Artists’ Books Exhibition, UWE, Bristol, UK

RUKSSIAN Artists’ Books
Bower Ashton Library, UWE Bristol
1st December 2014 – 31st January 2015

Curators: Sarah Bodman (UK) and Mikhail Pogarsky, Vasily Vlasov, Viktor Lukin of the International Association “Artist’s Book” (Russia)

Artists’ books speak the international language of art. These books can be understood in almost any corner of the world. Artists who work in the genre of the artist’s book professionally form a large international community. However, the artist’s book like any other artform has its own regional and national peculiarities.

Apart from the language in which the text is presented, there are various historical roots from which the artist’s book has emerged and on which the contemporary tree of this artform grows. In every country and in every city young artists learn many things from prominent artists and as such, new formal and informal schools of thought around the artist’s book are formed.

The international project “RUKSSIAN Artists’ Books” aims to demonstrate the unique and common features of the artist’s book, presenting works by artists from the UK and Russia united by national artistic traditions. This exhibition is the final part of the tour. Previous venues were: Tsaritsyno State Historical, Architectural, Art and Landscape Museum Reserve, Moscow (March – May 2014, with a symposium on 8th April) and the Pavel Kuznetsov Museum, Saratov (August - September 2014).


You can view images of the books on display in the Russian venues at Mikhail Pogarky’s website: http://bit.ly/15lcOrG
Memorabilia - Amador Perez - 40 anos
Correios Cultural Center, Rio de Janeiro
Until 7th December 2014
Memorabilia Amador Perez 40 years presents 115 works made between 1976 and 2014 where the artist reflects on the materiality and uniqueness of an artwork and its reproduction related to the immateriality and multiplicity of the image. Using manual and digital techniques in a fusion of languages, Amador establishes an interactive game between his personal memory and the viewer's fantasy. The exhibition consists of three cores, Memorabilia, Gioventú and Nijinski, presented respectively with essays by Roberto Conduro, Rafael Cardoso and Washington Lessa.

Perez is showing two new artists’ books produced in collaboration with the master bookbinder Cristina Viana (www.palmarium.com.br). These are shown alongside evidence of the complete development process of the project, from drawings, to printing and binding each edition. The books Vaslav Nijinski: SOU and Nijinski: imagens are both based on the Russian dancer and choreographer who continues to be an ongoing source of inspiration to the artist. www.amadorperez.com

An archive site has been made for the exhibition with links to catalogue essays and a documentary video: Endless variations of Nijinsky, can be seen at: http://www.memorabilia.amadorperez.com

Centro Cultural Correios is open to the public Tuesday - Sunday, noon - 7pm. Free admission. Rua Visconde de Itaborá, 20 - Centro Corredor Cultural, 20010-976 - Rio de Janeiro – RJ, Brazil.

Bookmarks XII: Infiltrating the Library System
10 venues in Australia, Canada, Norway, the UK and USA
Until 22nd February 2015
Bookmarks XII forms part of an annual series aiming to encourage appreciation of work in the format of the artist’s book. Participating artists each produce an edition of 100 signed and numbered bookmarks to give away through distribution boxes at 10 venues around the world. This year they are at independent bookshops, art centres, galleries and libraries, including the world’s smallest literature house (in Roldal, Norway). All venues are open to the public, in Australia, Canada, Norway (three venues), UK and USA.

Venues for Bookmarks XII until 22nd February 2015 are:
Bergen Public Library, Strømgaten 6, 5015 Bergen, Norway http://bergenbibliotek.no/kunst/grafisk-materialsamling
John M Flaxman Library Special Collections, The School of the Art Institute of Chicago, 37 S Wabash, Chicago, IL 60603, USA. http://www.saic.edu/academics/librariesandspecialcollections/johnmflaxmanlibrary/
Karingallery, 1/4 James St, Geelong VIC 3220, Australia http://www.karingallery.karingal.org.au
KHiB Library, Bergen Academy of Art and Design, Vaskerelven 8, 5014 Bergen, Norway http://www.khib.no/english/about-khib/khib-library/
Minnesota Center for Book Arts, 1011 Washington Ave. S, Minneapolis, MN 55415, USA. www.mnbookarts.org
Much Ado Books, 8 West Street, Alfriston, East Sussex, BN26 5UX, UK. http://www.muchadobooks.com
Paul D. Fleck Library & Archives, The Banff Centre, 107 Tunnel Mountain Drive, Banff, Alberta, T1L 1H5, Canada http://www.banffcentre.ca/library/
Robert Smail’s Printing Works, 7-9 High Street, Innerleithen, EH44 6HA, Scotland http://www.nts.org.uk/smalsarchive

Catch them at any of these venues, and see all the artists’ bookmarks online at:
http://www.bookarts.uwe.ac.uk/bookmark.htm

I am a Sender - Multiples by Joseph Beuys
Pinakothek der Moderne
Sammlung Moderne Kunst, Munich
Until 11th January 2015
Since January 2013, the Pinakothek der Moderne and the Busch-Reisinger Museum, Harvard Art Museums, Cambridge, have been engaged in a joint research project devoted to the multiples of Joseph Beuys. Both institutions possess world-class collections of the multiples and the project’s chief aim is to make these important works more accessible to a broader public. The fulfilment of this goal is in keeping with the artist’s wish that his multiples function as ‘transmitters’ of his artistic ideas in the wider world.

Pinakothek der Moderne, Barer Straße 40
80333 München, Germany
i-am-sender-multiples-joseph-beuys

AMBruno: Lists etc.
Archive • Order • Sequence • Track • Stack • Map • Index
• Inventory • Litany • Catalogue
An exhibition of artists’ books recently purchased by Leeds College of Art Library
Until 19th December 2014
Artists’ group AMBruno explore the theme of lists where the many possibilities of form and purpose are shown through words, drawings, images, materials and diagrams. There are narratives of desire, bibliographies, chronologies, shipping forecasts, fetishes, diaries, collections, crimes and ambiguities.

Sophie Loss, Do To Do, Edition of 12

The collection was selected by Gustavo Grandal-Montero and first shown at Pages: International Contemporary Artists’ Book Fair at The Tetley, Leeds, 2014.

AMBruno are Marco Cali, Kathryn Faulkner, Judy Goldhill, Barbara Greene, Jane Grisewood, Ingrid Jensen, Lydia Julien, Sharon Kivland, Philip Lee, Sophie Loss, John McDowall, Sumi Perera, Steve Perfect and Anne Rook.

The Library, Leeds College of Art, Vernon Street, Leeds, LS2 8PH, UK. www.leeds-art.ac.uk
Please call for opening times: 0113 2028000

Art & Language Uncompleted:
The Philippe Méaille Collection
MACBA, Barcelona, Spain
Until 12th April 2015
The Philippe Méaille Collection stands out as a remarkable representation of one the most complex and belligerent practices of the second half of the twentieth century. Largely associated with Conceptual Art, Art & Language challenges the existing vocabulary of art history by refusing affiliation to any artistic identity. Since the mid sixties Art & Language’s initial development was based on assimilating critical and dissenting practices that relied on a discursive, conversational and language-based perspective that continues through to the present. In that sense, the works by Art & Language the Philippe Méaille Collection may come across as a contingent history of the collective, yet this is the most adequate form of encapsulating what is often referred as a ‘radically uncompleted, radically inconclusive’ practice.

The exhibition features an extensive selection of works by Art & Language from the Philippe Méaille Collection and is accompanied by a publication, with essays by Carles Guerra and Matthew Jesse Jackson, and an interview with Michael Baldwin, Mel Ramsden and Philippe Méaille.

Curator: Carles Guerra. Exhibition organised by the Museu d’Art Contemporani de Barcelona and co-produced with the Musée d’art moderne de la Ville de Paris. Sponsored by Fundación AXA.

MACBA, Plaça dels Àngels 1, 08001 Barcelona, Spain

Exhibitions at the Center for Book Arts, New York:

Behind the Personal Art Library:
Collectors Creating the Canon
Until 20th December 2014
Organised by Alexander Campos, with Johanna Drucker (UCLA), Jae Jennifer Rossman (Yale), and Tony White (MICA). Behind the Personal Art Library: Collectors Creating the Canon considers the influence of private collectors on the critical dialogue in the field of book arts.
Rather than curating the works around a central theme, the goal of this exhibition is to examine works in these collections that have become seminal artworks in the field at large, thus becoming influential to establishing a canon. The exhibition also analyses the collectors themselves: how they came to collect books, what drove them to continue collecting, whether they consciously built and curated their collections, and how these factors influenced and informed artist bookmaking practices. On top of continuing the conversation of the book arts canon, Behind the Personal Art Library is a walk down memory lane with the Center for Book Arts. Many of the works and artists in this show are coming full circle, having exhibited at the Center previously.

Collections featured include: Philip E. Aarons & Shelley Fox Aarons (NY), Mary Austin (CA), Duke Collier (MA), Jack Ginsberg (South Africa), Arthur Jaffe (FL), Monica Oppen (Australia), Barbara Pascal (CA), Marvin & Ruth Sackner (FL), Julia Vermes (Switzerland), Frank Williams (MA/NY), Martha Wilson (NY), and Tony Zwickner (CT).

**Featured Artist Project**

**Master Faculty Fellow: Richard Minsky**

**Material Meets Metaphor**

**Until 20th December 2014**

Organised by Jae Jennifer Rossman, Assistant Director for Special Collections, Yale University Arts Library.

Our Master Faculty Fellowship provides for a luminary in the field to come to the Center to teach a Master Class in conjunction with an exhibition - a small retrospective - showcasing their work. Past Faculty Fellows have included such noted artists as Barbara Tetenbaum, Julie Chen, Johanna Drucker, Susan Joy Share, and Robert Bringhurst.

In 1974, Richard Minsky founded the Center for Book Arts, the first not-for-profit organisation in the nation dedicated to promoting the art of the contemporary book. Minsky’s work has not been shown at the Center in over 10 years, thus the presentation of this major body of work is timed to coincide with the Center’s 40th anniversary. The installation will feature several key works with unique bindings by Minsky that will serve as a foundation for his Master Class, including the Bill of Rights series, Minsky in Bed, History of Egyptian Mummies, among others.

**Featured Artist Project: Richard Minsky – Notes**

**Until 20th December 2014**

Organised by Jae Jennifer Rossman, Assistant Director for Special Collections, Yale University Arts Library.

Music and visual art have been intertwined for centuries. Minsky here explores the relationship between music and contemporary visual art in Notes. This latest creation engages not only the eye and the ear, but, in fact, the entire body. Notes is based on Musical Theory, a uniquely-bound, small blank book in which Minsky kept notes about potential musical compositions, riffs, and lyrics during the 1970s and 1980s. Notes includes reproductions from Musical Theory, original ephemera from that time period, and a CD of his 1972 recording of Adventures in Ku-ta-ba Wa-do. The edition contains 75 limited edition copies, ten deluxe copies, and one unique binding, the musical chair on display. The musical chair is an instrument made of repurposed organ pipes that gives sound to the ideas in Notes or a melody of one’s own. Minsky’s sculptural rendition of his material meets metaphor methodology is part of another longstanding tradition: the link between music and the built environment (sculpture and architecture). Minsky’s unique binding is a new addition to an exemplary lineage of works that combine music and visual art to create a multi-sensory experience.

**Featured Artist Project:**

**Scholarship for Advanced Studies in Book Arts**

**Until 20th December 2014**

Organised by Sarah Nicholls, Programs Manager. The Center for Book Arts is pleased to present the work of the 2014 Scholars for Advanced Studies in Book Arts. Donald Daedalus, Prudence Dudan, and Lee Marchaloni each received a year-long scholarship to work in here at the Center for their commitment to the artistic endeavours in the book arts. The purpose of this program is to provide opportunities to emerging artists committed to developing careers in the book arts field, and to further the growth of this artistic profession. On view are their completed projects produced while here at the Center.

28 West 27th St, 3rd Floor, New York, NY 10001, USA. Gallery Hours: Mon-Fri 11am-6pm, Sat 10am-5pm www.centerforbookarts.org

**Eighth Annual Artist’s Book Exhibition: Beyond the Book**

**Brighton and Faneuil Branches, Boston Public Library, USA. Until 6th December 2014**

Artists working in greater Boston are participating in the 8th annual “Beyond the Book” juried artist’s book and collage exhibition at the Brighton & Faneuil Branches, Boston Public Library. https://www.facebook.com/brightonbeyondthebook Faneuil Branch: 419 Faneuil Street, Brighton, MA 02135, and Brighton Branch, 40 Academy Hill Road, Brighton, MA 02135, USA. www.bpl.org

**Phil Cleaver: book-object-art**

**G511ERY, London, UK**

**From 1st December 2014**

*It is impossible to juxtapose simple words, images and objects and not create a wealth of intended and unintended meanings – even if the books are rendered partially or wholly unreadable. These works are created by folding the pages of the book, following the slight misalignment of each*
page's printed grid, lending a human element to the final sculpture. Each piece has a scrapbook-like aesthetic; a feeling of nostalgia. Read from them as you will…”

Phil Cleaver is an established and multi award-winning heavyweight in the graphic design world. Protégé of Anthony Froshaug, Phil honed his design and typographic skills under Alan Fletcher at Pentagram, Wim Crouwel at TD in Holland, and Michael Wolff at Wolff Olins. In 1984 Allied International designers recruited Phil as creative director of branding. In 1987 he established CleaverLandor, a specialist design consultancy, whose success led to such rapid growth that Phil found himself increasingly paper-pushing and decreasingly pencil-pushing, so he set up design consultancy et al, in 1992; a tight-knit consortium of like-minded design professionals.

Phil is a fellow of the Chartered Society of Designers, a founding trustee of The Monotype Museum, a Fellow of the Royal Society of Arts, and Professor in the Creative industries in the School of Art and Design at Middlesex University. He lectures worldwide on design, and his early typographical work is archived in St Bride’s Printing Library. His book design is in the permanent collection of the V&A Museum’s National Art Library.

In 2012, Phil was invited by renowned creative director David Holmes to collaborate as typographer and book designer alongside Sir Peter Blake, godfather of British Pop Art, and four other master artists, to create a box of treasures celebrating eight decades in the life of Sir Peter Blake and The Macallan. www.philcleaver.com

G511ERY, 511 Seven Sisters Road, London, N15 6EP, UK
Tel: 07584 063207

**On the Move**

Stedelijk Museum, Amsterdam
Until 18th January 2015

Elisabeth Tonnard’s work *One Swimming Pool* is on view at the Stedelijk Museum in Amsterdam. Elisabeth Tonnard will also install the work on the floor. You’re invited to come and see this temporary performance at the auditorium of the Stedelijk Museum on 27th December.

Stedelijk Museum Amsterdam
Museumplein 10, 1071 DJ Amsterdam, The Netherlands.
http://www.stedelijk.nl/en/exhibitions/on-the-move
http://elisabethtonnard.com/works/one-swimming-pool/
http://www.stedelijk.nl/en/calendar/performances/one-swimming-pool

**Pulp Culture - Paper is the Medium**
Morris Museum, Morristown, NJ, USA
Until 7th December 2014

This thought provoking exhibition features compelling works of art by contemporary artists (including Irmari Nacht, Red Grooms, Doug Beube, Li Hongbo, Pam Cooper, Béatrice Coron, Wendy Wahl, Massimo Vignelli, Richard Meier) who have stretched the boundaries of paper as a creative medium and source of inspiration. Capturing a wide range of artistic expression, the more than 80 works in the exhibit include some surprising objects made from paper ranging from life-size sculptures of human figures and whimsical figures to geometrically complex folded objects to jewellery and paper dresses.

The exhibition features the work of papermakers, sculptors and engineers, whose methods and materials include handmade paper pulp, folded paper, molded paper, recycled paper, and cut paper. The Museum is located at 6 Normandy Heights Road (at the corner of Columbia Turnpike) in Morristown, NJ, USA. Tuesday-Saturday, 11am to 5pm, Sunday, 12pm to 5pm.
www.morrismuseum.org

**23 Sandy Gallery Presents SACRED | PROFANE:**

Book Art Focusing On Religion And Spirituality
Until 20th December 2014

SACRED | PROFANE is a juried exhibition of book art focusing on religion and spirituality. For this show we sought out works that take a stand or cross the line between the sacred and the profane, the dichotomy of often-polarising points of view.
This exhibition features 57 books by 52 artists on topics such as: ritual and ceremony, creation and evolution, myth and memory, heaven and earth, superstition and scholarship, sacred and secular, rites and symbols, traditional and modern, occult and omnipresence, agnostic and atheistic, west and east.


SACRED | PROFANE was juried by Jim Carmin, who has directed the operations of the John Wilson Special Collections at Multnomah County Library since 1998. Prior to that he was an art librarian at the University of Oregon and sold books, rare and otherwise, at Powell’s City of Books in Portland. He has a Bachelor’s in studio art and Masters in Library Science from Ball State University, a Masters in Art History from the University of Oregon, and has attended Rare Books School at the University of Virginia with classes in bindings and typography. Related interests include reviewing contemporary fiction for The Oregonian and the Minneapolis-St. Paul Star-Tribune; letterpress printing and bookbinding; and curating exhibitions in literary and book arts.

A full online catalogue for SACRED | PROFANE can be found at: www.23sandy.com/works/sacredprofane
23 Sandy Gallery, 623 NE 23rd Avenue, Portland, OR 97232, USA. www.23sandy.com

2014 Biennial Members Exhibition
Fuller Craft Museum
Brockton, MA, USA
Until 15th February 2015
Originally developed to showcase the talent of our member artists, the exhibition remains one of the most impactful ways to celebrate the important role our members play in the cultural life of our community. Open to most media and all themes, the exhibition promises to spotlight a diverse group of students, emerging artists, mid-career and established professional artists. The juror for the 2014 Biennial is Arthur Dion, Director of Gallery NAGA.

Artists featured in this biennial include: Deborah Baronas, Judy Bergman Hochberg, Molly Blumberg, Pat Campbell, Diane Chester-Demicco, Bill Davison, Christopher Dewart, Sarah Dewart, Linda DiFrenna, William Dooley, Thomas Durand, Cynthia Eid, Temple Fawcett, Ellen Fisher, Phyllis Flora, Yetti Frenkel, Virginia Fresina, Paula Garbarino, Ania Gilmore, Sandra Golbert, Reme Gold, Steven Hahn, Wendy Hale, Sarah Hess, Ruth Hodges, Nancy Koenigsweg, Mike Korsak, Edward Krent, David Lang, Yanick Lapuh, Jaeok Lee, Robin MacDonald-Foley, Caitlyn Marsh, Annie Meyer, Dan Molyneux, Irina Okula, Michael Pietragalla, William Rae, Amanda Rebelo, Michael Rohde, Meryl Ruth, Chuck Sharbaugh, Peter Snyder, Steven Travis, Alan Weinstein, Muffy Young, and Christina Zwart.

