



TELL ME A STORY  
STORIES ABOUT EVERY  
DRUNK WHO CAME TO  
EVERY BAR IN ENGLAND  
STORIES TOLD TO YOU  
BY THE VIRUS

HELL

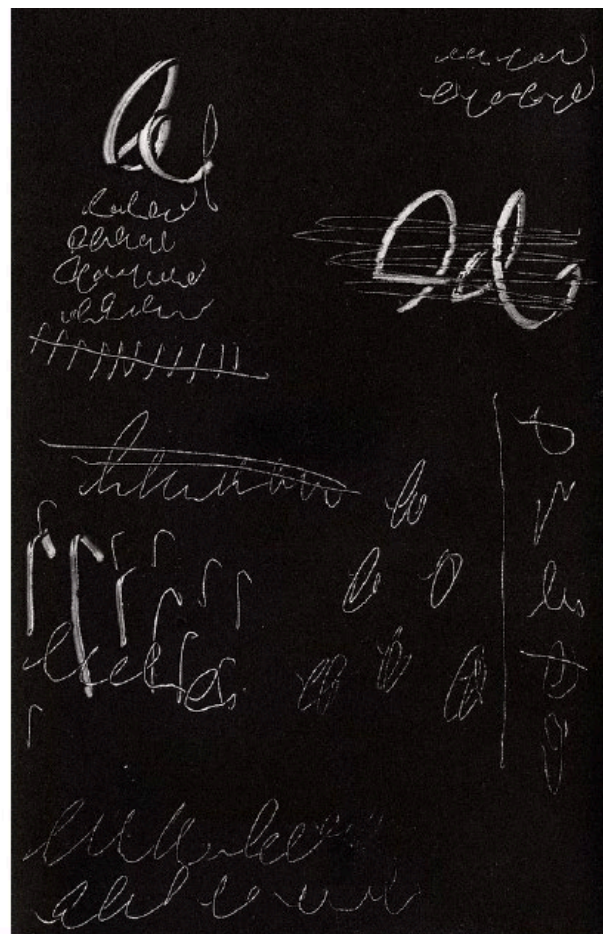
LIVING HELL

SO TYPICAL OF THIS MANIAC,  
THE ENGLISH  
BEERS TO THEIR MOUTHS

TAKE ME TO WHERE  
ALL IS PEACE  
SOMEWHERE ELSE  
TO ANOTHER WORLD

IN THE MIDDLE OF  
THE NIGHT  
WITH MY FACE BURIED  
IN MY BED  
AND I LAY BACK

SHIT, I WANT TO GET DRUNK



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**COVER PAGE: AGASSI BOOK ARTS PRIZE 2021 CSILLA BÍRO | BEN JENNER SEE PAGE 17**

**IN THIS ISSUE: NATIONAL AND INTERNATIONAL ARTISTS' BOOKS EXHIBITIONS PAGES 2 - 17**

**ANNOUNCEMENTS PAGES 17 - 18 COURSES, CONFERENCES, LECTURES & WORKSHOPS PAGES 18 - 23**

**OPPORTUNITIES PAGES 23 - 27 ARTIST'S BOOK FAIRS & EVENTS PAGES 27 - 29 INTERNET NEWS PAGES 29 - 33**

**NEW ARTISTS' PUBLICATIONS PAGES 33 - 46 REPORTS & REVIEWS PAGES 46 - 50 STOP PRESS! PAGES 50 - 53**

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

***Two Hundred and Forty-Three Postcards in Real Colour***  
Curated by Linda Parr

**1st July - 31st August 2021\***

**Georges Perec 1936-1982**

Georges Perec's postcards were first published in a French magazine *Le FOU parle*, in 1978. Far from their description 'en Couleurs Véritables' (in Real Colour), they are only postcard messages, with no holiday pictures at all, and entirely in black & white.

The messages were translated into English by John Sturrock, and published in 1997 by Penguin Classics, in *Species of Spaces and Other Pieces*.

The unnumbered messages describe hedonistic vacations of happy holidaymakers, careless about sunburn and with never a hint of the discomforts of travel, nor the bills. There are so many messages that even if you took three holidays a year it would take a lifetime to experience them all.

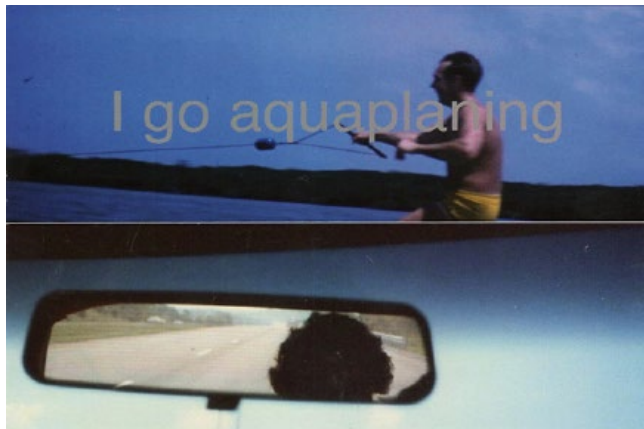
The idea of this project was to respond to Georges Perec's 243 imaginary postcard messages by making the missing images, then sending real postcards. There was an enthusiastic worldwide response, catching the imagination of students & professors, artists & writers, Perec scholars, translators, mathematicians and architects.

Sweden, Turkey, USA & Wales. A batch of twenty-four cards rocked up late together, like a group of revellers returning from a party in a distant sorting office, in defiance of social distancing. The card from Mexico arrived a little dishevelled after a journey of three months. Only three were lost in the post; fortunately their images have been reproduced. Georges Perec's postcard messages + the images = 243 postal artworks.



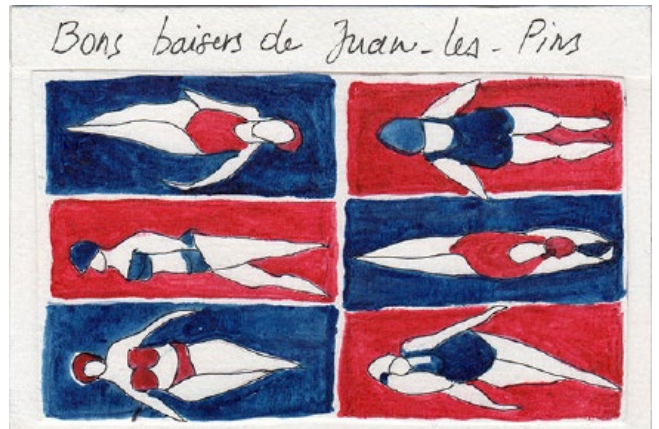
John Gayer (Finland), Hôtel de la Plage

The messages were dedicated to Perec's friend Italo Calvino, both men were members of OuLiPo, Ouvroir de Littérature Potentielle (workshop of potential literature). This group of writers and mathematicians, based in Paris from the 1960s, explored the use of constrained writing techniques, and this is the first clue to unravelling the secrets of the messages.



Mike Dutton (UK), Fréjus

The cards arrived to a Post Office Box from twenty-one countries: Austria, Australia, Canada, England, Finland, France, Germany, Greece, Ireland, Italy, Mexico, Nepal, Netherlands, Norway, Poland, Portugal, Puerto Rico,



Marie-Christine Joly (France), Juan-les-Pins

Perec made lists of countries & regions, towns and hotel names, using all the letters of the alphabet equally three times, dropping in literary and historical references, to give each message a location. He then also listed numerous



activities, entertainments, thoughts and greetings before mathematically shuffling and combining them all. A typical message would take the form, "We're at the Pension des Glycines. Weather good. We eat well. I've got sunburnt. Back on the 17th."



Claire Marcus (USA), Cheval d'Or

The postcard messages were allocated to their volunteer artists using Perec's own *knight's move* grid system, which was one of the methods he used to combine the elements of his messages.

In this year of staying at home we have travelled through the Republic of Postcards in a postal post-modernist Grand Tour. The 40th anniversary of Georges Perec's untimely death approaches. His work continues to intrigue and inspire, and through these postcards his messages have come alive.

Linda Parr

MA Multidisciplinary Printmaking UWE

Instagram: postcards\_for\_perec

<http://www.bookarts.uwe.ac.uk/perec21>

**\*Physical works will be displayed in the library cabinets for students and staff to see, but due to social distancing measures we cannot currently welcome visitors.**

We will share works with the public online via UWE Bristol Library's Twitter feed at: <https://twitter.com/UWELibrary>  
Up to date library info can be found here:  
<https://www.uwe.ac.uk/study/library/coronavirus-library-guidance>

### *Every Day & Special Days*

Bainbridge Island Museum of Art, WA, USA

2nd July - 22nd September 2021

This new rotation from the Cynthia Sears Artists' Books Collection takes you on a journey from daily delights and mundane activities to once-in-a-lifetime events. Time is marked through postcards or weather observations, holding ceremonies, or simply surviving a pandemic. Included are *Local Conditions: One Hundred Views of Mt. Rainier (At Least)* by Chandler O'Leary, *How to Transition on 63 Cents a Day*, by Leopoldo Bloom, and *Women and Cars* by Susan E. King. *Women and Cars* holds special significance in the collection as it was the first artist's book acquired by Cynthia Sears, BIMA's Founder.



*The Land*, Deborah Greenwood, 2015, Cynthia Sears Artist's Book Collection

Just in time for the Independence Day holiday weekend, Bainbridge Island Museum of Art (BIMA) will open its summer exhibitions on Friday, July 2, 2021. The exhibitions are a celebration of summer in the Puget Sound, irreverence, and offer a breath of fresh air as we come out of a global lockdown together. Exhibitions include *Kurt Solmssen: The Yellow Boat*, *Nancy Callan & Katherine Gray: The Clown in Me Loves You*, *Trimpin: Hear & Now*, and a new artist's book exhibition called *Every Day & Special Days*. The exhibitions are open daily from 10am-5pm and admission is free.

The Museum is just steps away from the Bainbridge Island ferry terminal at 550 Winslow Way East, Bainbridge Island, WA 98110, USA. Complete exhibition listings can be found at <https://www.biartmuseum.org/exhibitions/>

### *Rawie and Pesapane: Poetry in Drawings*

Huis van het boek, Den Haag, The Netherlands

Until 15th August 2021

This spring, House of the Book is organising the exhibition *Rawie and Pesapane: Poetry in Drawings*. On the occasion of Jean Pierre Rawie's 70th birthday this spring, the museum is preparing an intimate exhibition. In it, Pesapane's fascinating and sometimes disturbing drawings can be admired along with Rawie's penetrating poems about love and death. This jubilee year of Rawie is reason for Huis van het boek to provide insight into the creative process of the special bibliophile edition *Parallellen* (2017). This book by De Carbolineum Pers by Boris Rousseeuw from Kalmthout is based on the unique collaboration between poet and artist, with the motto: "You played as a child under a different sky" (Cesare Pavese).

Elisa Pesapane chose ten poems about love and death from the oeuvre of Jan Pierre Rawie for the book. She linked existing works of her hand to these poems. She says about this: They are autonomous works that meet on the pages of the book, and are interconnected in the universal themes of love and death. These poems and the original drawings can be seen in the exhibition, as well as documentation and tests. that illustrate the making process.

About the book *Parallels*, Ronald Ohlsen said to Tzum in 2017: "The irrepressible urge to bring text and image

together ensures that a whole story unfolds, giving the old familiar poem and the sensual drawing both a whole new meaning. ‘



*Double portrait Jean Pierre Rawie & Elisa Pesapane, 2017, 50 x 40 cm, pencil on paper.*

A separate room in the exhibition is devoted to the “Dance of Death”, an originally late medieval motif in art in which death takes the living along in a macabre ballet. A theme revived by Elisa Pesapane. Some examples of the “danse macabre”, as depicted in books from the House of the Book collection, illustrate this motif. For example, the *Liber chronicarum* by Hartmann Skull from 1493 and the *Ship of Fools* by Sebastian Brant from 1497.

As in all publications of De Carbolineum Pers, the text of *Parallellen* is set by hand, in this case from the Van Dijk and the Kumlien, and printed by hand on handmade Van Gelder Posthoorn paper. The drawings have been digitally reproduced on Conqueror paper and glued into the book by hand. The book was published in an edition of 75 numbered and signed copies. Only a few copies are left for sale in the museum shop at €50.00.

Huis van het boek, Prinsessegracht 30, Den Haag, The Netherlands. <https://www.huisvanhetboek.nl>

## Exhibitions at the Center for Book Arts, New York, USA:

### Summer Reading

9th July – 18th September 2021

Curated by Anne Tarantino & Lindsey Landfried.

Opening in July - the high season of leisure reading and scholastic book challenges - Center for Book Arts presents Summer Reading, an exhibition of works by contemporary artists who take creative approaches to the book, text, and language. The book, in this exhibition, is complemented or subverted, with artists investigating the tradition of artist's books as an artistic structure, storytelling in visual art, the narrative possibilities of language, the communicative potential of storylines, and the object-ness of material in circulation. In including prints, sculptures, and works on paper that explore the design and aesthetics of language,

this exhibition celebrates the relationship between reading and making. Summer Reading extends beyond the gallery walls to include featured reading lists culled by the artist participants and associated lending lists for all ages, developed with our local partner libraries.

<https://centerforbookarts.org/summer-reading-exhibition>

### Imperfect Archiving/Archiving as Practice

9th July – 18th September 2021

*Imperfect Archiving/Archiving as Practice* is a reading room by GenderFail Archive. This reading room engages with the slowing down, digesting and reimagining of how archives are shared in public spaces. With the resurgence of small press publishing and artist publishing practices it is important to define and expand the possibilities of the archive. GenderFail Archive Project reading rooms are a response to the lack of imagination and criticality in many reading rooms at intuitions, galleries and other art focused spaces. The main goal of the GenderFail Archive Project is to connect people to zines, art books and artists books that GenderFail founder Be Oakley has collected over many years. The GenderFail Archive highlights contemporary publishing from the perspective of a contemporary artist publisher.



*Imperfect Archiving/Archiving as Practice* shows its full collection of over 1,000 art books, artist books and zines for the first time. GenderFail will also be showing GenderFail Archive Project Bookcases, which are collaborative sculptures made with artists that reimagine how books can be displayed in reading room installations. The GenderFail Archive Project has installed reading rooms within various institutions such as MoMA PS1, The International Center of Photography, The Studio Museum of Harlem, EFA Project Space and many others.

Started in 2015, GenderFail is an imperfect programming and publishing platform that highlights intersectional queer subjectivity. Our projects look at various forms of failure – from personal, public, and political perspectives – as a boundless form of creative potential. GenderFail is fueled by the messiness of collaboration, education, and community to push our goals of failing forward. We have been a part of projects, programming and exhibitions including The Studio Museum in Harlem (Radical Reading



Room, 2019), Williams College Museum of Art (Queer Zines, 2019), MoMA PS1 (Past and Future Fictions, 2018), The International Center of Photography (Queering the Collection, 2018), among many others. Our publications can be found in the library collections at the Whitney Museum of American Art, the Museum of Modern Art, the Metropolitan Museum of Art, the Center for Book Arts, Tate Museum Zine Library, among others.

<https://centerforbookarts.org/genderfail-archive-project-exhibition>

*Support for Center for Book Arts' Visual Arts Program is provided, in part, by the National Endowment for the Arts, the New York State Council on the Arts, with the support of Andrew Cuomo and the New York State Legislature, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.*

Center for Book Arts  
28 West 27th Street, 3rd Floor  
New York, NY 10001, USA.  
<https://centerforbookarts.org>

**Déirdre Kelly - REMAPPED**  
**WEISSE (White) VILLA - BIORAMA Projekt Summer**  
**2021, Joachimsthal, Germany**  
**3rd July - 29th August 2021**



*Point Line Intersection*, Déirdre Kelly, 2021, 18 x 14 cm. Collage cut out and watercolour on Mylar and found map, unique hand bound book. Photo: Francesco Alegretto

From palimpsest to hypertext: artists have literally and conceptually been 'mapping' the world; from earliest forms on cave walls in prehistoric times, stone tablets, to papyrus and paper. *REMAPPED* presents a series of map works by Déirdre Kelly that play with cartography using the aesthetic language of lace in an affirmation of the importance of the physical map.

The delicate cut map works, are translations, interpretations and reiterations of authentic antique Venetian lace designs from the Museum of Lace in Burano and Library of the History of Textiles and Costume at Palazzo Mocenigo in Venice, used by the lacemakers in their hand work for centuries. The symbolic language and mechanisms of navigation on the map, reveal universal keys for reading

maps and looking at lace, which of itself holds a heritage linked to anthropological cultural memory. Every map tells a story; transversal reading of lace and map evokes hidden journeys, where the viewer is both found and displaced while orienteering the intertwined geographies which seem to speak as much about presence as about absence.



*Lace Legenda*, Déirdre Kelly, 2020, 18.5 x 13.5 cm, found map, cut out and collage, unique hand bound book. Photo: Francesco Alegretto

DO YOU READ ME? Notwithstanding our long history of mapping, the ability to read maps and navigate is changing with the use of digital technologies; there is human need and desire for the physical map, now more than ever. The mechanisms and language key to reading maps provide a kind of 'grounding', a 'grip' on the world, a fundamental connection with place time and the universe. As these works re-affirm the importance of the physical map, there is also a desire to embrace and participate in the rich creativity of the female hand, always attuned to the delicate rhythms of nature. Signs of the natural world filter through these lace maps seemingly bringing the faraway, nearby.



Déirdre Kelly 'Tracery' Bookworks 2017-2021: *Lace Lexicon*, *Some Notes on Lace & Map*, *Compendium*, *Lace Legenda*, *Point - Line - Intersection*. Photo: Francesco Alegretto

New metaphors are superimposed on this work by the ongoing pandemic crisis. The natural world and the represented world overview, merge here in the practice of cartography in a meditation on beauty, fragility and the map, which still profoundly shapes how we visualise the

world. Behind every map is a person, behind every person is a map.

*From the artist:* Featured in the exhibition will be a number of bookworks which have come out of research via privileged access to the historic Venetian lace collections, resulting in a series of works that manipulates cartography, using the aesthetic language of lace.

From 2017 to present, the 'Tracery' series of bookworks are testimony to an ongoing dialogue of translations, interpretations and reiterations of symbolic language mechanisms; the dynamics of looking at map and 'reading' lace. A thoughtful response to the outstanding lace collection archived in the Museum of Lace in Burano and Library of the History of Textiles and Costume at Palazzo Mocenigo in Venice.

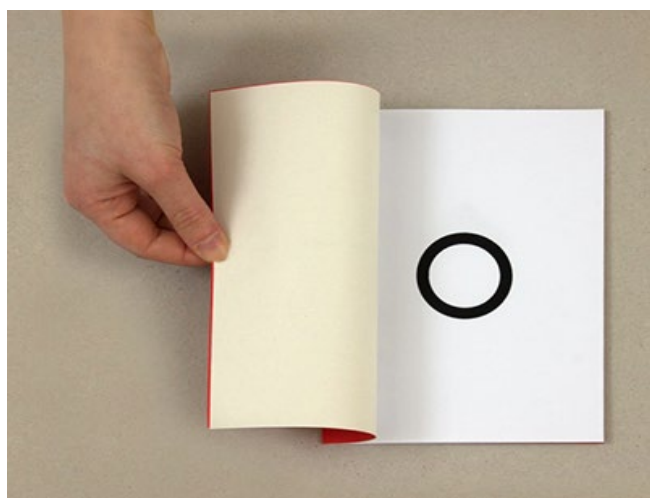
'Tracery' emulates Ruskin's dedication to observation. Ruskin was captivated by tracery in Venice. He recorded, in word and with his own hand, the actual architectural traceries of the city, making the connections between nature and art in Venice.

