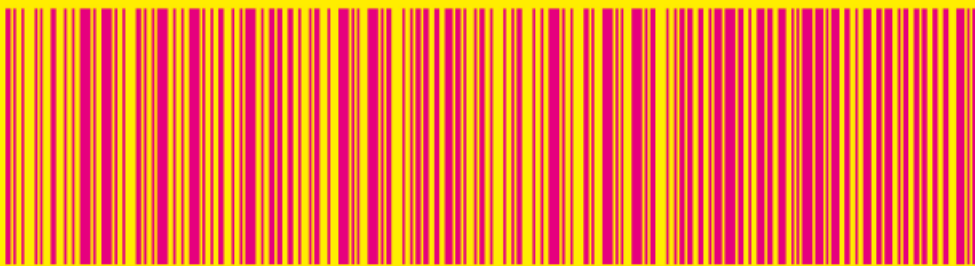


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Artist's Book Yearbook 2018/19



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

ARTIST'S COVER PAGE: ABYB 2018-2019 - COVER DESIGN BY TOM SOWDEN

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

Nancy Campbell – *The Polar Tombola*
Monday 4th September – Tuesday 31st October 2017

'If you had to lose a word from your language, what would it be?'

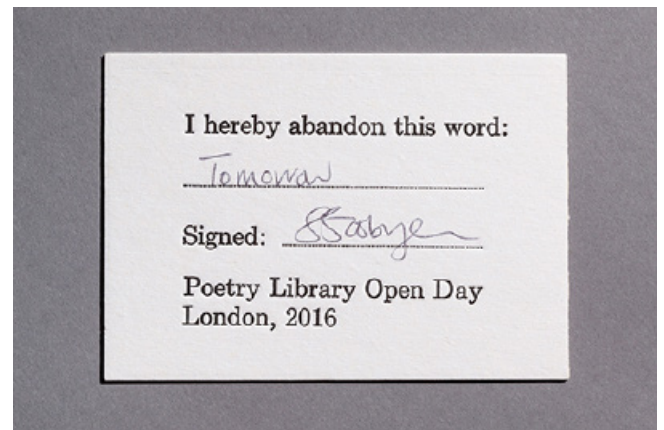
When we hear about change in the Arctic, it's often related to climate, but Arctic regions are also experiencing dramatic cultural change. In the last two centuries 21 indigenous Arctic languages have become extinct, and even more are now considered endangered. Even the official language of Greenland is 'vulnerable' according to UNESCO's *Atlas of World Languages in Danger*.



The Polar Tombola represents the challenges facing contemporary Greenlandic speakers and explores the issue of endangered languages from the perspective of a poet and book artist. What happens to an individual's experience of the world when their language begins to disappear? How will future scientists study the Arctic ecosystem without access to specialist vocabularies? What role has the printed word played in the evolution of dialects? How might we visualise language loss?

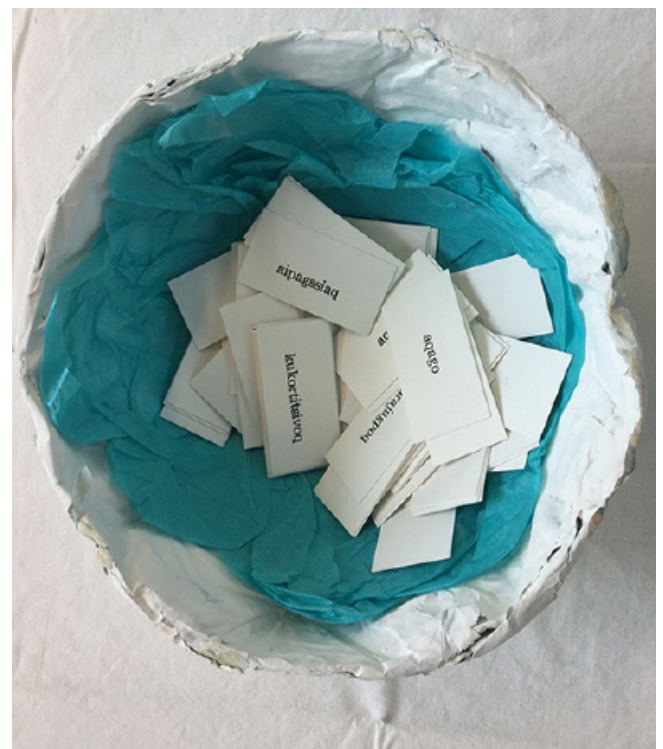
At events around the UK, from London's Southbank Centre to the Polar Museum in Cambridge, from Liverpool's World Museum to BALTIC Centre for Contemporary Art in Gateshead, *The Polar Tombola* challenged people with the question: 'If you had to lose a word from your language, what would it be?' Contributions came in from librarians, scientists, artists, writers, journalists, publishers, curators and medical professionals. This exhibition displays all the resulting texts together for the first time: over 300 words from many languages including Latin, Farsi, Korean and - of course - Greenlandic. The words vary widely: some philosophical, others demotic.

The word 'strict' was contributed by artist Linda Newington, 'blame' by poet Chris McCabe, 'boring' by letterpress printer Rachel Marsh and 'entrepreneurial' by the proprietor of Hazard Press. One of the boldest choices was that of poet Saradha Soobrayen: 'tomorrow'.



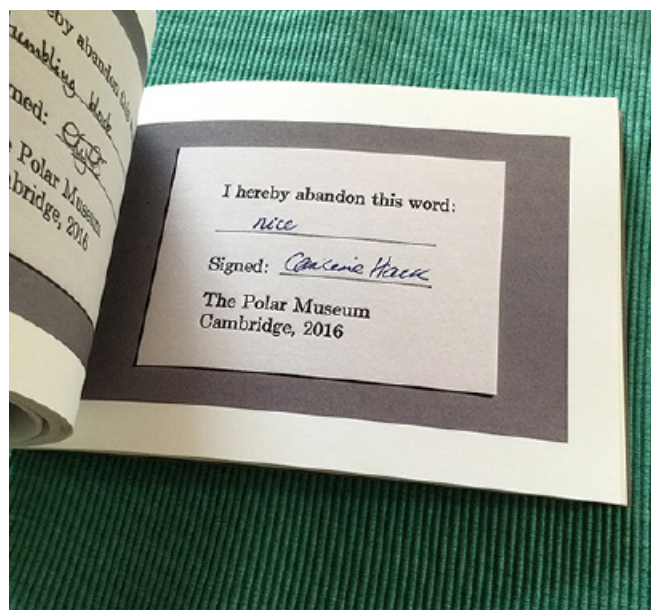
Above: Word abandoned by the writer Saradha Soobrayen at The Polar Tombola, The Poetry Library, London, 2016.

Below: *The Polar Tombola* drum filled with cards.



To complement the many individual words collected by *The Polar Tombola*, this exhibition includes new texts on the same theme commissioned from contemporary writers and

artists Vahni Capildeo, Will Eaves, Pippa Hennessy, Nasim Marie Jafry, Lisa Matthews, Phil Owen and Richard Price. Some writers explore linguistic politics closer to home than the Arctic: Phil Owen decides to ditch the word 'dissever', which features in an 1847 English report used to suppress the Welsh language in schools. Vahni Capildeo takes a more scatological approach, banning 'bullshit'. Capildeo, with a PhD in Old Norse, is no stranger to dead languages, and her text astutely questions 'how to "lose" or "abandon" a word? Put it in jail, throw away the key? Then in every reference book or text block, an opaque rectangle shining where it used to be...'



The Polar Tombola: A Book of Banished Words, Bird Editions, 2017

An illustrated catalogue *The Polar Tombola: A Book of Banished Words* is published by Bird Editions.

The Polar Tombola exhibition, publication and tour were made possible with generous support from Arts Council England Grants for the Arts.

More information: <http://nancycampbell.co.uk/work/artists-books/polartombola/>

Claude Closky - ILUO
Centre des livres d'artistes, France
Until 16th September 2017
Centre des livres d'artistes

On the occasion of the 40th Anniversary of the Centre Pompidou, an exhibition of works by Claude Closky, curated by Christian Lebrat and Didier Mathieu.

Claude Closky published his first books at the end of the 1980s. Four hundred and twenty books were published in 1989. Since then, print has profited from the work of the artist, Pamphlets, books, ephemera (postcards, invitations), posters and prints, wallpapers, contributions to various publications (magazines, catalogues...). If it existed, the catalogue raisonné of these publications would count a remarkable number of examples.



Exhibition view, Claude Closky - *ILUO*, Room 2 at the CDLA

This prolific body of artists' books by Claude Closky are shown alongside works for the web. Closky was one of the few artists in the 90s, to think of the passage of the page onto the screen. This exhibition, designed by the artist, is based on the collections of the Kandinsky Library of Centre Pompidou and Centre des livres d'artistes. It contains some 120 publications and pages for the web.

More images of the installation can be viewed at:

<http://www.closky.info/exhibition/ILUO/>

1 place Attane, Saint-Yrieix-La-Perche, 87500, France.

www.cdla.info | <http://lecdla.wordpress.com>

Open Wednesday to Saturday 11.00 to 13.00 and 14.00 to 18.30 except public holidays. Free entry

Exhibitions at the Center for Book Arts, New York:

ANIMATION + PRINTING

Until 23rd September 2017

Organised by Barbara Tetenbaum, Professor and Head of Book + Print, Oregon College of Art and Craft, and Marilyn Zornado, Assistant Professor in Communication Design, Pacific Northwest College of Art.

This exhibition presents a selection of short animated films from around the US and the world, each created using techniques common in the book arts such as letterpress printing from moveable type, wood type, pressure printing, lino and wood cut, etching, silkscreen as well as animation in watermarked paper. These films represent a new territory for Book/Print artists and are interesting not only because of their technical production, but because we see printmakers trying their hand at animation, and animators trying their hand at print techniques and many for the first time.

Artists include Allison Bianco, Sarah McDermott & Martine Workman, Arron Foster, Bridgit Henry, Catherine Cartwright, Catherine Michaelis, Christine Medley, Claire McLaughlin, Claire Baillie-Cloke & Angie Butler, Claire Fouquet & Patty Smith, David Wischer, Devon Damonte, Drew Christie, Elena Fowler, Eliza Evans, Emily Larned, Emily Martin, Emily Alden Foster & Amy Burek, Erin Paulson, H.R. Buechler, Wuon-Geon Ho, Izzy Liberti, Jennifer Linton, Jörg Petri, Judith Poirier, Karen Oremus, Kyle Durrie, Lilli Carré, Lynn Peterfreund, Mary Becker,



Detail of the letterpress animation, 'Greetings' from LENvention 1 (2013) featured in this exhibition. Photo: Angie Butler

Melissa Brown, Michael Walsh, Nicholas Price, Poli Marichal, Radha Pandey, Rob Bekuhrs, Ruth Hayes, Sarah Nicholls, Saskia Jetten, Travis Janssen, Troy Patterson, Vanessa Cruz & Sheila Goloborotko, Vera Sebert, Victoria Squire & Louise Evans, Vida Saçic, Vinicius de Aguiar Sanchez and Virginia Wade.

PROTEST ≠ PROFEST: GLOBAL BURDENS

Until 23rd September 2017

Organised by Alexander Campos, Executive Director & Curator of The Center for Book Arts, and Richard O’Russa, Artist, Instructor and Printer

This annual Artist Members Exhibition presents artworks that deal with activism or passionate convictions toward current societal concerns, issues, desires and/or trends. Focusing on artists’ books and works that relate to the concept of book arts, the artists include Ioulia Akhmadeeva, Aileen Bassis, Elena Berriolo, Doug Beube, Eileen Boxer, Patty Bruce, Bonnie C. Epstein, Robin Holder, Jihae Kwon, Pierre Leichner, Anna Mavromatis, Richard Minsky, Melanie Mowinski, Maria Veronica San Martín, Diana Schmertz, Ilse Schreiber-Noll, Tennille Davis Shuster, Robbin Ami Silverberg in collaboration with Kim Berman, Carolyn Thompson, Sally Tosti, and Thomas Parker Williams.

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

Lyll Harris and Patricia Silva - Meeting Places
San Francisco Public Library, USA

Until 14th September 2017

Lyll Harris and Patricia Silva met for the first time on January 25, 2013, over coffee at Caffè Cibreo in Florence, Italy. Four years later, crisscrossing continents and oceans, these artists have made twelve ambitious book art works that cover a range of topics, including the challenges of motherhood, notions of leaving and loss, issues of identity, and the fraught reality of contemporary immigration, keenly felt in Italy.

In the spring of this year, they engaged in a real-time reAsidency in Florence to create *Passato Prossimo*, an



exhibition on the theme of nostalgia, from materials and ephemera brought to them by the public.

The San Francisco Public Library exhibits their bookworks, as well as a selection from *Passato Prossimo*, and offers a variety of programming that highlights how a leap into the creative unknown through collaboration can churn up something truly special.

9th September 2017 - Panel Discussion on Collaboration with Guest Artists, 2-3.30pm

San Francisco Public Library, Main Branch, San Francisco, CA, USA. For further information please visit:
<http://lyallharris.com/collaborations>

Handy Books

University of Iowa Center for the Book
Merker Gallery, USA

Until 15th September 2017

An exhibition resulting from a call for artist responses to drawing upon ‘handy’ books held in University of Iowa Special Collections as inspiration for new works of book art. Books that engage not just the eye, but also the hands - through folds, flaps, tabs, slices, pop-ups, embossing, decay, wear, mutilation, feel - mind and hand linked by the book.

The exhibition continues 15th September – 1st November 2017, at University of Iowa Special Collections, Main Library.

Curators: Julia Leonard, University of Iowa Center for the Book and Elizabeth Yale, University of Iowa Department of History. Co-sponsored by the Rare Book School Mellon Fellowship in Critical Bibliography.

K. K. Merker Gallery, Ground Floor, North Hall, 20 West Davenport Street, Iowa City, IA 52242, USA.
<https://book.grad.uiowa.edu>

Associazione Culturale Art Gallery Museum Nabila Fluxus in collaborazione con Associazione Culturale Il Borgo del Maglio presenta

Il Viaggio come metafora, l'Io e la Natura

Biennale Internazionale del Libro d'Artista - IV edizione anno 2017

2 LUGLIO/10 SETTEMBRE 2017
 BORGO DEL MAGLIO via maglio s1 25050 OME (BS)

CURATRICE VIRGINIA MILICI
 RELATORE DOT. VALTERO CURZI
 WWW.NABILAFLUXUS.COM

Vernissage Domenica 2 Luglio ore 11
 Orari: Sabato, Domenica e Festival: 10.00-12.00, 15.00-18.00
 Ingresso: 5 euro - 3 euro ridotto

info@nabilafluxus.com

Rassegna Internazionale Del libro d'Artista 2017 - NabilaFluxus Artists' Books Exhibition 2017 EARTH-WATER- FIRE-AIR

Museum Borgo del Maglio Ome, Brescia, Italy
 Until 10th September 2017

Recapturing the theme of travel seen as a metaphor for life, we are in close contact with the elements of nature: Earth, water, fire, air. How or what element influences our journey of life. On display we have a vast complexity of experiences, languages and unique works, with 40 book works from all over the world. Curated by Virginia Milici.
nabilafluxus@gmail.com
www.nabilafluxus.com

By the Book: A Tribute to Dolph Smith
 Memphis Brooks Museum of Art
 Until 26th November 2017

A group exhibition curated by Marina Pacini, Memphis Brooks Museum of Art, Memphis. Dolph Smith is recognised for his art in a variety of media, but among the finest works are his artists' books. This exhibition is built around six examples, and honours him through the inclusion of ten artists who have worked with and admire him. Smith and his colleagues share a desire to creatively explore the concept of a book and the results are fascinating and require that viewers open themselves to thinking about books - specifically artists' books - in new ways.



Dolph Smith, American, b. 1933, *Tennarkippi Savings and Loan*, 2688 – 2692, Collection of the artist.

Memphis Brooks Museum of Art
 1934 Poplar Avenue, Memphis, TN 38104, USA
<http://www.brooksmuseum.org>

Buchverwandtschaften

31.08. - 14.10.2017
 Künstlerbücher von Ahlrich van Ohlen
 im Dialog

LANDESBIBLIOTHEK OLDENBURG

Affinity of books – Artists' books by Ahlrich van Ohlen in dialogue at the Landesbibliothek Oldenburg, Germany
 1st September - 14th October 2017

Ahlrich van Ohlen contrasts books from the collection of the Landesbibliothek Oldenburg (a regional library) with current artists' books and graphic arts: in direct dialogue. Alongside this he shows his own work: artists' books, book objects, bookmarks, woodcuts, linocuts and mail art. The communicative aspect is the commonality of all the exhibits.

This becomes especially obvious in mail art: in the months of preparation leading up to the exhibition numerous cards have reached the Landesbibliothek: Buch Mail Art.

The artist's participation in international projects of mail art and artist's bookmaking is also documented. By means of materials, test prints, tools and conceptual designs the development of an artist's book is illustrated with concrete examples.

Workshops will be offered during the exhibition.
Landesbibliothek Oldenburg, Pferdemarkt 15
D - 26121 Oldenburg, Germany
<http://www.lb-oldenburg.de>

'VIVA ARTE VIVA' at The Venice Biennale
Until 26th November 2017



John Latham, *Four Phases of the Sun*, 1963. Books, wires, plaster, paint on canvas on hardboard, courtesy Flat Time House.

Seventeen works by John Latham (1921 - 2006) have been included in this year's Venice Biennale, which is now open to the public. The 57th edition, titled 'VIVA ARTE VIVA', is curated by Christine Macel. This year's Biennale is organised into nine pavilions or 'chapters'. Latham's works will be on view in the 'Pavilion of Artists and Books'.

<http://www.labiennale.org/en/art>
<http://flattimeho.org.uk>

Affecting Moments
Shandy Hall, Coxwold, UK
Until 29th September 2017

The exhibition shows some of the prints of English literature engraved in the last quarter of the eighteenth century which were singly issued rather than being in books. Most of these are in the technique of stipple, which suddenly became popular with the increased demand for decorative prints in the 1770s. Such prints were usually bought as 'furniture', that is, to be framed - often in elegant gilt circles or ovals - and displayed on the wall rather than being kept in albums or portfolios. It was the great expansion of the English print market at this time, coinciding with an increase in the public appetite for literature, which encouraged artists to paint or draw scenes from poems, plays and novels. On the whole artists looked for moving incidents to depict - hence the 'Affecting Moments' title of the exhibition.



THE NOVEL

A very high proportion of the prints show powerful female emotions treated in a sentimental way. But not all artists succumbed to the fashion for sentimentality, as the selection of prints after Henry Fuseli makes clear.

All prints from the collection of David Alexander. Catalogue available. Thomas Gaugain, *Maria* from Sterne's *A Sentimental Journey*, c.1779 kindly loaned by Miles Barton Period Paintings.

Shandy Hall, Coxwold, York, YO61 4AD, UK.
<https://www.laurencesternetrust.org.uk>
info@laurencesternetrust.org.uk

Self-Reliance School
Compound Yellow, Oak Park, Illinois, USA
Until October 2017



Temporary Services and Compound Yellow present the *Self-Reliance Library* and initiate the *Self-Reliance School*. The *Self-Reliance School* will host classes, workshops, talks, public events, a book shop, a zine mercado and more until October 2017.

Self-Reliance Library (SRL) is an immersive installation consisting of a library of over 80 books, as well as banners and furniture that take influence from ideas found in the library.

Compound Yellow is an autonomous site for learning, researching and making that consists of multiple spaces for

experimental exhibitions, public art, classes, workshops, film screenings, recording, and events located in Oak Park.

Compound Yellow, 244 Lake St., Oak Park, IL, 60302, USA
<http://compoundyellow.com/#/srs-srl/>
<https://temporaryservices.org/served/projects-by-name/self-reliance-school/>

Anna McCarthy *Die Hölle* (Hell)
Valentin-Karlstadt Musäum, Munich, Germany
Until 24th October 2017



From Reinhard Grüner in Munich: An exhibition by Anna McCarthy, a British artist living in Munich, has been closely linked to Valentin-Karlstadt Musäum for several years: Her voice speaks the English version of the audio guide through the permanent exhibition, she also worked in the southern tower, and she designed and painted the dome cover of the Museum.

Anna McCarthy is also characterised in her artistic practice by a great interest in current social themes, the belief in black humour as a means of criticism and the inventive pleasure in the multimedial and interdisciplinary execution of her art - in an undisputed tradition with Media pioneer Karl Valentin and his congenial collaborator Liesl Karlstadt. In her drawings, paintings, installations, videos, performances, artists' books and music Anna McCarthy develops her very own refined artistic language. In unconstrained games, intuitive research and fantastic journalism, she interweaves personal and fictitious stories with the current political, cultural, ecological and social changes of our time, into a new reference system and puts herself and her environment in relation to global situations.

In the exhibition DIE HÖLLE in the northern tower of the Valentin Karlstadt Musäum, Anna McCarthy refers to Karl Valentin's famous Panoptikum and - as the exhibition title already announced - the panoptikumsinterne pub DIE HÖLLE. McCarthy's HÖLLE combines personal and Valentin-Karlstadt-specific with current political elements into a large multimedial collective collage in the form of a creeping cabinet in which the visitor gets to know the horror of our time with the help of gallows humour.

