available.
One copy will be given to each stall, further copies will be available to purchase on the day and after the event.

I am working on a programme of events to take place alongside the fair, throughout the day. There are shops, toilet, a restaurant and a repro shop in the same building / room. [No repro on Saturday].

I am looking, initially, for 30 stall holders for each day.
I would also like a show of interest from people willing to give small workshops [simple bookbinding for example] or performances / readings.

If you would like a stall, or have any questions, please contact me - Craig Atkinson at Café Royal - zines books publishing distro
www.caferoyal.org
craig@caferoyal.org

13TH INTERNATIONAL CONTEMPORARY ARTISTS’ BOOK FAIR
Friday 12 & Saturday 13 March 2009
11.00am-6.00pm
Parkinson Court, University of Leeds, UK
For booking information email: book.fair@ntlworld.com

Following the success of Glasgow International Artists’ Bookfair 2008 we are pleased to announce that bookkings are now being taken for GIAB 2010. GIAB 2010 will take place on Friday the 16th & Saturday the 17th April 2010 and will be open to the public between 11am and 6pm on both days.

We are happy to have secured the same venue as last time, namely the Exhibition Hall at Glasgow Royal Concert Hall. Its central location and the friendly & professional support we received last time make it ideal for our purposes.

The booking fee for both days is £65, a slight increase from last time, due to the increase in costs of venue hire. For this fee you will be provided with 1 table and 2 chairs [more if required]. Display boards are also available for a small fee of £5 per board.

If you would like to participate but are unable to attend in person, we can offer you a table displaying your books, which will be attended by a volunteer. The price for this option is £95, plus the cost of return postage. Once again we will produce a catalogue to accompany the event and, of course, a website. We also intend to organise workshops that will take place on both days.
Also, given the success of our daytrip to Loch Katrine, we are planning a similar endeavou, so leave the Sunday free and join us for a trip.

The deadline for booking a table is Monday December 14th 2009. We hope you are interested in coming to Glasgow to participate in what is set to be another enjoyable and inspirational event.

Please see the website for contact for the booking form for GIAB 2010, or email glasgowartistsbookfair@gmail.com

We look forward to hearing from you soon.
Best wishes, Helen & Harald - GIAB
www.giab.org.uk

OPPORTUNITIES

Abecedarian Gallery – call for entries:
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
(see ‘opportunities for artists’ link)
Abecedarian Gallery
910 Santa Fe, Unit #101, Denver, CO  80204, USA
www.abecedariangallery.com

Call for Entries: Quantified Aesthetics
Minnesota Center for Book Arts seeks work to be included in an artist book exhibition titled “Quantified Aesthetics,” opening March 12, 2010, closing June 20, 2010. The exhibition will feature work that incorporates or thematically features numbers, formulas, codes, counting systems and/or other numerical organisational schemes. All formats are welcome. There is no entry or participation fee. Selected artists will be responsible for shipping costs. While on view, all work will be fully insured and presented in secure cases (unless other installation instructions are specified).

To be considered, email the following to Jeff Rathermel, MCBA’s Artistic Director (jrathermel@mnbookarts.org):

1. A one-page Word or PDF document containing name of artist(s), mailing address, email address, telephone number, title of work, materials used, measurements of the work, any special installation instructions and any
other descriptive information you feel necessary to fully appreciate the work.

2. Up to three digital images (72 dpi) per work. Multiple entries are allowed but should be sent as separate emails. Place “Quantified” in the subject line of your email.

Email entries must be received by December 18, 2009. Selected artists will be notified no later than January 15, 2010. Selected artists’ works must arrive no later than February 26, 2010 and will be returned no later than July 9, 2010. Questions? contact Jeff Rathermel at jrathermel@mnbookarts.org

If you are currently self-employed or have recently been made redundant, you can get 50% off a range of short courses at UWE Bristol (up to a total of £400), as training opportunities for re-employment or career change. These services are offered until September 2010 to businesses, start-ups and self-employed individuals who can present evidence that the recession has impacted upon them (significantly reduced trading, job losses, facing closure, etc). There is a simple form to fill in, so contact Mark Haley in the ECIF funding office on 0117 32 86688 or email solutions@uwe.ac.uk for help with this.

VENN STREET MARKET
Food and Flower Market
We would like to offer illustrators, publishers and artists who work with paper the opportunity to promote and sell their work at our Market on Sundays. The allocated stall will continuously rotate throughout the year making the market unique with every visit. If you are interested in joining this Market for the day, please contact us.