*I would endeavour to trace the lines of this image before it be for ever lost, and to record, as far as I may, the warning which seems to be to be uttered by every one of the fast-gaining waves, that beat, like passing bells, against the Stones of Venice.* John Ruskin 'The Stones of Venice'

<http://www.deirdrekelly.net> Please contact the venue for details of opening arrangements. Watch a video about the exhibition at <https://vimeo.com/564267595>

WEISSE (White) VILLA - BIORAMA Projekt  
Am Wasserturm 1, 16247 Joachimsthal, Germany  
<http://www.biorama-projekt.org/villa---concept.html>

**Bernard Villers - LE REMORQUEUR 75 - 21**  
Florence Loewy gallery / books, Paris, France  
Until 24th July 2021



Belgian painter and publisher born in 1939, Bernard De Villers, known as Bernard Villers, lives and works in Brussels. He claims to be a painter, but a good part of his practice, including painting, develops in various editorial

forms: more than one hundred and fifty books, brochures, leaflets or magazines. His work progressed notably under the banners of several successive publishing houses, Le petit remorqueur, Les éditions du Remorqueur (1976/2003), Le Nouveau Remorqueur (2003-2015) et le Dernier Remorqueur since 2016.

Minimalist in appearance (simple ideas, elementary forms, modest achievements, sober looks, etc.), Bernard Villers' work is of great complexity, cultured and sensitive. Cultured, because worked in a more or less invisible way by a dialogue with the language, the literature, the philosophy...; sensitive, because seeking his inspirations in various banal, marginal or imperceptible aspects of daily experiences.

Aurélien Noury, *Bernard Villers, Les Éditions du Nouveau Remorqueur – Catalogue raisonné*, Incertain Sens, Rennes, 2016.

Downloadable exhibition catalogue available at:  
<https://bit.ly/3d1AxTr>



Photo © Aurélien Mole, exhibition view, Florence Loewy 2021

Florence Loewy gallery / books  
9/11 rue de Thorigny - 75003 Paris, France.  
Tel: +33 1 44 78 98 45  
gallery: <http://www.florenceloewy.gallery>  
books: <http://www.florenceloewy.com>  
[info@florenceloewy.com](mailto:info@florenceloewy.com)

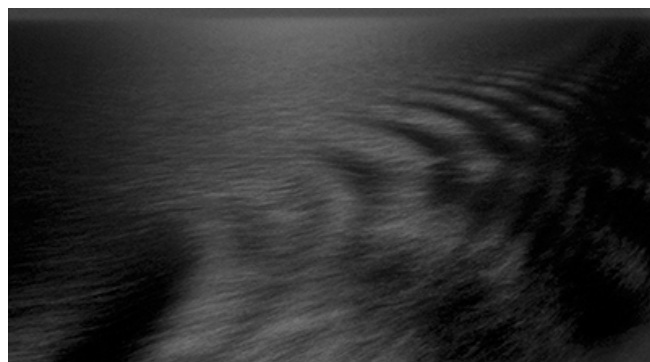


Two exhibitions at Spazio Choisi, Lugano, Switzerland  
Until 3rd September 2021:

**Spazio Choisi 01 - Leo Pellegatta & Nicolas Laferrerie,  
*Think you're escaping and run into yourself***

To celebrate James Joyce, on the 99th anniversary of his novel *Ulysses* (1922), photographer Leo Pellegatta and composer Nicolas Laferrerie will present a multimedia installation and performance at Spazio Choisi 01 in which sounds, music and images evoke Joyce's imagination.

*Ulysses's* photographs follow in the footsteps of an imaginary and enigmatic journey, full of parallels with Joyce's work and Homer's *Odyssey*, and tell about some of the places still possessed by the presence of the Irish writer, in particular Trieste.



The music of *Ulysses* pays homage both to the musical sensitivity of the Joycean language and to the author's fascination with the aquatic element. A string quartet, a piano and James Joyce's voice seem to evoke an interior monologue, which melts into the electric clouds of the guitars, as if to outline the stream of consciousness of Joyce's and Homer's heroes.

On the occasion of the event at Spazio Choisi, the authors, in collaboration with Daniela Lorenzi (art printing house A14, Milan), present an artist's edition inspired by the charm of optical instruments at the early years of the history of cinema.

**Spazio Choisi 02 – dedicated to Artphilein Editions –,  
hosts the display of Ugo La Pietra's artist's book, *Viaggio sul Reno 1974*.**



This Rhine cruise was an artistic experience of Ugo La Pietra, conducted together with the Global Tools Communication Group, composed of Franco Vaccari, Gianni Pettena, and Guido Arra. With the trip /

performance on the Rhine, the artists explored the theme of "communication" in a closed and segregated environment, such as that of a trip organized on a boat: from this limited context, marked by regular rhythms and by a reduction at the minimum terms of any influence from the outside world, the participants' behaviour, their interactions, the communication processes emerge.

The exhibition is enriched by a selection of rare artists' books in unique copies and the screening of the film "The reappropriation of the city" (Ed. Center Georges Pompidou, Paris 1977).

Choisi Bookshop  
via Ferruccio Pelli 13, Lugano 6900, Switzerland  
Tel: +41 (0)91 922 00 38  
<https://choisi.info>



Le Centre des livres d'artistes (cdla)  
1 place Attane F – 87500 Saint-Yrieix-la-Perche, France  
Tel: + 33 (0) 5 55 75 70 30  
<https://cdla.info/>

**Cneai = La Cité Sous le Ciel / The City Under the Sky  
Cité internationale universitaire de Paris, France  
Until 29th August 2021**

After a year "hors-les-murs", the Cneai = sets up its new spaces at the Cité internationale universitaire de Paris in a 34-hectare park open to the public with a population of 6000 residents representing 51 countries. In unusual exhibition spaces, the Cneai = will create collaborative artistic programmes with the houses, residents, services and associations of the campus.



To inaugurate its new spaces, the Cneai = is organising "The City Under the Sky", an exhibition of 'manifestos' inspired

by the aid to discernment thought up by Bruno Latour in his article “Imagining barrier-gestures against the return to pre-crisis production” (AOC, March 2020). The device takes place on a path of 356 trees, within the park of the Cité universitaire, where the proposals of residents and invited artists are displayed.



Anne Frémy, photo: Marc Gibourg

The exhibition is evolving and the proposals of the invited artists and the residents of the Cité internationale universitaire de Paris are hung as they are created. The exhibition is open to the public every day, 7am to 10pm. <http://www.cneai.com/evenement/#!/article-3462>

CNEAI = 17 boulevard Jourdan - Cité internationale universitaire de Paris, Maison Internationale - 75014 Paris, France. <http://www.cneai.com>

**Hormazd Narielwalla - *Diamond Dolls***  
Eagle Gallery, London, UK  
15th July – 7th August 2021



Hormazd Narielwalla *Diamond Dolls* - artist's book, 2021

In July 2021 the Eagle Gallery presents *Diamond Dolls*, a solo exhibition and artist's book by Hormazd Narielwalla, celebrating the iconic figure of David Bowie.

Bowie's shape-shifting ability to create different personae is the starting point for a sequence of 36 collages that explore ideas about identity and transformation. Working over a repeated line drawing of the singer as Ziggy Stardust, Narielwalla has created individual images through a highly elaborate form of costuming that extends the human form into a kind of abstract sculpture.

“I started the work for the *Diamond Dolls* project towards the end of the first UK lockdown in 2020. I feel very fortunate that being an artist I was able to continue my work during this turbulent time and that the act of making in itself, is a form of catharsis. Like many people, I needed a way to be able to escape this new reality – to time travel, to be somewhere different, to be someone else. At their basis the *Diamond Dolls* images explore the idea of transformation. My dancing dolls are also a form of celebration. My initial training was as a fashion designer and I remain very interested by the power of outward adornment to express the spirit of the inner self.” (Hormazd Narielwalla, June 2021)



Hormazd Narielwalla *Diamond Dolls* no.26, 2020, collage on vintage tailoring pattern, 42 x 29.7 cm

As John O'Connell writes in the introduction to the book, Bowie was ‘fascinated by the relationship between artifice and authenticity’, using clothes and make-up to create a kaleidoscope of different kinds of identities.

As with much of Narielwalla's work the collages are made onto backgrounds of vintage tailoring patterns that are embellished with highly decorative pattern papers sourced from all over the world. The images allude to Japanese



Beauty as a form of seduction is also explored in the artist's book developed from the project. Published in three leporello volumes, its structure echoes the architecture of the shoji screen, which can be opened and closed to re-configure space or create different viewpoints. Decorated with foiling and de-bossed pattern, the book's pages are printed front and back to expose the 'artifice' of construction involved in the final images.

Eagle Gallery / EMH Arts  
159 Farringdon Road, London EC1R 3AL, UK  
Tel: + 44 (0)20 7833 2674  
<http://www.emmahilleagle.com>  
Email: [emmahilleagle@aol.com](mailto:emmahilleagle@aol.com)  
[@emmahilleagle](#)  
Wednesday – Friday 11 - 6, Saturday 11 - 4

A stack of colorful, patterned book covers, including titles like 'CAROLEE CAMPBELL', 'JOIN STR', and 'CODE', fanned out on a dark surface.

The Codex Foundation was founded in 2005 under the leadership of the Californian press printer Peter R. Koch, who is also a lecturer at the University of California, San Francisco. The foundation, networked with major libraries in and outside of the USA, has since pursued with great

The books exhibited by artists from Europe and America show the broad spectrum of contemporary artists' books, the handwritten one-of-a-kind book is represented, as is the non-limited edition book. The techniques used show a wide range, from handset to computer typesetting, technically demanding original graphics, collages, photographs reproduced in offset printing, paper art, as well as the refined use of various materials that are of central importance for the artistic statement. Not only the codex form is represented, but also folding and folding objects. The topics dealt with are just as diverse. Literary topics, political topics such as the historical march of the American black civil rights movement from Selma to Montgomery, the attack in New York on September 11, 2001 or the kidnapping and murder of people during the military dictatorship in Chile. The intention is to sound out the point of view of both the artist and the recipient. As different as the exhibited works are, they all have high artistic standards in common. Six loans from the Herzog August Library Wolfenbüttel are included in the exhibition. The renowned library has long been particularly committed to the artist's book.

**Exhibitions at Lendroit éditions, Rennes, France:**



*Over the rainbow* offers seven original creations by seven artists revisiting the colours of the rainbow. The creations follow one another throughout the summer on the billboard positioned on the roof of Lendroit éditions.

Julien Duporté until 10th July; Super Terrain 11th - 25th July; Marielle Paul 26th July - 8th August; Guillaume Pellay 9th - 22nd August; Jean-François Karst 23rd August - 5th September; Marine Bouilloud 6th - 19th September.



### 4X3 - Art contemporain dans la ville NEIMEYER

Erik Van Der Weijde

Until 30th September 2021

Erik van der Weijde (b.1977) is a Dutch artist whose work consists of (self-) edited books and photographic series. Currently he also teaches at the Gerrit Rietveld Academie in Amsterdam (NL).

Erik Van der Weijde has travelled to cities such as Brasilia, Sao Paulo, Rio de Janeiro, Paris, Milan, Le Havre and many others to photograph Oscar Niemeyer's modernist architecture. He has photographed over 100 buildings, and the small selection from his extensive archives shows the artist's favorites. Having himself lived between Brazil and Europe for many years, Van der Weijde is interested in the duality present in Niemeyer's work: tropical and modernism, Brazil and Europe (Niemeyer lived during nearly two decades in exile in France), reinforced concrete and the curve ... For Erik van der Weijde photography is a means of expressing a poetics of the banal.

His images, mainly displayed in nearly 40 publications or artists' books, of which he is sometimes the editor, come from his travels with a particular interest in architecture and his family life. Through his attention to detail, his photos seem to put together a collection of memories. A way to archive the world in its public and private aspects. During his first stay in Brazil, achieved through obtaining an award for photography, immediately after graduating from the Rietveld Academy, he met the architectures of Oscar Niemeyer. Their blend of sensuality and authority fascinates him. He is the founder of the 4478zine publishing house.

Erik van der Weijde's proposal for 4X3 fits into the programming of the Exporama event.  
<https://4x3rennes.fr/les-artistes/erik-van-der-weijde-2/>

Lendroit éditions - art book print  
24 bis place du Colombier, BP 40504  
35005 Rennes Cedex, France.  
<https://www.lendroit.org>

### *New Jersey Arts Annual: ReVision and Respond* The Newark Museum of Art, USA Until 22nd August 2021

Irmari Nacht's piece, *Books136CoronaAmerica* is on show in the *New Jersey Arts Annual: ReVision and Respond*.

The New Jersey Arts Annual is a unique series of exhibitions highlighting the State's visual and performing artists. Any artist currently living or working in New Jersey is eligible to submit works to be juried. In partnership with major museums around the state, one exhibition takes place each year, alternating between host institutions.



*Books136CoronaAmerica*, Irmari Nacht, 2020

"The 45 artists presented here respond to the turbulent events of recent years, especially 2020. They created 50 works that interpret current and possible worlds. We chose them from over 1,800 submissions by artists across New Jersey. Using various materials and techniques, the selected artists transformed their personal experiences and vision into photographs, paintings, sculpture, textiles, and other artworks", said Amy Simon Hopwood and Kristen J. Owens, Jurors.

The Newark Museum of Art  
49 Washington Street, Newark, New Jersey 07102, USA.  
<https://www.newarkmuseumart.org>

### *Crossroads: Book Artists' Impassioned Responses to Immigration, Human Rights and Our Environment* Hunterdon Museum of Art, Clinton, NJ, USA Until 5th September 2021

We are at a crossroads. Our world is changing in myriad ways: refugees and migrants are being displaced, our environment is visibly in peril and there are constant conflicts/wars between countries and within nations. This past year the world was devastated by a pandemic, Covid-19, which to date has caused more than 562,000 deaths in the United States.





*Flyway*, Sarah Nicholls

While our country was suffering under this epidemic, governmental lies, ineptitude and callousness caused many to suffer physically and mentally and to go hungry in the wealthiest nation in the world. By blaming the W.H.O. and China for misleading us about the outbreak, officials stoked prejudice and hatred toward Chinese people in our country. George Floyd, an African American, was killed by a white Minneapolis police officer who knelt on his neck for over 9 minutes during his arrest. Protests against systemic racism erupted all around the US and the world.



*Paradise Lost*, Thomas Parker Williams

Under a Zero Tolerance Policy, more than 5000 children were separated from their families at the border and to this day more than 445 of them are still lost. The wall, at a cost of 45 billion dollars, contributed to the destruction of protected lands such as the Santa Ana National Wildlife Refuge, the Bentsen-Rio Grande Valley State Park, the Lomita Historical Park, the National Butterfly Center, a tract of the Lower Rio Grande Valley National Wildlife Refuge as well as the Organ Pipe Cactus National Monument and Native American burial grounds.

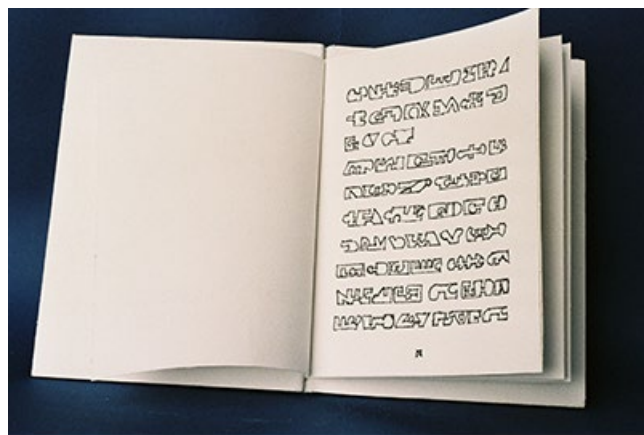
Our lives over this past year have changed in ways that we are still trying to comprehend. With the pandemic, we lost the unspoken connection we make with one another, from a single handshake to a hug or kiss. This exhibition re-connects us and celebrates the return of the artists, who are reacting, lending their voices, and presenting book works that reflect our tumultuous times. These artists share personal stories, reflecting the changes they observe, alongside concerns for our current policies towards immigration, climate change and equal rights. The books presented in this exhibition open a dialogue about policies and concerns facing our country. *Maria G Pisano*, Curator

Featured Artists: Aileen Bassis | Pam Cooper  
Therese Swift-Hahn | Kathy T. Hettinga  
Tana Kellner and Ann Kalmbach | MaryAnn Miller  
MaryAnn L. Miller and J. C. Todd – Lucia Press  
Sarah Nicholls | David Sellers | Thomas Parker Williams

The Hunterdon Art Museum  
7 Lower Center Street, Clinton, NJ 08809, USA.  
<https://hunterdonartmuseum.org>

Paul Thompson - *asemic books*  
Mahara Gallery, Kapiti Coast, New Zealand  
24th July - 18th September 2021

Paul Thompson will be exhibiting a suite of twelve asemic books at Mahara Gallery on the Kapiti Coast near Wellington. It will run from 24th July to 18th September. The gallery is supported by the Kapiti Coast District Council and this show will be the last before the gallery closes for a multi-million upgrade.



The A5 sized books with a group title of *Asemica* have wooden boards (covers) with canvas pages. This robust construction is intended to contrast and drolly comment on the ephemerality of the vast majority of text - either fact or fiction.

Mahara Gallery  
Waikanae 5036, New Zealand  
<https://www.maharagallery.org.nz/>

**Reclamation: Artists' Books on the Environment**  
 San Francisco Center for the Book, until 26th September  
 & San Francisco Public Library, until 5th September 2021



*Auspicious Rain*, Karen Kunc (2018). Stab binding, Woodcut, etching, pochoir, watercolour

San Francisco Center for the Book and the San Francisco Public Library, USA showcase *Reclamation: Artists' Books on the Environment*, a juried exhibition of artists' books exploring our relationship to the environment at this moment on the planet.

Nearly two decades into the 21st century, environmental concerns demand increasing attention, from rising temperatures and dangerous weather events, to crises in water quality, to multiplying fires. The list goes on, echoed by populations around the globe.



*I Think That the Root of the Wind is Water*, Susan Lowdermilk (2016). Letterpress and pressure printing, pop-ups; Vanguard Recycled Plus paper, Cranfield Safe Wash intaglio ink, acetate, Asahi bookcloth, book board, PVA glue

Book artists create works that involve, educate, and inspire action. Book art takes many forms. Many compelling works integrate pagination with sculptural and material richness to create a multi-sensory reading experience. *Reclamation: Artists' Books on the Environment* seeks to inspire and educate viewers to reflect on climate change and its impacts locally, nationally, and internationally.

**JURORS ::** Betty Bright, Mark Dimunation (Chief of the Rare Books and Special Collections Division at the Library of Congress), and Ruth Rogers (Curator of Special Collections at Wellesley College)



*The Necropolitics of Extraction*, Felicia Rice & TJ Demos (2020). Relief and letterpress printing; binding by Craig Jensen, BookLab II

**CURATORS ::** Betty Bright (Independent Curator and Historian) and Jeff Thomas (Executive Director, San Francisco Center for the Book)

San Francisco Center for the Book  
 375 Rhode Island Street, San Francisco, CA 94103, USA.  
<https://sfcfb.org>  
 Tel: 415-565-0545  
 Gallery hours: Wednesday – Sunday 10am – 5pm

San Francisco Public Library, Main Branch, Jewett Gallery (lower level)  
 100 Larkin Street, San Francisco, CA 94102, USA.  
<https://sfpl.org/>  
 Tel: 415-577-4400  
 Monday – Sunday 10am – 5.30pm

### **SUMMER LIBRARY**

**Street Road Artists Space, Cochranville, PA, USA**  
**3rd July - 31st October 2021**

Street Road's Little Free Library 19330 started as a one square foot box with a dozen books and soon grew into a five hundred square foot storefront by the side of a well-travelled highway. Now three years old, this space has seen thousands of books come and go, some donated by local residents, some mailed in from around the globe.

## summer library

A library is not only a place of both order and chaos; it is also the realm of chance. Left to their own devices, books assemble in unexpected formations; they follow secret rules of similarity, unchronicled genealogies, common interests and themes.

— Alberto Manguel, *The Library at Night*

This summer we take some time to reflect on the shape shifting nature of the collection, which can seem to have a tidal quality: books flow in and out, sometimes sitting on the shelves for years or maybe zipping right back out



the door in days, if not hours. A temporary extension of the library will move into Street Road's primary exhibition space for four months.