Image above: Knowledge Inc. 2013, by Ania Gilmore. Folded book inspired by Wisława Szymborska’s poem Contribution to the statistics. The form allows the viewer to explore the book from all sides. A vision of the feeling of permanent unrest about the quality of human nature, giving a statistical account and contemplating picture of equality in the face of inevitable human suffering and death.

Fuller Craft Museum, 455 Oak Street, Brockton, MA 02301, USA. http://fullercraft.org

Odd Volumes:
Book Art from the Allan Chasanoff Collection
Yale University Art Gallery, New Haven, USA
Until Sunday 1st February 2015

Drawn from a major collection given to the Gallery by Allan Chasanoff, B.A. 1961, Odd Volumes showcases a selection of experimental and innovative works of book art from the 1960s to the present. This student-curated exhibition considers the transformation of books into sculptural objects from multiple perspectives: the history of book art, the relationship between form and content, and the interaction between the viewer and the work. Featuring approximately 100 works by more than 80 artists, including acclaimed figures such as Olafur Eliasson, Yoko Ono, and Dieter Roth, this exhibition offers a rare opportunity to discover the world of book art.

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Until 31st January 2015, Artspace, a nonprofit arts organisation in New Haven’s 9th Square, presents a companion exhibition, Connecticut (un) Bound, featuring additional works from Chasanoff’s collection as well as responses by local artists (50 Orange St, New Haven).


Exhibition and publication organised by Andrew Hawkes, M.F.A. candidate; Ashley James, Ph.D. candidate; Jessica Kempner, B.A. 2014; Sinclaire Marber, MC ’15; Elizabeth Mattison, B.A. 2014, M.A. 2014; and Colleen McDermott, SY ’15, under the mentorship of Gallery staff. Made possible by the Jane and Gerald Katcher Fund for Education; the John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions; and the Nolen-Bradley Family Fund for Education.

Free and open to the public.
Yale University Art Gallery, 1111 Chapel Street (at York Street) New Haven, Connecticut, USA.
http://artgallery.yale.edu/exhibitions/exhibition/odd-volumes-book-art-allan-chasanoff-collection

Claude Rutault – Imprimés 1973 - 2013
The Centre des livres d’artistes (CDLA)
Saint-Yrieix-la-Perche, France
Until 20th December 2014
For a long time the wish for a book that competes with painting, so that writing is no longer just a bridge to painting but a substitute. A book that has the visual and material qualities as well as the irreducible dimension of a painting, with its own weapons, paper ink colours characters typography. Claude Rutault, seconde livraison (entrée «catalogue») in : la peinture fait des vagues, Brest : musée des beaux-arts, 2007. (Painting Makes Waves)

This exhibition focuses on a constitutive and significant part of the work of the artist; the writings. Claude Rutault uses, since the early 1970s, all forms of printed material (posters, catalogues, books, stapled pamphlets, invitation cards) to disseminate all kinds of texts. The concept of editing and publishing is at the heart of his practice. A first exhibition of his work was held here at the CDLA in the summer of 2011, based essentially around a work titled “AMZ ou le soleil brille pour tout le monde” – définition / méthode 169” (AMZ or the sun shines for everyone.” – Definition / method 169), whose premise (first text) dates from 1985. Since June that year, the CDLA holds the archive of this work submitted by Claude Rutault and Daniel Sachedina; it became the place where the “z” part of the work is based.

1 place Attane, F-87500 Saint-Yrieix-la-Perche, France.

Elisabeth Tonnard - Artists' books 2003-2014
Van Abbemuseum, Eindhoven, The Netherlands
Until 30th January 2015
This exhibition shows an overview of the artists’ books and editions by Elisabeth Tonnard (Leerdam, 1973). Also on view are several related publications such as literary and visual contributions to magazines and other collaborations.

The show is in the library of the Van Abbemuseum. Admission to the library is free. Opening hours: Tuesday to Friday from 11.00 to 17.00. Van Abbemuseum, Bilderdijklaan 10, 5611 NH Eindhoven, The Netherlands
http://vanabbemuseum.nl
www.elisabethtonnard.com

3-ply at Good Press Gallery, Glasgow. Throughout December, Good Press is delighted to announce that 3-ply (http://3ply.net) are residents of The Stool! At Good Press Gallery in Glasgow. 3-ply is an independent publishing initiative that focuses on publication, writing, editing and translation as an extension of art practice.

As part of their residency, 3-ply have curated a roster of two-week, small scale installations from a range of highly regarded Australian artists including: Elizabeth Newman, Christopher L G Hill, Matt Hinkley, Liang Luscombe, Angela Brennan, Stephen Bram, Masato Takasaka & Nicholas Mangan. They will be joined on occasion by Holly Childs and Phoebe Clark, for readings of their work with archiving (Phoebe Clark), and from a new novella in progress (Holly Childs).
Over the month, each installation will be accompanied by one, or a series of readings open to all.
Good Press, Based at Mono, 12 Kings Court, Glasgow, G1 5RB, UK. www.goodpressgallery.co.uk

The Enchanted Page
londonprintstudio, London, UK
Until 31st January 2015
Creating a magical environment for children, this interactive show features illustrations and cut outs from the latest children's books with an art trail where children can read, draw, and tell stories. The Enchanted Page is an installation for children, with a specially constructed environment featuring enchanting images and characters from upcoming children's book illustrators.

Curated and designed by award winning children's book illustrator Frann Preston-Gannon and John Phillips at londonprintstudio, beautiful illustrations by 10 designers inspire the show. One of the lead characters is Frann Preston-Gannon's Sloth, but there are Talleen Hacikyan's Mouse and Fox, and many more.

The show features work by the talented younger generation of children's book illustrators, and is suitable for all children up to the age of 11.

Workshop programme: There will be several workshops for children and young people during the exhibition. Before Christmas, workshops are focussed on children under 11; in January, the focus is on young illustrators and storytellers 10 to 18.

425 Harrow Road London W10 4RE UK
www.londonprintstudio.org.uk

German reunification as seen through artists’ books from Reinhard Grüner’s collection – an exhibition in Munich
Until 20th December 2014
25 years ago the people of the German Democratic Republic took to the streets in order to protest against state oppression. This peaceful revolution finally resulted in a unified Germany on October 3rd, 1990. The artists’ books exhibition ‘Wendezeit’ (time of change), shown previously at the State Library of Regensburg (Bavaria/Germany) and at the Federal Ministry of Education and Research in Berlin, opened at Munich’s Seidl-Villa in November.

The 33 artists’ books on display describe how mostly East German artists and authors responded to oppression through state authorities by ridiculing and covertly criticising the existing system. The exhibition also shows the destruction of the language used in the GDR, it gives examples of diaries written at that time and also shows how art and literature became a vehicle of criticising the system. Special emphasis is put on the year 1990 and the 10 years following this outstanding historical landmark. The exhibition can be seen as a study in democratic art and literature, too.

Guided tours by the collector:
Sunday 7th December, 3pm and Monday 15th December, 6pm. For more information see www.buchkunst.info and www.seidlvilla.de

A small catalogue (71 pages, in German, EUR 9 + postage) is available from the collector r.gruener@buchkunst.info
The exhibition is open Monday to Sunday from 12-7pm. Seidlvilla Verein e.V., Nikolaiplatz 1b, 80802 München, Germany.

Rachele Riviere –
A Moindre Bruit
Médiathèque Communautaire de Biot, France
Until 13th December 2014
Image left is of PAGES, impressions on earthenware. Médiathèque Communautaire de Biot, 4 chemin Neuf, 06410, Biot, France.
“D’où suis-je? Je suis de mon enfance comme d’un pays,” wrote Antoine de St. Exupéry, author of *The Little Prince*. My rough translation, “Where am I from? I am from my childhood as from a country,” explains some of my sources and influences. This exhibition includes my pinhole photographs, artist books and book objects, utilising the nineteenth century photographic techniques of cyanotype and gum bichromate printing, as well as collage.

My images and objects refer to the word as image and to the idea of writing with light, the definition of photography. My sources for the work on view here used include the poetry of Meena Alexander, texts from Hossein Abkenar and a page from my father’s childhood diaries.

Jesseca Ferguson has worked as an artist and arts educator for many years and currently teaches collage in the graphic arts area at the School of the Museum of Fine Arts in Boston, where she received her MFA degree. Ferguson has had solo and group exhibitions in the United States and abroad, and her work can be found in the permanent collections of the Fogg Art Museum (Cambridge, MA), the Museum of Fine Arts in Boston, the Fox Talbot Museum in Lacock, England and the Bibliothèque Nationale in Paris, among others. http://museumofmemory.com

2nd floor Balcony Cases, Brooklyn Public Library
10 Grand Army Plaza, Brooklyn, NY 11238, USA. www.bklynlibrary.org

**Writing with Light:**
*Photography & Books by Jesseca Ferguson*
*Brooklyn Public Library, NY, USA*
*Until 1st February 2015*

Pinhole photographs, artists’ books and book objects, utilising the techniques of cyanotype and gum bichromate printing, as well as collage.

Westheimer, Judy Anderson (with Ginny Hoyle and Chris Hecker), Candace Hicks, Elsi Vassdal-Ellis, Karen Kunc, Jim Johnson and Macey Ley alongside top notch works by Beata Wehr, Casey Gardner, Daniel Essig, Emily Martin, Frans Baake, Jan Owen, Jessica Spring, Lauren Faulkenberry, Marginale Press, Mary Utuhppuru, Small Craft Advisory Press, Susan Lowdermilk, Suzanne Sawyer, Tom Virgin, Tony Bellavar and Vicki Essig.

Lament by Karen Kunc, 2001

Open by appointment only December 21 - January 28
Coming soon: *Artists’ Book Cornucopia VI* with Candace Hicks in the Reading Room 28th January - 14th March 2015
Abecedarian Gallery, 910 Santa Fe, #101, Denver, Colorado, USA. www.abecedariangallery.com
Open Thursdays and Fridays 1pm-6pm
Saturdays noon-4pm

**Loves loves Loves - Andi McGarry will be showing at Baltic book Market Fri 5th Dec + Sat 6th Dec. 10-5pm**

Artist’s Statement “Life,” is... one continuous sexy dance,-trust me - I know this to be true!, with or without music, with or with out clothes, with or without humour, we twist and twirl, kiss and cavort, slap and scream, laugh and chase - and get chased.

We throw up amazing moves, and try out daring and unbelievable shapes to express ourselves in order to be fabulous on the dance floor.

We are the guy in the white suit with one arm in the air staying alive, we are the living embodiment of the essence of John Travolta. www.balticmill.com
Conflict Unknown: Alternate Cover for Now & Here #3: Trial One

physical and telepathic violence in murky jungles, abstract interiors, echoing black oceans, energetic mountain ranges and vast aggressive plains. Conflicted by cryptic forces, our heroines question their self-awareness, consciousness, and physicality.

While the juxtaposition of confidential sketches with finished works gives the viewer the illusion of omniscience, the works’ chaotic philosophy and apocryphal truths create a state of total unknown and questioning. Exploring the conflict between physicality and mind, the narrator, often shifting perspectives, dimensions and subsequent consciousnesses, chronicles the world both in first person and alternately as omnipresent guide. Westvind’s unparalleled poetic style is mirrored by her unusual work process, creating the drawings first and later allowing the text to evolve from that spontaneous visual narrative. The chaotic conflict and spiritual philosophy of the narrative are rendered energetically with diagonals and broken planes. The brash brushstrokes of Westvind’s paintings and layered graphite lines of her drawings capture overlapping moments in time and space reminiscent of Italian Futurism.

Conflict Unknown is Lale Westvind’s first solo-exhibition, the fifth and final in a series of one person shows dedicated to New York based artists exhibiting audacity and prolific output in the self-publishing community. Westvind attended the School of the Art Institute of Chicago and now lives in Harlem, New York. As an alternative comics and animation artist her work has been published and exhibited nationally, in 2012 she won the Ignatz Award for Promising New Talent.

Booklyn Artists Alliance
Gallery hours are Thursday - Tuesday, 12 - 5pm

Dylan Stone - Barbara and David Stone’s Videos, LPs and Books
Josée Bienvenu Gallery, New York, USA
Until 13th December 2014
Josée Bienvenu is pleased to present Dylan Stone’s first solo exhibition at the gallery. The exhibition is based on his monumental watercolour, Barbara and David Stone’s Videos, LPs and Books, a portrait of his parents through their collection. Stone re-examines intimacy and relationships.
through their objects and redraws his parents' handwriting on VHS videotapes. The artist explores systems, both categorical and relational, retelling and retracing his personal history alongside his family history.

*Barbara and David Stone’s Videos, LPs and Books* is a watercolour painting of a bookcase lined with familiar artifacts from the 1970s through the 1990s. Stone's father, David, who recently passed away, worked in collaboration with his wife Barbara, producing films by filmmakers such as Jonas Mekas, Jerome Hill, and Robert Kramer. For thirty years they made home recordings of movies from television that tower over the gallery alongside oversized books and tchotchkes. The painting is tiled together in a mosaic, made of twenty-three sheets, with disjointed and skewed painted panes. Like the breaks and blips natural to older media, there is a dissonance to this un-straight forward tender representation of his parents' history.

**Twelve archive boxes that house My Father’s Newspaper Clippings on Art & Artists** are filled with hundreds of editorials, articles, and reviews of exhibitions and books, obituaries and interviews that have been collected and filed alphabetically. This was a father’s way to understand his son’s world and to devour as much as he could about art. From 1989 until 2011 David sent him newspaper clippings from the International Herald Tribune, The Nation, The New York Review of Books, The Guardian and Time Out London. These clippings also had handwritten messages, ‘Let’s go see this show when you come back for Christmas’, or ‘Would you like this book for your birthday?’, or ‘Do you like this artist?’ From the time Dylan started art school he received these newspaper clippings by post, and serve as a recorded document until his father’s passing twenty two years later.

**A-B Box**, a series of twelve watercolours that focus on the file folders that contain the newspaper clippings. The enclosed articles are listed in the artist’s handwriting. Stone has familiarity with systems of cataloging as in his 26,000 photographs of Lower Manhattan acquired by The New York Public Library and his previous monumental and detailed painting documenting his parents’ bookshelves now in the collection of The Museum of Fine Arts Houston. These file folders, painted in watercolor are a record and index of art and art history.

529 W 20th Street, New York, NY 10011, USA. joseebienvenugallery.com

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**Bibliothèque Forney - Salle de Lecture**

Collection des Livres d’artistes

Ilona Kiss - Artiste du Livre, de Budapest à Paris

Until 5th January 2015

Bibliothèque Forney – Hôtel De Sens

1 Rue Du Figuier, 75004 Paris, France.

**The Liberated Page**

Le Commun, Bâtiment d’art contemporain, Geneva

Until 28th December 2014

The Liberated Page is an international union which aims to support and promote the critical and intellectual dissemination of artists’ books and independent editions across the world. The union organises and conceives a number of events, conferences, and a biennale exhibition, which highlights new practices within contemporary art publication and new forms of artists’ books made and published worldwide. The first *Liberated Page* biennale was entitled Blank Book Makers and was held at the Fonderie Kugler, Geneva, Switzerland in 2012. *The Liberated Page* is also a communal archive of artists’ books and bookworks, which is in continual evolution and construction.

For *The Liberated Page* exhibition, a number of contemporary artists concerned with the renewal of the book format have been invited to take part to share their perspectives. These artists are Manuel Burgener, Raffaella Chiara, Norbert Costin, Elizabeth Lebon, Louise Guerra, Václav Pozárek and Claudia de la Torre.

This project has been made possible with support from the following institutions: Bibliothèque d’art et d’archéologie
Genève, cabinet des estampes de la bibliothèque nationale suisse, Fonds municipal d'art contemporain de la Ville de Genève de Pro Helvetia, Fondation suisse pour la culture, la Loterie Romande.

Rue des Bains 28, Geneva, Switzerland.
Tuesday-Friday 12–6pm. Saturday-Sunday 11–6pm. Guided visits, Sundays 4–5pm. Readings: 12 December 7–8pm. Book Club, 9 and 18 December 5–6pm. Admission free. www.theliberatedpage.com

Exhibitions at the Minnesota Center for Book Arts:

**2015 Minnesota Book Artist Award**
Open Book Cowles Literary Commons
13th December 2014 – 25th January 2015

Presentation and reception: Friday, January 16 at 5.30pm in the Open Book Target Performance Hall.

Minnesota Center for Book Arts and the Minnesota Book Awards are pleased to present the 2015 Minnesota Book Artist Award, sponsored by Lerner Publishing Group. This annual award recognises a Minnesota book artist or book artist collaborative group for excellence of a new artistic work, demonstrated proficiency and quality in the book arts through their body of work, as well as an ongoing commitment and significant contributions to Minnesota’s book arts community. Past recipients include Fred Hagstrom (2014), Jana Pullman (2013), Bridget O’Malley and Amanda Degener of Cave Paper (2012), Regula Russelle (2011), Wilber H. “Chip” Schilling (2010), Paulette Myers-Rich (2009), and Jody Williams (2008).

For more information about the award or past winners, visit the Minnesota Book Awards website at: http://thefriends.org/events/mnba/winners-and-finalists/book-artist/

Created in 1988, The Minnesota Book Awards is a statewide, year-round outreach program of The Friends of the Saint Paul Public Library in partnership with the Saint Paul Public Library and City of Saint Paul. Please visit thefriends.org or call 651-366-6497 for more information about the Minnesota Book Awards.

**Greg Campbell - Fine Binding**
9th January – 28th March 2015

Opening reception in coordination with InsideOUT
This exhibition celebrates work from this renowned Minneapolis-based bookbinder and proprietor of Campbell-Logan Bindery.

**InsideOUT: Contemporary Bindings of Private Press Books**
MCBA Star Tribune Foundation Gallery
9th January – 28th March 2015

InsideOUT celebrates the art and craft of contemporary bookbinding and private press printing. Organised by the UK-based binding society Designer Bookbinders, this ambitious project is a collaboration between thirty-four binders based in the United Kingdom and twenty-five based in the U.S. and Canada.