The Market takes place over three days - Fridays, Saturdays and Sundays. Fridays and Saturdays will be FOOD market days and Sundays FLOWER market days. Your stall will run on Sundays. The dates of the Market are: Sunday 1st February 2010 / Sunday 1st March 2010
Sunday 29th March 2010 / Sunday 26th April 2010

From 2010 the Market will run the last weekend of every month and from April the Market will run weekly (subject to Venn Street being pedestrianised and re-zoned).

Venn Street market aims to encourage local food production, better reflect the seasonal nature of food, flowers and plants, reduce product mileage and packaging and support the local economy. Markets help increase the diversity of produce on offer and better provide for different ethnic communities. Show your support by shopping at the Market! In partnership with Sourced Market www.sourcedmarket.com

Visual Arts in Rural Communities (VARC) Artists’ Residencies

Visual Arts in Rural Communities (VARC) is inviting visual artists to apply for twelve-month residencies at Highgreen in rural Northumberland. The Trust is hoping to appoint two artists from applications submitted; one artist to hold the residency October 2010-2011 and another artist to hold the residency October 2011-2012.

VARC’s primary aims are to: Promote interest, awareness and understanding of visual arts in a rural community through engagement with an artist.

Develop visual arts projects in rural communities.

Offer a unique opportunity to an artist wishing to develop his or her practice by working and living in a remote rural community.

This is a funded residency opportunity with accommodation and materials. Applications are invited from professional visual artists with three or more years of proven work outside full time education. Artists working in two or three dimensions in any medium/material as well as those working in new media, land art, installation work etc are welcome to apply. An exhibition record and a desire to work in community settings are essential. The artist should have a strong visual language and a commitment to living and working in a secluded rural environment.

For full details please visit the VARC website: www.varc.org.uk/about/artist-residency

For further information about Highgreen see www.highgreen-arts.co.uk

Deadline for applications Monday 11th January 2010
Interviews will be held in March, 2010

Call for Submissions
Eyelevel Re-Shelving Initiative: 4

An exhibition and sale of artist books, zines, multiples, printed matter, and artist made publications.

The Eyelevel Gallery Bookstore is seeking local, national and international submissions of artists multiples and publications for our fourth ERI exhibition of contemporary artist books, zines, multiples and printed matter taking place in February of 2010.

Submissions deadline: January 15th 2010
Submissions must include: a brief (100 word) description of the work, CV and contact information, sale price (if applicable, artist receives 70%), 1 page artist bio and statement, an SAE or sufficient postage.
Send work by mail to: Eyelevel Gallery 2063 Gottingen Street, Halifax, NS, Canada B3K3B2
or by Email to: paperworks@eyelevel.ca

2010 Artist’s Book Surgeries at UWE Bristol
School of Creative Arts
We have 6 half-hour surgery slots available between 11:00 and 16:00 on
Wednesday 27th January 2010
Weds 21st April 2010
Wednesday 2nd June 2010
You can book a free slot to discuss any aspect of your artists’ books, concepts, production or marketing with Sarah Bodman and Tom Sowden at UWE Bristol, School of Creative Arts. You can contact us at:
Sarah.Bodman@uwe.ac.uk
Tom.Sowden@uwe.ac.uk
Or call us on 0117 3284915 to book your place.

INTERNET NEWS

Sun Moon and Stars Press Books and Films 1
A new series of books and films by Andi McGarry of Sun Moon and Stars Press, on a loved up theme.
A combination of pictures words movies and music. http://www.youtube.com/watch?v=FWl3yfcC88

Artists’ Books in Perspective seminar was held in Brazil in November. The organiser Amir Brito Cador, at Universidade Federal de Minas Gerais has created a blog with reference texts and information in English and Portuguese: http://seminariolivrodeartista.wordpress.com

Concrete Migration. Rosamund Garrett is an art student at Edinburgh College of Art who needs your help: “to gather a GLOBAL collection of images… specifically photographs of human footprints in set concrete. My hope is that once I have collected enough images, with the help of people sending them into me, that I would be able to create an artist’s book.” To find out more and view online images visit: www.concretemigration.webs.com

From Jackie Batey: Damp Flat Books has just built a new blog to keep folks up to date with Artists’ Books, Zines, publications and exhibitions http://dampflat.blogspot.com

You can leave comments, subscribe to news updates or just browse. I’ve added all the information I used to have within the News section on my website - back to 2005!

