

Bristol Artists Book Event

BABE

Books are a uniquely portable magic

Stephen King

Arnolfini

Saturday 11 April 11am–6pm
& Sunday 12 April 11am–5pm
Admission free

#BABE2015

Over 100 artist bookmakers, dealers and small presses from Bristol and around the world will come together at Arnolfini to show and sell their work. BABE provides a relaxed and friendly space to meet artists and buy works of art. Prices start from just a few pounds.

ARNOLFINI

Published by Impact Press at the Centre for Fine Print Research, UWE Bristol, UK

ARTIST'S COVER PAGE: BRISTOL ARTIST'S BOOK EVENT

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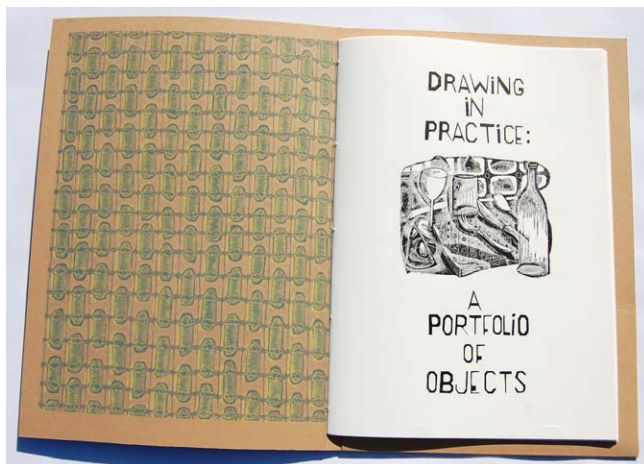
Artists' Books Exhibitions in the Bower Ashton Library cases, UWE, Bristol, UK

Drawing in Practice: A Portfolio of Objects

Neil Bousfield

Monday 2nd March – Friday 17th April 2015

Within an investigative creative process Neil Bousfield's practice has evolved through a range of aesthetic and craft-based skill sets which have crossed subject boundaries and digital and analogue spaces to create animations, 3D digital films, handmade furniture, sculpture, silent novels, prints and narrative-based printed sequences.



Neil's interests lie within the interconnected relationships between physical spaces, context and narrative ideas expressed through the hand. The simplicity of production negates a technological dependency rendering questions of "how to make" obsolete. The processes of drawing and relief engraving facilitate a clear connection between mind and hand and as such narrative ideas become key practice drivers. Neil's current research, practice and making, explores the concept of a narrative of place.

Drawing in practice: A portfolio of objects exists as a small limited edition handmade card portfolio printed directly from relief engraved synthetic blocks. It contains 12-colour reduction relief engraved prints and handset letterpress printed text which aims to clarify the place of drawing within a continual evolving practice.

The relief engraving process facilitated by the hand has allowed drawing to transcend the confines of "paper and pencil" and be expressed through "tool and surface" in order to engage with context and place.



Neil Bousfield, *Pots*. Engraved, limited edition print.
 Image size (mm) 100w x 80h.

Each print captures a moment in time elevating the everyday kitchen detritus to the status of "a narrative of things." Through scale and intricacy the reader is invited to take time to ponder, wonder, rationalise and make sense of the world the practitioner presents.

Extract from the text:

"Drawing in practice: a personal manifesto?"

Drawing, like music, communicates across boundaries. Without limitations of words, written language, grammar or spelling, drawing can cross boundaries, or overcome nationalities, cultures and even time.

Drawing in practice: a portfolio of objects was a project born from drawing and thinking in order to acquire new personal knowledge. By simply engaging with drawing my surroundings, the project has facilitated a reconnection with drawing and allowed a deeper consideration of the role of drawing, within different aspects of personal practice.

As an engraver and printmaker, drawing is fundamental to my practice and provides me with the ability to question, observe and collect visual research as the primary source for my printmaking and as such allows a transformation of drawing into another medium, which begs the question what is drawing to me?

As a practitioner and participant engaged within the culture of drawing I have made an attempt here to understand, evaluate and reflect upon and from this I aim to shed some

light on the role and development of drawing within my practice.

In trying to understand drawing within practice it is important to acknowledge the demands placed upon our drawing, what we are making and doing and what we want drawing to achieve”

Neil Bousfield

The portfolio

Limited to an edition of 19 copies, the portfolio contains 12 signed limited edition colour engravings inspired by observations and drawings of familiar, everyday objects, 12 pages of text set by hand, letterpress printed contents and colophon pages and printed portfolio. The portfolio, typesetting, engraving and printing were completed by the artist's hand.

The engravings

A selection of the limited edition engravings from *Drawing in Practice: A Portfolio of Objects* is available.

www.inkyfingerspress.com
prints@inkyfingerspress.com

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 of 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 to 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
<http://www.macba.cat/en/expo-art-language-incomplet>

Exhibitions at the Minnesota Center for Book Arts:

Greg Campbell - Fine Binding Until 28th March 2015

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 Until 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 USA and Canada.

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.

Participating private presses: Arion Press (USA) Barbarian Press (Canada) Incline Press (UK) The Lone Oak Press (USA) Midnight Paper Sales (USA) Old School Press (UK) Old Stile Press (UK) Shanty Bay Press (Canada) The Whittington Press (UK)

The exhibition launched at the St. Bride Foundation's Layton Room Gallery, London in 2014 and toured on to Harvard University's Houghton Library. **The exhibition will also travel to Bonhams New York (April 10–19, 2015) and the San Francisco Center for the Book (June 6 – July 5, 2015).** For more information, see the links at: <http://www.mnbookarts.org/insideout/>

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

Jon Campolo: *Greater Hits*
Booklyn Artists Alliance, Brooklyn, NY, USA
Until Saturday 28th March 2015

A limited edition book – SUCK THE FYSTEM – released in conjunction with the gallery exhibition, is a collection of single design elements taken from web and digitally exaggerated to emulate pattern or textile designs.

A zine entitled TCHOTCHKES will also be published to celebrate the exhibition, expanding upon an existing photo series of the same name. TCHOTCHKES is a collection of found objects, photographs and contrived situations that all tell the same tale of misfortune. Imagery ranging from photographs taken while traveling to ephemera, trinkets and personal items collected by the artist over time are all tied into a hypothetical relationship between individual and object.

These publications will be available throughout the duration of the exhibition, as well as past self-published and limited edition printed work by the artist and his affiliated projects.

37 Greenpoint Avenue, 4th Floor, Suite E4G, Brooklyn, NY 11222, USA.
<http://booklyn.org/events/jon-campolo-greater-hits/>

Exhibitions at The Center for Book Arts, New York:

Redux: Selected Featured Artist Projects Renewed
Until 3rd April 2015

Organised by Maddy Rosenberg, Independent Curator and Founder of CENTRAL BOOKING. As part of the Center's 40th Anniversary season, this exhibition will highlight selected artists who have had a Featured Artist Project exhibition or installation showcasing a cohesive or recent body of work. For this exhibition, the curator has selected a work from each artist that continues the dialogue of their past presentation.

Artists include Lynne Avadenka, Tomie Arai, Julie Chen, Steven Daiber, Johanna Drucker, Timothy C. Ely, Anne Gilman, Kumi Korf, Karen Kunc, Hedi Kyle, Jacqueline

Rush Lee, Nora Ligorano & Marshall Reese, Richard Minsky, Leah Oates, Tom Phillips, Benjamin D. Rinehart, Susan Rotolo, Diane Samuels, Rocco Scary, Mare Adamitz Scrupe, Susan Joy Share, SP Weather Station, Barbara Tetenbaum, Cynthia Thompson, Harvey Tulcensky, and Claire van Vliet, among others.

Featured Artist Project -
Colette Fu: *We Are Tiger Dragon People*
Until 4th April 2015

Organised by Alexander Campos, Executive Director, Center for Book Arts. For the past seven years, Colette Fu has been making one-of-a-kind artists' books that combine photography with paper engineering. Pop-up and flap books originally illustrated sociological ideas and scientific principles; Fu constructs her own books on how our selves relate to society today. Limitations, experience and experimentation with the media lend a strong problem-solving component to Fu's process.



In 2008, Fu was awarded a Fulbright Fellowship to create a photographic pop-up book of the 25 ethnic minorities residing in Yunnan Province, China, from where the artist's family descends. 25 of the 55 minority tribes of China reside in the Yunnan and comprise less than 9% of the nation's population, with the Han representing the majority. Fu uses her artistic skills to spread knowledge and provide a brief portrait of their existence.

Related Events

6th March 6.30pm – Artist Talk with Colette Fu
Saturday & Sunday 14-15 March, 10am-4pm (Weekend Workshop) – Cut and Fold: LED Pop-up Books

Featured Artist Project -
John Jacobsmeyer: *More Than Human*
Until 4th April 2015

Organised by Alexander Campos, Executive Director, Center for Book Arts. Presented here in its entirety, John Jacobsmeyer's poem without words, *More Than Human*, brings together the cultures and communities of contemporary literature, American Sign Language, artists' books, printmaking and popular mythology.

More Than Human is a sequence of over eighty wood engravings all cut from cross-sections of the same forty-year-old maple tree from a New Hampshire forest. The blocks were engraved by John Jacobsmeyer from 2002-2009.

The image sequence represents an American Sign Language (ASL) interpretation of the soliloquy in James Dickey's poem *Sheep Child*. In it, the half-human/half-sheep wonders at existence as he describes his conception, birth, brief life and ecstatic death. Each image conveys one or more ASL signs personified by a menagerie of characters, some human but mostly hybrids, monsters, and androids.

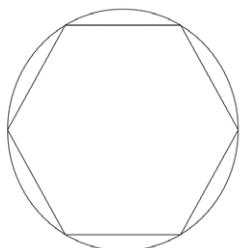


The wood engravings are based on the ASL interpretation of *Sheep Child* by Janice Nierstedt and Robert Keegan whose video will be on display. The printing took place at Jacob-Jingle-Heimer-Schmidt Press (JJHS Press) in Brooklyn by master printer Aaron Drew. Since 2002 portions of Jacobsmeier's *More Than Human* have been exhibited in venues as disparate as Shanghai's Gallery 99 and Brooklyn's Jack The Pelican Presents. This is the first time it will be exhibited in its entirety, in sequence, and with the original woodblocks.

28 West 27th St, 3rd Flr, New York, NY 10001, USA
<http://centerforbookarts.org>
 Gallery hours: Mon-Fri 11am-6pm, Sat 10am-5pm

Katya Robin - HEXOPOLIS
The Tetley, Leeds, UK
7th-22nd March 2015

HEXOPOLIS



An exhibition about hexagons in the city. Once you start looking they are everywhere! Includes works from on-going Hexopolis project and research.

A development of my artist's book 'Charter Square Sheffield Rising' which links the hexagonal paving and tiling of the crumbling 1960s Brutalist underpass with the 1838 pro-democracy Chartist uprising.

Join in Toni Buckby's Hexopolis beermat project at The Tetley, the brewery repurposed as an arts

centre. We will be collecting doodles about Hexopolis on bespoke beer mats. Later on Toni will join them up into

varied configurations, like a giant game of Consequences connecting crowd-sourced visual ideas. *BAN* readers can also contribute, details at: www.HEXOPOLIS.co.uk
<https://twitter.com/Hexopolis>

Part of *Pages International Artist's Book Fair* at The Tetley, Leeds, UK. <http://www.leedsartbookfair.com>
 Times listed at <http://thetetley.org>

SAVED: Recycled Artists' Books by Irmari Nacht
Brooklyn Public Library, NY, USA
Until 5th April 2015

The Brooklyn Public Library, NY is presenting an exhibition of the bookworks of Irmari Nacht in the 2nd floor Balcony Cases. Nacht's art has been exhibited internationally, as well as nationally and is in several corporate and public collections, such as AT&T, PSE&G, ADP, Newark Museum, International Museum of Collage, Rutgers University, Cleveland Art Institute, Bowdoin College, Jimmy Carter Museum, and Yale Art Museum.



One of Irmari Nacht's recycled books "books99Rashid" in the exhibition at the Brooklyn Public Library. Pages from this 4" book are sliced, cut, and explode to more than 25", while being firmly attached to the spine.

Irmari Nacht's recycled books, a series entitled "SAVED", uses books that otherwise might be discarded and transforms them into artworks. The books are cut, sometimes into slivers which curl and undulate, and return to the tree-like shape from which the paper was made. They are often painted, wetted, re-formed, or distressed, and change from utilitarian objects to sculptural art capable of many interpretations. Lately, the books have exploded from their spines: a 4" book has grown to 24" through a series of cuts and spirals, reaching out to the viewer with subliminal messages.

This artwork, using the book as a metaphor, addresses environmental concerns, change and transformation, information received and denied, altered reality, as well as the concept of multiple imagery, which highlights the strength and energy of repeated elements. Nacht said,

“We are all affected by changes in the environment and are beginning to realise the need to recycle to protect our future. I hope my books will increase awareness of these changes and will get people thinking about recycling, reusing, and repurposing.”

Nacht's work has been recently been shown at the Morris Museum, NJ; Redland Museum, Cleveland, Qld (Australia); Belskie Museum, NJ; Lichtenstein Center for the Arts, MA; Doverodde Book Arts Festival, Denmark; NJ State Museum; Newark Museum, NJ; WAH Center, NY, Museum of the Shenandoah Valley, Winchester, VA; June Fitzpatrick Gallery, ME; Wiener Library, London, UK; Palazzo Trinci, Perugia, Italy; Rutgers University, NJ; and in solo shows at the Atrium Gallery, Bard College at Simon's Rock, MA and the Intermezzo Gallery, Bergen PAC, NJ.

She received two NJ State Council on the Arts Fellowships in Sculpture and a second Puffin Foundation Grant for “Who Am I?” an interactive project where the viewer becomes part of the artwork. Her bookworks can be seen at irmarinacht.shutterstock.com and irmari.com, and a video of the creative process from a presentation at Rutgers University can be viewed at: <http://youtu.be/7BMVtQXAbR0>

Brooklyn Public Library, 10 Grand Army Plaza, Brooklyn, NY 11238, USA. www.bklynlibrary.org

Missing Titles an imaginary library by Vagabond Reviews in Phoenix Rising: Art and Civic Imagination Dublin City Gallery The Hugh Lane, Ireland Until 29th March 2015

Phoenix Rising responds both to Dublin itself and to imaginary and ideal cities. The exhibition features the work of six contemporary artists: Stephen Brandes, Mark Clare, Cliona Harmey, Vagabond Reviews, Stéphanie Nava and Mary-Ruth Walsh. The project references the 1914 Civic Exhibition which was inspired by the work of Scottish biologist, sociologist and planner Patrick Geddes and which attempted to re-imagine Dublin as ‘the phoenix of cities’ during a period of economic, social and political strife.



The installation, *Scientia Civitatis: Missing Titles*

Vagabond Reviews have collected from individuals working in the human sciences a library of 48 missing titles for books that would illuminate our way of thinking about cities. Taking a cue from the diverse interests of Patrick Geddes, Vagabond Reviews set out to gather a broad spectrum of disciplinary perspectives on the city. Contributors were

invited to consider a missing title for a work they considered needed, even urgent, but unwritten in their field.

Missing Titles explores the city as an object of scientific knowledge and imagination, on the boundary between the thought and the unthought, the written and the unwritten, the real and the imagined. Vagabond Reviews' imaginary publishing house is called *Scientia Civitatis*, which translated from the Latin means ‘knowledge of the city’.

Dublin City Gallery The Hugh Lane
Charlemont House, Parnell Square North, Dublin 1, Ireland.
Tues - Thurs 10am– 6pm, Friday & Saturday 10am–5pm
Sunday 11am–5pm. Closed Mondays. Admission free.
www.hughlane.ie

Image and Word: The Julian Francis Collection of Prints and Illustrated Books

**MMU Special Collections
Sir Kenneth Green Library, Manchester, UK
Until 27th March 2015**

An exhibition of prints and illustrated books from the collection of Julian Francis and including work by Edward Ardizzone, John Farleigh, Barnett Freedman, Lucian Freud, Eric Gill, Enid Marx, Agnes Miller Parker, John and Paul Nash, John O'Connor, and Eric Ravilious. Also on display will be a selection of material from the artists' archives held at MMU Special Collections, giving further and unique insights into the artistic practices of some of these key figures in British art of the last 100 years.

MMU Special Collections Gallery
3rd Floor, Sir Kenneth Green Library
All Saints, Manchester, M15 6BH, UK
Exhibition catalogue can be downloaded at:
<http://www.specialcollections.mmu.ac.uk/exhibitions.php>

Sent in by Jürgen Wegner:

Pulp Confidential: Quick & dirty publishing from the 40s & 50s, at the State Library of New South Wales, Australia Until 10th May 2015

Pulp Confidential: Quick & dirty publishing from the 40s & 50s presents a rich collection of 1940s and 50s vintage Australian “pulp” cover art, crime story illustrations and original comic books, drawn from the papers of Sydney publishing house, Frank Johnson Publications. It gives a glimpse of the everyday workings of a small but resilient player at the hard-scrabble end of the Australian publishing industry.

Macquarie St, Sydney, NSW 2000, Australia
<http://www.sl.nsw.gov.au>

Claire Jeanine Satin was invited to participate in the 7th International Artist's Book Triennial, which will travel to Lithuania, Germany, Italy, Australia and the United States. **Tour: March 12-16, 2015 The Leipzig Book Fair;** September 2015: Vercelli, Italy; October 22 - November 21, 2015: Gallery “Titanikas”, Vilnius, Lithuania; 2016: Austria, location TBA; July 30 - August 27, The Cole Art Center at

The Stephen F. Austin State University of Art, College of Fine Arts, Nacogdoches, Texas; 2016, Autumn in Australia. The exhibition is accompanied by a catalogue. <http://artistsbook.lt/blog/2013/09/24/7th-artists-book-triennial-vilnius-2015/>

Black Dogs Archive

Leeds College of Art Library, UK

Until 27th March 2015

Leeds College of Art Library's outstanding Special Collection of Artists' Books comprises over 700 titles. These original works of art gather and interpret the qualities and concepts of the book, through content, context or form. Many have been published as limited or unique editions. The collection has a national reputation and represents the work of many established artists including Tacita Dean, Ed Ruscha, Cornelia Parker and Richard Long.

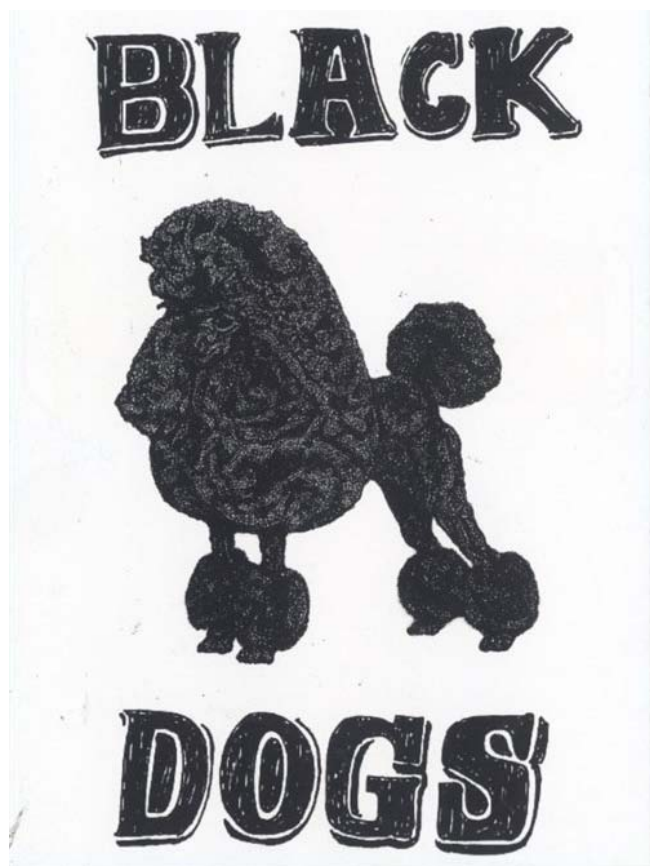
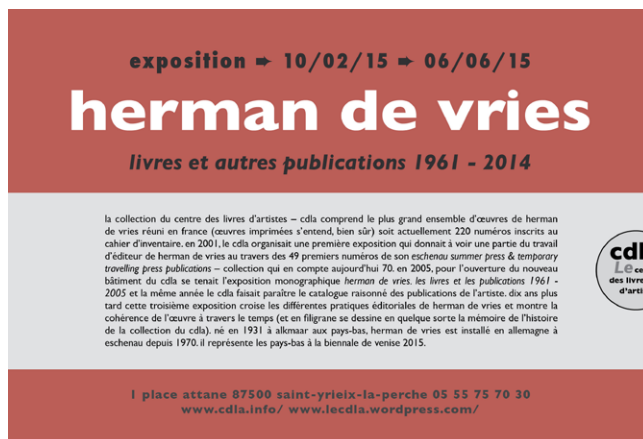


Image © Black Dogs

The Black Dogs' Archive is an almost complete collection of all published material by the Black Dogs' Collective of artists which was formed in Leeds in 2003. The collective has produced many different forms of work including formal exhibitions, relational and participatory installations, public events and interventions, video, audio works and collaborative learning projects. The collective has also produced numerous publications over the past ten years including one off and limited editions. The publications are in variable formats including sheets of paper containing DIY ideas in screen printed boxes, audio artworks on vinyl records with 12" square books, perfect bound exhibition catalogues, saddle stitched quarterly magazines, newspapers and files of photocopies of confiscated items.

