Artists’ Books Exhibitions
University of the West of England, Bristol, UK
Tom Trusky Exhibition Cases
Special Collections Room, Bower Ashton Library

Stephen Fowler
Obscure Small Press Publications and Unfinished Books
1st August – 15th September 2011

Stephen Fowler has collected obscure small press books for nearly twenty years. This has flourished in recent years because of his working within the second hand bookshop district of Charing Cross road, London. ‘Travelling between jobs I have to walk past Koenig, Any Amount of Books and Quinto, I frequently come across small press editions of psychical societies, local history buffs and rectors pamphlets documenting ancient frescos or graves stones.’

These have been a welcome addition to his booklets on folklore, cryptozoology, Loch Ness Monster newsletters and religious tracts.

‘There seemed to be a real dedication to a sincerely held conviction in bizarre beliefs in those books.’ This appealed to Fowler. ‘Looking at the design, paper and printing of the publications, one opens a door into the worlds of secret societies, cults and meeting houses’. Worlds, which Muriel Spark describes in her early novels such as ‘the Comforters’ and ‘Memento Mori’. Through reading the text within the pamphlet’s pages the imagination can begin to flourish and encourage the reader to see and invent the world in a different light. This has begun to liberate Fowler’s ideas and image making.

The naïve nature of some of the design, the primitive printing methods, use of type, the limitations of the designer, printer, author or the sometimes all-rounder is an immense influence and inspiration to Fowler, and this is evident in the unfinished books he’s exhibiting alongside the aforementioned collection.

‘I suppose the feeling of possibilities and the humble beginnings of so many of the booklets have given me more confidence and enabled me to visualise many more concepts and starting points.’
Not having any real training in graphic design has influenced the making of Fowler’s books. And like the makers of obscure booklets he works within the technical printing and binding limitations that are at his disposal. The development of research and collation of ideas have feed into Fowlers work of late, there now seems to be a desire to inform the reader/viewer of his particular preoccupations and notions. He has also begun to follow a tradition of visualising ‘evidence of the unseen’ through automatic drawings, rubbings and plaster casts.

The acquiring of naïve and ‘home made’ or untrained art and design has been an ongoing preoccupation for Fowler. He has published over a hundred found ‘home made’ record sleeve covers in three volumes, the best of which has been printed in the ‘greatest hits’ poster print.

Stephen Fowler’s artists’ books have been exhibited across the world and are housed in national collections, such as The Victoria and Albert Museum, the Tate Gallery, Leeds University and the University of the West of England. He has exhibited in Tate Modern, White Columns in New York, Beaconsfield and Kalied Editions.

Stephen runs printmaking and bookbinding workshops and teaches drawing at Kingston University, University of the Creative Arts and Oxford and Cherwell Valley College.

www.stephenfowler.co.uk
sngfowler@yahoo.co.uk

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**Linda Welch**

23 Sandy Gallery, Portland, USA

5th August - 9th September 2011

Portland artist Linda Welch has been a crowd favourite with her two very successful solo shows here at 23 Sandy Gallery. This month we are pleased to be working with Renée Zangara, a member of Nine Gallery, to curate two new shows of Linda’s thoughtful abstract paintings, sculptures and artists’ books in two different locations. Opening on First Thursday at Nine Gallery (inside Blue Sky Gallery in Portland’s Pearl District) we will be presenting Linda’s larger paintings and sculptures.

Then the following evening, First Friday, we’ll celebrate again at 23 Sandy Gallery with a show of Linda’s artist books and smaller paintings.

http://www.23sandy.com/Inventory/welch.html
http://www.blueskygallery.org/gallery/nine-gallery/

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**Multiple, Limited, Unique**

Center for Book Arts, New York

Until 10th September 2011

Since 2008, the Center for Book Arts has been involved in a Collections Initiative, which includes the in-depth cataloguing and preservation of our extensive collection of artist books, prints, catalogues, and ephemera.

These works are now available to the public through our free and accessible online collections database

www.centerforbookarts.dreamhosters.com

Multiple, Limited, Unique, the culmination of the three-year effort of the Collections Initiative, offers an overview of the history and development of book arts in the 20th century, and examines the role of the institution in both nurturing and promoting innovative artists and preserving traditional artistic practices.
This exhibition is accompanied by an extensive catalogue with essays by noted curators and collectors, including: Johanna Drucker, author, book artist, visual theorist, and cultural critic; Erin Riley-Lopez, Independent Curator and former Associate Curator at the Bronx Museum of the Arts; Nina M. Schneider, William Andrews Clark Memorial Library, UCLA; Amanda Stevenson, Curator, Museum of Printing History; and Tony White, Director, Fine Arts Library, Indiana University in Bloomington. In addition, the catalogue includes an essay by Executive Director Alexander Campos and an introduction by Jen Larson.

The exhibition will also travel to the Savannah College of Arts and Design (Fall 2011), Minnesota Center for Book Arts (Winter 2012), Museum of Printing History (Spring/Summer 2012), Lafayette College (Fall 2012), and the Book Club of California (Winter 2013).


Funding for this exhibition, and for the Collections Initiative as a whole, has been generously provided by the Institute of Museum and Library Services, the National Endowment for the Arts, the Gladys Krieble Delmas Foundation, and the Max and Victoria Dreyfus Foundation. Funding for the Center for Book Arts Exhibition Season is provided by the Delmas Foundation, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

The Un(framed) Photograph
Center for Book Arts, New York
Until 10th September 2011

Featuring current members of CBA’s artistic community and other invited artists whose work will further the
discourse, focuses on how the art of photography, the photographic process, and related media, such as video stills, are used to convey content, form, text, and image within a broader context of book arts practices. Artworks featured in this exhibition represent a broad range of book and related arts, including but not limited to books, prints, sculpture, mixed-media installation, new media, and performance art.

The Un(framed) Photograph is organised by Alexander Campos, Executive Director, and Doug Beube, Mixed-Media Artist, Photographer, and Curator of the Allan Chasanoff Book Works Collection. The artists featured in this exhibition are Rosaire Appel, Aileen Bassis, Rosemarie Chiarlone, Deborah Phillips Chodoff, Paul Clay, Katherine D. Crone, Brian Dettmer, Joyce Cutler-Shaw, Andrea Diodati, Ipek Duben, Colette Fu, Thomas Jackson, Nicholas Kahn & Richard Selesnick, Pelagia Kyriazi, Margarita Lypiridou, Franco Marinai, David Maroto, Anna Mavromatis, Louise McCagg, Scott McCarney, Heidi Neilson, Leah Oates, Suzanne Pastor, Maureen Piggins, Maria G. Pisano, Laura Russell, Rocco Scary, Peter Sramek, Susan Pastor, Thomas Parker Williams, Dennis Yuen, Ewa Monika Zebrowski, and Philip Zimmermann.

The Center for Book Arts, 28 W. 27th Street, 3rd Floor, New York, NY, USA. www.centerforbookarts.org
Admission: Free

ADD TO MY LIBRARY VOL. II
A MAJOR SOLO EXHIBITION BY CHRISTINA MITRENTSE
ARTWORKSPACE: THE HEMPLE
31-35 Craven Hill Gardens, London W2 3EA
29th August - 25th September 2011

The Artworkspace is delighted to present ‘Add To My Library Vol.II’ a large-scale solo exhibition of works by established multi-faceted artist Christina Mitrentse.

The show consists of five interconnected parts produced during the last two years: A series of large scale graphite and colour pencil drawings created on paper by an innovative methodology that depicts books as the building-blocks of idiosyncratic institutions; ‘STONEHENGE’, ‘WWW’, ‘NEW TATE’, ‘EMBLEM’, ‘RUINS I’, will fill the main walls of the gallery. An up-to-date ‘ON-LINE DATA FLOW’ of favorite books titles/authors, selected by invited international contributors from the art world. ‘METABOOK’, a plinth-mounted silk-screened book sculpture; ‘10 FLAGS/EMBLEMS’, silk-screens extracted from METABOOK, that form a wall-based installation. and a spoken word performance by guest artist Douglas Park who will embody the Library’s body of knowledge as a living encyclopaedia. The man who became a book!

‘Add To My Library Vol. II’ dialectic the book practices of John Latham, and writer Walter Benjamin among...
Mitrentse has exhibited extensively in galleries, museums and public spaces internationally including the Liverpool Biennial UK, ICA London, NDSM-werf Amsterdam, Macedonian Museum of Contemporary Art Greece, Royal Academy, UK. Her work has been profiled and reviewed in major publications including AN Magazine, Frieze, Art Monthly, InteraRtive , and has been acquired by prestigious private and public collections including Greenwich Council, Woman's Library Goldsmiths College, Sill Library Bath, Tate Archive, Griechische Kultustiftung Berlin, M. Altenman N.Y, Benaki Museum Athens, E. Venizelos Airport Athens.

An analysis of the works by art writer Michael Hampton accompanies the exhibition.
PRIVATE VIEW: 7th September 2011
www.artworkspace.co.uk
www.christinamitrentse.com
Tel: +44 (0)7969184101

Three artists' books projects are running as part of Coastal Currents Arts Festival 2011, in Hastings, St Leonards & Rother, UK.
27th August- 30th September 2011
www.coastalcurrents.org.uk

‘Curious Cases’ will be a travelling event appearing throughout Coastal Currents. Constructed on a unique
travelling device and featuring mini-suitcase collections of artwork by local artists and makers including Ed Boxall, Kate Iles, Lucy Dixon, Lorna Crabbe, Sara Pemberton, Leigh Dyer, and Rebecca Child...with more artists to be confirmed. The work will include handmade books, prints, boxes, metalwork, crochet, and ceramics.

There will also be a chance to join in with impromptu workshops including printing with a homemade printing press made from an old toy mangle.

‘Curious Cases’ will appear at Spotlight on 27th August and at weekend events throughout the course of the festival. To find out locations & more go to www.edboxall.co.uk/curious-cases.