Emmanuelle Waeckerle has a brand new and up to date website. Same name, same place but a brand new face. Books, editions, multiples, videos, word works… http://www.ewaeckerle.com

From John Bently “check out Billy Bones and his son Arthur Bones jammin good with Lord Biscuit on Carole Finer’s Halloween Sound Out Resonance FM show…” http://dl.dropbox.com/u/1489513/Sound%20Out.mp3

Helen Ingham has Christmas cards on sale in her online shop: http://www.folksy.com/shops/oldtimedesign
All printed by her at the Hi-Artz HQ in Luton, using period blocks and type. More designs on the way. New Year cards coming soon.

hum muh - collaborative visual language from John M. Bennett, Jim Leftwich & Andrew Topel at:
http://issuu.com/andrewtopel/docs/hum_muh

Nancy Campbell has a new website detailing her editorial and proofreading services. She has extensive experience in publishing projects that require specialist knowledge of the visual arts, typography or literature, and offers competitive rates. www.campbellcopy.co.uk

We have made a new ‘resources for students’ page on our website with links to things we have - reading lists, essays and audio – to help students who want to find out more about artists’ books:
http://www.bookarts.uwe.ac.uk/resources.htm

Christine Tacq has a new online open studio, to keep you updated with what is going on at p’s & q’s press:
http://www.christinetacq.blogspot.com
To Burn a Book by Tom Trusky is now available to read online as HTML or download a free PDF at: http://www.idaholibraries.org/idlibrarian/index.php/idaho-librarian/issue/current

Published in Vol 59, No 2 (2009) of the Idaho Librarian, the article is illustrated with beautiful images and tells of the trials and tribulations of producing a kindle version of an existing book of which there are no working files and only four hard copy paperbacks in existence.

The book in question was Life in the Upper Country: The Diary of Evelyn E. Amos (1914-2003). Transforming paper bags and envelopes, scrap papers and bulk mail material into stationery, Amos began listing memorable events in 1948. Her modern pioneer diary, however, is not a day-by-day record for three reasons: some days Amos did not have an opportunity to dawdle with pen-in-hand - a pig was dying or giving birth to a dozen piglets, an irrigation pipe was plugged, or hay needed baling. Other times, when there was time to dally with her diary, there had been no events worthy of recording - or Amos was too fatigued to lift either pen or pencil. Shown are some of stationeries Amos employed (clockwise from top left): Kraft paper bag; recto of 1956 Emmett Drive-In bulk mail flyer; verso of same 1956 Emmett Drive-In bulk mail flyer; recto/verso of cancelled (1955)/split envelope; recto of 1954 Ideal Theater bulk mail flyer. Facsimiles of these pages have been tipped in to the artist’s book edition of the diary published in 1990.

www.idaholibraries.org/idlibrarian/index.php/idaho-librarian/article/view/14/69

NEW ARTISTS’ PUBLICATIONS

Bora Bora by Laurent Impeduglia
Welcome to Bora-Bora
Laurent Impeduglia (Belgium, 1974) is left-handed and was born on a Friday 13th, just after midnight. Living in Liège, he is a painter. His contemporary paintings are narrative, popular, symbolic and will always include humour and spirituality. On a dirtied white background, alchemic and theological references are juxtaposed with B movie monsters and super heroes. The composition is staged in a colourful arcade game decorum, and executed from a rough cavalier perspective. Have a nice stay in Bora-Bora!


A new book by ANTIC-HAM “Flowers”

12 silkscreen prints with added colouring from drawings of flowers. Printed on vintage tracing paper and hand painted wallpaper. 69 copies, 17 x 23 cm. 60 Euro / 85 $ / 55 UK. Information and more books at: www.anticham.com

A new publication from Café Royal
The Natural World by Stephen Marshall

24 Pages, 14cm x 20cm, b/w digital. Numbered edition of 100, £3.25 including UK postage, £3.50 international. Special edition also available, see www.caferoyal.org for more information and to order.
Iconomoteur has the pleasure to present a new edition: **CONFECTION** by Jean-Claude Matrat

“He waved his hand, and appeared to bring before me a distant ocean where all the books of the world were tossing up and down like agitated waves. The octodecimos bounded over the surface of the water. The octavos as they were flung on their way uttered a solemn sound, sank to the bottom, and only rose up again with great difficulty, hindered as they were by duodecimos and works of smaller bulk which floated on the top and melted into light foam.”

Honoré de Balzac: *The Physiology of Marriage*, introduction.

To order, or for more information please see: http://iconomoteur.fr

Announcing a new artist’s book published by Enitharmon Editions:

**Venice Fantasies** Peter Blake / Marco Livingstone

Peter Blake, founding father of British Pop Art, has been producing quirky and inventive collages since the mid-1950s, when he was in his early twenties. His Venice Fantasies, made in his mid-seventies with the same lightness of touch and fresh eye that has distinguished all his work, are marked by his characteristic very humour and unerring sense of the absurd. Fifty years after his first trip to the most magical of Italian cities, he made his first return visit in 2007, just as he was embarking on this series of affectionate and often frankly preposterous tributes to the city as reconfigured in his imagination.