Join us for an opening reception on Friday, January 9, from 6pm to 9pm. This event is free and open to the public, and a number of participating artists and organisers will be in attendance. Additionally, during the exhibition’s opening weekend, MCBA is proud to present an exciting opportunity to expand your fine binding repertoire! **Featured artist Karen Hamner (Chicago, IL) will offer a two-day workshop exploring a variety of innovative decorative techniques for leather.**

**Streamlined Style: Contemporary Decorative Techniques for Leather Bindings**
Saturday and Sunday, January 10-11, 2015; 9am-5pm

For more details or to register, visit our Adult Classes page: http://www.mnbookarts.org/adult#KHjan10

The sixty-five bindings exhibited under the title InsideOUT not only show excellence in craftsmanship, but can also be justifiably considered as works of art in their own right. To bind such a work usually takes more than sixty hours of highly skilled and concentrated labour, so the texts that a binder chooses should be worthy of such effort!

With this in mind, the primary motivation for this exhibition was to feature some of the best possible examples of contemporary private press printing. The results can be seen here: four British and five North American private presses have supplied a total of twenty-eight different titles. In many cases binders have chosen to work with the same title which is fascinating in itself as the viewer is presented with different interpretations of the same text. In order that the exemplary skills of hand printing and the variety in illustration techniques can be appreciated, examples from thirteen of these texts are displayed in sheet form alongside the bindings. This also allows visitors to sample and enjoy the words and images hidden between the covers. Imagination and beauty abound, confirming that the arts of hand bookbinding and hand press printing are thriving on both sides of the Atlantic.

We experience loss in different ways. Loss of expectation, loss of life, loss of love, loss of memory. We mourn loss, question loss and fear loss. We are formed by how loss touches our lives in its many fashions. Each of these books looks at a different idea of loss - how it resides within us, and how we process it.

The two books *Telling Time* (above) and *Anamnesis* are centered on the slow loss of memory resulting from Alzheimer's disease. In *Telling Time* the memory loss is mourned as a repeated single image printed on sheer silk organza begins to fade to white. With the turn of each page this special memory of a day at the beach, too, is forever gone. *Anamnesis* represents the fear of memory loss. Pages sewn into the concertina are tied together and only partially accessible, while cut windows are obstructed with metal and string. The inaccessibility of the pages is suggestive of a lost memory and the futile struggle to retrieve it. Both books illustrate my personal unease with a family history of Alzheimer's disease.

I remember how we met and winter stayed late focus on the loss of life and the idea of burial, both as the metaphorical
burial of memories or emotions, as well as in the literal sense of burying the dead. Hand felted wool is the primary material in both of these books making reference to the Burial in Woollen Acts of Parliament. Between the wool pages I remember how we met handwritten text printed on silk organza is layered in semi-legible rushes of memory that swell with the death of someone mournfully loved. These memories and their emotional attachments are neatly buried with the turn of each page. In winter stayed late text is printed onto cotton handmade paper and caringly pinned onto each wool page. The narrative within describes the monotony of winter that becomes interrupted by the anticipation of childbirth, followed by the emptiness of miscarriage. The few words demonstrate how quietly miscarriage really is kept.

My work is heavily influenced by notions of identity created by personal histories, memories, and perception. The narrative is found within singular moments through the use of repeated imagery or text, recalling deeply personal events or memories, as these books do. In the course of remembering or reflecting there is an occasion to stay and fixate on moments. It is within that space that my work finds itself - in that moment of recall, preoccupation, even obsession. http://erinkschmidt.tumblr.com

Monday – Friday 10am-4pm. Please check before travelling, email: Sarah.Bodman@uwe.ac.uk

Feyne Liberey II
Dietmar Pfister - Pictures and book objects
literaturHaus Berlin, Germany
12th December 2014 – 27th February 2015

Private view Thursday 11th December at 6pm in the Großer Saal with an opening speech by Ernest Wichner.

From scriptural painting, Dietmar Pfister has focused on the field of book art since the mid-nineties, which was a natural development for him because of his strong literary interests.

Dietmar Pfister’s first exhibition of book objects opened eleven years ago in 2003, during the Poetenfest Erlangen. Since then he has had 16 solo exhibitions exclusively concentrated on his book objects and altered books. These exhibitions were shown all over Germany, in the J. a Lasco-Bibliothek, Emden, in the Forum Konkrete Kunst Erfurt and at Morat Institut in Freiburg.

In recent years he developed his activities towards a range of artists’ books, especially with etchings. In this Berlin exhibition under the title “Feyne Liberey” both scriptural paintings dating from 1989, and new book objects can be seen, alongside more recent artists’ books including ciphers with an early poem by Ulf Stolterfoht and Modo Morandi a graphic-Suite of seven poems by Franz Mon and seven etchings by Pfister (image below).

This exhibition is accompanied by a richly illustrated catalogue / book, titled Feyne Liberey. This title is a mediaeval formulation for the term ‘fine library’. The book is the result of a long-term collaboration with notable writers in the sector of modern German literature: F.W. Block, H.M. Enzensberger, Hartmut Geerken, Nora and Eugen Gomringer, Franz Mon, Raoul Schrott, Ulf Stolterfoht, Ernest Wichner. They contributed poetry, texts and essays concerning artists’ books by Dietmar Pfister. It is a cross-disciplinary project in itself. For that reason it is subtitled ‘Bilder- und Lesebuch’, i.e. picture - and reading - book. The full-colour exhibition catalogue (30 x 30 cm, 80 pages, hardcover) is available for purchase at 45 Euros. For enquiries and orders please contact the artist or the Kohlhaas & Co. Buchhandlung by mail.

literaturHaus Berlin
Fasanenstraße 23, 10719 Berlin, Germany.
Monday to Thursday, 10-17, Friday, 10-14. Free entry.
www.literaturhaus-berlin.de
www.dietmarpfister.de
www.kohlhaasbuch.de

I remember how we met, Erin K. Schmidt
Learn to Read Art: A Surviving History of Printed Matter
NYU's 80WSE Gallery, New York, USA
2nd December 2014 – 14th February 2015
Printed Matter, a pioneer in the field of artists' books and a nerve center for New York's alternative arts world for four decades, is the subject of the newest exhibition and publishing project at NYU's 80WSE gallery, launching December 2. A public opening will take place on Friday, December 12th, 6-8pm.

A carefully selected amalgamation of books, records, exhibition documentation and flyers, Learn to Read Art: A Surviving History of Printed Matter charts the organizational history of the New York non-profit in relation to the history of artists' books and important movements in contemporary art from the 70s to the present, encompassing the alternative space movement, downtown NYC counter-cultural scenes, and artist activism.

“The field of artists' books traces the historical trajectory of contemporary art, and many pioneering conceptual artists produced books and publications in order to both reach wider audiences and to circumvent the market and the institutions that much of the work implicitly critiqued,” said Max Schumann, the Acting Executive Director and veteran of Printed Matter. “As one of the pioneering organisations in the field of artists' books, Printed Matter has stood at the junction of the book as art-form, art-vehicle, art-concept and art-process throughout its 39 year history. The goal of this exhibition is to provide a space for the examination and celebration of this critical cultural activity.”

Printed Matter was founded in 1976 by Sol Lewitt and Lucy Lippard among others, and capitalized on the growing interest in publications made by leading contemporary artists, such as Vito Acconci, Kathy Acker, John Baldessari, Hanne Darboven, Alison Knowles, Louise Lawler, Sol LeWitt, Edward Ruscha, and Lawrence Weiner. Through decades of its own records and files, Learn to Read Art provides a visual account of the history of the store's collaboration with artists as well as the contemporary art scene in which it engaged.

Learn to Read Art: A Surviving History of Printed Matter will be organised along a timeline of documents, ephemera, editions and publications, which will be presented alongside a chronologically arranged reading library of artists' books from the corresponding decades, allowing for a hands-on, between-the-covers interaction with exhibition.

Publishing Residency
Complementing the expansive visual installation will be a fully equipped onsite bookmaking studio where artist residents will produce new publications over the course of the exhibition. Artists Mary Ellen Carroll, Juliana Huxtable, Red76, Research and Destroy New York City and Josh Smith will work with the support of NYU studio assistants to produce editioned publications with a photocopy printer, risograph printer, screenprint, and letterpress.

Pop-up Bookshop
A portion of the exhibition space will become a temporary Printed Matter bookstore, featuring a broad selection of contemporary artists' books from the organisation's inventory. Publications will be available for sale, providing an important platform for the activation of these works through their physical dissemination. Books produced onsite by publishing residents will also be available within this space.

“Printed Matter remains unique in its ability to democratize the field of contemporary art. Where else in NYC does an artist book by Ed Ruscha sit next to a zine by a teenager from rural Ohio?” said Jonathan Berger, Director of the 80WSE Gallery. “Through offering a full history of how Printed Matter developed as the vital institution that it is, I believe that this exhibition has the potential to be an incredible resource for new generations of artists in search of new and different independent models, which enable new possibilities that push beyond the confines of the present.”

Learn to Read Art: A Surviving History of Printed Matter is curated by artist/curator Max Schumann, a veteran of Printed Matter, and artist/curator Jonathan Berger, Director of the 80WSE Gallery and Assistant Professor of Art and Arts Professions at the NYU Steinhardt School.

The title of the exhibition is taken from a text piece by conceptual artist Lawrence Weiner, who has a career-long artists’ book practice, and has had a relationship with Printed Matter since its founding.

Learn to Read Art: A Surviving History of Printed Matter is on view at 80WSE Gallery, 80 Washington Square East, New York, NY, USA; December 2 - February 14, 2015. The gallery is open to the public Tuesday - Saturday, 10:30am - 6:00pm. Please note the Gallery will be closed for winter break December 20th - January 5th. https://printedmatter.org

Absence and Presence: A Printmaking Response to the Bombing of Al-Mutanabbi Street
San Francisco Center for the Book, USA
12th December 2014 – 25th January 2015
Opening Reception - Friday 12th December, 6pm-9pm
In 2013, printmakers from around the world were invited to make prints for the al-Mutanabbi Street Project. Each artist was asked to reflect and respond to the bombing of the bookseller's quarter in Baghdad in 2007 and to be part of a global coalition of artists, poets and writers that states that wherever people talk freely and creativity breathes, al-Mutanabbi Street starts.

Printmaking is a physical process that leaves an imprint and yet retains its ability to recede, impress, layer and renew. In this vein, each printmaker will donate five prints from their edition to the project. As in our broadside and artist book project, one complete set of prints will be donated to the Iraq National Library in Baghdad. Two copies will join exhibits in the U.S. One copy will go to the UK (and be used as part of exhibits there and Europe, the Middle East and North Africa). One copy (in 2016) will join work from the project at the Herron Art Library (Indiana - Purdue University) and be digitised by them, becoming part of their permanent collection of work from this project. Dialogue related to the exhibitions of the prints from "Absence and Presence" begins December 2014 at the inaugural exhibition at the San Francisco Center for the Book. Additional exhibitions will be held in the US, UK, Middle East and North Africa from 2015-2017.

The Other Side of Two - A new work by Sophie Loss
Wild Pansy Press Project Space, Leeds, UK
Until Friday 9th January 2015
An installation in three distinct yet interrelated parts, respectively in the form of photograph, words and sound. Each of these works comprises of two sides - recto verso/verso recto, and invites a repositioning by the viewer. The image is synchronic, a single moment in two photographs, which require walking around to be assimilated - one, then the other, independently. Disconcertingly disparate scenes are visible on each side of the fulcrum of the sleeping figure. A line of writing printed on both sides of a hand-held card. To be read this is necessarily turned over by reader, turned again and again for the text is unresolved, never reaching narrative conclusion. A single sound in the room, however consisting of two distinct tracks, only one can be registered at the time - one then/or the other.

Sophie Loss’ work reflects her interest and excitement in ‘what if’ situations, occurrences in which one thing meets another, a superimposition that may lead to incongruity.

The Wild Pansy Press Project Space offers a public venue for experimental works which use the practices of reading, writing and publication as their medium and/or content.

While shows are on The Project Space will be open to the public from 10.00-6.00 Monday-Thursday, 10.00-4.00 Friday and is sited in the School of Fine Art, History of Art and Cultural Studies of the University Of Leeds, in the Old Mining Building, on Woodhouse Lane, Leeds LS2 9JT, UK. The Wild Pansy Press Project Space is curated by Simon Lewandowski and Chris Taylor.


The Prints and Drawings Department of the Swiss National Library presents
Unikat – Unicum. Künstlerbücher / Livres d’artistes / Artists’ books
Swiss National Library
Until 28th February 2015
Unikat – Unicum. Künstlerbücher / Livres d’artistes / Artists’ books
John Armleder, Hans Arp, Boris Billaud, Bolazs, Renata Bünter, Manuel Burgener, Raffaella Chiarra, Chiarenza & Hauser & Cromptier, Herman de Vries, Liliana Gassiot, Karl Gerstner, Mireille Gros, Michael Günzburger,

With Unikat – Unicum the Swiss National Library’s Prints and Drawings Department launches an exhibition series about its artists’ books. It is connected to the Swiss National Science Foundation’s three-year project – ‘Artists and Books (1880–2015): Switzerland as a cultural platform’. Beyond merely approaching the artists’ book as a distinct book form, Unikat – Unicum takes a closer look at its more extreme manifestation as a unique specimen. It is an invitation to explore this multifaceted and contradictory phenomenon, which is particularly intriguing in connection with the book as an inherently multitudinous medium. In the sense of a compendium, the exhibition will feature works from the late 1950ies up until today offering insight into the varied, experimental, project and process-based artistic work surrounding the artist’s book as unicum. The overall endeavour is to find the singular characteristics of the original artistic expression while deliberately distinguishing it from the generally held understanding of something that only exists once. Whether in the form of a note book, a luxury edition with graphic and illustrative decoration, whether as a relic of an artist’s practice or an idiosyncratic sculptural creation: They all witness the uniqueness of the individual conception of the work of art.

Curators: Susanne Bieri, Andrea Giger.

Swiss National Library
Hallwylstrasse 15, CH–3005 Bern.
Tram no 6, no 7 and no 8, Helvetiaplatz stop
Mon to Fri 10 am–6 pm, Sat 10 am–4 pm, free entry
www.nb.admin.ch/exhibitions
Tours for groups on request: Andrea.Giger@nb.admin.ch

The Art of The Book - Curated by Jessica LaManna
Until 4th January 2015
Central Libraries of Rochester & Monroe County
115 South Avenue, Rochester, NY 14604, USA.
http://www3.libraryweb.org/artofthebook.aspx

COVER ARTIST FOR THIS ISSUE OF THE BAN:

Jon McNaught is an Ignatz-nominated cartoonist and printmaker living in Bristol (http://jonmcnaught.co.uk). Jon’s books include Dockwood, Pebble Island and Birchfield Close all published by Nobrow (www.nobrow.net).
The image here is from Jon’s lithograph (6 x 4 cm), one of 30 artists’ prints in the 29th Annual Miniature Print exhibition at Foyles Bookshop in Cabot Circus, Bristol, UK.
The show is on until 28th February 2015. All profits from sales of the prints (at just 18 GBP each) go towards our MA students’ degree show next year. First floor, Foyles Bookshop, 6 Quakers Friars, Cabot Circus, Bristol, BS1 3BU.
http://www.foyles.co.uk/bookstore-bristol

ANNOUNCEMENTS

An invitation from WBN United Artists…
Advance Warning for World Book Night April 2015!

At this year’s World Book Night event, WBN United Artists selected the book we wanted to make a tribute to for 2015. On 23/04/15 we will be making our annual World Book Night tribute, to Stephen King’s magnificent horror novel The Shining.
If you would like to contribute to our annual, collaborative artist’s book and (very) amateur video, please get reading as soon as possible. We invite you to read the book and then create a miniature model of anything from the book (i.e. not something you remember from the film, it has to be from the book) to send to us before the end of March 2015. We will use these models to photograph for an artist’s book and for our usual short video. All contributors will be acknowledged unless they wish to remain anonymous. Dare you join in? Any questions email Sarah at Sarah.Bodman@uwe.ac.uk

Footnotes From the World’s Greatest Bookstores

Bob Eckstein has been doing a series of visual stories to be printed and sold worldwide, currently titled, "Footnotes From the World's Greatest Bookstores." He is collecting anecdotes from bookstores both existing or no longer in business, based on the popular style to be printed and sold worldwide, currently titled, "Footnotes From the World's Greatest Bookstores." Please contact Bob at eckstein@pipeline.com with any info.

Arousing the international context in order to keep giving visibility to the history of the book art and for our usual short video. All contributors will be acknowledged unless they wish to remain anonymous. Dare you join in? Any questions email Sarah at Sarah.Bodman@uwe.ac.uk

Artphelein Editions and Choisi – one at a time are pleased to launch the new e-shop www.choisi.info/shop with more than 900 artist’s books, limited editions, photo books, art multiples and out of print. Finally you can order your desired books and receive them at home, or you can buy them and pick them up at the bookstore to not lose the last copies available!

Choisi – one at a time, is a new non-profit space in Lugano that hosts contemporary art exhibitions and events. The exhibition space is located inside the Artphelein Editions bookstore, a shop dedicated to contemporary artist’s books, independent publishers and photographic books.

Choisi - one at a time, via Ferruccio Pelli 13, Lugano 6901, Switzerland. http://www.choisi.info/shop/

From Craig Atkinson of Café Royal Books:
I have started a new project, with support from The Contemporary Arts Development Group. Notes is the start of a collection of links, interviews, photographs. An archive, list and reference tool, focusing on UK Social Documentary photography. Although not it's primary aim, It will help provide contextual information for the books I publish. It will also show work from projects I am unable to publish for various reasons. I am accepting submissions for photographic projects and / or writing to be published on Notes. Please email me via office@caferoyalbooks.com http://notes.caferoyalbooks.com

Know any great bookstore stories?
History of the Snowman author and New Yorker Cartoonist, Bob Eckstein has been doing a series of visual stories concerning bookstores in NYC that have been appearing online in The New Yorker. The second installment came out in October: http://www.newyorker.com/culture/cultural-comment/endangered-bookstores-new-york

The first part of the series can be seen here: http://www.newyorker.com/books/page-turner/bookstores-of-new-york

Bob now has a book deal to create a book in a similar style to be printed and sold worldwide, currently titled, Footnotes From the World's Greatest Bookstores.