This space is open and functions as a little free library, just like our main library site, while at the same time, a series of invited librarians will each perform their own intervention, a rearranging of the shelves according to any system (or non-system) of their choice.

The shelves will be documented throughout the summer, and we hope you will come by and browse the shelves, in person or virtually. Join us as we catalogue the weather of the library over time.



Pictured: the new shelf space at our main site, awaiting the flow of books. Copies of Street Road Press's *The Little Free Library 19330* are available to purchase at: <https://www.blurb.com/b/10205020-the-little-free-library-19330>

Open Saturdays from 3rd July, 11am - 3pm, and by appointment. Please check our website or social media before visiting as our hours are subject to change. Masks are required and we are observing limited numbers of people inside at one time. Please call 610-869-4712 or email to set up visits outside our regularly scheduled hours.

We are currently seeking volunteers: email us if you are interested in volunteering for a few hours.

Street Road Artists Space  
725 Street Rd, Cochranville, PA 19330, USA.  
<http://www.streetroad.org/summerlibrary.html>



**UNSEEN**  
form & concept, Santa Fe, New Mexico, USA  
11th August - 20th November 2021

23 Sandy and form & concept present an international juried exhibition of book arts in the form & concept gallery shop in Santa Fe, New Mexico.

When imperceptible phenomena burst into view, revolutionary change may follow. We learned this in 2020, as an invisible but deadly virus spread across the world, an urgent racial justice movement illuminated dark societal realities, and humanity's long-simmering crimes against the environment unleashed fires and floods. Unseen forces can shape our lives and surface in unexpected ways, often altering our behaviours and worldviews if and when we are made aware of them.

This exhibition of artists' books explores the idea of the "unseen" - physically, psychologically, philosophically - and encourages artists to consider the theme through concept, structure, and material.

UNSEEN was juried by Barb Tetenbaum - artist & professor of book arts, Jordan Eddy - director of form & concept, and Erin Mickelson - owner & director of 23 Sandy.

435 S. Guadalupe St., Santa Fe, NM 87501, USA.  
<https://23sandy.com>  
<https://www.formandconcept.center/SHOP/>

**Stoney Road Press**  
**The Ballinglen Museum of Art, Ballycastle, Ireland**  
**2nd August - 31st October 2021**

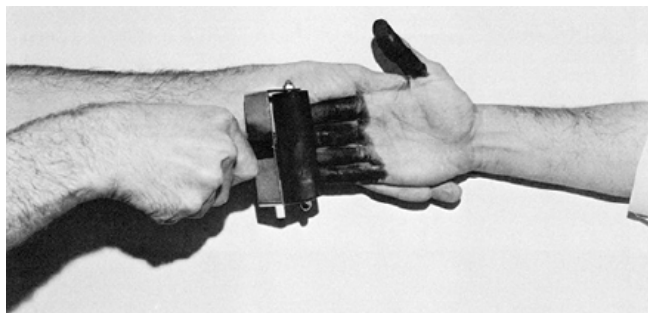
Marking twenty years of collaboration with Ireland's leading artists, Stoney Road Press comes to Ballinglen Museum of Art for a survey exhibition, 2nd August - 31st October 2021.

The Ballinglen Museum of Art, Ballycastle,  
County Mayo, Ireland.  
<https://www.stoneyroadpress.com>  
<https://www.northmayo.ie/the-ballinglen-museum-of-contemporary-art/>

**Peter Piller - Richard Prince**  
**Weserburg Museum für moderne Kunst**  
**Bremen, Germany**  
**Until 31st October 2021**

With Richard Prince (\*1949) and Peter Piller (\*1968), two artists focusing respectively on American myths and the realities of life in Germany - different generations, diverse worlds -, there is an encounter at the Weserburg Museum for Modern Art between two extremely original artistic oeuvres offering exemplary presentations of life and thought in and through pictures.

Cowboys, rockers and their girlfriends, pictures full of macho eroticism, chauvinistic cartoons and stereotypical cars on the one hand. Plots of land for future development, unpleasant neighbours, fleeing birds and office drawings on the other. Significant visual values are juxtaposed with absurd images of everyday life. In terms of both form and contents, the pictorial worlds of Prince and Piller could scarcely be more different.



Peter Piller, ohne Titel, 2018 © VG Bild-Kunst, Bonn 2021.  
Courtesy Capitain Petzel, Berlin.

Yet alongside these obvious, radical differences, it is the surprising similarities and comparable artistic strategies that make an encounter between Prince and Piller so fascinating. Both artists use images they find in the media - such as press- or advertisement-photos - that they appropriate and transform into art. Prince ever since the 1970s, Piller starting some twenty years later. Questions regarding authenticity and originality are addressed along with the influence of pictures on our imagination of reality. Desires, fantasies and the superficialities of everyday life are brought to light - with both merciless harshness and analytical subtlety. Curated by Ingo Clauß.

Weserburg Museum für moderne Kunst  
Teerhof 20, 28199 Bremen, Germany  
<https://weserburg.de/en/ausstellung/peter-piller-richard-prince/>

### *Design Equals Function Summer 2021*

#### **An illustrated directory of Fellows and Licentiates of Designer Bookbinders**

Designer Bookbinders online 2021 summer exhibition, Design Equals Function (DEF). Design Equals Function is our second online exhibition, following on from ABC (Art Book Craft), and once again showcases some of the finest work in contemporary bookbinding and book arts in the world today, all produced by the Exhibiting Members of Designer Bookbinders.



Kate Holland's binding of *Brighton Rock* by Grahame Greene.

*Designing a book is one thing, ensuring it works as a book is another. Hidden under the outer skin of any book is a complex array of materials allied with technical engineering*

*that ensures function. Each element is designed to synergise, the text block, the binding and the form of the book without compromising either. In short the book has to work as a book.*

Use the link below to view the directory:  
<http://www.designerbookbinders.org.uk/exhib/DEF/DEF.html>

### **Dietmar Pfister - CASTELLIBRI - Künstlerbücher und Buchobjekte** **Kunst und Museumsbibliothek der Stadt Köln, Germany** **Extended until 9th July 2021**

The exhibition *Castellibri, artists' books and book objects* by Dietmar Pfister at the Kunst- und Museumsbibliothek of the City of Cologne provides an insight into his works created to date and was conceived specifically as a reference to the city of Cologne, - there are various references to artists who live and work in this city, as well as to the city itself. The title of the exhibition is borrowed from the exhibited book object by Dietmar Pfister *Castello di Catullo*.



Dietmar Pfister (born 1943) lives and works in Heroldsberg near Nürnberg. After a long run-up in the field of painting, especially scriptural painting, Dietmar Pfister has been working almost exclusively in the field of artists' books and book objects for over 20 years. Since 2003, his works have already been presented in numerous exhibitions, such as the Literaturhaus Berlin, the Bibliothèque Metz, the Stadtbibliothek and Staatstheater Nürnberg, the Forum Konkrete Kunst Erfurt, and many others.

The linchpin of all Dietmar Pfister's works is always a - singular - idea. This can be a play on thoughts/words, a joke, a quotation, a word, a concept. After that everything happens - so Dietmar Pfister says - according to Hans Arp's life motto "according to the laws of chance". Here, of course, Dietmar Pfister benefits from his profound knowledge of literature and his wit. The basis of all his works is a book, an existing book. Dietmar Pfister initially sees the book as material, usually without reference to the content of the book object that is then created. He says: "One thing leads to another - that is the principle of the collage, here explicitly a material collage. It is a chain of associations, perhaps spun on, i.e. here: various objects combined, a together - game. Something falls into my hands at the flea market, something



falls in front of my feet in a registry, something falls on my head in the library...etc.” And in the end, everything finds its way into Dietmar Pfister’s artists’ books and book objects, according to Stéphane Mallarmé “Tout, au monde, existe pour aboutir à un livre” (Everything in the world exists to end up in a book).



For Dietmar Pfister, Cologne is the ideal place for artists’ books. He sees Cologne as a place where poets conquered new territory together with artists after the end of the First World War, only about 100 years ago, the birth of Dada and then Surrealism. At that time, Arp and Ernst walked arm in arm, side by side through Cologne (cf. Raoul Schrott, Dada 15 / 25), through the Schildergasse, around the Brauhaus Winter in search of new paths, of a new collaboration, which then found expression, among other things, in a new form, in the “artist’s book” - deprived of its usual function and far removed from the traditional appearance of the book. The artist’s book is - for Dietmar Pfister to this day - the result of this collaboration, this (“cross-disciplinary”) collaboration of poets and painters.

And therein lies for him to this day an essential problem in the perception of the artist’s book: in the unchanged separately structured perception and acceptance of the individual areas: The painting hangs on the wall, the book is in the reader’s hand. Johanna Drucker, for example, considers the artist’s book to be the “quintessential artform” of the 20th century for this very reason - an amalgam of text, image and book, a new medium.

The exhibited artist’s books and book objects by Dietmar Pfister are also to be understood in this way: Combinations of texts (Mon, Stolterfoht, Arp) and images on the one hand, as also for the book objects exhibited here in part for the first time, on the other hand as material collages with reference to literature and artists. And this with a multiple reference to Cologne. But as Klaus Groh already noted: “Book objects are search objects” and so Dietmar Pfister is happy if everyone finds something different. Perhaps only at second glance. Dir. *Elke Purpus* (chief librarian)

Kunst und Museumsbibliothek der Stadt Köln  
Heinrich-Böll-Platz /Bischofsgarten 1  
50667 Köln, Germany.  
<http://www.kunst-und-museumsbibliothek.de/>  
<http://www.dietmarpfister.de/>



### ***EBB(e) and FLO(w)* travelling exhibition launch Visningsrommet USF, Bergen, Norway 20th - 29th August 2021**

The opening launch of the *EBB(e) and FLO(w)* travelling exhibition will take place at Visningsrommet USF, in Bergen, Norway on the 20th August 2021 before visiting other venues in Norway and Scotland.

*EBB(e) and FLO(w)* is a collaborative exhibition by artists who have been part of the (w)ORD project organised by BAG Art Camp and the Society of Scottish Artists and curated by Imi Maufe and David Faithfull. The artists – Marit Tunestveit Dyre, David Faithfull, Rhona Fleming, Sarah Jost, David Lemm, Jon MacLeod, Imi Maufe, Randi Annie Strand and Calum Wallis – took part in two residencies, one in the Isle of Mull, Scotland in 2018 and one on the west coast of Norway in 2019. The residencies were cultural exchanges investigating language, landscape, history and geography between the two countries.

The exhibition consists of a specially designed compartmentalised travelling box housing artist books, sculptures, drawings, prints and other artefacts by the nine artists. An additional part of this exhibition is a publication funded by Creative Scotland.

*EBB(e) and FLO(w)* is supported by Creative Scotland, Arts Council Norway, City of Bergen and Vestland County Council, Norway.

Contact [ebbeandflow@gmail.com](mailto:ebbeandflow@gmail.com) to be on a mailing list for future exhibition venues  
<https://www.visningsrommet-usf.no>  
<http://www.bagartcamp.no>

### **Sumi Perera [~~Super~~Press EDITIONS] Artists’ Books, Print Installations & Exhibitions:**

International Print Exhibition, Stillness Movement Chaos,  
The Print Club of Rochester, New York, USA  
Until 25th July 2021  
<https://printclubofrochester.org/event/international-print-exhibition/>

*Quadrature Of the Circle-Unbuilding Blocks* [An Artist Book Page], In Plain Sight, Thelma Hulbert Gallery  
Honiton, UK  
<http://www.thelondongroup.com/in-plain-sight/>

An artist’s book installation: *ROOTS-Its not Black & White, but 50 Shades of Grey & Brown*



Fabriano Watercolour Biennial, Fabriano Paper & Watermark Museum, Italy  
Until 29th August 2021  
<https://fw2020.wixsite.com/fabrianowatercolour/participants-2020>

Summer Exhibition, RE & RWS Members Exhibition  
Bankside Gallery, London, UK  
Until 8th August 2021  
*ROOTS-Not Black or White, But 50 Shades of Grey*  
<https://www.banksidegallery.com/exhibitions/66/works/32176/>  
*REGENERATION XX-XX*  
<https://www.banksidegallery.com/exhibitions/66/works/32175/>

The SGFA Centennial exhibition DRAW 21:  
Mall Galleries, London, UK, 6-11th July 2021  
<https://www.sgfa.org.uk/abstract-ceu/>

FOR MORE INFO email or visit:  
[sumi\\_perera@hotmail.com](mailto:sumi_perera@hotmail.com)  
[https://www.instagram.com/sumi\\_perera/](https://www.instagram.com/sumi_perera/)  
<https://www.facebook.com/sumi.perera.71>  
<https://twitter.com/PereraSumi>  
[www.saatchiart.com/sumiperera](http://www.saatchiart.com/sumiperera)

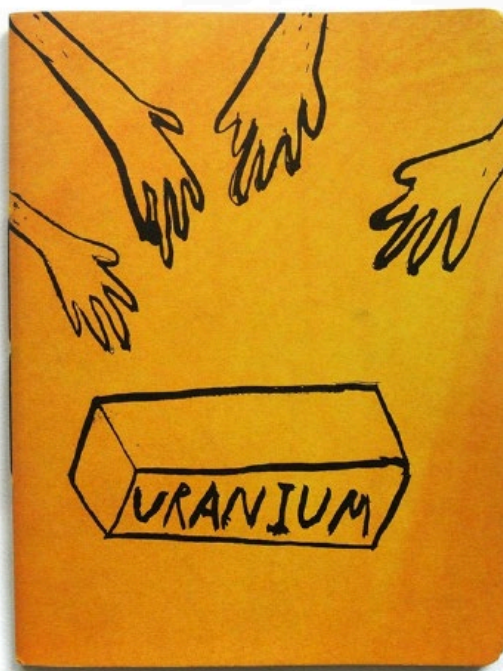
### ***Prima Facie***

**Bower Ashton Library, UWE, Bristol, UK**  
**Curated by Amir Brito Cadôr**  
**8th July - 31st August 2021\***

This exhibition was made using as criterion for selection; the books' covers and the first impression caused by them, as indicated in the Italian expression taken as title for this show, *prima facie* which translates as "at first sight". It's part of an ongoing investigation about the main characteristics of artists' books covers and presents a typology, its uses and functions (mute, ironic or enigmatic covers).

There are 16 pieces of information that can appear on the cover of an ordinary book, but all possibilities were never explored at the same time. The only practically mandatory mentions are the author's name, title of the work and the publisher. In the case of artists' books, which are mostly self-published, the latter information does not usually appear on the cover, a practice that was maintained even when they were published by a major commercial publisher (maybe because the book is also a work of art and the cover is an

integral part of the art object). Usually, only the author's name and title remained as information. Perhaps for the sake of modesty, the author's name does not always appear on the cover (in some cases, it is necessary to look for it elsewhere in the book). Unlike literary works, in which the more famous the author is, the greater their name on the cover, in artists' books the absence of this information on the cover may indicate that the work is more important than the author. Thus, the title has become the predominant element on the covers of many artists' books.



*Grab The Uranium*, Craig Atkinson, Knust, 2011

The typographic cover is the most common type among artists' books maybe because it does not reveal the contents of the book. Another reason for this predominance of typographic covers is that the title of the work plays an important role in some books, so they are presented with great care. Some examples with text display fonts and some book covers made with handwritten texts were selected. Special attention was given to the image and text relationship, sometimes the text is presented as image and sometimes it is inside an image. Some of them mimic commercial book covers and some of them make a parody of an entire genre. Interestingly, there are many artists' books that are self-referring, or metalinguistic, but there are not many artists' books with the image of a book on the cover. We can find examples of unique covers within the print run and covers that change with each new edition and other types of cover variations for the same book. Anything could be used as theme for an artist's book, even book covers. As the author of the book and the author of the cover is usually the same person, some books have a narrative that begins on the cover, a demonstration that every aspect of the book counts for the evaluation of the artist's book.

*Amir Brito Cadôr*  
Escola de Belas Artes, Federal University of Minas Gerais,  
Belo Horizonte, Brazil  
<https://colecaolivrodeartista.wordpress.com>





*Decimals of feelings, seekers of lice, 2008*

**Selected books for the exhibition from the ABPP archive:**

*10 significant train journeys*, Imi Maufe, 2004  
*A 4 Hour Walk on Every Road in the Southville Residents' Parking Scheme*, Tom Sowden, 2016  
*AGREE TO DISAGREE*, Guy Bigland, 2020  
*Another picture of me as Dracula*, Ludovic Burel, 2007  
*Closure*, Sarah Bodman, 2009  
*Cover Version*, Jonathan Monk, Book Works, 2004  
*Decimals of feelings*, seekers of lice, 2008  
*Fresh Fruit and Tables*, David Bellingham, The Changing Room, 2008  
*Grab The Uranium*, Craig Atkinson, Knust, 2011  
*How to sharpen pencils*, David Rees, 2012  
*Light Bound: A Love Affair Between Books and Light*, Sara Ranchouse Publishing, 2004  
*Make*, Katherine Johnson, 2008  
*MIM*, Helen Douglas & Telfer Stokes, Weproductions, 1986  
*New Machines Coming Soon*, Chris Lloyd, kitbooks, 2017  
*Paragraph*, Colin Sackett, 1998  
*Pink Paper*, Mark Pawson, 2004  
*Songs of Birds Wearing Safety Gear*, Bill Burns, Plug in Editions, 2000  
*The book as the future of the past*, Franziska Brandt & Moritz Grünke, Gloria Glitzer, 2015  
*tweak, tweaked, tweet*, Louise Jennison, 2009  
*The Theatre of Nature: or Curiosity Filled the Cabinet*, Angela Lorenz, 2002  
*Typewriter Manual Volume 2*, Sara Mackillop, 2013  
*Unprocessed*, Roelof Bakker, 2020  
*Utopia by Thomas Moore*, Jeremy Deller & Fraser Muggeridge studio, Somerset House, 2016  
*We Are Small*, Elisabeth Tonnard, 2012  
*We go to the gallery*, Dung Beetle Reading Scheme, M Elia & E Elia, 2015  
*Where in the world?*, Hazel Grainger, 2012

*White Heat*, Stephen Fowler, 2010  
*Who I am and What I Want*, David Shrigley, Redstone Press, 2006  
*Why Publish Noise?*, Miekal And, so-Viele.de 66, 2020  
*WOW BOW WOW WOW*, Jeremy Dixon, Hazard Press, 2014

**\*Physical works will be displayed in the library cabinets for students and staff to see, but due to social distancing measures we cannot currently welcome visitors.**

We will share works with the public online via UWE Bristol Library's Twitter feed at: <https://twitter.com/UWELibrary>  
<http://www.bookarts.uwe.ac.uk/primaface/>  
 Up to date library info can be found here:  
<https://www.uwe.ac.uk/study/library/coronavirus-library-guidance>

## ANNOUNCEMENTS



**San Francisco Center for the Book is celebrating '25 Years in the Books' this year.** Visit the SFCB website to view an exciting series of celebratory events and community projects: <https://sfcbook.org/25yearsinthebooks>

## 2021 Agassi Book Arts Prize - UWE, Bristol

**Congratulations to the MA Multidisciplinary Printmaking students Csilla Bíró and Ben Jenner - joint awardees of the 2021 Agassi Book Arts Prize for their artists' publications.**



**Csilla Bíró - *Dust Jacket* series.** 'Referencing Altea Grau Vidal's PhD thesis *Unmasking Conventions: A re-evaluation of the notion of the double page spread within fine art practice*. I wonder if a dust jacket is the basic structure of something else, or if it could be interpreted as a freestanding structure in its own right when it's no longer covering a book. Through my initial tests and notes for *Dust Jacket* as a publication I started exploring the idea as a free object, with references to its past through the folds that would have followed the contours of a book, potentially a book's title

(real or imaginary) and some reminder of the contents. I also thought about the hierarchy suggested in a freestanding dust jacket. On a commercially made cover there would be prominent parts like the title, name of the author, illustrations on the outside, and business information/blurbs or a biography on the folds. Older jackets would have advertising on the outside.