Taking as his cue the Surrealist collages of Max Ernst and others, he engages in the same sort of time travel and unlikely alliances that marked his celebrated cover design for the Beatles LP *Sgt. Pepper’s Lonely Hearts Club Band*. Each of the 21 images takes as its starting-point a photographic view of Venice from the early 1900s, part of a concertina set of tourist postcards, but then subverts it to consistently surprising ends. The city is invaded by penguins and engulfed in icebergs, used as a stage set by dance companies and as a camp site by scout troops, its tranquillity shattered by plane crashes, madly overcrowded regattas, fishermen, motorboat racers and ‘magic crowds’. On the Piazza San Marco, citizens from ancient times rub shoulders at a café with Mickey Mouse and Minnie Mouse, quintessential American tourists happily consuming their own picnic. Teeming with detail, these humorous and highly entertaining pictures show Blake at his imaginative best.

98pp, ISBN 978-1-904634-92-8, 400 x 240mm
£20.00 (signed £30.00) A special edition is also available. The de luxe edition consists of 75 numbered copies, bound and slipcased by The Fine Book Bindery. Each copy is accompanied by a signed original screenprint by Peter Blake entitled Mickey’s Birthday Party, printed at Coriander Studio on 400 gsm Somerset Tub Sized paper. The screenprint measures 40.65 x 30.5 cm. £750
All versions available online from www.enitharmon.co.uk

James MacSwain *Eruption*

Over many years of practicing his craft, James MacSwain has developed a large body of collage and film work which taps into our collective consciousness by recycling imagery from an astonishing number of sources. MacSwain’s collages are often dark, always poetic and deeply involved with issues of transformation. In *Eruption*, specific archetypal characters of flickering gender travel through time and timeless geographies becoming lost in the lush sensual pages of handwritten text, maps, and images. Printed in a limited edition of 60 signed and numbered copies. Letterpress cover on Papeterie Saint-Armand handmade paper. 28 pages, 23 in full colour, 5 in black and white. Handstitched binding in red linen thread. 22.5 x 14.5 cm.

Perro Verlag, Mayne Island, BC, Canada, 2009. $18.00. ISBN 978 1 897243 58 9
For more information or orders, please visit: www.perroverlag.com/catalogue.html#ABEruption

**P.T.O. FOR MORE BOOK ARTS NEWS...**
**Freud and the Gift of Flowers** by Sharon Kivland and Forbes Morlock.

*Freud and the Gift of Flowers* is a revised version of a seminar paper given by Forbes Morlock at the Institute of Germanic and Romance Studies, London, in June 2007. There are gardenias, there are letters and postcards, there are presents, and there are lavish illustrations of the flowers Freud did not receive. It is published by information as material.

Information as material was established in 2002 to publish work by artists who use extant material—selecting it and reframing it to generate new meanings — and who, in doing so, disrupt the existing order of things.

**Freud and the Gift of Flowers**  
Forbes Morlock & Sharon Kivland  
information as material, York, 2009  
32 pages, twelve black and white photographic illustrations  
ISBN 978-1-907468-00-1. £7.50  
www.informationasmaterial.com

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**The Artists’ Books of Robert Jacks**  
**Essay and catalogue by Peter Anderson**

Robert Jacks has been making artists’ books as a key element of his practice since the 1960s. These books range from one-off works to multiples and editions using a variety of printing techniques from hand stamping and etching to collage, photography and other media. In some cases individual books served as working documents in the development of other projects, remaining as the central trace for more ephemeral bodies of work. *The Artists’ Books of Robert Jacks* examines the full range of Jacks’ work in the field of artists books. Published to accompany the touring exhibition, *Working Through / Turning Pages: The Artists’ Books of Robert Jacks*, the publication includes a substantial essay contextualising Jacks’ work in this field by Peter Anderson, as well as an illustrated catalogue of the artist’s books and editions from 1966 to 2009.

Robert Jacks came to prominence as an artist through his early exhibitions of abstract paintings in Melbourne during the mid-1960s. He was one of the artists included in The Field exhibition which launched the new National Gallery of Victoria in 1968. During the 1960s and 70s he spent over a decade living, working and exhibiting in north America, including solo exhibitions in New York and Toronto. For many years his artists’ books were distributed by Printed Matter Inc., and key book works have been included in significant artist’s books exhibitions in North America, Europe and Australia. After returning to Australia in 1978, Jacks spent periods living and working in both Melbourne and Sydney, before moving to central Victoria, in the mid-1990s. His artists’ books are held in the collections of key public institutions including the National Gallery of Australia, The Museum of Modern Art, New York, and the British Museum.