If you happen to have any stories from your local bookstore, from anywhere around the world, Bob would love to hear about it. He is collecting anecdotes from bookstores both existing or no longer in business, based on the popular

series which first appeared here: http://www.newyorker.com/books/page-turner/bookstores-of-new-york

Please do suggest any shops and stories you think are worthy of being included in the book "Footnotes From the World's Greatest Bookstores." Please contact Bob at eckstein@pipeline.com with any info.

Minneapolis Center for Book Arts Celebrates 30 Years: This is book art.
For 30 years, Minnesota Center for Book Arts has led the advancement of the book as an evolving art form. We envision a world where book art is created, cultivated, celebrated, and understood as a vital and lasting expression of culture.

MCBA's thirty-year heritage demonstrates how traditional craft intersects with contemporary content. In celebration of our 30th anniversary in 2015, we are proud to present a yearlong series of exhibitions, public programs, classes, celebrations, and honours, all of which reinforce our role as a leader in shaping and defining the field.

Events take place throughout 2015, including exhibitions, open houses, special events and much more. The centerpiece of our yearlong celebration will be the 30th Anniversary Gala, taking place during Book Art Biennial 2015.

You can find a programme of the celebratory events, and information on the Book Art Biennial 2015, The MCBA Prize, and MCBA's 30th Anniversary Gala at: http://www.mnbookarts.org/30

From múltiplos: It is with great pleasure that we invite you to visit our new space in Barcelona

After a nomadic experience installing our bookshop in several others’ spaces in a temporary format, we’ve finally decided to establish our bookshop in the backspace of eHALL Gallery, on street Joaquim Costa in Barcelona, in the heart of Raval district.

With the opening of the new bookshop you will (finally!) have permanent access to our publications, and to a programme of book launches and activities always focusing on processes of conceiving, producing, distributing and exhibiting artists’ publications. Though having a permanent space, we’ll keep our nomadic spirit by travelling frequently to the international context in order to keep giving visibility

This newsletter can be downloaded at: www.bookarts.uwe.ac.uk/banlists.htm
and possibilities of circulation for the publications we work with, which as you know is one of our main interests.

We are looking forward to see you at the new space, which we hope will be a place where things happen!


Congratulations to Nancy Campbell winner of the Nonfiction prize in the ‘Terrain.org 5th Annual Contest', for The Library of Ice. Selector Julian Hoffman writes…

As autumn fell in a blaze of leaves across the valley where I live, I was transported elsewhere by “The Library of Ice,” not only to the fragile reservoirs of cold and snow at the poles of our planet, but also deep into its past, to a time “beyond human memory.” This beautiful, contemplative essay turns the pages of the world backwards, like the layers of polar ice studied by scientists that store the myriad particulars of the earth’s historical climate. Its evocative images lingered with me through days of unseasonably warm winds: ancient time sealed in a cylinder of ice; the pale ghost of a dandelion head locked inside a glass paperweight; snowflakes melting on Johannes Kepler’s coat as he seeks to save them. As seasons shift, our climate alters, and “the polar ice is the first archive” of our world, compressed and preserved like dried flowers inside books. “The Library of Ice” is a graceful celebration of the ephemeral, while gently reminding us that our actions today will remain with us forever.

http://terrain.org/2014/blog/terrain-org-5th-annual-contest-winners/ www.nancycampbell.co.uk

From: RRB Photobooks
The date for next year’s PhotoBook Bristol Festival has been confirmed as 12-14th June 2015. We will be releasing ticket information and the provisional line-up in early December - so keep your eyes peeled at: www.rrbphotobooks.com
Twitter: @RRBPhotobooks

The Center for Book Arts in New York is pleased to announce a new online marketplace featuring the work of our artist members. Browse a rotating selection of artists’ books. Make your purchase online, and the artist will ship your item directly to you.

The Center will receive 25% of the price of every item sold to benefit our mission to advance the art of the book. http://colophon.com/market/centerforbookarts/

The Ellentree
Kickstarter appeal by Rosie Sherwood
Evelyn is pursuing a trail of fallen bird-leaves from the mystical Ellentree. He must find it or be lost forever.

The story follows Evelyn, a young man with an eye of red and purple who walks in two worlds. One is our own; the other, a world of brilliant yet terrible extremes, a place of blurred edges sharp to the touch. To find his way back to our reality, and to the one person who knows he is missing, Evelyn must pursue a trail of leaves fallen from a mystical tree, a technicolour flight of birds. He must find the Ellentree, or be lost forever.

The Ellentree is a book that is many things…
A short story
A Comic Book
A Poem
A piece of Book Art.
However you look at it, at its heart, The Ellentree is a story told in words and pictures.

The Ellentree started life one summer many years ago. I was at my grandparents’ house, bored, and for some reason I cannot now remember decided to make white origami cranes and hang them in their apple tree. As the years passed an idea grew, the birds became coloured, the tree twisted from copper, and a story was written. Evelyn began his search.

I am an artist and indie publisher. I have produced a number of books, including on-going arts journal Elbow Room. Each one of my books is self-produced, printed in my studio and hand-bound. Some are housed at Tate Library and Archive, Chelsea College of Art and Design, The National Gallery of Scotland Library and The Poetry Library or sold at Foyles and thebookartbookshop.

The Ellentree is ready, the photographs taken, the story written, the book designed. However, I cannot complete it alone. To do it justice, to make this book the beautiful object I dream of, I need professional printers and binders. The wonderful folks at Ditto Press are waiting to go…
But I need your support.
I need funds.

Anything you can give will pay for printing and binding the book. It will pay for promotion, stalls at book fairs and comic conventions, and postage to bookshops around the world. In short, it will take this book from my computer and make it real and available for sale.
I can think of no way I would rather make this book than with the help of the wonderful world of crowd funding. Crowd funding is everything I believe in and hope for in the art world. So I am taking the plunge and offering you The Ellentree.

I hope you like what you see. If you do then please pledge, and spread the word, and maybe make an Ellentree leaf. The Ellentree was launched on the 13th Nov and raised over £600 in its first few days. However there is a still a long way to go and I am looking for help. More details and associated rewards for backers can be found at:

https://www.kickstarter.com/projects/1541280994/the-ellentree
www.ayupublishing.com
www.elbow-room.org

COURSES, LECTURES & WORKSHOPS

Christmas Cards workshops at the London Centre for Book Arts - Why not join us for a workshop at the LCBA studio?
Throughout December we are running a series of Christmas Cards workshops. Participants will be able to design and print their very own letterpress printed greeting cards. http://www.eventbrite.co.uk/e/christmas-cards-tickets-13332892039

Other upcoming workshops include: Introduction to Bookbinding, Introduction to Foilblocking and Introduction to Letterpress. You can find our complete list of workshops here: http://www.eventbrite.co.uk/o/london-centre-for-book-arts-2714163072

London Centre for Book Arts (LCBA) is the UK’s only open-access resource and education centre dedicated to book arts. Unit 18, Ground Floor, Britannia Works, Dace Road, Fish Island, London, England E3 2NQ, UK. www.londonbookarts.org

BINDING re:DEFINED
These Wiltshire-based workshops focus on innovative structures for use on all types of books.

Some of the 2015 classes are fully booked with others filling quickly. Don’t delay to secure your place in these one of a kind workshops. www.bookbindingworkshops.com

Chinese Thread Book - Lori Sauer • February 11 • Woodborough • £80

Made by minority ethnic groups in China’s Guizhou Provence, these books are used to hold threads, scraps of paper and fabric, photos, household receipts and other bits of ephemera. It is an ingenious domestic filing system that holds an astonishing number of things in its folding compartments. The topmost pockets are decorated with painted patterns and the outside is often covered in fabric with a simple string tie.

Participants will make a book with 15 compartments in Khadi paper. Original booklets will be on display.

Staples in Stone - Sün Evrard • March 9th – 11th • Woodborough • £270
A number of years ago Sün Evrard developed the staple binding, an elegant, strong and low impact method of binding a text. She was then introduced to stone veneer, began to use it on her staple bindings and the results are stunning.
Stone Veneer is shaved from stone with a laser to a thickness of .2mm and lined with thin fabric. It can be re-lined with Japanese paper or leather and then folded, cut and tooled.

Sün will demonstrate how she uses the veneer on the staple binding (devised as a conservation binding) and her method of articulating the spine with a special tool.

The elegant and unusual binding begins with a text-block that has vellum extensions sewn to the outside sections. These extensions are cut into straps that alternately interweave and fold back on themselves, tucking into slits on the opposite cover. The boards can be covered in a variety of ways that reflect the geometry of the structure and a special allowance is made in their construction to allow for the free movement of the vellum straps in the slits.

The vellum spine, which doubles as a hollow, is a decorative and structural feature of the Pompidou (named for its external features) and the results are a very strong, solid book with many opportunities for the introduction of subtle and imaginative design. Bookbinding knowledge required.

The prints are then used to make a drum-leaf binding, developed originally by Timothy Ely. The book is not sewn and uses minimal glue. Single folios make up the text block eliminating the need to register images across the gutter. This binding is perfect for the display of artwork that requires a full spread without a break. The pages open flat and it can have either soft or hard covers. Many binders in the USA use the Drum Leaf binding and Emily will be teaching it here in the UK for the first time.

Emily will be speaking at St Bride Foundation in London a few days after her workshop about her own work and also about the Guild of Bookworkers in the US, of which she is the chairperson of the Midwest Chapter. St Bride is also holding an exhibition of her Pantone Postcard Project opening on the 15th of June, 2015.

Please visit the website or email for details and costs.
www.bookbindingworkshops.com
bookbindingworkshops@gmail.com

Learn new techniques and develop new insights into the world of artists’ books at Minnesota Center for Book Arts! In celebration of our 30th Anniversary, MCBA hosts a series of free presentations and reduced price workshops throughout 2015, offering opportunities for interaction, discussion and skill-building with leaders in the field. Workshop participants also receive free admission to the Book Art Biennial Symposium (July 25-26, 2015) and an opportunity to share their artwork as part of our community exhibition, Parts of a Whole III (August through October 2015). http://www.mnbookarts.org/thisisbookart/
Book Arts: Hand Printed Artists’ Books
One year Portfolio Course with Angie Butler
Mondays 9.30am - 4.30pm
Starts 12th January 2015 at Spike Print Studio
Spike Island, Bristol, UK

During this 30-week course, students will develop knowledge of the materials, techniques, structures, tools, and processes used in creating artists’ books, and will learn how to make a variety of book structures. Bindings and structures range from simple and engaging stitching to more complex and challenging multi-section hardback books.

You will also explore and gain technical insight into a broad range of non-digital studio practice, with hands-on introductions to: screen-printing, letterpress printing, low-tech image making processes, and basic relief printmaking. Individual and group projects will help you to develop and realise your ideas in book form, and examine the relationship of verbal, visual, and structural content in books.

Course info http://www.spikeprintstudio.org/courses/2244

Spike Print Studio
Spike Island 133 Cumberland Road Bristol BS1 6UX, UK.
Tel: 0117 929 0135
www.spikeprintstudio.org
info@spikeprintstudio.org

Contemporary Letterpress 2 – Making An Impression
Course Tutor: Angie Butler
Print Centre, UWE, Bristol, Bower Ashton campus, UK
8 Mondays from 2nd February - 23rd March 2015
5.30pm - 8pm each day

This evening course offers those who have attended letterpress 1 (or have some letterpress printing experience) the opportunity to develop their skills and create double-sided cards, a collaborative artist’s book, and a two-colour print using type and hand-cut lino blocks. We will be taking a step-by-step approach to our projects each week: enabling us to produce practical work, whilst covering registration techniques using the Vandercook press, an introduction to photopolymer plates and relief blocks, mixing inks, studio tools and procedures, edition printing and presswork using both metal and wooden type, from our wide selection of fonts and ornaments. Essential for any aspiring printer or printmaker.

The Relief/Letterpress studio at UWE holds an impressive collection of both wood type (60+ cases) and metal type (100+ cases). We have two Vandercook proof presses; an SP15 and an SP-20 for letterpress printing as well as two Albion presses and one Columbian press which are used for printing lino and wood cuts. We will be using both the letterpress archive and artist’s book collection in specific handling sessions, to show examples and possibilities of printing techniques and book structures, to aid inspiration and develop your understanding, with a hands-on approach to learning. Perfect for those who wish to develop their skills, gain additional experience with particular presses, wood and metal typesetting, or for those seeking a contemporary approach to letterpress.

About the tutor: Angie Butler is a multidisciplinary artist, producing artists’ books and printed matter with letterpress and hand typed text. She holds Masters Degrees in both multidisciplinary printmaking (specialising in artists’ books) and visual culture: fine art.

Angie is a PhD student at (the Centre for Fine Print Research) UWE, working with Sarah Bodman and Tom Sowden. Her project is investigating how we learn to design and create artists’ books through letterpress: to gain an understanding of how contemporary book artists teaching letterpress has influenced what is produced in the field, and how this relates back into studio and private press practice. Awarded two prizes for her recent artists’ books: the Sheffield Book Arts Prize (Student Prize) 2009, and the Agassi Book Arts Prize, UWE, 2011; Angie’s work is now held in both UK, and International Private and Public Collections. Over the past few years, Angie has been involved with various artists’ books exhibitions, symposia and conferences: plus collaborative projects and events as part of CocoLab, with Caseroom Press, The School of the Arts Institute, Chicago and The Minnesota Center for Book Arts, USA.

Find out more about Angie and her work at:
http://www.bookarts.uwe.ac.uk/people.htm
https://twitter.com/angelabutler

Price: £240 (£192 concessions) includes: teas and coffees and basic materials. Max 6 participants. Any questions on the course content e-mail: Angela2.Butler@live.uwe.ac.uk
Book online at: http://bit.ly/1pipkkz
Making Books: Binding, Pages, Covers and Cuts
Course Tutor: Angie Butler
Print Centre, UWE, Bristol, Bower Ashton campus, UK
5 Tuesdays from 21st April - 19th May 2015
5.30pm - 8pm each day
This evening course offers an introduction to book making and artists’ books: by looking at hard copy examples of artists’ books from the special collection at CFPR, and following step by step demonstrations covering at least five different bindings and/or techniques - such as simple pamphlet stitch, Japanese stab binding, a concertina book with a sculpted case bound cover, to hard back binding.

Perfect for those who have little or no experience in bookbinding and artists’ books, or who just need a refresher. The course fee covers all basic materials and bookbinding tools will be provided for use, and are also available to buy for future work.

£190 full price / £152 concessions (includes tea, coffee and basic materials). Limited to 8 participants. Any questions on the course content e-mail: Angela2.Butler@live.uwe.ac.uk

Bookings can be made on the online store at: http://bit.ly/1pipkkz

Guy Begbie's One-day Book Workshops
At Bath Artists Studios, UK:
Christmas Themed Concertina Binding
Sunday 7th December 2014 10.30am – 4.30pm
Course fee £40 (includes all materials)
Here is your opportunity to make and take away your own uniquely designed handmade book.

Learn the art of book-making, crafting a multi-functional pocket sized hard back concertina book containing a variety of page sequencing, with Christmas themed motifs and paper engineering, presented in a variety of viewing configurations and pull out options for free standing display. Discover different methods of folding, sewing and pasting and learn how to use various types of paper stock, paper engineering and page cutting techniques.

The workshop is designed for participants either with or without previous experience of bookbinding. All equipment and materials will be provided for the workshop.

Sunday 15th February 2015 10.30am – 4.30pm
Course Fee £40 (includes all materials)
(Two Book structures) Dos-à-Dos Pamphlet Stitched Book & Interleaved Double Section Pamphlet stitched Book With Tabbed Closures
This workshop is designed for participants with or without bookbinding experience. During the workshop, participants will have the opportunity to make and take home 2 books. Both are versatile double section soft cover bindings. The Dos-à-Dos book is a compound binding with the placement of the two sections back to back, in order to be viewed separately. Historically this was a popular form of binding together related volumes of literary works. The Interleaved book consists of two sections, positioned within a soft cover to enable the viewing of them both independently or interleaved to change the sequencing. This book also has additional pull out concertina pages and the cover has a tabbed closure. All equipment and materials will be provided for the workshop.

Sunday 22nd March 2015 10.30am – 4.30pm
Course Fee £40 (includes all materials)
Longstitch Bookbinding: A Cloth Covered Multi Section Hardback Book
This workshop is designed for participants with or without bookbinding experience. Participants will have the opportunity to make and take home a cloth bound hardback multi section book, constructed so that the cover and pages are sewn together using a longstitch sewing method with
chain stitching at each end of the book cover spine. The sewing is exposed as a feature on the outside cover spine of the book.

Inside the book, space between the pages allows for the optional addition of paper based materials if necessary. Although this type of book structure has a contemporary appearance in a hardbound cover, it is a bookbinder’s sewing technique with historical origins. This book structure is versatile and the sewing method can be applied to hard & soft back covers. All equipment and materials will be provided for the workshop.

Bath Artists’ Studios, The Old Malthouse, Comfortable Place, Upper Bristol Road, Bath BA1 3AJ, UK

To book a place or enquire about availability and course details, please use the contact details below.
Tel: 07989393015 Email: g.begbie@live.co.uk
www.guybegbie.com

Bookbinding in the Alps - Marysa of Otter Bookbinding will be teaching a bookbinding course at Les Carroz in the French Alps between 5th - 14th October 2015

Learning the basics of bookbinding in a luxurious and beautiful location should make this a holiday to remember!

Otter Bookbinding runs regular introductory and specialist bookbinding courses. We have recently started using Eventbrite to make booking our courses easy - visit the page to see our forthcoming courses and book.
www.eventbrite.co.uk/o/otter-bookbinding-6637393785

We also offer Gift Vouchers so you can treat a friend or family member to a days bookbinding with us, either as part of a class or one to one. An unusual gift that will be long remembered! Vouchers are available for various amounts.

Contact us for more information:
marysa@otterbookbinding.com
Otter Bookbinding, Midhurst, West Sussex, UK
http://otterbookbinding.com

Paperphilia teaches classes all round the world to show what’s possible with paper; its boundless versatility and accessibility. Rachel believes in the power of paper; in books, words, collage, print making and sculpture. Paperphilia courses combine learning skills such as folding, binding, designing, writing, illustration, stitch and collage with time and attention.