You can also read about a conversation between Bumillo and Anna McCarthy in July at: <http://www.br.de/br-fernsehen/sendungen/suedlicht/kunst-anna-mccarthy-100.html>

Valentin-Karlstadt-Musäum
Im Tal 50, 80331 München, Germany.
<http://www.valentin-musaeum.de/de/veranstaltungen/veranstaltungen.php?oid=233>

Doug Beube: *Re-Breaking the Codex*

Stevenson Library, NY, USA

3rd October – 9th November 2017

A solo exhibition at the Stevenson Library, Bard College,
1 Library Rd, Annandale-On-Hudson, NY 12504, USA.

<http://www.bard.edu/library/>



Bookmarks XV 2017 - 2018

From 28th September 2017 in Germany, New Zealand, Sweden, the UK and USA

Bookmarks XV, the fifteenth and final outing of the Bookmarks series launches on 28th September 2017. Part I of the free artwork distribution series launched in 2004 and has since visited 159 galleries, bookstores, workshops, centres, schools, museums and libraries in: Australia, Brazil, Canada, Croatia, Cuba, Cyprus, Denmark, Egypt, France, Germany, Iceland, Ireland, Italy, Japan, The Netherlands, New Zealand, Norway, Poland, Singapore, Spain, South Korea, Sweden, Switzerland, Turkey, the UK and USA.

The series grew out of an aim to encourage appreciation and awareness of artists working in the book format. Participating artists each produced an edition of 100 signed and numbered bookmarks which were divided into 100 sets; one full set being sent to each of the contributing artists and the rest divided and sent out in distribution boxes to host venues around the world, for visitors to discover.

Since 2004, 598 artists have contributed 59,800 bookmarks to the project. Each bookmark is stamped with the current project's website address, which directs the taker of the bookmark to the gallery section of the website. Visitors can view works by the artists and contact contributors via their website and email links on the site.

As interest in artists' books practice has grown internationally over the years, the bookmarks projects have now reached a natural conclusion. 2017 sees the final iteration of the project, and alongside sending bookmarks out to the final 10 venues Bower Ashton library at UWE, Bristol will host a free bookmarks archive giveaway to celebrate 15 outings of Bookmarks!

Bookmarks XV will visit ten venues from September 2017 – February 2018 in Germany, New Zealand, Sweden, the UK

and USA. The final set has 54 artists and groups who have sent their bookmarks from Australia, Canada, Germany, Hawaii, Italy, Sweden the UK and USA.

Many thanks to all the artists who signed up for the final outing of Bookmarks XV, and to all of the artists who have contributed to the series over the years, some on multiple occasions.

Visit the website from 28th September to see the venue list and artists' details: <http://www.bookarts.uwe.ac.uk/bkmks15>

Anne-Maree Hunter | ATLAS: Artists' Books, Artists' Objects and Lithographs
Maitland Regional Art Gallery, NSW, Australia
Until 8th October 2017

ATLAS draws together the love and the beauty to be found in maps. Maps are functional as well as works of art and have always been treasured and coveted for both reasons. We use them to travel and explore. They 'map' the known, the unknown and the imagined - "here be dragons". A Cartographer devises and uses symbols to represent the world on paper but can never be wholly successful nor complete.



Anne-Maree Hunter *Un-Zip the World* (detail), 2016, altered map & zips, 50 x 50 x 50 cm.

Maps and atlases have long been made by hand and with the invention of various printmaking techniques such as Etching and Lithography, they have been reproduced in multiples. So my background in Printmaking and Artists' Books perfectly marries with the world of maps and atlases. The kinds of maps we have invented and used is vast – the road map, land, sea and sky maps, even mind maps. They are our traveling companions. Maps and atlases are practical and somehow beautiful. As well as leading to the buried treasure, maps are a treasure all of their own. This exhibition is full of Artists' Prints, Books and Objects all inspired by maps and landscapes.

Maitland Regional Art Gallery, 230 High Street, Maitland, NSW 2320, Australia.
<http://mrag.org.au/exhibition/anne-maree-hunter-atlas/>

Picnic Iranian Style

Golestan Palace Museum, Tehran, Iran
15th September – 15th October 2017

Batool Showghi's artist's book 'Picnic in Iran - March 2017', is in this exhibition. The picnic photographs are stitched and sewn onto the pages with strips of materials around them.

These represent the Iranians' love and use of textile materials while picnicking and close to nature. The background of the pages are photographs which I took of ceramic tiles in Chehel Sotoon palace in Isfahan.

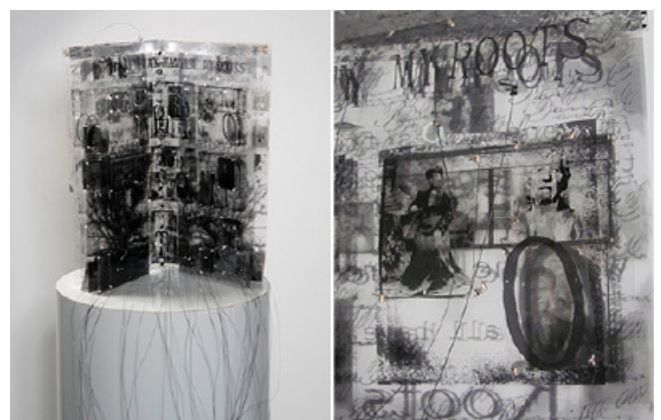


The concertina book has 15 pages and two hard covers. Each page is 21 x 29.7 cm. The book when opened is approximately 450 cm long. Hand made concertina artist's book. Photographs of Iranians picnicking, stitched onto pictures of ceramic tiles depicting scenes of picnic during the Safavid periods. The book has two hard cloth covers with photographs stitched onto them. 22 x 31 cm. 22 x 450 cm, when opened. <http://batoolshowghi.com/upcoming-events/15/9/2017/picnic-iranian-style>

<http://www.golestanpalace.ir>

CLAIRE JEANINE SATIN

Exhibition HOME at the Hebrew Union College Museum, NYC, Sept 17, 2017 - July 20, 2018



Her Bookwork: PENTIMENTO: FAMILY ROOTS II.

Tracing her family ancestry back three generations with photo images appliqués onto the pages. The background text is from a poem by Maya Angelou, "we all come from the earth like grass, we all have roots."

Prescriptions: artists' books

Templeman Library Gallery, University of Kent, Canterbury, UK

Until 17th November 2017

Curators: Stella Bolaki, Egidija Čiricaite, Elspeth Millar, Helen Blomfield. Waiting rooms, pills, bandages, surgery, ageing, death, healing, joy, relaxation, consultation, distress and pain are ubiquitous experiences, shared around the world. This exhibition responds to such experiences through the intimate and complex medium of the artist's book.



This is my crisis, Elizabeth Fraser. Photo: Egidija Čiricaite

The artists' books in this exhibition were first shown at *Prescriptions*, an exhibition at The Beany House of Art & Knowledge, Canterbury between April and August 2016, curated by Dr Stella Bolaki and Egidija Čiricaite. A selection of the books were deposited with the University of Kent's Special Collections & Archives.

The books on display in *Prescriptions: artists' books* demonstrate a wide range of materials and bookbinding techniques. Bringing together books on cancer, chronic illness, disability, mental health, surgery, medicine and wellbeing, this exhibition reveals the communicative power of book art and its therapeutic potential.

The Gallery, Floor 1 West, Templeman Library
University of Kent, Canterbury CT2 7NU, UK.
Tel: 01227 823127

<https://blogs.kent.ac.uk/templeman-exhibitions/2017/07/27/prescriptions-artists-books/>

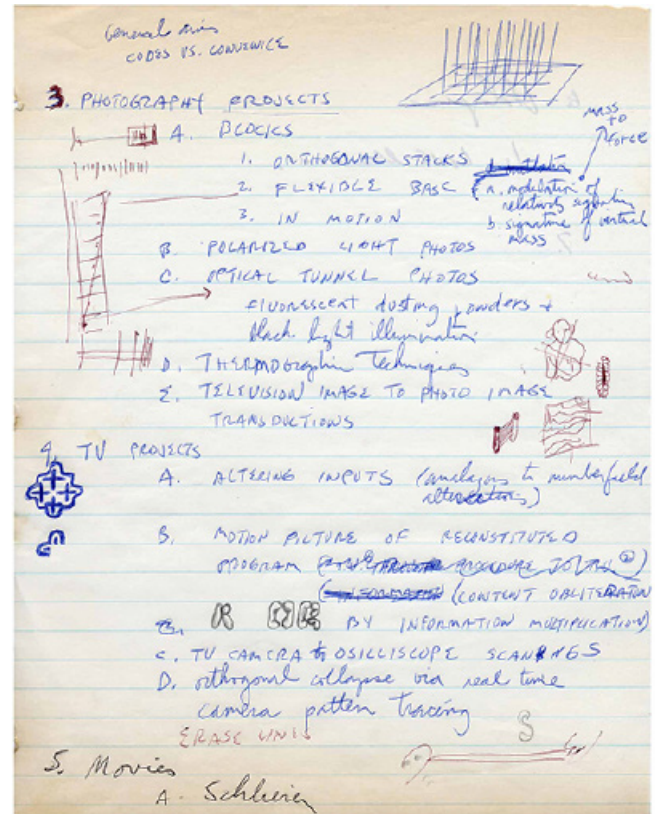
Mel Bochner - *Singer Notes*

mfc-michèle didier, Paris, France

8th September - 10th November 2017

Opening on 7th September 2017 from 6pm-9pm in the presence of Mel Bochner. Curator: Sébastien Pluot.

Singer Notes is a decisive work by American artist Mel Bochner yet strangely it remains little-known. While encapsulating the germination of ideas which later proved to be fundamental in Bochner's extremely influential work since the late 1960s, the *Singer Notes* have been widely ignored.



Page detail from: *Singer Notes*, Mel Bochner, 1968.
Image courtesy mfc-michèle didier gallery

In early 1968, Bochner replied to an open call organised by the already renowned "Experiments in Art and Technology" programme. Robert Rauschenberg and Billy Klüver initiated E.A.T. in 1966, when scientific optimism within American culture was at its climax. Bochner was selected to partake in a residency at the Singer Laboratories in New Jersey. Between September and December 1968, he was to visit the labs three times a week. The *Singer Notes* are made up of notes and drawings which resulted from the conversations he held with scientists and engineers there. Although, in his application letter, the artist expressed his interest in a computerised "numerical photographic translation", the residency actually consisted mainly of conversations and dialogical speculation. It was inspiring and instructive but Bochner remained sceptical with regards to the scientists' positivist predicates. The *Singer Notes*, which were the primary outcome of such conversations, tackle several themes: how do scientists translate their research into more concrete applications? how do they design experiments? the nature of colour as a type of energy; the fundamental

differences between the analog and the digital; how do scientists (and in a broader sense, people) know what they know? It was in this context that Bochner furthered his interest for intellectual research that he had developed as of 1964, while studying philosophy at Northwestern University in New York, reading the theories of Wittgenstein, Sartre and Heidegger. During the residency, his lack of a preconceived plan and his strong critical view on positivism led Bochner to formulate ideas for new works, as well as for projects which were to exist only conceptually. For example, texts written in the snow with heat-sensitive ink that would only be visible at a certain temperature then would disappear; or images created purely from algorithms, with no preliminary manmade drawings. The *Singer Notes* end on the first utterances of certain speculations which will later become one of Bochner's most important works, the Measurement Series.

While many of Mel Bochner's works are included as iconic moments in the narrative of American postwar art, the *Singer Notes* haven't seen the light of day for over fifty years. They have never been exhibited nor have they ever been published until now.

During a discussion with Sébastien Pluot in 2013, the artist spoke about this work. They then decided to record a further conversation as they browsed each page of notes. It is this transcription which is included in the second half of the recent *Singer Notes* publication, while the first half of said publication comprises an exact copy of the *Singer Notes* themselves.

It was in 2015 that Michèle Didier offered to publish the entirety of the *Singer Notes* alongside the conversation between Bochner and Pluot. She also suggested an exhibition, taking one of the last drawings of the *Singer Notes* as its starting point. This hitherto unseen exhibition will be shown for the first time in Paris at mfc-michèle didier.

In the first room of the gallery, a facsimile of the original *Singer Notes* binder* is placed upon a pedestal, thus harking back to Bochner's display of his historical 1966 piece entitled Working Drawings And Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art. This facsimile is a unique artwork produced by mfc-michèle didier on the occasion of the exhibition.

In the second room, the artist has installed Measurement: Perimeter, a major work which can be seen as the culmination of the experiments and research undertaken at Singer Labs.

*MEL BOCHNER *Singer Notes* - (Binder). Aluminium Binder, 280 x 215 mm. Contains 47 loose leaves slipped in plastic folds. Printed on Lessebo Design Natural 120 gsm. Unique work Produced and published in 2017 by mfc-michèle didier. ©2017 Mel Bochner and mfc-michèle didier.

mfc-michèle didier
66 rue Notre-Dame de Nazareth, 75003 Paris, France.
<http://www.micheledidier.com>

Degrees of Innovation - Alumni of the Mills College MFA Program in Book Art and Creative Writing
San Francisco Center for the Book, USA
13th October 2017 – 14th January 2018



Opening Reception 13th October 2017, 6-8pm, free.

The Mills College MFA program in Book Art and Creative writing was launched in 2006 and was the first program in the nation to combine these two disciplines into one degree. In hindsight, it seems only natural to combine the study of a field that focuses on a vital form of creative content-making with the study of a field that focuses on the history, design, and craft of objects that contain content. But the program at Mills is so much more than the combination of two interrelated disciplines: it offers an innovative interdisciplinary space for students to expand their approach and understanding of each field through the lens of the other, allowing them to experiment with creation of new visions of what a book can be when elevated to the plane of art.

More information on the exhibitors and associated events can be found at: <https://sfcfb.org/degreesofinnovation>

San Francisco Center for the Book, 375 Rhode Island Street, San Francisco, CA, USA. <https://sfcfb.org>

Oskar Pastior im Künstlerbuch
Galerie DRUCK & BUCH, Vienna
Opening on 7th September 2017

Galerie DRUCK & BUCH
Berggasse 21/2, A - 1090 Wien, Austria.
<http://www.druckundbuch.com>

Artists' Book Cornucopia VIII
Art Gym Denver, Denver, Colorado, USA
12th October – 4th November 2017

For this eighth in a series of juried exhibitions held annually in Denver, Colorado, work selected by juror Cynthia Nourse Thompson will be on display in the beautiful exhibition space at Art Gym Denver. A public lecture, discussion groups and hands-on workshop are all part of the planned programming related to the exhibition.

Art Gym Denver, 1460 Leyden St, Denver, CO 80220, USA.
<http://www.artgymdenver.com>
<http://www.abecedariangallery.com>

Save the date, Saturday 9th September 2017, from 2pm-9pm for the official inauguration of the new spaces of Cneai in Pantin and the opening of *The House of Dust* by Alison Knowles.

In 1967, Alison Knowles directed *The House of Dust*, a poem of 84,000 quatrains generated by a computer programme. Each quatrain begins with “A house in ...” followed by random permutations of materials, sites or situations, light sources and types of inhabitants. The exhibition traces the history of what the artist calls a “poem in progress” and invited 18 artists to propose new interpretations that rethink the notion of habitat and question the relationships between language, technology and architecture.

Some artists chose to translate one of the quatrains in the form of architectural constructions, films or performances: Dieudonné Cartier DIY publishing house. Other interpreters respond to the very logic of the poem; Jagna Ciuchta makes Knowles’ work a “machine for producing exhibition fictions.” Other artists contribute to critical reflections on the notions of hospitality and participation (Mark Geffriaud, Joshua Schwebel, Ramiro Guerreiro), or deal with the administration of language and information by technologies (Peter Jellitsch, Jeff Guess. At the heart of Alison Knowles’ project was the questioning of the standardisation system for architectural, urban and social programmes, as well as the mobile architectures of Yona Friedman. The works of Kengo Kuma, Aurélie Pétre, Francisco Tropa and Stéphane Magnin each open in a singular way to a new urban thought.

A programme of performances, conferences, concerts accompanies the exhibition.

cneai = PANTIN, Magasins généraux, 1 rue de l’ancien canal, Pantin, Paris, France. Métro: Église de Pantin
<http://www.cneai.com> | cneai@cneai.com

Sumi Perera [*Super Press EDITIONS*] Artists’ Books & Print installations:



2B OR NOT 2B - A sound installation of 12 tracks activated by touch and electroconductive inks has been shortlisted for the John Ruskin Prize and is in the exhibition: *Hand & Eye: Master of all Trades-in the Age of Jack*, Millennium Gallery, Sheffield until 8th October 2017.
www.ruskinprize.co.uk

Scrolls & print: *Rebuilding the Unbuilt [The Y Block]*, *ReBUILDING the unBUILT - RUBBING [the earth]* and *Rebuilding the Built XII*. Dialogue in Yinchuan. Museum of Contemporary Art, China. Until 18th September 2017.

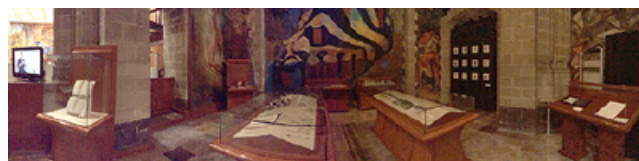
Rebuilding the Unbuilt [The Y Block] [the Prix de Print Award] is in the: 3rd Global Print Biennial, Duoro, Portugal. Until 30th September 2017.
<https://www.saatchiart.com/sumiperera>

Registrar también es Escribir / Register is also Writing
Ximena Pérez Grobet artists’ books exhibition
Nowhereman Press / Artists’ Books for Artists
Miguel Lerdo de Tejada Library, Mexico City
Until 30th September 2017



Register is also Writing, Ximena Perez Grobet’s solo exhibition arrives in Mexico City after being shown in Barcelona, Madrid and New York.

The exhibition presents a selection of the artists’ books Ximena Pérez Grobet has produced for over twenty years at her publishing house, Nowhereman Press. Through the 25 pieces displayed on this occasion, including recent publications, she provides a compendium of her work in order to reflect on the artistic significance of books regarding both their format and base. At the same time, she invites visitors to familiarize themselves with the expressive identity of writing, understood as a means of recording an experience, whether personal or collective.



They are asked, for example, to examine calligraphy as an emotional imprint (*Encuadras, Diario Personal*, 2000), by charting the heart rate for 24 hours (*24 Hours*, 2010), recording the movement of the air (*Air Made Visible*, 2008) or even questioning the typographic indications provided by street signage (*Look London Look*, 2007), or imagining writing as a sequence of cuts which, when one browses through a book, make the pages intersect (*Memoria*, 2013). These books reflect the artist’s curiosity about understanding how the mechanism of writing operates, since she uses it as a tool to stop time and narrate it through the “restricted” territory of a book.



These works play tribute to certain artistic creations of the '60s and '70s, which placed the examination of language and words at the center of art. They also allude to contemporary conceptual production, particularly On Kawara's insistence on recording any action he performed.

At the same time, Ximena Pérez Grobet's work moves away from this movement's tendency to eliminate any formal meaning, since it explores the artistic possibilities the book format may acquire through the combination of different bases, materials and techniques, as though the point were to interpret the contents on the basis of their form (*Reading Finnegans Wake*, 2013, *Para tomar medidas micropoéticas*, 2011, *Homenaje a Kandinsky*, 2007; *Crop*, 2011; *El Placer del Estéreo*, 2010; *Face the Face*, 2007; *Lecturas del Espacio*, 2007). These pieces are directly linked to Bruno Munari's "Libri illegibili," books that forego textual communication in favor of their aesthetic function and instead focus on the interaction with the reader.



"This more objectual aspect of the artist's work is rooted in her training in industrial design and her experience in the field of publishing, as described in the section "Artists' Books for Artists," which presents some of the publications Ximena has designed in collaboration with other artists, for their solo shows, or for group exhibitions. Although they are somewhat removed from the standard definition of an artist's book, they are striking because of their editorial style, which interprets a book's contents in order to give it a meaning and a form that will emphasize and reinforce it. This brings us back to where we started and the goal of providing a vision of the book suspended between two ideas: the book as object and as a means of expression."

Domenico Berardinelli

Av. República de El Salvador 49, Centro, 06000 Ciudad de México, CDMX, Mexico.

Paradise Lost & the Private Presses
Milton's Cottage, Chalfont St. Giles, UK
Until 30th September 2017

The world's first exhibition of private press editions of *Paradise Lost*, curated by James Freemantle of the St. James Press. It features rare books, ephemera and original artwork from the Doves Press, Golden Cockerel Press and a range of modern presses.

Pandæmonium by Semple Press is included in this exhibition. "Better to reign in Hell, than serve in Heav'n" says Satan in *Paradise Lost* by John Milton.