This exhibition celebrates the tenth anniversary of their very first publication, the first *Black Dogs Almanac*, in 2005. For more information go to www.black-dogs.org

Leeds College of Art Library, Vernon Street, Leeds, LS2 8PH, UK. Please ring for opening times: 0113 2028000. <http://www.leeds-art.ac.uk>



<http://lecdla.wordpress.com>

<http://cdla.info/en/expositions>

Biennale Internationale des Arts Du Papier et Fête du Livre d'Artiste et Papier

New Brewery Arts, Cirencester, UK

Sat 28th March – Sat 30th May 2015

A touring biennale of paper and fibre art, and festival of artists' books and paper under the theme Eau-Fibre-Papier-Métamorphose. The French Association Chaîne de Papier presents Biennale Internationale des Arts des Fibres et du Papier - an exhibition of handmade, 2D and 3D sculptural works exploring themes of transformation, metamorphosis and memory. <http://www.newbreweryarts.org.uk/making-a-visit/main-gallery-exhibitions/eau-fibre-papier-metamorphose>

Fête du livre d'artiste et papier

28th March to 13th April 2015

An exhibition of artists' books and paper works will also be shown in the pop up gallery.

New Brewery Arts, Brewery Court, Cirencester, GL7 1JH, UK. www.newbreweryarts.org.uk

Seeds and Syntax - Mandy Bonnell and Julia Farrer

Until 6th March 2015

Eagle Gallery EMH Arts, London

159 Farringdon Road, London EC1R 3AL, UK.

Tel: 020 7833 2674 | emmahilleagle@aol.com

www.emmahilleagle.com | Weds/Fri 11-6 Sat 11-4

Eugen Gomringer – Eine Hommage

Weserburg Museum of Modern Art, Bremen, Germany

Until 12th April 2015

In January, Eugen Gomringer, pioneer of Concrete Poetry, celebrated his ninetieth birthday. The Centre for Artists'

Publications takes this opportunity to present an overview of his wide and multifarious oeuvre, including his many collaborative works with other artists.

Weserburg Museum of Modern Art
Teerhof 20, 28199 Bremen, Germany
<http://weserburg.de>

Between the Sheets: Artists' Books Exhibition 2015
Central Gallery, Perth, Australia
6th March – 2nd April 2015

Gallery East in conjunction with Gallery Central (Central Institute of Technology) presents *Between the Sheets*, curated by Janis R. Nedela and David Forrest for Gallery East. The exhibition will also be shown in full on Gallery East's website and be accompanied by an illustrated catalogue.

Central Gallery, Central Institute of Technology
12 Aberdeen Street, Perth, WA 6000, Australia.
Opening: 6pm, Friday, 6 March, 2015
www.galleryeast.com.au | www.gallerycentral.com.au

Activating the Archive: an exhibition of Artists' Publishing in the borough of Hackney
Hackney Archives, London, UK
Until 25th April 2015

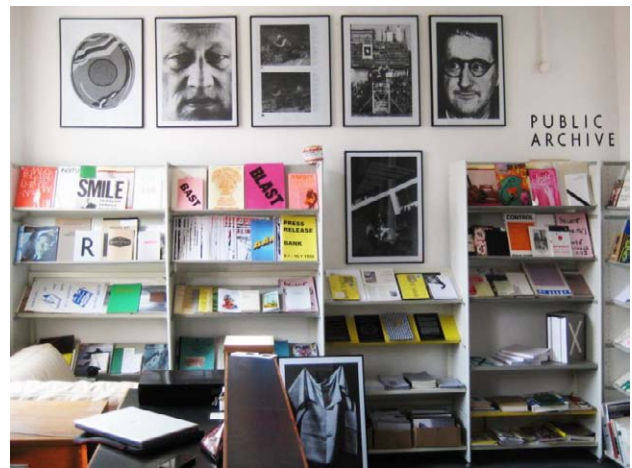
Banner Repeater and Hackney Archives invite you to a Borough of Hackney Artists' Publishing exhibition, at Hackney Archives until 25th April 2015.

Banner Repeater has been working with Hackney Archives to promote the richness of Artists' publishing across the borough. The project aims to provide a temporary platform to raise the visibility of publishing as an art form, and is part of a broader aim to introduce Artists' Publishing within the network of Hackney Libraries.

Hackney Archives is the recognised repository for the Borough history and its research. This service preserves the Borough's historic records and makes them accessible for people to research and learn from. Hackney Archives also collects and records information relating to past and current activity in the borough. *Activating the Archive* has provided Hackney Archives with the opportunity to identify local, contemporary work with a view of adding this work into the archives and to ensure its contribution to the Borough's creative heritage.

The exhibition features works from local artists. The exhibition is accessible during the public opening hours of Hackney Archives, located on the second floor of CLR James Library, Dalston. Many of the works can be handled to allow the visitor to explore this medium at its best. The works collectively go some way in representing a broad range of artistic practices that engage with the publishing process, including Artists, Artist-led groups, collectives, and independent publishers working with Artists.

Hackney Archives, Dalston CLR James Library, Dalston Square, Dalston, E8 3BQ, UK
ww.hackney.gov.uk/dalston-library.htm



Activating the Digital Archive at Banner Repeater project space and reading room. Banner Repeater will be holding drop-in days in March in tandem with the *Activating the Archive* display at Hackney Archives, where artists who publish are welcome to drop in with their publications. Initial data will be inputted with the help of the archive team, and as the archive goes live in March, an invitation to input more anecdotal accounts will be open to all users. Banner Repeater, platform 1, Hackney Downs Network Rail, Dalston Lane, E8 1LA, UK. www.bannerrepeater.org

New work from Julie Shaw Lutts
Photo Book Work Exhibition
Abecedarian Gallery Denver CO, USA
26th March - 25th April 2015



This new exhibition is focused on bookwork that incorporates photographs. In *Handwriting Analysis* (above) I use vintage Photo Booth photos along with handwriting samples to create the narrative. In *Kitchen Stories* I use collected snapshots from the 50's of people in their kitchens and period recipes. And in the *Telephone Book* (below) I match up vintage photos of people using the telephone with helpful advice such as: "After finishing a call hang up the telephone carefully to avoid an unpleasant banging noise in the other person's ear." More info: <http://julieshawlutts.com>



Ladybird by Design

De La Warr Pavilion, Bexhill On Sea, UK

Until 10th May 2015

For one hundred years, Ladybird books have delighted children, their parents, grandparents and teachers alike, taking readers on a journey of discovery and enlightenment. Affordable and accessible, Ladybird books hold a significant and affectionate place in the collective psyche of the nation, conjuring up, through written word and illustration, life in Britain in more innocent times.

The De La Warr Pavilion will display over 200 original illustrations that cover a selection of Ladybird books from the late 1950s to early 1970s. Focusing on those books which reflected the world in which the reader lived, the exhibition will feature selections from the *People At Work* series, *Shopping With Mother*, the *Science and Nature* series as well as the *Well Loved Tales* and *Key Words* series.

This exhibition takes its title from the new book *Ladybird by Design*, written by Lawrence Zeegen - Professor of Illustration and Dean of the School of Design at the London College of Communication. The book, published on 5th March 2015 portrays a unique slice of Britain's social and design history, as seen through the eyes of Ladybird. Professor Zeegen has been closely involved in curating the exhibition that has been inspired by *Ladybird by Design*.

De La Warr Pavilion

Marina, Bexhill On Sea, East Sussex, TN40 1DP, UK.

Entry to the exhibition is free. More information at:

<http://www.dlwp.com/event/ladybird-by-design>

Manly Library Artist's Book Award 2015

Manly Library, NSW 1655, Australia

24th March – 12th April 2015

Opening & announcement of acquisitions: 6.30pm Friday 20th March 2015 at Manly Library.

The 2015 Award has been 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.

The Artist's Book collection in Manly Library reflects in a challenging and thought provoking way the long tradition of enquiry, curiosity and innovation that books signify when placed in the hands of artists. Artists' books are naturals for libraries, stressing the creative potential of the book medium and restating the long-standing relationship between the book and the library.

The biennial Artist's Book Award has provided Manly Library with the opportunity to develop an artist's book collection, and in so doing also contributes to the development and awareness of artists' books as an art form.

Manly Library, Market Place, Manly, NSW 1655, Australia.
<http://www.manly.nsw.gov.au/library/artists-books-page/>

On Landscape #2

Matèria Gallery, Rome

17th April – 16th May 2015

Matèria is pleased to announce its inaugural exhibition, *On Landscape #2*, featuring photographic works by Dafna Talmor, Emma Wieslander and Minna Kantonen, founders of the On Landscape Project. When talking about landscape a set of preconceived ideas and conventions come into play. How does one position oneself in relation to loaded notions of landscape traditions? Is it truly possible to visualise or record the experience of a landscape onto a flat surface? Is the inclusion of nature in urban environments an attempt to recreate a utopian idea of rural landscape? *On Landscape #2* is interested in raising these questions and seeks to instigate discussions and debate around representations of landscape.



True to the format of the first edition of the project - presented in March 2014 at Yinka Shonibare's Guest Projects in London - a guest artist will be commissioned to produce a site-specific response; an external, thematically adjacent addition, expanding Talmor, Wieslander and Kantonen's shared dialogue.

A central element of On Landscape Project consists of a library of self-published, hand-made or short run artists' books relating to representations of landscape. Publications included in *On Landscape #2* were sourced from an open call and subsequently selected by a judging panel formed by Chiara Capodici and Fiorenza Pinna of 3/3, Gianpaolo Arena of Landscape Stories, Matèria's gallery director Niccolò Fano and the On Landscape Project team.

The selection of books from *On Landscape #2* will add to a selection of titles stemming from *On Landscape #1* (Guest Projects, London 2014). Titles from both editions of the project will be showcased within Matèria's gallery space. The book display aims to provide a platform for wider debates around landscape whilst presenting an opportunity for a range of practitioners to showcase their work.

Matèria Gallery, Via Tiburtina 149, 00185 Rome, Italy.

<http://www.materia-gallery.com>

Tues-Sat: 11.00-19.00

Exceeding the Literature: artist and poet Mikhail Pogarsky
Russian State Library for Youth, Moscow
Until 25th March 2015

Mikhail Pogarsky - one of the leading book artists in Russia - is exhibiting a collection of his book works, including classic, hand printed codexes, book-objects, hand-made paper works, collage books, photo books, mail art books etc.

Российская Государственная библиотека для молодёжи
Москва, Большая Черкизовская, 4

25.02-25.03.2015

ПРЕВЫШЕНИЕ ЛИТЕРАТУРЫ
25.02-25.03.2015

2015

ПРЕВЫШЕНИЕ ЛИТЕРАТУРЫ
КНИГА ХУДОЖНИКА И ПОЭТА
МИХАИЛА ПОГАРСКОГО

Mikhail Pogarsky is a key figure in the Russian artist's book scene. He is one of the founders of the International association "Artist's Book", and a curator of numerous artist's book projects. He is the author of the monograph "The Phenomenon of the Artist's Book" and numerous articles in art magazines, catalogues, and newspapers.

Each of his works is built through a creative dialogue. In Pogarsky's hands, any object can turn into a book: shovels, buckets, bricks, tarpaulin boots, wine bottles, plates, cigarettes, etc. 100+ artists' books will be shown in the exhibition.

Bolshaya Cherkizovskaya str. 4 - 1, Moscow 107061, Russia

NCAD Gallery presents: *Unfolding the Archive*
Floating World artists respond to NIVAL and the
F.E. McWilliam collections
NCAD Gallery, Dublin, Ireland
6th March – 2nd April 2015

Opening Thursday, 5th March 2015, 6pm

Unfolding the Archive, an exhibition of new work by the international artists' group Floating World, is the result of a collaboration between the National Irish Visual Arts

Library (NIVAL) and the F.E. McWilliam Gallery & Studio in partnership with the NCAD Gallery at the National College of Art & Design. The exhibition takes its title from the tangible starting point for engagement with an archive – the simple act of unfolding – and the practice of appraisal, valuation and interpretation that is inherent in this process.

Featuring new work by 11 artists from Ireland, the UK and Japan alongside a selection of archives from NIVAL and the F.E. McWilliam collection, *Unfolding the Archive* demonstrates the breadth of engagement and the broad range of methods and materials employed by artists to represent the relationship between their own contemporary practice and the act of archiving arts documentation.



Image courtesy of artist Andy Parsons.

Alongside artists' books, which form the glue that holds the exhibition together, each artist will also respond to the collection in other art forms of relevance to their practice such as textiles, drawing, painting, sculpture and video installation. An illustrated catalogue with a commissioned essay by Karen di Franco, artist and digital archivist with Book Works, will accompany the exhibition.

The exhibition is curated by Donna Romano, Librarian at NCAD and Dr. Riann Coulter, Curator of the F.E. McWilliam Gallery & Studio.

Founded in 2003 by Andy Parsons and Glenn Holman, Floating World is a collective of artists based in Ireland the UK and Japan whose practices encompass painting, sculpture, video and performance. United by their use of the medium of artists' books to explore areas of common concern, a major preoccupation of Floating World has been to present artists' books in a gallery-based context and to encourage critical discourse around the medium. Recent projects have been specifically focused on democratising the production and consumption of contemporary art.

Floating World is: Edwin Aitken, Simon Burton, Glynis Candler, Sarah Carne, James Fisher, Diane Henshaw, Glenn Holman, Hidehiko Ishibashi, Elizabeth Kinsella, Niamh O'Connor, Andy Parsons. www.floatingworldbooks.com

The National Irish Visual Arts Library [NIVAL] is a public research resource for the study of Irish visual culture from 1900 to the present day. Housed at the National College of

Art & Design, NIVAL holds the world's largest collection of documentary information on Irish contemporary art. The library collects, stores and provides public access to an unparalleled collection of books, journals, exhibition catalogues and print and digital ephemera pertaining to all aspects of 20th century and contemporary visual art and design in Ireland. NIVAL's collection policy includes art from the whole island as well as Irish art abroad and resident non-Irish artists. NIVAL provides a secure and permanent home for artist-generated documentation of their work. In the role of archive/repository, NIVAL is building a public record of Ireland's visual cultural history. NIVAL is an initiative of NCAD and a Regularly Funded Organisation of the Arts Council of Ireland. www.nival.ie

NCAD Gallery, 100 Thomas Street, Dublin 8, Ireland.
Mon - Fri, 1-5pm.
www.ncad.ie/gallery-event/view/unfolding-the-archive

The exhibition moves on to the F.E. McWilliam Gallery and Studio, County Down. Opening Friday, 24th April 2015, 7:30pm, and continues until 19th July 2015, Mon - Sat, 10am - 5pm. www.femcwilliam.com

Síður í Siglufjörður / Pages in Siglufjörður
Contemporary artists' books on the coastal environment
Herhúsið, Iceland
14th, 21st & 28th March 2015

Pages in Siglufjörður is curated by Sarah Bodman and Nancy Campbell, and includes books by: Louise Best, Catherine Cronin, Egidija Ciricaite, Helen Douglas, Stuart Mugridge, Imi Maufe, Jeremy Dixon, Simon Kentgens, Thomas A Clark, Frans Baake, Andi McGarry, Guy Begbie, Jon McNaught, Hans Waanders, David Kirby, Colin Sackett, Kurt Johannessen, Sophie Elson, Mr Smith, Sara Lee, Michelle Ray, Paul Hipkiss.



Mark Walton, *Síldarminjasafn Íslands*, 2012

Also showing: *Vantar* | *Missing books and prints* by Nancy Campbell.

Herhúsið, Norðurgata 7b, 580 Siglufjörður, Iceland
Exhibition open 14th, 21st and 28th March 2015, 11am - 4pm each day.

For directions or further information contact nancy@nancycampbell.co.uk

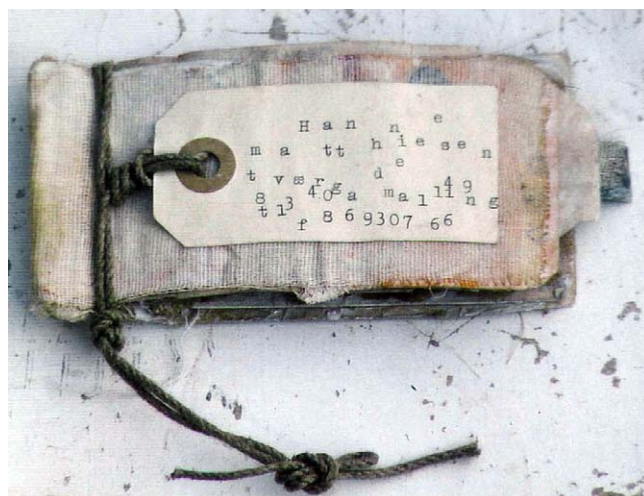
Nordic Artists' Books in Helsinki
Gallery Jangva, Helsinki, Finland

1st - 26th April 2015

Gallery Jangva in Helsinki turns 20 this year, and in celebration has invited the Finnish artist Olof Kangas to curate an exhibition of *Nordic Artists' Books*.

Gallery Jangva has previously exhibited a selection of works from the Artist's Book Collection of Rikhardinkatu Library. This Nordic Artist's Book exhibition at Gallery Jangva will be the first of its kind in Helsinki.

Olof Kangas has invited 16 artists from Norway, Iceland, Denmark, Sweden and Finland. From Finland: Juha Joro, Olof Kangas, Eeva-Liisa Isomaa, Kaija Poijula, and Tatjana Bergelt. Sweden: Lina Nordenström, Carina Fihn and Göta Svensson. Denmark: Hanne Matthiesen (image shown



here), Tina Gjerulff Madsen and Steen Rasmussen. Iceland: Sigurborg Stefansdóttir, Anna Sigmarsdóttir and Svanborg Matthíasdóttir. Norway: Rita Marhaug

More information at: <http://ihanne.wordpress.com> and on the gallery website: www.jangva.fi

Galleria Jangva
Uudenmaankatu 4-6, sisäpiha 00120, Helsinki, Finland

Small Publishers - An exhibition of artists' books
Brenda May Gallery, Waterloo, Australia
Until 14th March 2015

"Some books are to be tasted, others to be swallowed, and some are to be chewed and digested." Francis Bacon in *Bacon's Essays* by Francis Bacon and Richard Whately, 1857

Curated by Akky van Ogtrop. Artists' books by: Helen Mueller, Marian Crawford, Gwen Harrison and Sue Anderson, Ampersand Duck (Caren Florance), Monica Oppen, Janet Parker-Smith and Rochelle Summerfield.

Please join us for "An Afternoon of brouhaha" Saturday 14th March 3-5pm. To launch the book, *Howl for a Black Cockatoo*, by Gwen Harrison and Sue Anderson at Brenda May Gallery, 2 Danks Street, Waterloo, NSW 2017, Australia.
Tel: +61 2 9318 1122 | info@brendamaygallery.com.au

Hours: Tuesday to Friday 11am to 6pm, Saturday 10am to 6pm. More information, and images of the artists' books can be found at: <http://www.brendamaygallery.com.au>

**Miller, Mitchell, Pisano, Riker: Crossing the Delaware
New Jersey Women of the Book at Lafayette College
Skillman Library, Easton, PA, USA
Until 30th June 2015**

The show brings together a comprehensive review of four book artists, spanning the evolution of their art over the years. **There will be a panel discussion with the artists on March 25, at 4.15pm** in the Gendebien Room of Skillman Library, moderated by Karen Guancione, with reception following in the exhibition space.



Maria G Pisano, *Viva Voce*, 2011

For additional information, please contact: Diane Windham Shaw, Director of Special Collections and College Archivist, and curator of this exhibition.

Tel: 610-330-5148
archives@lafayette.edu
<https://archives.lafayette.edu/exhibits>

David Bishop Skillman Library
710 Sullivan Road, Lafayette College
Easton, PA 18042-1797, USA

***The Janus Press at Sixty*
San Francisco Center for the Book, USA
Until 24th May 2015**



The Janus Press was started in Monterey in 1954 by Claire Van Vliet with the first publication on Valentine's Day 1955 in San Diego. This exhibition celebrates the 60th Anniversary of The Janus Press with a selection of six books from each of the six decades. The Janus Press prints limited editions of (mostly) contemporary poets with original

images in paper and all the printmaking media. The press focuses on the form of the book being dictated by the content and that has led to the development of innovative book structures.

The Janus Press at Sixty exhibition catalogue, which includes information about Janus Press, as well as images of work included in the exhibition, is available at the front desk at San Francisco Center for the Book and by calling us at (415) 565-0545. Come in to pick up a copy or call us to order yours today.

San Francisco Center for the Book is located at 375 Rhode Island Street (between 16th and 17th Streets) San Francisco, CA 94103, USA. Monday - Sunday from 10am - 5.30pm (Office and exhibition hours.) <https://sfcb.org>

***From Stroud to Bristol 2015*
23rd March - 24th April
UWE Bristol, Bower Ashton Campus, UK**

Artists' books are embedded in the culture at Stroud Art School. There is a history of exhibitions 'From Stroud to Bristol' at UWE. This year is a little different as it is a handling show. With this in mind the selection includes sculptural works, which explore the relationship between book art and 'art in boxes'.

Traditionally Stroud students show 'Matchbox Art' every year in the Museum in the Park, a small museum of Cotswold life situated near the college and which hosts regular exhibitions in its popular gallery. Through UWE some Stroud students are also involved in the *SketchLook* project, a partnership with the Stephen F. Austin University in Nacogdoches, Texas, USA.



Rachel Brant says of her Art in a Box (image above):
"Wunderkammer was created from ephemera and photographs collected from my travels and inspired by the old magic lanterns. Each slide represents one country from the four continents I have visited and has three categories: how I travelled, things I saw, things I learned. Each slide is based on a collage from which I created a kaleidoscope. The piece is interactive in that you have to pull out the slides to view them. I was interested in categorisation in art and also how unique patterns can be created."

Room OC4, UWE Bristol, Bower Ashton Campus, Bristol, UK. Please call ahead before travelling: 0117 3284915, or email: Sarah.Bodman@uwe.ac.uk

The Penguinery

TIVOLI, Waiheke Island, New Zealand

Until 31st March 2015

A gallery installation of vintage Penguin books 1935 - 1970s



Bring | Buy | Browse

In 1935 Allen Lane, with his colleague V.K. Krishna Menon, began publishing high-quality writing, with innovatively designed covers, at an exceptionally affordable price - the equivalent of 'a packet of cigarettes' - for a growing reading public then poorly served by publishers.