Pop-Ups + Paper Engineering: Bookart for paper folders Off the Rails Arthouse, 7th - 8th March 2015
A weekend of cutting, creasing, slitting, slotting, wiggling and making inimitable things with paper. Paperphilia is delighted to return to Off the Rails Arthouse. (They have a fine urn.) Saturday: Warm up your fingers with a full day of intense instruction. Starting with a folding frenzy of techniques, master simple pop-up methods and produce ingenious book structures. Sunday: After looking at and handling inspiring examples, experiment with curious (and foolproof) exercises, develop your own personal content and create unique works of bookart.

A combination of learning useful skills, activating imagination, nibbles of dark chocolate (optional) and producing impressive books. Limited places. Off the Rails Arthouse, Ladybank, Fife, Scotland.
http://www.offtherailsarthouse.com
Fee: £90, to book visit:
http://paperphilia.co.uk/paperphilia/workshops/

Collage Collections at The Shetland Lighthouse, Shetland, Scotland, 24th - 27th April 2015
More quirky ways with scissors, books and paper are being added to the itinerary for the annual Lighthouse workshop in Shetland. Staying in the cozy Lighthouse Keeper’s cottages on the remote island of Bressay, inspiration, beach-combing and cliff top walks are all there waiting. Bookbinding and (temporary) paper chaos will abound! Fee: £350, to book visit: http://paperphilia.co.uk/paperphilia/workshops/

The Society of Bookbinders Education & Training Conference 2015 will be held at Keele University, Staffordshire from Thursday 20th August to Sunday 23rd August 2015.

There will be lectures and demonstrations on: gold tooling; book arts; paper marbling; techniques; boxes and much more. http://www.societyofbookbinders.com

Carol Barton’s USA Classes and Workshops in 2015
June 7-13, 2015, Sculptural Books class, Touchstone Center for Crafts, Farmington, Pennsylvania, USA.
www.touchstonecrafts.org

August 16-28, 2015, Paper Engineering, Pop-Ups, Sculptural Books class, Haystack Mountain School of Crafts, Deer Isle, Maine, USA. www.haystack-mtn.org
FREE Book Art Hats Grimm Workshop!
12th December 6-9 pm. British Museum, London, UK
Artist Chloe Spicer is holding a short and playful drop in workshop at the British Museum German Folk Tales evening event. Manipulate and alter a fairy tale book into a wearable readable costume headpiece. Reimage and redefine fairy tale characters and muse on the role that books played in the tales of the brothers Grimm. Create paper riding hoods, witches hats, maids bonnets, princes caps or conceptual book art hat masterpieces. How can we portray folklore identity with a hat? And more importantly, can we read and understand a book with our hands, or by placing it on our head?

This workshop is a part of the wider event of fairy tale festivities and interactive activities held by the British Museum with students from the University of the Arts London. Tweet @ChloeSpicerArt for more info December 12th, 6-9 pm. British Museum, London. Free entry, just drop in. All ages welcome.

Upcoming courses with Clare Bryan at City Lit, London:

**Book arts: papercuts, print and the book**
12th Jan – 16th Feb 2015

Using theatrical book structures such as the star and tunnel books, you will experiment with simple printing, rubber stamp, monoprint, collage and paper cut-throughs to explore your ideas through layers, depth and structure. This course is for beginners, as well as those with some experience. Tutor: Clare Bryan. 12th Jan – 16th Feb 2015 Mondays 10.30am - 4.30pm. Full fee: £242 Senior fee: £160 Concession: £160. Course code VD288

**Paper engineering: pop-ups and artists’ books 1**
23rd Feb – 23rd Mar 2015

Be creative with paper and develop the 2D page into 3D pop-ups. Use folding techniques and simple book structures to create and explore your ideas. This course is for beginners. Tutor: Clare Bryan. 23rd Feb – 23rd Mar 2015. Mondays 10.30am - 4.30pm. Full fee: £203 Senior fee: £135 Concession: £135. Course code VD290

**Bookbinding maker’s talk: Clare Bryan, 15th April 2015**

Clare will present her work involving the manipulation and cutting of paper, scalpel drawings that on the surface appear to be blank books but on turning the page start to reveal their narrative or image. 15th April 2015. Wednesday 6.30 – 8.30pm. Full fee: £11. Senior fee: £11 Concession: £7. Course code VD293

**Paper engineering: pop-ups and artists’ books 2**
5th June – 3rd July 2015

Be creative with paper and develop the 2D page into 3D pop ups. This course expands on the folding techniques from course 1 with more project time to explore and realise your ideas. If you’ve completed course 1, or have basic knowledge of pop-ups. Tutor: Clare Bryan. 5th June – 3rd July 2015. Fridays 6 – 9pm. Full fee: £153 Senior fee: £153 Concession: £104. Course code VD256

City Lit, Keeley Street, London, UK
To enrol on a course, call 020 7831 7831, or visit www.citylit.ac.uk and enter course codes above. http://cargocollective.com/clarebryan
From Idea to Edition: Creating an Artist's Book
Saint Bride Foundation, London
Starting 15th January 2015

This course is suitable for all. However, an interest in producing books with self-generated creative content is a must as this course requires a willingness to experiment and think creatively.

Description
Do you have an idea that you would like to produce as an artist's book but need to develop your printmaking and book binding skills to realise it?

From Idea to Edition: Creating an Artist's Book will introduce and develop skills in Letterpress and Bookbinding through a series of instructional and guided workshops that are designed to develop your ideas both practically and conceptually through a process of research, development and production.

You will be introduced to folded books that require no sewing, single section and multi-section sewn books and other forms that lend themselves to small editions. In addition to letterpress, we will also explore the potential of simple print techniques such as rubber stamping and mono print and the use of digital imagery to generate visual and textual content.

Alongside introductory and developmental print and book classes, there will be additional sessions designed to extend your creative practice including guided experimental and tutorial workshops in which to develop ideas. There will also be the opportunity to discuss the dissemination of artists' books through events such as book fairs, a visit to the Tate Britain Artist's Book collection and a tour of the Saint Bride Foundation library and archive.

By the end of the course, you should be able to
1. Select and use appropriate materials.
2. Develop self-generated creative content using a variety of print techniques.
3. Identify, develop and make a range of book structures.
5. Use the print and book workshops safely.

If you are a printmaker with little experience of bookbinding, a bookbinder who would like to develop the content of their work through print or a beginner with no experience, From Idea to Edition: Creating an Artist's Book, will help you to produce a small edition of your artist’s book.

Cost: £480 Class Size: 12 students*. *Sometimes the group will be split into two smaller groups for specific teaching sessions. Course Length: 10 weeks

Course Dates & Times:
15th, 22nd & 29th January 2015; 5th, 12th & 26th February 2015; 5th, 12th, 19th & 26th March 2015. 10.00 - 17:00
http://sbf.org.uk/creating-an-artists-book

The London Centre for Book Arts has just launched a new flexible studio access scheme: The Studio Pass
Come and work on your independent projects at the LCBA studio! If you have taken workshops at LCBA or have experience in bookbinding or letterpress printing, the LCBA Studio Pass is a flexible way for you to access space and equipment at the LCBA bindery and print studio.

For questions and to see if the pass is right for you please email us at hello@londonbookarts.org or visit us at the LCBA studio during open hours. More info here: http://londonbookarts.bigcartel.com/product/studio-pass

Subways, Side-Streets and Skylines: Drawing Aspects of the City. A practical illustration workshop in London and online with Judit Ferencz 18 February - 29 April, 2015 (fortnightly)

Through the production of your own artist's book you will consider private and public aspects of the city and explore inventive and surprising ways to capture and present them through visual storytelling. Writing Maps is excited to be hosting this practical illustration workshop with the illustrator Judit Ferencz (http://juditferencz.co.uk).

Judit Ferencz, cover for Vintage Classics

In the workshop, each participant will select a specific place or space in the city and work with it for the duration of the workshop. Whether a building, a cupboard, a back garden, a park, a cycle route, a canal, a neighbourhood, or any other part of the city, you'll create your story in response to that, developing a personal visual vocabulary inspired by the themes of each session.
We will look at the relationship between text and image; modes of story-telling; as well as a range of perspectives and voices. We will look closely at the works of artists, architects and writers concerned with the urban landscape, such as Tacita Dean, Roni Horn, Jiro Taniguchi, muf architects and Amit Chaudhuri. Along with group discussions and individual research, you'll be inspired to deepen your understanding of, and relationship to the city. There will be suggestions on how to develop your work, and exercises between each session. Throughout the workshop, there'll be opportunities to benefit from joint work as well as detailed feedback from the tutor.

London Workshop: Meets fortnightly at Writing Maps HQ in Islington. Further details will be sent on booking.
Online Workshop: Every two weeks, participants will be sent detailed notes, exercises and assignments, and will receive individual feedback from the tutor. Online participants will have the option of two 1/2-hour Skype feedback sessions with the tutor.

All participants, in London and online, will be included in the new Writers in the Crowd anthology and be invited to contribute to the “Drawing Aspects of the City” blog. By the end of the 6 sessions you will have created your own artist's book. Whether you're creating a graphic novel, a children's book, a guidebook or memoir, the workshop is devised to suit all levels and all cities.

Fee includes, in London: tuition, feedback, some materials, refreshments, publication in Writers in the Crowd.
Fee includes, online course: tuition, feedback, 2 x 1/2-hour Skype one-to-ones, publication in Writers in the Crowd. Limited to 8 participants in London and 6 online participants

Themes for each week:
Week 1: Introduction: Aspects of the City. Colours (18 Feb)
Week 2: Shapes and Forms (4 March)
Week 3: Typography and Sound (18 March)
Week 4: Size, Scale and Movement (1 April)
Week 5: Texture and Materials (15 April)
Week 6: Putting it Together (29 April)
To book, please visit: www.writingmaps.com or http://bit.ly/AspectsofTheCity

Judit Ferencz has created book covers for Vintage Classics and worked with Granta Publications. Her graphic novel The Scientist won silver medal at 3x3 Professional Show in 2012. She has run illustration workshops at City Lit and Loughborough University. She is currently starting a PhD at The Bartlett UCL. You can see more about Judit and her work at juditferencz.co.uk

Book Arts Roundtables at Minnesota Center for Book Arts, Minneapolis…
In celebration of our 30th Anniversary, MCBA hosts a series of free presentations and opportunities for interaction, discussion and skill-building with leaders in the field. At each month’s Book Arts Roundtable artists’ talks, you can learn more about the field of book arts and about each teaching artist’s work. Roundtables are free and held in MCBA’s studios. Upcoming Book Arts Roundtables include:

**This is Book Art: Tradition Meets Innovation**
Free Roundtable Panel Friday, January 23; 7pm
A grand kick-off panel discussion with five teaching artists, moderated by MCBA executive director Jeff Rathermel

**Beyond Book Covers: Considering Containers**
with Jody Williams of Flying Paper Press
Free Roundtable Artist’s Talk Friday, February 20; 7pm

**The Traditional Codex and its Contemporary Uses**
with Jana Pullman of Western Slope Bindery
Free Roundtable Artist’s Talk Friday, March 20; 7pm

Minnesota Center for Book Arts
1011 Washington Ave. S. #100
Minneapolis, MN 55415, USA
http://www.mnbookarts.org/thisisbookart/

Classes organised or promoted by Professione Libro, Italy

**Boxes I - With Cristina Balbiano d’Aramengo**
Milan, 13th - 17th February 2015

A basic workshop introduction to the construction of boxes according to the technique of Dutch master Cor Aerssens. This extraordinary boxmaker in over 25 years has developed a very special technique of construction at the same time robust and refined. Learn the basics of this technique also allows access to upper-level seminars for the construction of boxes in all forms, with or without hinges. Course code: BXB1015. 450 EUR materials included. Class held at Professione Libro, Via Angelo Del Bon, 1 - 20158 Milan, Italy.

**Exposed Spine Binding**
With Cristina Balbiano d’Aramengo
Turin, 28th February – 1st March, 2015

During this workshop we will be confronted with some variations of the sewing of a certain number of sections plus paper and cardboard covers. We will make models with the sewing thread showing at the spine as a decorative element: thread links or kettle stitches woven right onto the multiple sections, so that the result will be an important graphic element in the bookbinding project.
These bindings are absolutely flexible due to the lack of adhesive at the spine. The absence of mechanical obstacles allows for a wide opening. Course code: LDE0215. 130 EUR excluding materials. Promoted yet not organised by Professione Libro Class held at the Prova e Riprova Association, Via Digione, 9 - Turin, Italy

Sample Books summer class
With Cristina Balbiano d’Aramengo
Monte Mesma, Ameno, Italy, 13th – 18th July 2015

If you think of a sample book as some kind of dusty album full of boring scraps of paper or uninteresting fabrics, this workshop will be a starting point to change your mind. You might be surprised at the variety of bookbinding structures that can be made to contain small collections of items you already posses or samples of your own pattern and graphic research. You can also pick up ideas for your professional presentations.

A six-day class to work at containers and their content. The work will involve graphic and colour research related to the display of the different items and the making of suitable containers for each collection.

Ideas in progress for a new understanding of sample books. The class will be held at the 17th Century Franciscan convent in Monte Mesma. Fascinating accommodation in a serene location, amongst the green woods of the Special Nature Reserve of Monte Mesma, on the eastern side of Lake Orta. Course code: SPB0715. 850 EUR materials included.

Details of all of these classes and online booking at: http://www.professionelibro.it

San Francisco Center for the Book
2015 Workshops Now Online
San Francisco Center for the Book offers more than 300 workshops each year in three broad categories: Printing, Binding, and Related Arts. Registration begins as soon as each trimester's workshops are announced, and continues throughout the trimester. You are encouraged to register early, as class size is limited and workshops are filled on a first-come, first-served basis. We encourage you to register online, though you are welcome to register in person or by phone at 415-565-0545.

San Francisco Center for the Book
375 Rhode Island Street
San Francisco, CA 94103, USA
https://sfcb.org/workshops

The Coptic Stitched Book Structure
Workshop with Guy Begbie at IC Visual Lab, Bristol, UK
6th December 2014

10 am to 4pm; £42 (inc. materials)
http://icvl.co.uk/bookbinding-workshop-guy-begbie/

To begin at the binding
Brian Webb and Rob Shepherd talk about Sir Peter Blake’s Under Milk Wood, not forgetting Dylan Thomas
St Bride Library Christmas Lecture
Wednesday 10 December 2014 at 7pm in the Bridewell Hall, London, UK
Nearly 30 years ago Peter, now Sir Peter Blake, had the idea of cutting a few wood engravings to illustrate Under Milk Wood by Dylan Thomas. The engravings didn't happen, but over the years more than 100 watercolours, collages and drawings – every character, dream and location – have been produced.

And, twenty years ago, Peter, Brian Webb, Rob Shepherd and Michael Mitchell at Libanus Press, first talked about making a few of Peter's illustrations into a book. The project
grew, Libanus sadly sold their letterpress machines, but the book, with special editions designed by Webb & Webb and bound by Shepherd, Sangorski and Sutcliffe, was published in time to celebrate the centenary of Dylan Tomas’s birth.

Brian Webb is a designer at Webb & Webb Design and is co-author of the Design series of books, including Peter Blake, Design. Rob Shepherd is a book binder, author and managing director of Shepherd, Sangorski and Sutcliffe. As well as Under Milk Wood, Webb & Webb and Shepherd’s have worked together on several special binding projects including the complete works of Ian Fleming and Mervyn Peake.

Tickets (price includes a glass of wine and mince pie): Standard £15.00. Concessions (Over 60 & Friends of St Bride) £12.50. Students (bring NUS card) £10.00 webbandwebb.co.uk www.sbf.org.uk

OPPORTUNITIES

CALL FOR ENTRIES: from Alicia Bailey, Abecedarian Gallery, Denver, USA

Artists’ Book Cornucopia VI -
Deadline to submit: 6th December 2014
Exhibition dates: January 22 - March 14, 2015
I’m pleased to announce that Cristina Favratto will be jurying the 2015 Cornucopia exhibit. Cristina is the Head of Special Collections at the University of Miami Otto G. Richter Library. Online entry details are available via the Abecedarian Gallery website. No geographic restriction. http://www.abecedariangallery.com

Another call for entries from Abecedarian Gallery, Denver, USA: Ever used Artists’ Books Ideation Cards?

In 2013 Julie Chen curated an exhibition for the gallery, Ideation by Chance, featuring works created using the cards. http://bit.ly/1umqbTq

It was such fun we’re planning another for next year and invite you to consider submitting work.

Abecedarian will host an exhibition of works created using the Artists’ Book Ideation Cards in summer 2015. This is an open call (not juried). You do not need to own or purchase a set of cards to participate in this exhibit. If you do want a set, you can buy a set in the Abecedarian Gallery online store. http://abecedariangallery.com/store/shop/julie-chen-ideation-decks/

To participate you must complete the online intent to participate form and pay the $20 exhibition fee either before 31st December, 2014 or before we’ve received the maximum number of entries.

Early completion of form is appreciated and advised as there is a limit to the number of works we can exhibit. https://abecedariangallery.formstack.com/forms/ideation_intent_to_participate

A word about the exhibition fee: Experience shows that requiring a fee upfront reduces the likelihood of artists backing out of the project at a later date. The fees will be used towards preparing both an online and print catalogue of the exhibition.

For a full prospectus see: www.abecedariangallery.com
Or email Alicia Bailey alicia@abecedariangallery.com

Alicia Bailey - Abecedarian Gallery
910 Santa Fe Dr, #101, Denver, CO 80204 USA
Email: alicia@abecedariangallery.com
www.abecedariangallery.com
http://abecedariangallery.com/store/blog

Submissions are being accepted NOW for this two-day book art event at the stunning glass fronted Forum building in Norwich City Centre on Friday 1st and Saturday 2nd May 2015. Deadline: Monday 8th December 2014

Now in its fourth year, the fair offers a unique platform for artists whose work is informed by the physical or conceptual properties of the book and will showcase an eclectic mix of work including traditionally produced limited editions, zines, folios and multiples, sculptural or altered books and book based installation. With an exciting programme of associated events scheduled over the two days, it will be a book art event you will not want to miss.

For the first time ttp2015 we will be presenting the new turn the page artist’s book award for an outstanding work, into which all exhibiting artists will be entered for consideration for the £500 prize.