"There's a reason this book is chained! The passage quoted in this book comes from Book X of *Paradise Lost*, and is the moment when Satan returns to Pandæmonium to boast of his success in persuading Adam and Eve to eat the fruit from the Tree of Knowledge. But all he hears in response is hissing, "the sound of public scorn". And soon all he can do is hiss too, as he is turned back into a serpent "punished in the shape he sinned". Milton's description of this transformation is extremely graphic and directors of Hollywood werewolf movies could definitely take notes." *Rachel Marsh*, Semple Press

Pandæmonium is letterpress printed using wood Æ ligatures and metal centaur type, on 180gsm Fedrigoni Materica (acid free). The boards are 1.5mm millboard, covered in Hahnemuhle bugra butten. Edition of 50, Devon, 2017. £20. Available at:

<http://www.semplepress.co.uk/#/pandaemonium/>

Milton's Cottage
21 Deanway, Chalfont St. Giles, HP8 4JH, UK.
Tel: 01494 872313
<http://www.miltonscottage.org/whats-on/exhibitions/>
<https://twitter.com/PrivatePressPL>

Gloria G. so low
October - November, 2017
LOW Gallery, Riga



Tragovi, by Gloria Glitzer and Sergej Vutuc, 2015

Gloria Glitzer will be having a solo show of their artists' books in Riga from late October to early November. Check their website nearer the time for dates: <http://gloriaglitzer.de>

LOW Gallery, Ģertrūdes iela 115, 1009 Riga, Latvia.
<https://www.facebook.com/lowgallery/>



It's also We make it's 5th birthday celebration in Berlin on 13th October 2017. In October 2012 Gloria Glitzer opened We make it, their new studio at Malplaquetstraße 17, in Berlin. A space for printing, publishing and exhibiting. <http://we-make.it>

Les Bicknell - *unfoldingthinking*
Cavendish Museum, University of Cambridge, UK
Until December 2017

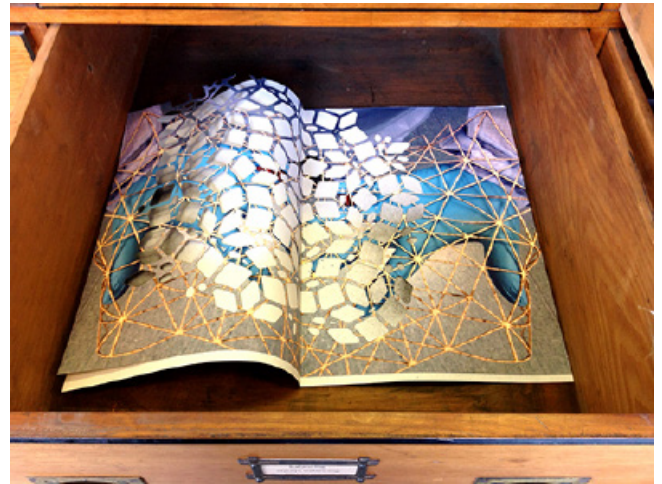


As part of 'unfoldingthinking' a residency Les Bicknell has with NanoDTC in Cambridge there is an exhibition in the Cavendish Museum at the Physics Department on the West Cambridge site within the drawers of Maxwell's original laboratory cases.



The idea of revelation is at the core of Les Bicknell's connection to the making of books. Here the action has

been recreated by literally opening the drawers to reveal the inner space where ideas are stored. The placing of the pieces references the late 19th century practice of displaying objects within cabinets of wonder or curiosity – these are modern versions of the contents of Cabinets of Curiosities.



The majority of the work artists, create is invisible to a public outside their studio. This work often takes the form of sketches, notes and material tests, existing in notebooks and discarded objects in the studio on its way to becoming something 'finished'. The collection of double page spreads in the drawers are a form of visual notebook.



The pages act as a repository for some of the pieces or 'props' that were created for and used within finished film pieces. The spreads are full of ideas, possible starting points

and contain many elements of the finished works - they are in effect a sort of 'look book' or 'mood board' of the project. For more information visit:
<https://unfoldingthinking.blogspot.co.uk/>

The exhibition is on until December and is open to the public during museum hours. The Cavendish Laboratory is on JJ Thomson Avenue, University of Cambridge, UK.
<http://www.phy.cam.ac.uk/outreach/museum>

Looped - Gracia Haby & Louise Jennison
La Trobe Reading Room, State Library of Victoria,
Melbourne, Australia
Until 26th November 2017



For our work in State Library Victoria's La Trobe Reading Room dais, we have created an artist's book unlike any other we have made. Unlike a book you hold in your palm, 'Looped' is a book that you can walk around, turning the pages with your feet. Within the cabinet cases of the dais, we have woven a fable through collage and the written word. It is presented in partnership with the SLV.



Treating each cabinet as a page, our five artists' books read as one tale. A tale comprised of: 'I think all the world is falling', 'No longer six feet under', 'Disrupted and rumbled', 'Dim wood, spark bright' and 'A warmed pebble in my hand'. Each artist's book is an 8-page concertina, inkjet print on Hahnemühle Photo Rag 308gsm, with covers mounted on gold-trimmed board. And each is housed in a printed slipcase. For our work for 'Looped', the story fills the entire cabinet and features treasure from the Rijksmuseum to the Metropolitan.



Each trapezoid-shaped collage serves to extend beyond the page. And within each of the five base images, some 100 different layers have been patchworked together. Working on such a large scale was a joy for us both, as shard by shard we grew icebergs and stitched mountains. Running through the five 'chapters' you will also see a 19th century Japanese netsuke mouse. His or her neat wooden form has allowed them to blend into the dais and so nest there, along with the timber unicorn horns and other of-tree parts. Functional and aesthetic, just like a netsuke.



'Looped' is bound together with a short story. (If you are in Melbourne, you are welcome to collect a copy of this story, 'A whisker of light', in the form of a free A5 zine we have made, available at the dome dais.)



"Passing the library, a sizeable section of the lawn was fenced off. A low temporary barrier had been pegged in place to enable the grass its forty-winks to regenerate. A kip to allow the new seed to take hold seemed just what I needed also. And there, atop the bed of sleeping grass, a kit of pigeons, a flock of gulls, and a quarrel of sparrows with no desire to call in on the old ballroom when they had such a prize. Safe, and in possession of a sheltered location, they basked in the warmth of the sun. The pigeons, in particular, puffed out and fanned their feathers to make the most of the solar heat. Their fans lent the scene an air of Sunday picnickers, an Eden for Birds Only, and I was glad I had chanced upon this moment that threw sunlight on my impression of the world. It was in these small and ephemeral shards that life made sense. All that was good, transfigured into form! It was in these quiet encounters that I was pierced and purpose was found."



Creating this work has been little short of a dream, and it would not have been possible without the support and interest from State Library Victoria. 'Looped' runs until the 26th of November, so you have plenty of time to come along and see what we have created in person or virtually via #GracialouiseLooped on Instagram <https://www.instagram.com/explore/tags/gracialouiseLooped> and our site <http://gracialouise.com/looped>



We hope it looks as though it all just 'popped' into place, 1, 2, 3, with books and slipcases already pinned, like an architect's model house or a diorama. Better still, we hope it looks as though it just kind of grew out of the timber.

Like it was always there. Like it belongs.

State Library of Victoria
328 Swanston St, Melbourne VIC 3000, Australia.
<https://www.slv.vic.gov.au>
<http://gracialouise.com/looped>

The Artist and the Book:

Text and image in handmade books

Australian Galleries, Sydney

Until 10th September 2017

Curated by Nicholas Pounder. Book works by George Alexander, GW Bot, Angus Fisher, Caren Florance (and Tanya Myshkin), Petr Herel, Fairlie Kingston, Peter Kingston, Peter Lyssiotis, Sally McInerney, George Matoulas, Monica Oppen, Barry Pearce, and Gary Shead.

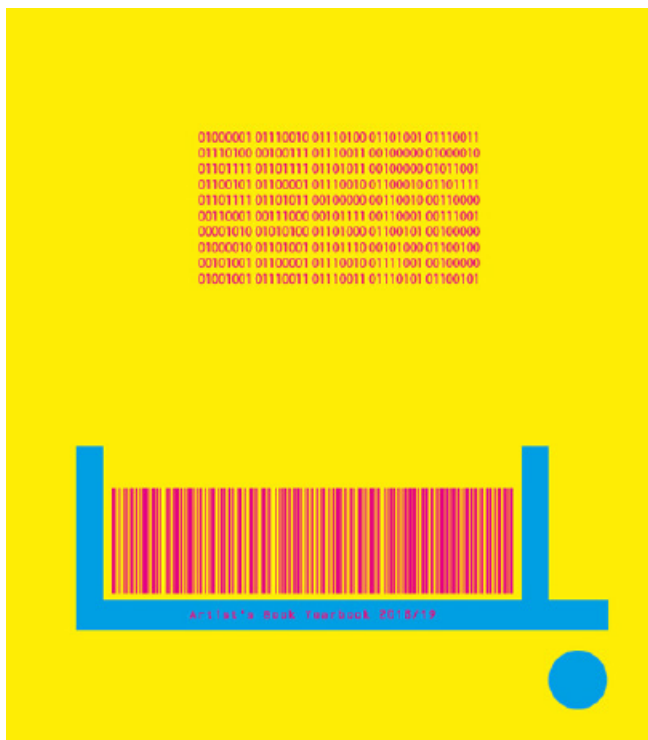


Shared Rooms: Poems by Anna Akhmatova with Translations by Natalie Staples and Imitations by Rosemary Dobson and David Campbell, Caren Florance, 2002.

Caren Florance has a number of works in the show, including *1962: Be Spoken To* (2014-17, with Melinda Smith) and *Shared Rooms: Poems by Anna Akhmatova with Translations by Natalie Staples and Imitations by Rosemary Dobson and David Campbell* (2002).

Australian Galleries - Sydney, 15 Royston Street, Paddington NSW 2021, Australia.
<http://australiangalleries.com.au>

COVER ARTIST FOR THIS ISSUE OF THE BAN:



Artist's Book Yearbook 2018-2019

Published by Impact Press at The Centre for Fine Print Research, University of the West of England, Bristol, UK. September 2017. Cover design by Tom Sowden.

<http://www.bookarts.uwe.ac.uk/publications/artists-book-yearbook.html>

ANNOUNCEMENTS

Andrew Law



Andrew and Elspeth Law on Andrew's stand at BABE, Arnolfini, 2013. Photo: Carl Newland

Andrew Law died peacefully after a long illness, in Guys hospital London on 27th June 2017. Andrew was a regular exhibitor at many of the UK fairs, and had been making artists' books for 40+ years.

A mail artist since the 1970s, Andrew was a co-founder with Malcolm Gibson and James Hall, of *REAL ART* magazine, a celebration of mail art, drawing, collage and collaboration.

Each issue was produced in an edition c.300 containing editioned and original artworks with hand printed covers. The magazine ran from the 90s until 2002 and featured the works of many book artists. Andrew continued to work with painting, collage and artists' books, and was a regular exhibitor at artist's book fairs around the UK. He also contributed to the project 'An Inventory of al-Mutanabbi Street', and the Regenerator II altered books project at UWE.



Andrew Law's artist's book *Al-Mutanabbi Street*, 2011 for *An Inventory of al-Mutanabbi Street*

Andrew was a regular exhibitor at BABE, the Bristol Artist's Book Event at Arnolfini, and attended all of them to date. Elspeth Law writes that "this is the last Book Fair he did before he was ill again. He was the first person to get all of the BABE Passport stamps, which he was very proud of! I intend to do a couple of fairs in the future in honour of his work."

Artist Stephen Fowler who ran the Passport Control at BABE remembers Andrew's generosity in opening his first door into the world of artists' books, and inviting him to contribute to *REAL ART*. "He was a very kind and generous man".

Our condolences to Elspeth, he will be sadly missed.

Minnesota Center for Book Arts is proud to announce the winner of the 2017 MCBA Prize, *The Book of Disquiet* by London-based book artist Tim Hopkins.

Hopkin's 2017 edition of Fernando Pessoa's *The Book of Disquiet* takes a recognised classic and builds out from that book's unique history, form, and content to create a viable reading experience that adds to the feeling and atmosphere of the novel itself. The texts that make up *The Book of Disquiet* were found in a box in Pessoa's room after his death, in bundles of manuscript and typescript fragments and in no fixed order. It consists of the everyday thoughts of a single character, Bernardo Soares. The Half Pint Press edition of *The Book of Disquiet* takes 61 of the hundreds of fragments and presents them on a variety of paper and non-paper ephemera (some found, some made).

Each fragment was typeset by hand and printed by hand on an Adana Eight-Five tabletop letterpress in an edition of 80. The fragments are presented unbound and with no fixed order in a hand-printed box.



This edition responds to the original's form, or lack of form, by restoring disorder to *The Book of Disquiet*, the fragments are to be picked out as the reader pleases. This reflects the origin of the text itself and also makes possible connections between fragments which may be less available in a bound, ordered edition; Soares was prone to letting his mind wander during long nights in his room and the book gives a sense of that wandering mind. Watch this video to see the 61 letterpress fragments in *The Book of Disquiet*: <https://vimeo.com/215534505>

From all of us at MCBA, thank you to everyone who participated in the 2017 Book Art Biennial! From our sponsors to the MCBA Prize jurors, from those who celebrated at the Prize Gala to attendees at the Power of the Press Open House, we are honoured to have you as part of our community. We hope to see you at MCBA soon!

Minnesota Center for Book Arts, Open Book Building, 1011 Washington Ave. S., First Floor, Minneapolis, MN 55415, USA. <http://mcbaprize.org>

From The Center for Book Arts in New York: Please join us in celebrating Richard Minsky's 70th Birthday
The Center for Book Arts is delighted to invite our members, friends, and artists to join us in celebrating the 70th birthday of Richard Minsky, the founder of the Center.

Since 1974, the Center has educated thousands of people through classes and workshops, presented over 500 exhibitions of book art in our galleries, and organised hundreds of lectures, roundtables, readings, and other events. Join us in celebrating Richard's birthday and this longstanding accomplishment by making a donation to the Center in his honour!

All donors will be invited to a Conversation and Reception with Molly Dotson, Assistant Director, Robert B. Haas Family Arts Library, Yale University, honoring Richard Minsky on **December 8, 2017, at 6:30pm, at The Center for Book Arts.**

In addition, anyone donating \$250 and above will be invited to join us for a day-trip to Richard's studio in Hudson, NY, featuring a delicious lunch & studio tour, with round-trip service from New York City, on **Saturday September 16, 2017.**

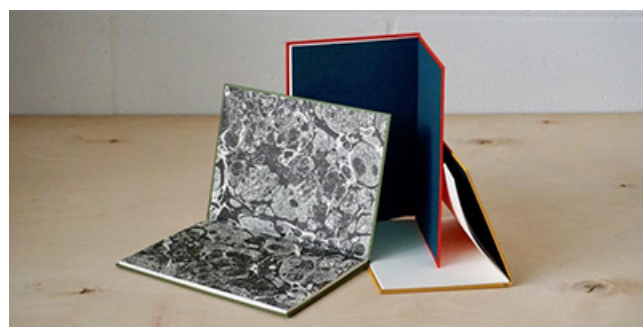
Donor Benefits and links to donate can be found at: <http://centerforbookarts.org/event/richard-minskys-70th-birthday/>

The Center for Book Arts, 28 West 27th St, 3rd Flr
New York, NY 10001, USA.

COURSES, CONFERENCES, LECTURES & WORKSHOPS

London Centre for Book Arts - workshops

London Centre for Book Arts (LCBA) is an artist-run, open-access educational and resource centre dedicated to book arts. Our mission is to foster and promote book arts and artist-led publishing in the UK through teaching and access to specialist facilities. We host regular workshops in bookbinding, printing, and other related disciplines.



All our workshops can be found and booked online at: <http://londonbookarts.eventbrite.co.uk>

London Centre for Book Arts, Unit 18, Ground Floor, Britannia Works, Dace Road, Fish Island, London E3 2NQ, UK. <http://londonbookarts.org>

Bookbinding Workshops with Debra Thompson London - Dates throughout 2017

Introduction To Basic Bookbinding For Beginners: individual tuition - one to one. **Make Your Own Book: 1 Day / 2 Day / 3 Day workshops.** 10.30am - 4.30pm in Crouch Hill, London N19. All materials are included. Various skills demonstrated and taught so that you make and take home your completed book. Express your creativity and design your individual, hard-backed and sewn, multi-section book. Also learn alternate structures so that you can leave with the skills needed to make books at home - whether for your own drawings/prints/photos, and notebooks, or just left blank for gifts.



£70 per one full-day workshop (or can be split into half days to suit) For further information please contact:
 Debra Thompson. Tel: 02072634136
 tufnellartpress@googlemail.com
 www.tufnellartpress.co.uk
 (min. age 18 years - Please note these workshops are not for restoring books)

Classes at the Minnesota Center for Book Arts, USA
 MCBA offers classes for adults on a wide variety of topics and at all skill levels, from total beginner to seasoned expert. Supply fees cover workshop materials and expendable studio supplies such as solvents, rags, waste disposal, safety supplies and small tools. Sales tax is included in the total.



Adult classes are eligible for credit toward MCBA's Core Certificate or Advanced Certificate in Book Arts; more information is available on the Certificate Programs page: <http://www.mnbookarts.org/certificate>

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

BINDING re:DEFINED

Creating books in the beautiful Vale of Pewsey, Wiltshire

There are three remaining workshops for 2017. The Magnet workshop is full and an extra date for the Pompidou has been added. Two places remain for The Stub. Please find all further details on the website www.bookbindingworkshops.com

The 2018 programme will be announced soon.

The Pompidou

27th – 28th September 2017, Tutor: Lori Sauer

The Pompidou is an elegant and unusual binding developed by the tutor. The visible spine forms the hollow and straps extending from the spine weave in to boards.

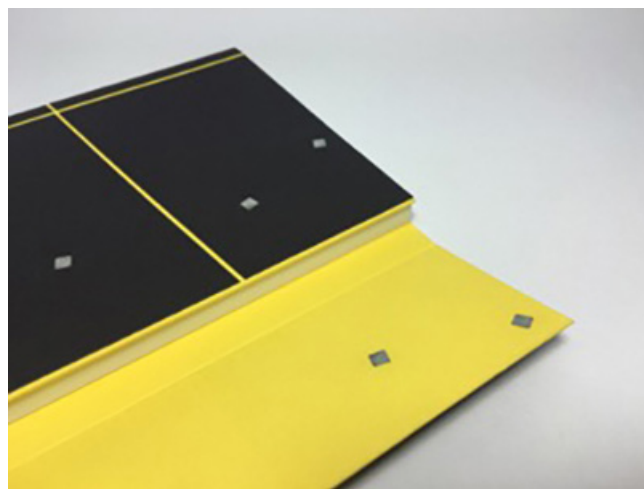


The structure of the book lends itself to creative use of materials and design and all of these options will be examined. It's very flexible, uses minimal adhesive and will appeal to those who like something just a little bit different.

The Power of Magnets

30th September – 2nd October, Tutor: Nadine Werner

In this workshop students will discover the mysterious and fascinating power of magnets and how to use them as closures on books, boxes and folders. Participants will learn to process neodymium magnets and magnetic foil visibly and invisibly. They will also have the opportunity to implement their own ideas with Nadine's help.



Nadine is an expert in this field and uses magnets extensively in her own work as well as in commercial product design. This is her first time teaching in the UK and is an opportunity not to be missed.

The Stub

18 -19th October, Tutor: Lori Sauer

Stub binding has been around for many centuries and its mechanics are particularly good for books where the gutter margin is too narrow, or the sections are too thick for conventional rounding or backing.

The stubs form an inert spine from which the text pages flow freely. It is perfect for albums, pamphlets and texts with double-page spread illustrations where sewing down the centre fold should be avoided.



Participants will make a series of models that display a wide range of stub variations. If time allows a final 'book' will be made incorporating the techniques learned.

Binders working in all areas will find this structure invaluable and be amazed at its contemporary applications. Novice bookbinders are welcome.

<http://www.bookbindingworkshops.com>
bookbindingworkshops@gmail.com
 Follow us on Face Book: <https://www.facebook.com/BINDINGreDEFINED>

Black Pig Printmaking and Bookbinding Courses in Frome, UK

We have space for a maximum of nine people at any one time. Because the class sizes are small there is plenty of one-to-one tuition. As well as regular classes we also offer refresher courses for teachers, art historians, curators and lecturers and one-to-one courses at £250 a day. These courses are planned according to the needs of the individual or group. For art historians we can not only show how various different prints are made, but we can actually make some of the materials as well. The individually planned courses have lunch provided if desired at an extra £10 per head; Spanish home cooking, vegetarians and vegans catered for. If you are interested in these classes contact Chris Pig at christophermaxpig@yahoo.com



Unless otherwise stated, all courses are at the Black Pig Printmaking Studio, 13 Long Ground Frome BA11 1PJ, UK.

Payment is either by cash or cheque; at the moment we are still a primitive organism, digital payment solutions will be on their way soon. You pay on the day your course starts.

Bookbinding Courses with Kate Holland on 4th, 5th and 6th October 10am-4pm. £150. 1. Multi section case bindings - flat back & rounded and backed. 2. Coptic binding with slipcase. Visit the website for more information: <https://www.blackpigprintmakingstudio.com/courses/>

Engraving. September 26th, October 3rd, 10th, 17th, 31st, November 7th, 14th, 21st, 28th, December 5th, 12th and 19th. £120 Tutor Chris Pig.