Tivoli has always stocked vintage Penguins, but with 100s more lurking at Liz's home, this exhibition in the gallery space enables the design qualities of various series to be given more focus. The project is partly inspired by a 2005 exhibition at the Victoria & Albert Museum in London, 'Penguin Book Design'.

Vintage Penguins, especially series like green-cover crime, King Penguins, or pre WWII Penguin Specials, have become very collectable. Tivoli hopes to see the display grow and change over the exhibition's timeframe.

TIVOLI

art | books | film

2/118 Ocean View Rd, Pendragon Mall, Oneroa, Waiheke Island, Auckland 1840, New Zealand.

<http://tivolinz.com>

tivolinz@gmail.com

Zines #three - the early 80s

Artists' magazines from the collection of Hubert Kretschmer, Munich (Archive Artist Publications)

Zentralinstitut für Kunstgeschichte

Munich, Germany

Until 31st March 2015

An exhibit at the Zentralinstitut für Kunstgeschichte in cooperation with Hubert Kretschmer (Archive Artist Publications) in the scope of the DFG-sponsored project "Studienzentrum zur Moderne - Bibliothek Herzog Franz von Bayern am Zentralinstitut für Kunstgeschichte" [Studies Center on Modernity - Library Herzog Franz von Bayern at the Central Institute for Art History].

Following the precursor exhibits in 2013 and 2014 presenting productions from the seventies, our vitrine exhibition series Zines - Artist Publications from the Collection of Hubert Kretschmer (Archive Artist Publications) will now conclude with a selection of publications from the eighties. This period, in addition to very current publications, comprises the mainstay of Hubert Kretschmer's Archive Artist Publications (www.artistbooks.de). More than 200 editions from

over 70 magazine-like artist publications from 11 countries will be displayed. Exhibits in the German language are once again predominant, but the relatively numerous works from Canada, France and the USA are a reminder of the very importance of these countries for the alternative artist's book scene.



The works range from 'zines' in a strict sense of self-production with simple means and the use of alternative distribution methods to projects like *Killt* or *Der Neger* (*The Negro*) that played with the daily newspaper formats, all the way to art magazines in pictorial format which became internationally renowned, like Andy Warhol's *Interview* or *File Magazine*, which was produced by the Canadian artist group General Idea. Some exhibits, like *Amtramdrum* and *Toi et moi pour toujours*, are from the French 'Graphzines' production, which was flourishing in the eighties. The ZI already possesses an outstanding collection of these. Judith Hoffberg's *Umbrella* and *Instant Media Nr. 16*, the catalogue booklet for Hubert Kretschmer's Paris Exhibition in 1986, attest to his early attempts in bibliographic (self-) documentation and archiving, which Hubert Kretschmer's Archive originated from in 1980. Finding materials such as these in libraries is still a rarity. The majority of the works have never been on display in the Bibliothek des Zentralinstituts für Kunstgeschichte nor are they available in any other Bavarian library. We are therefore especially proud to present these artist publications in the context of the DFG-sponsored project Studienzentrum zur Moderne - Bibliothek Herzog Franz von Bayern im Zentralinstitut für Kunstgeschichte [Center of Studies on Modernity - Library Herzog Franz von Bayern at the Central Institute for Art History: <http://www.zikg.eu/bibliothek/studienzentrum/>]

Archiv Künstlerische Bücher / Archive Artist Publications

The archive stems from the exhibits of artist books at the Produzentengalerie München (from 1979) and is based on the collections of verlag & distribution kretschmer & großmann (from 1980). The collection is continuously expanded through acquisitions, gifts and items on loan and today it comprises ca. 40,000 items, of which more than 12,000 are in an online catalogue and accessible to public research: www.artistbooks.de

A newspaper catalogue has been published to accompany the exhibit with contributions by Hubert Kretschmer, Daniela Stoeppel and Ruediger Hoyer.



A tour of the exhibition with Hubert Kretschmer takes place on Thursday 19th March 2015 at 5pm.

www.zikg.eu/veranstaltungen/2015/ausstellungsfuehrung-zines-three

Noerdlicher Lichthof, 1st floor
Zentralinstitut für Kunstgeschichte
Katharina-von-Bora-Straße 10
80333 München, Germany
www.zikg.eu/bibliothek/studienzentrum

BOOKS THAT TREES WOULD BE PROUD OF
Western Bank Library, University of Sheffield, UK
Until 27th May 2015

An exhibition of private and small press work at Sheffield.
Western Bank Library, University of Sheffield, Western Bank, Sheffield, S10 2TN, UK.
Tel: 0114 222-7296.
www.sheffield.ac.uk/library/libsites

In Peril on the Sea: Sailing Ships, Stormy Seas

Curated by Clive Phillpot
CHELSEA space, London, UK
Until 20th March 2015

Taking an excerpt from the text written for the booklet, *A Voyage on the North Sea* (1974) by the Belgian artist Marcel Broodthaers, "It is up to the attentive reader to find out what devilish motive inspired this book's publication" as a provocation, the exhibition sets out to question and explore 'motive' and 'decoy' within artistic and curatorial practice.

Both a film and book, *A Voyage on the North Sea* were distributed together as part of the same package. Thematically connected, the works mutually consisted of 19th and 20th century nautical images including photographic reproductions of an amateur 'grand master' painting along with a photograph of a contemporary sailboat. This work, along with many of Broodthaers' written, object-based and site-specific environments were not widely known in his lifetime – but this work has latterly been canonised within the sphere of contemporary art, not least in part by attention of the renowned US critic Rosalind Krauss in such works as *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (2000).

Looking at artists who, like Broodthaers, approach art production from a post-medium perspective, the exhibition will display works from Lawrence Weiner and Ed Ruscha that contemplate the mysterious and somewhat perilous nature of making and showing art – by being, manifestly, 'at sea'. Reproductions of nautical works by Willem van de Velde the Younger, Peter Monamy and J.M.W. Turner, unobtainable in their original formats, will be presented via forms of secondary documentation, endlessly accessible and reproducible via printed or digital means.

Book works by Helen Douglas and Elisabeth Tonnard as well as other works from the Special Collections at Chelsea will be on display alongside ephemera and other items.

Some images of the exhibition can be seen at: <http://www.chelseaspace.org/archive/in-peril-on-the-sea-images.html>

You can read reviews and an interview with Clive Phillpot at: <http://www.chelseaspace.org/archive/in-peril-on-the-sea-reviews.html>

16 John Islip St, London SW1P 4JU, UK
Weds-Friday 1am – 5pm. www.chelseaspace.org

COVER ARTIST FOR THIS ISSUE OF THE BAN:

It's the last Book Arts Newsletter before BABE, Bristol Artist's Book Event at Arnolfini. We couldn't resist sharing the new flyer design with BAN readers! We hope to see you there if you can make it! Saturday 11th April and Sunday 12th April 2015; 11am - 6pm Saturday and 11am – 5pm Sunday. Arnolfini, 16 Narrow Quay, Bristol BS1 4QA, UK. <http://www.arnolfini.org.uk/whatson/babe-2015-bristol-artists-book-event>
#BABE2015

ANNOUNCEMENTS

MARIA LUCIA CATTANI

13 June 1958 – 6 February 2015

Nick Rands wrote with the incredibly sad news that Maria Lucia Cattani died in February. Dr Maria Lucia Cattani, was a well-respected artist and Professor at the UFRGS (Universidade Federal do Rio Grande do Sul) Instituto de Artes in Porto Alegre Brazil, who worked with artists' books, printmaking and site-specific installations.

He created a blog to let people know how she was doing, after her diagnosis, and that "she was making beautiful work until the last month": <http://mlcattani.blogspot.com.br>

Last call: an invitation from WBN United Artists... World Book Night April 2015 is fast approaching!

On 23/04/15, WBN United Artists will be making our annual World Book Night tribute. This year we have chosen Stephen King's magnificent novel *The Shining*.



Bundles of newspapers, made by Philippa Wood



Danny's 'Speed-O-Glide' made by Linda Williams

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 make/find/buy 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

COURSES, CONFERENCES, LECTURES & WORKSHOPS

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.

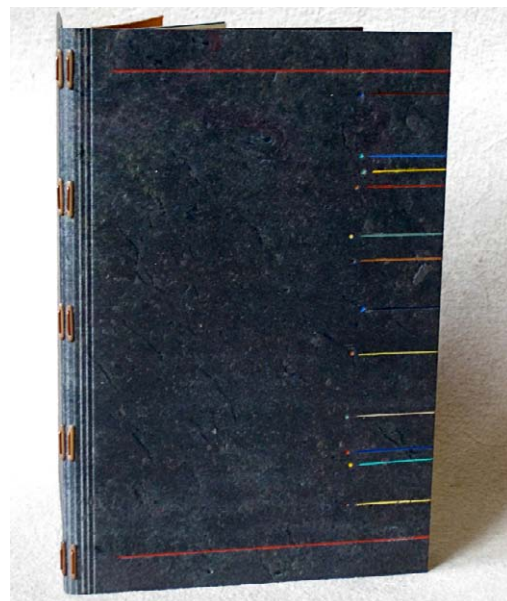
Collage Collections at The Shetland Lighthouse, Shetland, Scotland, 24th - 27th April 2015

More quirky ways with scissors, books and paper are being added to the itinerary for the annual Lighthouse workshop in Shetland. Staying in the cosy 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/>

BINDING re:DEFINED

Our Wiltshire based workshops focus on innovative structures for use on all types of books. The 2015 classes are filling quickly with some fully booked. Don't delay to secure your place in these one-of-a-kind workshops. www.bookbindingworkshops.com

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 Pompidou - Lori Sauer • April 21st – 22nd • Woodborough • £150



This 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.

Print and Bind - Emily Martin • May 20th – 22nd • Woodborough • £265



The first day of the workshop is spent making various prints using techniques easily replicated at home (no need for presses). These include trace mono-prints, gelatin prints, pochoir, rubber stamps, and suminagashi.

Each technique uses minimal materials and can be used in combination with more complex imagery.

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.

Follow us on Facebook:

<https://www.facebook.com/BINDINGreDEFINED>

Please visit the website or email for details and costs:

www.bookbindingworkshops.com

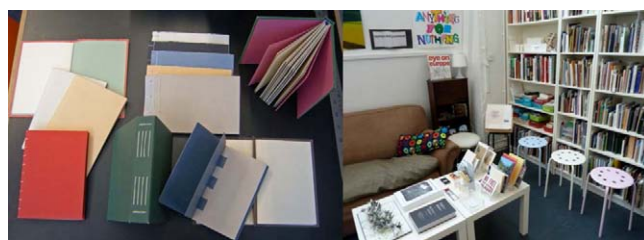
bookbindingworkshops@gmail.com

**Making Books: Binding, Pages, Covers and Cuts
Led by 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 with little or no experience in bookbinding and artists' books, or who just need a refresher. The course fee covers all basic materials. Bookbinding tools will be provided for use, and 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/1pipkz>

**Guy Begbie's One-day Book Workshops
At Bath Artists Studios, UK:**

Longstitch Bookbinding:

**A Cloth Covered Multi Section Hardback Book
Sunday 22nd March 2015 10.30am – 4.30pm
Course Fee £40 (includes all materials)**

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.

**Accordion Page Fold Hardback Book with a Cloth Spine and the Interleaved Sectioned Pamphlet Softback Book (Two Books). Sunday 3rd May 2015, 10.30am – 4.30pm
Course Fee £40 (includes all materials)**

This workshop has been devised for participants with or without bookbinding experience. During this workshop, participants will have the opportunity to make two books. The first book is the Accordion Page Fold Hardback Book. This has a page structure folded down from one length of joined paper. These pages will be bound using a pasting method, into a hard back cover, made with book cloth, cover boards and endpapers.

In the second half of the workshop, participants will have the opportunity to make a softback pamphlet book, which has two separate book block/page sections within one cover. These are positioned to enable an interleaving of both sets of pages, providing potential for use to display non-linear text and visual narrative. All equipment and materials will be provided for the workshop.

Print Album / Book

**Sunday 24th May 2015, 10.30am – 4.30pm
Course Fee £40 (includes all materials)**

This workshop is designed for participants with or without bookbinding experience. During the workshop, participants will have the opportunity to make and take home a pocket sized Print Album / Book designed to incorporate added printed/paper material.

This book structure has guards within the pages at the spine to compensate for the additional added paper thickness. Extra paper/prints are accommodated within the books pages using integral slotted corners.

The page structuring for this book is multi sectional. All equipment and materials will be provided for the workshop.



**The Coptic Stitched Book Structure
Sunday 28th June 2015, 10.30am – 4.30pm
Course Fee £40 (includes all materials)**

This workshop has been devised for participants with or without bookbinding experience. During the workshop, participants will have the opportunity to make and take home a pocket sized Coptic stitched, cloth bound, hard cover book.

This flexible and durable type of historic book structure, is constructed with folded page sections that are sewn together with the hard covers, to form an exposed spine of page sections, with multiple sets of visible chain stitching. The binding method is suitable to use with various weights of paper stock. 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



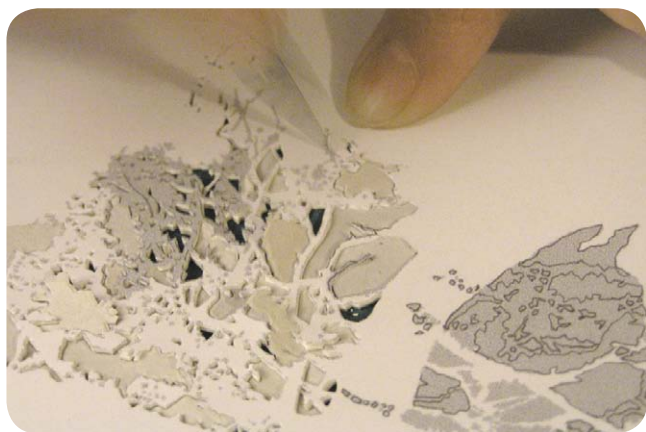
**The Society of Bookbinders - Education & Training
Conference 2015, Keele University, Staffordshire UK.
20th - 23rd August 2015. Lectures and demonstrations on
gold tooling; book arts; paper marbling; techniques; boxes
and much more. <http://www.societyofbookbinders.com>**

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

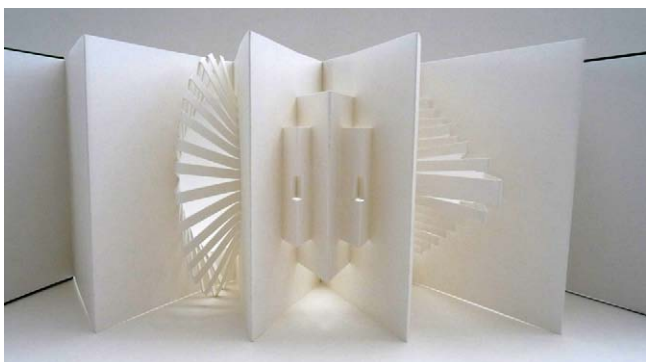
August 16-28, 2015, Paper Engineering, Pop-Ups, Sculptural Books class, Haystack Mountain School of Crafts, Deer Isle, Maine, USA. www.haystack-mtn.org

Courses with Clare Bryan at City Lit, London:



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>

The London Centre for Book Arts: 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.

Bindery Pass: £75 | Print Studio Pass: £100

A pass is good for five studio visits, and is valid for six months after purchase. 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.

Bindery Pass holders have access to all bookbinding equipment and tools and reprographic and print finishing facilities.

Print Studio Pass holder have access to all letterpress printing facilities, bookbinding equipment and tools and reprographic and print finishing facilities.

You can find a detailed list of our equipment and tools at <http://londonbookarts.tumblr.com/facilities>

Before your first visit, all pass holders must schedule a health and safety induction, and Print Studio Pass holders must demonstrate proficiency on the presses. More info at <http://londonbookarts.bigcartel.com/product/studio-pass>

Book Arts Roundtables and workshops 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:

The Traditional Codex and its Contemporary Uses

Jana Pullman of Western Slope Bindery

Free Roundtable Artist's Talk - Friday, March 20; 7pm

Objectifying the Book Object

Wilber H. "Chip" Schilling of Indulgence Press

Free Roundtable Artist's Talk - Friday, April 24; 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:

Challenging Concertinas with Cristina Balbiano d'Aramengo at the Centro Culturale San Paolo Onlus, Vicenza, Italy, 6th June 2015

A day to explore different models of multipurpose booklets, made without the use of glue, resulting from the accordion



folding. Through the basic techniques of scoring, folding and cutting, and using a variety of papers and cards, we will build a sampler of structures useful in the presentation of graphics and calligraphy, as well as useful containers for loose sheets.

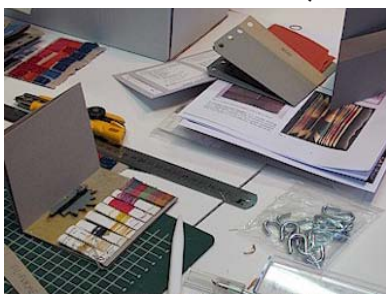
100 EUR excluding materials.

www.professionelibro.it

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 possess 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 on 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.

Course code: SPB0715. 850 EUR materials included.

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

Conference - *The beauty of letters: text, type and communication in the eighteenth century*

The University of Birmingham, UK, 14-15 March 2015

The Baskerville Society and the Centre for West Midlands History are pleased to announce their annual conference.

In his preface to *Paradise Lost* (1758), John Baskerville described himself as 'an admirer of the beauty of letters'. This conference takes his phrase as a starting point to explore the production, distribution, consumption and

reception, not only of letters, but also words, texts and images during the long eighteenth century (c. 1688-1820). This conference will consider how writing, printing, performance and portrayal contributed to the creation of cultural identity and taste, assisted the spread of knowledge and contributed to political, economic, social and cultural change in Britain and the wider world.

Conference fees

£85.00 Saturday and Sunday - includes all lectures on Saturday and Sunday; refreshments and lunches on both days; the Jenny Uglow lecture, and Saturday evening buffet.

£55.00 Saturday only - includes lectures, refreshments and lunch on Saturday only; the Jenny Uglow lecture, and Saturday evening buffet.

£40.00 Sunday only - includes lectures, refreshments and lunch on Sunday only.

For further details and a full list of speakers visit:

<http://www.typographichub.org/diary/entry/baskerville-society-the-beauty-of-letters-type-text-and-communication-in-th/>

Leather decoration & bookwrap

With Benjamin Elbel of Elbel Libro Bookbinding

Bindery Wilgenkamp, The Netherlands

Thursday 16th - Friday 17th April 2015

On Thursday we'll have a day of intense work by creating your own patterns and structures on suede leather, creating a unique covering material. One disadvantage of the technique: it is addictive to work with leather this way! The second day we will use the leather to make a clever and very exclusive cover to protect your books when you carry them around: 'the bookwrap'. No experience required.



10am – 4pm each day. 210 Euros incl. basic materials, coffee/tea, lunch, excl. suede. Maximum 6 participants, 3 places left. Binnenplaats 40, 1695 JJ Blokker, The Netherlands. Course code: BE-1-15

<http://www.boekbinderij-wilgenkamp.nl/index.php/en/binding-classes/masterclasses-en/215-16-17-april-2015-leather-decoration-bookwrap-en>

Tour de Graphique Amsterdam

15th–19th June 2015

Three accomplished artists, three workshops and three techniques: block/lino printing, letterpress printing and bookbinding.

Five days in and around Amsterdam – the Netherlands – five days impregnated with ink and paper.

Monday 15 June: We will start – after introduction and coffee – with a short bus ride from Amsterdam to Westzaan, where we will meet with Arie Butterman, the miller of De Schoolmeester, the only remaining windmill in the world that – since 1692 – produces paper. There is the plenty of opportunity to discuss, walk around, and be inspired. When time permits we will also visit the windmill De Kat (dating back to 1753), where pigments and metallic powders for artists and restorers are being ground.

Tuesday 16 June: On the second day half of the group of participants will start working in the atelier of Carola Rombouts in the harbour area of Amsterdam, while the other half of the group will start with Thomas Gravemaker in his workshop right in the centre of the city.



Wednesday 17 June: We will see a changeover this day, the participants who started with block/lino printing will now do their typesetting and printing. Those who already printed their texts will discover Carola's workshop.

Thursday 18 June: On the fourth day and depending on your progress, you will have the opportunity to finish off your project, in either Carola's or Thomas's studio. In the afternoon we will pay a visit to the Bijzondere Collecties (Special Collections) of the University of Amsterdam where we can admire one of the largest collections on lettering and typography.

Friday 19 June: The last day will see you binding your printed sheets into a small but personal album under the guidance of master bookbinder Marja Wilgenkamp. We will finish the week with a discussion of the work and drinks.

The teachers: Carola Rombouts from De Grafiekdrukkerij, Thomas Gravemaker from LetterpressAmsterdam and Marja Wilgenkamp from Bindery Wilgenkamp.
Cost: 595 Euros, inclusive of materials, lunch, coffee and tea etc. For more information:
www.letterpressamsterdam.com tomscot@kpnmail.nl

Amsterdam Summer School

Letterpress 2015: woodtype, lead and polymer

21st – 24th July 2015
Four days of intensive letterpress in a super inspiring workspace in the East of Amsterdam.

Extra: a typographic walk through town on 25th July.

Lunch is included, there is free parking space and we have some nice not-too-expensive hostels in the area.

Cost: € 350. Feel free to ask for more information at contact@grafischwerkcentrumamsterdam.nl

Grafisch Werkcentrum Amsterdam
Molukkenstraat 200 P1
1098 TW Amsterdam, The Netherlands
www.grafischwerkcentrumamsterdam.nl

The Centre for Fine Print Research - Book Arts Summer Institute 2015 at UWE Bristol, UK 20th Anniversary Celebrations!

The Centre for Fine Print Research *Book Arts Summer Institute 2015* will run from June - August at UWE Bristol's Bower Ashton Campus. 2015 sees our 20th year of CPD Summer Masterclasses! To celebrate we have some treats in store for you...