A freestanding jacket structure has room to play with this hierarchy, similar to how Altea Grau Vidal's fold is a spine, suggesting a book structure, creating spatial coordinates like an outside and an inside. The outside/inside situation could be turned on its head, by making the outside look important, and filling the inside with content that contradicts the outside, give it 'hidden', more important content etc. I would like to continue exploring these possibilities beyond my degree.

TELL ME A STORY  
STORIES ABOUT EVERY  
DRUNK WHO CAME TO  
EVERY BAR IN ENGLAND  
STORIES TOLD TO YOU  
BY THE VIRUS

HELL  
LIVING HELL

SO TYPICAL OF THIS MANIAC,  
THE ENGLISH  
BEERS TO THEIR MOUTHS

TAKE ME TO WHERE  
ALL IS PEACE  
SOMEWHERE ELSE  
TO ANOTHER WORLD

IN THE MIDDLE OF  
THE NIGHT  
WITH MY FACE BURIED  
IN MY BED  
AND I LAY BACK

SHIT, I WANT TO GET DRUNK



**Ben Jenner - *Everything that I've wanted to say but haven't had the confidence to until now.***

'The works found in the publication are a personal account of the pandemic. This includes the relentless lockdowns and periods of isolation, the loneliness that ensued as a result of these, the dire predicament of working in the hospitality industry throughout the whole ordeal and my feelings towards this, and finally the rare moments of quiet in between the anxiety, and how my creative practice has been a constant crux right from the beginning of the pandemic.

I feel that experiencing this work in a tangible way is paramount to reading the emotive content it offers. Contemporary society is oversaturated with digital media across a great many platforms and I did not want my story to get lost in a split second of someone's screen time. Social media and virtual showcases will be used to share the work but these will only communicate so far. The publication will undoubtedly exist on multiple platforms, but I would like it to predominantly be experienced in the physical.

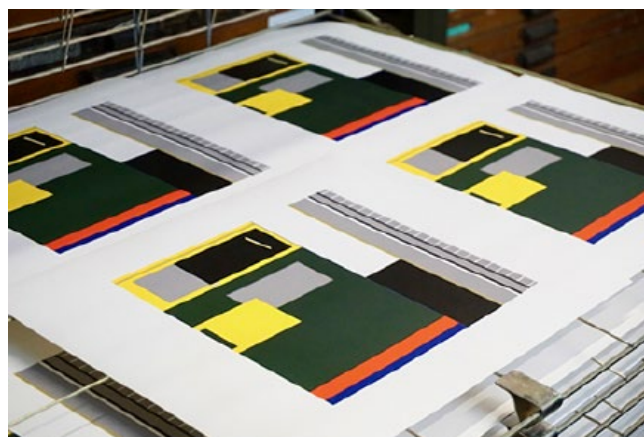
'Everything that I've wanted to say but haven't had the confidence to until now' is how I described this collection of drawings, prints, poetry and performances in a presentation that I gave earlier in the year. I noted it down as I really felt that it rung true to where I currently stood, not only as an artist but within myself as well.'

<https://www.benjenners.co.uk>

## COURSES, CONFERENCES, LECTURES & WORKSHOPS

### London Centre for Book Arts

**BOOKS ARE STILL OPEN** – While the studio workshops are on hold, our online shop is open as usual and new books, tools, and materials are being added regularly.



Our newest fundraising edition is a woodcut by long-time LCBA studio member Christine McCauley. Meticulously carved by hand and printed in five colours on a Vandercook SP15, 'Frontage' features the instantly recognisable view of the studio from the street (designed by Studio Bergini in 2018). All proceeds go towards supporting the future of LCBA.

All proceeds help ensure that we are here to welcome everyone back when the time comes:  
<https://londonbookarts.org/shop/>

**The Centre for Fine Print Research Summer Institute  
July - September 2021**



**Poetic Artists' Books with Jeremy Dixon, 11th-12th August 2021**

The Centre for Fine Print Research at UWE Bristol, UK offers a series of dynamic continuing professional development courses (CPD) aimed at, amongst others, artists, designers, craftspeople, communicators, photographers, teachers and managers. CPD courses offer



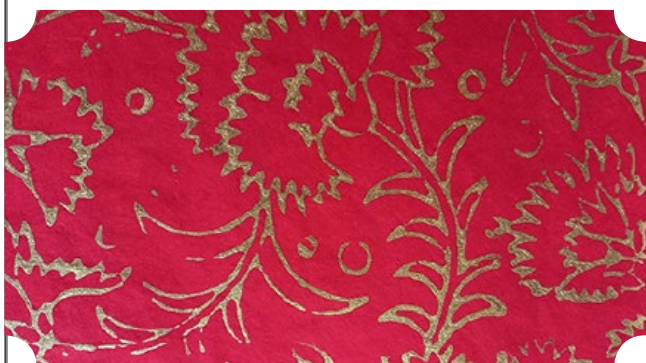
## Chino Crafts

Supporting local artisans in rural Nepal

*We take our cue from nature's fine handiwork:*



Lokta paper is handmade with lokta plant fibre sourced from Nepal's high Himalayan foothills.



This is Nepal's age-old community enterprise handed down over generations.

*We bring you these gorgeous hand block printed decorative Lokta wax papers.*

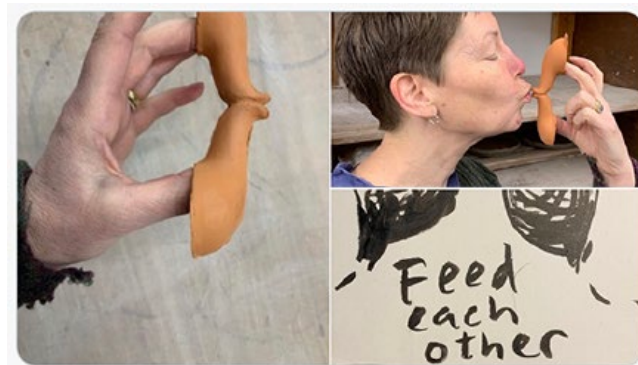


You may like to try them for your multiple art uses.  
Your enquiries please: [thame2709@gmail.com](mailto:thame2709@gmail.com)  
<https://www.chinocrafts.com>

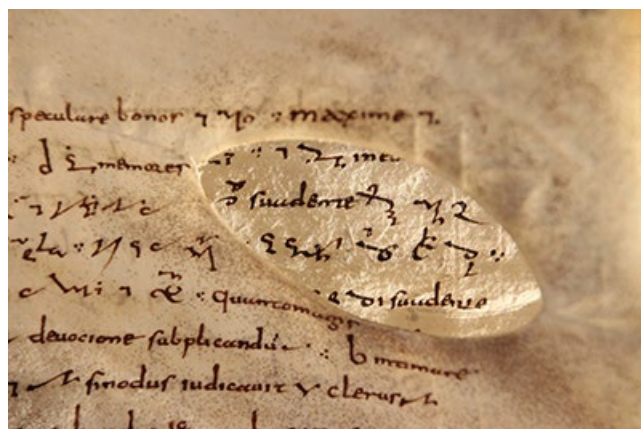
the opportunity for professional updating, learning new skills and techniques, and for intellectual stimulus.

We offer a 20% discounted concessionary rate to UWE alumni (including previous CFPR CPD attendees), anyone reliant on state benefits for their income, anyone currently in full-time education (worldwide) or part-time higher education (UK), and those who are retired.

This year we welcome back our regular tutors Jeff Rathermel, Jeremy Dixon, Peter Moseley and Stephen Fowler, and introduce our new tutors including the amazing **Emma Gregory for a 2 day class: MOT'ing your art practice** (<https://bricksbristol.org/artist/emma-gregory/>), 18th-19th August here at Bower Ashton Campus, Bristol.



We'll get the kettle on and hope you will be able to join us. View all our classes and book via the links at: <https://cfpr.uwe.ac.uk/courses/cpd/>



### The Alcuin Society 2021 Lecture Series

*Info from Cathey Webb, UK:* The Alcuin Society is pleased to present a series of virtual lectures, on a variety of topics related to books and book arts.

The lectures are hosted on Zoom and are free and open to the public. Participation is limited and requires registration via Eventbrite (registration links will be posted to the Events section of the Alcuin Website several weeks before each lecture).

16th September: Andrew Steeves & Wesley Bates – A conversation about their collaboration

30th September: Andre Chaves – Printer's Shavings: a Visit to Clinker Press and its Printer

14th October: Alanna Simenson & Frances Hunter –  
A conversation on bookbinding

4th November: Michael Kluckner – “Lowering Simon  
Fraser” and other publishing ventures

25th November: Markus Fahrner – Books: Design and  
More

9th December: Dr. Erik Kwakkel – Cheap Books Before  
Print

<https://alcuinsociety.com/alcuin-society-zoom-lecture-series-2021/>



*Susan Kae Grant*

### MAPPING THE UNCONSCIOUS: ZEN AND THE ART OF BOOKMAKING

August 8 - 12, 2021

**WILD RICE RETREAT**  
A CENTER FOR ARTS AND WELL-BEING

Bayfield, Wisconsin

**MAPPING THE UNCONSCIOUS: ZEN and the ART OF  
BOOKMAKING with SUSAN KAE GRANT**  
Wild Rice Retreat, Bayfield, WI, USA  
8th - 12th August 2021

This retreat is about the study of bookmaking as an art  
form, using dreams and memories to inform the content of  
your own unique book.

We invite you to join internationally recognised artist and  
educator, Susan Kae Grant for Mapping the Unconscious:  
Zen and the Art of Bookmaking, August 8-12, 2021 at Wild  
Rice Retreat in Bayfield, WI.

This retreat is about the study of bookmaking as an art  
form.

Open to participants working in every medium. All content  
can be used to create your book during this retreat, however  
the focus will be on investigating dreams and memory  
as content. Through hands-on experience students learn  
significant methodologies for designing and creating  
handmade books that successfully balance form and  
content by using symbolism and intuition.

Wild Rice Retreat is a modern retreat destination on the  
shores of Lake Superior. The center was designed to support  
the development of mind, body and spirit. With carefully

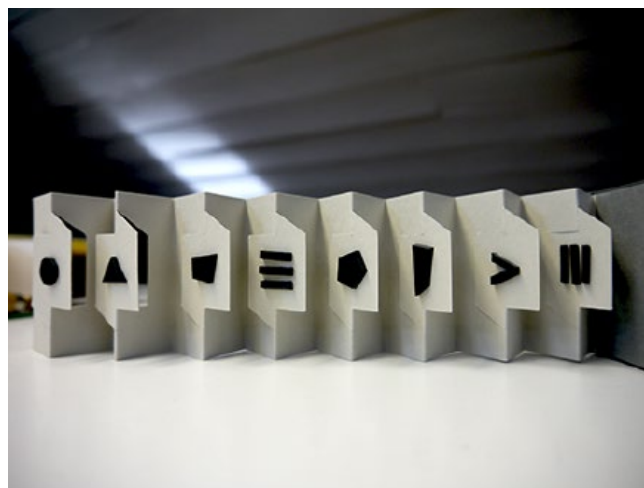
crafted and locally sourced meals, daily yoga, beautiful trials  
and exquisitely designed on-site lodging, this is the perfect  
spot to work with Susan Kae Grant and create your very  
own artist's book.

Only a handful of spaces are available.

To learn more and register, visit:

<https://www.wildriceretreat.com/retreatsearch/susan-kae-grant-bookmaking-retreat-2020>

### BINDING re:DEFINED

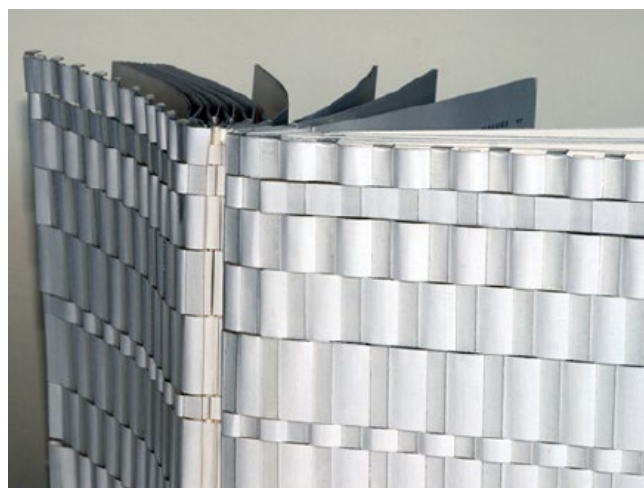


#### The Wonders of Hedi Kyle

31st July - 3rd August - Tutor - Suzanne Schmolgruber

Suzanne Schmolgruber, director of Centro del Libro  
in Ascona will be sharing her love of the structures of  
Hedi Kyle while adding her own interpretations. This will  
be a wonderful few days exploring the many possibilities  
of paper folding and its adaptations for books and book  
structures. It's a feast for the brain and the hands.

Heidi Kyle's extraordinary book constructions, falling  
somewhere between historical and modern designs, will  
be reconsidered and further interpreted in this workshop.  
Artful folding, cutting and sewing techniques will present  
numerous variations of leporellos as well as codex bindings.  
All levels welcome.



#### Woven Structures

15th - 18th September - Tutor - Jan Zimmerlich



Swiss binder Jan Zimmerlich brings his beautiful structures to the UK for the first time. Over the past 20 years he has developed an easily reversible binding with an endless choice of applications. Various materials such as plastic, wood and paper are integrated into the structure to form the design and decoration. Participants will make three unique bindings, all ripe for adapting to their own uses. All levels welcome.



#### Bradel à la Dorfner

5th – 8th October - Tutor - Rahel Scheufele

Originally invented by Otto Dorfner and recently reinterpreted and adjusted by Brother Edgard Claes, this special technique has two notable features - a perfect and easy opening as well as an intriguing and decorative hinge. Rahel Scheufele, who studied with Edgard Claes, will take participants through the entire process, focusing on learning the technique and precision. The books will have a vellum spine and boards of decorated paper. The interpretation of this binding brings exciting possibilities to the work of any binder who is interested in design and structure. Experience required.

We have a large studio with all Covid precautions in place. Classes are limited to 6 to ensure safe social distancing. A policy for attendance will be sent out to those who enrol.

Please view the full details on the website:  
<https://www.bookbindingworkshops.com>  
 email: [bookbindingworkshops@gmail.com](mailto:bookbindingworkshops@gmail.com)  
 or ring Lori Sauer on 01672 851638

**BINDING re:DEFINED** aims to inspire a wider appreciation of book structures and how they make an intelligent contribution to the aesthetic of the finished work. The focus of our carefully selected programme remains firmly in the tradition of well-crafted pieces that exhibit the best in contemporary design. We work out of a purpose built bindery in Wiltshire's beautiful Vale of Pewsey, UK, close to a mainline station and good road links.

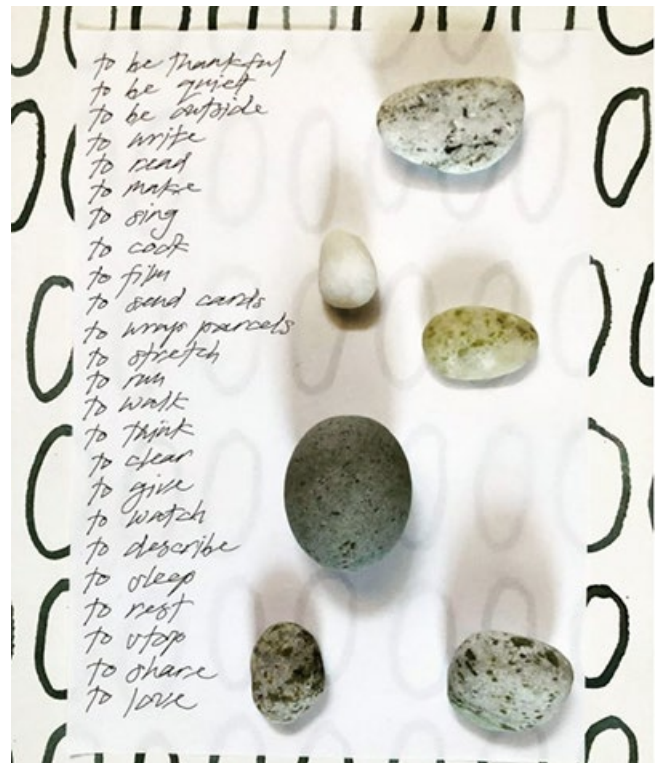
#### GATHERING: A VIRTUAL RETREAT WITH THE TRAVELLING BOOKBINDER

8th-10th October 2021

Imagine a weekend of making and writing, foraging and listening, connecting and sharing. Since in-person

workshops are impossible at the moment we have created an online experience: Two full days of collecting, assembling, binding and coming together.

Gathering is a bookart retreat led by Rachel Hazell in your own home, using easily available materials, and two large sheets of paper. The main binding structure we'll use is a variation of the Slit Slot book in Bound, developed to incorporate a variety of text and inkery, collage and colour.



After 'meeting' on Friday evening, we'll continue to stretch our horizons, focusing in on delicate details and expanding limits. There will be plenty of time working as a small group and apart, with bursts of activity, moments of reflection... and synchronised tea breaks.

Hosted live on Zoom, GMT (UK) time.

Friday 8th 6-7pm, Saturday 9th 10 – 4pm, Sunday 10th 10 – 4:30pm. Limited to ten participants. Priority will be given to those who have not taken this course before.

<https://www.thetravellingbookbinder.com/product-category/workshops/>



ARLIS / UK & Ireland Annual Conference 2021

Reframing Art Libraries – from Challenge to Opportunity  
 Wednesday 21st – Friday 23rd July 2021

Our theme for the first ARLIS/UK & Ireland conference to be hosted online is 'Reframing Art Libraries: From Challenge to Opportunity'.

The experiences of 2020 have highlighted longstanding issues of inequality. We have experienced enormous, dramatic and global changes in our social and political climate due to the COVID-19 pandemic and the increasing awareness of the Black Lives Matter movement. In the interests of opening the conference up to wider participation, for the first time the ARLIS/UK & Ireland conference will be free for all who want to take part.

We invite you to join us at ARLIS 2021 to explore ways in which art, design and architecture libraries and archives are responding to these challenges in a creative and innovative way, the nature of critical librarianship in this climate, and the future for art librarianship in the light of these developments.

We are hosting the conference on a virtual conference platform that offers the opportunity for a truly inclusive event, engaging a diverse range of voices to contribute to the debate and discussion and offering a chance to connect virtually with colleagues internationally. The conference offers a rich and varied range of engaging keynote speakers, presentations and workshops that we hope will provoke discussion and debate about the ways in which art libraries can thrive and flourish in the social, cultural and political context of the 2020s.

We look forward to welcoming you to the conversation in July at ARLIS 2021.  
<https://www.arlisconference2021.com/programme>

#### Online workshops with Karen Hanmer (USA)



##### Leather Binding II: Raised Cords.

21st September – 30th November 2021

Tuesdays, 11 sessions

Leather Working for Bookbinding is a prerequisite for all advanced binding/leather binding workshops.

In this workshop, students will further develop their binding and leather-working skills including sewing on raised cords, rounding, backing, paring, and covering. Students will complete one full leather binding with sewn endbands, flexi endsheet with decorative paper, and simple blind tooling around raised bands. Details and registration here:  
<https://karen-hanmer.square.site/shop/workshops/3>

#### Biblio Tech: reverse engineering historical and modern binding structures.

23rd September - 2nd December 2021

Thursdays, 10 sessions | 10 bindings

Students will create ten binding structure models. These models will remain unfinished so engineering remains visible for future reference. Structures include: Tacketed binding, Crossed Structure, Ethiopian, Medieval, Laced-on boards, Scaleboard, Split Board, Case Binding, Sewn Boards, Non-Adhesive Paper Case.