A perennially popular course that started at the Cheese and Grain and continues at Black Pig. Suitable for all levels of ability from beginners to veterans. We begin with a boxwood block that is supplied for free and then branch out in every direction relevant to engraving. There are short presentations on the history of engraving and contemporary practitioners. To book contact the Cheese and Grain Tel: 01373 455420.

Visit the website for more information:
<https://www.blackpigprintmakingstudio.com/courses/>
 Black Pig Printmaking Studio, 13 Long Ground, Frome, Somerset, BA11 1PJ, UK.
<https://www.blackpigprintmakingstudio.com>

Workshops with the travelling bookbinder Rachel Hazell:



Love Letters, Paris, France, 20th-24th November 2017
 A combination of paper boutiques, legendary bookshops, intoxicating views, atmospheric flea-markets, sepia postcard collections, stamp sellers, book-artist studio visit and the creation of a unique personal handmade book. Price: £950
<https://www.rachelhazell.com/product/love-letters-paris-france/>

Bookbinding, Printing & Marbling Courses at the Grange in Shropshire, UK

Based in the Shropshire lake district, the Grange is a beautiful, privately owned Georgian house and estate with

its own well equipped teaching bindery and print workshop. Uniquely, the Grange offers a range of courses that follow the creation of a traditional book right through from printing to finished book - letterpress printing courses, bookbinding courses, and paper marbling courses.



The bindery and print workshop have been specially developed for teaching, the bindery with individual workstations and the print room with a range of printing machines to enable the acquisition of different skills. Numbers on each course are limited to less than ten.



Experienced tutors run the courses and you will find that most have a modern take on the subject. We don't view these as old-fashioned skills but rather as skills that can have a very relevant application in the modern world (so they may also be of interest to graphic designers).



The courses are residential (although you can come as a non-resident) which gives you the chance to fully immerse yourself in the subject and to meet other people who will be just as passionate about

books. Most people come on their own. Meals are home-cooked and we eat together in the Georgian panelled dining room. If you have time, you can also enjoy the ten-acre grounds and the well-stocked library.

So, whether you want to learn some skills from some of the best tutors, or just want an interesting short holiday in an English country house, there's something for you here.

Oct 6th - 8th - Paper Marbling

Oct 20th - 22nd - Letterpress Printing - Greetings Cards

Oct 26th - 29th - Bookbinding - Half-leather (Low availability)

For further information or to make a booking please visit our website: <http://www.thegrange.uk.com> or contact rose@thegrange.uk.com (tel. 01691 623495).

Water Leaf Studio courses in Haren Groningen, The Netherlands

Water Leaf Studio in Haren (Groningen, the Netherlands) is the papermaking studio of book artist Pien Rotterdam, where she develops and makes the paper for her limited edition artist's books. The studio has two hollander beaters and a selection of hydraulic presses, moulds and deckles, and other papermaking equipment. It is also a teaching studio, offering a number of papermaking courses from spring to late autumn. Groups of up to seven participants, mostly bookbinders, letterpress printers, (graphic) artists, but also serious beginners, come to the studio for courses that last one-day (on a Friday or a Saturday) or two-days, always on Friday afternoon, Friday evening, and the whole of Saturday. The courses provide a mixture of instruction, practice, information, and ample opportunity to experiment. Courses are taught in Dutch or bilingually in Dutch and English when international participants are present. A list of reasonably priced B&B's in the area can be provided on request.



All classes are taught by Pien Rotterdam, book artist, letterpress printer, writer, educator, and, of course, papermaker since 1996. Since 2008 she has taught papermaking, at the Groningen Graphic Arts Centre and in her own studio in Haren.

25th November 2017: Introduction to Papermaking

You will learn the basic principles of pulling sheets of paper with different kinds of fibre such as cotton, hemp, flax, abaca, kozo (paper mulberry), gampi, and plant fibre.

We will use different kinds and sizes of mould and deckle and also pour moulds. We will work with high-quality, hollander beaten pulp. You will also learn how to vary sheet thickness, make strong and smooth sheets or rough ones, how to press and dry paper in different ways, and how to make paper that is suitable for writing or printing. You will also learn the possibilities and limitations of making paper pulp in a blender. You will go home with a sample collection of sheets and a course booklet that will help you continue making paper at home.

This course is suitable for:

- Anyone who wishes to learn how to make, or refresh their skill and knowledge of making various kinds of handmade paper and wants to connect that skill with underlying principles
- Artists or letterpress printers who want to use handmade paper in their work
- Beginners welcome

€125 including lunch and an extensive class booklet.

Class times are 10.30-17.30.

For more information on courses or artists' books, to sign up for the newsletter or for a registration form, please email: prien@waterleafpaperandwords.com or visit the website: <http://waterleafpaperandwords.com>

Classes at the San Francisco Center for the Book:

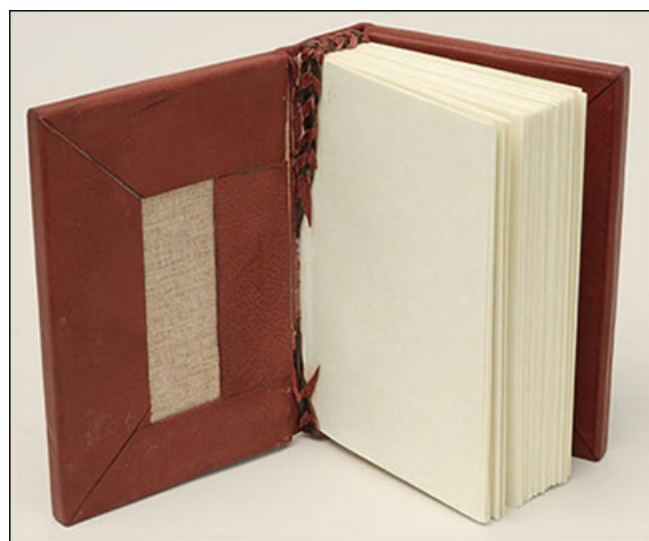
San Francisco Center for the Book offers more than 300 workshops each year in three broad categories: Printing, Binding, and Related Arts. Registration begins as soon as each trimester's workshops are announced, and continues throughout the trimester. You are encouraged to register early, as class size is limited and workshops are filled on a first-come, first-served basis.



Submit your email address on the website if you are interested in being added to the San Francisco Center for the Book mailing list to receive information on featured workshops, exhibitions and special events.

San Francisco Center for the Book, 375 Rhode Island St, San Francisco, CA 94103, USA. <https://sfc.org/workshops>

Bookmaking workshops with Karen Hanmer, USA:



The Ethiopian Binding 23-24 September 2017 at Karen Hanmer Book Arts, Glenview, IL. 2-days 9:30am - 4:30pm.

\$375 fee includes all supplies. Some hand tools are required. Karen Hanmer Book Arts is a private studio in Glenview, IL, in north suburban Chicago, roughly 20 minutes from O'Hare airport, not at all near Midway. Small class size of three to five students ensures ample personal attention and a collegial atmosphere. Individual instruction is also available at \$300/day (10 am-4 pm) plus materials.

More details at <http://www.karenhanmer.com/teaching/>

Blocks Plates Stones: Matrices/Printing Surfaces in Research and Collections

Thursday, 21 September 2017, Courtauld Institute of Art, London, UK

Info sent in by Maria White: Conference convenor: Dr Elizabeth Savage (Institute of English Studies)

The material turn in fields that rely on historical printed matter has led to interest in how those texts and images were - and are - produced. Those objects, including cut woodblocks, etched and engraved metal plates, and lithographic stones, could be fundamental to research. Tens of thousands survive from the last 500 years, but the vast majority are inaccessible because they do not fit into the cataloguing structures and controlled vocabularies used by the libraries, archives and museums that hold them. Those that are accessible tend to be under-used, as few researchers are equipped to understand them or communicate about them across disciplinary boundaries. Even the most basic term is debated: in book research, a matrix is the mould for casting pieces of type; in art research, each resulting type is a matrix (and the sheets printed from them are the multiples). As new possibilities to catalogue and digitise these artefacts are revealing their research potential, it is essential to establish how they can best be made available and how they can be used in research.

This deeply interdisciplinary conference will survey the state of research into cut woodblocks, intaglio plates, lithographic stones, and other matrices/printing surfaces. It will bring together researchers, curators, librarians, printers, printmakers, cataloguers, conservators, digital humanities practitioners, and others who care for or seek to understand these objects. The discussion will encompass all media and techniques, from the fifteenth century through the present.

For full list of speakers and registration link visit: <https://www.ies.sas.ac.uk/events/conferences/blocks-plates-stones-conference>

Venetiae Incipit Scriptorium (VIS) workshops in Italy

In collaboration with the Scuola Internazionale di Grafica di Venezia. Appointments for members take place every 4-6 weeks. Calligraphy with Kathy Frate and guest artists.

Winter in Venice with Gemma Black

The Italian Hand of Bernardino Cataneo

Saturday 2nd and Sunday 3rd December 2017

Carol DuBosch will also teach a few lessons during the following week. For information and enrolment, contact Kathy Frate: klsfrate@4n.it incipit@vene4ascriptorium.it

Pop-Up Pictures with Paul Johnson
 Dillington House, Somerset, UK
 From Tea, Monday 18th September - Breakfast, Thursday
 21st September 2017



During this course we will make a pop-up that can hang on a wall like a painting. You will select your own theme – a landscape, still life, decorative or abstract, for example. The finished piece will be case bound in a hard cover.

Paul Johnson has an international reputation for his pioneering work in developing literacy through the book arts. He is author of over fifteen titles including *A Book of One's Own*, *Literacy Through the Book Arts* and *Pictures and Words Together* (all published by Heinemann, USA.) Recent teaching tours include Sweden, South Korea and Thailand and he regularly teaches in the USA. He is on the UK Craft Council's select list of British designer-makers. Details can be found at: <http://www.dillington.com/events/arts-crafts/10/pop-up-pictures/1455/>

Stephen Glendenning - An evening lecture on unusual books at Ludlow Art Society, UK, 5th October 2017



Join us for a rich and colourful journey through history as we look at a wide variety of artists who have engaged in book design over the past 300 years.

We turn the pages of the last three centuries visiting; Post Impressionists, Novelists, Surrealists, Constructivists, Pop Artists, mystics, and poets.

The journey also brings our present era into focus as we look at those contemporary artists who make books and

those who destroy them; there are carved books, dissected books, pop up books and exploding books. There is also exquisite typography, fine bindings, innovative designs and surprising paper mechanics. This talk is designed for people who love books not just for their content but as brilliantly designed art objects.

I work in Frome, UK as a bookbinder; specialising in restoring antiquarian books and teaching bookbinding. I studied Painting at Central Saint Martins and an MLitt in Museum and Gallery studies at The University of St Andrews. 5th October 2017 at Ludlow Art Society. The Studio, top floor (there's a lift) at Ludlow Assembly Rooms. Start at 7pm for tea, biscuits and socialising (or a drink from the bar) before the talk begins at 7.30pm. Cost: £5. If you would like to host this talk in the future visit <http://www.boundbooks.co.uk/artists>

Spike Print Studio, Bristol, UK presents a year-long course Paper Structures – Book Arts Unfolded Starting on 19th September 2017



Clockwise from top left: Work in progress by Dominique Rathbone of the Paper Structures group; Moon Birth Book by Mia Mace, one of the Paper Structures group; Paper Structures group at play at Spike Print Studios; Makes on the body by the Paper Structures group. Photos: Emma Gregory

One-year course designed to introduce you to ways of working with simple paper structures and artists' books, and culminating in the production of a series of new works for exhibition. Whatever your artistic background this course will provide you with a playful and non-judgmental space in which to explore the relationships between form and meaning, and images and narrative within your own work.

It will challenge you to cross perceived divides between working in two and three dimensions (and fine art and

applied art) and allow your practice to become more experimental, open and self-aware. It will offer you the tools to design and carry out your own visual projects with a more highly developed understanding of your own practice and how to feed and develop it. Whether you are looking to do a course at University or develop a more sculptural or book based working practice this course will open doors onto new approaches and ways of working with more freedom.

Tutor - Emma Gregory supported by guest tutors.

Term 1 – Cutting, Folding and Simple Book Forms
Tuesday 19 September – 28 November
9am – 12noon (half term week 23 - 27 Oct)

Term 2 – Perspective, Play and Boxes
Tuesday 9 Jan 2018 – 21 March
9am – 12noon (half term 12 - 16 Feb)

Term 3 – Developing Your Own Project
Tuesday 10 April – 19 June 2018 – with exhibition end of June. 9am – 12noon (half term 29 May – 2 June)

Course length 30 weeks (3 terms) Tuesday 19th September 2017 - 19th June 2018, 9.30am – 12.30 each Tuesday.
Cost - £1250. Attendance - Tuesdays (9.30 – 12.30).
This may occasionally be extended to incorporate artists talks or day-long activities such as specialist workshops. These sessions will be timetabled and information provided in advance. Number of places – 10.

Spike Print Studio, Spike Island, 133 Cumberland Road, Bristol BS1 6UX, UK. info@spikeprintstudio.org

Book online at: <http://www.spikeprintstudio.org/courses/1-year-paper-structures-book-arts-unfolded-2/>

Perfect Bindings

Bookbinding workshops with Megan Stallworthy at arts centres and book festivals in Devon, Cornwall and Somerset. Perfect for artists, writers, teachers and anyone interested in making books, you will learn core bookbinding skills of folding, cutting, sewing and gluing, and take home your own handmade books along with a set of workshop notes. All equipment and materials are provided.
www.perfectbindings.co.uk

Flag Books and Fold-out Books

Saturday 16th September 2017
10am - 4pm, £30, 10 Parishes Festival, Wiveliscombe
T: 07582 783965
E: megan@perfectbindings.co.uk

Japanese Books and the Chinese Accordion

Saturday 23rd September 2017
10am - 4pm, £40, Appledore Book Festival
www.appledorebookfestival.co.uk

Pamphlet Sewn Books and the Single-section

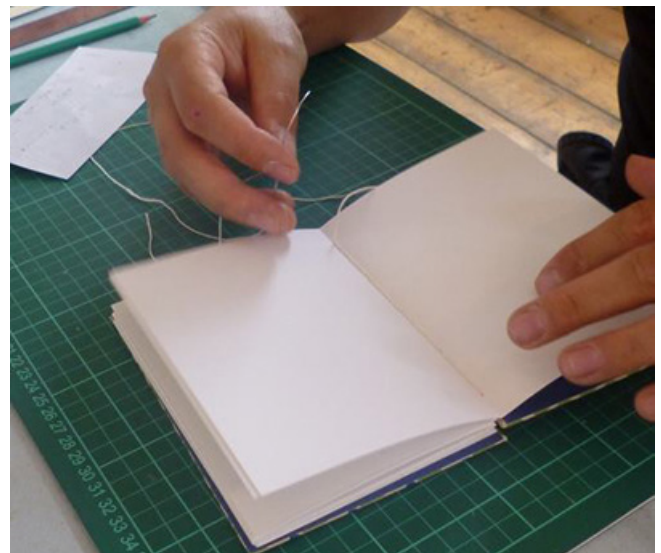
Case Binding
Saturday 11th November 2017



10.30am - 4pm, £48/£41, Exeter Phoenix
www.exeterphoenix.org.uk
T: 01392 667080

Coptic Binding and Quirky Accordions

Monday 13th November 2017



10am - 4pm, £40, Taunton Literary Festival
www.perfectbindings.co.uk

Upcoming classes at North Bennet Street School, Massachusetts, USA

One of the United States' oldest schools for hands-on training in traditional trades and fine craftsmanship, North Bennet Street School (NBSS.edu) is internationally known for its programmes and for helping students to achieve meaningful lives and livelihoods.

For more than a century, the exceptional programmes, master faculty, and inspiring community have encouraged individual growth, curiosity, technical mastery, and commitment to excellence. The School offers nine full-time programmes in eight disciplines, including Bookbinding, as well as continuing education classes in a range of related topics.

Fall 2017 Workshops:

Bookbinding 101



Saturday, September 9 & Sunday, September 10
8:30am - 4:30pm. Amy Lapidow BB '95. \$200

Fundamentals of Bookbinding I

Monday, September 18 to Friday, September 22
8:30am - 4:30pm. Erin Fletcher BB '12. \$675



Saturdays, October 14 to November 11
8:30am - 4:30pm. Amy Lapidow BB '95. \$675

Edge Decorating



Saturday, September 30 & Sunday, October 1
8:30am - 4:30pm. Erin Fletcher BB '12. \$250

Italian Paper Bindings



Saturday, September 16 & Sunday, September 17
8:30am - 4:30pm. Bill Hanscom. \$375 (Materials fee: \$40)

Introduction to Book Conservation



Monday, October 16 to Thursday, October 19
8:30am - 4:30pm. James Reid-Cunningham BB '90. \$775

Book online at: <https://www.nbss.edu/ce>

North Bennet Street School

150 North Street, Boston, Massachusetts 02109, USA

Tel: 01.617.227.0155

<https://www.nbss.edu/>

info@nbss.edu

Hybrid Printmaking, Mixed Media Assemblages & Artists' Books with Sumi Perera – Masterclass at West Yorkshire Print Workshop, Sat 28th - Sunday 29th October 2017

11am – 5pm each day.

We are very excited to welcome Sumi Perera to WYPW – artist, printmaker and winner of our 2015 Flourish Award for excellence in printmaking. This two-day masterclass will demonstrate how Sumi Perera uses hybrid printmaking techniques (etching, aquatint, collagraph, monoprint, chine collé & embossing etc.) to produce modular 2D & 3D structures that are often reversible. She often uses the same plates to generate different permutations, variations of the theme to produce a variety of artist's book formats and interactive installations.



Sumi Perera is an interdisciplinary artist, who generates mixed media installations, usually bearing the narrative of a book form. Sumi has undertaken many residencies: a teaching residency at CAFA, Beijing (2007), the AIR for the National Open Art (2016) and is the first recipient of the RE Guest Artist Full Fellowship & Solo exhibition at the Scuola Internazionale di Grafica, Venice (2017). She is a lecturer on the MA Printmaking course at the Middlesex University, London and runs workshops and masterclasses for many print collectives. Her work has won several international prizes, medals & awards, and is held in many public & private collections including the V&A (10 works), Tate Britain (8 works), Yale Centre for British Art (2 works), the Ashmolean etc.

She is senior fellow of the RE, a fellow of the Society of Designer Craftsmen, a full member of the Society of Graphic Fine Arts-the Drawing Society and the 62 Group of International Textile Artists. She uses these skills in ceramics, metalsmithing, glass, stitch & drawing to devise composite interactive installations. She combines her background working as a doctor & scientist to incorporate CNC methods (laser/sandblasting) to introduce another strand to the work. More recent works are a series of sound installations using electroconductive inks to generate sound upon touch.

This course runs alongside our 2017 annual Flourish Award prize and exhibition. £140.00. Book online at: <http://www.wypw.org/shop/hybrid-printmaking-mixed-media-assemblages-artist-books-sumi-perera-masterclass-october/>

West Yorkshire Print Workshop, 75A Huddersfield Road, Mirfield, Huddersfield, WF14 8AT, UK.
<http://www.wypw.org>

OPPORTUNITIES

Call for participants: Bookface chapter 8
Saturday 14th October and Sunday 15th October 2017
The Rising Sun Arts Centre, Reading, UK
Browse stalls and share ideas at our artist's book fair weekend at Reading's independent art space, The Rising Sun Arts Centre. Handmade books, small press, experimental and altered books, illustrators and printmakers. Poetry readings, workshops, demos and more.



Image L-R: Lina Johansson, Nela Bligh, Ross Hale, Sam Knight, Rachel Knight, Mary Riley, Suzanne Jones

Relax in our café bar with homemade snacks and organic beer. Check our website for full details:
<http://www.risingsunartscentre.org>

The Rising Sun Arts Centre, 30 Silver Street, Reading, Berkshire RG1 2ST, UK. Saturday 14th October and Sunday 15th October 2017, 11am - 5pm. Free entry.

If you would like to take part, stalls are just £10 per table per day. For more information or an application form, please email Neile Wright at neilenwright@hotmail.co.uk with the word 'Bookface 8' in the subject line.

Call for entries: INTER exhibition, Exeter, UK

Exeter School of Art at Exeter College would like to host a book arts exhibition in November 2017 on a given theme at their Yard gallery. The gallery is situated in the Centre for Creative Industries (CCI) building which is home to a wide range of art disciplines including Photography, Textiles, Graphics, Fine Art and Film Media. The students who attend the college are on courses ranging from A-level to degree level. The Yard gallery is accessible to the public only on the days when the college is open Mon - Fri and not weekends. However, the location makes it accessible to all as it is centrally located in the centre of Exeter.

The Theme for this exhibition will be *INTER*. For example you could consider: Interlocking, Interspecies, Intertidal, Intercellular, Intercity, Intersect plus many more.

We are asking that the folded piece of work is no bigger than A5 (14.8 x 21 cm) but can of course fold out to a much bigger size once in situ. The gallery has an area of wall space that would ideally be filled with book art, so any work that is able to be hung on a wall will be greatly received. Work can also be placed on white plinths to be handled if appropriate.

Please note this gallery space is not patrolled and is in an area of the college that is accessed by all. We cannot offer insurance cover for any damage /loss of work however we would like to point out that we have not had any previous incidences and it is an area respected by our creative students.