Individuals, Small/Fine Presses and Artists Groups are all eligible to apply, go to our website to download a submission form at www.turnthepage.org.uk

AND as a special feature for ttp2015 we’re also open to proposals for creating a large scale book installation to be exhibited inside the venues atrium. A small artists fee may be offered according to scale and complexity of the work. Send preliminary proposals for the installation, including a sketch/digital visuals to us via email to: turnthepage2015@btinternet.com

Submitting Book Artists:
Book artists will be selected by a panel of judges all chosen for their expertise in the field of bookarts including Elizabeth James, Senior Librarian responsible for collections and documentation at the National Art Library & Victoria and Albert Museum, Glyn Brewerton, Course Leader of the BA Illustration course at NUA and John
CALL FOR PAPERS: from Griffith Centre for Creative Arts Research, Brisbane, Australia

Post literacy, the haptic & artists’ books

Conference, 16th - 18th July 2015

The Griffith Centre for Creative Arts Research is planning a conference in Australia with a focus on artists’ books. The event will engage current issues in the field’s emerging critical discourse and is planned to run over two days coinciding with the northern hemisphere’s summer 2015. Dates tbc at the time this call went to print.

The Centre is calling for abstracts of academic papers that address post literacy, the haptic and the nature of reading artists’ books. Submissions incorporating antipodean perspectives are encouraged and those selected for presentation at the conference will subsequently be considered for publication in a recognised journal within the field. The deadline for submissions is 22nd December 2014 and must be limited to:

- an abstract of 350 words
- no more than 4 jpeg images (less than 300dpi)
- a brief research biography
- a small photograph of yourself (jpeg 300dpi)

Submissions and enquiries by email to tim.mosely@griffithuni.edu.au

Re-imagining the Laws of England

• Submissions invited to participate in an altered book project marking the 800th anniversary of Magna Carta
• Deadline for submissions of proposals 15 December 2014; and for completed volumes 30 April 2015

Expressions of interest invited: the Sidney Nolan Trust invites interest from book artists in an altered book project to mark the 800th anniversary, on 15 June 2015, of the signing of Magna Carta.

The brief is simple: each participating artist will choose a volume of Halsbury’s Statutes and transform it into a work of art. We have 27 Volumes. These volumes were given to us by a local court service whose staff now use online reference. They were destined to be pulped had the Trust not taken them.

Background: This new project will build on the success of the Trust's Encyclopaedia Britannica Challenge (see www.sidneynolantrust.org/what-we-do/book-arts/encyclopaedia-britannica-challenge) – which has toured to 5 venues, including UWE, round the UK since 2013 and is now on display at Harrow Old Speech Room Gallery until 8 December 2014 (www.harrrowschool.org.uk/1574/public-facilities-and-holiday-courses/old-speech-room-gallery-and-museum). The new project will, like the Encyclopaedia Britannica Challenge, be largely artist-led. The Trust will offer its tithe barn gallery for the first exhibition venue in June 2015 and provide practical support, including hosting a website page of project information.

How to participate: we are inviting artists to submit proposals of no more that 250 words outlining what they would do with a volume. Submissions to Halsburys@sidneynolantrust.org or to Sidney Nolan Trust, The Rodd, Presteigne LD82LI by 15 December please. See http://www.sidneynolantrust.org/what-we-do/book-arts/re-imagining-the-laws-of-england for details and conditions of participation.

CALL FOR ENTRIES: Manly Library Artist’s Book Award 2015

The 2015 Award will be selected and judged by Helen Cole - Senior Librarian and Coordinator of the Australian Library of Art, Queensland Memory at the State Library of Queensland and Steven Miller - Head of the Art Gallery of NSW Research Library and Archive.

• Cost of entry is $30.00 AUD (inc GST) non-refundable.
• Any artists’ book created in the past 2 years is eligible to enter the Manly Library Artists Book Award 2015.
• The Manly Library Artists’ Book Award is acquisitive.

For further information and to enter please go to http://tinyurl.com/artbookaward

Important Dates:
• Entries close: 5pm Friday 6 February 2015.
• Successful entrants notified by: 5pm Friday 20 February 2015.
• Selected works to be received between: Monday 23 February and Friday 13 March 2015.
• Opening & announcement of acquisitions: 6.30pm Friday 20 March 2015 at Manly Library.
• Exhibition dates: Tuesday 24 March – Sunday 12 April 2015 (excluding public holidays).
• Works to be collected/returned: Tuesday 14 April – Thursday 30 April 2015 (excluding public holidays).

Thank you for your continued support of the Manly Library Artists’ Book Award, and as a result the Manly Library Artists’ Book Collection.

If you have any questions, do not hesitate to contact Wendy Ford wendy.ford@manly.nsw.gov.au

CALL FOR ENTRIES: we love your books 2015
Create an experimental artist’s book on the theme of ebb & flow

For your entry to be considered for the 2015, curated, on-line exhibition it should be creative, innovative and
very well crafted. We are also specifically interested in experimental content and/or structure. We accept book entries from anyone – professionals, students and/or hobbyists. Your book can take any format and be any size.

After you have made your book(s) please email us (curators@weloveyourbooks.com) the following:
a) 3 photos of your creative process (eg: sketchbook pages) AND/OR  
b) 3 photos of your final bookwork from different viewpoints AND/OR  
c) up to 500 words of creative writing based on the theme

Essential info
• At this stage each photo must not be more than 1MB in size (we may ask for higher resolution photos at a later date). Larger images cause our email to crash and prevent other participants from being able to email us – so please be considerate and stick to the size limit.
• You must also submit the online form for your work to be considered.
• Closing date for these digital entries is Wednesday 1st July 2015

Possible starting points –
some phrases that relate to ebb and flow
hem and haw / shilly shally / beat around the bush / blow hot and cold / chop and change / flip-flop / on the fence / yo-yo / ups and downs / good and bad times / peaks and valleys / systole and diastole / wax and wane / rise and fall

some extra words to consider

More info about we love your books and all our previous exhibitions at: www.weloveyourbooks.com

365 DAYS OF HANDWRITING  
January – December 2014  
This is a bookbinding project that involves 365 samples of original handwriting (cursive writing, script). Cursive writing is no longer being taught in schools. I want to document cursive writing before it disappears. My goal is to acquire 365 different handwritten (cursive) samples over the year.

I will use a variety of bookbinding styles to bind the samples in weekly groupings which may be viewed at: www.bookartiste.blogspot.com I regularly introduce the project and participants on my blog. If you do not wish to be mentioned, please state this in your submission.

View weeks 1 to 9 at: http://youtu.be/Fgfs2yP_EAY  
View weeks 10 to 21 at: http://youtu.be/pHtCeXq94ts  
View weeks 22 – 32 at: http://youtu.be/1-peRvcjPdM

The guidelines to participate in this project are:
1. The hand written sample must be original (no mechanical reproductions) – content is the writer’s choice.
2. Written on a piece of paper 4 x 6 inches (10.1 x 15.2 cm)
3. Print your name, location (city/country) and link to a website, if available, on the sample.
4. The written sample may be in the language of your choice.
5. Once completed, send the sample to:  
Mary Kritz, 1116 – 1909 Russell Road, Ottawa, Ontario K1G 3P2, Canada  
Thank you for participating in this project.  
Regards, Mary Kritz  
www.bookartiste.blogspot.com  
http://youtu.be/k8w13ewrOqg

Booklyn

Booklyn seeks a curator for our 2015 Booklyn Art Gallery exhibition programme.  
Application Deadline: 15th January 2015  
Serving Booklyn’s mission to promote artists’ books as an art form, the Booklyn Art Gallery (BAG) provides a fine art platform to emerging book and zine artists. BAG presents 5 exhibitions each year in our Greenpoint studio space, featuring NYC-based artists who self-publish. This programme is supported in part by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature and additionally in part, by public funds from the New York City Department of Cultural Affairs, in partnership with the City Council. The 2015 BAG Curator will curate and schedule these exhibitions.
Duties include:
- Overseeing 2 pre-scheduled exhibitions
- Developing at least 3 new exhibitions (solo or group) for 2015
- Creating press releases and promoting exhibitions and related events via social media
- Scheduling and coordinating exhibition installations, opening receptions, and artist-led workshops
- Designing a zine or other publication for each exhibition

Curators will receive a stipend of $900 / exhibition and Booklyn will pay artist fees to all exhibiting artists. This is a part-time, one-year grant-funded position with the possibility of extension.

Application Instructions: Please view past BAG exhibitions here before beginning your proposal: booklyn.org/category/Exhibitions/

To apply, please send the following to BAG@booklyn.org:
- proposed curatorial theme / focus for the year including a list of potential exhibiting artists (500-word limit)
- CV
- up to 10 sample images, (past or proposed exhibitions) under 500 KB each

Brooklyn, NY, USA. http://booklyn.org

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**Call for exhibitors: Artists’ BookMarket**

The Fruitmarket Gallery, 45 Market Street, Edinburgh
Saturday 21st February 2015, 11am–6pm and Sunday 22nd February, 12–5pm. www.fruitmarket.co.uk

*Beautiful books to browse and buy*

Known for its variety, Artists’ BookMarket returns to The Fruitmarket Gallery in February and this year it’s expanding to two days.

In response to growing audiences and requests from previous participants, the fair this year will be selling your publications and book works to visitors for twice as long, but we’re keeping the table price competitively low because we want to continue to make the event friendly to both those coming from further afield and our emerging and local talent. Artists’ BookMarket is a platform for people to showcase their work and projects whether they are experimenting with book forms or already renowned exponents.

Presentations and workshops will be spread across the weekend. Everything is underpinned by The Fruitmarket Gallery bookshop showcasing its selection of artists’ books along with the broader cultural titles which continue to surprise and tempt visitors.

Expect an excellent weekend of book sales and discoveries. Be part of our strong selection of artist books makers, art publishers, illustrators and designers, and paper-loving collectives.

To apply for a place, contact Iain Morrison:

iain@fruitmarket.co.uk

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**PAGES**

18th International Contemporary Artist Book Fair
Deadline for submissions: 05/12/2014

We are now inviting submissions for tables for the 18th International Contemporary Artist Book Fair at The Tetley, Leeds, UK. The book fair will be held over 2 days; Saturday 7th March (11am-6pm) and Sunday 8th March (11am-4pm). Submissions will be selected by PAGES Coordinators John McDowall and Chris Taylor and Kerry Harker and Zoe Sawyer of The Tetley.

The 18th International Contemporary Artists’ Book Fair forms the core of PAGES, an ongoing project of interrelated events establishing critical engagement with the medium of the artists’ book, encouraging production and awareness and establishing an arena for display and for exchange between audience and maker.

A series of exhibitions and installations on the theme of Collections and Collaborations are in development and will open on the evening of Friday 6th March, 6-9pm. The 2015 event will also incorporate a comprehensive series of discussions, lectures and forums during the book fair weekend and throughout the year.

- Admission to the Artists’ Book Fair for visitors is FREE
- A comprehensive and fully illustrated catalogue listing exhibitors’ details will be published with a complimentary copy for each exhibitor
- Local/national advertising and targeted mailing
- An option for non-UK based artists and publishers to send their books

Prices for stalls are as follows:
- Individual artist/imprint/collective: £75 / €89
- College/University: £120 / €142
- Trade/Supplier: £150 / €177
- Non-attending International participants: £105 / €124
  (a maximum of 10 books up to a total weight of 5 kilos including packaging)

Please complete the form at:

Deadline for submissions: 05/12/2014

We will contact you after the deadline to let you know if you have been successful in securing a table and to request payment.

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**Call for entries: Dirt?**

Scientists, Book Artists, and Poets Reflect on Soil and Our Environment

Exhibition dates: August 6, 2015 to December 30, 2015
Exhibition venue: Collins Memorial Library, University of Puget Sound, Tacoma, Washington, USA 98416
Entry Deadline: April 29, 2015

THEME – 2015 is the United Nations International Year of the Soil. Poets and book artists can join soil scientists in making the soil visible! Soil is the Earth’s delicately structured biological skin - something far more complex than dirt, which is what we buy at garden-supply stores or
sweep out of our houses. A multilayered resource that is essential to the water cycle, soil anchors and feeds forests, prairies, and farmed fields. Every terrestrial ecosystem and the food we eat sprouts from soil, and soil supports many burrowing animals and an amazing biodiversity of microbes, insects, arthropods, and worms—many yet to be scientifically described. For many, soil is sacred ground. As essential as soil is, few people appreciate this crucial resource or promote its health. Many human practices, such as industrial lead and arsenic pollution threaten human and soil health. We are seeking book artists and poets who can offer fresh, intriguing perspectives on soil’s value.

BOOK ARTISTS AND POETS: This exhibition is open to poets and book artists worldwide.

RESOURCES: We hope that participating in this exhibit will offer book artists and poets a chance to learn more about soil. Please use the links and resources on this page to learn more about dirt and soil.

ARTIST BOOK ENTRIES: We welcome book and paper arts works created either as an edition or as one-of-a-kind. Artist books, sculptural books, book objects, altered books, zines, broadsides, and sculptural pieces are all encouraged. We welcome collaborative works between poets, scientists, and book artists. Because this exhibition will be held in the Collins Memorial library, books that contain living organisms (such as mould, fungus, loose soil) will not be accepted. Flat fine art prints and photographs are not appropriate for this show, unless they are sculptural or apply some type of book arts process. All artist books are limited to 24 inches in any direction when displayed.

POETRY ENTRIES: Poems are limited to 25 lines; the total includes the title, 2 blank lines before the body of the poem, epigraphs, and so on. Simultaneous submissions are acceptable, but previously published poems are not eligible. We encourage you to write in your preferred language but, if you do so, to also provide an English translation.

JURYING: The Book Arts entries will be juried by Lucia Harrison, PhD, Book Artist, Emeritus Faculty The Evergreen State College and founding member of Puget Sound Book Artists; Susan Aurand, MFA, Visual Artist, Emeritus Faculty The Evergreen State College and recipient of Washington State Arts Commission Art in Public Places Commissions; and Abir Biswas, PhD, Earth Scientist and Member of the Faculty at The Evergreen State College.

The Poetry entries will be juried by William Kupinse, PhD, Associate Professor and Chair of the English Department at The University of Puget Sound; Sharon A. Sharp, PhD, Poet, Book Artist, Editor, and past-president of the North Carolina Poetry Society, from Boone, North Carolina; and Peggy Burge, MA, MLS, Humanities Librarian at The University of Puget Sound Collins Memorial Library.

EXHIBITION CALL:
Reader’s Art: Concealed, Confined and Collected
Minnesota Center for Book Arts (MCBA) seeks art for inclusion in a juried exhibition exploring artists’ books that use found or custom made containers to support narrative and content. The exhibition will be presented May 8 through July 26, 2015 with an opening reception on Friday, May 8, 2015.

For many years, Susan Hensel Gallery presented annual thematic exhibitions under the “Reader’s Art” umbrella. As the new home of these popular shows, MCBA is dedicated to continuing Hensel’s tradition of supporting new voices, emerging artists and collegiate students.

Reader’s Art: Concealed, Confined and Collected will be on view during MCBA’s Book Art Biennial, July 25-26, 2015, and will be used as a visual resource to inform discussion during the event’s symposium. For more information regarding the Book Art Biennial, visit www.bookartbiennial.org.

All media and formats are welcome. There is no entry or participation fee. Selected artists will be responsible for all shipping costs. While on view, all work will be fully insured and presented in secure cases.

To be considered, email the following to exhibitions@mnbookarts.org by February 13, 2015:
1. No more than two digital images per work. Images should be sent as PDFs or 72dpi JPEGs. Multiple entries are allowed but should be sent as separate emails.

2. In the body of the email, provide the following information:
   • Artist name(s)
   • Mailing address
   • Email address
   • Telephone number
   • Title of work
   • Dimensions
   • Year of completion
   • Medium/Materials
   • Insurance value
   • Special installation instructions (if applicable)
   • Other descriptive information you feel is necessary

3. Place “CCC ENTRY” in the subject line of your email. Entries must be received by February 13, 2015.

Work will be juried by Susan Hensel (artist and curator), Cathy Ryan (book and print artist), and Jeff Rathermel (MCBA’s Executive Director). Selected artists will be notified by February 27, 2015. Selected artists’ works must be received/delivered to MCBA no later than March 27, 2015. Work will be returned by August 21, 2015. More specific shipping information will be provided to selected artists. For more information about MCBA, visit www.mnbookarts.org Questions regarding this exhibition may be sent to exhibitions@mnbookarts.org When making enquiries, please place “QUESTION” in the subject line.
Vacancy: Assistant Professor of Book Arts, School of Art
Herberger Institute for Design and the Arts at Arizona State University

The School of Art in the Herberger Institute for Design and the Arts at Arizona State University seeks an exceptional artist in the area of Book Arts for a full-time tenure-track appointment at the assistant professor level beginning fall 2015. Application Deadline: December 23, 2014

Arizona State University is a new model for American higher education, an unprecedented combination of academic excellence, entrepreneurial energy and broad access. This New American University is a single, unified institution comprising four differentiated campuses positively impacting the economic, social, cultural and environmental health of the communities it serves. Its research is inspired by real world application blurring the boundaries that traditionally separate academic disciplines. ASU serves more than 80,000 students in metropolitan Phoenix, Arizona, the nation’s fifth largest city. ASU champions intellectual and cultural diversity, and welcomes students from all fifty states and more than one hundred nations across the globe.

The Herberger Institute for Design and the Arts, the largest comprehensive design and arts school in the nation at a research university, is a vibrant example of the New American University philosophy. With 4,700 students, more than 675 faculty and faculty associates, 135 degrees and a tradition of top-ranked programs, the Herberger Institute is built on a combination of disciplines unlike any other program in the nation. The institute includes the School of Art; School of Arts, Media + Engineering; The Design School; School of Film, Dance and Theatre; School of Music; and the ASU Art Museum. Through recognizing that design and the arts are critical resources for transforming society and solving complex problems, the Herberger Institute is committed to placing artists and designers at the center of public life. http://herbergerinstitute.asu.edu/

This position will strengthen the well-established and highly ranked program in printmaking in the School of Art. The program has a strong history of collaboration that includes the atelier-like Print Research Facility, the Native American community based Map(ing) project, and the publishing imprint, Pyracantha Press. The seven well-equipped studios include one of the nation’s largest collections of metal type. The School of Art seeks candidates with expertise in the area of book arts and knowledge of the depth and range of book arts practices with a commitment to diversity, the capacity to work across artistic and academic disciplines and the ability to grow dynamic degree programs. More information about the program is available at http://art.asu.edu/printmaking

The successful candidate is expected to pursue a research agenda related to their expertise in book arts and actively participate in the MFA and BFA degree programs in the school. The successful applicant will demonstrate excellence in teaching with the ability to formulate and instruct a variety of course offerings at the undergraduate and graduate levels, including studio and seminar courses, courses for and including non-art majors, and mentor undergraduates and graduates. Additional responsibilities include studio maintenance, budgeting, oversight of safe studio practices, and service to the School of Art and curricular program.