Making Friends With Your Adana Press - a two-day course on press know-how, maintenance and small press printing with Angie & Si Butler

Thursday 2nd - Friday 3rd July 2015

Have your own Adana press, but not sure how to get the best out of it? Then this is the course for you!



Bring along your Adana 8 x 5 (or 6 x 4) and learn how to maintain and get the best results from your own machine. If you don't have your own Adana press to hand, you can still learn from our two demonstration models and get started with printing on a table-top platen press.

Day one: led by Angie & Si Butler and will focus on parts, maintenance, lock-up and Printing. You will learn about: Press Anatomy, Set Up and Press Care, Locking up Printing with Type and Blocks

Day two: led by Angie Butler will focus on printing, techniques and trouble-shooting, including: Printing with plates and Lino, Substrates, Inking Registration

9.30am to 4.30pm each day. The price includes materials and catering. £195, £156 concessions. Book online at: <http://bit.ly/1pipkkz>

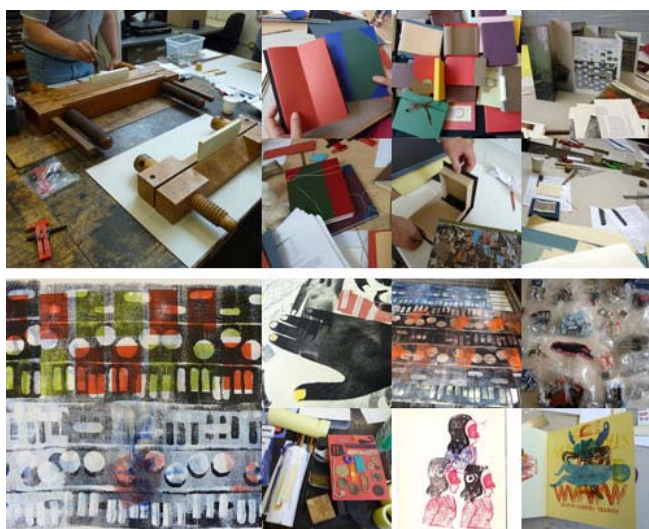
Guy Begbie will run his *Bookbinding for Book Artists* 13th - 17th July 2015 and *Advanced Bookbinding*, 27th-31st July 2015 - for the 20th year! Guy's classes are always popular, some feedback on them:

"Guy is an excellent teacher, he manages to be both inspirational and exact. The best aspect: all the books we made and the hands-on experience. I didn't find anything lacking in this course."



"Excellent course, Guy's depth of knowledge is matched by his relaxed delivery and patient support. With the breadth of techniques and depth of hands-on experience and support, I feel able to carry on and experiment."

£450, £360 concessions. Price includes materials and catering. Book online at: <http://bit.ly/1pipkkz>



Stephen Fowler returns for *Primitive Printmaking II*, a print-based field trip around the city of Bristol, from 20th - 24th July 2015. From behind the scenes in museums, to markets, churches and the harbourside, prints are made using rubber stamps, rollers, radishes, swedes, yams, plaster casts and rubbings. Some feedback from attendees:

"It was experimental and fun, we covered a lot in 5 days!"

"Walking around the city was a great way to be inspired to create work, I loved Bristol!"

£450, £360 concessions. Price includes materials and catering. Book online at: <http://bit.ly/1pipkkz>

Fantastic news is that Jeff Rathermel of MCBA returns to us from Minneapolis to lead a new class: *Japanese Book, Print and Paper Arts* 10th-14th August 2015!

Japanese papermaking including the cooking, beating and formation of traditional Kozo papers; Woodblock patternmaking and printing; Paper decoration: Suminagashi (paper marbling), Orizome (folded dying), and Sumi ink wax resist methods; Traditional binding structures: various stab structures (Toji, hemp leaf and tortoise shell) as well the Detchoso (butterfly book) structure. A variety of cover types will be explored: soft, reinforced paper as well as hardback. We can't wait!



£400, £320 concessions. Price includes materials and catering. Book online at: <http://bit.ly/1pipkkz>

We really hope you can join us! For more information or to go on the list for any class, email Sarah at Sarah.Bodman@uwe.ac.uk

The Centre for Fine Print Research (CFPR) offers a series of dynamic continuing professional development (CPD) courses aimed at, amongst others, artists, designers, craftspeople, communicators, teachers and managers. Our Summer Institute will run from July to August 2015. Build your skills with professionals, have a creative holiday, and make some new friends in lovely surroundings.

More information and booking links at: <http://www.bookarts.uwe.ac.uk/cpd.htm>

Letterpress courses in Amsterdam - March 2015

Letterpress and photopolymer courses in a unique and inspiring location in the centre of Amsterdam. Just a 10-minute walk from Central Station.



Professional approach with experienced, knowledgeable and passionate teaching. Courses for small groups and/or individuals. Hands-on approach. Good selection of type and equipment available. Courses available in Dutch, English, French and German.

Letterpress Introduction course - 21–22 March

Get away from the computer, no letter spacing, no layout programmes! Use your hands, work with metal and wood type, composing sticks, paper, ink and tools. € 250.00

Photopolymer course - 21–22 March

Prepare for and make your own photopolymer plates and learn to print them perfectly. € 275.00

Poetry workshop 28–29 March

Please contact us for more details. One weekend dedicated to setting and printing your own, or a favourite poem and produce a small limited edition publication. € 250.00



Patterns, lines and spaces workshop 28–29 March

Please contact us for more details. A creative weekend workshop where we will explore the possibilities of working imaginatively with lines, shapes, forms and patterns. € 250.00

Spring Print Workshop with Letterpress and Lino

3 days: 10 –11–12 April

Please contact us for more details. During the 3-day course, we combine letterpress and lino-cutting. Two teachers – Carola Rombouts and Thomas Gravemaker – and two different locations.

Made-to-measure courses - please contact us for more details. For the more advanced or those with a special request. Contact us if these dates don't work for you. We will find a solution! I bring years of experience, you bring enthusiasm, questions and a willingness to learn. Thomas Gravemaker

For more information:

www.letterpressamsterdam.com

tomscot@kpnmail.nl

06 12 45 14 01 | 020 341 62 38

PERFECT BINDINGS - Megan Stallworthy

Perfect Bindings workshops in traditional and contemporary book forms take place at art centres and book festivals in Devon, Cornwall and Somerset, UK.



Workshops can also be arranged for groups privately, please contact me for details. On a typical one day workshop you will make two different kinds of books, and learn lots of bookbinding skills and techniques along the way. Places are limited to 10, and all materials and equipment are provided.

Tutor: Megan Stallworthy

megan@perfectbindings.co.uk Tel: 07582 783965

www.perfectbindings.co.uk

WORKSHOPS FOR 2015 (More are planned and will be added to the website during the year):

The Plough Arts Centre, Great Torrington

Saturday 7th March, 10 - 4

www.theploughartscentre.org.uk

Tel: 01805 624624

Japanese books and single-section case bindings. £38

Exeter Phoenix - Saturday 14th March, 10.30 - 4.30

www.exeterphoenix.org.uk

Tel: 01392 667080

Coptic bindings and Chinese accordion books. £38

Appledore Book Festival - Saturday 3rd October, 10 - 4

www.appledorebookfestival.co.uk

Long stitch bindings and flag books. £38

www.perfectbindings.co.uk

San Francisco Center for the Book, courses:

YOU'VE HEARD OF D.I.Y. (Do It Yourself) projects, but did you know that San Francisco Center for the Book has P.I.Y. (Print It Yourself) and B.I.Y. (Bind It Yourself) workshops? We offer over 300 workshops per year, ranging from introduction level letterpress printing, bookbinding and arts and crafts, through core certificate programmes: <https://sfcg.org/workshops/certificate-program> and advanced studies. Our studios and equipment: <https://sfcg.org/rentals/studio-rentals> are also available for rent, so you can work on your own P.I.Y. and B.I.Y. projects at your own pace. Find details at the links. <https://sfcg.org/workshops>

San Francisco Center for the Book
375 Rhode Island Street, San Francisco CA 94103, USA
Tel: 415-565-0545 | info@sfcg.org
<https://sfcg.org>

Courses at Hot Bed Press, Salford, UK:



***The Rudiments of Letterpress* (weekend)**

Tutors: Elizabeth Willow & David Armes

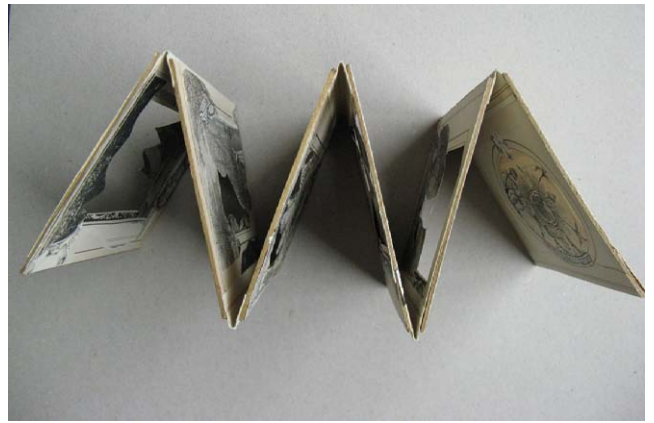
Saturday 7th & Sunday 8th March 11.00am – 5.00pm

This beginner's course introduces you to the basics of type, (using both metal type and our lovely, recently acquired wood type), the different presses at Hot Bed Press and the options available with each combination. You will gain a basic understanding of letterpress terminology, typesetting, design and ink handling, but the emphasis will be on trying out different styles of press to leave you enthused about your next steps with each. You will finish with a collection of unique, hand-printed postcards and small posters. Maximum 9 people, £130 (*£110)

***Letterpress Posters* (2 Sundays) Tutor: David Armes**

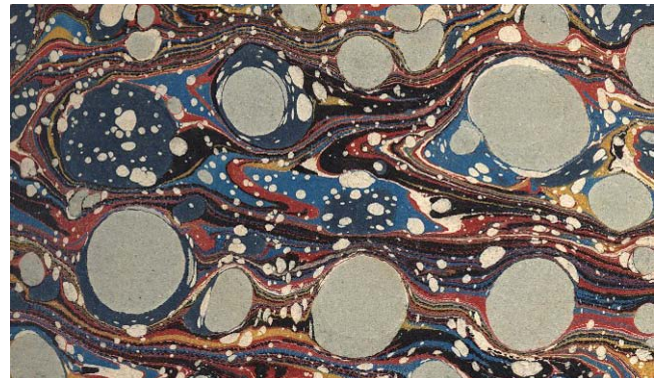
Sundays 22nd & 29th March 11.00am – 5.00pm

Would you like to go large? Why not try our poster size wooden letters. Compose a message, set your own manifesto or just play with words. You will go away with a set of unique bespoke posters and of course the desire to do more. The pen is mightier than the sword, but wooden letterpress is louder! Maximum 7 people, £130 (*£110)



***The Improper Book* (weekend) Tutor: Elizabeth Willow**
Saturday 11th & Sunday 12th April 11.00am – 5.00pm

When is a book not a book? Spend a weekend exploring the delights of paper and the relationship between form and content, making an array of fascinating, sculptural, non-traditional book structures. Using simple folding, cutting and sewing techniques create a collection of striking and unusual books to challenge conventions and defy expectations. Maximum 9 people, £130 (*£110)



***Marbling* (1 day) Tutor: Sue Shaw**

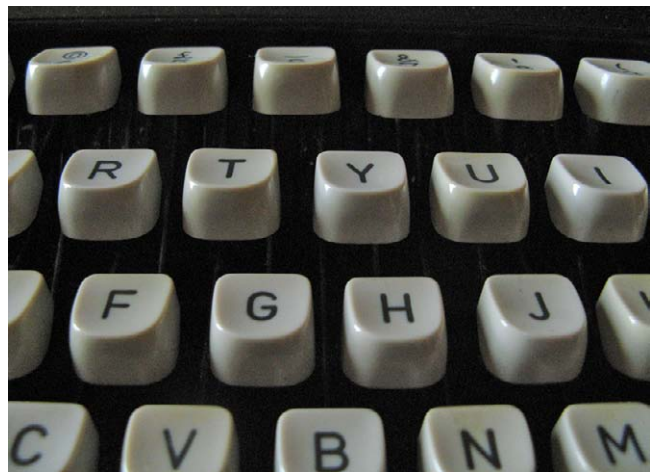
Saturday 18th April 11.00am – 5.00pm

Create beautiful, colourful patterned designs on to paper - ideal as endpapers, book covers, wrapping or even just to line your drawers! To create marbling is simple. To master it is an artform. Sue will show you tricks of the trade and pass on handy tips. It's a lot of fun and completely addictive. Maximum 8 people, £65 (*£55)



***The Great Zine Machine* (1 day) Tutor: Sue Shaw**
Sunday 19th April 11.00am – 5.00pm

Let Frau and Gertrude take the strain. Our lovely risograph machines can help you print in limited run production, play about with layering colours and get that trendy just off registered look. Get self-publishing and be part of the zine zeitgeist. Get 'on trend' with us. Printing at the press of a button has never been so much fun. Maximum 7 people, £65 (*£55)



Typewriter Book Art (1 day)

Tutor: Elizabeth Willow

Sunday 26th April 11.00am – 5.00pm

The word as art using typewriters. Create beautiful text based art in book form. From concrete poetry to text based design, our pool of typewriters will be ready to serve. Learn to plan and fold simple books and unique objects from your type. Maximum 8 people, £65 (*£55)

To book a place on any of these courses, please phone 0161 743 3111, email info@hotbedpress.org or get in touch via the website at: www.hotbedpress.org

Hot Bed Press

1st Floor, The Casket Works, Cow Lane, Salford M5 4NB, UK. Tel: 0161 743 3111. www.hotbedpress.org

Printmaking & bookmaking workshops with Theresa Easton at 36 Lime Street, Newcastle, UK

Saturday 21st March or Saturday 25th April 2015

10am - 4pm



A day-long printmaking & bookmaking workshop offering participants the chance to incorporate their creative talents into a series of hand made books using relief printing

techniques. This one-day workshop @36 Lime Street will give participants the chance to create a series of hand made books, using pamphlet stitch, Japanese Stab bound and a folded book in a box.

The first part of the day introduces participants to a selection of simple printmaking techniques, that can be folded and stitched into a selection of hand made books suitable for your own project or a series of bespoke gifts. Available to buy at the end of the day, for £7.50, are beginners binding packs consisting of a folding bone, bookbinding needles and linen thread to get you started at home. The workshop is ideal for those with no experience and those needing a refresher course. Bring a project idea along or take part in the numerous possibilities that can produce your own unique books.

Full Price £60. Concessions £50 (Students, those in receipt of benefits & Artists' Union England members). Email: theresa_easton@yahoo.co.uk for a booking form or Tel: 07981381830

Ouseburn Warehouse & Studios

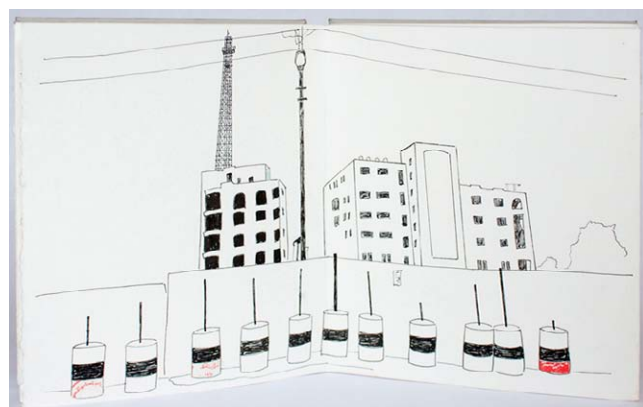
36 Lime Street, Ouseburn, Newcastle, NE1 2PQ UK

<http://theresaeaston.wordpress.com>

Women's Studio Workshop offers several stellar book arts workshops during our Summer Art Institute:

Image/Text/Print/Book: Letterpress Bootcamp With Toby Millman, 27th - 31st July 2015

Students will learn various methods of letterpress printing on a Vandercook press, and will set type and print text using WSW's collection of lead and wood type. Students will also learn different ways to create polymer plates, including outputting negatives created digitally or by hand, using scratch-off film, and paper stencils. Two methods of bookbinding from single sheets will also be covered.



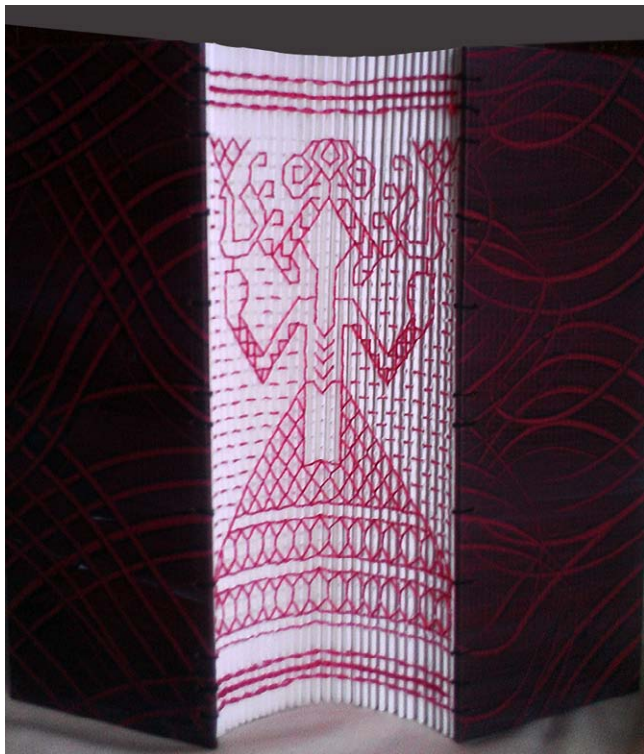
Students will leave with a small series of prints that combine image and text and will have the option to hand bind those prints into an artist's book.

<http://www.wsworkshop.org/program/art-classes-workshops/summer-art-institute/imagetextprintbook-letterpress-bootcamp-toby-millman/>

Decorative Bindings

With Debra Eck, 3rd - 7th August 2015

Beginning with simple adaptations of more traditional long and case stitch forms, participants will expand their repertoire to also include complex, charted, embroidered spines featuring patterns based in Elizabethan Blackwork (any embroidery using black thread on a white ground).



Students will also be able to explore charting and creating their own designs and possible applications for such bindings.

<http://www.wsworkshop.org/program/art-classes-workshops/summer-art-institute/decorative-bindings-debra-eck/>

Full Tilt Bookbinding

With Susan Mills, 10th - 14th August 2015

This class focuses on one book structure at a time, condensing the lectures and demonstrations to cover material quickly. The first 3 days will focus on specific bindings – books with and without sewing, books that do not look ‘handmade’ and books that do, and books that problem-solve the use of heavy papers, digital coated papers, unusual materials, and larger editions.



The last two days allow for individual book projects that participants bring with them or develop from the week's earlier book structures. Beginners are welcome and will find expert introductory instruction. Those with more experience can practice, refine, and expand their book repertoires.

<http://www.wsworkshop.org/program/art-classes-workshops/summer-art-institute/full-tilt-bookbinding-susan-mills/>

Women's Studio Workshop, Rosendale, NY, USA.

<http://www.wsworkshop.org/program/art-classes-workshops/summer-art-institute/summer-art-institute-2015-workshop-calendar/>

Courses with Hanne Matthiesen in Aarhus, Denmark

Artists' Books

Saturday 28th March 2015

Create your own notebooks, journals, book art. Simple structures and bindings – lots of fun!

Collage, Illustrations & Visual Logbooks

13th – 14th June 2015

Drawing & illustration – from large canvases and boards to tiny notebooks, over one weekend.

All courses take place at G13, my atelier in Aarhus, Denmark. Taught in small groups, these sessions provide lots of time and space for individual contemplation, creative conversations and playful exchange during the day.

1 day = 750 kr. 1 weekend = 1200 kr.

Tel: +4521471871

<http://www.hannematthiesen.dk>

<https://ihanne.wordpress.com/2015/01/09/art-courses-spring-season-2015/>

Art Travel to Istanbul with Hanne Matthiesen

24th September - 1st October 2015



In collaboration with Kreativt Netværk. We will stay in a super, centrally located hotel next to The Blue Mosque in the charming Old Town Istanbul Sultanahmet and work like art-nomads with our log books / visual travel journals / artists' books, drawing, writing, and painting at the most inspiring parks, palaces, cafes, riverbanks and museums of the city.



This trip is an offer to all you creative people and free spirits with a drop of adventurous blood running in their veins. We'll travel in a small group (maximum 12 people), have our headquarter in the old, historical, sensuous, exotic part of the city – with the Hagia Sophia, the Blue Mosque, the Grand Bazaar, the Spice Bazaar, Topkapi, the Greek district in Taksim, and Bosphorus just around the corner.

Booking is open, see more here <https://ihanne.wordpress.com/2015/01/17/art-course-in-istanbul/>

Leatherwork For Bookbinding/Box Making
A 3-day Masterclass with Laura West, Bookbinder
23rd, 24th & 25th March 2015
Logie Steading, Forres, Scotland

- Tool selection, sharpening and honing
- Leather 'paring' technique (hand and machine)
- Leather covering of books, boxes



To Book, please contact: Panny Laing
 Email: panny@logie.co.uk
 Tel: 01309-611278
 And for more info see: www.laurawest.com/tuition

Photobook Bristol Festival
SouthBank Club, Bristol, UK, 12th-14th June 2015
 A weekend of photobook talks and sessions, with booksellers and publishers upstairs, live music from Mik Artistik and great food from Bristol's best establishments. Earlybird Ticket Prices: £65 (No food) £95 (With food) -

The food ticket includes four main meals over the weekend.
<http://www.photobookbristol.com/index.php/tickets>
 For more info see our blog: <http://rrbphotobooks.blogspot.co.uk/2014/12/photobook-bristol-2015.html>

OPPORTUNITIES

Listings are now open, for the next issue of the Artist's Book Yearbook 2016 – 2017
Deadline 30th April 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 2016-2017 issue will have essays, interviews, and lots of information on: Artist's Book Publishers & Presses; Bookshops for artists' books; Artist's Book Dealers; Artist's Book Galleries & Centres; Collections, Libraries & Archives; Artist's Book Fairs and Events; Book Arts Courses and Workshops; Design, Print & Bind; Print Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

National and international artists are invited to list up to 3 of their recent book works. Organisations please also send us information for the sections above.