Please send no more than three Jpegs of the piece of work/s

you would like to include to:
bookartexetercollege@gmail.com along with a description of the piece, your selection of INTER word and why you chose it plus some information about you and your practice of no more than 200 words. This will be a juried exhibition, selections being made by both staff and students. Closing date is 29th September 2017.

More information can be found at:
<https://exe-coll.ac.uk/College/YardGalleryInter>

Deadline - 29th September 2017

Yard Gallery
Exeter College, Centre for Creative Industries, Queen Street,
Exeter, EX4 3SR, UK.
<https://www.exe-coll.ac.uk/College/YardGallery>

Designer Bookbinders - Annual UK Bookbinding Competition - THE SET BOOK 2017 - Emily Dickinson: *Selected Poems*

Introduction by Lavinia Greenlaw. The Folio edition is 216 x 138 mm, 160 pages. It is a beautifully presented collection that celebrates the radical style of a visionary American poet. Integrated wood engravings by Jane Lydbury draw on Dickinson's love of nature. Dickinson wrote over 1,800 poems, of which a mere handful were published in her lifetime. What's more, her radical approach to rhyme, punctuation and capitalisation led her early editors to make substantial alterations to her verse, diluting her poems' power in the process.



Illustration from The Folio Society edition of Emily Dickinson: *Selected Poems* © Jane Lydbury 2017

This edition follows the 1955 text edited by Thomas H. Johnson, who restored the unique form of the originals.

More than 170 poems are included here, among them “Hope” is the thing with feathers—’, ‘Tell all the Truth but tell it slant—’ and ‘Because I could not stop for Death—’, as well as lesser-known works.

The cost of the set book is £25 (to Members) and £30 for non-members to include packing, postage and entrance fee. To obtain a copy of the 2017 set book and entry details, please pay by one of the following methods:

- Via PayPal via the Designer Bookbinders website. You do not need a PayPal account to use this service. http://www.designerbookbinders.org.uk/competitions/annual_competition/annual_competition.html
- by cheque made payable to Designer Bookbinders to: Lester Bath, 25 Ffordd Ffrydlas, Bethesda, Bangor, Gwynedd, LL57 3BL. When ordering the set book from Lester Bath, please include your email address. Every entrant must bind the set book but we welcome open-choice books and artist's books. **The closing date for entries is 14th October 2017.**

The 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. Charity registration No. 282018.

The North West Book Arts Group, UK meets regularly at Liverpool Central Library, on the first Saturday of each month from 10.30am, and anyone interested in book arts, whether a beginner or established artist is very welcome.

All meetings are currently free to attend.
For more information, contact Marilyn Tippet at:
nwbookart@outlook.com
<http://nwbookartists.blogspot.co.uk>

From Alicia Bailey - Abecedarian Artists Books, USA:

A Call to US Librarians for *Bibliothecarii et Glutinatores*
Curated by Abecedarian Artists' Books, *Bibliothecarii et Glutinatores* will be on view at Denver Public Library, Gates Exhibition Hall, Denver, Colorado.

This exhibition is open to anyone 18 years of age or older living in the United States and either working in the field of librarianship, in a library setting (full- or part-time), working towards a related degree or retired from the field. Eligible are any artists' book works. Books may be editioned or unique, sculptural or more traditionally bound, interactive or passive. Books that measure more than 14 inches (closed) in any dimension are not eligible. A maximum of one work may be submitted per artist/librarian. Collaborative projects welcome.

To participate you will need to fill in an online intent to submit form and pay \$25 fee:
<https://form.jotform.com/63185645059160>

Timeline: 15th November 2017, deadline to pay exhibition

fee and complete online intent to participate form.
(form may be deactivated earlier if maximum number of submissions is received)

December 15, 2017, deadline to deliver work to Abecedarian Artists' Books

January - March 2018. Exhibition on display at Denver Public Library (exact dates TBA). All information can be found at: http://www.abecedariangallery.com/assets/content_files/opportunities/Biblio%20prospectus.html

Alicia Bailey - Abecedarian Artists Books. Open by appointment. 910 Santa Fe Dr, #15, Denver, CO 80204 USA
www.abecedarianbooks.com

Call for papers: Materiality, creativity, material poetics
Special Issue of Axon: Creative Explorations
Edited by Caren Florance, Jen Webb, Jordan Williams

There has been a great deal of thinking and publishing on the topic of image-and-text. Do they fit together? And if so, how? Reid and Turner, in their introduction to the 1994 issue of *Yale French Studies*, titled 'Boundaries: Writing & Drawing', write:

We are all aware of the narrative history of the disjunction which, from the very beginning, heralds the relation between writing and drawing.

Many scholars and creative practitioners have tested out the boundaries between writing and drawing, text and image, abstract thought and material actuality, finding instances where those apparently divided by form have found ways to converse, or even to cohabit. Wallace Stevens, for instance, urges poets (and other artists) to aim for: "Not ideas about the thing, but the thing itself" (1983: 565). Francis Ponge uses abstract language to remind us about the thingliness of things, saying: "there is in the orange a yearning to recover its content after having been subjected to the ordeal of squeezing" (1972: 36-37). Stevens, the poet of ideas, and Ponge, the poet of things, both prompt us to construct bridges capable of traversing the boundaries between word and object, ideas about the thing and the thing itself.

We are interested in receiving papers, photo essays, interviews, and creative works that address both the breach, and the connections, between text and image: between the material and the poetic. We are interested too in submissions that consider how material poetics might go beyond mere quotidian meaning to achieve a deepened, kinaesthetic experience of the world, one that brings into the poetic present the worlds of objects and emotions.

We invite writers, artists, philosophers and fellow travellers to present papers (visual, verbal, or both; poetical, theoretical, or both) that explore, examine and elucidate the concept of materiality. Word length: 2000-8000.

The Special Issue will be published in October 2018 in the open access journal *Axon: Creative Explorations*
<http://axonjournal.com.au>

Queries, EOIs et al to jen.webb@canberra.edu.au

Dates:

24 December 2017: Papers submitted for peer review process

28 February 2018: Peer review reports returned to contributors

31 May 2018: Final papers submitted to Axon for editing

31 October 2018: Publication goes live

Call for submissions: Art of the Book 2018



Website now at: <http://artofthebook18.ca>

Art of the Book 2018 is the Canadian Bookbinders and Book Artists Guild (CBBAG) international juried exhibition of members' work.

The exhibition will open in Victoria, British Columbia in August 2018 and travel for two years across Canada. See www.artofthebook18.ca for the Call for Entry, venues, awards and sponsors, and FAQs.

Entry Forms will be available from 1st October 2017.

Please send questions or comments to aob2018@cbbag.ca
<http://artofthebook18.ca>

Call for submissions /articles

The Blue Notebook Journal for artists' books



Impact Press welcomes submissions of writing on contemporary artists' books for *The Blue Notebook*. The journal publishes 4-5 articles per issue on any aspect of artists' publications by artists, writers, poets, librarians, curators, educators...

All contributions are peer-reviewed by our panel of referees. Our deadlines are usually 1st January and 1st July each year. Please email Sarah to let her know if you intend to submit for a deadline so we can save a space, as there are only 4-5 slots per issue. To get a flavour of the journal, visit <http://www.bookarts.uwe.ac.uk/publications/blue-notebook.html>

Please also see our submission guidelines at: <http://www.bookarts.uwe.ac.uk/pdf/publications/tbnguidelines.pdf>
If you have any questions please email and ask:
Sarah.Bodman@uwe.ac.uk

Call for expressions of interest from Andi McGarry:

ARTISTS WHO MAKE B O O K S - Symposium

This Artist's Book Symposium will take place at the Stella Maris Centre, Kilmore Quay, Wexford, Ireland over the weekend of Fri 30th November - Sun 2nd December 2018.

Speakers include: John Bently (UK), Sarah Bodman (UK), Radaslaw Nowakowski (Poland) and others to be confirmed. There will also be exhibitions, panel discussions and workshops with national and international artists and curators.

Potential Talks:

Artists Book Exhibitions and Festivals exponential growth in the last 25 years
Marketing Artists' Books
Library collections
The best Artists' Books in the world
Artists Who Make Books...

There will also be a series of workshops:

1. Artists' Book workshops experimental visual books
2. Simple print techniques and simple bindings
3. Collaborative projects - working as a team to make a collective book work...

Exhibitions:

Wexford Artists Book Collection, Liver and Lights
Scriptorium, Red Fox Press...

In the first instance expressions of interest from any potential Candidates/Groups/Individuals or Institutions for the symposium are welcome. Students are welcome and encouraged to participate, there will be links with local and national educational organisations as part of the run-up to the event. Contact Andi McGarry, organiser:
sunmoonandstarspress@hotmail.com | Tel: 0851561590
The Moorings, Kilmore Quay, Wexford, EIRE.

Internship and Residency opportunities at WSW, USA:

Internships: Applications due by 1st October 2017

Interns work full-time in exchange for a private room in WSW's on-campus housing, a stipend of \$300/month, and studio access outside of working hours. They are encouraged to continue their art practice and have the opportunity of a group exhibition at the end of the term. After their internship, they join a legacy of over 700 artist alumnae that spans almost every continent.



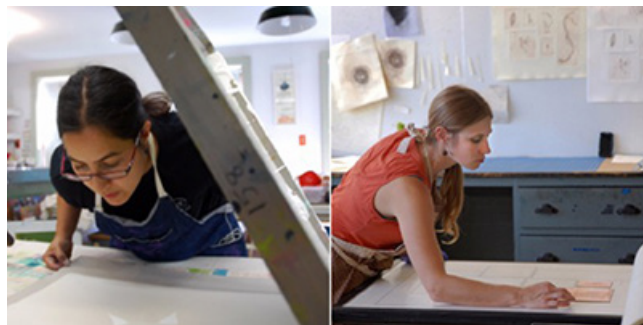
Nonprofit Management | six months

Working directly with the staff of an established visual arts nonprofit, you'll gain experience in public relations, event planning, fundraising, and arts administration during your internship. You'll be part of the marketing team, undertake your own writing projects, and often be one of the first friendly faces visiting artists see when they arrive at WSW!

Studio | six months

Studio interns are an integral part of WSW's community, helping to maintain the all-around well-being of the facilities. Your projects may range from installing and deinstalling in the gallery to assisting artists-in-residence—especially during artist's book production. In addition to studio projects, you'll assist the Art-in-Education program. Love of paper, printmaking, or letterpress is a must!

Thinking about a residency?



Deadline 15th October 2017:

Studio Workspace Residency | 4-6 weeks
Chili Bowl Workspace Residency | 4-6 weeks
Art-in-Ed Workspace Residency | 4-5 weeks
Parent Residency Grant | 4 weeks
Ora Schneider Regional Residency Grant | 4 weeks

Deadline 15th November 2017:

Artist's Book Residency Grant | 6-8 weeks
Art-in-Ed Artist's Book Residency Grant | 8-10 weeks

Check out all internships and residencies on our Opportunity Calendar at:

<http://www.wsworkshop.org/opportunity-calendar/>

Call for entries: The 8th International Artists' Books Triennial Vilnius 2018

The 8th International Artists' Books Triennial Vilnius 2018 is a unique non-commercial cultural project, organised to promote artists' books, creators of artists' books from all over the world, and to connect galleries, publishers, editors and printers of fine art & limited editions, the greater general public, collectors and individual artists.

It is an educational art project involving world-renowned artists to familiarise art teachers, students and general public with the interdisciplinary arts with the stunning variety of artistic disciplines in an artist's book – and especially to stimulate creativity and love for books.

With the world-wide support of fine artists we continue our Project of the Artist's Books Triennial Vilnius on the very best artistic level: Great Artists making a Great Exhibition! Thank you. Kestutis Vasiliunas: Curator of the Triennial.

The International Artists' Books Triennial Vilnius was established in 1997. Over this period 1610 artists from 93 countries have submitted about 3000 artist's books. An international jury has chosen the best 835 submissions from 64 countries to be displayed during successive exhibitions. The Artist's Books Triennials Vilnius is a travelling event

showing in Vilnius (Lithuania), Leipzig, Frankfurt, Hamburg and Rheine (Germany), Lille (France), Silkeborg (Denmark), Venice and Vercelli (Italy), Seoul (South Korea), Halmstad (Sweden) and Salzburg (Austria).

Deadline 15th November 2017.

An International Jury will select artists' books for the 8th Artists' Books Triennial Vilnius 2018. Main Prize – A Solo Artists' Books Exhibition in Vilnius in 2021 together with the 9th International Artists' Books Triennial Vilnius 2021.

We plan to show the 8th Artist's Book Triennial: 2018 March 22–25, Leipzig Book Fair, Germany; 2018 June – The Martynas Mazvydas National Library of Lithuania, Vilnius; 2019 Spring - Scuola Internazionale di Grafica, Venice, Italy; 2019 - we work towards it touring Japan, USA and Australia.

All information: <http://artistsbook.lt/blog/2016/01/23/8th-international-artists-book-triennial-vilnius-2018/>
Organiser of the Triennial: Circle "Bokartas".
Curator of the Triennial: Kestutis Vasiliunas

Call for participation:

IMPACT - International Multidisciplinary Printmaking Conference 2018 -ENCUENTRO (ENCOUNTER)

SM PRO ART: Estamos encantados de anunciar que IMPACT 10 - ENCUENTRO será en Santander, ESPAÑA, del 1 al 9 de Septiembre de 2018



SM PRO ART: We are delighted to announce that IMPACT 10 - ENCUENTRO will be in Santander SPAIN, 1st to 9th September 2018.

Estamos encantados de trabajar con el Centre for Fine Print Research de la University of the West of England para albergar y organizar la próxima Conferencia Internacional Multidisciplinaria de Grabado, IMPACT en 2018. IMPACT se originó en Bristol en 1999, y después de una exitosa gira previa por nueve ciudades alrededor del mundo, IMPACT llegará finalmente a España.

Cuando pensamos en el tema de IMPACT10 la palabra ENCUENTRO surgió espontánea, porque Impact 10 no será sólo una reunión, sino una celebración.

También estamos muy emocionados de presentar IMPACT 10 como el primer evento bilingüe. Lo invitamos a ENCUENTRO / ENCOUNTER y a que descubra nuevas colaboraciones en la gráfica.

En Impact 10 le invitamos a explorar la diversidad de idiomas, culturas, técnicas y diferentes disciplinas en la impresión. Será mágico. Será increíble. Será sorprendente. Será un ENCUENTRO.

Las aplicaciones para Ponencias, exhibiciones, talleres y todo, están ya abiertas. Encuentro se celebrará en Santander del 1 al 9 de septiembre de 2018. Varias acciones, exposiciones y eventos tendrán lugar durante este período, por lo que queremos invitarle a venir a Santander para participar y disfrutar de todas las actividades.

La Conferencia Impact 10 será desde el miércoles 5 al sábado 8 de Septiembre de 2018. **Cierre de presentaciones 30 Noviembre 2017.**

Nosotros somos una organización respetuosa del medioambiente por lo tanto todas las publicaciones serán digitales. Nosotros le proveeremos un soporte electrónico con toda la información cargada.

SM PRO ART is delighted to be working with the Centre for Fine Print Research, University of the West of England to host and organise the next International Multidisciplinary Printmaking Conference, IMPACT 10 in 2018.

IMPACT was established in Bristol in 1999, and after a successful tour of nine previous places around the world, IMPACT will now finally arrive in Spain. When we thought about the theme for IMPACT 10 the word ENCUENTRO (encounter) spontaneously emerged, because Impact 10 will not be just a meeting but a celebratory event.

We are also very excited to introduce IMPACT as the first bilingual event. We invite you to an ENCUENTRO / ENCOUNTER and discover new print collaborations. At Impact 10 we invite you to explore the diversity of languages, cultures, techniques and different print disciplines. It will be magical. It will be amazing. It will be surprising. It will be an ENCUENTRO.

Submissions for Papers, Exhibitions, Workshops and more, are now open. Encuentro will be held in Santander from 1st to 9th September 2018. Several actions, exhibitions and events will take place during this time so we want to invite you to come to Santander to participate and enjoy all the events. **Impact 10 Conference will be from Wednesday 5th to Saturday 8th September 2018.**

Submissions are open now until 30th November 2017.

We are an environmental friendly organisation, all the publications will be digital. We'll provide you with an electronic device with all the information uploaded for the conference.

Cierre de presentaciones / Deadline for submissions:
30th November 2017.
<https://www.impact10.es/interfaz/guías-guidelines/>
<https://www.impact10.es>

'SUBSTANCE'

Portsmouth Artist's Book Event 2018 at Aspex Portsmouth
Sunday 18th March 2018 – 10am until 5pm



'Substance' is an exciting curated event bringing together multiple artistic disciplines inviting visitors to participate in the process of making and telling 'stories'.

'Substance', is a one-day event exploring artist's books as a multidisciplinary art form, presenting stories, poems and bold statements in an amazing array of forms from the page to performance, installation and sculpture.

'Substance' is proudly presented by David G Kirby in association with Aspex Portsmouth.

'Substance' is the first national Artist's Book event to be held in Portsmouth and a first for Aspex.

'Substance' features established UK and international artists and students from a broad range of artistic disciplines; writing, poetry, illustration, printmaking, spoken word, performance, sound and sculpture.

'Substance' will showcase straightforward 'traditional' printed, bound book arts - handmade low tech 'zines' self publishing poets and writers; spoken word, sound and performance based artists; experimental, sculptural and site specific interactions designed to spark conversations and stories that both challenge and reinforce ideas of what constitutes a 'book'.

The Artist's Book is a key medium for the exploration of form and function. Distilled down, one idea of a 'book' is a container, a vessel for storing - well, contents... in the hands of artists, the container has become as expressive and meaningful as its contents, creating an astonishing diversity of artefacts and expression – from the conventional, traditional and historical, to more experimental, imaginative and exploratory. The material form of the container has evolved from the tradition of spoken/cultural memory, to sheets of paper, to digital media, to esoteric 'cloud' storage.

The intention is for artists and visitors to engage and interact, to generate narratives through those conversations, and in the course of the event to see, and hear those dialogues transformed and re-presented. Visitors to the event will experience a few of the processes of how narratives and other content can be generated and contained, encapsulated in forms that can be taken away and relived elsewhere.



Event curator, Dave Kirby says "My aim with 'Substance' is to present a slice across the current genre of artists' books; to focus on relationships between forms of content - archive /narrative and its [re]presentation/ retrieval. What comes first, the contents or the container? How does one even begin to make a 'book'?"

Dave Kirby is a multidisciplinary artist from Southsea. He has been involved with artists' books for more than 25 years. A seasoned exhibitor at artist's book fairs and events, Dave's work is held in national and international collections.

For further information please contact:
Dave Kirby, Portsmouth Artists Book Event
artistbooksportsmouth@gmail.com
Tel: 07780 283603. Follow the blog at:
<https://artistsbooksportsmouth.blogspot.co.uk>

Aspex - Aspex recently retained Arts Council England, National Portfolio Organisation status enabling it to continue enriching Portsmouth and the surrounding area's cultural and creative environment. Aspex Visual Arts Trust is delighted that ACE continues to recognise the important work we do.

Aspex has been supporting emerging artists, exposing the creative process, and engaging new audiences with visual art for 35 years.

Delivering an exciting and varied programme of exhibitions, off-site projects and participation events, the aim is to make the appreciation and creation of art a more inclusive activity. Aspex has a track record of supporting sensational artists early in their careers. Artists such as Mona Hatoum, Richard Wilson and Susan Collis, all now internationally-acclaimed, received support from Aspex.

Key projects like EMERGENCY, an open submission biennial exhibition, put new work by new artists centre-stage.

Aspex participation programme, recognised by the arts industry as one of the best in the country, provides activities for everyone from toddlers through to pensioners. The work they do with children with Special Educational Needs and Autism has been described as exemplary.

Aspex Gallery, The Vulcan Building, Gunwharf Quays,
Portsmouth PO1 3BF, UK. <https://www.aspex.org.uk>

London Centre for Book Arts - Call for A6 books:
 London Centre for Book Arts is launching a new project called A6 BOOKS. The aim is to help promote and distribute books, zines and publications by emerging artists. With a simple criteria (work must be A6 size - 105 x 148 mm) and an inclusive open-submission process, we hope to create a new pathway for artists to reach their readers or viewers.

If you are an artist or group of artists interested in submitting artists' books, publications or zines to be considered for sale through A6 BOOKS, please drop us an email at submissions@londonbookarts.org with photos, a brief description, and the following information:

- Name of Artist(s)
- Title
- Retail Price
- Number of pages
- Number of copies produced



What is Nature Study? A6 bookwork by Esther McManus

Submissions are strictly limited to A6 size (105 x 148 mm) publications, books, publications and zines – this helps us to manage space and the amount of admin time we can devote. Due to space limitations we will not be able to accept all submissions. Please be patient as we may take up to five weeks to get back to you about your submissions.

If your work is selected, it will be sold at our shop on consignment/sale-or-return terms which is 40% to the shop and 60% to the publisher. We are particularly interested in books or publications that have been conceived as artworks in their own right, and are inexpensive and produced in large or open editions rather than limited editions or unique books (to borrow from the submission guidelines of the great Printed Matter).

Feel free to share with friends, and look forward to seeing your submissions!