Required Qualifications: Master of Fine Arts degree or equivalent terminal degree, strong evidence of research and professional activity in a book arts practice, and university teaching experience.

Desired Qualifications: Demonstrated potential to achieve national or international recognition in creative research and/or scholarship; evidence of ability to teach classes in additional areas that might include letterpress, relief printing, papemaking, digital techniques, collaborative printing, typography, bookbinding; experience in and/or collaboration on the publishing of limited edition books or prints; record of community outreach

Application Deadline: December 23, 2014. If not filled, every two weeks thereafter until the search is closed. All information about how to apply is at: http://herbergerinstitute.asu.edu/faculty/includes/documents/art_book_art.pdf

**ARTIST’S BOOK FAIRS & CONFERENCES**

**BALTIC**

**ARTISTS BOOK MARKET AT BALTIC, UK**

Friday 5th & Saturday 6th December 2014
10.00-17.00, Level 1 / free

BALTIC becomes a market place of exhibiting and selling book stalls from artists, bookmakers, small press publishers, artist’s groups, zine artists and bookbinders. A programme of talks, workshops and screenings offer exciting opportunities to get involved and learn more about artists’ books. Have a go at traditional book binding or turn your creativity to e-books. This year we have also invited specialist contributions from NewBridge Off-Site, a mobile, interactive pod from NewBridge Books, who will host a platform for discussions around the potentials of small press and digital publishing, and North East Photography Network who will present a range of photographic publications alongside a series of talks to open a critical dialogue around the work on display.

**ADULT BOOKBINDING WORKSHOP**

Friday 5 December 2014 / 10.30-13.00 / Level 1
£27 & £22 concessions / BALTIC Members 10% discount / Book: balticmill.eventbrite.co.uk

Stationery bookbinder, Deirdre Thompson will introduce traditional methods of bookbinding that can be used to make notebooks or for binding your own artist’s book, using basic hand tools and looking at resources and materials.

**UWE ARTS NEWS**

This newsletter can be downloaded at: www.bookarts.uwe.ac.uk/banlists.htm
ADULT BOOKMAKING WORKSHOP
Saturday 6 December 2014 / 10.30-13.00 / Level 1
£27 & £22 concessions / BALTIC Members 10% discount / Book: balticmill.eventbrite.co.uk
Book artist Ruth McCann will guide you through how to make your very own upcycled notebook made from collected and recycled things. Old envelopes, beer mats, board games, anything and everything you can think of can be repurposed to form the cover and pages of your book, bound together using basic bookbinding techniques that complete beginners will be able to enjoy. Materials will be provided but you could also bring your own if you have a specific idea.

E-BOOK WORKSHOP
Saturday 6 December 2014 / 1400-1630 / Level 1
£27 & £22 concessions / BALTIC Members 10% discount / Book: balticmill.eventbrite.co.uk
Led by one of BALTIC’s talented Freelance Artists this hands-on workshop will guide you step by step to create your very own customised e-book. Bring your book to life with text, images, video, music and narration. Learn how to share your book with friends and family. We will provide an iPad and free software, you just need to bring some ideas to get you started.

To see the full programme visit: balticmill.com/participate
BALTIC Centre for Contemporary Art
South Shore Road, Gateshead NE8 3BA, UK.

ArtLacuna | Book Fair & Publication Launch
London, UK
Saturday 6th - Sunday 7th December 2014, 11am - 5pm
Publication Launch / PV on Friday 5th December, 6-9pm
To celebrate the 2nd publication of our Really Serious Research, Bodies That Matter 3, ArtLacuna is hosting an artist’s book fair.

Please join us for this exclusive Artist’s Book event featuring one-off and limited edition Artist's Books by artists & bookmakers at ArtLacuna Space. An opportunity to join us for a drink on Friday 5th December between 6-9pm with music, drinks and refreshments, and Saturday & Sunday spend more leisurely time browsing the wide variety of artists hand-made books and publications for sale between 11-5pm. The fair is open to all.

For further details visit: http://artlacuna.org/book_fair

48 Falcon Road, London, SW11 2LR www.artlacuna.org
ArtLacuna is an artist's run space on Falcon Road (the old Coroner’s Office) which opened in May 2013. An initiative founded by 4 Wimbledon College of Art MA alumni: Amelia Critchlow, Jane Harris, Alex March and Chris Cawkwell.

Friends with Books: Art Book Fair Berlin 2014
Saturday 13th and Sunday 14th December
11am–7pm each day, free entry.
Alongside the fair, a conference, series of talks, panel discussions, and presentations will explore the cutting edge of art publishing today.

Café Moskau, Karl-Marx-Allee 34, 10178 Berlin, Germany. www.friendswithbooks.org
Save the date!
Bristol Artist's Book Event at Arnolfini
Saturday 11th April and Sunday 12th April 2015
11am - 6pm Saturday and 11am – 5pm Sunday
Arnolfini and The Centre for Fine Print Research at the University of the West of England, Bristol, are very pleased to announce the fifth Bristol Artist's Book Event at Arnolfini! BABE will take place on Saturday 11th April and Sunday 12th April 2015 with stands over the galleries and auditorium space of Arnolfini.

There will also be workshops, tours of the event, ‘book surgeries’, exhibitions of books and events running over the weekend. We really hope you can make it and look forward to seeing you! Sarah, Tom, Phil and Holly

Arnolfini, 16 Narrow Quay, Bristol BS1 4QA
#BABE2015

INTERNET NEWS


Infinitas variações de Nijinski (Infinite Variations on Nijinsky). A link to a documentary on the making of Amador Perez’s two artists’ books based on Nijinsky, recently exhibited in Brazil. https://vimeo.com/10804777

From WSW: in the studio with Libby Scarlett. Over halfway through her Art-in-Ed Artists’ Book Residency, Libby Scarlett is putting words to print on the Vandercook press. Her book, The 19-2 View, creates windows into the lives of former neighbours through fictitious vignettes. From her balcony in Amsterdam, she watched lives-in-progress all around her, but never knew the real stories, so she decided to tell them in her own way. Libby’s voice guides the reader through moments of love, humor, and routine, highlighting even the smallest of life’s unique moments. While she’s still working, you can head to the blog to learn more: http://www.wsworkshop.org/2014/10/libby-scarlett/

From Pete Kennedy: Readings from my series of poems about ‘modern mystics’ published as Inside This Earthen Vessel. http://www.youtube.com/channel/UChI8PZ7gfQT8zTjYxm5fBqA

From Megan Stallworthy: I trained in bookbinding at Brighton University. As well as making books to commission, I run regular workshops in traditional and contemporary book forms, and am an associate lecturer in Graphic Design and Illustration (Bookbinding) at Falmouth University. I also work with a team of book conservators for the National Trust, All Souls College Oxford and other libraries. I am a member of the Devon Guild of Craftsmen. Please see my new website at: www.perfectbindings.co.uk

From Johan Deumens Gallery, Amsterdam:
New on the website, three artists’ books by Tim Hollander http://www.johandeumens.com/artists/56-tim-hollander/

From Tia Blassingame of Primrose Press: If you’re interested in seeing my recent work, you can check out a few projects here: https://www.behance.net/primrosepress

NEW ARTISTS’ PUBLICATIONS

Artist’s Book Yearbook 2014 - 2015
The ABYB is a biennial reference publication focusing on international activity in the field of book arts. It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, in fact anyone interested in artists’ books. The 2014-2015 edition has essays, interviews, contributions and features on / by: Abigail Thomas, Reinhard Grüner, Barbara Tetenbaum, Nathalia King, Tanya Peixoto, John Bently, David Jury, Women's Studio Workshop, Hansjorg Mayer, Gustavo Grandal Montero and Eleanor Brown, Linda Newington, Pete Kennedy, Angie Butler, Field Study, Nathalia King, Barrie Tulett, Craig Atkinson, David Paton, and more…

Reference information includes: collections, libraries, archives, bookshops, galleries, centres, design print & bind, publishers, dealers, presses, studios, competitions, fairs, festivals and exhibitions, journals, reference books, organisations, societies, projects, touring programmes and courses. 207 national and international artists have also listed their recent book works.

Since the 1960s, writers have radically challenged the notion of originality and creativity in literature. They stopped writing new texts for their books and instead drew upon pre-existing books: canonical texts of world literature or intellectual history are transcribed by hand, edited, altered, alphabetically arranged or simply copied and republished under one’s own name. By now Appropriation Literature amounts to a critical mass that has generated its own tradition. The present anthology is the first to give an international overview of the phenomenon, presenting 126 books and projects by over 90 authors.
Artist Jokes
Bas Fontein
Bas Fontein wonders about his position as an artist and what to create. He finds answers in personal collections and other existing archives. By using specific concepts he gives the selections he makes new meaning.

Artist Jokes is a small bilingual edition (English / Dutch) with 34 jokes in which the artist is the target. The book opens with:  

Tourists come to the Netherlands from all over the world to look at the works of famous Dutch artists. But what do the Dutch think about their artists? 'Artist Jokes' makes you suspect the worst.

Two jokes from the book:
I don't understand what people have against artists. They don't do a thing!
What do all great artists have in common? They're all dead.

Bas Fontein’s best known title is WHAT TO DO / WAT TE DOEN (2012). It contains the unsolicited advice he got when he told people that he’s a visual artist with a job on the side. This fluorescent red book was the first of his fluorine series. Then came last year’s Curse Word Dictionary for Artists in green and now the fluorescent yellow Artist Jokes. The fluor-series is designed by Ingeborg Scheffers. For many years her studio in Amsterdam has provided bright minimalist and striking designs of the books by Bas Fontein. Last year WHAT TO DO / WAT TE DOEN won 2 international art prizes: 1st prize in The 4th Sheffield International Artist’s Book Prize and winner of the Fundació Banc Sabadell at Arts Libris in Barcelona. 14.5 x 10.5 x 0.6 cm. €9.90 More about work by Bas Fontein: www.basboek.com www.basfontein.com

City Breezes
Claire Robinson
An artist’s book inspired by poems about London.
I have fragmented photographs of London in Winter that I have taken and poems that I have read. Amy Levy’s, The Plane Tree which is a beautifully evocative poem about the Plane trees of London which happen to be my favourite tree. Screenprinted both sides, presented in its own box. £40. For more information, visit: www.clairerobinson.co.uk
New publications from Café Royal Books:

**Berlin 09.11.89**
Justin Leighton

**Billy Childish**
Brian David Stevens

**Liverpool Flags and Badges**
John Stoddart. 23.10.14. With text by Julia García Hernández. 28 pages, 14 x 20 cm, b/w digital. Edition of 200. £5.00

**Social Landscapes East London in the 1970s**
Tony Bock

Café Royal Books is currently the featured table at Printed Matter, New York. Café Royal Books (founded 2005) publishes photography books and zines focusing on the documentation of social, historical, and architectural change. Run single-handedly by UK-based Craig Atkinson, the press is interested in both existing archive material and new works. Generally b&w and staple bound, publications are released every Thursday, typically in an edition of 150. https://printedmatter.org/tables/713

**In Questo Luogo Distante**
Daniele Virgilio

A new book of mine about suburbs, including a DVD with photographic surveys in the peripheral areas of my hometown: http://youtu.be/0I_yFF7q7zg
Published by Cut-up Edizioni, 2014 (book and DVD), 122pp. www.cut-up.it
Nothing Else Press is pleased to announce two new editions:

**Eel's Wallet**
**Dean Baldwin**
Eel skin wallet, found drink tickets. A continuation of the artist's many alcohol-themed projects, this eel-skin wallet contains virtually every conceivable event drink ticket currently in use. Buy one, and wherever you are the drinks always are on the house.

Originally launched at the London Art Book Fair, where AA Bronson named Eel's Wallet and Nothing Else Press as one of the Top 5 highlights of the fair in *Time Out Magazine*:

'Named after Dick Higgins' Fluxus-heavy press of the '60s and '70s, Something Else Press, this young publisher seemed the only ones present to have produced an entire new line of works especially for the Fair. My favourite? "Eel's Wallet" by Dean Baldwin, an edition of 47 wallets stuffed full of drinks tickets, which bizarrely becomes some sort of "book" for which we have no name.'

16 x 11 x 3.5 cm (closed), 16 x 21.5 x 2 cm (open)
Edition of 47 signed and numbered copies. $150.00


To purchase contact Dave Dyment and Roula Partheniou at nothingelsepress@rogers.com
http://www.nothingelsepress.com/#/deanbaldwin/
To see more of the artist's work visit www.deanbaldwin.ca

**Rainbows**
**Jimmy Limit**
A series of drive-by photos taken by the artist, documenting the rainbow over Niagara Falls, reproduced as black & white photocopies. The project was originally created as a zine in 2007, but only a few copies were made. This facsimile reprint is housed in a foil-stamped cardstock envelope.

Photocopied artist book in foil-stamped cardstock envelope.
10pp., 13 x 18 x 0.1 cm (book), 15 x 20 x 0.2 cm (envelope)
Edition of 100 numbered copies. $12.00

The image is split into fragments on folded sheets. Each sheet is repeated like a stammer by a sheet that is its double. Meanwhile the book also mirrors back on itself, even though none of its sets of doubled sheets is exactly the same as any of the other sets. At the end of the book its mirror structure forces a deviation from this scheme, but this deviation is at the same time to be seen as another case of repetition compulsion. The book also repeats some of the elements of an earlier book, *Contemplation*.

**Wiederholungszwang**
**Elisabeth Tonnard**
A compulsive bookwork grounded in the drive to repeat things. 'Wiederholungszwang' is a term Sigmund Freud used for repetitive behaviour in which a person repeats certain traumatic events. The book is made up out of a single image, a found lantern slide, that becomes a scene of repetition when it is fragmented, folded, repeated and mirrored.

16 x 11 x 3.5 cm (closed), 16 x 21.5 x 2 cm (open)
Edition of 47 signed and numbered copies. $150.00

To purchase contact Dave Dyment and Roula Partheniou at nothingelsepress@rogers.com
http://www.nothingelsepress.com/#/jimmylimit/
To see more of the artist's work visit www.jimmylimit.com
The book is inkjet printed in black and white, and handbound in a stab binding with folds on the fore-edge. It contains 30 pages. See more images at: http://elisabettonnard.com/works/wiederholungszwang/
Order through email or through the webshop links at: http://elisabettonnard.com/works/wiederholungszwang/


Leap of Death
A collaborative project by composer Robert Stillman, artist/writer Anna Fewster, and bookbinder Sarah Bryant. The film 4 Devils was released in 1928 by Fox Film Corporation. Directed by F.W. Murnau (Sunrise, Nosferatu), the circus-themed melodrama was a full-fledged Hollywood production of the late silent era. After its release, the film disappeared, and remains ‘lost’ to this day.

85 years later, composer Robert Stillman, writer/printmaker Anna Fewster, and bookbinder Sarah Bryant conjure 4 Devils back into existence with ‘Leap of Death’, a limited edition bookwork/LP that resurrects the lost film as ‘imaginary fragments’ of original music, image, and text.

Drawing inspiration from existing 4 Devils archive materials such as scripts, production stills, and promotional matter, as well as from Les Quatre Diables, the 1890 Herman Bang novella upon which the film script was based, Stillman, Fewster, and Bryant’s work reconstitutes the 4 Devils narrative as an impressionistic ‘atmosphere’ of black-and-white trace monotype images, letterpress text, and through composed music, inviting an interpretive, non-linear experience of Murnau’s story-world.

The bookwork/LP is available in a limited edition of 50 numbered copies, each consisting of one vinyl LP, six booklets, and three posters, collected in a clothbound enclosure. To order, and to view/hear a digital version of the work, visit: www.robertstillman.com/leapofdeath

New, limited edition photography zines available from Fistful of Books:

Sit, Stay, Good Dog!
‘Sit, Stay, Good Dog! features photographs of dogs waiting for the return of their human. Some wait outside in the rain, one waits in a car and one waits on a stool in a bookies.


Pull For Life
‘Pull For Life’ features a series of photographs from around the world by Lemuel Chanyungco. Locations include: USA, Germany, Philippines, Holland, Finland and China.
Lemuel Chanyungco. 28 pages, 148 x 210 mm. Numbered edition of 100. Archival inkjet printing / hand assembled. £9.50 (incl. UK postage) can be purchased from http://fistfulofbooks.com/current-publications/pull-for-life/

Up The Workers! 1970s Glasgow

‘Up The Workers!’ features photographs of Glasgow and it’s people taken between 1976 and 1980. Keith Ingham was one of four photographers commissioned by The People’s Palace to photograph Calton, an area in the east end of Glasgow, which was about to go through major urban renewal.

Keith Ingham. 40 pages, 135 x 190 mm. Numbered edition of 120, b/w digital printing. £8 (incl. UK postage) can be purchased from http://fistfulofbooks.com/current-publications/up-the-workers/

The Bristol Estate

On the steepest hill in Brighton – behind the Regency splendour and famed landmarks that define this newly appointed city – sits the Bristol Estate. Five hundred people, three hundred flats, most social, some now private.


…GLASGOW…10/9-19/9…2014…

On September 18 2014 over 3.5 million people living in Scotland voted on whether the country should be independent. As the title implies, these photographs were taken in Glasgow between September 10 and 19 and show the passion on both sides – ‘Yes’ and ‘No’.


Salvaged Relatives Pocket Edition
Gracia Haby & Louise Jennison

Featuring a sextet of Salvaged Relatives:
In the borrowed costume for a Prince, with ‘essence d’orient pearls’ and a Finch, from Sadko, c. 1916.
In the borrowed costume of the Chief Eunich from Schéhérazade, designed by Léon Bakst, c. 1910.
In the borrowed costume for a corps de ballet dancer from Ode, c. 1928.
In the borrowed costume of a Military Musician from Jardin Public, designed by Jean Lurçat, c. 1935.
In the borrowed costume of a guest from Le Bal, designed by Giorgio de Chirico, c. 1929.
In the borrowed costume for Petrouchka, designed by Alexandre Benois, c. 1913, with a Barn Swallow.