*The Artists’ Books of Robert Jacks* is published by Bendigo Art Gallery in an edition of 500, and includes over 90 colour images, contextual essay, annotated artist’s book catalogue listing and a brief artist’s biography.  
Direct order enquiries: pandr1@bigpond.com

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**Plah Plah Pli Plah** by Alison Knowles  
*Plah Plah Pli Plah* documents the sounds, performance and material of Knowles handmade paper and dried bean instrument “Bean Turners.”
It includes transcriptions of the instruments’ sounds, images of Knowles performing, scores, and a “bean page instrument,” fabricated especially for this project at the Columbia College Chicago, Center for Book and Paper Arts.

Knowles and other members of her Bean Turner Ensemble performed her instruments recently at Printed Matter NY, to launch this new book.

You can purchase “Plah Plah Pli Plah” and other of Knowles’ books online at: www.sararanchouse.com.

NewLights Press has contributed to Issue #3 of the journal Mimeo Mimeo. This issue includes a special insert, The Infernal Method, written, designed and printed by Aaron Cohick (NewLights Press).

The Infernal Method is an essay about legibility in printing, about manipulating process to attain multiple registers of legibility in books. Images and the physical specs can be seen at the NewLights IDE/A/O/B/LOG/Y/UE: http://newlightspress.blogspot.com/2009/11/infernal-method.html

And check out the recently restored blog: http://mimeomimeo.blogspot.com

Paypal orders can be placed via the Mimeo Mimeo blog as well. Reserve your copy today by sending $10 (plus $3 for shipping in the US, $5 for shipping to Canada or $10 for shipping overseas) to: Kyle Schlesinger | UHV A&S | 3007 N. Ben Wilson | Victoria, TX | 77901-5731.

Paypal, direct payment to kyleschlesinger@gmail.com Also available from Small Press Distribution. There will be many more books and broadsides coming soon.

Paper X

The 3 new Paper X directories. contain a real mix of works - this means more work gets in, its like 3 mini group shows. Also the directories give an overall flavour of what has been sent in. Plus there is an extended writers platform with some fantastic pieces including Catherine Paytons Moustaches, Gemma Nelsons Ecstasy Stacy, Oli Higham - Am I of sound mind, and Clairy and Chancer the talking fish, and many more.

This issue will be looking at the Ego and sort of explains how it actually works. Read the Ego Manual for more. Plus, free inside, your very own death mask template by Ink and Mess. also Paper X asks “what kind of artist are you?”, with some flippantly hilarious results.

To order your copy visit www.sandychristie.co.uk

Postcards from… A key to help make your own world visible, a zine by Gracia Haby

This zinc is the fourth in a loosely grouped series of postcard collage zines. Find within the pages of this zinc, a tiger chancing a leap at the moon suspended above, a musk deer enchanted by the spectacle of stars scuttling across the shoreline, sorrowful zoo inhabitants and hare seeking to assure you that all will be a-okay.

Featuring all thirty of the postcards exhibited in gallery two of Craft Victoria as part of the exhibition A key to help you make your own world visible with Louise Jennison, plus an additional two. A 10.5 x 15cm, 34 page colour (with some pages in B&W) zine with a brown cover and black card spine, with a cardboard back.

All zines are wrapped in an envelope with cardboard insert to ensure arrival of a smooth zine to your door.

Zine proportions: 10.5 cm X 15 cm. Available at 8 AUS dollars from http://gracialouise.bigcartel.com
New from the Redfoxpress c’est mon dada series
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A collection of small artists’ books dedicated to experimental, concrete and visual poetry, or any work combining text and visual arts in the spirit of dada or fluxus.

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www.redfoxpress.com/dada-delvaux2.html

Flowers in Hotel Rooms Volume IV
Sarah Bodman
An original selection of views for placing in your own hotel room. Inspired by Richard Brautigan’s novel The Abortion.

Tributes produced in hotel rooms I have occupied in Poland, USA, Germany, UK and Cyprus, for books by: Edith Warton, Stephen King, Chuck Palahniuk, Haruki Murakami, Roberto Bolaño, Walter Mosley, Jim Shepard, Yukio Mishima, William Maxwell and L. E. Usher.

13.5 x 8 x 1.5 cms. Edition of 25. Inkjet print onto artists’ paper, bound with brown book card, screenprinted pale blue text. £25. For orders please email: Sarah.Bodman@uwe.ac.uk

How Do I Love Thee?
Sarah Bodman (UK) and J P Willis (Australia)
A collaborative book; inspired by the Romantic poet Elizabeth Barrett Browning’s Sonnet 43. An example of how far people in love will go to keep it.

The book is our second collaboration, brought together by our mutual interest in the darker side of human nature. The pages reinterpret the sentiment of the original sonnet, and notions of nature (and human nature) as something beautiful and safe. What lies beneath can be very sinister.