Ira & Simon, London Centre for Book Arts.
<http://www.londonbookarts.org>
<http://www.a6books.org>

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 Tel: 97714255062
www.chinocrafts.com



ASP FAIR GLASGOW

Saturday 2nd September 2017 at CCA Glasgow, UK
ASP Glasgow follows in the footsteps of Artist Self Publisher's Fair London, held at the ICA annually since 2015. ASP Glasgow picks up where the previous ASP events left off, featuring over sixty British and international independent artist self-publishers for the one-day fair.

The fair will show artist self-publishers only and will continue to avoid the restrictions and market dominance that affects much of contemporary arts culture. The publications are still the artworks: affordable and available, free from the fetters of the institution or gallery, the ideas, images and text are produced and published by artists who understand the restrictions and freedoms of the printed page.

Free Admission. 11am - 7pm at CCA Glasgow, 350 Sauchiehall Street, G2 3JD. <http://goodpressgallery.co.uk/asp-fair-glasgow/>



CAB - Cardiff Artists' Books - Saturday 9th September 2017 at The Prinhaus, Cardiff, UK
CAB 2017 is a one-day event bringing together artists, writers and publishers from Cardiff and beyond.

With a specific focus on promoting artists' books, visitors will be able to learn more about the work in a relaxing, friendly environment.

Building on the Welsh capital's growing interest in artists' books - from Yellow Back Books pop-up Art Book Shop to the stunning collections at Cardiff School of Art & Design and Cardiff University - CAB 2017 is the start of something special.

With a firm focus on showcasing local talent, the event will feature a dedicated CAB table, exclusively for Cardiff-based artists to exhibit their work - providing a prominent platform for the up-and-coming!

From humble beginnings, CAB 2017 aims to mirror the DIY culture embodied by The Prinhaus - Cardiff's independent, not-for-profit print workshop and community-minded art space.

Visitors will receive a limited edition 'edible' print! Yum. As well as a host of artist's book stalls, CAB 2017 will include live performances, comic/zine workshops and the opportunity for an artists' book surgery with Sarah Bodman. After closing time, visitors are invited to stay on for an evening of drinks, music and excellent company.

Free event, all welcome. 10am - 5pm.
The Prinhaus, 70A Llandaff Rd, Cardiff, CF11 9NL.
<https://www.theprinhaus.org>

Brighton Print Fair & Wayzgoose 15th - 24th September, 2017 Phoenix Brighton, Brighton, UK

Brighton Print Fair is a new selling event taking place over ten days promoting printmaking in all its various forms. 80+ printmakers will exhibit their work showing a wide range of print techniques; etchings, screenprints, woodcuts, linocuts, lithographs, monoprints, collagraphs and letterpress. Additional events and activities will make the show a celebration of print! The fair takes place at Phoenix Brighton opposite St Peter's Church in central Brighton.



Brighton Wayzgoose - Saturday 23rd September 2017
On the second Saturday of the fair we're holding the Brighton Wayzgoose - which will be a series of events (in addition to the main fair) centered around a printers' tabletop fair which will sell printed products - artists' books, zines, printed bags, posters, cards, fabrics.

Ditchling Museum of Art and Craft's print trolley will be helping visitors print free postcards on the day.

11am - 5pm at Phoenix Brighton, 10 - 14 Waterloo Place, Brighton, BN2 9NB, UK.
<http://www.brightonartfair.co.uk>

The San Francisco Center for the Book's 14th Annual Roadworks Steamroller Printing Festival, USA
Sunday 17th September 2017



The San Francisco Center for the Book's 14th Annual Roadworks Steamroller Printing Festival is a day-long public printmaking and book arts extravaganza that includes free hands-on printmaking and book arts activities, demonstrations, 50 arts and crafts vendors, art gallery and studio tours, and more. Admission is free.

SFCB will be printing linocuts using a 7-ton 1924 Buffalo Springfield steamroller and a 12-ton 1916 Kelly Springfield steamroller - both provided by Roots of Motive Power - combined with the road surface of Rhode Island Street as a humongous makeshift printing press. In this way a team of featured artists, printers and steamroller operators create large-scale Featured Artist prints and smaller Personal Prints Artists prints, during the Festival.

11am – 4pm at the San Francisco Center for the Book
375 Rhode Island Street, San Francisco, CA 94103, USA.
<https://sfc.org/Roadworks2017>

Fair, from September 22 to 24, 2017, at MoMA PS1, Long Island City, Queens. Free and open to the public, the NY Art Book Fair is the world's premier event for artists' books, catalogues, monographs, periodicals, and zines. The 2017 NY Art Book Fair features over 370 booksellers, antiquarians, artists, institutions and independent publishers from 28 countries.

MoMA PS1, 22-25 Jackson Avenue on 46th Avenue, Long Island City, NY, USA. <http://nyartbookfair.com>



Friends with Books: Art Book Fair Berlin
Hamburger Bahnhof – Museum für Gegenwart Berlin
22nd – 24th September 2017

Featuring 160+ international participants and a series of public programmes: discussions, readings, presentations, performances, and art works that explore the perimeters of today's art publishing.

Friends with Books is a non-profit organisation founded in 2014 offering greater visibility to contemporary artists' books and art publications, including an annual art book fair, public programming, and partnerships with art organisations and institutions, facilitating the engagement of diverse audiences with the book works of artists and publishers worldwide.

Reception: Friday, 22 September, 6-8pm. Hours: Saturday, 23 September, 11am – 7pm, Sunday, 24 September, 11am – 7pm. Admission is free.

Hamburger Bahnhof – Museum für Gegenwart – Berlin
Staatliche Museen zu Berlin, Invalidenstraße 50–51, 10557 Berlin, Germany.
<http://www.friendswithbooks.org>



Printed Matter, Inc. presents - THE NY ART BOOK FAIR
22nd - 24th September 2017
Preview: Thursday, September 21, 6-9pm at MoMA PS1
Printed Matter presents the twelfth annual NY Art Book

F O M O - FALMOUTH ART PUBLISHING FAIR
29th September - 1st October 2017

Falmouth Art Gallery, UK

FOMO Falmouth Art Publishing Fair is a collaborative project organised by artists and writers Neil Chapman, Maria Christoforidou, Carolyn Shapiro and Gillian Wylde of Falmouth School of Art in partnership with Falmouth Art Gallery. The fair provides opportunities for display, sale and distribution of artists' publications of all kinds, including

pamphlets, broadsheets, chap books, posters, leaflets, newspapers, journals, zines, stickers, audio recordings, artists' books and editions.



Image - Maddy & Paul Hearn, exhibitors at FOMO

Exhibitors include: Atlantic Press; Alembic Books; Angie Butler, Rhiannon Daniels & Jennifer Batt of #MakingBooksInBristol, Banner Repeater; Hannah Levene, Maddy and Paul Hearn; Redell Olsen, and many more local and national artists and publishers. Free event.

Falmouth Art Gallery, Municipal Buildings, The Moor, Falmouth, Cornwall, TR11 2RT, UK. <http://www.falmouthartgallery.com/Gallery/VisitUs> <https://falmouthartpublishingfair.wordpress.com>

Twin Cities Zine Fest - Saturday 30th September 2017
Minnesota Center for Book Arts, Minneapolis, USA



The Twin Cities Zine Fest is always FREE, wheelchair accessible, and open to the public!

TCZF 2017 will take place Saturday 30th September from 11 am-5 pm at the Minnesota Center for Book Arts, 1011 Washington Ave S, Minneapolis, MN.

The Twin Cities Zine Fest is an annual celebration of zines and self-publishing in the

Twin Cities and beyond. TCZF aims to sustainably support self publishing and the DIY ethic in our communities, with an intersectional focus on politically and socially engaged zines, community partnership, and amplifying the voices of those who have been historically unheard. <http://tczinefest.org>



The Tokyo Art Book Fair, 5th – 8th October 2017
Warehouse TERRADA, Tokyo, Japan

The Tokyo Art Book Fair started in 2009 as the first book fair in Japan to specialise in art publications. Participants in this annual event include independent publishers, galleries, bookstores as well as individual artists and artist groups. The fair has seen significant growth in its scale and content over the years, and the three-day event now brings together over 300 participants from Japan and abroad. Warehouse TERRADA, Tokyo, Japan. <http://tokyoartbookfair.com/en/>

Bristol Comic & Zine Fair
The Station, Bristol, UK, Saturday 7th October 2017



BCZF poster design by Lize Meddings

The Bristol Comic and Zine Fair celebrates the world of DIY and independent publishing. The fair brings together artists, writers, and publishers from across Bristol and further afield for a one-day market. 2017 will be our 7th year.

BCZF was established in 2011 to give artists interested in self-publishing a chance to sell their work and to invite new audiences to see what the UK's vibrant DIY arts scene is up to. BCZF 2017 returns to The Station, Broadmead, a city-centre space run by The Creative Youth Network to provide a place for young people to meet, develop their talent, and get advice and support. Free entry. The Station, Silver St, Bristol BS1 2AG, UK. <https://bczf.co.uk>



Vancouver Art Book Fair
13th – 15th October 2017

Vancouver Art Gallery, British Columbia, Canada

Free and open to the public, VA/BF is the longest-running international art book fair in Canada and one of only two on the West Coast. VA/BF is a multi-day festival of artists' publishing featuring over one hundred local, national and international publishers, as well as a diverse line-up of programs, performances and artist projects.

Featured artists travel to Vancouver from across Canada and the globe, and produce everything from books, magazines, zines and printed ephemera to digital, performative or other experimental forms of publication.

Vancouver Art Gallery, 750 Hornby Street, Vancouver, British Columbia V6Z 2H7, Canada.
<http://vancouverartbookfair.com>

ALL INKED UP

Kent's International Artist's Book and Print Event. Book Artists and Universities from all around will be showcasing and sell their books, zines and prints. **The event is spread over the weekend at two venues:**

Friday 13th October 2017 at UCA, University of the Creative Arts Canterbury, UK

10.30am - 6pm. Herbert Read Gallery University of the Creative Arts, New Dover Road, Canterbury, Kent, UK. As well as the fair of 30 Artists and Universities, there will be an open symposium programme of celebrated artists talking about their work and debating the makeup of what a book can be. Plus Workshop inductions into print processes and binding methods. This is part of Canterbury Arts Festival. www.uca.ac.uk/life-at-uca/locations/canterbury/

Saturday 14th and Sunday 15th October 2017 at Brewery Tap Gallery Folkestone, UK

53 Tontine St, Folkestone CT20 1JR. The event is moving to the seaside to be part of the Folkestone Triennial fringe. Saturday: 11-7 with a performance at 7.30pm by Bones and the Aft. Sunday: 11-4. <http://folkestonefringe.com>

All events are free and works for sale from just a few pounds. For information contact Rob McDonald, Senior Lecturer at UCA Canterbury: rmcdonald@ucreative.ac.uk <https://www.canterburyfestival.co.uk/whats-on/visual-arts/all-inked-up.aspx>

Bookface chapter 8 - Saturday 14th and Sunday 15th October 2017, The Rising Sun Arts Centre, Reading, UK



Image L-R: Lina Johansson, Nela Bligh, Ross Hale, Sam Knight, Rachel Knight, Mary Riley, Suzanne Jones

Browse stalls and share ideas at our artist's book fair weekend at Reading's independent art space, The Rising Sun Arts Centre. Handmade books, small press, experimental and altered books, illustrators and printmakers. Poetry readings, workshops, demos and more. Relax in our café bar with homemade snacks and organic beer. Free entry.

The Rising Sun Arts Centre, 30 Silver Street, Reading Berkshire RG1 2ST, UK. Saturday 14th October and Sunday 15th October 2017, 11am - 5pm.
<http://www.risingsunartscentre.org>

5th Annual Bergen Art Book Fair

Bergen Kunsthall, Norway, 19th – 22nd October 2017



Knust / Extrapool at Bergen Art Book Fair 2015.

Bergen Art Book Fair is an international art book and self-publishing festival, situated in the city of Bergen, Norway.

The fair showcases local, national and international artists and small press publishers. Organised by Bergen Zines, the annual Bergen Art Book Fair is held each autumn at Bergen Kunsthall. <http://www.bergenartbookfair.no>



OCTOBER 26 - 29
NEW YORK, NY

Editions / Artists' Book Fair 2017

The Tunnel, New York, USA, 26th – 29th October 2017
Editions / Artists' Book Fair (E/AB Fair) has been New York's premier showcase for the discovery of new and contemporary prints, multiples, and artists' books since its founding. Renowned for its cultivation of an international community of publishers, E/AB Fair provides a platform for their growth in the art market. Each year the Fair presents a thoughtfully curated exhibition of works by hundreds of emerging and established artists and an informative programme of artists' talks.

The Tunnel, 269 11th Avenue (between 27th and 28th Streets), New York. <http://eabfair.org>

SAVE THE DATE



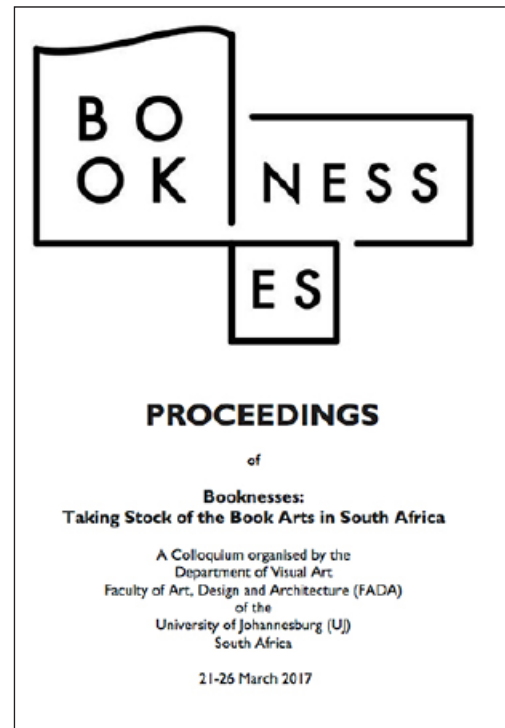
Small Publishers Fair - Friday 10th and Saturday 11th November 2017, Conway Hall, London, UK
The Small Publishers' Fair is an annual celebration of books by contemporary artists, poets, writers and book designers. It is held in Conway Hall in London's Bloomsbury on the second weekend in November. The 2017 Small Publishers Fair will take place on Friday 10 and Saturday 11 November.

Over 60 publishers from across the UK and around the world; readings and talks; a special exhibition on the stage at Conway Hall - *Peter Foolen: Books & Editions 1987-2017*; FREE entry to the Fair and all activities.

Thousands of original works to buy from the stands run by the creators and publishers in a beautiful and historic venue in the heart of Bloomsbury.

Conway Hall, 25 Red Lion Square, London WC1R 4RL, UK.
<http://smallpublishersfair.co.uk>

INTERNET NEWS



From David Paton in Johannesburg: A link to the publication of the proceedings of *Booknesses: Taking Stock of the Book Arts in South Africa*, A Colloquium organised by the Department of Visual Art, Faculty of Art, Design and Architecture (FADA), of the University of Johannesburg (UJ), South Africa.

Selected papers from the *Booknesses Colloquium* can be downloaded as a free pdf: <http://bit.ly/2vaHZTX>

From Tomasz Wilmanski in Poznan, Poland: A link to the *Art Book Studio* website, which he runs at the University of Arts in Poznan. Next year in 2018 he is planning to exhibit acoustic works by the precursor of French sound poetry Bernard Heidsieck. In the series "Book and what's next" (Classic) AT Gallery will also present works by Emmett Williams (visual and concrete poetry), Henri Chopin (visual poetry, sound performance) and Stanislaw Drozd PL (concrete poetry).

<https://www.facebook.com/pracownia.ksiazka.artystyczna.edukacja.uap/?fref=nf>

Galeria AT: <http://www.galeria-at.siteor.pl/>

CJ Robinson *Found Narratives*

“Hidden in a small private woodland, off a public footpath, several miles from any town, overlooking an artificial lake, itself a product of the Derbyshire Dales industrial past, stands a lone wooden shack, barely large enough for four people to stand in.”



The beginning of *Found Narrative No.8*, one of an occasional series of sightings by the artist CJ Robinson. Read them all on his blog: <https://wordsofdeadpoets.wordpress.com/2017/08/11/found-narrative-no-8/>

NEW ARTISTS' PUBLICATIONS

The Blue Notebook journal for artists' books
Volume 12 No.1 Autumn – Winter 2017, published October 2017.

Subscribe today! £10 for two issues. *The Blue Notebook journal for artists' books* Vol 12 Nos 1 and 2. Publication dates: October 2017 and April 2018. This price is a subscription for both issues, badge and stickers. Each issue is sent on publication. Order online at: <http://bit.ly/2uNg0Zr>

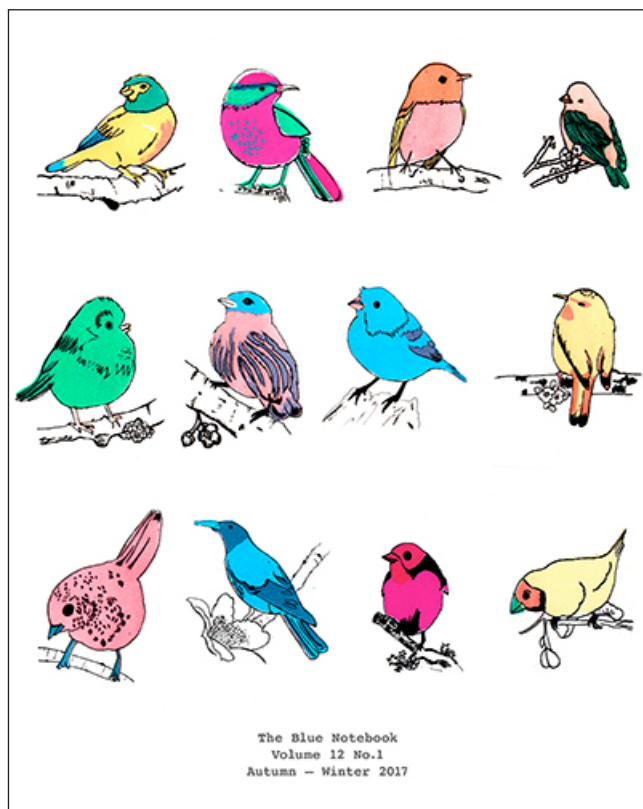
Articles in this issue:

No More Happy Ever Afters. Lyn Ashby writes about his time as a Siganto Research Fellow at the State Library of Queensland in Brisbane, Australia in 2016 and his thoughts on the narrative in artists' books. Artists' books, he concludes, present readers (and makers of these books) with a storyform without prescription or conclusion, that sidesteps the usual limitations and conventions of traditional narrative. In doing this, he suggests, they offer an honest and contemporary template of sensibility.

The Small Publishers Fair – A Community. The Small Publishers' Fair (est. 2002) is an annual celebration of books by contemporary artists, poets, writers and book designers, held in the UK. Organiser Helen Mitchell reflects on the community of exhibitors and visitors that bring a unique identity to the event.

The Polar Tombola. Over the last seven years Nancy Campbell has researched Arctic cultures during residencies at Upernavik Museum and Ilulissat Kunstmuseum in Greenland and elsewhere in the region: My understanding of Greenlandic culture has been enriched by my tentative steps in learning Kalaallisut (West Greenlandic), designated a 'vulnerable' language in UNESCO's *Atlas of World Languages in Danger*. This article describes some of the issues I have encountered while working with Greenlandic that are relevant to my own work as a book artist and poet, and describes my approach to representing the challenges facing contemporary Greenlandic speakers through *The Polar Tombola*, a participatory art project.

Opening Times: Carrión's The New Art of Making Books as Creative Stimulus. Jim Butler of Anglia Ruskin University, UK considers different ideas of time and space within the book form. These are examined in relation to other artists' books and considered in relation to creative stimuli for some of his own bookworks. Butler is particularly interested in how theoretical ideas and texts can be used as creative stimuli. One text he frequently returns to is Ulises Carrión's 1975 essay, 'The New Art of Making Books'.



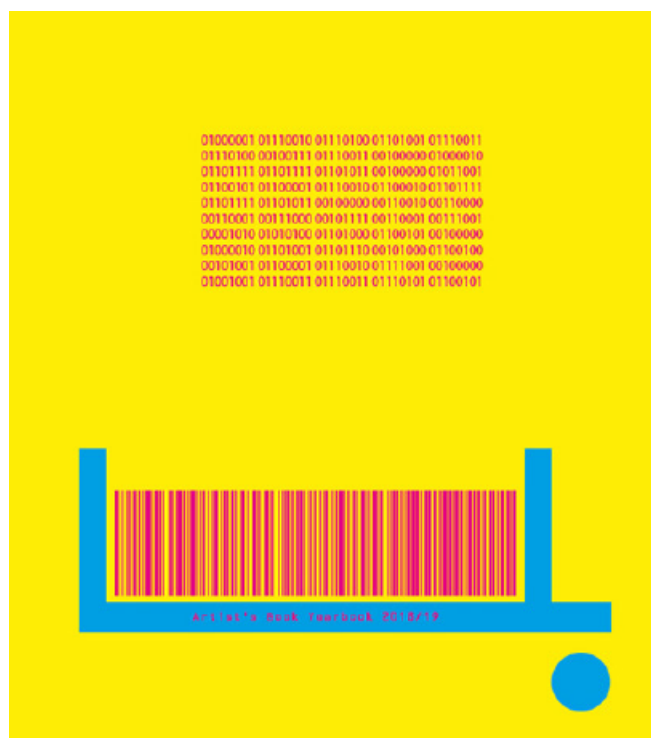
Artists' pages by: Phyllida Bluemel (UK), Deirdre Pretorius (South Africa), Same Same Press (Leonie Bradley & Catherine Cartwright, UK), and Cathey Webb (UK).