Free listings. Download the form at <http://www.bookarts.uwe.ac.uk/bookpub.htm>
Deadline 30th April 2015 - don't be late!

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 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: fluctuate / current / drift / flood / flux / progression / river / stream / tidal motion / tide / be undecided / flutter / hesitate / oscillate / seesaw / shift / swing / undulate / vary / veer / vibrate / wave / waver / eddy / flow / gush / heave / lapping / murmur / roll / surge / swell / swirl / balloon / bounce / bulge / ripple / toss / pitch / vacillate / equivocate / increase and decrease / contraction and relaxation / falter

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

Call for entries: *Dirt?* - Scientists, Book Artists, and Poets Reflect on Soil and Our Environment



Exhibition dates: 6th August - 30th December 2015 at Collins Memorial Library, University of Puget Sound, Tacoma, Washington 98416, USA.

Deadline: 29th April 2015

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.

This exhibition is open to poets and book artists worldwide. 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: <http://bit.ly/1JlWKYY>

ARTIST'S BOOK ENTRIES: We welcome book and paper arts works created either as an edition or as one-of-a-kind.

Artists' 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 Aurland, 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.

No entry fee. Much more information and ideas to get you started at: <http://bit.ly/1JlWKYY>

23 Sandy Gallery - Calls for Entries 2015:

A huge thank you to all of the talented artists who have entered juried exhibitions here at 23 Sandy Gallery over the years. As we approach our 8th anniversary, we look forward to many more thoughtful, powerful shows and encourage you to consider submitting to these two very exciting exhibitions for 2015:



HELLO HEDI: For our first 2015 show we are seeking work inspired by the myriad structures invented by Hedi

Kyle. She is a beloved force in the book arts field, inventing inspiring structures such as the flag book, blizzard book, fishbone fold, pivoting panel book and many others. But, keep in mind, this is not a structure show. We are looking for works that honor Hedi's paper transformations with smart stories, strong concepts, focused contexts and excellent craftsmanship. One exciting note, Hedi Kyle herself will be choosing the best of show and purchase prize award winners! HELLO HEDI will be on view in the gallery June/July 2015.

Deadline for submissions: March 28, 2015.

For more info and a full prospectus see:
www.23sandy.com/hello-hedi/call-for-entries.html

≡ BLOOD QUANTUM ≡

BLOOD QUANTUM: Our second juried show of 2015 is titled Blood Quantum, a concept that refers to the degree of ancestry for an individual of a specific racial or ethnic group such as Native Americans. This concept got us thinking about ancestry, identity, heritage, family history and our personal cultural narrative. We are seeking book and paper art exploring these topics, real or fictional. On view in the gallery November/December 2015.

Deadline for submissions: August 15, 2015.

For more info about Blood Quantum see:
www.23sandy.com/blood-quantum/call-for-entries.html

Call for Exhibitors: Liverpool Artists' Book Fair July 2015

Following the success of the inaugural Liverpool Artists' Book Fair in 2014, we are excited to announce that the second major **Liverpool Artists' Book Fair will be held on Friday 3rd and Saturday 4th July 2015.**

We are now inviting applications for the Fair, via Curator Space. There is no submission fee. **The deadline is 19th April 2015.** See www.liverpoolbookart.com for more information, and <http://www.curatorspace.com> for full details of how to apply.



The cost is £70 per table for two days. There will be approximately 30 tables available. We will also be arranging workshops for children on the Saturday.

The Fair will take place in Liverpool's spectacular refurbished Central Library, and will be free to the public. The Central Library is in the heart of the city centre, between

the main city art gallery and museum, and just a few hundred metres from the main train station.
Contact: Simon Ryder Liverpoolbookart@gmail.com

Call To Book Artists: III° BILA - Biennial International Artists' Books Exhibition 2015 Travelling With Dante

The Third Biennial of the Artist's Book will be held in October 2015. 2015 is the 750th anniversary of the birth of the Florentine poet Dante Alighieri. NabilaFluxus invites artists aged 18 years of age and older to submit original artists' books on the theme of *Travelling With Dante*.

Submission deadline: 20th June 2015

Notification of Accepted Works: July 1, 2015
Deadline Reception selected Work: September 20, 2015
Exhibit Dates: October 1- 25, 2015. Entry fee is € 50.
Organised by Associazione Culturale Art Gallery NabilaFluxus, Via G.Verdi 18/A, 31038 Paese (TV) Italy.
www.nabilafluxus.com | nabilafluxus@gmail.com
Exhibition location: Ex Chiesa S. Antonio Piazza La Rotonda, Badoere di Morgano (Treviso) Italy.

Download the full call PDF with instructions and information at: <http://www.nabilafluxus.com/ongoing/bandi-di-concorso/>

Call for Exhibitors: Artists' Book Market at BALTIC, Gateshead, UK

Friday 10th & Saturday 11th July 2015, 10.00-17.00

BALTIC Centre for Contemporary Art, Gateshead plays host to a national two day Artists' Book Market. Submissions for tables are welcome from artists, bookmakers, small press publishers, artist's groups, zine artists, bookbinders, trade and suppliers. Exhibitors' stalls are 90 x 180 cm approx. Prices for stalls are as follows:

- Individual artist/imprint/collective: £60
- College/university: £120
- Trade/supplier: £150

CALL FOR ARTIST'S BOOK INTERVENTIONS:

An opportunity to propose ideas for talks, demonstrations, performances, screenings and other interventions that could last between 15 minutes – 2 hours. Selected interventions will receive a bursary of £100 as well as curatorial/technical support and documentation.

Deadline for submissions for exhibitors' stalls and/or interventions is 18th May 2015. Selected applicants will be notified by 22 May 2015. To secure a stall the exhibitors' fee must be paid within 14 days from receipt of invoice. For further details on how to apply and to download submission forms please go to: www.balticmill.com or contact the organiser, Theresa Easton: theresa_easton@yahoo.co.uk

BALTIC



Supported using public funding by
ARTS COUNCIL ENGLAND

www.balticmill.com

Call for artists: Collaboration Number 15 From Cheryl Penn, South Africa

As book makers we all write - narratives - linear/nonlinear/poetry/prose. The point of this collaboration is to produce

a book which highlights this. It may be illustrated or not, it may be an interpretation of another work, for example, Shakespeare - the call is open. I would specify a minimum of 28 pages (including blank end pages, title page, colophon etc.) with hard/strong cover), A6 (postcard size when closed). I have started a discussion titled *Collaboration Number 15* in the Collaborative Book Group on Artist Books 3.0: <http://artistbooks.ning.com/group/collaborativemilartartistsbooks>

California Rare Book School Scholarships

Application Deadlines:

For summer courses –June 14, 2015

(recipients notified by June 30, 2015)

For fall courses –September 13, 2015

(recipients notified by September 30, 2015)

A limited number of scholarship awards are available to librarians, archivists, scholars, booksellers, collectors, graduate students, and others. All course applicants are eligible to apply. A scholarship award provides a tuition waiver for one CalRBS course. The recipient is responsible for any other expenses related to the acceptance of the scholarship and attendance at CalRBS. Students who wish to be considered for a scholarship submit a scholarship supplemental form, an essay, and a letter of recommendation along with the completed course application form.

In addition, there are two scholarship awards for applicants from specific fields. The Samuel H. Kress Foundation-Dr. Franklin D. Murphy Scholarship is available for art librarians, art historians, and students studying to enter these professions. The IMLS Laura Bush 21st Century Librarian Scholarship is available for mid-career librarians/archivists who have been employed in a professional position for at least 3-5 years and who now have some responsibility for rare materials. These scholarships may be used for any course offered by CalRBS. Both scholarships provide a tuition waiver for one course, and, the IMLS scholarship provides up to \$1,000 for travel expenses for a recipient living more than 55 miles from CalRBS. Students should check the appropriate box/boxes on the scholarship supplemental form and submit the form, an essay, and a letter of recommendation along with the completed course application form.

Since its founding, the CalRBS scholarship fund has received support from the Ahmanson Foundation, the Book Club of California, the Gladys Kriebel Delmas Foundation, Golden Legend, Inc., the Institute for Museum & Library Services (IMLS), the Samuel H. Kress Foundation, the William Reese Company, SHARP, the Southern California Chapter of the ABAA, the UCLA Breslauer Professor Fund, the Zamorano Club, and donors to the 2012 CalRBS Annual Fund.

The IMLS Laura Bush 21st Century Librarian Scholarship is a project made possible by a grant from the U.S. Institute of Museum and Library Services. The Institute of Museum and Library Services is the Primary source of federal support for

the nation's 123,000 libraries and 17,500 museums. Through grant making, policy development, and research, IMLS helps communities and individuals thrive through broad public access to knowledge, cultural heritage, and lifelong learning.

To be considered for a scholarship, applicants must complete both the CalRBS Application and the Scholarship Supplement Application. We recommend submitting both applications at the same time.

All information and application forms at:
<http://www.calrbs.org/program/scholarships/>

California Rare Book School, UCLA Department of Information Studies, Los Angeles, CA, USA.

Designer Bookbinders - The Bookbinding Competition The Set Book 2015 is *Nineteen Eighty-Four* by George Orwell. Introduction by Alan Rusbridger



The Folio edition is 234 x 156 mm, 304 pages, including 10 full-page colour illustrations by Jonathan Burton.

WAR IS PEACE, FREEDOM IS SLAVERY, IGNORANCE IS STRENGTH.

George Orwell's masterpiece, *Nineteen Eighty-Four*, is perhaps the most pervasively influential book of the twentieth century, making famous Big Brother, newspeak, doublespeak and Room 101. Winston Smith, drudge editor of historical records for the Ministry of Truth, writes a diary, and in that act lies his catastrophic rebellion. In many ways a grown-up Brave New World, *Nineteen Eighty-Four* was published in 1949 on the eve of the Cold War, and feels unbearably prescient in its portrayal of totalitarian systems of power.

Our annual Bookbinding Competition is sponsored by Designer Bookbinders and The Folio Society and is open to anyone resident in the UK with the exception of Fellows of Designer Bookbinders. The cost of the set book is £20 (to Members) and £25 for non-members to include packing, postage and entrance fee. To obtain a copy of the 2015 set book and entry details to the competition, send your payment by cheque (made payable to Designer Bookbinders) to: Lester Bath, 25 Ffordd Ffrydlas, Bethesda, Bangor, Gwynedd LL57 3BL. Please email Lester Bath (lbath@phonecoop.coop) for bank transfer instructions if

you are unable to pay by cheque. Every entrant must bind the set book but we welcome open-choice books and artists' books. This year we have a new prize: Shepherd's Prize for Book Arts. **We expect the closing date for entries will be during the last half of October 2015.**

From Juergen Wegner: American Printing History Association - Call for Proposals

Printing on the Hand Press & Beyond

The American Printing History Association welcomes proposals for its 40th annual conference: "Printing on the Hand Press & Beyond" to be held at RIT Cary Graphic Arts Collection, Rochester, NY, October 23–24, 2015.

Proposals are due by March 15, 2015

The flat-bed hand presses invented in the fifteenth century were the predominant models in the printing industry for over 350 years and are still used by printers, artists, scholars, and educators. This conference will investigate the technological history of these earliest printing machines, along with the associated materials of the printer's trade: type, paper, ink, and relief printing methods. The theme also invites exploration into areas of early print culture including but not limited to: the reception of printing, increases in literacy, changes in the dissemination and standardisation of texts, the availability of books, considerations of authorship, publication and print shop practices, the book trade, printer's manuals, the triumphs (and failures) of historic printers and printing houses, literary depictions of print shops, and collaborations between printers and authors.

This conference sets the stage to investigate how the hand press fits into twentieth- and twenty-first-century private press and artist's book production, and contemporary printmaking. Further, it addresses the application of hand press operation to teaching in programs of library and information science, history, digital humanities, and book arts programmes.

Opportunities are available for teaching workshops using the Cary technology collection. This includes five iron hand presses, among them the recently acquired Kelmscott-Goudy Albion hand press, which dates from 1891 and was first used by William Morris and subsequently, American type designer Frederic W. Goudy, and APHA founder J. Ben Lieberman.

<https://printinghistory.org/call-proposals-2015/>

The MCBA Prize 2015 competition is now open!

Submit your entries today at mcbaprize.org

Established in 2009, The MCBA Prize is the first honour to recognize excellence in book art from across the field and around the world. A jury of three distinguished leaders in the field of book arts will review all submissions and select five finalists to receive a \$500 cash award, with one winner among them to be awarded a total \$2,500 cash award and the 2015 MCBA Prize. Additionally, finalists receive up to \$750 travel/lodging stipend to attend the Book Art Biennial and MCBA Prize Gala Ceremony on July 25, 2015.

The MCBA Prize 2015 Jurors are:

- **Aaron Cohick**, proprietor of NewLights Press and master printer at The Press at Colorado College
- **Daniel Kelm**, book artist and founder of the Garage Annex School for Book Arts
- **Jae Jennifer Rossman**, Assistant Director for Special Collections at the Robert B. Haas Family Arts Library, Yale University

The deadline for entries is April 30, 2015. All submissions must be made electronically. Work must have been completed since April 1, 2013. Entry fee \$40.

Review additional submission guidelines and submit your work at <http://mcbaprize.org>

To view the online gallery for The MCBA Prize 2013 competition, visit mcbaprize.org/2013



MINNESOTA CENTER FOR BOOK ARTS

2015 marks not only the next convening of the Book Art Biennial, but MCBA's 30th Anniversary as well! Help us celebrate this milestone by joining us for a very special series of events. **The Book Art Biennial Symposium, 30th Anniversary Gala and MCBA Prize Award Ceremony all take place on Saturday 25th July** Save the date! Tickets for the Symposium and Gala, and registration for Pre-Biennial Workshops with master artists Yo Yamazaki, Joanne Price and Jana Pullman, will go on sale very soon! <http://mcbaprize.org/biennial/>

Call for artists: *Book fire*

Curator - Mikhail Pogarsky



Motto: Fire must be burnt in art, not war!

Concept: This project is dedicated to the fire of art.

The fire of poetry, feelings, thoughts, life and art are the

themes of the project. Art should be fired! Art should shine! Art should ignite feelings in people's hearts. Fire is one of the world elements. In real life fire can be a friend but also an enemy, fire can give warmth or destruction. But in art fire is a friend, always. Art must be hot! Art must not be cold!

Participation is free. No sales. No returns. All works will be kept for inclusion in the Moscow Artist's Book Archive. Format: Maximum 5 x 4 x 1 cm. Artists must use a real matchbox (as the container, or to make an artist's book or book-object).

Exhibitions: Autumn, Winter 2015 in Moscow and St. Petersburg. Documentation: On-line catalogue.

Deadline: 22nd June 2015 (summer solstice)
Address: Mikhail Pogarsky. ul. Parkovaja, 10-3.
Krasnogorsk, 143403, Russia.
More information: www.pogarsky.ru



Skammdegi Artist-in-Residence Awards, Iceland
Deadline 30th April 2015

Skammdegi in Icelandic means dark winter or short sunlight winter. December 21st is the shortest day in Iceland. The sunlight is from 11am to 3pm only. *Listhús í Fjallabyggð* is located in Olafsfjörður, north Iceland where is rounded by mountains. So during December and January, the sun never can raise up higher than the mountains. Resulting, the lands are always covered by a mysterious reflective lighting. To lift the spirit, people light up their houses with Christmas lights and joy with 13-Yule Lads, Icelandic Santa Claus until 6 January. The sun climbs up bit by bit until the first shining line shows on the peak on January 21 and the sunshine reaches the ground until end of the month.

For *Listhus AiR SKAMMDEGI* Award winners, we offer our accommodation and working space for full or half grant during your 12 weeks stay to maximise the possibility to explore in the dark winter. All the winners can participate in *Skammdegishátíð 2016*.

Applications are invited from artists, writers, musicians, and researchers (individually or in pairs) who like to take the challenge/enjoy a dark winter. Proposals must focus mainly on content of the work and the process of working resulting in a presentation in our space. Projects must have a strong site-specific concept and/or with interactive elements with locals and/or environment. Do not take this too literally, feel free to propose the unexpected, and be bold!

We strongly advise you to read more on our website: www.listhus.com prior to submitting a proposal.

More information on how to apply is at:
<http://bit.ly/1HJL0P6>

Chino Crafts - We bring you working accessories that are finely crafted and fun to work with...

To you: an artist, poet, writer, computer tech, business owner, home maker or whoever...



This handsome leather journal is hand crafted by Nepal's skilled village artisans. Journal is 6 1/2" x 5 3/8" in size, has 96 leaves and 192 blank pages inside.

Visible stitches along the spine make it stylish and also hold the inside pages safely in place. The wraparound and the strap let you close the journal fully when not in use.



A great journal to jot down your thoughts or ideas / sketch / draw / whatever your fancy takes.

Any time of the day, week, or the changing seasons.
Enjoy!

Please visit our website: www.chinocrafts.com
Your email enquiries please: thame2709@gmail.com

PRINT RESIDENCY

JULY 22 -
AUGUST 2
2015

AT DRUCKWERK
BASEL
SWITZERLAND

& EXHIBITION



Creation of a print-based installation, on view July 31 - August 2, 2015

Etching, Monotype, Lithography, Offset & Letterpress

24-hour studio access.

Wide range of materials available in-shop
On-site housing available



Residency
\$ 300.- € 300.-
CHF 300.-

Questions:
margarithelmann@gmail.com
megan@meganadie.com

SUMMER PRINTMAKING IN SWITZERLAND

This year's residency will again include the opportunity to create a print-based installation in the Kaskadenkondensator gallery, on view July 31 through August 2.

Individual projects may also be printed, in addition to the shared installation. Basic materials (ink, proofing paper, etc) are included and special paper, board, linoleum, copper plates and bookcloth can be purchased from Druckwerk. Shared materials for the installation will be discussed as a group, a budget decided, and the cost shared by residency participants.

Participants have the option to stay on-site in the Werkraum Warteck building, just upstairs from the print shop. Beds are available at a special rate of 15 CHF/night, and include a kitchen, terrace and views over the mighty Rhein river and downtown Basel.

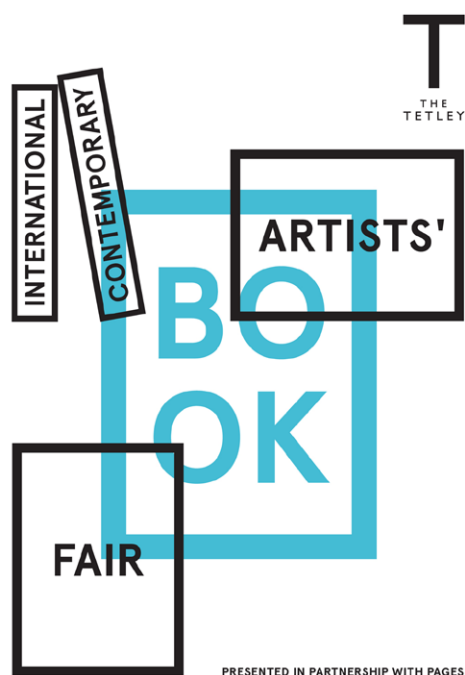
Established in a former brewery, Druckwerk specializes in printing and producing artists books, posters and multiples. The shop includes facilities for etching, wood- and linocut, monotype, typographic hand setting and letterpress printing, and lithography.

Basel, Switzerland's third-largest city, is home to a great tradition of printmaking and typography. Basel is ideally located in the center of Europe, and is minutes by bicycle from both France and Germany. Although its population is only around 160,000, the city has 30 museums, excellent public transportation, and an international airport. The Swiss Alps are easily reached by train.



ARTIST'S BOOK FAIRS

PAGES 2015: *collections and collaborations*
In association with The Tetley, Leeds, UK



Thursday evening event: 5th March 6-9pm
Film screening – *Flip books! Un livre, un pouce, un film* (2007), co-produced by LENDROIT & Université Rennes

Exhibitions launch: Friday 6th March, 6-9pm
Performances and readings by Guerrilla Writers
Music by Art Cowboys

18th International Contemporary Artist's Book Fair:
Saturday 7th March (11am-6pm)
Sunday 8th March (11am-4pm)
Over 50 national and international exhibitors. The fair forms the core of PAGES, an on-going project of interrelated events establishing critical engagement with the medium of the artist's book, encouraging production and awareness and establishing an arena for display and for exchange between audience and maker.

Curated Projects: Saturday 7th– Sunday 22nd March
7.45 Books – *Kippenberger Challenge*
Louise Atkinson – *Lorem Ipsum*
Lenka Clayton/Chris Taylor – *Old things, new orders*
Katya Robin – *Hexopolis*
Sophie Loss – *Re object*
John McDowall – *More is less is more: artists' books as collection/accumulation*
Guerrilla Writers and Others – *The Editions*

Book Fair Artists' Talks: Saturday 7 & Sunday 8 March
Becky Lowe, LCA Library – What is an artists' book?
Craig Atkinson – Café Royal Books: collecting, collaborating and forgotten archives
Amy Cutler – Promising Glosses

Book Fair bookmaking workshops:

Saturday 7 & Sunday 8 March

Letterpress, flip book, zine making

The Artist's Book Fair Lecture and Meal:

Saturday 7 March, 7–10pm (bookable in advance)

Susan Johanknecht and Katharine Meynell

Reading out Loud: process and collaboration

Fully illustrated catalogue with texts by:

Craig Atkinson – Collecting, Collaborating and Forgotten Archives

Amy Cutler – Promising Glosses

Kerry Harker/Zoe Sawyer – Future Visions

Sharon Kivland – The Editions

Sophie Loss – Re object

John McDowall – More is Less is More

Chris Taylor – Cultivating Collaboration

Satellite shows:

Ignacio Acosta – *Sun & Shadow: Looking for Alvaro Guevara*, Wild Pansy Press Project Space, University of Leeds

Louise Atkinson – *Library Interventions*, Leeds College of Art library

Village Book Store, Corn Exchange, Leeds

Some further information on curated projects:

More is less is more: artists' books as collection/accumulation
Curated by John McDowall

The exhibition presents a selection of artists' books in which the work's meaning comes from the volume of material accumulation (at times exhaustive and profuse) of pages and printed content, without itself necessarily being of a consequential or discursive nature.