Page 42  THIS NEWSLETTER CAN BE DOWNLOADED AT: WWW.BOOKARTS.UWE.AC.UK/BANLISTS.HTM
November 2014. Digital print zine. Edition of 75. 7 x 30 cm, six-page colour concertina zine with B&W text on an orange paper wrap held in place by a pink circle sticker.

In the borrowed costume of a Military Musician from Jardin Public, designed by Jean Lurçat, c. 1935, was the cover image for issue 93 of the BAN. Available for purchase, for AUD 3.00, at: http://gracialouise.bigcartel.com/product/zine-salvaged-relatives-pocket-edition
More info at: http://gracialouise.com/salvaged-relatives

Cuneiform Press is pleased to announce the publication of Ted Greenwald's Con Dot

Ted Greenwald's new book of poems, Con Dot, was designed by Kyle Schlesinger and printed at the Cuneiform Press between 2013 & 2014 with the assistance of Crane Giamo. The book was typeset in Dax, designed by the experimental composer and typographer Hans Reichel, and printed on a Vandercook 4 letterpress. Each copy in the edition contains four variegated images. The paper is Crane’s Lettra. CJ Martin performed the binding in Colorado Springs. There are 26 copies, each lettered and signed by the author. $500

Ted Greenwald was born in Brooklyn, raised in Queens, and has lived in New York City his entire life. He is the author of over thirty books of poetry.

Order direct from Cuneiform, and receive a free copy of Greenwald’s selected poems, Common Sense (L Publications, 1978) and Exit the Face (a collaboration with artist Richard Bosman published by the Museum of Modern Art, 1982) while supplies last.

But wait! There's more: Order Con Dot with the hardcover edition Greenwald’s Two Wrongs, a collaboration with painter Hal Saul published by Cuneiform in 2007, and you’ll receive all of the above plus a copy of Greenwald’s classic, 3 (Cuneiform Press, 2008) at no extra change.

Simply send an email to cuneiformpress@gmail.com with 'GREENWALD SPECIAL' in the subject line and your preferred mailing address in the body, and we'll send you Con Dot and the limited hardcover edition of Two Wrongs, plus Common Sense, Exit the Face, and 3 for free. Now there's an offer you can't refuse. http://cuneiformpress.com/?product=ted-greenwald-con-dot

Two forthcoming publications from LemonMelon:

December 2014
Unit
David Musgrave
Unit is a first person account of the life of an artificial being; a speculative perspective on the animate and inanimate world; a rational mistake; an aggregation of text, diagrams,
calligrammes, simple algebra and other signifying material; a childish fantasy; a family story in the absence of the family; a toy evolved into a philosopher.

January 2015

*Lemonade everything was so infinite*

Contributions by David Bertridge, Julia Calver, Marit Münzberg, Tamarin Norwood, Mary Paterson, Emma Cocker and Rachel Lois Clapham

‘Limonade es war alles so grenzenlos.’ was one of Franz Kafka’s last sentences in his *Aus den Gesprächsblättern*. This is translated in the English version of the Hélène Cixous Reader as ‘Lemonade everything was so infinite’ and forms the basis of a series of seven titles – published in January also as one volume – written by seven different writers/artists.

The Artist's Book Phenomenon

Mikhail Pogarsky

The International Association “Artist’s Book” publication Swiss casework (textile, black leaf stamping), full-colour, 220 x 155 mm, 232pp, Moscow, 2014

The first Russian research about one of the most actual contemporary art phenomenon – the Artist’s Book was made by a famous artist, writer and art theoretician Mikhail Pogarsky. He inspected all stages, forms and technologies not only in theory, but also in practice by making his own artists’ books. The artist’s book phenomenon is studied by him from all possible positions.


**Endorsements**

This book is a dialogue between art and an analysis of the contemporary condition of the artist’s book. On one side, the structure is formal, on the other, it is filled with artistic content.

The importance of this book is not only in the questions raised, but also in its existence. This is the first book in Russia about the genre. The first book in Russia which can compete with Western monographs through its structure and analysis. It is pleasant to hold the book because it is an artist’s book which possesses a counterintuitive agreement. It is a unique phenomenon in itself. I do consider that the appearance of this book is a historical event in book culture. The event separates the books before Mikhail Pogarsky’s book was born and the books after it appeared. It clearly raises a discrete problem – “A book after the Book!” It calls such a post-situation…

Before Mikhail Pogarsky’s book appeared it survived in its traditional system, but today it starts to live in a structural system. This structural system helps to accomplish the new information explosion. I am absolutely sure that the book I am holding in my hands gives a certain countdown after which everything will start to change. On the one hand, this book is in the evolutionary system, but on the other, it has an informational character. A totally different book situation must come after this book! This book not only provokes, but also starts the pendulum of a new time. This book is a starting point of a new system of coordinates. I think its importance lies in this.

Vitaly Patsukov, NCCA’s Chief of the Experimental Programs Department. RAA Corresponding member

Mikhail Pogarsky has succeeded in the main thing – he launched the satellite by the name of “Artist’s Book Phenomenon”. This art-scientific work opens one more page in our cultural space. The artist’s book, its actuality, modernity, constant renovation ability, uniqueness, portability are, unfortunately, rarely and superficially considered by art historians. M. Pogarsky, first of all, points out the artist’s book as an independent style of modern art…

Mikhail Pogarsky (writer, art theorist, artist, organiser and curator of numerous projects) holds one’s gaze on the artist’s book phenomenon from different standpoints. Material presented by the author is immense, and there have been no similar works in our cultural sphere before. The artist’s book, its actuality, modernity, constant renovation ability, uniqueness, portability are, unfortunately, rarely and superficially considered by art historians. M. Pogarsky, first of all, points out the artist’s book as an independent style of modern art…

Mikhail Pogarsky originally summed up this phenomenon by identifying and setting the benchmarks. He stretched a common denominator of external influences and inner interpenetrations from the Gutenberg Bible and Blake’s visionary books through the aesthetic medium of the Livre d’Artiste and Avant Garde “challenge” of Russian Futurists to metaphysic distance and escapism of Soviet non-conformists and artistic extremism of contemporary art artists. Valery Korchagin, Artist, art historian

Such a monograph has been awaited for a long time. It is a serious input into modern book and art science

Page 44  this newsletter can be downloaded at: www.bookarts.uwe.ac.uk/banlists.htm
development. Such a fundamental research has never been made before. N.G. Kamenskaya, Publishing work department assistant professor, the Moscow State University of Printing Arts.

NERO -
Our latest releases include two beautiful artists' editions:

**Studio, Via Del Babuino 125, 2° Piano, 00187, Roma (1-6 Aprile 2014)**

Olaf Nicolai
NERO is glad to present a new multiple by Olaf Nicolai, one of Germany's most prominent artists. *Studio, Via Del Babuino 125, 2° Piano, 00187, Roma (1-6 Aprile 2014)* consists of a compact wooden box, containing six artists’ books and six reproductions of the original works presented in his namesake solo project at Studio Geddes in Rome.

The multiple is conceived as an exhibition in a box – a modern update of the legendary Duchampian Boîte-en-valise – which documents in a different format all the works included in the show. The artist had used the Studio Geddes as a working place and he had produced a series of drawings within three days recorded by a surveillance camera installed in the space. Each tape – which covers the time of production of one drawing – was then given to six different people (Elisabetta Benassi, Lorenzo Benedetti, Stefano Chiodi, Mario Codognato, Luca Lo Pinto and Francesco Stocchi), with the request of describing the content of the recording in a text. The people involved are close friends of the artist. In this sense the project is also a portrait of a friendship and of the strong relationship of Olaf Nicolai with the city of Rome, where he had shown many times.

Edition of 10. Weight: 2kg. Box format: 50 x 70 x 3 cm. Books format: 42 x 29.7 cm (each). Language: English/Italian. Price: € 6000. Each multiple contains a signed and numbered certificate by the artist. [www.neromagazine.it](http://www.neromagazine.it)

**The Sudden Gust**
Matteo Nasini
The edition, comprises an audio vinyl, a booklet and an original eight large-format artist's print (A2), collects for the first time a selection of field recordings of Matteo Nasini's aeolian instruments, together with a book of images related to the sound and visual practice that the artist has developed over the last four years in relation to “aeolian sound” – the sound that is produced when a system of strings, applied to a sound box, is made to vibrate by the wind. Rather than simply documenting it, *The Sudden Gust* fixes the incorporeal dimension of the encounter between wind and sound in the form of an object.

The recordings contained in the vinyl are traces of concrete events: throughout the years, the artist has recorded his “sound objects” in several places and in different conditions. The sounds recorded are neither more nor less than discrete events in a potentially infinite flow: everything happens even in the total absence of an informed interpretation. The listener is there, but may as well not be. In a sense, the aeolian sound is one that has no beginning and no end. It is significant because it is always other.
The images that make up the prints in *The Sudden Gust* likewise constitute a reflection on the invisible and incorporeal nature of the aeolian experience. Geometric structures, inspired by the geometry of the instruments themselves and by a certain tradition of musical scoring, intertwine with photos that, just like wind and sound, seem almost to disappear. More than ethereal, these images are opaque. They are veils of themselves, and, just like the sounds, they stand as a sort of trace of repressed, universal memory. What is relevant in the work of Matteo Nasini is the non-human dimension. The artist’s role tends toward an act of containment: wind instruments are the knot through which the invisible force of the wind merges with the artistic intervention.


**Flat Holm**

A new book by Otto

*Flat Holm* is an ottoGraphic book about a small Welsh island in the Bristol Channel. It contains Otto’s drawings of locations and historic military installations found on the island. The images are multi-layered in 2 - 4 colours and accompanied by Chris Scully’s poems.

Flat Holm, screenprinted in an edition of 100, with poems by Chris Scully, 24 x 17.5cm landscape, 26 pages including fold-outs. £35. Available at: http://ottographic.co.uk or email otto@ottographic.co.uk

**New from Redfoxpress:**

**See My Friends**

**Fritz Sauter**

A new limited edition of screenprinted drawings by the Swiss artist Fritz Sauter. Concertina book with painted and printed wooden covers. Size 10 x 16 cm (open 16 x 110 cm).

Or by email at info@redfoxpress.com

**earthen - a conversation**

**Ruth Millar**

*earthen - a conversation*
An artist's book made for the exhibition *Breaking the Tulips* at University of Oxford Botanic Gardens 2014. Participating artists were randomly paired with articles selected from *The Gardeners Chronicle* and invited to respond to these texts.

In *earthen - a conversation*, the artist's close-up studies of terracotta pots from the Botanic Gardens' greenhouses are juxtaposed with quotes from a Victorian gardener's article 'Improvement of Pots' published in 1841.


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**REPORTS & REVIEWS**

**Book review by Angie Butler**

*Incarnations of Materiality Textuality From Modernism to Liberature*

Editors: Katarzyna Bazarnik and Izabela Curylo-Klag


Published by Cambridge Scholars.

First proposed by Polish poet Zenon Fajfer in 1999, the theoretical concept of Liberature - coined from the Latin, 'liber' (book/free) is simultaneously a movement in contemporary Polish literature, and a term referring to literary works that integrate text and material features of the book into an organic whole in accordance with the author's design.

This volume brings together a fascinating collection of essays by international scholars who, inspired by Liberature, question the materiality of text, from modernist writing practices to artists' books, and present new readings within these fields of research, articulated in the context of this literary genre.

Meaningful relationships are both formed and re-framed when we examine a familiar subject (the book) from a different perspective. What is between the reader/author/artist and the book?

Each essay takes us through densely written and richly informative pages, presenting ideas such as: the material space of the book, the dynamics and linguistic semantics of typography, the opacity (the thingness) of books, the use of illustrations as visual allegory and hybrid narratives, and a reception study on the experience of reading. These proposals tempt us to return to Modernist and Avant-Garde literature with an awareness of this end of (twentieth) century polemic (coinciding, timely with N. Katherine Hayle's *Writing Machines*) that not only affects our reading of past written texts and information, but also proposes an alternative future for the book.

Liberature could provide a model for the space of the word and the book: between speech and writing, word and image, form and object, abstract and material, structure and meaning. 'Total work, the total artist. ' The publication concludes with Fajfer's *Liberature: Appendix to A Dictionary Of Literary Terms, Liberature Or Total Liberature (Appendix To The "Appendix To The Dictionary Of Literary Terms", and Lyric, Epic, Dramatic, Liberature.*

The reprint and translation by Katarzyna Bazarnik of these seminal works (first published in Polish in 1999, 2001 and 2002, respectively) enable further dissemination and availability to an English-speaking audience; and give an engaging rounded discussion (with the reader) of both concept and demonstration of Liberature.
An Encyclopedia of Everything

Cheryl Penn

There is a reason for making bite-size books of the vade mecum sort. It’s the result of too many ideas in constant disarray, endlessly knocking and needing to be given form.

Form? Ideas persuading the metaphysical dimension to open up and fold themselves into the pages of a book. Encyclopedias have been around for about 2000 years – still in existence is Naturalis Historia written about AD77 by Pliny the Elder.

Encyclopedias are tomes of articles and subjects on any and every topic of accumulated, verifiable knowledge. They differ to dictionaries in that a linguistic, alphabetical listing of words is limiting. This form of classification may leave the meaning-seeker lacking in contextualised understanding and association.

But this encyclopedia is different. Here, when a volume discusses printing, one can run fingers down the impressions left by the printing press, and touch the unevenness of ink. Or, a book on artists’ stamps has samples of these intimate artworks, gathered from around the world. Therefore, the curious thing with this particular collection is the way information is presented, the change information has undergone in the hands of an artist. It presents in real time, an original artefact; how artists and writers interpret and intimately engage with facts – a demonstration of how artists think and decode subject matter in their own unique ways. And, this installation continually proves to be an area ripe for artistic collaboration - a body of work made possible through world-wide collective adventure.

There is renewed interest in the notebooks and drawn or written thoughts and jottings of remarkable men and women. Simple things, like shopping lists, and personal observations, writing down pertinent quotes and ‘things to do’, have helped those interested to pierce together the daily grind of lives lived so long ago. Imagine owning/knowing Aristotle’s shopping list - well, I’m curious. An Encyclopedia of Everything was once just such an inkling, a jot in a notebook, but now, this simple idea is manifest in over 350 small book works.

I could not have done it without the constant engagement of the artists listed in the catalogue, so my appreciation of their contribution is unbounded and here acknowledged. And, this is by no means over. This is the link for the first part of An Encyclopedia of Everything Catalogue: http://www.cherylpennartistsbooks.com/Catalogue-Writing_An-Encyclopedia-of-Everything.pdf

There are over 350 books in this collection and work is underway for a new installation: An Encyclopedia of Everything - The Expanded Version. If you would like to participate in a book swap, please let me know and I will send details. Many thanks to those of you who formed part of this project.

Cheryl Penn, November 2014
www.cherylpennartistsbooks.com  www.cherylpenn.com
http://cherylpenn.com/wpb/
http://an-encyclopedia-of-everything.blogspot.com
STOP PRESS!

Center for Book Arts New York
2014 Holiday Party and Art Sale
Friday 12th December 5-9pm
Join us for a festive evening featuring food, drink, an auction, raffle and handcrafted creations for sale by participating artists.

The Center for Book Arts
28 W. 27th St. 3rd Floor
New York, NY 10001, USA
http://centerforbookarts.org
Free. RSVP encouraged by calling 212-481-0295.

Narration Compositions and Relations Between an Object and a Viewer from an Omniscient Narrator Perspective
by Honza Zamojski
Good Press Gallery, Glasgow, UK
Thurs 11th December 2014 - Saturday 3rd January 2015
Good Press. Based at Mono, 12 Kings Court, Glasgow G1 5RB, UK. Monday to Saturday, 11am to 7pm
http://goodpressgallery.co.uk

Museums Six
by Various Artists
Published by Museums Press

25 x 32 cm, multi-component publication which contains…
2, A4, 72 page booklets, red, green and blue risograph and black laser printing throughout, 100gsm recycled stock, loose bound with an elastic band. A 76 x 52 cm, fold out, double-sided, full colour newsprint comics section.
A 19 x 24 cm, 100 page, black and white digitally printed staple bound booklet. A 13 x 17 cm, 12 page, black and white digitally printed, saddle stitched booklet. A 4” x 6” full colour photo-print. An A4, black and white digitally printed advert sheet. All wrapped in a single colour screen-printed A1 wraparound sheet, held comfortably with elastic bands.

So, 4/5 booklets, posters, items, 260+ pages, lots to read, so much to enjoy!

With contributions from: Nicholas Ainsworth, Matthias Connor, Michael Crowe, Alex Felton, Jessica Susan Higgins, Heather Faye Kahn, Aidan Koch, Sarah Lowndes, Jamie McNeill, Sarah Rara, David Rule, Dylan Serventi, David Korty interviewed by Ethan Swan, Évita Yumul and Suzanna Zak

Within the huge, fold-out, double sided poster-come-Museums Six Funnies Marc Baines, Felix De Combat, Malcy Duff, Espen Friberg, Alex Heilbron, Leon Sadler, Matthew Thurber and Matthew Walkerdine.

The petite yellow booklet, is Letter To The Committee by David Roeder. The 100 page booklet is by Kingsboro Press, and is a bootleg of Secret Exhibition: Six California Artists of the Cold War Era by Rebecca Solnit. The small, hand holdable photographic print comes courtesy of Jason Roberts Dobrin. The Realest by Comfortable On A Tightrope, is a statement of intent for the comeback of The Realest.

Finally, the housing of Museums Six was built by designer, illustrator and long term Museums collaborator Lucy Jones. £20. Available from Good Press at: http://goodpressgallery.co.uk/index.php/?hidden/museums-six-various-artists-museums-press/

We wish all our readers a very happy and peaceful 2015

For up to date / last minute news…
follow Sarah on Twitter: @SarahBodman

UWE Bristol Exhibitions are on show at Bower Ashton Library. Please check before travelling as opening hours vary during vacation periods and bank holidays. http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowerashton.aspx
Tel: 0117 3284750 or email: Sarah.Bodman@uwe.ac.uk

NEXT DEADLINE: 12TH JANUARY 2015 FOR THE FEBRUARY 2015 NEWSLETTER

If you have news, please email items for the BAN to: Sarah.Bodman@uwe.ac.uk Please supply any images as good quality RGB jpegs (300 dpi) at 8.5 cm across.

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