Cover, badge and sticker designs Rebecca Weeks.

Volume 12, No.2 Spring – Summer 2018 will be published April 2018.

The price includes both issues as hard copy (b&w) and colour PDFs, badge and stickers at £10 GBP including UK or international postage. <http://bit.ly/2uNg0Zr>

Artist's Book Yearbook 2018-2019
Published by Impact Press at The Centre for Fine Print
Research, University of the West of England, Bristol,
September 2017



Essays: With her regular page for bookartbookshop, Tanya Peixoto celebrates Kelly Wellman; *Endangered Species of Book* by John Bently, ponders the disappearance of paper-based books from our daily routines; *Liminal Moments At The Edges: Reading Montage Narratives in Artists' Books* by Victoria Cooper explores some examples of the montage within bookworks by Australian artists held within the State Library of Queensland, Brisbane; Peter Seddon Reviews the exhibition Press & Release 2016: Technology and the Evolution of The Artist's Book at Phoenix Brighton, UK; Josh Hockensmith of the Joseph C. Sloane Art Library at the University of North Carolina-Chapel Hill, USA, explains *The Artists' Books Critical Index Project*, gathering citations of where specific artists' books are mentioned or pictured in literature about artists' books; Egidija Čiricaite considers *In the Space of Time* - the metaphor of book space as "time" in artists' books from the *Prescriptions* collection held at the University of Kent Special Collections and Archives, UK; in *unfoldingthinking - Making Book Art with Scientists*, Les Bicknell reflects on his recent artist's residency at the Centre for Doctoral Training in Nanoscience and Technology at Cambridge University, UK, and the bookworks produced to date; from Poland, in *What if my artist's book is not really an object...*, Anna Juchnowicz discusses her long-term project using printmaking, artists' books and installation to express ideas from the poetry of Sappho today; in *BEEZER: Library Interventions*, Nick Norton reflects on the artists, designers, writers and performers participating in the interventions programme at Leeds College of Art, UK. Since 2013 Library Interventions has been making the creative potential of the library visible to a wide audience; in *Un-Flattened: Book Arts and the Artist's Map*, Rosie Sherwood, UK, asks from the perspective of a book artist - Can a map be a reflection of a place, an experience, an emotional response?

Cover design: Tom Sowden

Artists' pages by: Stephan Erasmus, Gloria Glitzer, Kellie Hindmarch, Sarah Jacobs, Sophie Loss, Hazel Roberts, Tricia Treacy, and Claire Yspol.

The listings sections detail some of the vast amount of artists' books activity, education and discussion taking place around the world and include: Artist's Book Publishers & Presses; Bookshops for artists' books; Artist's Book Dealers; Galleries & Centres; Collections, Libraries & Archives; Artist's Book Fairs and Events; Book Arts Courses and Workshops; resources for Design, Print & Bind; Print and Papermaking Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

In the *Artists' Books Listings* section, you can discover 400+ examples of new artists' books from the information sent in by artists in the following countries: Argentina, Australia, Belgium, Canada, Cuba, Denmark, France, Germany, Ireland, Italy, Norway, Poland, Russia, Serbia, South Africa, Spain, Sweden, The Netherlands, the UK and the USA.

240pp, 21 x 29.7 cm, black and white offset litho, colour cover. ISBN 978-1-906501-12-9, September 2017.

Please order your copy online at:

<http://www.bookarts.uwe.ac.uk/publications/artists-book-yearbook.html>

Help us clear our bookshelves by filling yours!

In summer 2018 Impact Press will move to a new office on campus. Help us clear our bookshelves by filling yours with our artists' books reference publications.



We have two bundles available:

2 x randomly selected back issues of the Artist's Book Yearbook for a bargain £10!

5 x randomly selected back issues of The Blue Notebook journal for artists' books for a bargain £10!

Both available at: <http://bit.ly/28N29s4>

New from Café Royal Books



Border Roads 1990–1994

Tony O’Shea

03.08.17, 36 pages, 14 x 20 cm, b/w digital, edition of 200. £6.00 including postage.

Order at: <https://www.caferoyalbooks.com/shop/border-roads-19901994-tony-oshea>

Ongoing Subscription - Subscriptions are posted at the end of each calendar month. Subscriptions can be placed at any point in the month and will include all titles published that month. Whole months only. Monthly bill is variable: £7.00—£40.00 including worldwide shipping, for one—five books, and determined by the number of titles in a month and your location. You will always save over 10% off the standard price including postage by subscribing. Sign up at: <https://www.caferoyalbooks.com/subscribe/>

Chiara Ambrosio - *As Far As The Eye Can Travel*
A monthly photozine posted straight to your door...



As Far As The Eye Can Travel is a monthly publication of pocket journeys: geographies of the mind, topographies of the soul and physical excavations, as far as the eye can - and will - travel.

As Far As The Eye Can Travel is a celebration of the small and near invisible: an archive of the incongruencies, gestures and poetic collisions that illuminate and transform

our reality. *As Far As The Eye Can Travel* is an act of commitment to the mystery of presence, a search for continuity within the cracks and the margins.



Subscribe to *As Far As The Eye Can Travel* to receive one publication every month in the post. Each zine is a unique and mesmerising surprise pocket journey, a powerful way to travel far while staring into books that fit in the palm of your hand.



Yearly subscription: £70 (incl. p&p). To subscribe please send payment via Paypal to: chiaraambrosio@gmail.com (if you prefer a different payment method please get in touch via email to arrange that).

Also available to buy: *As Far As The Eye Can Travel - 2016* complete box set: £70 (incl. p&p). <http://www.acuriousroom.com/AFATECT.html>

What is Art? A Fresh Twist

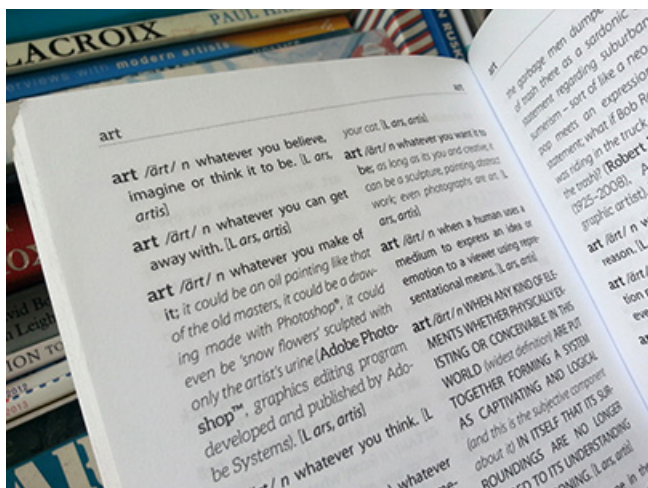
A New Dictionary of Art

Editor: Robert Good

Design: Jane Glennie

A New Dictionary of Art has been compiled from over 3000 definitions of Art found online, to create an addictively compelling and magnetically readable new work of

reference. Every conceivable opinion is here, lovingly edited, alphabetised and meticulously annotated to the point of absurdity.

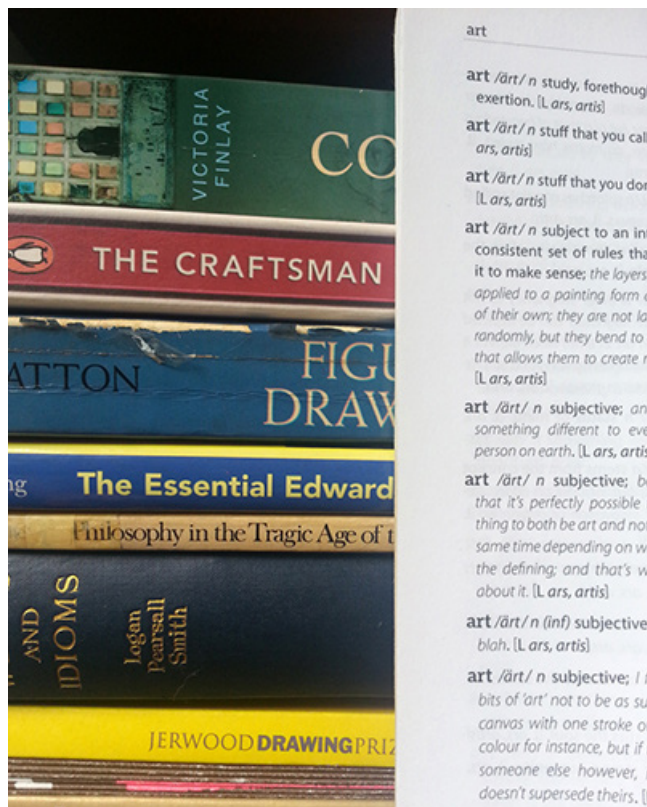


'Weirdly but powerfully provocative ... one of the most useful things I've read in a while' - John Clark, painter.

The dictionary features a wide-ranging and thought-provoking foreword by Professor Derek Matravers, who situates *A New Dictionary of Art* in the wider context of modernism, list-making and eccentricity. The *Dictionary* thus provides essential reading for students and art lovers, and everyone who has an interest in the world of contemporary art theory, popular culture and the philosophy of aesthetics.



'Killingly good. Both splendid and splendidly bonkers' - Professor Derek Matravers, philosopher.



If you have ever wondered what Art is all about, this streetwise cacophony of headstrong opinion, witty insight and heartfelt passion will provide you with as many answers as you need.

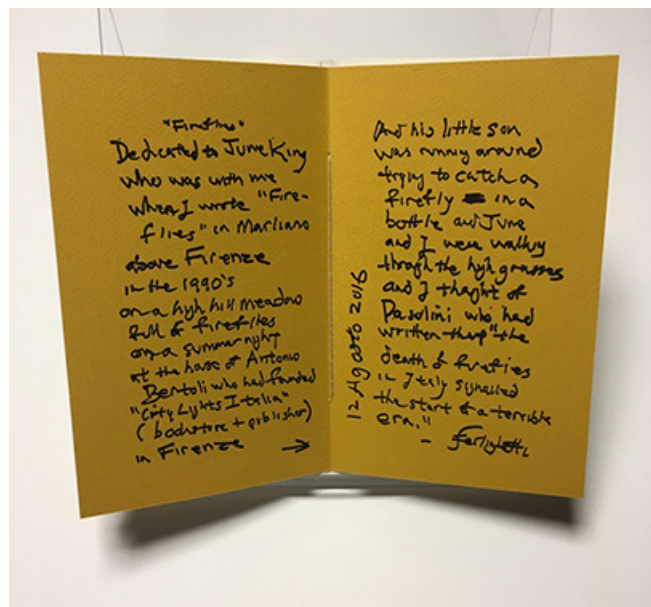
Not to be missed!

Published by Peculiarity Press. 246 pages. 7 x 5 inches. Full-colour matt laminated cover with end flaps. Please visit the website to find out more. There will be a crowdfunding campaign running throughout September. <http://www.robertgood.co.uk/dictionary.html>



Are there not still fireflies
Lawrence Ferlinghetti
Published by Damocle Edizioni

This edition of Lawrence Ferlinghetti was realised by the publishing house Damocle Edizioni - Venice in 100 numbered copies on Cotton FreeLife Merida Paper of the Cartiera Fedrigoni - Verona. The book was hand printed on the press at the Stamperia del Tintoretto - Venice, bound with linen thread, April 2017.

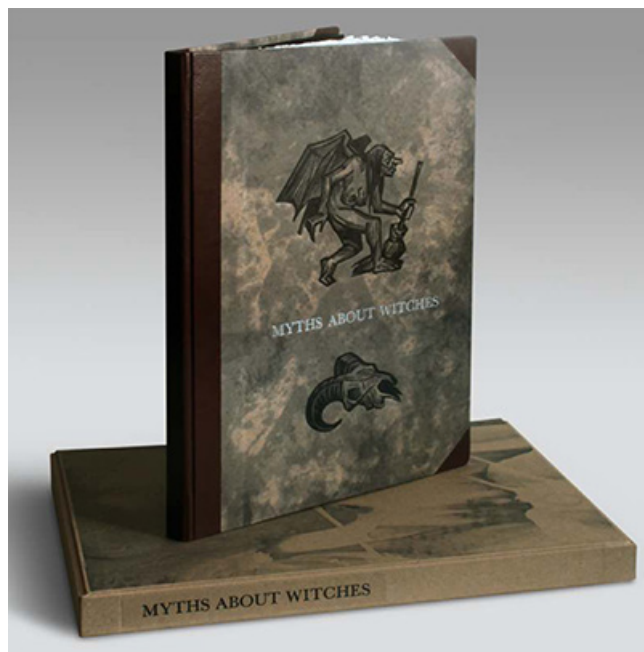


€75 Euro / £70 GBP / \$90 US plus P&P (please contact us for international cost). Order your copy by email at: edizionidamocle@gmail.com

Damocle Edizioni is a small independent publishing house making artists' books printed with letterpress and accompanied by graphic works, many of which are hand-sewn. We also specialise in making books in bilingual editions by international artists and writers from the USA, France, Germany, Italy, Russia, Latvia, Portugal, Spain and China.



Our small Bookshop is in the historical centre of Venice in the district of San Polo. For more details visit: <https://edizionidamocle.wordpress.com>



MYTHS ABOUT WITCHES

Dmitry Sayenko

44-pages with English text and images (linocut) printed on both sides. Text & images (linocuts): Dmitry Sayenko.

Text adaptation: Sarah Bodman. Typeface: Franklin Gothic '24, Baskerville '36. Handmade paper by the artist (approx. 280gsm. Material: cotton 100%).



Printing & binding by Dmitry Sayenko. Cover: spine & corners: leather. Marbled paper glued on the cardboard. Printing: linocut/typeset. Special slipcase (marbled paper for slipcases prepared specially for this edition). 2017. Total luxe edition: 15 copies numbered & signed.

Size: 245 x 345 x 23 mm. (9,646" x 13,583" x 0,906").
 More images at: <http://nikodimpress.blogspot.com>
 For more details, contact the artist at:
nikodim-book@yandex.ru or nikodim-publish@mail.ru

1984 NOW

Karen Hanmer

A set of five flip books inspired by the intersection of George Orwell's *1984* and current events. Phrases from Orwell's text morph into phrases from the headlines and back again.



Great Again suggests how 1984's four governmental departments are manifested in 2017 America: *Ministry of Truth / Lies, Ministry of Peace / America First, Ministry of Love / Law & Order, Ministry of Plenty / Defund & Privatize*.

Platform lists three slogans as familiar today as in Orwell's dystopian society: *War is Peace, Freedom is Slavery, Ignorance is Strength*.

Temperament documents many of the most common (and unconsciously self-referential) presidential words and phrases: *Huge, Tremendous, Loser, Out of Control, Bad Hombre, Dangerous, Disaster, Believe Me*.

Topia is a reminder that one citizen's Utopia is another's dystopia, and how easily one can become the other.

Watching explores the seductive quality even the most dangerous leader can possess.

Flip books: laser and inkjet prints on acid-free cardstock, buckram-wrapped spine. Books presented in individual mylar sleeves, set also includes archival corrugated box. 2 x 5.5 x 1.25" /each. Edition of 40. Available for fall 2017 delivery. Boxed set of five flip books: prepublication price \$250 until October 1, thereafter \$350. A limited number of books are available individually at \$60.

View details and videos at: <http://karenhanmer.com/gallery/pieces/1984NOW/1984NOWdetails.htm>

Lullaby For A Bride

Julia Borissova

I started working on this project a year ago. I focused my attention on the theme of a Wedding as a rite of initiation. The inspiration for my investigation of this topic came from fairy tales and folk narratives as well as the interdependence between people and nature.



15cm x 10cm, 17 single sheets, digital printing on cardboard. Handmade cover. Limited Edition of 100, all numbered and signed. 18 Euro + shipping.
 To order please contact the artist at: info@juliaborissova.ru

More images and information at: http://juliaborissova.ru/Julia_Borissova_PhotoSite/Lullaby_for_a_Bride.html

New books by David Barton:

SPASMS WITH OUTSIDEIN

26-page A5 perfect bound book with 2 colour laminated Cover. 21 full page line drawings, 150 copies. Published 28/04/2017. ISBN 978-1-907546-94-5. Price £4.50

BREAKING IS MAKING

24-page A5 perfect bound book with 3 colour laminated Cover. 19 full page line drawings, 150 copies. Published 28/04/2017. ISBN 978-1-907546-98-3. Price £4.50

SELF EVIDENT

28-page A5 perfect bound book with 2 colour laminated Cover. 23 full page line drawings, 150 copies. Published 30/05/2017. ISBN 978-1-907546-93-8. Price £4.50

EXCHANGE

32-page A5 perfect bound book with 2-colour laminated Cover. 15 full page line drawings and 12 pages full Digital colour. 150 copies published 14/07/2017. ISBN 978-1-907546-49-5. Price £6.50

NOW

22-page A4 Landscape perfect bound book with 2-colour Laminated cover. 17 full page line drawings, 150 copies. Published 14/07/2017. ISBN 978-1-907546-99-0. Price £5.00

David Barton, 45 Wellmeadow Road, Hither Green, London, SE13 6SY, UK. Tel: 020 82444238
 Email: Moya.barton@ntlworld.com

Making Books by the London Centre for Book Arts

Simon Goode & Ira Yonemura

Published by Pavilion Books



News from Simon Goode & Ira Yonemura of LCBA: We wrote a book! We're thrilled and a little proud to announce that a book that we've been working on for the past year is now out in the world.



Making Books by the London Centre for Book Arts is a step-by-step guide to creating books by hand at home based on our popular workshops. Published by Pavilion Books, we were lucky enough to work with photographer Yuki Sugiura, illustrator Jay Cover, and designer Makoto Yamada.

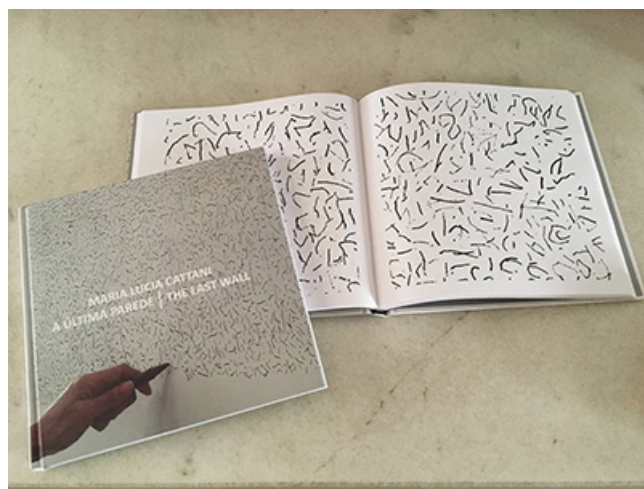
You can pick up a copy of the book at our shop or your local bookshop: <http://shop.londonbookarts.org/product/making-books-a-guide-to-creating-hand-crafted-books-by-the-london-centre-for-book-arts>

London Centre for Book Arts
Unit 18, Ground Floor, Britannia Works, Dace Road,
Fish Island, London, England E3 2NQ, UK.
<http://www.londonbookarts.org>

A ÚLTIMA PAREDE / THE LAST WALL

Maria Lucia Cattani

A ÚLTIMA PAREDE / THE LAST WALL was published last year as a record of artist Maria Lucia Cattani's last wall drawing. You can view an ISSUU version of it at: https://issuu.com/nickrands/docs/ultima_parede_jul_2017_7e5bde515b6b56.



A ÚLTIMA PAREDE / THE LAST WALL is available at Bookartbookshop - which also has some books by Nick Rands, or order a copy directly from Nick Rands at: contato@nickrands.com for £20 plus postage.

Cats / Dogs

Rebecca Padgham

Hardback miniature concertinas. These limited edition books celebrate a collection of cat and dog drawings taken from various sketchbooks over the last few years, inspired by my interest in cats and dogs.



6 x 4 cm. Edition of 10, 2017, UK. £6. These will be on sale at Bristol Comic and Zine Fair 7/10/17.

<https://www.reccapadgham.com>
reccapadgham@hotmail.co.uk

Does What It Says On The Tin: A Gin in a Tin Review Zine
Siobhan Britton

Pre-mixed drinks in a tin are surely one of the best inventions of modern times and have saved many a tedious journey or picnic for many of us. Stick your twee, gin in a teacup bullshit, gin in a tin is not messing about. As they've grown in popularity, more and more options are available.

I feel like I've become a bit of an aficionado when it comes to pre-mixed gin and tonic (or gin in a tin) as I like to call it, so I decided to make this zine. It looks at a range of premixed drinks, reviewing them based on their taste, appearance and value for money.



This is a 12-page zine that has been risograph printed in Brighton by the excellent Dopple Press, using hunter green ink (so in keeping with the international colour of gin, green), so there will be slight variations in the print from zine to zine.