Amongst the books exhibited are examples by Tacita Dean, Christian Bolstanski, Roni Horn, Fiona Banner and Mike Nelson. The display also includes instances of correlations and correspondences with literature and music, such as the writing of Craig Dworkin and Gertrude Stein and compositions by Hanne Darboven and Tom Johnson.

Re object

Initiated and curated by Sophie Loss

The idea for this exhibition was to give contributing artists each the same initiating object as starting point for a new piece of work. I have sent identical oak wedges to 16 invited artists, in response to which they have made exciting and unexpected works. The show includes pieces in sound, books, film/projection, photography, drawing and performance. Participating artists: Cally Trench, Carl Slater, Chris Taylor, Ingrid Jensen, Jane Grisewood, John McDowall, Judy Goldhill, Louise Atkinson, Lydia Julien, Kathryn Faulkner, Marco Cali, Ron Lapid, Sharon Kivland, Simon Lewandowski, Sophie Loss, Steve Perfect.

The Editions

The contributors to *The Editions* are past and present students from the MA and PhD programmes in Fine Art at Sheffield Hallam University: Gill Alderson, Silvia Champion, Michael Day, Bryan Eccleshall, Louise Finney,

Helen Frank, Andrea Freeman, Susannah Gent, Chris Graham, Aylwin Greenwood-Lambert, HMRCollective, Jonathan Herring, Emma O'Connor, Bernadette O'Toole, Sarah Pennington, Olivia Punnett, Jo Ray, Katya Robin, Janine Siddall Burton, Rachel Smith, Susan Taylor, Sian Williams. In addition to a book following the constraint of a single cover design and title page, to which all were obliged to conform, each author has produced a poster, which folds neatly into her/his book. There is an editor's catalogue/index. The publications are accompanied by a series of readings and performances, coordinated by Sylvia Causer. Curated by Sharon Kivland

Old things, new orders
Curated by Chris Taylor

The curation and execution of three proposals by US artist Lenka Clayton by collaborative parties in the UK.

Reading out loud: process and collaboration:

Susan Johanknecht and Katharine Meynell

This performative reading explores our affection for and accounts of material used in *Poetry of Unknown Words*, a feminising response to Iliad's Poesie de mots inconnus (1949). We have worked in collaboration since 1987, often in combination with other artists and writers, deliberately disrupting the single authorial voice and destabilising borders of subjectivity. This talk is formed from process notes, a serendipitous approach outlining our day-to-day use of archives and engagements with printed material.

Admission to the Artist's Book Fair for visitors is free. The Tetley, Hunslet Road, Leeds, LS10 1JQ, UK. Tel: 0113 3202323 / @The_Tetley www.thetetley.org

Bristol Artist's Book Event at Arnolfini
Saturday 11th April and Sunday 12th April 2015
11am - 6pm Saturday and 11am - 5pm Sunday

Bristol Artists Book Event
BABE
Books are a uniquely portable magic
Stephen King
Arnolfini
Saturday 11 April 11am-6pm
& Sunday 12 April 11am-5pm
Admission free
#BABE2015
Over 100 artist bookmakers, dealers and small presses from Bristol and around the world will come together at Arnolfini to show and sell their work. BABE provides a relaxed and friendly space to meet artists and buy works of art. Prices start from just a few pounds.
ARNOLFINI

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 (BABE) at Arnolfini.

BABE will take place on Saturday 11th April (11am - 6pm) and Sunday 12th April 2015 (11am - 5pm) with stands showcasing the work of 113 artist publishers over all galleries and auditorium spaces of Arnolfini.

There will also be: workshops with Stephen Fowler and Guy Begbie; tours of the event with Angie Butler, Linda Newington and Tanya Peixoto; book surgeries with Nancy Campbell and Simon Goode.

Events over the weekend include: an exhibition *Book Acts* by AMBruno; book screenings in the café bar from reassemble; offload with *Rant* magazine or listen to the day-long reading from Yes Sir I Can Boogie on Saturday. The Bristol Art Library will be in the foyer on Sunday.

Short talks and performances by: Guy Bigland with Tom Sowden; Egidija Ciricaite and George Cullen (Collective Investigations); Jo Reed Turner reading from *Soho Sequence* pamphlets; Otto and Chris Scully present *Flat Holm*; seekers of lice - A new performance with notecards and projections; Antlers Gallery presents Tim Lane's *Anima Mundi*; Judy Kravis of Road Books; Graeme Hobbs of Colva Books - *Hill Pond*. A winter of regular visits in all weathers, day and night, to a small pool on a hill; David Dellaflora / Field Study invite you to a short Emanation action; Nancy Campbell and Donna Williams - Poems in BSL and English about language learning and extinction; Pete Kennedy presents *GBATCH*.

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, UK.
<http://www.arnolfini.org.uk/whatson/babe-2015-bristol-artists-book-event>
#BABE2015

Délires de Livres

25th April - 17th May 2015

Collégiale Saint André, Chartres, France

Open all days 1.30pm - 6.30pm, except Mondays. 160 participants from 12 countries. View the list of exhibitors and events at: <http://www.am-arts.com>

Save the Dates! For fairs later in the year...

St Bride Annual Fundraising Wayzgoose
Sunday 17th May 2015 at St Bride Foundation
11am - 4pm

St Bride Foundation, Bride Lane
Fleet Street, London, EC4Y 8EQ, UK.
<http://sbf.org.uk>

**The Second Liverpool Artists' Book Fair -
Friday 3rd and Saturday 4th July 2015
At the Central Library, Liverpool, UK**

Dear book artists and book art enthusiasts. We are delighted to announce that, following last year's success, the second Liverpool Artists' Book Fair will be held in Liverpool's spectacular Central Library on Friday 3rd and Saturday 4th July 2015. Put the dates in your diary!
www.liverpoolbookart.com

Oxford Fine Press Book Fair - Dates set for 2015

The date for the Fair has now been fixed, so do make a note of the following in your 2015 diary: the Fair will be held as in recent years at Oxford Brookes University, Oxford, UK, but the date has been moved a week earlier than usual to **Saturday 31st October and Sunday 1st November**.
<http://www.pbfa.org/book-fairs/uk-fine-press-/4280>

INTERNET NEWS

Arctica – Stevie Ronnie

In July 2013 writer and multidisciplinary artist Stevie Ronnie (<http://stevieronnie.com>) visited the High Arctic as part of the Arctic Circle international residency programme. Arctica is a year-long series of interlinked artworks on the subject of climate change that Stevie has made in response to that experience.



These works are interdisciplinary in nature encompassing literature, performance, photography, artists' books, film and a public art installation.

On the website you will find information relating to the exhibitions, events, performances, talks and screenings taking place across England during 2015:
<http://arctica.stevieronnie.com>

You can contact Stevie via email via: [arctica\[at\]stevieronnie.com](mailto:arctica[at]stevieronnie.com) or sign up to the mailing list for updates on the project at: <http://arctica.stevieronnie.com/mailling-list/>

Elisabeth Tonnard's *In this Dark Wood* on the Photocaptionist

In this Dark Wood is featured on the Photocaptionist blog.

Photobook experts were asked to indicate a favourite book that combines images and texts.

Curator Hester Keijser's post can be read here:
<http://photocaptionist.com/image-text-photobooks-in-a-nutshell-hester-keijser-on-tonnards-in-this-dark-wood/>

More information on the book:
<http://elisabethtonnard.com/works/in-this-dark-wood/>

Lucy May Schofield has a new website, with news about upcoming residencies and events as well as showcasing new work, projects and commissions.
www.lucymayschofield.com

From Annette Disslin: there is a new post on my blog regarding the artist's book *52 Weeks*. It comes to kind of celebrate the completion of the edition. A first overall post went online in spring 2014, when the display copy was complete and went touring fairs. But the work is quite multifaceted, and I felt there was a bit more to say about it.



Plus, this new post is addressing all those people who wish for photographs. So I put together a special blogpost and this one shows some of the 52 pairs of photographs in the book. It went online in January at www.disslin-an.net

NEW ARTISTS' PUBLICATIONS



Back issues of the *Artist's Book Yearbook* are on sale at half price!, see all available issues on our online store at:
<http://bit.ly/YHM5lM>

The Blue Notebook journal for artists' books
The next issue of the Blue Notebook journal for artists' books comes out in April.

Volume 9, No 2 Articles include: Paul Soulellis on *Performing publishing. Infrathin tales from the printed web*; Jude Lau, on *John Bently, Artists' Books and The Printheaus: looking for community in books*; Angie Butler investigates the draw of letterpress printing and practice by reporting on findings from an online survey in *Running My Fingers Across The Surface: Letterpress printing and artists' books*; Logan Sisley outlines the project, *Scientia Civitatis: Missing Titles*, an imaginary library of knowledge about cities realised by Vagabond Reviews for the exhibition, *Phoenix Rising: Art and Civic Imagination*, at Dublin City Gallery The Hugh Lane. In *The Edge of the Book*, Anna Cooper offers elements that help determine 'bookness', as a means of considering digital 'book' forms and keeping an open dialogue regarding these forms in relation to book arts practice.



Volume 9, No 1 Articles include: A Place Where Things Meet: Creative and Conceptual Blending by Emma Robertson (Australia), After midnight - The workings of the Two a.m. Press by Lisa Wigham (UK), Books about nothing by Amir Brito Cadôr (Brazil), Futura Has Always Been The Future by Antonio Claudio Carvalho (UK), Reading Cabinet by Amador Perez (Brazil), Research Residency in Artists' Books at the Edinburgh College of Art Library by Julie Johnstone (UK).

Artists' pages by: Craig Atkinson, Emily McVarish, Pineapple Falls, Nathan Walker. Cover, badge and sticker design by Molly Lemon.

Subscribe to both issues in Volume 9 for £10 GBP including UK or international postage. Current issues / back issues available at: <http://bit.ly/18Ha1oI>

ARTIST'S BOOK YEARBOOK 2016-2017

Have you pre-ordered your copy of the new *Artist's Book Yearbook 2016-2017*?

Please support the publication of the ABYB.

PRE-PUBLICATION DISCOUNT FOR PAYMENTS RECEIVED BEFORE 30th JUNE 2015 WILL BE £13 PER COPY (inc P&P) in the UK or £14 (inc worldwide airmail postage). The Yearbook will be sent out in Autumn 2015 for pre-publication orders. Order now to take advantage of the pre-publication discount.

To pay by credit or debit card, you can order via our online store at: <http://bit.ly/YHM5IM>

Love Unknown
Computer-generated Romance eBooks
Angie Waller



The *Love Unknown* series uses personal ads from the Internet as source material. Each volume is uniquely composed from real world scenarios that are catalogued and recombined by a computer programme. Abandoning the formulaic devices of a typical romance novel, each edition provides an impressionistic stream of consciousness account of unrequited love. Each volume is

set in a unique American city. New editions are being added every week. A link to purchase the Kindle editions can be found at: <http://loveunknown.org>

**LOCAL GUY
TANK TOP
GOOD LOOKING**

Honolulu, Hawaii

LOVE UNKNOWN

Five volumes of the *Love Unknown* series are available in print format. They start shipping in March. Letterpress cover, inkjet print interior, each book is 5 x 7 inches with 20 pages. \$10 plus shipping per copy.

This is a test run, so only forty editions for each title, you can order one here: <http://angiewaller.bigcartel.com>

More information on the *Love Unknown* project at: <http://loveunknown.org>

New titles from Café Royal Books:



Preston Market - Craig Atkinson

36 pages, 14 x 20 cm, b/w digital edition of 200. £7.00
<http://www.caferoyalbooks.com/index.php/shop/preston-market/>

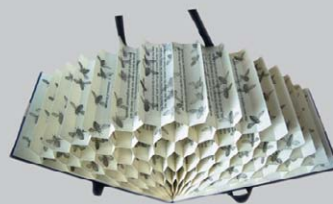


Biddy Boys Ireland 1972 - Homer Sykes

36 pages, 14 x 20 cm, b/w digital edition of 150. £7.00
<http://www.caferoyalbooks.com/index.php/shop/biddy-boys-ireland-1972/>

**Le livre d'artiste depuis 1980
en France
et au Royaume-Uni**

*Developments in the field of the Artist's Book
since 1980 in France
and the United Kingdom*



Anne Béchard-Léauté et Valentine Oncins



Le livre d'artiste depuis 1980 en France et au Royaume Uni / Developments in the field of the Artist's Book in France and the UK since 1980

Anne Béchard-Léauté and Valentine Oncins (eds.)

Le livre 'Actualité du Livre d'Artiste, depuis 1980, en France et au Royaume-Uni' développe trois axes de réflexion:

L'analyse comparative entre deux territoires et deux cultures pose la question de la typologie de livres d'artiste – *artists' books* qui dépendrait d'une généalogie culturelle?

Le livre d'artiste paraissant décontextualisé, universalisé, sans frontières ni genres, deviendrait un véhicule d'art qui questionne ses propres limites et fondamentaux, depuis la conception à la diffusion.

Les critères à caractère identitaire sont-ils encore d'actualité concernant *l'artists' book* et le livre d'artiste, avec une différence terminologique qui requiert une étude spécifique actuellement?

Presses universitaires, Saint-Etienne, 2014, 248pp.
ISBN 2862726583, EAN 978-2862726588, 25 Euros.
Available at: <https://publications.univ-st-etienne.fr/>

Eagle Gallery EMH Arts announces a new artist's publication: *Moss Box* by Mandy Bonnell

Moss Box is a unique work that was made as a result of Mandy Bonnell's residency at the Albers Foundation in 2014, and responds to Anni Albers collection of lace samples. The box contains 10 folded envelopes of graphite drawings, mirrored by pin-pricked drawings, and the dried, pressed botanical samples on which they are based.



Detailing includes letterpress, knitted paper yarn and collaged elements held in hand-folded envelopes. Hand bound in Japanese paper, printed letterpress letterpress poem by Fritz Horstman & knitted yarn title page, graphite and collaged botanical drawing. Moss Box 2014. Box 15 x 42cm, pages 15cm x 14cm, opening to 15cm x 28.5cm. £5500 ex VAT.

Available from EMH Arts Eagle Gallery, 159 Farringdon Road, London EC1R 3AL, UK. www.emmahilleagle.com
Tel: + 44 (0) 20 7833 2674 | info@emmahilleagle.com
The gallery is open Wednesday to Friday: 11am - 6pm
Saturday: 11am to 4pm.

NOW LEAVES

Michael Dean

Book Works

*'NOW LEAVES describes leaving and having left. Glossolalia like, against noise, about the bones of a writing, written in tongue graphics legible by reason of the trees with as many words as there are leaves. The percussion of these leaves is f***ing news. The percussion of these leaves is not his news. The percussion of these leaves is not her news. The percussion of these leaves is definitely not their news.'*
– Michael Dean

NOW LEAVES presents itself as a block. Physically it adopts the scale of a human hand, its weight present, its structure flexible, almost human. The pages fall loosely apart to reveal dense black graphics – letters shaped as tongues, twisted to form barely legible words. Each page inscribed, playing on repetition, the word 'leaves' repeatedly tongued. The successive pages form statements, occasionally benign – it starts *LEAVES FOR LEAVES* – but as the pages turn a more visceral violence exudes from the pages – *SLAVE LEAVES HAPPY LEAVES, FUCKING LEAVES LOST LEAVES KILL LEAVES, BLOODY LEAVES POSITION LEAVES*. Whilst visually arresting, the experience of reading Dean's book reduces reading to the physical intimacy of



your own mouth; as you attempt to read the barely decipherable words to take pleasure in the babble, you feel your eyes contort as your own tongue does trying to shape the words, tempted to twist, stretch or replicate the graphic tonguing on the page.

NOW LEAVES is co-published by Book Works and Wysing Arts Centre in association with de Appel Arts Centre, Amsterdam and Extra City Kunsthall, Antwerp, with additional support from Herald St., London, Supportico Lopez, Berlin and MendesWood DM, São Paulo, as part of the Co-Series, No. 8. Book Works and Wysing Arts Centre are NPO clients of Arts Council England. ISBN 978 1 906012 71 7, £12.00, available at: <https://www.bookworks.org.uk/node/1838>

The Velvet Cell - *Chronicles*: Set V #021-#025

Chronicles is a series of pocket-sized photography zines. Each zine is a platform for a photographer to show work that is based on a particular theme.

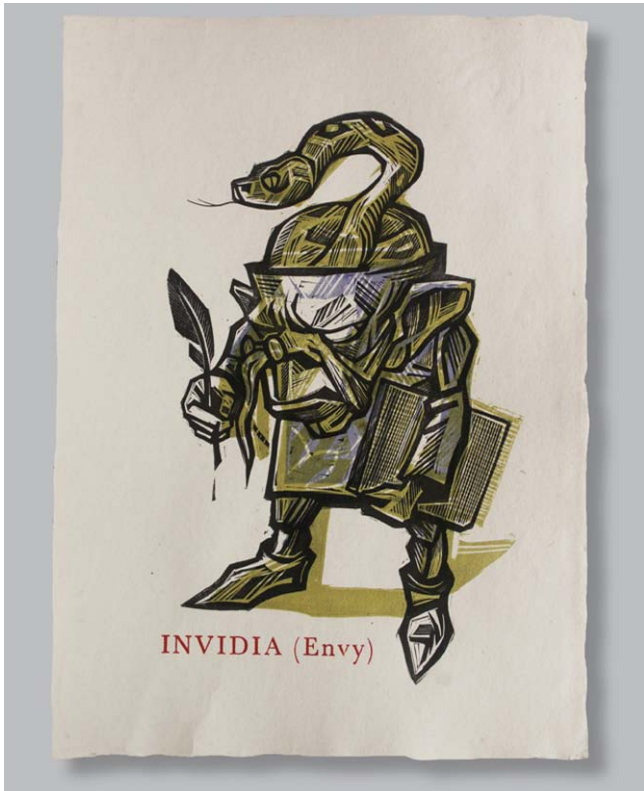
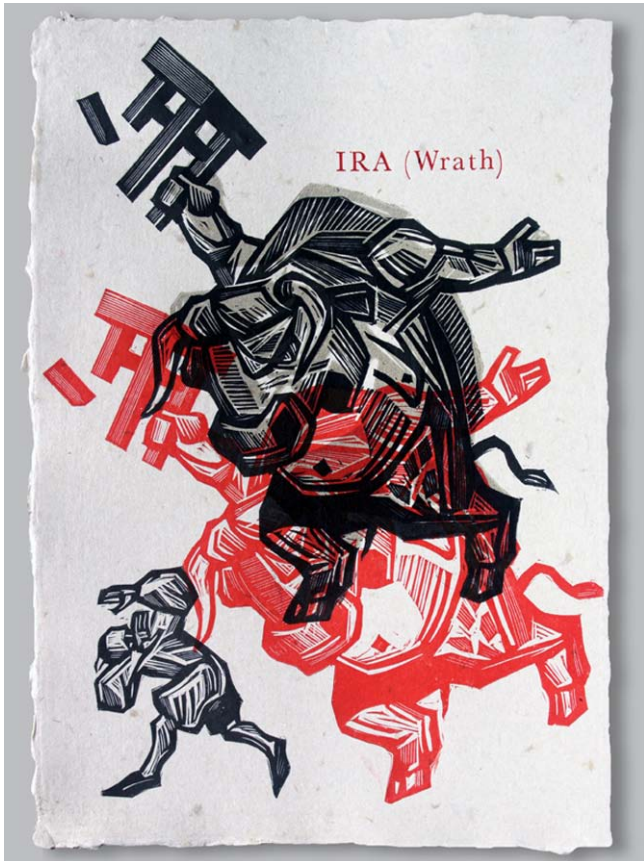


- #021 - *Streets of insomnia* - Anne Paternotte
- #022 - *Iran Murals* - Oliver Hartung
- #023 - *Found Surfaces* - Eleni Bakagianni
- #024 - *Khazarshahr* - Parnian Ferdossi
- #025 - *California Shopfronts vol. I* - Stephen Clarke (image above)

Each book is 16pp / 128 x 188 mm. Saddle-Stitch, Digital. Limited Edition of 100.

6-Month Subscription: 2 sets, 10% off, £27 (+ Postage)
12-Month Subscription: 4 sets, 20% off, £48 (+ Postage)
<http://www.thevelvetcell.com/set-v-021-025>

THE CAPITAL VICES
Dmitry Sayenko



The folio includes 8 separate sheets with colour linocuts printed on one side. Latin & English text. Format: 9,843”x13,583” inches (25 x 34.5 cm). Typeface: Baskerville’36. Handmade paper by the artist (approx. 280 gsm). Special folder: fabric glued on the cardboard, slipcase. 2015. Edition: 15 numbered & signed copies
More details: nikodim-book@yandex.ru
nikodim-publish@mail.ru | www.nikodimpress.blogspot.ru

Bright Lights
Guy Bigland

The book combines 18 nouns with 18 adjectives. As the reader turns the pages the combinations change to present new objects and situations.



<http://www.blurb.com/b/5991377-bright-lights>
<http://guybigland.tumblr.com>

Guy Bigland is currently exhibiting paintings, drawings and a new site-specific text work at Salisbury Arts Centre, UK.

By the Rules: Guy Bigland | Carole Pearson
Curated by Fiona Cassidy.