Pocket Companions at Arthur Green
17th September- 2nd October
Mon, Thurs, Fri, Sat 10-5pm, Sun 10-4pm
A group of SOCO artists make books, in the broadest concept of the word, for the recesses and alcoves of this Victorian shop. The project follows a recent talk on the subject by artist and bookmaker, Lorna Crabbe. Hastings Pier & White Rock Trust, 34 White Rock, Hastings, TN34 1JY
Tel: 01424 713873. info@hpwrt.co.uk
www.soco.org.uk

Exhibition of Artists’ Books and Workshops
23rd September, 19.00 - 21.00, 24th September 10.00 - 20.00, 25th September,10.00 - 20.00
Artists Books – Showing hand-bound, folded, stitched books including Altered books, Scrumptious Sketchbooks, prints and images. Work by Alex Leadbeater, Lynne Bingham, Lorna Crabbe, Helen Hunt, Cathryn Kemp, Sara Harris, Erica Smith, 14 artists from Quattordecim and others. Includes typographic artworks as part of a trail of musings by Harriet Williams.
The Muse, Harold Mews, St Leonards on-sea, TN38 0EA
Tel: 01424 423457. alex@alexleadbeater.com
www.alexleadbeater.com

Our boat was the lightest feather
Gracia Haby and Louise Jennison
A virtual exhibition at SOLV Advocaten, Amsterdam that can be viewed online now until January 2012 at: http://www.solv.nl/society/solv-art/our-boat-was-the-lightest-feather/18253

Gracia Haby and Louise Jennison make artists’ books and limited edition prints, and all manner of things in between. Both besotted with paper for its adaptable, foldable, cut-able, concealable, revealing nature, they work mainly in collaboration. Fine Art graduates of RMIT University, they travelled to Switzerland to study the art of the book and its bindings, and have gone on to exhibit both locally and further afield. Within Australia their artists’ books and like companions can be found in the collections of the National Gallery of Australia, Print Council of Australia, the university libraries of Deakin, Monash, Melbourne and RMIT, the state libraries of New South Wales, Victoria and Queensland, and additional public and private collections. Outside of Australia, their work can be found in the artists’ book collections of the Tate (UK) and UWE Bristol (UK).

About “Our boat was the lightest feather” : The animal features in our work made together in collaboration and otherwise. It is prominent in its feature and easily detectable, the centre of our paper stage. Hard to miss, over here and over there, the animal runs up hills, scales rooftops, and passes through a scene new or more familiar. It is present, always. For us, the animal is there to question our very behaviour, those moral principles one governs the self by, and to explore the relationship with the natural world.

The animal is our protagonist. It is the main character. Gliding through a scene it is too large to be contained within or perhaps too manmade to call home, that it
has a tail or feathers or furred muzzle is not solely why its form appears. It is what the animal, our principal on aforementioned paper stage lit by moon or sun above, is doing that is where our interest lays. It is the physical act they are caught in, that is our focus. It is that they do not always fit in with their surrounds, even though sometimes, sometimes they are hard to see. It is what we relate to, in part, the act of looking for shelter or safe lodgings, running home or travelling far. It could be you. You, shown this time with a tail, but still very much you. They illustrate our traits, and our longings, those things common to us all.

The animal also illustrates our relationship and fascination with the natural world. The birds, in Louise’s drawings in particular, are depicted on the page with space for you to determine their landscapes, nest, or habitat. They are portraits with room for you to decide the setting. Defined by our environment, by where we dwell, these birds are shown on but a faint pencil line of a branch, if that.

The drawings and collages in this exhibition, Our Boat was the Lightest Feather, feature chiefly in the recent zines: The interloper; Looking and almost never finding; It was quite a wilderness; That in the moon did glitter. We strive to create beautiful images, but beauty underpinned by certain sadness, a lack of fit.

(The title of this exhibition we have borrowed from a sentence in Edgar Allan Poe’s A Descent into the Maelström.)

www.gracialouise.com

Irmar Nacht is participating in the following shows during Summer 2011 and invites you to come and take a look if you are nearby. Meetinghouse Gallery, New Marlborough, MA, USA “Blue”, until August 21; Maloney Art Gallery, College of Saint Elizabeth, Morristown, NJ, USA “Water, Water, Anywhere”, until Sept 10; Sohn Gallery, 6 Elm St, Stockbridge, MA, USA “A Summer Ramble” until August 22; and William Cullen Bryant Estate, Cummington, USA until August 27th. www.irmari.com

‘Les paris sont ouverts’

Until 4th September 2011

The Freud Museum, London

Dimitris Dokatzis - Maria Finn - Eve Fowler - Sharon Kivland - Linder - Jeff Ono - Paul P.

The Freud Museum presents ‘Les paris sont ouverts’, curated by Caroline May, a group exhibition which brings together eight international artists, some of whom are showing for the first time in the UK. All the artists explore sexuality and desire, inclusion and exclusion, repression and trauma in a way that challenges normative thinking and proposes alternative modes of thinking about the self and ‘the other’. The title can be literally translated as ‘the bets are open’, while a looser translation suggests that ‘everything is possible, anything can happen’. The exhibition addresses the idea of openness and possibility in gender and sexuality.

A year ago Sharon Kivland paid her then fifteen-year-old son to copy indexical references to mother-son relations in the works of Sigmund Freud. These he has written in pen and ink on the pages of old French school exercise books, line after line, as though it were a punishment. Writing lines is usually meted out by one in authority in response to misbehaviour, a breaking of a rule. Kivland made the mistake of paying up front - of course this has meant many confrontations about unfinished work and lack of discipline. The last book, the pale pink of which depicts a modern aeroplane, behind which in an oval vignette there is a much earlier model, with the word ‘progrès’ underneath, contains the sentence: ‘Mother, boy’s incestuous feelings for’ (it is from The Standard Edition of the Complete Psychological Works of Sigmund Freud, volume 17). Kivland’s son wonders if this is not rather unhealthy; also he feels that he has been underpaid for his laborious work.

The Freud Museum
20 Maresfield Gardens, London NW3 5SX
www.freud.org.uk

Body Bags / Simonides

Collaborative works by the photographer Norman McBeath and poet Robert Crawford

Edinburgh College of Art, Scotland
Thursday 4 August– Friday 9 September 2011

Two and a half thousand years ago the poet Simonides wrote epitaphs for western soldiers killed in conflicts that involved the territories of modern Iraq, Iran, and Afghanistan. The greatest poems of Simonides are body bags; zipped inside them are the remains of human lives. Juxtaposing new versions of texts by Simonides with black body bags on sand and with the timelessness of black-and-white photography, this installation is sited in premises that look out on to the iconic army barracks of Edinburgh Castle.

Though the design of Body Bags / Simonides is hard-hitting, the 25 texts and photographs are subtly and tellingly aligned. Using the Scots tongue, poet Robert Crawford takes the language of Simonides away from generals and politicians, bringing it closer to the speech of vernacular Scots. This also raises questions about dead or dying languages, as well as about what language
is fitting for remembering the dead. Norman McBeath’s black-and-white photographs are meticulous in their combination of timelessness and contemporaneity. They show not battlefront carnage, but quieter images that resonate alongside the poems to communicate a profound meditation on death, losses, and remembrance.

Arrestingly aligning Classical culture with modern-day atrocity and conflict, *Body Bags / Simonides* is at once stark and memorably subtle.

*Outlin, tell our maisters this: We lie here deid. We did as we were telt.*

Shown as part of the Edinburgh Arts Festival 2011 Daily 10am-5pm, Free admission. Studios C3 & C4, Edinburgh College of Art, Main Building Lauriston Place, Edinburgh EH3 9DF, Scotland. www.eca.ac.uk/events-and-exhibitions

**NO MAS INDIFERENCIA NO MAS SILENCIO**

*Victoria Ortiz*  
Colombo Americano, San Fernando Plaza, Medellín, Colombia, 2nd September - 2nd October

I have decided to make a book about what has impacted upon me on my return to my country after living abroad for more than 25 years. I have to face a sad and cruel reality; it is not the same to keep visiting my native country as a tourist and not to be and live in it for a longer period of time. Colombia is a country with many years of brutal violence caused by: guerrillas, terrorists, narcos (drug mafia), corrupt politicians and some corrupt army and police. Despite all of this, it is a beautiful country with its people, regions, in the heart of the tropics.

I put in the book in my own words and images what the country, its people, ordinary citizens, its peasants have suffered and still struggle, after many years of violence; some texts are summaries from news and interviews of people who has been kidnapped and have spent many years in the jungle on the hands of terrorists another words has been written by part of my family.

Original woodcut images have been scanned, with layout and text in InDesign, text in English and Spanish. Inkjet printed. Accordion binding with text and images in four groups, each group has six folios making a total of 94 pages. Black and white most pages, with a few in colour.

Size: open 105cms x 15.5cms, cerrado: 14.5cms x 15.5cms.

Edition 100. 150 GBP including postage victoriaortiz@une.net.co

Sons of the Sea (times)  
An international book project between Russia and the UK  
The tour of the exhibition continues with a show in Bristol which is on display in the Special Collections Room at Bower Ashton Library, Kennel Lodge Road, BS3 2JT until 16th September 2011. Mon - Fri 9am - 5pm www.bookarts.uwe.ac.uk/sonsofsea11.htm

**The Emblem of My Work**

*Shandy Hall, Coxwold, UK*  
3rd September - 31st October 2011

*The Emblem of My Work* will celebrate the 250th anniversary of the marbled page (page 169) in Volume III of *Tristram Shandy* and will be largely put together by chance.

The variety of interpretations in the *Black Page* exhibition delighted visitors and the results of this challenging request will be fascinating.
to see. The exhibition will open in the gallery in Shandy Hall in September 2011.

Each of the 73 artists who generously created a Black Page for the exhibition in 2009 have been asked to participate in this exhibition and each has been asked to nominate another artist / writer / composer to take part. This will bring the total number of participants to 146. A further 23 will be specifically invited making the total of exhibitors 169.

Each contributor will be sent blank templates of page 169 (see left) and each will create the emblem of their work within the boundaries of the rectangle. Each page will be displayed in the gallery (and on a blog) with a description (where provided) of process and materials.

A list of all 169 contributors will be on display and each page will be signed, but the identity of each maker will be hidden. The visitor will have to attempt to match the work to its maker. All pages will be for sale and details of the auction process will be posted when the exhibition opens. www.emblemofmywork169.blogspot.com

Shandy Hall, Coxwold, York YO61 4AD.
Tel: 01347 868465
www.laurencesternetrust.org.uk
info@laurencesternetrust.org.uk

Still Leaf
York Minster, York, UK
30th July to 3rd September
An exhibition to celebrate the stone carving in the Chapter House. Coordinated by Jane Kennelly whose etchings and drawings form part of the exhibition together with a limited edition publication, Still Leaf, a poem by Nigel Forde.

The exhibition explores and illuminates the decorative work of the stonemasons on the bosses and capitals in the Chapter House. www.yorkminster.org

Theresa Easton: prints, glass and artists’ books
27th August – 8th October 2011
The Gallery, Gateshead Library, UK
Theresa Easton presents a succinct collection of artist’s book work and prints in this solo show, made over the past 4 years. Working with paper and glass, Easton uses her work to investigate and explore historical and contemporary subjects. Previewing at The Gallery is Tower; a book made as part of an international collaborative project in response to the 2007 bombing of al-Mutanabbi Street, the historic centre of book selling in Baghdad. Working with artists’ books allows Easton to develop ideas and projects on an international stage and connect with practitioners worldwide. The cross-fertilisation of ideas and developments is fundamental to her practice.