£3.50 including UK P&P. <https://www.etsy.com/uk/listing/523576092/does-what-it-says-on-the-tin-a-gin-in-a>

New from Redfoxxpress:

HAPPINESS TO GO

Susanna Lakner

Collages by Susanna Lakner. 15 x 20 cm limited edition book. Hard cover. 40 pages, 150 numbered copies. August 2017. 35 euro / 33 GBP / 40 \$US.



You can order online at <http://www.redfoxxpress.com/AB-lakner.html> with Paypal or via Amazon. You can order also by email at: info@redfoxxpress.com

The Rebel(s)

Glenn Holman and Andy Parsons

Published by Floating World

A rebel is always seen as someone outside or in opposition to the established order, a visionary. Marginalised, misunderstood and often feared who seeks to overturn

accepted convention. In the 1961 film 'The Rebel' Tony Hancock plays a down trodden clerk who, although lacking any discernible talent, harbours the ambition to become a great artist. The film gently mocks what it saw as the pretensions and high ideals of the art world. In their new artist's book *The Rebel(s)* Glenn Holman and Andy Parsons pay tribute to a film they both love and use its absurdist humour to investigate questions of critical importance to contemporary art. In particular, what constitutes rebellion in an age where rebellion is seen as being an essential component of a credible arts practice?



Part homage, part critical discourse, Parsons and Holman use their own experiences to investigate what it means to be an artist. The absurdities, contradictions, joy, successes and failures that come to define the existences of anyone navigating their way through the baffling world of contemporary art. At its heart *The Rebel(s)* uses humour to interrogate structures and critical thinking that privilege intellectual complexity over visual and emotional experience. The book has involved the creation of a set of paintings and sculptures in Sligo and London, as well as documentation of performances, interventions and texts. It is the most far reaching and sustained piece of book art produced in the 14-year history of *Floating World*.



The Rebel(s) will be launched at the Small Publishers Fair, Conway Hall, London on the 10th-11th November 2017 before touring throughout 2018.

To mark the 50th anniversary of Tony Hancock's death, Holman and Parsons will be holding a series of *Rebel(s)* days throughout the UK. These will be part exhibition, and part performative re-enactment, exploring issues raised in the book in greater detail.



A4 Hardback, 128 pages. In an edition of 100 copies signed and numbered by the artists. Published by Floating World £25.00 available from: info@floatingworldbooks.com

Endless Journey by Tom Gauld

Third edition now published by The Laurence Sterne Trust



A myriorama by Tom Gauld inspired by the works of Laurence Sterne. Twelve picture cards which can be arranged to form 479,001,600 different landscapes.

Myriorama, or 'Many Thousand Views' consist of numerous cards depicting fragments or segments of landscapes that can be arranged in a multitude of different combinations. This 'entertainment' for young ladies and gentlemen originated in France. The first English version in 1824 was a set of 16 cards which depicted Gothic

ruins, castles, cottages, a lighthouse, a man fishing and a gypsy encampment. These landmarks had a backdrop of mountains with islands and a lake to add extra texture and depth.

Whenever the cards were taken out and arranged upon a table, they produced a landscape of harmony which was variable, compatible and satisfying to the user without

being geographically identifiable. This first myriorama seems to have been an instant success and many varieties were created to satisfy the demands of the public.

The new commissioned contemporary myriorama by Tom Gauld has many references to Laurence Sterne's writings and contains incidents and characters that may be familiar to the reader. He has ordered his drawings to allow an almost limitless variety of Sternean encounters to take place.

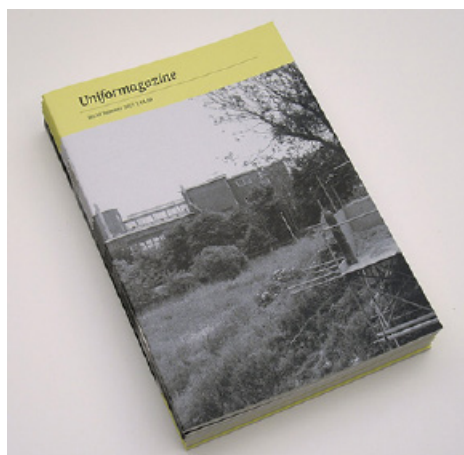


What a large volume of adventures may be grasped within this little span of life, by him who interests his heart in everything, and who, having eyes to see what time and chance are perpetually holding out to him as he journeyeth on his way, misses nothing he can fairly lay his hands on. From 'A Sentimental Journey through France and Italy' by Laurence Sterne.

Third issue. Myriorama cards - 16cm x 7cm. Order online at: <https://www.laurencesternetrust.org.uk/shop-item.php?id=118>

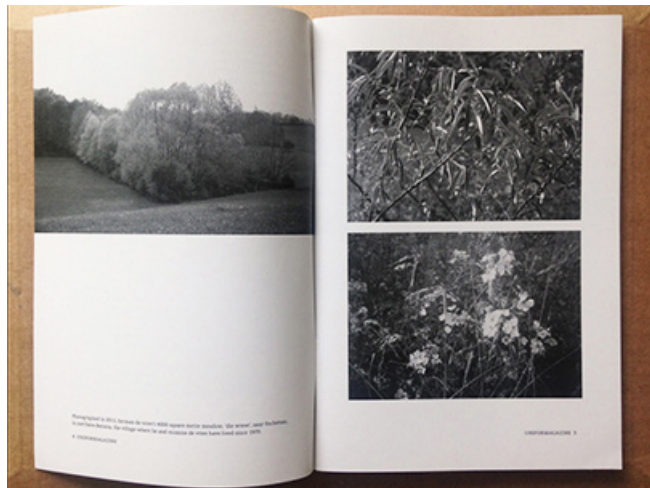
Uniform magazine

No.10, Summer 2017



die wiese herman de vries & susanne de vries | *Terms* (2) Tom Benson | *Middlefield* Ian Waites | *The Observer* Anon. | *Stells* Helen Douglas & Telfer Stokes | *Fiction: Arp* Adam Scovell | *Echo / 0,000000001mm* Heinz Gappmayr | *Broadcasts from the Edge of the Horizon: The Beacon* Volkhardt Müller & Dawn Scarfe

With this tenth issue, Uniformmagazine's quarterly structure of sequence, and direction, the gathering and grouping of content, has now become an almost habitual activity of attempt and demonstration, in each instance informed by what has gone before. The issues so far don't exactly amount to a regular accumulation, not in a linear sense, but maybe an expanding whole, the parts placed at the edge of something that is gradually defining its own limits.



Interior photograph of *Uniformmagazine* by Peter Foolen

As well as articles and extracts to do with current Uniformbooks, for the most part invitations and proposals, content is very often borrowed, or commandeered. Edited piecemeal from varied sources, including information located online via blog or tweet, it has become another variant of the plain and ongoing form of the printed pamphlet, page by page, and issue by issue.

ISSN 2056-6301, 32pp, 215 x 145 mm. £4.00.
<http://www.colinsackett.co.uk/uniformmagazine.php>

STOP PRESS!

Sumi Perera [*Super-Press EDITIONS*] is showing artists' books and print installations as part of *LOOP 2017* at the Bankside Gallery London, 12th – 19th September 2017. Sumi Perera will also be demonstrating artists' books on Saturday 16th September at the gallery.



Open daily 11am – 6pm except for Sunday 17th September 2017, closing at 5pm. Bankside Gallery, 48 Hopton Street, London SE1 9JH, UK. <http://www.loopartists.org.uk>

New workshop dates for autumn and winter at St Bride's London, UK

It's the season for learning new things. Why not enlist yourself or your loved one on a course in our workshop? Our experienced bookbinding, letterpress and wood engraving tutors can cater for all skill levels, so there's nothing stopping you.

This autumn offers a range of courses in the following:

Bookbinding With Joe Dixon

Wood Engraving With Peter F Smith

Letterpress With Mick Clayton

St Bride opened its workshop in 2010 on the site of the Foundation's former gymnasium, offering hands-on workshops on traditional printing and engraving techniques, as well as evening classes, print history courses and summer schools.

Our courses are tailored to beginners and experienced printers, with a range of workshops and academic sessions catering to each. Whether it is mastering letterpress or learning about print's past and future, we have the perfect programme to help you brush up on your skills.



A full programme of events runs throughout the year, while tailor-made workshops are available as required. Our unique workshop space allows visitors to experience first-hand how traditional printing works, hone existing skills or learn new ones, all based at the home of print on Fleet Street.

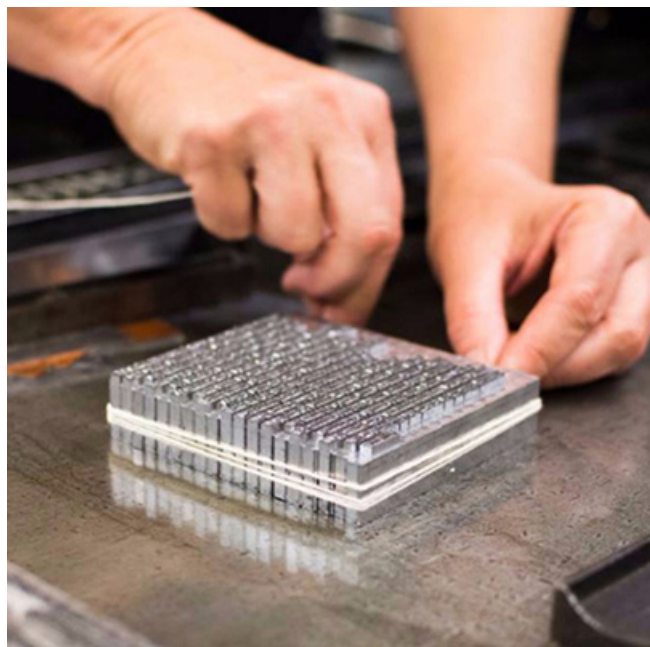
Browse and book any of these courses on the website at: <http://www.sbf.org.uk/print-workshop>
 St Bride Foundation, Bride Lane, Fleet Street, London, EC4Y 8EQ, UK. Tel: 020 7353 3331. info@sbf.org.uk
<http://www.sbf.org.uk>

Parts of a Whole 4: New Work from MCBA's Artist Community

Minnesota Center for Book Arts, Minneapolis, USA
 Until 29th October 2017

MCBA presents *Parts of a Whole 4*, an exhibition of new work by over 70 members of our artist community -

faculty, Artist Co-op members, recent artists-in-residence, fellowship and mentorship recipients, Book Arts Certificate graduates, staff, and board members, among others - curated by the MCBA Artist Co-op. Through artists' books, broadsides, prints, installation work, and other bookish artistic endeavours, this vibrant and eclectic group of artists demonstrates a breadth of innovative approaches, creative skills, and diversity of styles.



See the full list of exhibitors at: <http://www.mnbookarts.org/parts-of-a-whole-4-new-work-from-mcbas-artist-community/>

Also at MCBA: An Evening of Fine Wine and Fine Books
The Shop at Minnesota Center for Book Arts,
Minneapolis, USA
Friday 13th October 2017, 6pm to 9pm



Our twelfth annual 'Evening of Fine Wine and Fine Books' will be dedicated to fostering the collection of artists' books. In one evening, guests will explore new work from more than 100 artists from around the world, representing the range of contemporary artists' books from self-published chapbooks to fine press limited editions. The event offers something for everyone, from the most seasoned collector to the newest enthusiast, with items at a wide variety of prices.

Attendees will sample a delectable variety of wines and cheeses, and browse the latest offerings from outstanding local and international book artists.

This event is free and open to the public.

<http://www.mnbookarts.org/finewinefinebooks/>

Also at MCBA: *New Patterns/Breaking Patterns*
Cowles Literary Commons, Minnesota Center for Book Arts, Minneapolis, USA

Until 22nd October 2017

Reception 10th Sept, 2 - 4pm with performances at 3pm.

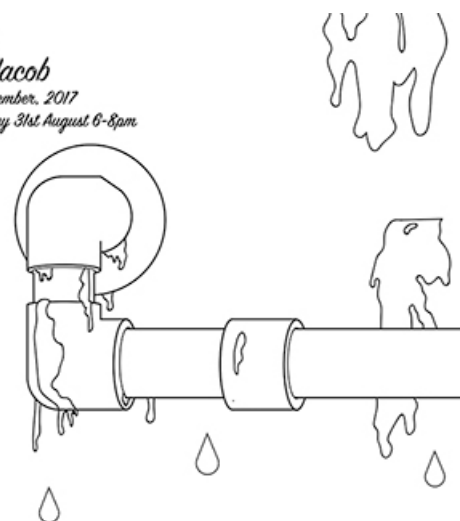
Free and open to the public. *New Patterns/Breaking Patterns*, an exhibition featuring new works by MN artists Robyn S. Awend and Robin Schwartzman. This two person exhibit explores various forms of gender identity through dimensional paintings and handmade paper from clothing. Wardrobe patterns and clothing scraps inspire these works in obvious and subtle ways commenting on gender stereotypes and softening the binary divide that has, in many ways, informed our current culture.

As part of this exhibition, there will be special performances at 3pm on 10th September by artists Anthony Neuman (Build A Boy Workshop) and Freya Richman (Sailing Upwind). Performances are appropriate for ages 12+. <http://www.mnbookarts.org/new-patterns-breaking-patterns/>

Monday – Saturday: 9:30am to 6:30pm, Tuesdays open late: 9:30am to 9pm, Sundays: noon to 4pm. Gallery admission is always free.

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

Brian Kennon
Adam Lewis Jacob
 31st August - 30th September, 2017
 Opening Event - Thursday 31st August 6-8pm



Brian Kennon & Adam Lewis Jacob
An exhibition of new works at Good Press, Glasgow
Exhibition runs until 30th September 2017
 Good Press, 5 St. Margaret's Place, Glasgow, G1 5JY, UK.
<http://goodpressgallery.co.uk>



After the Firebird
Ekaterina Vasilyeva

This book is the result of a 7-year project in the Pskov region of Russia. "After the Firebird" talks about the mystery and magic of the hidden world and the amazing discoveries that can occur in front of everybody. You need only to look around carefully.



The text has been published partially in: Critical Mess, Wobneb Magazine, Art Narratives, Dodho Magazine, C41 Magazine, PDN magazine, Edge of Humanity Magazine, F-STOP issue, Wonder-Full, WorkshopX, Fotografia magazine, Private, Saint Lucy, Phosmag magazine, Tonelit and LensCulture.



Designed by the artist in a limited edition of 85 copies (numbered and signed). Handmade binding. 24 x 32 cm, 48 pages + 1, 37 colour illustrations.
1 Firebird for the Incantation. Inside paper: Materica Gesso 120 gr. Cover paper: Materica Gesso 250 gr. Languages: English, Russian. Self published and printed in St. Petersburg (Print Gallery) in 2017.
Price: 47.50 EUR (including shipping)
http://www.ekaterinavasilyeva.ru/books/after_the_firebird/

Book Launch for Mychael Barratt's 'London Map of Days'
Saturday 2nd September, 11am - 1pm

Eames Fine Art Gallery
58 Bermondsey Street, London SE1 3UD, UK

Mychael Barratt will be at the gallery to discuss his work and to sign copies of his beautiful new book based on his original eight-plate etching currently in the gallery.



The book covers 366 date-specific references on the map, including the last ever Frost Fair on the Thames (1 February 1814) and the time in 1976 (3 December) when Pink Floyd's inflatable pig broke free from Battersea Power Station. The book costs £20 and Mychael will be in the gallery signing copies. No need to book, just pop in and join us between 11am and 1pm on Saturday 2 September.
<http://eamesfineart.com>

Roni Horn - books
+ selection #4 by Joan Ayrton
Florence Loewy gallery / books, Paris, France
2nd September - 7th October 2017

Roni Horn explores the changing nature of art and identity through the mediums of sculpture, drawing, photography and the book. For over 30 years, Roni Horn's work has been closely linked to Iceland both in terms of geography, geology, climate and culture.

We are presenting a major group of books including the current series *To Place* (1990-), based on her relationship with this country. Roni Horn presented this series of works as an introduction to her entire body of work.

The books focus on the issues of identity, site and nature through photographs of the landscapes, ice, rocks, swirling water and people. Most of the photographs are accompanied by descriptive, classifying or literary texts.

The "to" in the title transposes the word "place" into a verb rather than a noun and the progression of the books suggests that the artist "places herself" in these landscapes where the volcanic geology evokes a perpetual becoming similar to the artistic work itself

Florence Loewy gallery / books
9 rue de Thorigny - 75003 Paris, France.
www.florenceloewy.com
info@florenceloewy.com

burning with pleasure #3

Seen Fifteen Gallery, London, UK

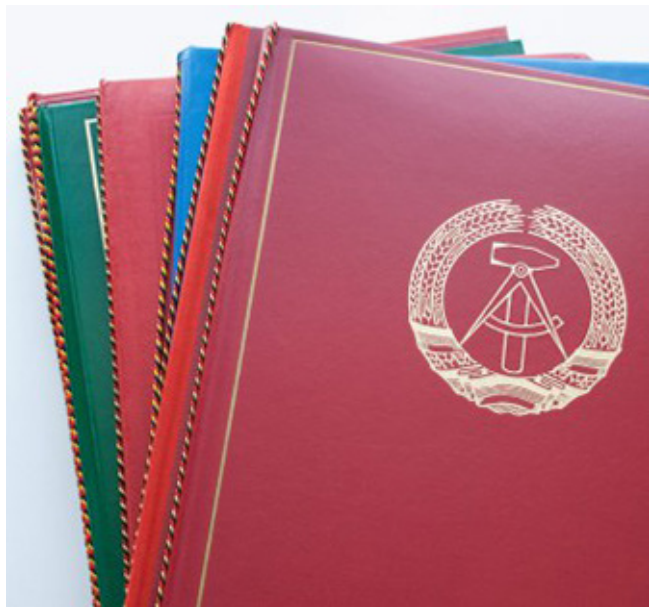
8th - 30th September 2017

From Elisabeth Tonnard: My bookwork *The Plan* will be presented in *burning with pleasure #3*, an exhibition of artists' books at Seen Fifteen Gallery in London. The exhibition is curated by Magali Avezou of Archipelago.

For the past three years *burning with pleasure* has aimed, once a year, to report on the present production of innovative artists' books from around the world. The selection intends to reflect on contemporary image culture and to broaden the discourse on photography and photobooks.

Artists presented include Francis Alÿs, Yto Barrada, Ruth van Beek, Katrien de Blauwer, Anouk Kruihof, Raymond Meeks, Jean-Luc Moulène, Joachim Schmid, Elisabeth Tonnard and Daisuke Yokota.

The exhibition runs from September 8 to 30.



<https://elisabethtonnard.com/works/the-plan/>

The exhibition *burning with pleasure* will display a selection of innovative works created from around the world. At Seen Fifteen, the exhibition will gather 80 books coming from countries as diverse as Mexico, China and Italy. At Photofusion, a display of work in progress will present the different steps and trials carried out by artists in the process of making a book.

Public Programme:

Opening - 8/9 - 6.30 pm - Seen Fifteen

Bookmaking workshop with the Artists Book Cooperative.
10 /9 - Photofusion

Book advice sessions. 12/ 9 - Photofusion

Talk: On making and distributing books - Magali Avezou, Lewis Bush and Christiane Monarchi.
14/ 9 - 7pm Photofusion

Bookmaking workshop for age 8–13 with Sayako Sugawara.
16/9 Photofusion

Talk: On contemporary artists' publications - Fraser Muggeridge. 19/ 9 - 7pm Seen Fifteen

Talk: On artists' books from The Secession - Andreas Reiter Raabe. 28/9 - 7pm Seen Fifteen

Printed Matters - A discussion on economics for Artlicks Week-end with: Lewis Chaplin (Loose Joints), Edward and James Newton (Highchair Editions) and Federica Chiochetti (The Photocaptionist). 30/ 9 - 3pm Seen Fifteen

For enquiries and bookings, please contact:
magali@archipelagoprojects.com

1–19 September at Photofusion, 17A Electric Ln, Brixton, London SW9 8LA, UK

8–30 September at Seen Fifteen, Unit B1: Bussey Building, 133 Rye Ln, London SE15 3SN, UK

<http://www.archipelagoprojects.com/burning-with-pleasure-Exhibition-1>

Barbara Beisinghoff has a new website:

Beisinghoff's works are housed in international museums and public collections, among them The National Museum of Cracow, the Library of the Congress and the Museum of Women in the Arts in Washington, DC. Since 2012, guest artists work in the etching studio of the Beisinghoff Art Studio during the summer months. The Printmaking Residency Beisinghoff Germany is administered through the Women's Studio Workshop New York.
<https://www.beisinghoff.de>



For up to date / last minute news...
follow Sarah on Twitter:
<https://twitter.com/SarahBodman>

UWE Bristol Exhibitions are within Bower Ashton Library. Please check opening hours before travelling during vacation periods and bank holidays.

<http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowerashton.aspx> Tel: 0117 3284750 (library issue desk) or email: Sarah.Bodman@uwe.ac.uk

NEXT DEADLINE: 13TH OCTOBER FOR THE NOVEMBER 2017 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 (200 dpi) at 8.5 cm across.**

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