Exhibition continues until 29th March 2015

Salisbury Arts Centre, Bedwin Street, Salisbury, SP1 3UT, UK. www.salisburyartscentre.co.uk

Prière de communiquer avec moi
Guylaine Couture

“Prière de communiquer avec moi” (get in touch with me please) is a book where I made an analogy between missals and cell phones. They are almost the same size and for many people these religious books were the answer to all their problems, like cell phones for many people today. I wrote 10 prayers for compulsive cell phone owners.



I think cellphones change the way humans connect and it is not always for the better. So this one looks like a little

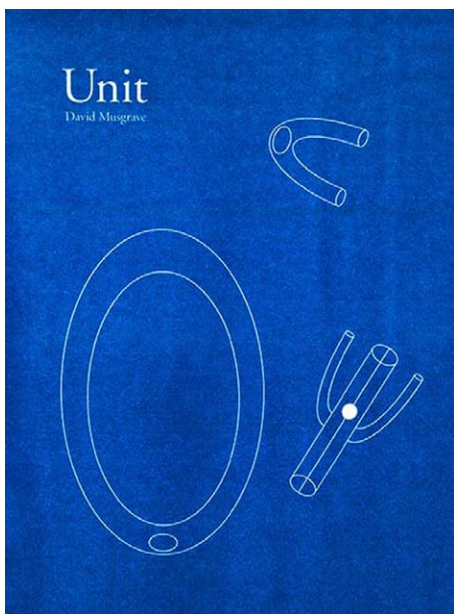
installation, all parts are connected in one way or another. The prayers are in French. Unique book. More information at: www.gycouture.com

New from HG Makes:
Coupon book



Pamphlet bound 2-page book with original ticket covers and rubber stamp printing, 52 x 30 mm, edition of 20. £4. Available from: <http://hgmakes.blogspot.co.uk/2015/02/coupon-book.html>

Unit
David Musgrave
Published by LemonMelon



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; a concatenation of text, diagrams, calligrams, algebra and other signifying material; a childish fantasy; a family story in the absence of the family; a toy evolved into a philosopher.

A kind of *Frankenstein* for the cyborg age – but narrated by the monster rather than the inventor. Or maybe *The Invention of Morel* narrated from the PoV of the recording machine rather than the fugitive. - Tom McCarthy

Copies of *Unit* by David Musgrave can be purchased from selected bookshops or online at the LemonMelon website. LemonMelon 2015 | £12.50 | Softback | 184pp | 14.2 x 19.4cm | ISBN 978 1908260 15 4 <http://www.lemonmelon.org/index.php/publications/unitdavid-musgrave/>



Future Fantastek! No.16
Whatever You Want Cannot Be Found
Jackie Batey

More of the same, with pages that are 'loading', error 404 messages and why you love your lanyard more than your job. Google algorithms (I still spelt it wrong), puking cats and reworked book covers.



Softback zine, laser printed in colour on cream and white paper. A5 size with 20 printed pages, saddle-stitched. Yellow card cover in laserprint black with hand-stamped red logo. Includes free 1000 Dollars (for Heaven). Brighton, Feb 2015, edition size of 30.

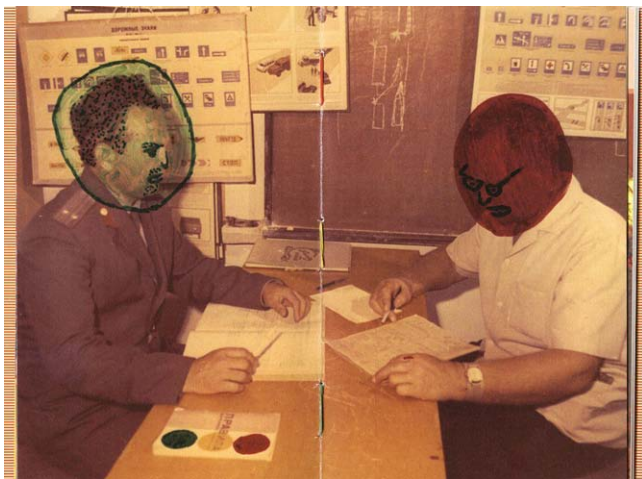
View online at: <http://issuu.com/futurefantastek/docs/ff16>
Copies available from: <http://futurefantastek.blogspot.com>

Rules of the Road
Vitaly Fomenko
Riot books

“In the Fall of 2014 the world witnessed with confusion, how, headed by the ambitious adventurer Putin, fraternal Russia invaded the Ukrainian peninsula of Crimea.



This Project reinterprets the problems involved in political territory and movement through Soviet worn-out prints from the 80's Sevastopol State Traffic Inspectorate. Traffic lights give an institutional order to the public displacement. A simple colour system, a symbolic cultural attempt to control, to guide and to warn, determines rhythm in a city. Red means "stop", Green "go" and Yellow "take precautions: think before taking a decision. Space and time, as well as history and limits are determined by a political construction".



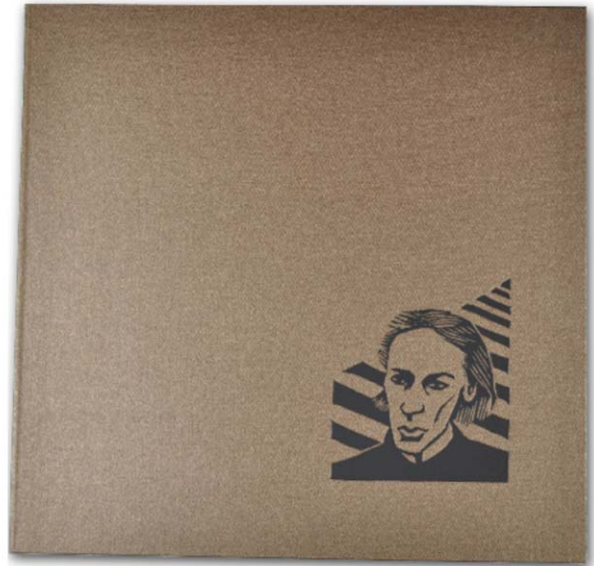
All photographs belonged to Vitaly Fomenko's father's personal collection of his years as a public officer in the Sevastopol State Traffic Inspectorate.

© Vitaly Fomenko. Published by RIOT BOOKS.
 Limited edition of 250, 2015, Madrid, Spain. 27 EUR.
<http://riot-books.com/product/rules-of-the-road>



Bikers' Mardi Gras
 Preview of prototype of
 limited edition artists' book
 by Daniel D. Teoli Jr.
bikermardigras.tumblr.com

The Old Stile Press announces a new publication:



Trans-Siberian Prosody and Little Jeanne from France
 Poem by Blaise Cendrars. Translated into English
 by Dick Jones. Imagery by Natalie d'Arbeloff

This extraordinary epic poem (known for short as the *Trans-Sib*, given its deliberately awkward and cumbersome title) was written by Blaise Cendrars in 1913. It is a compound of the literal and the surreal, a breathless travelogue, historical commentary and dreamscape narrative.



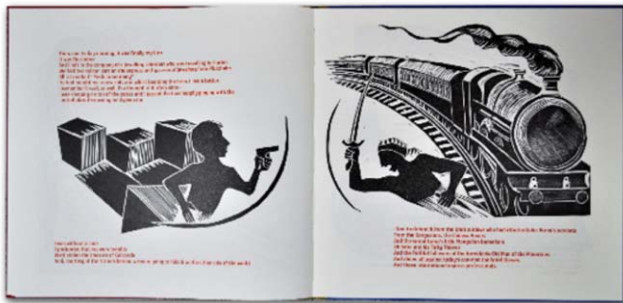
His daughter, Miriam Gilou Cendrars, writes for this edition a note about the importance of Cendrars' work to modern poetry of the twentieth century. She has enthusiastically praised this translation and has encouraged us throughout in our labours toward the realisation of our dreams and hopes for this edition.



The poet had been in Russia in 1905 at the time of unrest followed by the Sino-Russian war and the dramatic incidents which occur on the journey he makes (in the company of his lover, Jeanne) may well have happened to him. As an impressionable young man he

imparts a sense of vivid truth, writing of these historical events in minute detail. This vivid truth is also powerful in Dick Jones' translation into English of the poet's original text in French.

As he writes of the poem - 'the narrative itself is presented in a refreshingly direct and simple style, breaking entirely with the traditional conventions of verse form and its graphic literality is punctuated by passages of lambent and dreamlike imagery, prefiguring by 40 years the experimentation of the Beat poets in Cendrars' beloved United States'.



Dick Jones and Natalie d'Arbeloff were both equally excited by Cendrars' writing and together created a rhythmic, pounding fusion of image and words retelling this journey across Russia on the famous Trans-Siberian railway.

2015 48pp. 335 x 355 mm. Main Edition:
ISBN 978-0-907664-92-5, 150 copies numbered and signed by artist and translator £295 (plus p&p).

Special Edition: ten copies for sale. The book is placed in a dropback box together with a portfolio containing four images printed and hand coloured by the artist. Two are taken from the book and two were made especially for this Special Edition. Each is individually signed and numbered by the artist. £1350 (plus p&p). The paper is Canaletto Liscio 160gsm. Typeface is Storm Sans. In the printing of the text, twenty-four different colours of ink were chosen, employed at random. The suite of vinyl cut images are printed directly from Natalie d'Arbeloff's original blocks. The book was case-bound at The Fine Book Bindery with papers designed by the artist and the lined slipcase and the Box containing the Special Edition is blocked with an image of Cendrars. There is a short video of the book at: www.oldstilepress.com

The Old Stile Press, Catchmays Court, Llandogo, Monmouthshire, NP25 4TN, UK.
Phone & Fax: 44 (0)1291 689 226
Email: frances@oldstilepress.com
www.oldstilepress.com

A new book by Ton Martens
Burg. Patijnlaan 35B Den Haag

From 1971 - 1976, I lived in a small house in a kind of mews, once built for a coachman's family. During the five years that I lived there, I used one of the walls in the living room as a bulletin board.



When the house was due to be demolished to make way for a new police station I quickly photographed this wall in parts with an idea to do 'something' with it. At the time, not realising that this would only happen after another 38 years had passed.



The book is printed on a Risograph at the Graphic Workshop in The Hague. It contains 106 pages, and a fold-out spread of the wall at the end. 53 double pages with images printed on one side of paper. Format: 126 x 158 x 25 mm. Printing & binding by the artist. Cover: Risoprint on board. Edition: 20 numbered & signed copies. Only 15 copies available for sale. Price: 120 euro / 140 \$ / 90 GBP + shipping
For more detailed information or orders contact the artist at tonmartens@xs4all.nl | <http://tonmartens.nl>

Uniformmagazine

No.2 Winter-Spring 2015 | £4.00



Uniformmagazine No.2

David Matless *Thurne: Squint* | Stephen Duncalf
A Tips Alphabet | Ronald Johnson *The Green Man* |
Steve Roden *Beginning and ending with trains on a table*
| Theo Simpson *Transmitter Masts* | Angus Carlyle &
Chiara Caterina *Field Signals* | @CaptialNY *CapitalNY* |
@Unpublishedwork *In House Publishing* | Colin Sackett
Bridge/Tunnel

Uniformbooks published two titles last year, both by American writers, and both about distinct places: one locative and delineating, the other temporal and overflowing. *Living Locally* by Erica Van Horn selects entries from a daily journal about rural life in Tipperary; in plain words it makes remarkable what might otherwise have gone unrecorded. After nearly forty years the lyrics and images of Peter Blegvad's *Kew Rhone* are exhumed piecemeal: "this delightful book, full of wit, pictures and Blegvad's densely literary considerations, sprouting thickets of footnotes" (Clive Bell, *The Wire* 372).

The first book of 2015 will be a new edition of *The Book of the Green Man*, the forgotten English nature poem of the 1960s by Ronald Johnson. In the spring we will publish *The Regional Book*, by the cultural geographer David Matless, descriptions of locations in the Broads of East Anglia; and *Unshelfmarked*, an interpretation of the artist's book by Michael Hampton.

We are working with the composer Claudia Molitor on *Sonorama* a book to accompany her soundwork for the train journey from St Pancras to Margate, as well as Emmanuelle Waeckerlé's *Reading (Story of) O*, in parallel English and French texts.

Later in the year we will publish a book with Stephen Willats about living in social housing in England since the 1970s, photographs and interviews made by the artist with residents about their private and communal environments. Other books are in progress with John Bevis, Angus Carlyle, Cathy Lane; the third issue of *Uniformmagazine* will be available in May.

Uniformmagazine 2. Winter-Spring 2015. ISSN 2056-6301
32pp, 215 x 145mm. £4.00. Purchase online at:
<http://www.colinsackett.co.uk/uniformmagazine.php>

A new publication from Women's Studio Workshop:



A 19-2 View Libby Scarlett

A 19-2 View depicts the artist's observations of the fifteen balconies she overlooked from her apartment in the east of Amsterdam. After a request to take a photograph and meet a neighbour went by without a single reply, she made up stories of the inhabitants and their surroundings: the things they might have told her had they accepted her offer.



Through modular circles cut into the pages, readers get a glimpse of each balcony, beginning with all fifteen illustrations on the first page. Each subsequent page is dedicated to one balcony and its narrative.

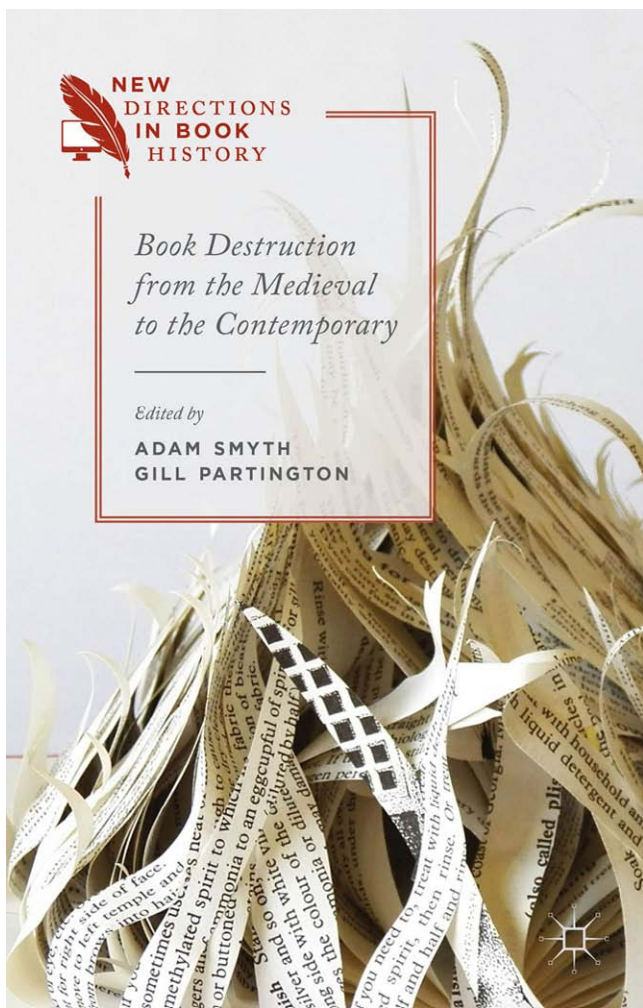
Made during an Artist's Book Residency by Libby Scarlett.
<http://www.wsworkshop.org/2015/02/libby-scarlett-a-19-2-view/>



Letterpress printed and digitally cut, perfect bound in hard covers. 10" x 10" x 3/8": 40 pages. Edition 50. 2015. \$425 Available at: <http://www.wsworkshop.org/artists-books/new-artists-books-from-wsw/>

REPORTS & REVIEWS

Destruction, Reconstruction: Book destruction from the medieval to the contemporary



Gill Partington and Adam Smyth (eds.)
Palgrave Macmillan, 2014
Review by Jürgen Wegner, Librarian

One of the iconic images of the twentieth century - and not just for the world of books - is of the events that occurred just in front of the university in the centre of Berlin on the evening of 10th May, 1933. The Nazis had seized power and this power was making itself felt. But reading the recent book *Burning books* by the fellow Sydneysider Matthew Fishburn¹, I was intrigued by the somewhat less dogmatic account of these events. Yes, a large number of books had been burned and watched by an enthusiastic crowd. But Fishburn notes that even internationally its reception at the time was not as you might think one of outright condemnation. A *New York Times* reporter wrote positively of the event: "These flames do not only illuminate the final end of the old era, they also light up the new. Never before have the young men had so good a right to clean up the debris of the past" (p. 35). It was only a decade later when the world was at war that the view of events we all now take for granted was constructed.

Others would have just quietly removed unwanted books, silenced unwanted authors. But the Nazis had a great sense of spectacle and took this opportunity to capitalise on its propaganda value for all it was worth. Crowds of happy smiling people tossing hundred and thousands of discredited works onto a bonfire. Strip it of its political and racial connotations - strip it of all the hindsight with which we now endow these events - and there could even today be a positive spin to all this. As a librarian perhaps I am looking at something altogether different? Could it not be a popular, well thought out, relevant and necessary implementation of just a collection development policy in action? Germany was going through a period of renewal - of rebirth (those pagan bonfires) - and all that is happening here is just a very positive weeding of material no longer of relevance to collections. (And something most of us would have recent experience of). Would there now even be such a fuss about these events if their significance hadn't been recast in the light of subsequent developments? Something worth thinking about in this increasingly digital brave new world.

There has been a spate of books on this subject in recent years. This is partly due to the seventy-fifth anniversary in 2008 commemorating this event in Germany but also, I suspect, because in this digital age people are beginning to realise that the physicality of the book is no longer inviolate. Texts are survivors but the books themselves fragile, even ephemeral. The destruction of books has been quite an established phenomenon throughout history. Reading Fishburn you can see that just the infrastructure of the War itself led to appalling losses. And not just with the aerial bombings and the pillaging and destruction of libraries as part of the routine of war. War meant shortages of paper which meant that, as part of the war effort, people were expected to sacrifice some - many - of those treasured books from their libraries. Fishburn reports that in one "book salvage drive" in Bristol in 1942 alone 750,000 books were collected and nearly all pulped (p. 107). So are we really (and have we ever been) "a nation of book lovers"? Has the sanctity of the book ever been anything but a myth? And are we not in reality a people of and a culture of book destroyers at heart?

What is different about this new anthology of essays on *Book destruction from the medieval to the contemporary* is that it presents in a different light this age old sport of book destruction. Books are after all just common, everyday objects but are also “overloaded with potent symbolism”. This book “sets such dominant attitudes and platitudes alongside an important but occluded counter-narrative, addressing the cutting, burning, pulping, defacing and tearing of books from the medieval period to our own age. How does destruction relate to recycling, reuse, to collage and quotation? When do acts of destruction become moments of creativity?” (cover). Books do not necessarily need to be destroyed by bigots, Fascists or fundamentalists. Book destruction can also have a creative and cultural aspect to it. It can be a positive process. And this has always been part of the interaction between books and us.

Book destruction from the medieval to the contemporary is a compilation of ten essays covering a very broad range of topics from annotations and deletions dating from about 1500 in a medieval manuscript to the Kindle and recycling to the future of the book. These are conveniently arranged into five chapters (so two for each topic) covering *Burning, Mutilating, Doctoring, Degrading* and *Deforming/reshaping*. The essays range from the literary as in the effects on Ben Jonson of his library fire in 1623 to Ross Birrell’s creative art practice of “book torture” to a study of the real victim of the Berlin book burnings - Hirschfeld and his unparalleled research collections on sexology. For me, strangely, the most interesting was not an essay at all - just a short passage in their *Introduction*. This starts with an anecdote (p. 1-3) on how the editors tried to gain access to a deliberately nondescript plant in the UK countryside whose sole function is to routinely destroy vast quantities of new books. They were granted access eventually but little else. Ever wonder where all those millions of overproduced published books end up? (Did you really think they all ended up in remainder shops)?! Profits and reputations are at stake and so a large amount of the output of printing press and publishing house is routinely (and secretly) shredded into bales of confetti for delivery to paper mills.

Not all of the essays are seriously academic and many are informal and quite readable, including several interviews with book artists. Some of the more unusual that took my attention were:

- Smyth and Partington’s interview with Ross Birrell on ‘*Book torture*’: An established part of the book arts is people reusing and reshaping the book into a work of art. These can be sculptural in that the book itself is used to create another work. Birrell’s work is more in the form of performance art in that his work involves the systematic distressing of books. There are even videos of the events! Kafka’s complete works are burnt in a series of pop-up books (as in pop-up toaster), there is *A shorter ‘Finnegan’s wake’* with its bottom cut off with a hacksaw and a Duchamp is cut in half and reworked with a cheese grater. There is also a series of books filmed as they are tossed into various geographical features such as Heidegger flying into the Grand Canyon. Especially effective in the form of an interview... Birrell is quoted as saying that he has “an addiction to book collecting” [sic] and spends years looking for specific books. Is this perhaps the future of

book collecting in the digital age? The collector as destroyer. A list of authors and titles of books on your smart phone that you have collected and subsequently despatched?

- *Doctoring Victorian literature*: No book on this subject would be complete without something on Tom Phillips and his ongoing journey with Mallock’s *A human document* (1892). Again in the form of an interview with the editors. Phillips has spent a large part of his career creating art from this once unremarkable Victorian novel. He slowly paints over each page of the book embellishing but also highlighting certain words or phrases of the text. The process has given Phillips a new respect for the author and especially for his vocabulary. The results have been commercially published and there is now even an app for it. The original book is now also in print again, largely thanks to Phillips, I suspect. Phillips began his interaction by creating *A humument* in the Sixties as part of a bet with Kitaj: I’ll choose the first book I can find in a junkshop under thruppence. Along the way anecdotes on William Burrows, ping-pong with famous people and a recent conference in Cambridge on book eating. And that he’s never read the book itself!

- Heather Tilley’s study of Dickens’ novel *Our mutual friend* and nineteenth-century book recycling is a typical literary study. She traces the “motifs of book production ... examining how the formation and deformation of text as a material object in the novel is bound up with the question of authorial identity and literary survival”. The “anxiety about the text’s ability to endure beyond its material form ... [to find] particular expression in the novel’s central sites of the dust heap and paper mill”. And so on. Not something I’d choose to read on a Sunday afternoon - unless I was studying Eng. lit. But I was quite unaware of the novel’s preoccupation with rags and rag pickers, paper recycling, the paper industry and the paper mill - the culture of detritus in Victorian England. There is even mention of libraries (“no library could provide space for all the books ever written” - this in Dickens’ time) and the social dichotomy of books. On the one hand, we have the endless production, distribution, recycling and destruction of books as the normal life cycle of print. Then the role of the British Museum - and our research libraries in general (one still hopes) - with its preserving role as an enduring repository.