The Bonefolder Volume 6, No. 1, Fall 2009

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Bind-O-Rama 2009

Free download, from
www.philobiblon.com/bonefolder/vol6no1/contents.htm
**WATER BOOKS/VENEZIA**
Claire Jeanine Satin, USA

After the successful completion of an artist’s residency in Venice, Italy in the Spring of 2009 for almost 7 weeks, I have embarked on an ongoing series of bookworks titled WATER BOOKS/VENEZIA. The first book in this series has been chosen for acquisition into the collection of the Rare Books Division of The Library Congress after that arrangement has been completed, the Library will house a total of seven of my bookworks.

At present several of my bookworks are on exhibition at a new gallery in Brooklyn New York, Central Booking, primarily devoted to book art. Enquiries on the WATER BOOK series, email: clairesatin@gmail.com

**Transmission: Host chapbooks**

*Transmission: Host* is a series of chapbooks derived from an annual lecture series organised by Fine Art at Sheffield Hallam University. Each week a host selects, presents, and looks after his or her guest. A critical engagement between host and guest is assumed. There is an ethics of hospitality, of making the stranger welcome. A host has a standard of conduct, and historically, hospitality has been seen as a code, a duty, a virtue, and a law.

In this second series, each host invited a guest who was a stranger. Stranger’ implies one who is not known, but also incorporates the foreigner, or indeed, the odd/eccentric/uncanny. Following Jacques Derrida, the stranger is one who is irreconcilably ‘other’ to oneself, but with whom one may co-exist without hostility, to whom one must respond and to whom one is responsible. The stranger reminds one of the other at the heart of one’s being.

Contributors: Breda Beban and David Cotterrell, Caroline Bergvall and Nick Thurston, Gordon Cheung and Lesley Sanderson, Tom Dale and Rose Butler, Wouter Davids and Jaspar Joseph-Lester, William Hunt and TG McCormack, Nancy Hwang and Michael Corris, Melanie Jackson and Becky Shaw, Marko Miettamin and Sharon Kivland, Jeremy Millar and Andrew Sneddon, Pil & Galia Kollictiv and Michelle Atherton, Olivia Plender and Hester Reeve, Snæbjörnsdóttir & Wilson and Chloë Brown, John Timberlake and Julie Westerman, Lee Trimming and Gary Simmonds, Guido van der Werve and Carol Maund

There are sixteen sixteen-page books in the series, each conceived by host and guest, collated in a card binder. The chapbooks are published by Artwords, London, 2009, and designed by Alan Rutherford. ISBN 978–1–906441–18–0

**REPORTS AND REVIEWS**

*Pagemakers - Andrew Eason*

Pagemakers at Cirencester proved to be a mixed experience for me as the organiser, and for those who were taking part, chiefly because of issues with space. Some who came found that the space they had to work with was really too small for them to set their materials out as they would have liked. The main thing I learned from the experience was that seeing the table layout for myself beforehand would have improved things.

The smaller space wasn’t without some good points either, though. The small venue and the somewhat smaller number of exhibitors compared to other fairs made for an more easily digestible experience for visitors. It seemed that visitors did not feel as overwhelmed as they often do at bigger fairs. Although there were a couple of lulls in attendance there was a fairly steady stream of visitors, many of whom felt able to take their time and look properly at what was available. This contrasts with experiences I’ve had elsewhere, where visitors are more rushed as they try to fit all the delights of a large fair in.
I have had positive feedback from some exhibitors who sold reasonably well, partly because of this smaller range, and even some from people who found that the fullness of the tables themselves was of benefit in impressing visitors with a sense of plenty. However, I think that this latter was a minority opinion, and I’m inclined to agree with those who’d have appreciated more space.

The bookbinding and rubberstamp workshop I gave at the event worked well, and the attendees were able to enjoy a talk by Salt + Shaw that let us engage with the journeys their books evoke.

My thanks to all those who took part, and in particular for their patience where space was at a premium.

Andrew Eason
aeason@gmail.com

Exhibition Review by Theresa Wilkie
The Story of Things curated by Carson & Miller
Manchester Metropolitan University Special Collections, until January 29th 2010.

Working with Manchester Metropolitan University Special Collections, the artists Carson & Miller have curated a rich and multi-layered exhibition The Story of Things, which sets out to explore ideas of narrative, memory and collections.

The museum in question here is the wide-ranging collection of MMU, which includes the Manchester School of Art Collection, established in the 1880s, the North West Film Archive which is one of Britain’s largest public collections of moving images, a comprehensive collection of books representing the history of British book production and design, along with one of the largest collections of artists’ books in the country. The collection provides a valuable source for the artists who are concerned with the telling and re-telling of stories. As Carson & Miller put it:

In a museum ‘things’ sit beside one and other in sometimes unlikely combinations. They tell something of their own story bit also produce new narratives, just by being together (Carson & Miller 2009)

For me, the strength of the exhibition was the sense of excitement and awe some of these random ‘things’ instilled, and the stories and memories evoked. Judging by the animated discussions from other visitors, I was not alone in my response.