Details and registration here:

<https://karen-hanmer.square.site/shop/workshops/3>

Workshop handouts and demo books are also available via the online store: Simplified Binding, Even More Simplified Binding, Edge-to-edge and Sunken Suede Doublures, Jacob's Ladder, Triangle Book, the Sewn Boards Binding with three variations, Drum Leaf, and a wide variety of paper cases.



<https://karen-hanmer.square.site/shop/models-handouts/4>

Karen Hanmer Book Arts

<http://www.karenhanmer.com>

#### Bookbinding Workshops with Megan Stallworthy, UK

Workshops take place at arts centres and book festivals in Devon, Cornwall and Somerset, and bespoke workshops can be arranged for groups and individuals. A wide range of traditional and contemporary book structures are taught.

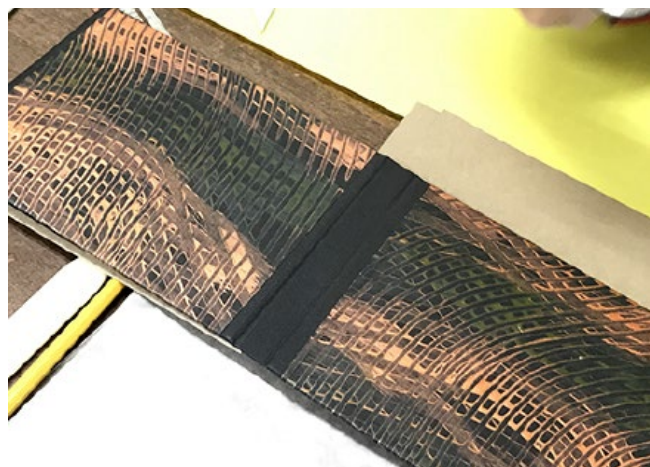


Bespoke, one to one Zoom tutorials are available, and in person workshops are planned for later this year.

Details of upcoming workshops and an online shop of hand bound blank books can be found at:  
<https://meganstallworthy.co.uk>



Enclosure and Design: the Book Arts Intensive ... returns!  
Friday 10th September - Sunday 12th September 2021  
With Cynthia McGuirl, Abbie Read, Joelle Webber and  
Sandy Weisman at 26 Split Rock Cove, South Thomaston,  
Maine, USA



Three chockfull days of designing papers, making books, and constructing boxes to enclose them. We could go on for days and days, but we hope this offering will entice you back to 26 Split Rock Cove in person, post-pandemic.

Friday is all about surface design. Paste papers done with Abbie, who has been perfecting the art of the paste paper for several years. Use your papers in the days to come, or take them home for your own projects this fall.

Saturday is design and structure. Pyramid books with Cindy in the morning and flag books with Sandy in the afternoon. We will use yesterday's papers (among others), preparing to box them on Sunday. This day is the perfect intersection between design and enclosure, or it's design and enclosure all in one day!

Sunday. Boxing your books is another category, indeed. Joelle Webber, owner of Mermaid Bindery, is the master! She will lead us through a lidded box project you will want to learn (I want to know !!). Demystifying the process for us, we'll enclose our newly made books in a beautiful box.

We will work from 9.30am until 5pm each day. Please bring a bag lunch. Note that there is a \$15.00 materials fee for each day. Registration for just one of the sessions is an option, please call for details.

Course fee: \$ 375.00. For more information on the course and tutors, or to book your place, please see the website. <https://26splitrockcove.com/workshop/enclosure-and-design-the-book-arts-intensive-returns/>

26 Split Rock Cove, South Thomaston, ME 04858, USA  
<https://26splitrockcove.com>

## OPPORTUNITIES

Center for Book Arts, New York, USA: Apply for our Creative Publishing Seminar

Due to the COVID-19 Pandemic, the seminar will take place entirely online. The seminar is tuition-free for participants. Those selected must attend the entire duration of the workshop. Participants will engage in lectures from visiting artists and publishers in the field to discuss the production, distribution, history and practice of creative publishing.

The seminar will be led by MC Hyland August 15 - September 2 on Sundays, Tuesdays & Thursdays. Sunday sessions will be held from 3-6pm EST; Tuesday & Thursday sessions will be held from 6-9pm EST.

Industry professionals and visiting publishers will lecture on the various sectors of the publishing world, followed by discussion and Q&A sessions. The instructor will also host hands-on workshops on digital typesetting and design, book structures, and binding techniques. Participants will also be put into critique groups to hold discussions of short assigned readings, share, and critique works-in-progress in assigned breakout groups. There will be a schedule for office hours, with up to a half hour of additional one-on-one time with the instructor. Throughout the course, participants are expected to actively participate in seminar discussions, as well as on Slack Channels which will remain available after the seminar ends.

There will also be readings, resources and coursework which will be assigned outside of the seminar. By the end of the course, each participant will have a better understanding of the publishing process and will produce a digital and/or printed publication that features their writing. Twenty participants will be selected to take part in the seminar online. Participants located outside of NYC & the US are encouraged to apply. Note: Undergraduate students are not eligible to apply, but graduate students are welcome.

MC Hyland is the founding editor of DoubleCross Press, a poetry micropress started in 2008. She has worked at the Minnesota Center for Book Arts and the Center for Book Arts (NY), and holds MFAs in creative writing and book arts from the University of Alabama and a PhD in English from NYU. She is the author of over a dozen poetry chapbooks/artist books and two full-length books of poems: *THE END* (Sidebrow 2019) and *Neveragainland* (Lowbrow Press 2010).

To apply: Please provide a sample of creative writing sample with a five page limit in addition to answering application questions. We welcome writers and publishers of all backgrounds, abilities, and experiences to apply. Politically engaged writers especially encouraged.  
Deadline: 12th July 2021. Application link:

<https://centerforbookarts.org/opportunities/creative-publishing-seminar>



As the pandemic has caused so many delays we have pushed back publication of the Artist's Book Yearbook 2022-2023 to give artists and organisations time to send in their free listings. **Please download the free listings form to fill in and return by 10th September 2021 here:**

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

The ABYB is a biennial reference publication focusing on international activity in the field of book arts. It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers, in fact anyone interested in artists' books!

The 2022-2023 issue will have essays, articles, and lots of useful information on: Artist's Book Publishers & Presses; Bookshops for artists' books; Artist's Book Dealers; Artist's Book Galleries & Centres; Collections, Libraries & Archives; Artist's Book Fairs and Events; Book Arts Courses and Workshops; Design, Print & Bind; Print Studios; Journals and Magazines; New Reference Publications; Organisations, People, Projects and Societies.

Artists are invited to list up to 3 of their recent book works. You can also list your bookshop, print studio, bindery, artist's book fair, supplier services, gallery, institution, library, reference book, journal, society, organisation, workshops or courses etc. **All listings are free of charge.**

Publication date: January 2022. **If you would like to support the publication of the ABYB by pre-ordering a copy or taking out an advert please visit our online store here:** <https://store.uwe.ac.uk/product-catalogue/centre-for-fine-print-research/publications/artists-book-yearbook>

**Bookbinding out of the box:** We are pleased to announce our first Research Competition. The goal of this competition is to contribute to the advancement of bookbinding by encouraging the development of new designs and making them available to all.

## EXPANDING *slipcase*

< | | | | > research competition



There will be two prizes to reward the winners: the out of the box prize, and the public prize.

Participants must sign up (free of charge), and send in a physical prototype of their expanding slipcase before the deadline. The out of the box jury will be composed of Ben Elbel, Nadine Werner and Marja Wilgenkamp.

- 1) Deadline for prototype sending: 1st October 2021
- 2) Release of shortlist: 15th October 2021
- 3) Public vote: 15th – 31st October 2021
- 4) Announcement of winners: 1st November 2021

All information can be found at:

<https://bookbindingoutofthebox.com/pages/research-competition>

### The poet and activist (Al-Mutanabbi Street Starts Here)

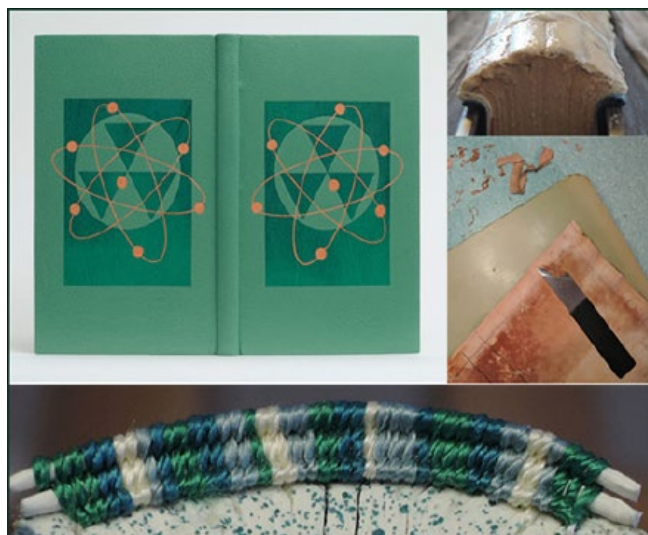
**Beau Beausoleil is seeking any printers or book artists** who might be interested in using one or more of his poems written after the murder of George Floyd as a broadside or artists' book. Beau would like to move these poems into the book arts world and welcomes all creative collaborations with social justice oriented book arts people, including those that might use his work in interesting non-traditional creative ways. You can view the poems on a page created by the letterpress printer and artist, Felicia Rice (Moving Parts Press). <https://movingpartspress.com/publications/poems-for-george-floyd> You can write directly to Beau at [overlandbooks\(at\)earthlink.net](mailto:overlandbooks(at)earthlink.net)

### Full Leather Binding Workshop & Scholarship Karen Hanmer Book Arts, USA

After a successful test this winter I will be offering a full leather binding workshop this fall, one session a week for eleven weeks. The prerequisites are being offered this summer. One student's review:

*I've been studying with Karen since the first online class she taught in June of last year, and cannot recommend her teaching highly enough. Most recently she very bravely agreed to teach 16 of us some fairly advanced bookbinding that I have been told by others in the past would not be possible to teach online. An assumption she has ably disproven with her endless patience and creative use of tech. I've thoroughly enjoyed the classes and time we all spent together, and am pretty damn happy with the two books I bound in the process.*

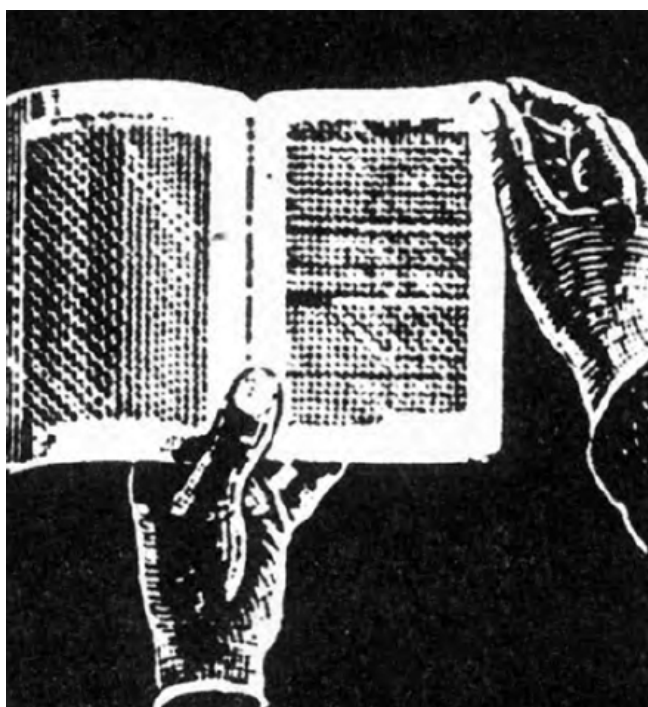




A generous donor is offering one need-based scholarship for this workshop to a bookbinder or conservator with no more than five years work experience. Email your application to [karen\\_reply@karenhanmer.com](mailto:karen_reply@karenhanmer.com) with the subject line "LBF Scholarship" and briefly outline your need and how the workshop will impact your career. **Applications are due 15th July 2021 and the successful applicant will be notified by 1st August 2021.**

<http://www.karenhanmer.com/teaching/>

**Call for entries: Imaged Words and Worded Images**



**From David Dellaflora:** You are invited to take part in 'Imaged words and worded images'. Be inspired by Richard Kostelanetz's book title from 1970 and create your visual/text works on paper, size A5 (14.7 x 21cm) or 3D bookworks maximum size 21 x 29 x 25 cm.

All works will be shown, no returns, documentation to all. Exhibition will take place at Richard Tipping's WordXimage gallery in Maitland (near Newcastle in NSW), Australia in January 2022.



This mailart project is a collaboration between WordXimage and Field Study. **Deadline for received works 31/12/2021.** Send to: Field study, David Dellaflora, PO Box 1838 Geelong VIC 3220, Australia.

<http://www.wordximage.art>

**Residency Opportunities at Women's Studio Workshop, Rosendale, NY, USA**



**Art-in-Ed Workspace Residency (4 weeks)**

The Art-in-Education Workspace Residency gives artists interested in teaching the opportunity to work with local students while continuing to further their own practice in WSW's supportive environment. This opportunity is open to artists with a range of teaching experience.

**Applications due: 1st August 2021, 11:59pm EST**

Length of residency: 4-5 weeks

Residency occurs: Fall 2021 or Spring 2022 (Please indicate your preference on application)

Apply online: <http://wsworkshop.org/residencies/art-in-ed-workspace-residency/>

**Studio Workspace Residency (4-6 weeks)**

The Studio Workspace Residency is an opportunity for artists to create work and immerse themselves in WSW's unique environment. This residency gives artists the gift of

time, an uninterrupted period to live and work away from the stresses of daily life.

**Applications due: 1st August 2021, 11:59pm EST**

Length of residency: 4-6 weeks

Residency occurs: September 2021-April 2022 (Please note, no residencies in May and June 2022 due to the rescheduling of the previous residency award postponed due to COVID)

Apply online: <https://wsworkshop.org/residencies/studio-workspace-residency/>

### Turn the Page Competition Call Out



To celebrate the tenth anniversary, Turn the Page are delighted to announce an exciting opportunity for Book Artists, Designer Binders and Printmakers.

Given that TTP will reach its tenth event in 2022, we invite artists to respond to the theme TEN.

The theme is wide open to interpretation, and can be approached in innovative and imaginative ways or could be as simple as a book with ten pages!

There are no dimension limits for works and all media will be accepted including digital and film based. All selected work will be exhibited at the Turn the Page 2022.

First prize - £100, plus a free table to exhibit at TTP 2022. Two Runner Up Prizes - Letterpress day at Norwich Print Museum.

Winning entries will be selected by the TTP team in partnership with Norwich Printing Museum, UK.

A max of three entries per artist can be sent to: [turnthepageabf@btinternet.com](mailto:turnthepageabf@btinternet.com)

Up to six images of work may be sent as jpeg attachments, with images no larger than 600px to 650px on its longest side and no more than 1MB per image.

**Deadline 31st October 2021**

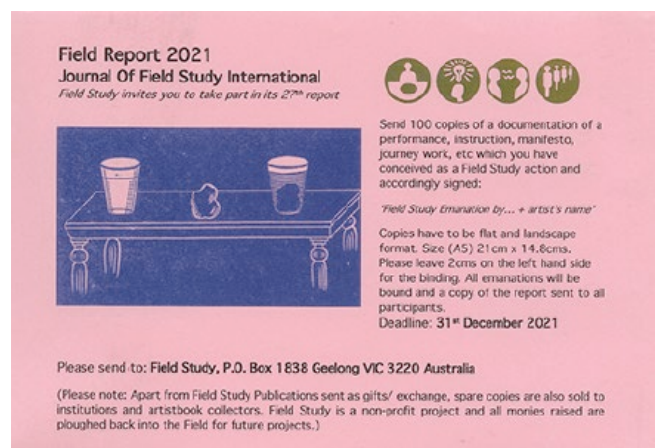
Artists will be notified December 2021

We look forward to seeing your submissions

<https://www.turnthepageabf.co.uk>

**Call for entries - Field Study.** Field Study began in 1993 as a way of reclaiming the negative spaces between art and life. Activities stemming from Field Study are emanations and group emanations are manifestations. Field Study sees each work as a manifestation of a collective spirit. Everyone is welcome to become a member of Field Study, irrespective of their arts practice, and contribute to the Field Report. Field Study also produces the assembling publications *WIPE* and *ReSite*, and, in collaboration with Karingal, *KART*. <http://daviddellafiora.blogspot.com>

**Call for submissions to: Field Report**



**Call for submissions for: ReSite - Manual of Scores, Manifestos and Radical Actions**

*ReSite* is an assembling publication where pages have an element of audience participation or interaction.

*ReSite* is part of the tradition of Fluxus editions where anyone can perform a Fluxus action or score. In addition to this performance-based approach, *ReSite* taps into the rich tradition of the avant-garde with contributions of manifestos and documentation of art actions.





ReSite encourages participation by writers and musicians to produce visual scores and manifestos as well as continuing the call for contributions by conceptual artists. See some examples here: <http://daviddellaflora.blogspot.com/2020/01/resite-no15-vol2-is-published.html>

Send 40 copies size 21 x 14.8 cm (A5). Please leave 2cm on the left-hand side for binding. Works can be double sided and can be more than one page. Copies should be flat and landscape format. Pages will be wire-bound. ReSite is an ongoing project. Each issue holds 20 contributions. Copy sent to all, send your name and address with submissions. Please send to: Field Study, P.O. Box 1838 Geelong, VIC 3220 Australia.

**Call for submissions: KART - magazine of multiplicity**  
KART is an edition of original artworks in a handcrafted folio box. KART is produced in limited editions of 40, each box containing 15 artworks.



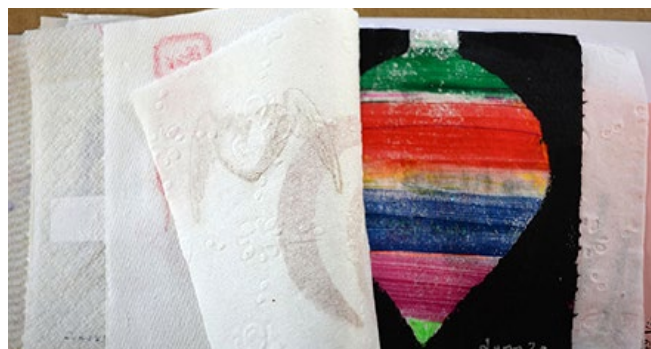
Artists, writers, graphic designers, students, printmakers, photographers, badge and zine makers, mail artists and members of the community are invited to contribute to KART. See some examples here: <http://daviddellaflora.blogspot.com/2020/02/kart-104-is-here.html> and here: <http://daviddellaflora.blogspot.com/2020/08/kart-106-is-here.html>

KART accepts all mediums on any theme but no poor quality photocopies please. Artists contributing 40 artworks will be sent a copy of KART, send your name and address with submissions. To participate, send:

- 40 x artworks (originals or multiples)
- postcard size or smaller (16 x 11 cm x .25 cm)

To: KART, David Dellaflora, P.O. Box 1838 Geelong VIC 3220, Australia.

**Call for submissions: WIPE - Light-Weight Bookwork**



Please send 40 sheets of printed toilet tissue. Open theme and technique, rubber-stamps, etc. No organic materials or traces please.

Ongoing project, no deadline. Edition made every 20 participants. Copy of edition sent to all taking part, send your name and address with submissions.  
Max size: 14 x 11 cm.

See some examples here: <http://daviddellaflora.blogspot.com/2021/01/wipe-130-is-here.html> and here: <http://daviddellaflora.blogspot.com/2021/02/wipe-131-is-published.html>

Send to: Field Study, P.O. Box 1838 Geelong, VIC 3220 Australia.

## ARTIST'S BOOK FAIRS & EVENTS



During 2021 the turn the page ABF website will be transformed into an online platform to show the work of all the wonderful artists that have participated in the event since its launch at The Forum, Norwich, UK in 2012. Each month we will feature a rolling showcase of images from our amazing exhibiting artists, alongside photos and short film clips from some of our live performers, workshops and events.