The Gallery is open from 9am - 7pm Mon, Tues, Thurs, Fri, 9am - 5pm Wed and 9am - 1pm Sat. Entry is free. It is closed on Bank Holidays. For details call Gateshead Council’s Arts Development Team on 0191 433 6927.
The Gallery, Gateshead Library, Prince Consort Road, Gateshead NE8 4LN
www.gateshead.gov.uk/libraries
http://theresaeaston.wordpress.com
**The Sunderland Book Project**  
**Arts Centre Washington, Tyne & Wear, UK**  
**05 September 2011 - 05 November 2011**

From around the country The Sunderland Book Project brings together artists, designers, comic makers, printmakers and those new to artist’s book making. The project brief asks participants to make a book, (using whatever production methods required) on the subject of the City of Sunderland.

Showing alongside The Sunderland Book Project is a collection of artists’ book works from Beijing from the private collection of established artist’s bookmaker, Sumi Perera, as well as books from the collection of Sarah Bodman, CFPR Research Fellow in Artists’ Books at the University of the West of England, and current book work in glass and paper from Theresa Easton.

Biddick Lane, Fatfield, Washington, Tyne & Wear  
NE38 8AB. Tel:0191 219 3455  
www.artscentrewashington.co.uk  
http://theresaeaston.wordpress.com

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**Doily is a new installation by Frances Jill Studd at the Tivoli Bookshop Oneroa, New Zealand**  
**Throughout August 2011**

The artist says: Doily is part of an exhibition called ‘Chinese Whispers’ which was inspired by the Two Dollar shops and the items which they sell. When I visited these shops I was struck by how much of Chinese popular culture could be seen in the everyday things which we buy to use or keep – ornaments, toys, clothes pegs, even dish cloths. I knitted up this work using a dolly pink which was a pun on the name and a new take on the doily’s sold in these shops.

The three portraits (C Prints) were taken from the wrappings for $2 dolls. These were Chinese portraits but were based on Western Barbie Dolls. The colours, the clothing and accessories all contained traces of their origins.

Studd will be familiar to Waiheke art patrons from two previous exhibitions at the Tivoli. She is a graduate from the Canterbury University School of Fine Arts and has been exhibiting her work since the early 1980’s. She has shown widely in New Zealand and also in Britain. She began making art from found images using mixed media collage that combined historical and cultural imagery.

Tivoli ART | BOOKS | FILM, 2/118 Ocean View Rd  
Oneroa, Waiheke Island, New Zealand  
www.waihekepedia.org/Tivoli

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**Born To Concrete**  
**The Heide Collection**  
**Heide Museum of Modern Art, Melbourne**  
**Until 25th September 2011**

Curated by Katarina Paseta and Linda Short. Presenting works from Heide’s Collection and Concrete Poetry Archive, this exhibition examines the emergence of Concrete Poetry in Australia in the mid-1960s and its subsequent developments. This exhibition of the cross pollination between art and literature shows many forms including typed words on a page, lettraset, printmaking, sculpture, found objects, photography and more.

The title of this exhibition, *Born to Concrete*, takes its name from the first Australian journal dedicated solely to concrete poetry. Published in the early 1970s, the journal is representative of the vibrant local publishing initiatives of experimental artists and poets during this period.

The exhibition focuses on the work of Sweeney Reed, Alan Riddell and Alex Selenitsch, all of whom were central figures in the development of Concrete Poetry in Australia. This new form of visual poetry was soon taken up by others, including Ruth Cowen, Aleks Danko, Jas H. Duke, Peter Murphy, T.T.O, Mike Parr and Richard Tipping.

The exhibition also presents a selection of works by Scottish artist Ian Hamilton Finlay, an early exponent of Concrete Poetry, whose influence resonates in many of the works on display. Sweeney Reed was introduced to Finlay while he was based in London in the 1960s and the two maintained a connection throughout Reed’s lifetime, a relationship that is explored for the first time in this exhibition.

Heide Museum of Modern Art has amassed one of the most extensive collections of Concrete Poetry in Australia through the generosity of individual gifts and two significant donations: the Sweeney Reed Estate and Barrett Reid Bequest.

Heide is open daily 10am-5pm. Closed Mondays  
7 Templestowe Road, Bulleen, Victoria 3105 Australia  
http://bit.ly/evHtR1
**Paper Art Exhibition**  
Bildungshaus St. Benedikt, Austria  
Until 15th September 2011

Paper in its various and surprising appearances is the material as well as the focus of this international show. The exhibition occupies the interior spaces around the chapel of the Seitenstetten Abbey, its garden and orchard – creating a multi-faceted presentation of paper art by four excellent artists of the field: Peter Gentenaar | The Netherlands, Gjertrud Hals | Norway, Robbin Ami Silverberg | USA, Sigi Schraube | Germany. This show was curated by Renate Habinger (www.habinger.at) and is open to the public during office hours of the Bildungshaus, from Monday through Saturday, 8am – 5pm, Sundays from 10am – 3pm. Entrance is free. Bildungshaus St. Benedikt, Seitenstetten, Austria  
For more information: www.st-benedikt.at

**Isolde Loock - the dream never thinks of itself**  
Exhibition Studienzentrum  
Weserburg | Museum für moderne Kunst, Germany  
Until 21st August 2011

For her works, Isolde Loock uses glossy Jil Sander brochures, wallpaper pattern books, X-rays, art catalogues, windows and mirrors, newspapers and literary periodicals such as Lettre International. To be more precise, she adds written inscriptions to them, and to be still more precise, she combines them with literary texts written by herself or by other authors, for example Arthur Rimbaud. The works, inscribed or stamped by hand, are based on found materials, for in Isolde Loock's view the world is full of works and objects and there is no need to add anything more. Instead of inventing something new, she re-creates existing things. She gets to the bottom of the things, for instance the fashion brochures, and brings what many people dream of or long for – but cannot attain – back to the plane of normality: combining the portrayed objects with the texts strips them of their magic, as it were. She unmasks the illusory world of advertising, which plays with people's dreams.

Tuesday, Wednesday, and Friday 10am - 6pm.  
Thursdays 10am - 9pm, Saturday and Sunday, 10am - 6pm.  
Closed on Mondays. Adults: EUR 8.00. Reduced: EUR 5.00  
Families (2 adults/4 children): EUR 14.00  
Weserburg | Museum für moderne Kunst  
Teerhof 20, 28199 Bremen, Germany  
www.weserburg.de

**The Paper Co-operative**  
Spacex, Exeter UK  
6th August – 3rd September 2011

The Paper Cooperative is an exhibition of participatory works that explore the ongoing use of paper in art, design and publishing. Presented through signage, art works, books and events. Visitors of all ages can participate in creative exploration, production and experimentation.  
Spacex, 45 Preston Street, Exeter EX1 1DF  
www.spacex.co.uk

**Current and Upcoming Exhibitions and Events for Al-Mutanabbi Street Broadsides**

La mise à feu de la Bibliothèque de Bagdad  

De lignes partent dans toutes les directions,  
silentiellement, à la recherche de répit.  
Les lentes rotations, qui balaient chaque fragment,  
annulent un paragraphe, une phrase, des pages entières,  
des bonhommes de papiers, des découvertes immatérielles  
bien que cachées au cœur du papier... (…)  

Bagdad  
Bibliothèque de  
La mise à feu de la

Loretta Cappanera (Italy) ‘La Mise à feu de la Bibliothèque de Bagdad’ Al-Mutanabbi Street, 2009

Salli Yule Tsingas has curated a selection of al-Mutanabbi Street broadsides for an exhibition from 1st -31st August at Westminster Reference Library, 35 St. Martin's Street, London WC2H 7HP. With thanks to Rossella Black and Westminster library staff for their support.

A discussion with some of the artists involved and a reading will take place on August 25th from 7 – 9pm, all welcome. www.westminster.gov.uk/services/libraries/findalibrary/westref/

**Celebrating 100 Years**  
The New York Public Library, USA  
Until December 31st, 2011

One hundred years ago, The New York Public Library opened its landmark building, now known as the Stephen A. Schwarzman Building, dedicated to preserving its varied collections and making them accessible to the public. Over time, the Library has radically expanded its holdings, but its founding goals are as central today as they were in 1911.
Library curators past and present have been guided by the philosophy that all knowledge is worth preserving. This major exhibition of more than 250 thought-provoking items from NYPL's vast collections celebrates how the Library has encouraged millions of individuals to gain access to a universe of information during the past 100 years. The first Gutenberg Bible acquired in the Americas is included, as are dance cards, dime novels, and John Coltrane’s handwritten score of Lover Man. Organised into four thematic sections - Observation, Contemplation, Society, and Creativity - the exhibition highlights the collections' scope and their value as symbols of our collective memory. Indeed, Celebrating 100 Years also documents changes in the way information has been recorded and shared over time, beginning with samples from the Library’s collection of Sumerian cuneiform tablets (ca. 2300 BCE) and culminating in selections from the Library’s 740,000-item Digital Gallery.

The Wachenheim Gallery focuses on the history of The New York Public Library, from its founding and original collections to the construction of its Beaux-Arts building at Fifth Avenue and 42nd Street, which was dedicated by President William Howard Taft on May 23, 1911, to the ongoing work of the Library through the century.

Stephen A. Schwarzman Building, Gottesman Exhibition Hall, Fifth Avenue at 42nd Street, New York, NY 10018-2788, USA. Read the Exhibition Brochure at www.nypl.org/events/exhibitions/celebrating-100-years

MA2011
UNIVERSITY OF BRIGHTON GALLERY, UK
Private View – Friday 16th September 2011, 5:30 - 8pm
MA2011 showcases diverse new work by students graduating from the MA courses in Sequential Design/ Illustration, and Arts and Design by Independent Project at the University of Brighton. The exhibition includes animation, illustrated books, experimental writing, product design, graphic novels, packaging and typography.

The highly acclaimed Sequential course attracts new and established illustrators, designers and makers from all over the world, keen to explore the principles of sequence within their chosen field. Work featured in the exhibition - ranging from an animated study of crowd behaviour to a detective novel exploring the parallels between quantum physics and Taoism - demonstrates the variety of individual research. Other work considers the narrative potential of T-shirts, the perplexing ambiguity of optical illusions, the secret language of headscarves, and the moral redemption of a naughty dog who has been sent to hell.

The Arts and Design by Independent Project course encourages experimentation and innovation within a specific field on a central project. Students come from a wide range of disciplines, giving the course its characteristic diversity; the areas of study and possible outcomes are hugely varied. This year’s show includes an illustrated bestiary of exotic animals; identity graphics for fresh fruit cosmetics; and a range of gifts designed for the fearful, the angry and the heartbroken.


Private View – Friday 16th September 2011, 5:30–8:00pm
Exhibition continues – 17th–28th September.
Gallery Hours: Monday – Saturday 10 a.m. to 5 p.m. Closed Sundays.
University of Brighton Gallery, Grand Parade, Brighton BN2 0JY.