The Story of Things at Manchester Metropolitan University Special Collections Gallery.
Photography by Tony Richards.
© MMU Special Collections & the photographer.

The artists have had great fun with this collection, however it is always with a concern for just how we use, show and interpret collections in museums. In The Story of Things Carson & Miller subvert some of our preconceptions about how we will see objects and disavow the accepted categorising and grouping of museum artefacts. A dialogue between objects is created and in this respect a tension occurs between reverence and playfulness – the objects become the artist/curator’s palette. One such dialogue is that between the bronze model of a man on horseback and a red clay figurine of a young seated geisha. The rider’s plinth is taken from him and given to the woman and so she can almost meet his gaze as they are arranged opposite each other. They enter into a relationship. This allows us to make up our own stories about this scenario – are they collaborators, enemies or lovers? Some of the films from the North West Film Archive such as the one depicting members of a Civil Defence group hilariously playing with water cannons are displayed on a small scale within
ornately carved black frames. Pots are displayed within other pots and lids are arranged separately to their vessels. A plastic dolls head on a body of books demands a response from the cherubic figure of an Italian putto.

A significant part of the Special Collection is made up of scrapbooks and notebooks and the artists have developed this theme – the exhibition itself could be seen as a three dimensional scrapbook, and in response to their curation of the exhibition Carson & Miller have produced their own scrapbook as a limited edition artists’ book. Scrapbooks are interesting as a cultural form emerging from subjective concerns and obsessions – they often have no intrinsic value except to the scrapbook maker and in this respect Carson & Miller’s concern is an investigation of what we value and how we value it. Scrapbooks are usually open ended where a range of meanings can be produced – they are also, as Patricia Allmer points out in her essay On Being Touched, which accompanies the exhibition and Scrapbook, a representation of labour – a craft:

A strange, insistent taxonomy of work unravels in Carson and Miller’s Scrapbook, ranging from representations and reproductions of objects manually produced (alluding to the work and craftsmanship of embroiderers, spinners, locksmiths, wood turners) to different forms of mechanical reproduction processes, such as postcards, photographs, and mass produced aprons which in turn were used as part of women’s manual domestic labour. Then there is, of course, the work of producing the scrapbooks from which a lot of these represented objects drive, where often the mass produced empty scrapbook is filled with the products and effects of an individual’s work of ripping, cutting, glueing, writing and drawing.

(Allmer, 2009)

Interestingly here in Scrapbook, Carson and Miller, in direct contrast to the exhibition, do use categories as a way of organising the book. Here, according to the artists, the divisions applied a logic – almost as a compendium – a sequential narrative experience. In the 36 pages we are first of all introduced to Games & Puzzles, a section which features a cut-out paper heart with a key attached by a dart, with the challenge “Cut a heart in paper like the one below. The puzzle is to get the key off without letting the dart pass through the ring”. This is followed by sections with titles such as Fact & Fable, Inside & Outside and finally Allmer’s essay. In appearance the artists’ Scrapbook represents the characteristics of most scrapbooks we have made, it is large in scale and uses paper similar to sugar paper. The artists draw attention to the use of glue by allowing the paper to cockle; a ribbon ties the unruly pages together.

Scrapbook and The Story of Things complement each other very well and raise some interesting questions about curatorship and exhibition interpretation and what we both do with, and expect from, collections. As another visitor commented, “I went to The Story of Things last night. It was really inspiring their witty, irreverent narratives were really refreshing. Excellent stuff.”

For more information about The Story of Things curated by Carson & Miller and MMU Special Collections (including location and opening times) please visit www.specialcollections.mmu.ac.uk.

Theresa Wilkie is a lecturer in Critical and Contextual Studies in the School of Art and Design at the University of Salford. She has an interest in documentary photography, photography and memory and psychogeography.

Report from Imi Maufe

À REISE (to travel) - an artist’s book exhibition with a travelling theme, although it did not travel itself! The exhibition ran from 1st to the 25th October at Galleri VOX in partnership with Vågsbunnen Group Studio, Bergen, Norway and was curated by Imi Maufe.
This exhibition includes a collection of books from the Artists’ Books Partnership, exhibition Programme (ABPP), UWE, Bristol, a selection of Imi Maufe’s private collection and also her own work. In addition to this there are books that have been made in result of workshops held in Bergen.