- Finally, Kate Flint’s *The aesthetics of book destruction*. Perhaps most interesting for its opening description of the Detroit Public Schools Book Depository. This was storage for books plus teaching materials which was subject to a fire in 1987. Fire, water and subsequently the elements have continued to impact on the contents which have been the subject of some remarkable photography by Griffioen². Some of the material could have been salvaged at the time but wasn’t. The whole is now part of a billionaire’s real estate portfolio and the books continue to decay and provide subject matter for “book art” of a different kind. The rest of the article is about “creative book destruction” such as altered books, book carving, book autopsy, book sculpture with descriptions of the practice of some book artists. One is Carole Kunststadt who takes nineteenth century hymn books and “delicately slices and reweaves them, interplating gold leaf and transparent tissue paper in order to reanimate

them with a new sacred quality” (p. 182). Another, Ariana Bossard-Reifel, has reworked a storage locker of white supremacist literature by “excising every word of racist text” as well as constructing a house installation from some 3,000 of these books (p. 183-184).

So is this after all just another book cataloguing the disrespect and violence towards books that defines our interaction with books in everyday life? Perhaps the monument in the centre of the Bebelplatz is really there to remind us that - and especially in this digital age - there is a book burner in the heart of each and every one of us. Books are essentially consumer products intended to be destroyed after use. Imagine if every book printed in the last one hundred years would have been kept (where and by whom?). Nevertheless, this book is also a reminder of the lack appreciation by most of us of the innate value of print as material culture - not just of the book reborn as art.

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www.palgrave.com

Notes

1. Matthew Fishburn, *Burning books*, Houndsmill, Basingstoke, Hampshire: Palgrave Macmillan, 2008.
2. Google search for ‘Detroit Public Schools Book Depository photographs Griffioen’: <http://bit.ly/1BiV7Ha>

“ERROR”

7th International Artist’s Book Triennial, Vilnius

A short report from Hanne Matthiesen, Juror

In December 2014, Dr. Vaidilute Brazauskaite and Prof. Kestutis Vasiliunas - from Lithuania, Prof. Joseph Johannes Visser, The Netherlands, and myself Hanne Matthiesen from Denmark; gathered at the Vilnius Fine Art Academy in Lithuania, to select works for the 7th International Artist’s Book Triennial Vilnius 2015. The Triennial is a well-established, respected exhibition opportunity and beacon for artists’ books. Each Triennial has its own theme; this time it was ERROR. The selection is based both on design, quality, content and relevance.

The 7th Triennial consists of two parts: a juried selection and a selection of invited artists (mostly former exhibitors). Selected works will be on display at galleries and fairs in Europe, the USA and Australia

2015 March 12 – 16, Leipzig Book Fair, Germany
2015 September, Vercelli, Italy
2015 October 22 – November 21, Gallery Titanikas, Vilnius, Lithuania
2016 Spring, Austria
2016 July 30 – August 27, The Cole Art Center, Nacogdoches, TX 75961, USA
2016 Autumn, Australia



The jury for the 7th International Artist’s Book Triennial at work.

A new element is that the jury has established a “Prize”. With this honour comes an invitation to present a solo exhibition at the 8th Triennial in Vilnius in 2018. This first Prize was awarded unanimously to the Danish mixed media artist Hanne Stockholm for her highly original, text-based and poetic oeuvre. We look forward to this opportunity to get an even closer view at her universe.

A list of selected artists can be found at:
<http://artistsbook.lt/blog/2014/12/23/artists-selected-for-the-7th-artists-book-triennial/>

Hanne Matthiesen

<http://ihanne.wordpress.com>

<https://www.facebook.com/hannematthiesen.dk>

International Artist’s Book Triennial, Vilnius

<http://artistsbook.lt>

This Time in History: What Escapes (2014-1914)

Rose Frain, National Art Library, V&A, London

9th July 2014 – 1st February 2015

Review by Michael Hampton



This Time in History: What Escapes (2014-1914), by Rose Frain. [Victoria and Albert Museum, 9 July 2014-1 July 2015. Installation detail]. © Victoria and Albert Museum

Its contents divided between two vitrines flanking the entrance to the National Art Library, V&A, Rose Frain’s ‘This Time in History: What Escapes (2014-1914)’ was a

complex array of interconnected objects some specially picked from the museum's vast holdings, others 'assisted' readymades, her own bespoke artist's book *Cleave*, 2014, and 3-D models of 1WW munitions.



Rose Frain, *Cleave* (2015). Copyright Rose Frain.

Taking its title from a line in William Shakespeare's *Antony & Cleopatra*, 'As if the world should cleave, and that slain men Should solder up the rift', the loose leaves of Frain's artist's book were strewn across one cabinet as if by chance, although this installation was a tightly composed affair. Elaborating on her V&A blog, Frain outlined the deep research and exhaustive sourcing methods that went into the production of the work, and its focus on 'what escapes official narratives'. Such a brief automatically identified the artist's role to be that of museal hunter/gatherer, fossicker of unconsidered trifles, producer of new narratives, *assembleur* and eloquent lone voice.

Whilst belonging thematically to a raft of commemorative art projects specifically marking the centenary of the Great War (e.g. Tobias Rehberger's *Dazzle Ship*, Chloe Dewe Mathews photographs *Shot at Dawn*, a forthcoming opera based on David Jones's *In Parenthesis* and a special issue of the literary journal *Agenda*), for 'What Escapes' Frain chose objects that expressed armed conflict from ancient Mesopotamia to 'the Stan' (squaddiespeak for modern Afghanistan). Syntactically deployed in her finds cabinet, she juxtaposed souvenir postcards from Prints & Drawings, the Bethnal Green Peace Medal from Medals, a brown paper replacement flag from The Allies War Trophy Game loaned from the Museum of Childhood, item O258295: a 12th century middle-eastern textile scrap from Blythe House (a 'micro-detail' according to Elizabeth James, facilitator of 'What Escapes'), its faint geometric pattern echoing the front cover of Wyndham Lewis's *Blast 2*, 1915, – the war number also on display. Frain's own studio was a depot for adding value to found objects such as a pomegranate, gun tin and white feather, whilst she was aided by the Royal College of Art in printing 3-D multiples of a German shell and Mills grenade, the latter used as eerie punctuation marks throughout, quasi Platonic forms described by visitor Lesley Kerman as possessing 'plaster inertia'. These had been 'off-gassed' beforehand for volatile compounds by the artist. Blended with these items under glass was a NATO survival kit that included heliographs, field rations, dressings, balaclava and ID tags.

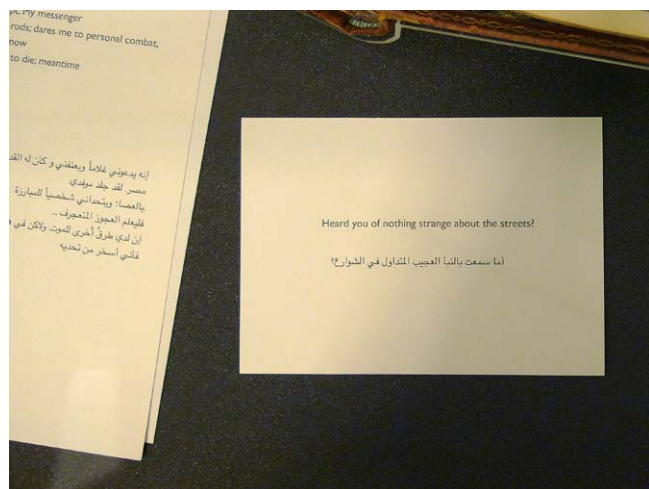


Rose Frain, *Blood Tin* (2013). Copyright Rose Frain.

The results of this departmental trawling summoned up the horror of war from a close and personal perspective, its local shocks and dismembering explosions revealed through the trace evidence of assorted battlefield debris. And yet fragments alone need a combinatorial medium for them to start to make sense. Strategically laid out here on a flatbed they confirmed the truth of art historian Linda Nochlin's assertion that 'the place of the horizontal is desublimatory'; (*The Body in Pieces*, 1994 Neurath lecture). This curatorial ploy both intimated the archetypal figure of the fallen warrior, and enabled 'What Escapes' to avoid glamorising its subject matter. Frain's other grounding *essai* was her artist's book, *Cleave*, that largely occupied the second vitrine and acted as a visual record of some of the phenomena in its counterpart, whilst adding a new level of symbolism in the form of an 'o', a circle suggestive of dried blood, a stray Hirstean polka dot. This leitmotif was repeated across the fanned-out inkjet printed pages of *Cleave*, housed in a drop spine box covered with book cloth. Alongside it an opened copy of Shakespeare's 1623 first folio was presented on a custom made cradle, sourcing further quotations cropped from the bloody history play *Antony & Cleopatra* both in the original and translated into Arabic by Dr Yvette Houry, a telling move that established a non Anglo-Saxon touchstone for *Cleave* and the installation as a whole. An 18th century protective arm-guard or *dastana*, made for a slender limb, and inlaid with Koranic prayers accentuated this, a reminder that war has always been accompanied by its very own script, signage, and ideological branding; (<http://www.vam.ac.uk/content/journals/conservation-journal/issue-37>). From the bright colours worn by medieval heralds against the bane of friendly fire, through to the sinister black flags of Islamic State, rosaries, prayer philtres and lucky bibles that stopped a bullet in the trenches are part of the age-old superstition of combat.

In 'What Escapes' Rose Frain managed to successfully knit together disjecta from inside the museum's precincts with treated material of her own; (a QR code went straight to a webpage listing all the objects in the vitrines). Artistic penetration of institutional law and order is by now quite a well-worn trope but can be hit and miss: arcane objects hidden away in store rooms metaphorically gathering dust are suddenly re-framed and exposed to the public, before being absorbed back into their usual taxonomic system.

Sometimes this is a meretricious business, on others unforgettable as with Hans Haacke's 'Give and Take', (2001), at the Serpentine Gallery, which also took wonders from the V&A's collections and recomposed them. Allowing free rein to the artist actually demonstrates how the hermeneutics of an ever-expanding library or archaeological collection can be open and permeable, at least for a spell, and creates an important conduit between the museum and its visitors, who after all are often amateur curators themselves who would love to meddle with the antique contents!



Rose Frain, page from *Cleave*, with quotation from Shakespeare's *Antony and Cleopatra* © Wendy McMurdo

In the future her publication will continue to function both as a catalogue for 'What Escapes', and a textual anthology providing commentary on our own times as turbulent and unpredictable, afflicted by the very same carpe diem outlook of Shakespeare's 'Lets mock the midnight bell'. Indeed, by reversing the normal dating formula, Frain implies that we are going backwards from 2014, so not learning any lessons, and potentially the casual victims of a butterfly effect moment such as the assassination by Gavrilo Princip of Archduke Franz Ferdinand in the summer of 1914; all the elements of 'What Escapes' the expanded threads of collective history.

Michael Hampton

Twitter: @09_hampton

<http://www.rosefrain.com/vanda.html>

<http://www.vam.ac.uk/blog/national-art-library/rose-frains-installation-this-time-in-history-what-escapes-2014-1914>

NfB newsletter from Australia and New Zealand - Books, and printing & documenting the shadowland of print Jürgen Wegner

Does the subject of books and printing really need promoting? Australia is a remote place and its population scattered - I tell people that it's a 1,000 km drive there and back for me to chat to a mate about their work. Sydney to Perth is about 4,000km one way, or further than the distance from Dublin to Moscow! So to find out what's happening here and thereabouts is something of a challenge even for

Australians. Nothing is more exciting for me here than to find out about what people in Berlin or Birmingham, Dublin or Dunedin, Helsinki or Hamburg are doing. So how does someone in København or Köln find out about Australia... let alone New Zealand?

The printed newsletters started in 1979 - current title is *The book ark*. About four years ago I felt that so much interesting information was just ending up in the bin that I started a digital supplement, the so called *NfB* being the *News from Brandywine*, Brandywine as in a project to document and archive the passing of the age of print. The idea was to write up everything which came my way on the subject of books and printing here and in a sense to create a record of news, notes and opinion on any aspect of the subject. This ranges from artists' books to exhibitions, papermaking to fine printing, reviews, printing history including machinery, bookplates, collections and collectors, type (as in type founding, setting and typography), printed ephemera, descriptions of related museums... anything in fact dealing with any aspect of printed matter. A number of current Australian and New Zealand publications are also reviewed as "current contents" pieces to alert people to relevant material published elsewhere.

The end of print is a long way off. "The book" is stubbornly resilient and people surprisingly conservative. But there is a shadow side to the world of print. Printing (paper, type and printing) is a meta industry in that it enables everything we take for granted in modern society. It represented a civilisation within civilisation which has now all but disappeared - along with most of the printed source material needed to tell us about it. Is printing, paper and type such an obscure subject that we don't need to gather and preserve its history? So the newsletter also deals with the idea of the "shadowland of print" and what needs to be done to honour the passing of this Age of Print. Issues and specifics.

In the past three and a half years, 46 issues of the newsletter have appeared. Each illustrated monthly issue is from thirty to fifty A4 pages in length - so a little over 1,500 pages to date. These contain over 950 reports and articles on all aspects of books and printing in Australia and New Zealand. A cumulative index was produced for the 150th newsletter overall in May 2014 with annual indexes from then on. The first annual index, for the 2014 issues, has 66pp. indexing each item in detail - from a couple to six or more entries - and with cross references to related items. So if you want to check out bookplates or book bindings, exhibitions of artists' books or their creators or such things as printing machinery or newspaper history... even what happened by city by city... the index can help.

The *NfB* newsletter is archived by both the National Library of Australia/State Library of New South Wales for Pandora as well as by the National Library of New Zealand for its National Digital Heritage Archive. **A complete set of issues as well as the index issues can be consulted at:**

NfB on Pandora: <http://nla.gov.au/nla.arc-146194>

NfB on the National Library of New Zealand archive: <http://bit.ly/1gXyDvl>

NfB is distributed free of charge to anyone with an interest in the subject. Content mainly Australian or New Zealand but with occasional overseas material with local interest as well as longer items on some of the issues involved.

Correspondence on anything relating to printing (paper, type, printing), on printed source material for the Age of Print, special collections on the subject and the need for international Archives on the Age of Print, is both solicited and encouraged.

Jürgen Wegner, Librarian (Sydney)
branntweinarchiv@hotmail.com
30th January, 2015

STOP PRESS!

Course in Amsterdam: *Collection and Book* 10th–12th April 2015

In a way we are all collectors — be it gemstones, buttons, miniature cars, even stamps — all sorts of things. But, how do you show some of them together in an alternative and attractive form?

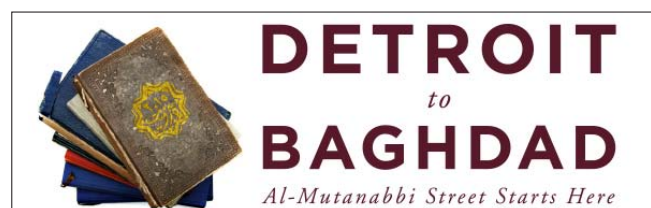
Choosing a small selection of your favourite objects, you will – during the 3-day workshop – learn and use three different techniques: block/lino and dry point printing, letterpress and bookbinding allowing you to produce an interesting impression of your collection.

Participants will take their project all the way through – combining the different techniques – and will leave with a small ‘block’ book.

You will create images of the objects in block/lino printing and/or drypoint. Then, you will handset texts and print them in letterpress for the cover, and perhaps combine small texts with the illustrations. And to finalise the project, the printed pages will be bound by hand into your own book.

The teachers: Carola Rombouts from De Grafiekdrukkerij, Thomas Gravemaker from LetterpressAmsterdam and Marja Wilgenkamp from Bindery Wilgenkamp.

395 € inclusive of materials, lunches, tea and coffee etc.
For more information: www.letterpressamsterdam.com
tomscot@kpnmail.nl Tel: 06 12 45 14 01 | 20 341 62 38



Detroit To Baghdad: Al-Mutanabbi Street Starts Here
Arab American National Museum, Dearborn, USA
6th March - 12th June 2015

Baghdad's Al-Mutanabbi Street is the historic centre of the city's intellectual and literary community, where books have been sold for centuries. When a car bomb exploded there in 2007, printers and artists around the world responded. For hundreds of years, letterpress printers have created broadsides to share the events of our time. Put up in public places, their messages provide a starting place for our collective grief and aspirations for a more just society. This exhibition showcases a selection of broadsides and artists' books that make up the *Al-Mutanabbi Street Starts Here* collection, founded by San Francisco poet and bookseller Beau Beausoleil. In the Main Floor Gallery. Free with Museum admission.

Friday 6th March - Opening Events

5.30pm: Free opening reception + poetry reading by Dunya Mikhail. RSVP strongly suggested, booking link at: <http://www.arabamericanmuseum.org/mutanabbi>

7.30pm: Global Fridays concert: Safaafir (Iraqi maqam)
Purchase tickets for the concert only or workshop + concert: http://www.arabamericanmuseum.org/2015_gf_Safaafir

Saturday 28th March 2015

Bookmaking Workshop, 2pm - 4pm

How has the book been shaped by time and place? Historically, who has been granted access to printed matter, and who has been denied it? Why? When so much is at our fingertips on computers, why might we continue producing books? Following a tour of the exhibition of artist-made books and prints, participants will learn a bit about the traditions, terminology and methods of bookmaking, and consider the future of the book. Each participant will hand-stitch their own non-adhesive two-section blank journal with a special design die-cut on the cover. Session led by artists from Salt & Cedar Letterpress in Detroit's Eastern Market. Limit 20 participants; ideal for adults and children ages 10+. Free; advance registration: <http://www.arabamericanmuseum.org/mutanabbi>

Saturday 18th April 2015

Poetry Month Workshop with Alise Alousi, 2pm - 4pm

Workshop participants will learn about the different ways poetry is shared from oral storytelling traditions and spoken-word poetry to the earliest written examples and the printed broadsides that make up the al-Mutanabbi Street Starts Here exhibition. We will discuss examples of contemporary and classical Arabic poetry and use them as a jumping off point for writing our own poems. By the end of the workshop students will commit a poem to memory and create in their own words an answer to the question, “what is poetry?”. Ages 6-12 accompanied by a parent. Free; advance registration required: <http://www.arabamericanmuseum.org/mutanabbi>

More events will be added to the website:
<http://www.arabamericanmuseum.org/mutanabbi>
Arab American National Museum, 13624 Michigan Avenue, Dearborn, MI 48126, USA.

You can also read a reflection on the project, ‘Eight Years Later, Mutanabbi Street’ by M. Lynx Qualey at: <http://arablit.org/2015/02/01/mutanabbi-street/>

SHEFFIELD INTERNATIONAL ARTIST'S BOOK PRIZE

Call for entries: *The Sheffield International Artist's Book Prize and Exhibition*

Closing date for digital submissions: 31st May 2015

Final date for receipt of books: 30th June 2015

Exhibition dates: 7th October – 31st October 2015

The Sheffield International Artist's Book Prize and Exhibition is open to makers of artists' books in any format and from anywhere in the world.

This year's prize is supported using public funding from Arts Council England. We are also offering artists and makers the opportunity to be part of an enlarged programme under the *Opening Up The Book* banner, taking place in Sheffield from September to December.

- The prize is OPEN TO ALL and FREE TO ENTER.
- ALL BOOKS selected for the Prize will feature in the exhibition.
- PRIZE MONEY of £1000 (US\$1500) will be awarded in 2015 and there will be up to ten Prize winners.

All information and application form link can be found at: <http://artistsbookprize.co.uk/rules2015>

A selection of first time released 'WOUNDED BOOK' series; books that have been shot with a Winchester 4.8 Calibre Rifle, under licensed conditions in London, are displayed, sealed in plastic, with both their front (with a neat site of penetration) and back (with a larger, rippled, raised and ruptured exit site) cover visible. Selected penguin Publications on the subjects of Political Ideologies, the history of the labour movement, Art catalogues, i.e. John Latham and Ai Wei-Wei, and history logs from Wiener Library Archive. The injured paper & hard backs have the solemn air of bibliographic relics, codices that have been laid to rest, and fossilised. Here a bullet hole is as telling as an ISBN or shelfmark. Their 'deaths' also indicate that the book be it fact or fiction, is a foot soldier in the never-ending war of ideas, by means of which humanity evolves.

A window display of Mitrentse's popular BIBLIOPHILE mushroom sculptures along with a series of limited edition screenprints, SHhhh... , MAKE OUT, BOOKFLAGS , and a new exclusive print release for bookartbookshop collectors, the 'WAR & PEACE' wounded book cover will be available for sale.

For further information or prices please contact:
t.pei@btinternet.com or info@christinamitrentse.com

bookartbookshop
17 Pitfield Street, London N1 6HB, UK.
Open: Thursday & Friday 1-7pm, Saturday 12-6pm
T: 020 7608 1333. www.bookartbookshop.com

WOUNDED BOOKS & BIBLIOPHILES
CHRISTINA MITRENTSE
6 – 26 March 2015
P.V FRIDAY 6th March 6.30-8.30pm

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Christina Mitrentse - *Wounded Books & Bibliophiles*
bookartbookshop, London
6th – 26th March 2015
Private View 6th March 6.30-8.30pm

bookartbookshop is delighted to present a solo exhibition of collectable Book Artworks by established Multidisciplinary artist/curator Christina Mitrentse, emerging from her ongoing Add To My Library #ATML project.



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: 25TH MARCH FOR THE
MID APRIL - JUNE 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.

www.bookarts.uwe.ac.uk | Sarah.Bodman@uwe.ac.uk