Since its launch in 2018 the turn the page Symposium has hosted two hugely popular events that present and discuss the theory, history and practise behind work like the book art exhibited at the fair. During 2021 the *ttpSymposium* will be taking on another form. **As part of the anthology showcase, we will be hosting two online talks, the next one will be in September.** Check the website for details: <https://www.turnthepageabf.co.uk/>

## News From Codex Polaris:

**CHART Art Fair**  
**Kunsthal Charlottetborg, Copenhagen**  
**26th - 29th August 2021**

Codex Polaris (est. 2013) an artist run book art group from Bergen, Norway <https://www.codexpolaris.com> will be at CHART Art Fair in August, showing work by Imi Maufe, Rita Marhaug and Randi Strand alongside Bibliotek Nordica and other collaborative projects Codex Polaris has produced over the years. CHART is an Art Fair showcasing galleries

and artists from the Nordic countries and takes place at Kunsthal Charlottetborg, Copenhagen from 26th - 29th August 2021. For the first time this year CHART will host a Book Fair, inviting 30 publishers and book arts groups from the Nordic countries to exhibit. <https://chartartfair.com>



*Prisme* by Randi Annie Strand. Photo: Tor Simen Ulstein.

### Bergen Art Book Fair 8

Codex Polaris is part of the ongoing digital Bergen Art Book Fair 8, featuring our latest project *Sigla - Binda*, a collaboration with Arkir - <https://arkir.art> - with 10 book artists from Iceland and Norway working towards a group exhibition which will be launched at Entrée in Bergen in November 2021 and will tour to Iceland in June 2022. <https://online.babf.no/featured/codex-polaris>

### From In Cahoots Residency:

**Please Save the Date for Our Annual Fundraising Auction**  
**Saturday 7th August 2021 from 3-5pm PST**

We would like to invite you all to join our Annual Fundraising Auction. (This event will most likely take place on ZOOM)



she bonds with her wall of letterpress prints

We are now accepting donations of artwork for the auction (prints, books, works on paper are the most desirable). Please see the link for more information: <http://incahootsresidency.com/wp-content/uploads/2021/05/PRINT-Donation-Form.pdf>  
Other forms of support include cash donations toward

our artists of color grants, and donations for named scholarships. You can see more information on our donations page: <http://incahootsresidency.com/donate/>

All proceeds from the auction will benefit our residency grant recipients. We awarded over 20 grants in 2021 and look forward to doing the same in 2022!  
<http://incahootsresidency.com>

Some upcoming events dates:

## SAVE THE DATE

MAD 6

Multiple Art Days

10 11 & 12

September 2021

Prints

Multiples

Artists' books

...

**Art fair - MAD (Multiple Art Days) 6th edition**  
**10th, 11th and 12th September 2021**

**Fondation Fimincio, Romainville, Paris, France**

An important annual fair for limited art editions of all kinds, MAD will present, over a 3-day period, a wide spectrum of contemporary styles, from zines to rare objects: prints, multiples, artists' books, videos, audio CDs, vinyls...

Co-curated by Sylvie Boulanger, director of the cneai=, and printer-publisher Michael Woolworth, Atelier Woolworth, MAD will invite visitors to discover one hundred international art publishers and thousands of artworks and publications, talks and performances, as well as the fifth edition of ADAGP's Revelation Artist's Book Award. Much more than a fair, MAD revolves around the figure of the publisher, the most independent and versatile actor in today's art world: 100 international publishers, selected for the quality of their prospectus; in an original setting designed by Roch Deniau.

For its sixth edition, MAD will move to an exciting new art hub, a former industrial site completely refurbished by the Fondation Fimincio in Romainville, on the outskirts of Paris, easily accessible by metro. MAD will take place in a monumental, 14-metre-high factory room now transformed into an enormous exhibition space measuring 1000 m<sup>2</sup>, presenting a wide spectrum of contemporary editions.

MAD will take place from 10th to 12th September 2021, keep the dates of the show in your diary, we are waiting for you in September. All the information can be found at: <http://multipleartdays.fr/mad6/>

In partnership with the Cneai, Michael Woolworth Publications and the Fimencio Foundation with the support of the ADAGP - La copie Privée.

### I Never Read, Art Book Fair Basel

**22nd - 25th September 2021**

Mezzanine of Hall 1 Süd of the Messe Basel, Switzerland.  
Access is free and open to the public.  
<http://www.ineverread.com>



San Francisco Center for the Book - 18th Annual  
Roadworks Steamroller Printing Festival is on Sunday  
26th September 2021  
San Francisco Center for the Book, 375 Rhode Island Street,  
San Francisco, CA 94103, USA. <https://sfcb.org>



**CODEX VIII - 10-13 APRIL 2022**  
**Berkeley, California, USA**

After careful consideration, and in an effort to ensure we have the safest and best attendance for the book fair and symposium, the dates of CODEX VIII in Berkeley, California, USA will be April 10-13, 2022.

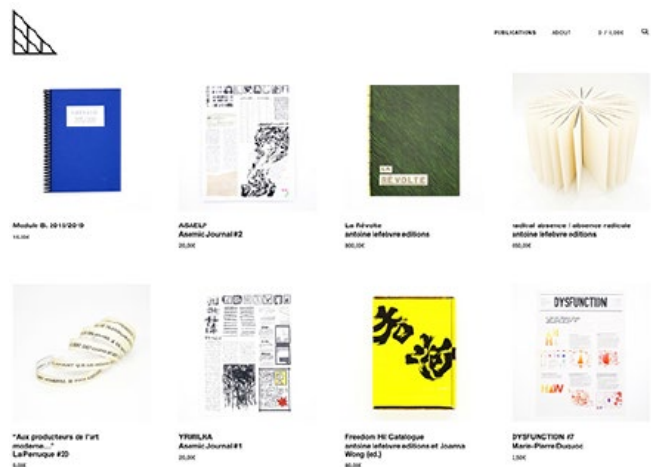
We want to assure you that we take the health and wellbeing of our community very seriously and we appreciate your patience as we follow guidelines and make considerations for what is best for everyone involved.

Sincerely,  
The Codex Foundation, Board of Directors

Registration for the Book Fair and Symposium will open  
1st October 2021. Full details can be found on the website:  
<https://www.codexfoundation.org/codex-2022>

## INTERNET NEWS

### From antoine lefebvre editions

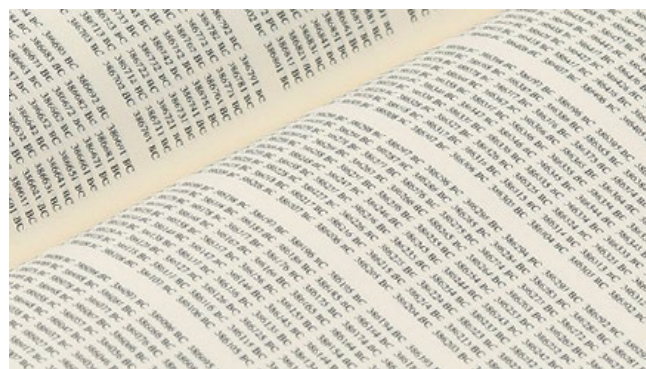


During ten years I distributed my publications almost exclusively through book fairs that haven't been happening for a year and a half. I most enjoy meeting you and sharing my passion for publishing directly, but it hasn't been possible lately. So it was about time to create a commercial website!

Everything published under the imprint antoine lefebvre editions is listed on the website: I am selling the very last copies available of some titles, while you can download the copyleft pdf files of works that are already sold out.

Until we see each other again at a book fair or elsewhere, I hope you enjoy browsing through the publications.  
<https://www.antoinelefebvre.net>

mfc-michèle didier is pleased to announce a new Online  
Viewing Room dedicated entirely to On Kawara.



Our collaboration with the artist began in 1995 and continued beyond his death in 2014, as in 2017, in accordance with his wishes, we produced *I READ* post-mortem.

Also, during more than twenty years of collaboration, we have had the honour of producing and publishing all of the artist's major works, which are: *ONE MILLION YEARS*, *I GOT UP*, *I WENT*, *I MET*, and *I READ*.

Visit the room at: <https://www.artsy.net/viewing-room/mfc-michele-didier-on-kawara>

mfc-michèle didier, Paris / Brussels  
<https://www.micheledidier.com>

## Archive of Destruction

Archive of Destruction is a story-telling platform that brings together narratives around destruction and public art. Spanning a hundred years and many continents, it tells cumulative stories of vulnerability, interference, rage, fear, boredom and love. Flat Time House is a partner of the project which has been developed by independent curator and writer Jes Fernie. A programme of online talks will be hosted by FTH in summer 2021, and a newspaper will be launched at the house in winter 2021.

The website is made up of texts and images of artworks, projects, and performances that have been destroyed by institutions, local government, the general public, and the elements, as well as works that have been destroyed by artists themselves, or have the concept of destruction embedded within them. Examples include Robert Smithson's *Partially Buried Woodshed* (1970), David Hammons' *How Ya Like Me Now?* (1989), Joanna Rajkowska's *Greetings from Jerusalem Avenue* (2002), and Nicole Eisenman's *Sketch for a Fountain* (2017).

The aim is to create an exploratory, open-ended repository that reveals the multiple ways that public art can become a catalyst for conversations about political, social and environmental issues, as well as a vehicle for expressions of wit, humour and tenderness.



Banu Cennetoğlu + UNITED for Intercultural Action, *The List*, 2018. Liverpool, UK. Detail / destroyed. Photo: The White Pube.

A series of essays by artists, curators, academics, and writers including Eloise Hawser, Vanessa Onwuemezi, Maja Bekan, Marysia Lewandowska, Nephertiti Oboshi Schandorf, Jo Melvin, and Kiera Blakey have been commissioned for the website. These texts constitute a wide-ranging, exploratory series of responses to the archive, as well as an investigation into the subject of destruction.

See <https://archiveofdestruction.com> for details of the archive and events.

Archive of Destruction is an ongoing research project that has no aspiration to be scientific or exhaustive. The selection is the result of conversations, journeys, and research carried out by Jes Fernie over the last ten years. Like most archives it is subjective, flawed, and a reflection of a particular time and place.

Flat Time House  
210 Bellenden Road, London SE15 4BW, UK  
<http://flattimeho.org.uk>

## THE NOVEL IN WOODCUTS, A WORDLESS NARRATIVE - ALCUIN LECTURE SERIES

*From Jim Kelly:* Former Librarian, active bookseller and dedicated collector, Dr. Richard Hopkins navigates the world of 'wordless novels' or 'novels in woodcut'. Considering its use in the Expressionist works of Frans Masereel through to Lynn Ward.

As well as several Canadian proponents of this art form – most notably the work of George Walker, but also Laurence



Hyde, Stefan Berg, and Tony Miller. The talk is both a history of these practitioners as well as an exploration of his personal connections to these works. Watch online at: <https://www.youtube.com/watch?v=QlzBiOHsV6o>

<https://alcuinsociety.com>

## Pforzheimer Lecture 2021 - online

The Carl and Lily Pforzheimer Foundation Lecture is an annual lecture series featuring a prominent authority on bibliography, book arts, libraries, and related topics.



## Herbals "Grete" and Small: Commodifying Botany in Early Modern England with Sarah Neville.

Over the course of the sixteenth century, herbals grew from compact, unadorned volumes to giant, lavishly illustrated ones, and their contents shifted from reprints of anonymous medieval works to commissioned authorial tomes. To explain the broader context in which English botanical science developed, Neville's talk will reveal the sophisticated and nuanced calculus performed by members of the London book trade who invested capital to manufacture these popular printed books.

By exploring the relationship between readers' responses to printed herbals and the activities of the book trade that catered to them, she will show how publishers navigated the financial risk that herbal publication increasingly required of them, and ultimately, how the early commercial practices of English printers shaped both popular reading habits and the development of scholarly and botanical authority. View online at: <https://www.hrc.utexas.edu/online-programs/> which also has details of other online talks.

## Len McDermid and the Stichill Marigold Press

*From Julie Johnstone:* Do visit the lovely new website for Len McDermid's work and the Stichill Marigold Press.



Beautiful letterpress work, now newly available to order online. There is a shop for pamphlets and prints, and for cards.



Stichill Marigold Press is an independent printing press in the Scottish Borders run by Leonard McDermid, an award-winning artist, poet, printer and publisher who has lived in the Borders for over fifty years. His artwork has been exhibited widely, with works held in many public and private collections in the UK and beyond.  
<https://stichillmarigoldpress.com>

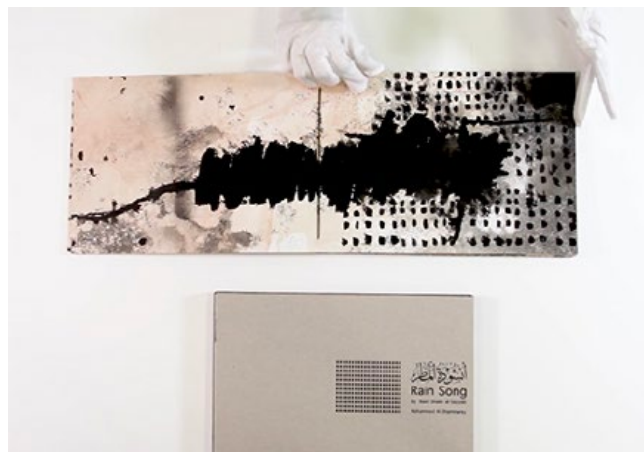
#### Mohammed Al-Shammarey



RAIN SONG, Mohammed Al Shammarey, 2019

Born 1962, Baghdad, Iraq, Mohammed Al-Shammarey is a self-taught artist; he works with painting, photography, screen printing, sculpture and book art (dafatir). He has held many solo exhibitions including shows held at his atelier in Baghdad (in 1988, 1991 and 1999); French Cultural Centre, Baghdad and Al-Balqa Open Gallery, Fuhaid, in 1998; Orfali Gallery, Amman, 2002; Dar Al-Anda Gallery, Amman, 2004; Book Fair, 2004 and 2005; 2004 Imagining the Book International Biennial, Alexandria Library, Egypt, 2004 Prize of Arab Pioneers from the Arab Pioneers Festival under the patronage of the Arab League. Rain Song, Juniata College Museum of Art, Huntingdon, Pennsylvania and FA Gallery, Kuwait, 2010, and Word, Object, Motion (with Simeen Farhat), Anya Tish Gallery, Houston, Texas, in 2010. He has also participated in group exhibitions such as Word into Art,

British Museum, London, 2006; Dafatir: Contemporary Iraqi Book Art, University of North Texas, Denton, Texas, travelling exhibition, 2005–2008; Iraqi Artists in Exile, Station Museum of Contemporary Art, Houston, Texas, 2008; and Modernism and Iraq, Wallach Art Gallery, Columbia University, 2009. 2013 - an Exhibition of Works by Mohammed Al Shammarey ARTSPACE Dubai. 2012 SIMEEN FARHAT • MOHAMMED AL SHAMMAREY Anya Tish Gallery Houston Texas, USA. Collective Reaction: FotoFest 2014. 2020. Theater of operations MoMA PS1 NY. Work is often inspired by literature and poetry, particularly the writings of Rumi, Mahmoud Darwish and the Epic of Gilgamesh. Since 2008, he has lived and worked in Houston, Texas.



<https://www.facebook.com/mshammarey>  
[https://www.instagram.com/mohammed\\_al\\_shammarey/](https://www.instagram.com/mohammed_al_shammarey/)  
 You can also see videos of works by the artist at:  
<https://vimeo.com/user913296>

#### From Alessandro Roma, Italy: Sala di Attesa, an artist's fanzine as an act of cultural resistance

Or the story of how the closure of a museum gave way to a new community of artists in Italy, whose goal is closeness and relationship even in these paradoxical times.

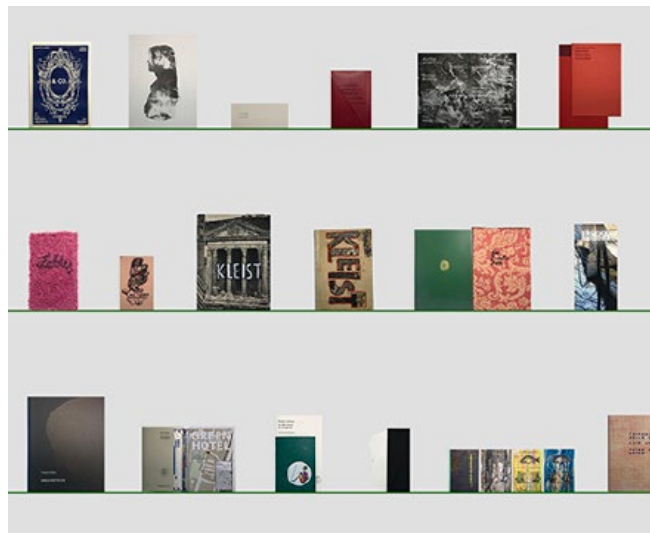


Sala di Attesa, Alessandro Roma

<https://www.domusweb.it/en/art/gallery/2021/04/07/sala-di-attesa-an-artists-fanzine-as-an-act-of-cultural-resistance.html>

### Galerie DRUCK & BUCH Best of 2020 - The best new works of the old year.

Susanne Padberg Galerie DRUCK & BUCH, Vienna, Austria: It is my pleasure to present online and in the gallery in Vienna's Berggasse the best new acquisitions of the old year. **Behind every book's image there is a short film showing you the book from cover to cover**, as well as an exact description and information about availability. Just click on a book... We hope you enjoy looking at the books.



Copies of all are available. If you are interested in a particular one, please write to: [info@druckundbuch.com](mailto:info@druckundbuch.com)  
Books by Bartleby & Co, Wolfgang Buchta, Daniela Deeg, Stefan Gunnesch, Anja Harms, Kurt Johannessen, Burgi Kühnemann, Eberhard Müller-Fries, Raffaella della Olga, Robbin Silverberg, Ulrich Wagner, Carola Willbrand.  
<http://www.druckundbuch.com>

### From Brooklyn Rail: Radical Poetry Reading: A Birthday celebration for Augusto de Campos

A birthday celebration for Augusto de Campos led by Marjorie Perloff with Charles Bernstein, Sergio Bessa, Odile Cisneros, Craig Dworkin, Nancy Perloff, Mónica de la Torre, and Caetano Veloso. Watch the recording at: <https://brooklynrail.org/events/2021/04/14/radical-poetry-reading-a-birthday-celebration-for-augusto-de-campos>

### Tracey Rowledge studio tour - online



Tracey Rowledge is an artist and bookbinder, living and working in London, UK. Rowledge's practice draws from both her fine art and bookbinding training, utilising traditional tools and materials. Through mark-making,

Rowledge explores the materiality of objects and their function. The studio tour was organised by the Joanna Bird Foundation. <https://vimeo.com/562705142>

### News from Sumi Perera [~~Super~~Press- EDITIONS]:

Multimodular Interactive installations of **2B Or Not 2B [To Be or Not To Be]** shown at IMPACT 11 International Printmaking Conference, Hong Kong. **12 videos (60 seconds each) available to view for 1 year:**  
<https://www.impact11.hk/application/en/submission/submission-s6ljk7gm/>

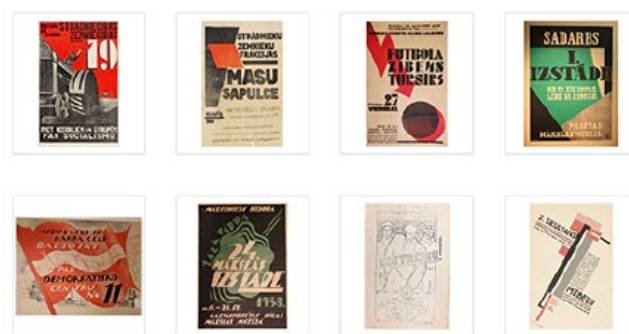
### West Yorkshire Print Workshop - Talking Art recordings Process versus Product - Sumi Perera

Discover what inspires print-makers around the world in a series of talks exclusively for West Yorkshire Print Workshop. £3.00 A link and password will be sent to you via email so you can access the recording.  
<https://wypw.org/product/talk-with-sumi-perera/>

[https://www.instagram.com/sumi\\_perera/](https://www.instagram.com/sumi_perera/)  
<https://www.facebook.com/sumi.perera.71>

### INTERWAR LATVIA: An Experiment in Graphic Design & Book Publishing, 1918–1939, UBU Gallery, New York

When Latvia achieved its first era of independence, it had a small and unclear visual culture and its artists began an earnest search for a national identity in visual expression. A lively, extensive book publishing industry had flourished under German rule and was fully operative as Latvian became the national language during the First World War. Numerous journals appeared, representing a full spectrum of political, economic, scientific and cultural trends.