For information on participating artists contact the course leader, Margaret Hube, at m.huber@brighton.ac.uk
For course details contact the course administrator, Linda Finch (tel. 01273 643041) L.J.Finch@brighton.ac.uk)
Faculty of Arts: http://arts.brighton.ac.uk/study/media-arts
MA2011 website: www.ma2011.co.uk
The top award, the Premier’s Prize For The Outstanding Entry (with accompanying cheque for $3,000.00), was presented to book artist Cathryn Miller of Grasswood, Saskatchewan for her piece *Thinking Cap #3*.

An exuberant burst of coneflowers and carnations, the cap is made from antique dictionary pages for the letter ‘C’. The work is part of an ongoing series, and reflects Miller’s significant practice of altering books to create entirely new objects that still reflect the original content of the printed page.

Although not the first to win the Premier’s Prize twice, Miller is the first person in the history of the award to win with works in completely different media. The previous award was for a hand-woven and embroidered silk jacket.

In her acceptance speech Miller stated that she had never expected this award to go to an extraordinarily silly work made out of recycled materials.

MacKenzie Art Gallery, T.C. Douglas Building 3475 Albert Street, Regina S4S 6X6, Canada www.mackenzieartgallery.ca

**Announcements**

**Saskatchewan Book Artist Cathryn Miller Wins Top Award**

*Dimensions*, the biennial juried touring exhibition of the Saskatchewan Craft Council opened with an awards ceremony at the Norman Mackenzie Art Gallery, Regina, in June, where the show is currently on display until August 14, 2011. Open to any resident of the province, *Dimensions* includes 33 works selected from a total of 156 submissions.

**Imi Maufe is taking part on the Tall Ships Race 2011 as artist in residence on The Swan**, a Shetland-based herring drifter, documenting the voyage and inviting participants in and visitors to the Tall Ships Race to get involved. She has had a bookcase/mini gallery box made to fit at the end of her bunk and is hoping to fill it with 1000 images of boats drawn by people she meets, among other ideas for collecting information which she will try out along the way.

The Swan is a small tall ship, with bunks for 15 people, and Imi is planning to turn her 2 x 0.6 x 0.6 metre bunk into a studio for the duration of the race…

**Cover Artist for This Issue of the Ban:**

The Greek artist Christina Mitrentse designed a large-scale public project entitled *FLAG XI - PEACE* as well as a selection of Book Sculptures for the City Hall of Thessaloniki/Greece. This formed part of the ‘Cultural walk’ organised by Vice Major of Culture tourism and education of Municipality of Thessaloniki, for the International Book Fair May 2011. The FLAG is a cultural statement on the current, global sociopolitical issues and it consists of 18 double sided screen prints, (350 x 210 cm) as part of Mitrentse’s ongoing Book Art series “Flags / Emblems” and the project “Building My Library.”

The works are made by uncovering, defacing and deconstructing books from the artist’s own collection. A montage of reproduction of radical philosophy, popular novels, science and art books that have formed Mitrentse’s artistic Identity the last 15 years. Demystified as “significant objects” and ‘media spaces’ these non-readable books can now be organised as emanations of social experiences. Dialecting with important historical European book art practices, Mitrentse’s inventive projects allude to an educational institution or a meta-Library that explores notions of book destruction and the changes in the relationship between the social purpose and cultural significance of ‘the Book’ as a powerful container for shaping knowledge and subjectivities. Her works critically question the fragility of distributing knowledge in the current Educational and socio-political persecution as this is widely experienced within the global crisis. Who manages and has access to the repositories of knowledge and information in our society? What is the value of the traditional book nowadays? What does materiality mean in a digital era? The FLAG/PEACE is calling the viewers to re-interpret their own ‘belief system’, while allows them to explore new possibilities by visualising their bibliographic experiences.

See *ADD TO MY LIBRARY VOL. II* on page 4 for Christina Mitrentse’s current exhibition. Christina Mitrentse is an established, interdisciplinary Greek-born artist and art educator based in London. The screenprints from the series are available as individual prints in a limited edition, 50 x 70 cm. For information see: www.christinamitrentse.com

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The race began in July and carries on to Halmstad, Sweden (in harbour 5-8 August). After the race Imi will be based in North Uist at the Taigh Chearsabhagh Arts Centre for two weeks, and then in Shetland with Shetland Arts for the following two weeks preparing the collected information for an exhibition/presentation, the format is yet to be decided.

www.taigh-chearsabhagh.org
www.shetlandarts.org
www.imimaufe.com

Stephen Fowler will be the Centre for Fine Print Research Book Artist in Residence over August 2011

Design something to sell on the street corner.

Design something to sell to the government.

Design something to put on an altar.

Design something to put over a child’s bed.

Design something to put over your bed when you make love.

Make a monkey out of clay.

Paul Thek 1978-81.

These requests been taken from a longer list devised for art students under Paul Thek’s tutorship during the late 1970s and early 1980s. Each sentence inspires a different response and application. Final outcomes are required, be they something to cherish, sacrifice, and inspire devotion or an item that’s playful, useful or symbolic.

Stephen Fowler intends to use Thek’s words as a way of guiding his on going interests, research and preoccupations towards a series of possible conclusions. During the three-week residency in Bower Ashton’s printmaking department Fowler will be working with woodcut, rubberstamps and etched lino. www.bookarts.uwe.ac.uk

COURSES, LECTURES, CONFERENCES & WORKSHOPS

bookbindingworkshops.com

Bookbindingworkshops.com is a dedicated programme of courses on alternative structures and the book arts. All of the courses teach solid bookbinding techniques that are applied to fresh, innovative structures. The importance of design and its interplay with the book’s mechanics is explored in each course with the aim to produce work of physical strength and visual harmony.

To see the remaining workshops for 2011 go to:
www.bookbindingworkshops.com

Print Workshops at St Brides, London

Two-day letterpress intensive - 13–14 August 2011
For beginners, those with some limited experience and those wanting to extend their printing experience to a new process. Sessions run 10:00am–5:00pm (day 1) and 10:00am–3:00pm (day 2), 45 minute break for lunch £245 standard fee. £195 concession (over 60 or full time student) Booking:
http://twodayletterpressintensive.eventbrite.com

One-day linocut and type poster workshop - 15 August 2011. For those who are interested in learning more about letterpress and have little or no experience in letterpress printing. Sessions run 10:00am–4:30pm. £125 standard fee. £100 concession (over 60 or full time student) Booking:
http://onedayletterpressworkshop.eventbrite.com

Gutenberg Weekend - Saturday 17 and Sunday 18 September 2011 Discover how the first printers printed in the 15th century, including workshops on type, presses and paper. Sessions run 11:00am–6:00pm Saturday and 11.00am –4.00pm Sunday (lunch break 1.00–2.00pm) £245 standard fee. £195 concession (over 60 or full time student) Booking:
http://gutenbergweekend.eventbrite.com
http://printworkshop.stbridefoundation.org

WORKSHOPS & RESIDENCIES at CDLA, France

The centre des livres d’artistes in Saint-Yrieix-la-Perche is offering a programme of residencies and workshops in a dedicated environment based around the collection, the specialist library and the expertise of the cdla team in relation to contemporary art and what is called an artist’s book. More info can be downloaded as PDFs on the CDLA website: http://cdla.info/en/workshop
http://cdla.info/en info@cdla.info

Artists Bookmaking Weekend at Badger Press, UK
20 & 21 August 2011 with Andrew Healy
Ciara Healy’s husband Andrew steps in to will run a 2-day bookmaking course whilst she is away for a summer in
Andrew will be introducing a number of different creative bookmaking techniques and approaches. The book types will include an Accordion Book, a Tunnel Book, a Flutter Book, Japanese Stab Binding and a Case Bound Note Book. Participants will be able to use these book forms to adapt them to suit own creative projects, be it to integrate and present prints, make a tailor-made sketchbook or journal, use it for telling a story etc. The Workshop is suitable for both beginners and those with more experience. Some materials will be provided. Fee: £110

Badger Press. Unit 4, Claylands Road Industrial Estate, Bishops Waltham, Hampshire, SO32 1BH, UK. Online booking at: www.badgerpress.org

### Autumn Printmaking at 36 Lime with Theresa Easton

**Screenprinting onto glass**

**Saturday 10th & Sunday 11th September 11-5pm**

This Autumn 2 day workshop offers participants the chance to create a series of screen printed glass, using simple stencil making techniques and glass enamels. Theresa Easton delivers a bespoke workshop to participants, working with complete beginners to those with some glass and/or printmaking experience. Cost: £140 per person

### Hand made Printed Books

**Saturday 17th September, 10am – 4pm**

The workshop aims to introduce you to simple textural prints using relief printing techniques and found materials. The first part of the day will be spent creating experimental and colourful prints. The afternoon session gives you the opportunity to transform your prints into unique artists’ books using sculptural techniques, stitched and folded techniques. Cost: £55 per person.

Payment must be made in advance.
To book email: theresa_easton@yahoo.co.uk
Web: www.axisweb.org/artist/theresamariaeaston
http://theresaeaston.wordpress.com
36 Lime Street, Ouseburn Valley
Newcastle-upon-Tyne NE1 2PQ, UK

### Bookbinding courses at Heart Space Studios in Redland, Bristol. Lori Sauer is teaching courses in the Autumn / Winter, next course: Blizzard Book

**Wednesday 21st September**

Blizzard Book Workshop: the book and its cover are each constructed from a single piece of paper that is accomplished with an ingenious system of folding. We will make a small format that is ideal for holding business cards or small keepsakes. If time allows we will also make the ‘crown book’, a larger, modified version of the blizzard book which is useful as an album format. Suitable for those with no bookbinding experience. Cost £70 including lunch. For more details about the studios and images of the books visit www.heartspacestudios.co.uk

### Masterclass “Dos Rapporté” by Benjamin Elbel

**Friday 16 and Saturday 17 September 2011**

**Atelier Wilgenkamp, The Netherlands**

The “Dos Rapporté” is a binding technique where back and boards are first treated separately before being put together. Benjamin Elbel developed a technique of his own which will attract all those who are interested in an elegant and contemporary method of bookbinding. Advanced bookbinding know-how and experience of leather processing are required for this masterclass.

The class will be given in English but French or German wouldn’t be a problem. Event Location: Atelier Wilgenkamp, Blokker (Hoorn), The Netherlands Duration: 2 days: Friday 16 and Saturday 17. September 2011. Fee: 175 Euro, lunch and materials included

More information and booking: [www.handboekbinderij-wilgenkamp.nl](http://www.handboekbinderij-wilgenkamp.nl)

### Books in Focus

**Free Summer talks 2011 at the Modern Two (Scottish National Gallery of Modern Art), Edinburgh**

**Books in Focus: Joan Miró**

Thursday 1st September 2011, 11.30am – 12.30pm

Our series of ‘Books in Focus’ sessions focus on artists books held in the special collections of the Scottish National Gallery of Modern Art. The Catalan artist Joan Miró settled in Paris in 1918, and from 1924 onwards collaborated and exhibited with the Surrealist group. This session will include the 1958 book *Constellations* (reproducing prints by Miró, and accompanied by a text by André Breton), and a number of other publications featuring the familiar motifs of his poetic imagery.