This exhibition has brought together artists of all stages in their career, from established artists to people who have made a book for the first time. The exhibition is full of different intrigues from objects sent without envelopes between Netherlands and England to paper planes that the public could made out of old atlas indexes, write on and sent on another journey. A collection of train tickets from 1993 to 2009 covers one wall and is a dairy documentation of journeying around the UK. A book “10 Significant Train Journeys” made in reference to this collection is on a nearby shelf. Another book is from 1908 and contains an intricate fold out diagram of the internal workings of a body - after all “to travel” can mean many different things, including food travelling through us.

On the poster for the exhibition it mentions books from England and Norway but that just relates to the source of the collections, and in fact the books come from over 40 artists from around the world. They are about travels to far-flung places, detailed documentations of journeys long and short in time and distance, and journeys in the mind. Visitors left with the desire to travel. How, why, where, when are questions that this collection of books made people think about.

Imi Maufe
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Report from Michelle Rowley - Mapping the West

Mapping the West is an international collaborative project between Wirral Metropolitan College’s BA Fine Art Printmaking Department and the Fine Art Department at Brigham Young University, Utah, USA. For two weeks in April / May of 2009, Brigham Young University hosted a group of ten students and two members of staff from Wirral Met in order to create an exchange of ideas and skills in the areas of printmaking and artists’ books production with three members of their own staff and twenty of their students.

Wirral Met’s printmaking tutor, Michelle Rowley, worked closely with BYU’s painting professor, Joseph Ostraff, to design a project itinerary which included lithography and letterpress workshops, a book arts lecture and a practical introductory session experimenting with the book form. The participants then travelled to Escalante, a canyon and desert region of southern Utah, where they spent three days camping out and getting to know each other whilst researching the environment, collecting visual materials and reflecting on their personal experiences in this geologically unusual and harshly beautiful wilderness.

The resulting exhibition of thirty five book objects produced over three hectic days reflects the project brief, which was that the content and form of each book should address some aspect of the experience of this wild landscape and/or the ideas which were generated through meeting and working with each other. An additional stipulation was that each book, when closed, should measure no more than 9 x 4 inches – the dimensions of the folded down map of Escalante, thus allowing the books to be sent easily through the post between the two institutions.

Themes running through the exhibition include meditations on the perspective brought to the individual through the direct experience of this wild environment. A thoughtful reassessment of physical and psychological vulnerability was evident in Louise Tett’s delicate folded and boxed text piece, while Laura Barlow’s book object asserted her Western identity.

The visual shock of the landscape, which enthralled the Wirral Met group, prompted many of the BYU students
to reflect on the differences of our respective ‘homeland’ landscapes. Shannon Petty’s ‘Jacobs Ladder’ book mapping her memories of travelling around England and America compares the differing impressions left by travel and places encountered. Jenny Ostraff’s exquisite hard bound book of artfully faded and stitched photographs of desolate canyons hints at the harsh beauty of the terrain while Michelle Rowley’s ‘Painted Desert’ offers an impressionistic environment constructed from layers of intensely coloured folded mono-prints.

Shared histories were discovered in stories of the mid 19th Century European settlers, and the more recent connections of BYU’s Linda Sullivan are revealed in her delicate book containing an image and object narrative her family’s personal ties with Liverpool. A sense of community forged by the shared experience was captured by Joe Ostraff’s beautiful painterly concertina group profile pouring from a clamshell shell case and Christie Carter’s mono-printed lines recorded the organisational feat of all the shared campsite mealtimes.

The books have now been exhibited at the Harris Fine Arts Centre, Gallery 303, Brigham Young University, Utah (May), the Williamson Art Gallery (Sept), Birkenhead and the PR1 Gallery at the University of Central Lancashire, Preston (Nov). In addition the project was also exhibited at the 2nd Liverpool Artists’ Book Fair in June, where the public were invited to handle the books. Whilst the exhibitions were an excellent way to view the books as static, sculptural objects the book fair provided a more satisfying experience for the audience who were able to participate in the process of discovery inherent in exploring artists’ books. The show as a whole has been very well received at all four venues making this project both a hugely rewarding experience for the participants as well as the two institutions.

A blog recording the progress of the collaboration can be seen at: www.a-n.co.uk/degrees_unedited/projects/single/523609

More of Wirral Metropolitan College’s BA Fine Art book art work can be seen at: www.movingeast.co.uk

It’s December already!

Many thanks to all of our contributors for sending in news and reviews.

If you have too much snow where you are, please redirect it to us in Bristol as we hardly ever get any.

We wish all of our readers a very Happy and Peaceful 2010

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Library main desk Tel: 0117 328 4750

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

NEXT DEADLINE: 8TH JANUARY 2010 FOR THE FEBRUARY NEWSLETTER

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