This period of experimentation in the arts and literature began in a search for new art forms, as well as in poetry, novels and music. The centre of the most intense activity was the capital city of Riga, which also was its commercial and educational hub and the largest such in the Baltic States. Here an avant-garde group of artists emerged, with a parallel movement in "belles-lettres," and both groups were closely interwoven. This exploratory period allowed artists to find a ready public in book and journal publishing, as well as establishing a framework for exhibitions.

From a recent exhibition at UBU Gallery, New York, some of which can be viewed online:  
<https://www.ubugallery.com/#>



## inter:archive

### Digital Platform - VOLUMES

Inter:archive digital platform activates the archive by collecting material from a queer and intersectional standpoint. The selection includes speculative fictions, performative scripts, artist zines, picture books, photography booklets and other artist manifestos.

inter:archive started from the observation that more awareness and conversation on intersectionality needed to be addressed, in particular in Zurich, where only a few open sources focus on gender studies and intersectional theories. The project is conceived by curators Giovanna Bragaglia, Miwa Negoro, and Camille Regli, as part of the curatorial programme of the OnCurating Project Space.



The inter:archive section wants to develop over time and engage further with the topic, i.e. by integrating more sources, interviews, readings, artist contributions, etc. – and shaping a sphere to imagine plural futurities.

Visit the inter:archive section online: <https://www.volumeszurich.ch/collection/interarchive-digital-platform>

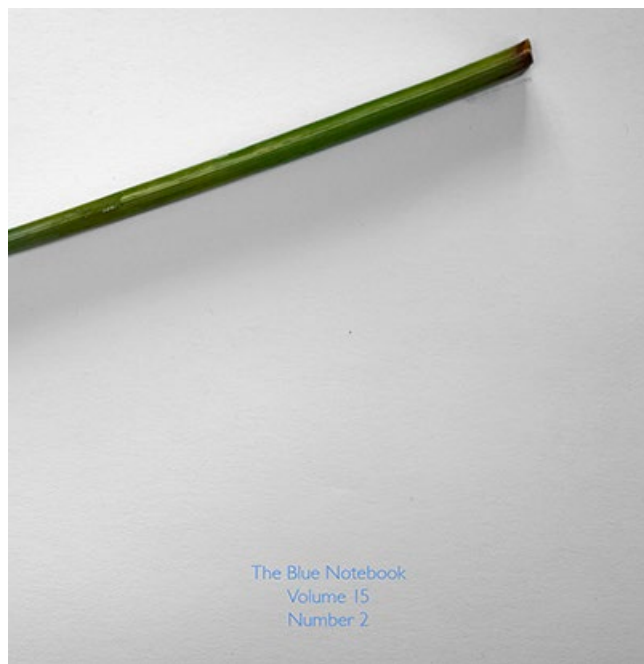
### About the VOLUMES Archive

The VOLUMES Archive is a collection of zines, artists' books and publications, which exists thanks to the many donations we receive annually for our international open call exhibition. Taking this library as a site of investigation, we have been researching new forms for organising and understanding the paradigm of the archive. Since 2016, we have worked towards expanding specific sections of this collection.

It is an ongoing process and we are working on developing new curated sections and adding publications online. However, the Archive is much bigger, please get in touch with us if you would like to visit it.

Also we happily accept donations of your zines and printed matter! Feel free to mail them to us!  
<https://www.volumeszurich.ch/archive>

## NEW ARTISTS' PUBLICATIONS



*The Blue Notebook Journal for artists' books* Vol 15 No 2 Spring - Summer 2021 - This is the first of two issues dedicated to The Arts Libraries Society Australia and New Zealand (Arlis/ANZ) & abbe 2020 conference presentations on artists' books practices.

In this issue: Dr Tim Mosely introduces the Arlis/ANZ abbe 2020 collaboration: reimagining the material: artists' books, printed matter, digital transformation, engagement

Marian Crawford explores the slipperiness of the character of certain artists' books as case studies, and considers whether the form and content of these hand-printed artworks present an opportunity to test conventions of both the book and the portrait. Crawford's book *Picturing the Island* (2016) presents a portrait of Central Pacific islands, while Alison Alder's *Sleep of Doubt* (2015) is populated by screenprinted portraits of contemporary Australian politicians. Both artists have discovered that when a book is hand-made, the signifying power of this familiar form changes.

Paul Uhlmann posits that select artists' books are material objects existing as unique vehicles of literature, simultaneously occupying visible and invisible realms. The books are embodied creations. The pages are the stuff of matter—of oil, pigment and paper—but are also always objects of the body; their purpose is to effect change, to convey sensations and feelings to others.

Caren Florance - The field of Australian artists' books is a broad and active one, and its development and various histories have been both helped and hindered by the rise of digital culture. The internet has fed and sustained cross-pollination and connection between our regional communities; however, it has also failed us by proving to be unstable, quick to overwrite itself, and expensive in terms of archiving for the future. In the short term, it allows us to find creative solutions for quick-turn needs, as we are

discovering during COVID-19.

Ana Paula Estrada responds to Ulises Carrión's 'The New Art of Making Books'. She aims to contribute to a better understanding of 'the new art' by presenting two examples - an artist's book which investigates how papermaking and the book's materiality can be used to draw the reader closer to the subject matter. The second is a digital artwork that aims to translate oral speech into a form that explores technology as a means of connectedness between aged care residents and the rest of the community during the pandemic.

Angie Butler - By setting phenomenology within the context of art-making it is possible to investigate how we use our minds and bodies through the experience of practice. This discussion considers that contemporary artist-publishing activities that employ the letterpress process, are embedded in how practitioners articulate their bodies and senses to engage with materials, equipment, and presses to develop their work.

Cover design: Tom Sowden.

Artist's intro page: Robert Good



Vol I and II plus badge and stickers = £10 including worldwide p&p. Order online at <https://store.uwe.ac.uk/product-catalogue/centre-for-fine-print-research/publications>

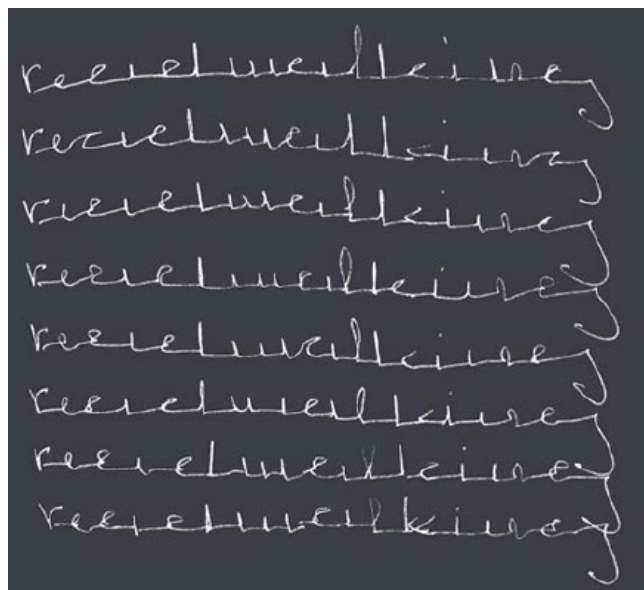
### *A direction out there – readwalking (with) Thoreau* Emmanuelle Waeckerlé

I am very happy to announce the release of the fruits of my sitting and walking with Henry David Thoreau's text about walking (1862).

A direction out there – readwalking (with) Thoreau CD (15 euros) and some audio excerpts are available here:  
[https://www.wandelweiser.de/\\_e-w-records/\\_ewr-catalogue/ewr2109-10.html](https://www.wandelweiser.de/_e-w-records/_ewr-catalogue/ewr2109-10.html)

This double CD brings together four contrasting interpretations of an open score and the act of *readwalking* at its core.

Four tracks beautifully readwalked and performed by Marianne Schuppe (voice) and Stefan Thut (viol) Antoine Beuger (harmonica, children glockenspiel, voice) and Sandra Schimag, (lyre, voice) Marie-Cécile Reber (field recording, electronics) and myself (voice).



'Wherever a (wo)man separates from the multitude, and goes her own way in this mood, there indeed is a fork in the road'. *Life without principle*, (Henry David Thoreau, 1863)

A direction out there – readwalking (with) thoreau (MA BIBLIOTHEQUE, July 2021) brings together in a pocket size book, the prepared text, the score and two essays by Michael Hampton and Vicky Smith. <https://mabibliotheque.cargo.site/THE-CONSTELLATIONS>

### BOOKS ARE BRIDGES

backbonebooks

328 pages, 164 contributions, 1 book



With contributions by: Hendrik Bündge, Kasper Andreasen, Uta Pütz, Chiara Bonetti, Ines Lechleitner, Lisa Mühleisen, Marlene Obermayer, Martijn in't Veld, Mela Dávila Freire, Michael Hiltbrunner, Michaelis Pichler, Nadjana Mohr, Rahel Zoller, Ale de la Puente, Francois Mangeol, Rob van Leysen, Viola Eickmeier, Jan Steinbach, Kristin Bethge, Robin Waart, Olivier Bertrand, Jae Kyung Kim, Reynaldo Vásquez, Youvalle Levy, Joakim Norling, Andreas Keil,



Doris Erbacher, Anja Lutz, Romina Abate, Alex Chevalier, Annett Kotteck, Christopher Ney, Samuel Dangel, Peter van Beveren, Daniel Gustav Cramer, Tim Bohlender, Heidemarie von Wedel, Clemens Otnad, Roberto Uribe Castro, Nina Prader, Konstantin Haubrok, Anna Schanowski, Daniela Comani, Marion Bösen, Claudia de la Torre, Masayuki Makino, Motozuka Asami, Sveinn Fannar Johannsson, Aleschija Seibt, Lena Wurz, Vivian Ho, Fergus Feehily, Nicole Döll, Baebsey, Tim TBOOKS, Joachim Schmid, Catharine Marshall, Christine Serchia, Antoine Lefebvre, Omri Livne, Max Leiß, Tobias Posselt, Tim Shore, Carolina Pérez Pallares, Elise De Maio, Karla Barracuda, Jörg Sobott, Ann Noël, Antoinetta Marinov, Hösl & Mihaljevic, Martin Bauer, Nadia Marolda, Sandra Méndez, Alica Jörg, Nadia Quante, Barbara Dechant, John Graham, Li-Wen Kuo, Regine Ehleiter, Delphine Chapuis Schmitz, Daniela Baldelli, Eric Watier, Mélissa Djinekou, Sivan L. Rubinstein, Laurie Mlodzik, Jan Wawrzyniak, Marit Muenzberg, Jo Frenken, Adib Fricke, Daniel Hahn, Friederike Goll, Giulia Siviero, Rorhof, Michael Taschinski, Ximena Perez Grobet, Albert Coers, Matilda Plöjel / Sailor Press, Parsons, integrative Studio, Johanna Olm, Mark Pezinger Books, Loïc Blairon, Bas Medik, Mar González Palacios, Patrick Thomas, Valerie Servais, Naranja Publicaciones, Alan Huck, Shiloh R. Jines, La Reliure Contemporaine, Erik Steinbrecher, Audra Wolowiec, Roberto Tejada, Johannes Honeck, Leslie Hickey, Mud Honey, Leslie Hickey, Marc Nagtzaam, Anna Wlach, Matias Lix Klett, Emilio Chapela, Selene States, Elio Raimondi, Pierre Granoux, Rebeca Pérez Gerónimo, Marvin Backes, Cherry Cheung, Myriah, Romy Martello, Sarie Nijboer, Anton, Alberto Morreo, Moritz Grünke, Franziska Brandt, Macy Gilliam, Cristina Achurg, Xian Qi, Na Kim, David Heuer, Laura Lewandowski, Allegra Guasti, Azzura Poldi Allai Julika Quilisch, Sarah Bodman, Jan Henseldor, Adrian Schiesser, Hemut Smits, Alexander Jackson Wyatt, Denis Hovart, Joseph Rustom, Wie-yi T. Lauw.

In collaboration with the exhibition at A—Z presents (Berlin). <https://a-z-presents.com>  
<http://www.backbonebooks.net>  
[hello@backbonebooks.net](mailto:hello@backbonebooks.net) @backbonebooks

### ***Judith: Women Making Visual Poetry***

**Edited by Amanda Earl**

**Timglasel**

*Judith: Women Making Visual Poetry* is a 260-page, full-colour book featuring visual poetry from 36 women in 21 countries, a foreword by Johanna Drucker, and essays on digital visual poetry and the future of visual poetry by Fiona Becket, on women in asemic writing by Natalie Ferris, and on feminist practice with Letraset, the ephemeral and fragility by Kate Siklosi. The book also features an excerpt from a roundtable interview of 13 women artists who work with language and craft. A list of 1181 women currently making visual poetry is also included. The anthology is edited by Amanda Earl.

The term 'visual poetry' within the book is a global term used for all work that integrates elements of language with another medium or engages with the graphical elements of text and mark making.



### **Women Making Visual Poetry**



The low representation of women in canonical 20th century concrete and visual poetry anthologies is well-known, but what is perhaps less known is that anthologies that have published visual poetry in this century also suffer from gender imbalance.

There is a domino effect when women are erased from canons. Scholars who have access to research only about men will write articles and books on their work alone. This helps create the impression that the only important and interesting work is done by men. This book seeks to address and correct that imbalance.

The book is named after Judith Copithorne, a Canadian visual poet who has been active since the 1960s and deserves greater recognition and acknowledgement.

260 pages, full colour high quality digital print, size 19 x 23 cm. Contains 180 colour images.

Print version, €29

<https://www.timglasel.com/produktsida/judith-women-making-visual-poetry>

Digital PDF version, €20

<https://www.timglasel.com/produktsida/judith-women-making-visual-poetry-digital-pdf-version>

### ***DRIFT - RUSHING TOWARDS THE SUN***

**Adam Geary**

SURROUNDED BY EVERYDAY MYSTERIES/  
 DRIFTING EACH DAY IN THE LIGHT/  
 FOR AS LONG AS THE SUN LASTS

*DRIFT* is a book of days that takes us to the edge of loss or perhaps the cusp of epiphany. Geary's photographic world view is carefully scrutinised, calculated and selected; leaving

us with a lingering doubt about our own place in the world as we rush towards the sun.



*DRIFT* (ISBN 97809956517-8-4) is the latest photobook by Adam Geary. Adam Geary is a photographer based in Scotland. He has published over 19 books and work is collected widely.

*DRIFT* can be purchased direct through <https://www.adamgeary.com/portfolio/drift-3/> and costs £10 with free postage in UK and across Europe.



*We are all going home*

Aline d'Auria

Artphilein Editions

Artphilein Editions is happy to announce the release of Aline d'Auria's artist's book, *We are all going home*.

"*We are all going home* is born out of the desire to reflect on the image of Eastern Europe that many of us have, as an indistinct whole from Tallinn to Tirana, excluding Helsinki and Thessaloniki. Geographical bewilderment, a legacy

of the Iron Curtain, is reflected in the people who come from the closest former Soviet countries: not refugees, not immediately identifiable as foreigners, but rather people who have chosen another European country, forever poised between the opportunity and the longing to see a home once again, but to find out that, perhaps, it is no longer home. We are all going home describes the dream of feeling at home."



Curator: Aline d'Auria, Caterina De Pietri. Photographs: Aline d'Auria Texts: Misia Bernasconi, Lucia Ceccato and Michele Marangi. Graphic design: Marco Cassino. Translation: Sylvia Adrian No-tini. Edition: 290 copies + 10 special editions with one signed print. Dimensions: 26.5 x 18.5 cm. Pages: 162 + 36. Publisher: Artphilein Editions, Lugano, 2021. ISBN: 9788894518634 <https://artphilein-editions.org>

*[O R Ī G O] - Fenomenologia del tempo*

Simoncini.Tangi

Boîte Editions



Studio Boîte is happy to announce the release of *[O R Ī G O] - Fenomenologia del tempo*, Simoncini.Tangi's first book. Simoncini.Tangi's research has the appearance of an alchemical procedure: it is not a scientific experiment, it is not an aesthetic exercise, it is, at the same time, both. The procedure is rigorous: it is doing that means waiting and observing changes, reading nature as a phenomenon that transforms itself in space and, above all, in time. The structure of the book, the Crush Favini paper, the spiral that binds it, the time it took to make it, describe, in effect, Simoncini's process. The book is an ecological story, it unfolds like a living organism, each page is an entity capable of multiplying itself, sometimes physically, sometimes in the mind of the reader, with the intent to silently reveal the magic of nature.





[O R I G O] - *Fenomenologia del tempo* is a limited edition of 150 copies, numbered and signed, of which 10 unique copies (IX), with artist's intervention and accompanied by a single copy work and 15 copies (XI-XXVI), accompanied by a photograph in 14 x 21 cm format. Text in Italian throughout.

More information and purchase link at:  
<https://boiteonline.org/products/simoncini-tangi-o-r-i-g-o-fenomenologia-del-tempo>

Three new titles are available now from Café Royal Books  
 Bob Moore — *Birmingham 1960s–70s* series



36 pages, printed in the UK, staple bound, 14 x 20 cm.  
 £6.50. Special offer — all three titles £15  
<https://www.caferoyalbooks.com/shop/bob-moore-birmingham-1960s70s-series-3-books>  
 Archived, currently out of print titles, can be seen here:  
<https://archive.caferoyalbooks.com>.



## *Apotheosis: Poems and Manifestos for a New Paradigm* Cat Catalyst

When we consistently engage with our all-loving 'I Am' presence, we automatically generate new neurological-pathways that are in alignment with our sovereign identity, overwriting old outdated internal dialogues that no-longer serve. These new neurological pathways assist with cultivating a more compassionate internal-narrative that enables one to respond in a more loving and forgiving way to any old memories and experiences from the past that may have caused anxiety, and releases them. This expands our emotional parameters of self-worth, self-love, what we allow ourselves to receive and how we interact, not just with other people but also with the environment. As we begin to understand that we are all co-creators of our own realities, and that everything happens for our highest good, we start to hold space for others to acknowledge their own Sovereignty-equality as well.

Apotheosis is an epistolary novel in verse consisting of both real and fictional auto-ethnographic memories, serving as a methodology for thought-optimisation via the shared-space of the word, and also as an infrastructure to challenge binary-thinking. The aim of Apotheosis is to extend an invitation to reaffirm Nature as the real economy, where the currency is life, and all life is revered as sacred. All that is needed to effect beneficent change in the world is a minor shift in the human psyche, whereupon a deeper respect for all life can be forged simply and effortlessly by aligning with one's inner sovereign-equality.

Are we really dying? Or is this an opportunity to be reborn? What Apotheosis can offer is a way forwards, through the portal of a world in crisis towards a New Paradigm, that is totally supportive and also sustainable.  
<https://catcatalyst.co.uk/apotheosis/>



## *ReSite – Manual of Scores, Manifestos & Radical Actions*

Ye'Wanna be enlightened, take part in Consamble, play a stone score or kiss a frog - these are just some of the invitations you will find in this issue of ReSite. ReSite is an assembling publication in which pages have an element of audience participation or interaction. Like Fluxus editions, where anyone can perform an action or score, ReSite taps into the rich tradition of the avant-garde with contributions of manifestos and documentation of art actions.

ReSite encourages participation by writers and musicians to produce visual scores and manifestos as well as calling for contributions by conceptual artists. Pass on the word to anyone you think would like to be in future issues.