Modern Two (Scottish National Gallery of Modern Art)
73 Belford Road, Edinburgh EH4 3DS

All talks are free. There are limited spaces available, so please ring 0131 624 6268 or email gmainfo@nationalgalleries.org to reserve your place.
Weekend Courses in Artists’ Books, Denmark
Introducing the concept of artists’ books, basic principles for construction, materials, techniques, form, content.

The course will be very practical, we believe in learning by doing! And so we also welcome international artists. Language is not a limitation! Next courses: 27-28 August; 24-25 September; 29-30 October. Further information please see: www.hannematthiesen.com or send me an email: hannematthiesen@gmail.com

ASSOCIAZIONE PROFESSIONE LIBRO
Courses running throughout the year. All information can be found at: http://www.professionelibro.it
ASSOCIAZIONE PROFESSIONE LIBRO Fine Bindings, Book Conservation. Via A. Del Bon, 1 - 20158 Milan, Italy.

NEW! CFPR Professional Development Course
Comics, Books, Zines with Offset lithography
Led by the graphic artist Jon McNaught
Six weeks commencing Tuesday 25th October 2011
3 hours per week, Tuesday evenings 5-8pm
CFPR, UWE, Bristol, UK

In this 6-week course each student will produce an A6 two-colour, lithographic, pamphlet zine/book, in an edition of 10 (3 copies for the student, the other 7 will go to the other students in the class). You will be shown many examples of comics, zines, graphic novels etc and have time to discuss your ideas and design your book. The course will involve demonstrations and tuition in Offset Lithographic printing, 2-colour overlays, simple bookbinding techniques, drawing techniques, narrative/comic strip design. The course tutor Jon McNaught will design a simple box/package so each student will go away from the course with a box of everyones’ editioned books.

Jon McNaught is a graphic artist who produces comic strips and books including Birchfield Close and Pebble Island which have been recently published by NOBROW. Examples of his work can be seen at www.jonmcnaught.co.uk and at http://jonmcnaught.blogspot.com

Price: £190 full price / £152 concs. 3 hrs per week 5-8pm
Tuesday 25th October - Tuesday 29th November 2011
The price includes all materials, teas, coffees and biscuits. Limited to 7 places. Any questions on the course content please email: Sarah.Bodman@uwe.ac.uk
Bookings, please email: Jesse.Heckstall-Smith@uwe.ac.uk

The Society of Bookbinders’ eighteenth biennial Education & Training Conference will be held at the University of Warwick. Thursday 25th to Sunday 28th August 2011

Speakers: Cristina Balbiano d’Aramengo (Italy) • Clare Bryan • Mark Cockram • Maureen Duke • Deborah Evetts (USA) • Annette Friedrich • Chris Hicks • Kate Hore • Daniel Kelm (USA) • Jen Lindsay • Steve Orriss & Doug Mitchell (British Library) • Dominic Riley • Jane Rutherford • Jan Sobota (Czech Republic) • Bill Tulloch • Laura West.
Demonstrations • Lectures • Suppliers’ Fair • Exhibition

For further information and to download a booking form go to: www.societyofbookbinders.com
or write to: SoB Conference Organiser
38 Bowes Hill, Rowlands Castle, Hampshire, PO9 6BP, UK
email: conf.organiser@societyofbookbinders.com

Artists’ Books Courses at the Scuola Internazionale di Grafica, Venice, Italy
The Centre for Visual Arts at the Scuola Internazionale di Grafica organises programmes for graduate and undergraduate Italian and international students and offers space for artists-in-residence and artist’s book courses.
Artists Book Course from 7th October 2011 - 18th May 2012, every Friday from 15.00 – 19.00. Tutors: Matilde Dolcetti and Kathryn Shank Frate. Cost of the course is 830 euro (deposit of 150 euro and 3 installments of 230 euro)
Summer schools also take place each year. See the website for details: http://www.scuolagrafica.it
Book Arts workshops in London
A series of book arts workshops where participants will design and make a book from scratch, learn different bookbinding techniques and also some very simple printmaking techniques which will then be used to produce a book or a series of books ready to take away at the end of the course. These workshops are suited for those interested in exploring book making as an artistic activity, where the book is designed as an object in its own right. No previous experience is necessary but some art making skills will be an advantage.

Visit our website http://bookartworkshops.weebly.com to find out about fees, dates, locations and how to book. Or contact Ana Vicente on ana.vicente@btinternet.com or call 07719929204.

Edinburgh Laser Cutting Studio
One-Day Laser Cutting Courses, Autumn 2011

Introduction to Laser Cutting
Mon 15 & Tues 16th August, Sat 15th & Sun 16th October
Sat 26th & Sun 27th November
Bring a drawing, quotation and photographic image and learn how to prepare these for laser cutting. You will then laser cut and etch your images onto a variety of materials, including paper, card, fabric and wood. Full course notes provided. This training is suitable for all levels of ability, the emphasis is on introducing you to the full potential of the laser cutter. Cost £150 (£140 conc).

Sat 29 Oct Laser Cut Pop - Up Books and Cards
£75 (£70 conc) We will experiment with personalising a number of pop-up structures to create artists books and cards. Suitable for those with or without previous experience of pop-ups &/or laser cutting.

Sun 30 Oct Laser Cut Altered Books
£75 (£70 conc) We will experiment with altering books on the laser cutter to create new pieces of artwork out of them. Suitable for those with or without previous experience of altering books &/or laser cutting.

Sat 5 Nov Laser Cutting II
£75 (£70 conc) One day follow-on from the Introductory w/e, in which you will learn further top tips for using ethos software when cutting, whilst working on a personal project.

Sun 6 Nov Laser Etching II
£75 (£70 conc) One day follow-on from the Introductory w/e, in which we will look at further top tips for using the ethos etching software whilst working on a personal project. Also includes an introduction to LMS the lasers dedicated etching software.

Sat 12 Nov Introduction to Illustrator for Laser Cutting file preparation. A three and a half hour workshop in which you will learn how to create, trace and save files for laser cutting on Illustrator. 9.30 -1pm or 2 - 5.30pm. £35

Sun 13 Nov Make your own Laser Cut Christmas Cards
A three and a half hour workshop in which you can create and laser cut 50 (A6) Xmas cards, from your own drawing or design, which can include your address website, etc. Cards and envelopes provided. No previous laser cutting experience necessary. 9.30 - 1pm or 2 - 5.30pm. £50

All classes Max 4 Participants, all Materials and Refreshments provided. The Edinburgh Laser Cutting Studio is run from Jenny Smith’s spacious WASPS Studio in Edinburgh’s New Town. For more details www.edinburghlaserstudio.org.uk or tel Jenny Smith on 0771 3901 730

Scripture of the gaze: the space between word and image
Artist-led meetings in São Paulo, Brazil
Led by Edith Derdyk
9th August – 30th August, Tuesdays, from 8pm – 10 pm
These meetings will focus on the observation of a look that operates between word and image, stimulating the creation of a personal poetic theory and practice in the interaction.

The starting point for each will be reading a few fragments of books, such as Palomar by Italo Calvino, The Passion According to GH by Clarice Lispector, Le parti pris des choses by Francis Ponge, the Book of Sand by Jorge Luis Borges and poems by Joao Cabral de Melo Neto. They are texts that stimulate motivation and some poetic formulations, announcing the possibility of building look like generating multiple meanings. The meetings are intended to provide a transition between different techniques, languages, resources and procedures graphics: drawing, photography, visual poetry, photocopy, collage, video, book-object.
Edith Derdyk: Artist. Exhibitions in Brazil since 1981 at institutions such as MASP, MAM, MAC, Pinacoteca do Estado, and SP CCBB-RJ, Instituto Tomie Ohtake, Arts Palace, Imperial Palace, House of Windows 11 and others. Exhibitions in countries such as Germany, Mexico, Colombia, Sweden, Switzerland, France, Denmark and others. Artist in residence at Banff Centre/Canada, 1997; Revelation Award for Photography / Harbour Seguro, 2004; Three-dimensional category of Arts and Scholarship Vitae / Foundation Vitae, 2002; artist researcher living in Bellagio Center / The Rockefeller Foundation, Italy, 1999; MAC-USP/Vermont resident artist at Studio Center, USA, 1993; www.edithderdyk.com.br

Editora Intermeios Casa de Artes e Livros
Rua Luis Murat, 40 - Pinheiros, São Paulo, SP, 05436-050, Brazil. http://intermeioscultural.com.br

OPPORTUNITIES

The NSW Guild of Craft Bookbinders Inc is pleased to announce the 3rd JCA Steel Bookbinding Design Competition promoting excellence and innovation of design of the hand bound book. For the first time this competition is open to international binders. Please download the entry form from http://www.nswbookbinders.org.au

The criteria for judging will include: imaginative use of materials, innovation in Binding style & overall artistic expression.

PRIZES
Winner: $1000.00
Highly Commended: $750.00
Highly Commended: $500.00

All entries with an entry forms must be received by Wednesday 30th November 2011.

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Highly Commended: $750.00
Highly Commended: $500.00

All entries with an entry forms must be received by Wednesday 30th November 2011.

The Sixth Manchester Artists’ Book Fair
Saturday 22nd October 2011
Holden Gallery, Manchester School of Art
Manchester Metropolitan University
The Sixth Manchester Artists’ Book Fair will be held on Saturday 22nd October 2011. The fair will take place between 11am and 6pm in the Holden Gallery, Manchester School of Art. For Hot Bed Press, this is our second year running the book fair in association with Manchester Metropolitan University. We are keen to build on last year’s endeavours and to hold another fair filled with fantastic bookarts and associated events.

We have made the decision to keep this year’s fair as a one-day event, but it has been arranged to take place the day after a collaboration between Salford School of Art & Design and Manchester Metropolitan University Special Collections – Symposium: Photography and the Artist’s Book, on Friday 21st October, (for more information, please contact Theresa Wilkie at t.wilkie@salford.ac.uk). The gallery can accommodate between 40 and 50 tables, available on a first come first served basis. The tables will measure 6’ x 2’3” and be provided with two chairs and a tablecloth. Fixing to the walls is not allowed; it is therefore recommended that if you need extra display systems these are situated on the table tops.

If you would like to take part in this year’s fair, the fee is £60, payable in advance. Please contact Sean Rorke or Karen Mercer on 0161 743 3111 (from Wednesday afternoon to Friday), or e-mail info@hotbedpress.org marking your e-mail Manchester Artists Book Fair.

Best wishes, Sean Rorke, Artistic Director
Hot Bed Press, Salford, UK
www.hotbedpress.org

7th Moscow International Artist’s Book Fair
Central House of Artists, Moscow, Russia
30th November – 4th December 2011
Curator: Mikhail Pogarsky

Deadline for registration 1st September 2011
The fair takes place in the most famous exhibition hall of Moscow and is covered by mass media: newspapers, magazines, radio, TV and Internet. The Artist’s Book Fair is shown alongside the large commercial Book Fair “Non-fiction”. Last year more than 30,000 visitors came to the fair. Catalogues of the fair were sent in the most important artist’s book centres. Participation in the fair. Participation fee - 100 euros (If participants cannot attend and instead send books by post, and need the books sent back - the fee is 130 euros). Included in the price:
- table, chair and wall space behind table.
- If participants send books by post - 1 glass case measuring 100 x 40 x 20 cm
- publication in the catalogue (one page per entry)
- website of the exhibition
- PR and press promotion
- exhibition security services
- 1 catalogue, 5 invitation tickets
In addition artists can use:
1. One page in catalogue – 50 Euro
2. One glass-box or shelf in a large glass case – 50 Euro
Transportation of artworks (including insurance and
customs formalities) are the responsibility of the artist. Materials for the catalogue: Short biography (3-4 lines), short description of the books (Author, title, format, technique, calculation, year, price) Photographs of the books - JPG images (300 dpi, 15 cm on longer side) must be formatted for PC. Deadline for submissions of catalogue materials is 15/09/2011

Applications will be accepted until 01/09/2011 Contact: Mikhail Pogarsky, Curator of the Fair Email: pogarsky@yandex.ru / www.pogarsky.ru Post: ul Lenina, 31-32, Krasnogorsk, 143404, Russia

Songs of Innocence and Experience - Artist's Book Project devoted to the works of William Blake Curators: Mikhail Pogarsky, Anna Romanova Concept: William Blake is considered to be the ancestor of the author’s / artist’s book. More than two centuries ago, he and his wife Catherine founded a publishing house. They printed the book by engraving on copper, and after that coloured illustrations by hand. This publishing house of William Blake produced a lot of his own books, in which everything was the author’s: text, images, engraving and printing, colouring. Blake was a first in using a complex artistic statement in the form of books, and made it a powerful tool for creative self-realisation.

In this project we propose to create artists’ books, imbued with the magical themes of William Blake. This can be a direct reference to the texts of the great master, or the author’s development of original ideas of Blake. Artists can reference Blake’s images or to create your own songs of “Innocence and Experience,” in your own way to open the “gates of heaven,” or to give a different interpretation of the “marriage of heaven and hell.”

The figure of William Blake has long been symbolic. His selfless service to the arts, the incessant artistic and philosophical quest, rebellious revolutionary ideas and hard work - represent the way of great artist. In this project we want to preserve the atmosphere and spirit of creative search of the famous poet and artist. “Genius may reveal themselves only through their work” - William Blake said, and we hope that in this project will be created works of new genius.

Participation is free, but if artists need his work come back, it is necessary to pay 30 Euros for post office return. It is possible to donate works to Moscow Artist's Book archive (http://www.pogarsky.ru) in this case works will feature in different exhibitions in Russia and abroad.

Representation: Exhibition in Krasnoyarsk (November, 2011), Exhibition in Central House of Artist (Moscow, 30/11-04/12/2011) at the 7th Moscow International Artist’s Book fair, Exhibition in the State library of the foreign literature (2012). Documentation: special catalogue, pages of 7th Moscow Artist's Book fair catalogues, pages of sites.

Deadline for works: 15th October 2011 Contact: Mikhail Pogarsky, pogarsky@yandex.ru www.pogarsky.ru Address: ul Lenina, 31-32, Krasnogorsk, 143404, Russia

Women's Studio Workshop Artists’ Opportunities Visit our website for our deadline calendar and for complete descriptions of all of our programmes.

Deadline: October 15
Art Administration Internship - Studio Internship
Ceramic Internship - Clay Fellowship
Art-in-Education Fellowship - Studio Fellowship
Ora Schneider Regional Artist Residency

Deadline: November 15
Artist Book Residency - Art-in-Education Residency

Women's Studio Workshop
722 Binnewater Ln, Rosendale NY 12472, USA
info@wsworkshop.org
www.wsworkshop.org

The Sinclair Trust in the UK, would like these two presses to be used to train people in the practice of hand printing in a working environment.

**Albion Press, double demy**
(platen size 11” x 16”) 1855 (Patent No. 531)
Ullmer & Sons, Makers, London

**The Cropper 'Minerva', 7” x 11”**
(internal chase size 8¾” x 12½”)
1867–1893, Cropper & Co., Nottingham
It is considering donating them and ancillary equipment on permanent loan to a charitable or educational institution in the UK. It does not want to sell them, nor does it want them to end up as museum pieces or corporate decoration! It would consider partnering with a private press to establish or strengthen a workshop to offer training and hands-on experience in collaboration with an educational institution. If you would like to make a proposal, please contact peter@frontlinestates.ltd.uk (near Cambridge).

INTERNET NEWS

Graham Moss via Jurgen Wegner
A new website just loaded by John Rylands University Library, which contains lots of interesting pictures of historic European printing
www.library.manchester.ac.uk/firstimpressions/

On the same website, a video of Graham Moss from the Incline Press, welcoming visitors to see a demonstration of him operating the Britannia handpress within the library.
http://www.library.manchester.ac.uk/firstimpressions/
From-Manuscript-to-Print/Technology-of-the-Book/Video-of-printing-in-action/

Mette-Sofie D. Ambeck has uploaded lots of photos from the Denmark Book Arts Festival. You can read her report in this newsletter, and you can access the images at:
http://www.flickr.com/photos/doveroddebookarts/

Read the Printed Word
We support the printed word in all its forms: newspapers, magazines, and of course books. We think reading on computers or phones or whatever is fine, but it cannot replace the experience of reading words printed on paper. We pledge to continue reading the printed word in the digital era and beyond. http://readtheprintedword.org

Briar Press is a community of letterpress printers, book artists, and press enthusiasts. The site is dedicated to the preservation of letterpress-era equipment and the art of fine printing. Join for free via the website.
www.briarpress.org

Noticed on the always informative Book Patrol website - www.bookpatrol.net - a feature on a website
My Unfinished Novels where writers who abandon their novels can upload a post. “Each post includes a reason for abandoning the novel, a summary of the story, and an excerpt of the book’s beginning. Rights to each of the novel excerpts on this site remain with the original authors.”
http://myunfinishednovels.com

ARTIST’S BOOK FAIRS & FESTIVALS

Brooklyn Book Festival
Sunday 18th September 2011
Brooklyn Book Festival Bookend Events
September 15-18, 2011
The Brooklyn Book Festival is the largest free literary event in New York City presenting an array of literary stars and emerging authors who represent the exciting world of literature today. One of America’s premier book festivals, this hip, smart, diverse gathering attracts thousands of book lovers of all ages.

The Brooklyn Bookend Events are literary themed events taking place across Brooklyn in clubs, parks, bookstores, theatres and libraries. The Bookend Events kick off a long literary weekend with film screenings, parties, children’s theatre, literary games, and author appearances.

Brooklyn Borough Hall, 209 Joralemon Street
Brooklyn, New York 11201
www.brooklynbookfestival.org

Printed Matter, Inc. presents the sixth annual NY Art Book Fair, from September 30 to October 2, 2011, at MoMA PS1, Long Island City, Queens. A preview will be held on the evening of Thursday, September 29.

Free and open to the public, the NY Art Book Fair is the world’s premier event for artists’ books, catalogs, monographs, periodicals, and zines presented by more than 200 international presses, booksellers, antiquarians, artists, and independent publishers from over twenty countries. The NY Art Book Fair will also include special projects, screenings, book signings, and performances throughout the weekend.

The Classroom - a curated series of artist-led workshops, readings, and discussions, and the fifth annual Contemporary Artists’ Books Conference - a dynamic, two-day symposium on emerging practices and debates within art-book culture - will engage visitors in lively conversation all weekend long.

Over 16,000 artists, book buyers, collectors, dealers, curators, independent publishers, and other enthusiasts attended the NY Art Book Fair in 2010.

“For those of us who reside mostly in a world of pixels and antialiased Web fonts, Printed Matter’s fifth annual New York Art Book Fair was a breath of fresh, ink-and-glue-infused air.” - The New Yorker

Visit www.nyartbookfair.com for further information and to join the mailing list.
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NEW ARTISTS’ PUBLICATIONS

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Richard Serra, Notebooks, 2011
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Clothbound hardcover
Vol. 2 Luxembourg Exchange, 1996, 48 pages, 38.2 x 27.8 cm
Clothbound hardcover
Vol. 3 Spiral Sections, 92 pages, 32 x 24 cm
Clothbound hardcover
Vol. 4 Ronchamp 1, 1991, stapled softcover
24 sheets, 31 x 21 cm
Vol. 5 Ronchamp 2, 1991, stapled softcover
16 sheets, 31 x 21 cm
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Limited edition of 1000 with Arabic numbers and 50 épreuve d’artiste
Signed and numbered on a label, glued into the lid of the box

Richard Serra’s reputation as one of the great sculptors of our time is well known, yet the role of sketches in his working practice is not known. This suite of books will change that. Serra keeps a large library of notebooks from throughout his career in his studio, hundreds in total. Contained within them are delicate sketches of his travels, of landscapes, architecture and of other ideas, some of which the artist developed into mature sculptures and drawings. Serra has personally selected five of these precious notebooks, which are reproduced here in facsimile. Price: 420,00 EUR

Bracketpress - New pamphlets, reprints, and a rare public appearance by Penny Rimbaud!

Women Who Run with Scissors
Alice Smith & Nina McNamara. A visual diatribe of imagery, cut up from the history of women’s magazines and their manipulating effect on women. “Taught from infancy that beauty is woman’s sceptre, the mind shapes itself to the body, and roaming round its gilt cage, only seeks to adorn its prison.” – Mary Wollstonecraft. 210mm x 136mm, 20 pages, laser copy print on Strathmore Natural White 118gsm wove stock, 3-hole sewn into black card jacket with Zerkall Ingres wrapper and letterpress printed bookplate. Hand numbered edition of 75 copies. Price inc. shipping: UK £6.00, Europe £7.00, USA/RoW £8.00

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“This Crippled Flesh
We are down to the last box (12 copies) of the second edition hardback. If you’ve been thinking of buying a copy but not quite got round to it, then look lively and order a copy now because unless some do-gooding investment banker pays our tax bill then the next printing will be in paperback. (Actually, regardless of some crook being involved, the next edition of Penny’s novel will be paperback!)

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THE ABC OF FEARS
Famous people’s phobias
Dmitry Sayenko
Foreword: They say sometimes that everyone has their own black beetles in their head, which means some minor deviations from the norm as well as personal fears and phobias. Surely, there are people who are not afraid of anything or those who have learned to fight their phobias. However those who have certain fears – of heights or other people or darkness or spiders or whatever – prevail. Among famous people there are quite a few having various phobias. Even very famous people, who seem infallible and fearless, are in fact frightened of the things we would have never guessed. The most remarkable fact is that the fears of many inventors, artists and writers became their source of inspiration and a stimulus for their creative ideas. Many great inventions were born under the pressure of fears. This book is not a medical manual nor is it a historical script. The author has frivolously dealt with the characters and their phobias. However, many of the facts are historically true.

THE ABC OF FEARS - Famous people’s phobias

Additional information on website: www.artist-sayenko.com or e-mail: nikodin-book@yandex.ru

Future Fantasteek! No.11
Jackie Batey

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CONTINUING TOUR DATES...
The Library, Hereford College of Arts, Hereford.

27 June - 7 Oct 2011
The Sallie Bingham Center, Duke University, Durham, NC.

Tour catalogue: http://www.blurb.com/books/1943328
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Fernando Garcia Delgado “Paideumas”
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A new book by Joachim Schmid
The Coach House / An Inventory
Published on the occasion of Marshall McLuhan’s 100th anniversary, The Coach House explores the interrelation of McLuhan and the Internet, using the thinker’s professional home as an example to test the search engine as a means of knowledge production. This book is a collaboration with NPN Druckkers, made in the context of the exhibition Graphic Detour at the Graphic Design Museum Breda. 16 x 22 cm, 96 pages, offset print, softcover 20 Euros
schmid.wordpress.com · abcoop.wordpress.com

Room
Vishwa Shroff & Katsushi Goto
The book “Room” made in 2010 is the fourth book that we have collaborated on. The first three books were “Fragment” in 2008, “The pigeon coup/ Pigeon Detective” and “Endless Cups of Tea” in 2009.

The concept of “Room” is two fold, which started with us wanting to create a staircase running down the book. So it came, if there is a staircase, there must be a room,
and if there is a room, someone must live in it. The book then comprises of the physical space and the narrative juxtaposing upon each other.

The physical Space comes from observing how children have the ability to create a fantasy space. Sometime under the dining table, or a sheet tied up between two chairs or maybe that desire for a bunk bed, which then becomes their space to play within, impenetrable by the adult as it exists only within the child’s imagination. It is this whimsical aspiration that we attempt giving a form to. When you open the book, you see the space from a birds eye point of view, going down from roof to plinth, keeping its point-perspective as seen from the sky.

The Narrative is that of a girl growing up, commencing with just home from the hospital to 18 years of age, when she will leave for university, leaving the room and her childhood behind her. While creating the character of the girl, we asked our-selves: Can we portray a person, her characteristic, her activities and age with only the objects she may use? Is it possible to tell a story with the main protagonist missing? The challenge then was to remember enough from our childhoods, objects we may have used or to find objects that we assume children use as they grow up, imposing upon them presupposed activities and emotions of what, by now had become ‘our’ girl. Our girl grows up with every page as you go down from the attic into the room. When the room ends, the girl too has moved on. No more a girl, no more within the room that exemplify childhood fantasies.

With all four books, the concern has been to experiment with the way in which stories are told. We believe that a book is a complete form in itself, with the ability to generate space within the bounds of the book and for the reader, therefore both the format and the content of the book must co-relate to each other. How is book is handled, must directly relate to how its content is read. It is our continued endeavour to explore the analogies and disconnections that are enhanced by the way in which the structure and storyline is dealt with.

The book is £210, please contact either of the artists for information or to order:
Vishwa_shroff@hotmail.com
Katsushi.goto@gmail.com

END OF BEAUTY
Ewa Monika Zebrowski

A limited edition artist's book. The images for, END OF BEAUTY were all shot in one location, in one room. A tile factory, now a bed and breakfast, in the hills high above the Cote d’Azur, near Cabris. www.ewazebrowski.com
REPORTS & REVIEWS

Sea of Lanterns
Ewa Monika Zebrowski and Anne Michaels

Review by Stefan Zebrowski-Rubin

The artist’s book, *Sea of Lanterns*, embodies the considered and complex poetry of its two authors: author and Orange Prize winner, Anne Michaels, and photographer and book artist, Ewa Monika Zebrowski. The collection of twenty-seven numbered folios open up to reveal text, image or both – it is a deconstructed book in seventeen stanzas of poetry and twenty-nine digital inkjet images, ultimately revealing a dialogue between word and image. There is a fluid poetry between the two media, effortless and evocative. Zebrowski’s images of Venice seem to finish Michaels’s sentences. It is a journey that is difficult to describe beyond that of a poetic duet.

Michaels has authored books of poetry and has also garnered critical acclaim for her richly composed novels *Fugitive Pieces* and *The Winter Vault*. Zebrowski’s artist’s books can be found in public and private collections across Canada and the United States, from The National Library of Canada to The Center for Book Arts in New York. This is the first collaboration for these two Canadian women.

The book, if one can classify *Sea of Lanterns* as such (it spreads out more as a poetic meander), sets up careful pairings of poetry and imagery, of blank pages, and an overall consideration of sequence. There is a drama of unfolding, turning the page to the next stanza, the next image, unfolding the next folio. Of a smaller scale and contained in a box, the pristine and delicate series urges thoughtful attention. The project, produced in a limited edition of twenty on Moab Entrada 190gms and presented in a slipcase, is an experienced to be savoured.

Ewa Monika Zebrowski is a photographer and a book artist.

Anne Michaels’ fiction and poetry has been published in more than forty countries around the world.

Montreal native Stefan Zebrowski-Rubin recently graduated with distinction from the MA program in Art History at The Courtauld Institute in London, previously completing his BA at Harvard College in History of Art and Architecture and Italian Studies. Stefan has written reviews for *Canadian Art*, *Espace Sculpture*, *Vie des Arts*, *The ArtBlog* and served as a guest blogger for the PBS Art:21 blog in September 2010. He lives in London and will be working in the Modern and Impressionist Art department at Sotheby’s in October 2011.

The Artist in the Library
The University of East London, June 2011

Report by Nicholas Brown

This half day symposium set out to reflect on the relationship between artists and libraries; how their spaces, systems and structures provide inspirational possibilities. The range of speakers, who were to hold forth amid the nautical architecture of UEL’s windswept Docklands Campus, spanned the professions of artist, researcher, librarian and curator.
The first speaker, Clare Qualman, spoke about the development of the course she led for performing arts students to make various interventions in the UEL library. These interventions aimed to get users to engage with the spaces and collections in different ways, and brought out aspects of surveillance, orienteering and a variety of treasure hunt activities. One trend was the use of gaming in academic libraries; the subject of a recent monograph by Amy Harris.

Last April I was lucky enough to see (and hear) Ant Hampton and Tim Etchells’ ‘The Quiet Volume’ - an art event which explores the strange tensions and ambience common to academic libraries. At the symposium today, in an engaging multimedia presentation, Ant explained the conception of the piece and how it involves people in being ‘fake’ library users, not there to do research but instead to observe and think about their surroundings. This emphasises the tension between reading as a solitary activity and the public space of the library.

Perhaps the most thought provoking of the talks was given by Katarina Hubschmann of the Wiener Library, the world’s oldest Holocaust library. Entitled ‘Careful with that – what librarians think about artists in the library’ she detailed the activities of artists (none of them commissioned) that had used its collections in their work. As well as shedding light on some fascinating work and giving practical tips on how best to smooth the process, the talk mediated on the different ways that artists and librarians think about collections. This spurred a lively question and answer session about what the legacies of the work are; what benefit does the library gain as well as the artist?

After the interval we resumed with Sarah Bodman, of the Centre for Fine Print Research (and editor of the Book Arts Newsletter) who gave a whirlwind tour of some of the many activities and exhibitions that she is involved in. Unfortunately, a technical mishap robbed her of the text for her PowerPoint, resulting in a more impressionistic presentation than she had originally intended. Nonetheless it gave a good grounding in the sheer range in this ever expanding field.

In Hal Foster’s essay ‘The Archival Impulse’ he delineates a recent trend (somewhat overlapping with Relational Aesthetics) where artists intervene in or produce collections in order to address a sense of failure of cultural memory. Often interested in secret histories and historical false starts they share a belief in libraries and archives as a site to explore new orders of affective association. Aspects of this essay were brought to mind by the final three speakers.

Jeanie Savage spoke illuminatingly about her site specific audio walk ‘a walk from A-Z’ which delves into the history of the library movement, with its Chartist roots and brings these to bear on the current experiences of those using and working in Lancaster library. The intermingling of social and personal history gave it wider resonance.

Cheryl Jones, Curator of Libraries and Collections at The New Art Gallery Walsall had established an exhibition programme taking artists into the library and also bringing the library to a different audience through esoteric and often portable libraries. Among them are Annabel Other, whose mobile art library performance, involving 180 handmade artist’s books, came about in protest at the closure of the Bristol Art Library. Sam Brown and Caroline Jupp’s Library of Unwritten Books borrows the methodology of Mass Observation to give us a glimpse into peoples’ inner lives. Finally she talked about the on-going project in which Bob and Roberta Smith made work in response to and showcasing objects from the libraries’ Jacob Epstein archive.

Serena Korda’s work responds to libraries and archives in an imaginative and reflective way. She spoke of how H.G. Wells’ A Short History of the World had inspired her since an early age to think about what falls outside such sweeping narratives. A recent stream of work resulted from her yearlong residency in Whitstable. She installed her portable Library of Secrets (inviting visitors to leave their thoughts and secrets amongst the pages) in various environments around the town and invited experts to give lectures – a sort of avant-garde book group. One focus was on the Hammer Horror actor and local resident Peter Cushing.

She inaugurated book-sniffing evenings inspired by a friend who liked to smell books, as a Proustian trigger to the memory but also reminiscent of a fetishist or solvent abuser. This sort of informal book history lends a different gloss to how we understand our relationship with books.
The seminar raised many interesting questions, shed light on an array of diverse practices, and hopefully artists will continue to engage with the many and varied things that libraries are doing (including classification beyond Dewey, the semantic web and knowledge architecture). Some work appealed to the nostalgic or invoked a stereotyped view of librarians. Conversely, some libraries ignore the discrepancy between their social policy goals and the artist’s own agenda. This works to the exclusion of more provocative engagements between artist and library such as those of John Latham.

Many speakers invoked the tension implicit in libraries between the transgressive, personal and partial verses the legislative, social and comprehensive as a fruitful start point of enquiry. Hopefully this will be the first of many attempts to better understand what the role of the artist in the library can be.

Nicholas Brown is a Librarian at Imperial College London
Nicholas.Brown@Imperial.ac.uk

Rosie Miles’ project – A Note for Book Arts Newsletter
Joseph J Field
In June this year I was invited by Josie Miles to contribute an artist’s book to an art and literature project that she is undertaking as part of an MA in Creative Writing (Poetry) at Manchester Metropolitan University. Rosie is a published poet and teaches English at the University of Wolverhampton.

Rosie has invited a range of painters, printer makers, illustrators and makers of artists’ books to respond to one or more of her poems with visual art. We were each invited to choose at least one poem from nine which were offered. The brief gave artists much freedom in how they approached the project but deadlines were set and Rosie asked to be kept informed of how the art work was developing.

I chose a poem “Bench” Which Rosie introduces in this way: “Written in memory of a friend of mine who died tragically young from a brain tumour. Her friends collected money to have a bench engraved in her memory. As far as I know it’s still there in Ruskin Park, Herne Hill, South London”.

After reflecting on the poem and the circumstances which led to its creation I decided to create a book which incorporated a ‘park bench’. The book is not attached to the bench but it is important to me that they are seen together as the ‘artist’s book’.

I have made two proofs but hope to make a small edition. The photographs above show the two benches side by side with the book unopened and alongside, opened. The other shows one bench with the closed book in position. Eventually, as part two of the project, Rosie is planning to exhibit the art work she receives in a venue in Birmingham.

Joseph J Field, July 2011
www.fieldfinearts.co.uk

Doverodde Book Arts Festival 2011, Denmark
Report by Mette-Sofie D. Ambeck
It was all up in the air . . . but it went flyingly.

June 26th was the last day of Doverodde Book Arts Festival 2011 which begun on June 2nd at the Limfjordscentret in Doverodde, Denmark.

The theme this year was ‘…in the air’ and we received more than 65 contributions which varied from installations of
beautiful delicate paper shoes with wings hovering on sticks, a Bible transformed into a kite, scrolls suspended on springs to be pulled and unrolled, bird-books with feathers and much more. In all, 88 artists took part from around the world. 31 of these were from the two Brazilian artists groups: ‘Gralha Azul’ and ‘Oficina do Livro do Artista do Atelier Livre’, both from Porto Alegre. All had been working with the theme: air in the months prior to the Festival and we had so many wonderful and exciting artists’ books on display for the whole duration of the Festival that we felt the need to set up a Flickr account for all to see: www.flickr.com/photos/doveroddebookarts.

This year we also introduced a few other new initiatives; the most important being the Doverodde Book Arts Center of Denmark Award, given to three artists for specific works in the exhibition. The inaugural 1st prize went to Norwegian artist and bookbinder Tommelise Haldrup Pettersen for her piece: ‘In the air’ – the kite-like Bible – for being what judges felt was the best interpretation of the theme. The 2nd prize – for the most classic execution – went to London-based Japanese artist Chisato Tamabayashi for her beautiful book: ‘Airborne’. The 3rd prize was awarded to the most experimental piece, going to German artist Bernd W. Plake for his scroll on airsickness: ‘Turbulzen’. The jury consisted of four Danish professionals: Nina Hobolth, art historian, researcher and former museums director, Lilli Riget and Bent Jørgensen, both former chief librarians and current members of the board of the Danish Society of Book Craft (Forening for Boghaandværk) and Designer and Artists’ Book maker Mette-Sofie D. Ambeck.

2011 was also the first time for the Festival to literally go up into the air – by extending the exhibition to the 3rd floor of the grain silo from 1966. Here a large flock of ‘bird-books’ found their temporary haven before being released by visitors. The installation: ‘They came, they flew’ – by Mette-Sofie D. Ambeck – was inspired by Alfred Hitchcock’s movie The Birds (1963). The installation was opened as German composer and musician Regine Brunke performed her music composition: Hinter den Farben der Woeken / Behind the colors of the clouds (2008) for viola cello & verrophone (glass tube-instrument) which set the scene perfectly.
After the opening weekend of the Festival – where 17 artists from Scandinavia, Germany, Holland and the UK had stands along with the Danish Forening for Boghaandværk / Society of Book Craft – these areas were then transformed into three special exhibitions. One with the painted artists’ books from outer space by Anne Marie Johansen, next to Eric Kaare (who celebrated 30 years with his gallery and small press: ‘Nordenvind’). Nearby Mette-Sofie D. Ambeck also held a retrospective show of her book works from the past 15 years.

All in all it was a very successful third year for the Festival, which was visited by many.

If you are tempted to participate in next year’s Festival keep an eye out for the next Book Arts Newsletter, where we will reveal our plans for 2012!

Better yet, why not join our social network on www.nordicbookarts.ning.com and be the first to know.

We are also present on Facebook at Doverodde Book Arts Center & Festival where we like the ‘thumbs up’. Thanks to everyone who has supported us this year and in the previous two years.

2011 is also the year when founder of the Doverodde Book Arts Festival Liz Hempel-Jørgensen steps down as Head Organiser to enjoy more time with her family and her own art. We are grateful for all the work she has done so far to get the Festival established.

Mette-Sofie D. Ambeck, Festival consultant

These fabulous objects*: 2011 Southern Cross University Acquisitive Artists’ Book Award
Review by Doug Spowart

2010 was a gap year for the Southern Cross Acquisitive Artist Book Awards. The hiatus enabling the awards time to review processes, exhibition venue and consolidate the funds that are allocated to the purchase of books for the university’s significant artists’ books collection. With a call for entries going out in September the wait was over for artists’ bookmakers around the country. Pre-selection was carried out and selected works were announced in early January 2011.

The shortlisted works represented a cross section of the discipline from sculptural books to the ephemeral curiosity, ready-mades, recycled, sticks ’n’ feathers and solidly traditional weighty codices. The exhibition was a ‘something for everyone’ sampler of contemporary approaches to the art - what ever that may be. All 49 books were presented on plinths and appropriate long wooden tables, while some were attached to the walls of the exhibition gallery in downtown Lismore.

The Southern Cross University next Art Gallery next Art Gallery 2011. Photographs by Doug Spowart
important opportunity for the general public to connect with the medium of the artist’s book in the gallery context. This is contrary to the almost cloistered way in which this kind of work is usually presented in libraries and specialised gallery venues.

On Saturday, February 26th a large crowd, many who had travelled some distance, attended the announcement of the selected works by the judge Professor Ross Woodrow from the Queensland College of Art. As a preliminary to the selection process Woodrow participated in the ritual judge’s viewing of the collection and then proceeded to handle and appraise the shortlisted works. Armed with this insight, Woodrow then considered works that complimented the educational and research aims of this discerning collection of artists’ books held by the university’s library. His task was to then make a selection of meaningful and useful additions to the collection that would extend its scope of book works. It must be acknowledged that this is not an exhibition that has winners, but rather, is a display of works being considered for addition to a collection. It should be also noted that for some time the award’s limited acquisition fund has restricted the ability for works of high value by significant artists to be purchased. Previous reviews of this event by this writer have commented on this concern.

Due to the gap year $4,000 was available and Woodrow made the most of the opportunity to purchase books from the high end of the genre.

In his address at the exhibition opening Ross Woodrow listed his three principal criteria for selection; (1) the best books for the collection, (2) personal taste and (3) books that look like books and acted as books. An essay by Woodrow, in the extensively illustrated catalogue, outlines his personal connection with, and research into the origin of the artists’ book. He avoids ‘any exclusive definition’ for artists’ books and states in the essay that, ‘All we know for certain is that artists have always made books and sometimes these books are like nothing else we have ever seen.’ A glance around the shortlisted works in the exhibition would confirm this proposition - yes there were books that pushed back every edge of the envelope that artists’ books might cover.

Ross Woodrow’s selection was the following three books:
- **Peter E Charuk**: *Glacies Lux*, digital photographs, 21 x 34cm
- **Peter Lyssiotis + Ann-Marie Hunter**: *A Modern Forest*, screenprint, 26.3 x 17.5cm Edition 10, Publisher: Masterthief/Psyclonic Studios

The three books distinguish themselves by being overtly codex in form - even though Charuk’s book *Glacies Lux*, is of concertina construction it is presented as a codex. It features photographic images of glaciers and blue ice integrated with the earthen landscape through which the glacier transects. Holes in the pages enable images from other pages to appear as a palimpsest-like code or as suggestive of a developing absence. The work deals with the climate change debate.

Although encased in a fine binding, the Lyssiotis and Hunter book, *A Modern Forest*, at first appears to be a faded and slightly distressed *Melways* street guide. Closer interrogation of the pages reveals that there are discreetly embedded texts, prose, poem-like polemics, concrete poetry and worded street graffiti woven into the matrix of the street map. As the book’s pages are turned an occasional photograph punctuates the flow of the reading while the map undergoes changes in coloration. It is no doubt a book that deserves considered viewing and interpretation.
Lyn Ashby’s *The Ten Thousand Things* presents a visual interpretation of the saying ‘The Ten Thousand Things’. As the reader turns the pages, images of objects inhabit the page in ever increasing numbers. As more and more pages are flipped the individual images merge and blend to become merely a pattern. Then, growing from this pattern’s textured field a new large-scale image appears on the page - as if viewing a fractal or Mandelbrot set. I am reminded of an earlier Ashby book *Sisyphus goes home* where a similar device is employed.

As usual the judge's selections will possibly create some contention in some factions within the artist’s book scene. Some commentators on the awards seem to miss the point that over time and many selections this acquisitive award contributes to the growing diversity of the university’s teaching and research library of artists’ books. This year, it seems, was the year of the codex - two years ago the international judge Tara O’Brien commented that she disliked the buckram and the plain codex form. Each acquisitive award event is presided over by a different judge and different areas of artists' books practice are represented in each selection.

Ultimately the winner is everyone interested in artists’ books, as the collection will arguably become equal to any of the best collections of diverse and exemplary practice in the country. What is exciting is that people are talking and saying how they feel. As long as the judge, the exhibition space, the process, the university, the critics and academia creates a space for comment on what constitutes a ‘real’ artists’ book - the event is doing something important for dialogue about the artists’ book medium and practice in this country.

Doug Spowart is a photographer, teacher, critic and commentator. For over 20 years he has incorporated photographs into artist's books and photobooks - these artworks now totally occupy his practice. Spowart is a PhD candidate at James Cook University in Australia where his topic of investigation relates to the digital hybrid artist’s book/photobook. Greatdivide@a1.com.au

Notes

1. See: *Artists Books: The View from the Other Side: The 2009 Southern Cross University Acquisitive Artists Book Award*, Bonefolder, Volume 6, Number 2, Spring 2010

2. Purchased in the 2007 SCU Acquisitive Award

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