A limited number of ReSite No.16/Vol.2 are available for sale cost \$25 US (includes international p+p).  
<https://daviddellaflora.blogspot.com/2021/06/resite-vol2-no2-is-here.html>

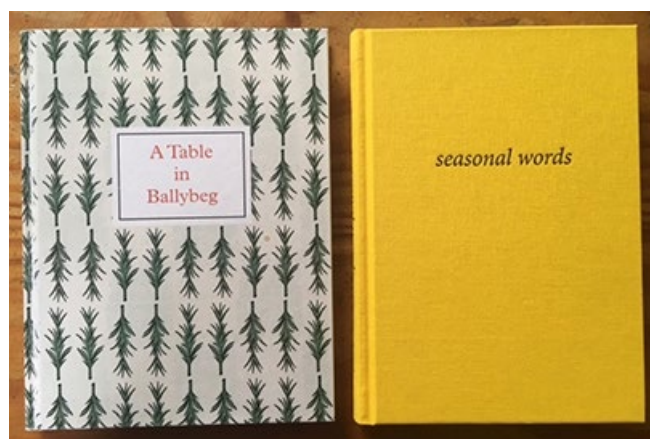
**Field Report 2020 - Journal of Field Study International**  
 The Field Report is the annual of Field Study International, produced since 1996 in the form of an assembling book.



Artists are invited to create an edition of 100 pages conceived as a 'Field Study Emanation'. Works include documentations of performances, actions, instructions, manifestoes, journey works, tracts, rants, instructions, manifestoes, reflections and experiments. Each issue contains the work of about fifty artists reporting on the past year's emanations. Size 14.5 x 21cm, wire bound, hand stamped, numbered.

A limited number of the 2020 Field Reports are available for sale cost \$60 US (includes international p+p).  
<https://daviddellaflora.blogspot.com/2021/06/field-report-2020-journal-of-field.html>

Two new books from Coracle, Ireland:

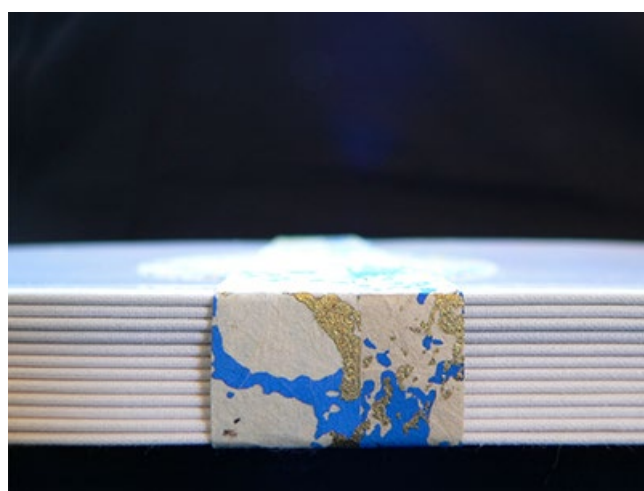


**A Table in Ballybeg**  
 Simon Cutts & Erica Van Horn  
 An edition of 250 copies made at the time of the epidemic

lockdown in all of Europe, but where life in our valley was much as it usually is, but with no visitors. We have endured almost a year eating our own food, with no abatement. No caf  s to visit. No tables to travel to. No take-away. We live in a suspension of the past and of the imagined future, anticipating a time when we can hang up the apron, if only temporarily. 64pp 4-colour offset 185 x 145 mm casebound paper over boards. ISBN 9780906630631. 2021,   20  
<http://coracle.ie/category/new/>

**seasonal words**  
 Harry Gilonis

These versions of Japanese haiku from various writers, translated by the poet, Harry Gilonis were initially sent out as a daily e-mail; initially to a handful of friends, but the number grew and grew. They were not begun with a set plan, nor duration; they went out from 17 September to 24 December; neatly dividing almost exactly into autumn and winter (by Japanese seasonal definitions). Harry Gilonis is a poet, editor, publisher, and critic writing on art, poetry, and music. Since the late 1980s he has written various books of poetry (published by Carcanet Press, among others), and has collaborated with other poets. His writing has been translated into Catalan, Gaelic, German, Polish, and Spanish. In 2018, The Guardian published Gilonis' piece 'a small alba' as its Poem of the Week. 236pp 175 x 125 mm offset. 300 copies casebound. ISBN 9780906630648. 2021,   25  
<http://coracle.ie/category/new/>



**weneverstoodapart**  
 Darren Marsh

Published in 2020 as the Covid pandemic began to take hold *weneverstoodapart* is a visual poem about our relationship with other beings, both human and non-human. We have constructed our worlds with humans as the dominant or central character, and so find ourselves in an ecological and political era which mirrors the impact this brings to all life and the planet. A civilisation that chooses to drive ecological change, while refusing to acknowledge its own interdependence and interconnectedness, psychologically disconnects and isolates itself from itself and the entire biosphere. To act as if the world beyond humans is composed of "things" for human use is a catastrophic assault on the diversity, complexity, abundance, and beauty of life. We are entangled with other beings we cannot live without.





A triptych in an edition of 6. Book 1 - *A traumatic loss of coordinates*. Book 2 - *Things are exactly as they are, yet never as they seem*. Book 3 - *How enmeshed we are*.



All content, design and production by Darren Marsh.  
Three 8-page bound concertina bookworks 16.8cm x 28.4cm. Archival digital print on 280gsm Titanium Lustre silver resin coated paper, archival linen hinges, Mirri Blanco Pearl covers, Blue and gold inked paper cover labels and banderole. Offers/price by request.

For further documentation please visit <http://www.darrenmarsh.co.uk/Books/weneverstoodapart.htm>  
All other enquiries please contact  
<http://www.darrenmarsh.co.uk/kontakt.htm>

## Carry Éditions Zitrone

Carry is a pochoir artists' book by Éditions Zitrone. Illustrations of elements/objects/subjects depict the act of carrying literally or metaphorically as a means of referencing a condition. Facing pages have a conceptual and poetic intension creating a visual dialogue between each other.



Carry refers to life, presence, absence, time. The illustrations are characterised by a variety of pochoir techniques and the result is painterly and graphic with multi layers of the basic colours creating complementary colours.

24 Pochoir pages & pochoir dust jacket. Edition of 10, 2020.  
<https://www.editionszitrone.fr>



*The walls*  
Éditions Zitrone

Screen printed artist's book inspired by a poem from the book *Les Murs* by Eugène Guillevic and Jean Dubuffet. This is the second edition. Initially the book was printed with rubber stamps for a mini book.  
18.3 x 13.8 cm. Edition of 25. 2021.  
<https://www.editionszitrone.fr>



#### The East Falls Zine Reading Room in Philadelphia

We're so excited to announce the recipients of the EFZRR's first annual Digital Residency: Jared Power and Kara Khan and Matt Williams. The residents will spend 2021 creating their zines, which will be published in November.

Their projects are being funded by generous supporters like you! To support their work, please visit our website. A donation of any amount makes this program possible and is greatly appreciated. **If you give \$5 or more, you will receive a copy of both zines.**

<https://www.efzrr.com/digital-residency>



*Twelve gatefolds*  
Joe Devlin

An A6 concertina booklet consisting of b&w images on 170 gsm recycled paper. Limited to 100 copies. Utilising an illustrated page depicting a taxonomy of regional gate patterns, encountered in a library, as a starting point.

All twelve designs are reduced to geometric shapes through the act of folding. £20.

Price includes postage and packaging in the UK.

<https://nutsandboltspublishing.com/twelve-gatefolds/>



#### *A Week of Knots*

Gee Vaucher

Exitstencil Press

A complete boxed set of seven publications by Gee Vaucher, which take the original book, 'Une Semaine de Bonté' by Max Ernst and the inspiring words of 'Knots' by R D Laing, to illustrate, in black and white, the conundrum of 'the family'; from the sublime to the destructive.

Paperbacks. Size: 215 x 295 mm. Pages per book: 40. Fully illustrated throughout. Published by Exitstencil Press.  
ISBN: 978-0-946381-09-8.

<https://www.exitstencilpress.com>



#### *Das MUTALPHABET für 2021* (The ALPHABET for COURAGE 2021)

Odine Lang

An artist's book project initiated by Odine Lang, Germany: In this time of the Corona pandemic, it is so precious to get



encouraging messages. To enable artistic exchange and have contact. Oidine Lang asked 26 artist friends to cooperate for an alphabet book. She asked at the end of 2020: 'What do you wish for the new year? What encourages you? What gives you some hope?'

The participants should answer with an artistic statement, sized A6 in an edition of 28 copies, to exchange among each other. Everyone got a letter (assigned by chance) to build a word.



The various results were sent to Oidine Lang. She combined the editions and inserted the stacks into folded envelopes, specially developed for this project. The finished alphabets were sent back to the participants. The alphabet cards are as various and diverse as the artists themselves: There are prints, collages, drawings and textile works, lightweight Chinese paper, strong cardboard, transparencies and cutouts, calligraphy, or hidden letters ...

A «usus» Uta Schneider & Ulrike Stoltz  
 B Claudia Merx  
 C Andreas Dilthey  
 D Cornelia Enax  
 E Eugen Rother  
 F Sabina Flora  
 G Güde Renken  
 H Christane Wöhler  
 I Ahlrich van Ohlen  
 J Sabine Rasper  
 K Rolf Lock  
 L Marlene Kapitza-Meyer  
 M Susanne Degener  
 N Bärbel Kruse  
 O Dieter Call  
 P Márta (Martha Ferenczy-Kappel)  
 Q Knud Balandis

R Dörthe Goeden  
 S Katrin Magens  
 T Schang Moll  
 U Setsuko Fukushima  
 V Justna Jablonska  
 W Sonngard Marcks  
 X Karin Grote  
 Y Charlotte Geister  
 Z Oidine Lang

Edition: 28 copies, various materials and techniques, folded envelope. Aachen, Germany, 2021

So, what might help us in this time? 'Nature' is a source of energy, culture with 'Poetry' and 'Music' are among the answers. 'Endlich' (finally/finite) expresses the hope, that the situation will end. But also nonsense can relieve us such as: Dada or 'Quatsch'. The feedback for this project was so overwhelming and encouraging, that the group wanted to reach more people with their positive statements. So, an A2-poster was printed showing all the images (in a reduced size). A hand-bound booklet can be made out of the poster.

With the poster the ideas can now encourage more and more people. It is wonderful to see, how a project that started rather small grows to make so many people happy in these difficult times! For more information please visit: <https://www.odinelang.de/aktuelles>

In the EU: The poster is available for 6 Euro (+ postage). Handbound booklet: 18 Euro (+ postage). Outside of the EU: If you are interested in receiving a poster or booklet, please contact Oidine Lang. Due to customs, I am happy to have proposals for non-commercial (artistic) exchanges. [odinelang@gmx.de](mailto:odinelang@gmx.de)

## CELEBRATING EDWIN MORGAN'S CENTENARY



Essence Press is delighted to publish two new publications as part of the Edwin Morgan centenary celebrations.

The first is a poster print of 101 words for Edwin Morgan with words contributed by 101 poets, artists, publishers, editors and researchers, co-edited with Greg Thomas, and published for Edwin Morgan's 101st birthday on 27 April 2021. The full list of contributors can be found on the webpage.

The second is a near facsimile reprint of nine one word poems by Edwin Morgan, originally published in an edition of three by Mariscat Press in 1982.

More information can be found at <https://www.juliejohnstone.com/edwinmorgan/>

## Index

Sophie Herxheimer

Published by zimZalla



Index, some of the cards – photo by Suki Hayes Watkins

*INDEX* is a deck of 78 prophetic poem cards made by cutting up and collaging broken and discarded instructional books and formulaic fiction, housed in a bespoke, luxurious red and gold box. *INDEX* can be played or read by anyone seeking to shuffle some subversion into the hand dealt to them by ignominious Destiny.

Read about the making of Index at: <https://poetryteapot.wordpress.com>

£34 in the UK. £47 in the USA. £42 in Canada. £45 in Australia or New Zealand. £39 anywhere else in the world. All prices include postage. Order online: <https://zimzalla.co.uk/060-sophie-herxheimer-index/>

## Crazy Bandmaster

Oleg Chernykh

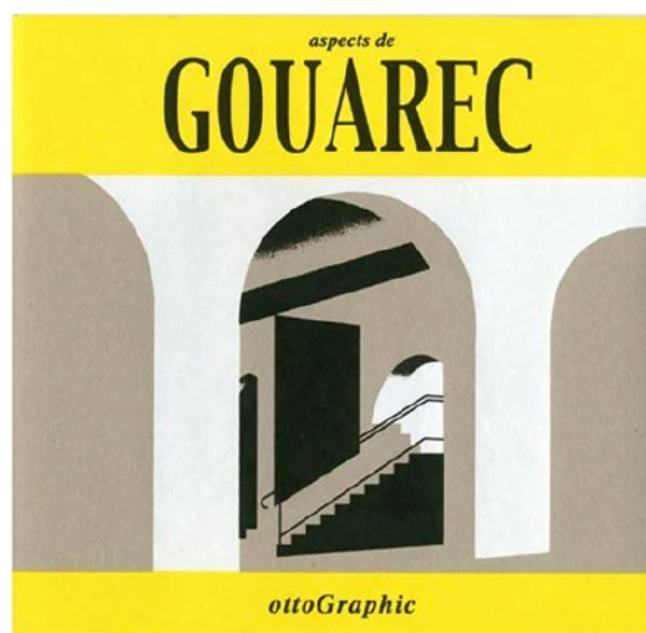
This book is about the chaos of life, about escape and return, about the creation of myths and their destruction. A book about the perniciousness of the herd instinct and the value of the personal path.



The book is monochrome. Black and white. There is a strong contrast and no halftones. It is a binary code: zero or one, black or white, to be or not to be.



Accordion book of 2 folded panoramas (24 x 600 cm each). Some decorative elements added by hand. Size: 25 x 32 cm. Pages: 40. Page Size: 24 x 30 cm combined into 20 sheets 24 x 60 cm. Weight: 1.4 kg. Country: Ukraine. Year: 2021. Limited edition of 100 copies. 330 Euro + shipping. More information, images and order link can be found at: [http://oleg.chernykh.art.tilda.ws/artist\\_book](http://oleg.chernykh.art.tilda.ws/artist_book)



Aspects de Gouarec  
ottoGraphic



Screenprinted collection of designs depicting ten locations, mainly architectural, of the village in central Brittany, France.



Ten designs made by ottoGraphic depicting locations in the village. Screen printed at Salaman-dre, Gouarec. Inside 200gsm Heritage, cover on grey card, centre-stitched, size 27 x 28cm. 36€. Order online at: <https://www.ottographic.fr/book-shop/aspects-de-gouarec>



**Stop.Start**  
Tamar MacLellan & Philippa Wood  
The Caserom Press

*Stop.Start* is the result of a collaborative project between Tamar MacLellan and Philippa Wood undertaken in response to the second UK national lockdown of November 2020.



By dividing the new rules and restrictions pertaining to the one-month lockdown into five actions to be stopped and five rules to be adhered to, this list was placed into a 'hat' and each week an item drawn out. Working independently, individual responses were produced on the inside of a C6 envelope and mailed to one another. Employing a pre-arranged system, once received an addition or deletion was made to the 'homework' received. The twenty envelopes have been folded to form individual one-sheet books, with an additional 4pp sewn section to depict the title of each piece. Please note that the nature of the envelope and its journey through the postal system, plus the varied media used, has resulted in some irregularities and inconsistencies across the edition.



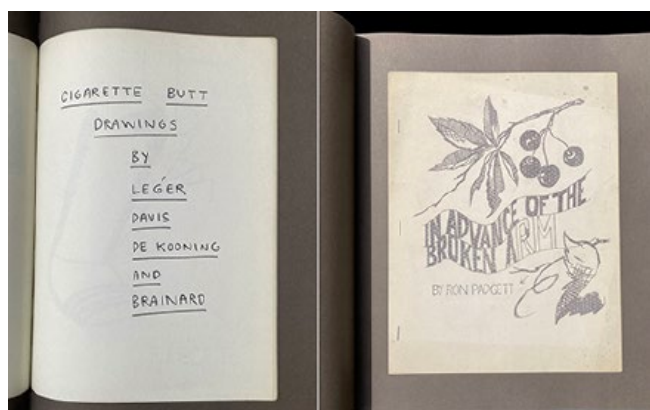
The book measures 64 x 84 mm and is sold as a pair – one stop, one start, contained within a hand-made envelope. Grey-board covers. Mixed media. The sewn section is printed on Basildon Bond writing paper. Edition of 10, £20 per pair + p&p.

The story behind this collaborative journey can be seen here: <https://meetinginthemiddleblog.wordpress.com>  
Please contact Philippa Wood for further information  
[philliwood@icloud.com](mailto:philliwood@icloud.com)

**A Joe Brainard Show in a Book**  
Edited and designed by M/M (Paris), published by Loewe  
Exclusive distribution by Printed Matter, Inc. benefitting  
Printed Matter and Visual AIDS

A sumptuous 200-page hardbound volume, *A Joe Brainard Show in a Book* is devoted to the graphic works and artists' publications of artist and writer Joe Brainard (1942-1994). Prefaced by Brainard's close friend, the poet Ron Padgett,

and accompanied by an essay by art critic Éric Troncy, the publication features rarely seen zines, comics, printed matter, ephemera and artworks Brainard created during the 1960s and 70s.



Edited and designed by M/M (Paris), and published by LOEWE, *A Joe Brainard Show in a Book* is housed in a giant fold-out cloth dust jacket reproducing Brainard's *Untitled (Bow)*, a colourful collage from 1967, in a limited edition of 500 commercially available copies.



American artist, writer and theatre set designer Joe Brainard (1942–1994) was born in Salem, Arkansas and raised in Tulsa, Oklahoma. Later moving to New York at the age of 19, he became closely associated with the poets and painters of the New York School, including Frank O'Hara, Ted Berrigan, John Ashbery, and Ron Padgett. He is the author of the cult classic *I Remember* (1975) which is widely praised and admired by writers such as Paul Auster, Edmund White and Georges Perec.

*A Joe Brainard Show in a Book* was published for the reveal of the Fall Winter 2021 men's runway collection designed by Jonathan Anderson, the creative director of the celebrated fashion house LOEWE, who was inspired by Brainard's remarkable artistic output.

Sales of the book will benefit the nonprofits Printed Matter and Visual AIDS, an organization which utilizes art to fight HIV/AIDS by provoking dialogue, supporting artists living with HIV, and preserving a legacy, because AIDS is not over.

<https://www.printedmatter.org/catalog/57949/>

## New publications from psw:

### *ToCall No.15*

*ToCall No.15* is a special issue featuring works by 17 artists and poets. All contributions in this issue were produced in reaction to the seemingly never-ending Corona pandemic, showing that creative and artistic practice is a supportive and powerful way to cope with crisis. The one-word poem on the cover made by psw.



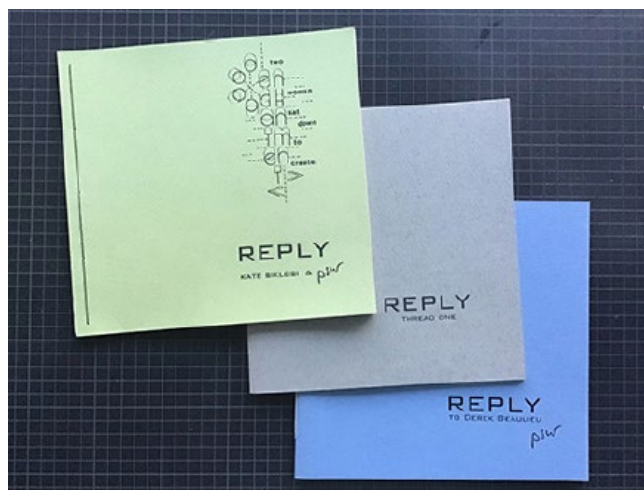
The magazine is printed with my mimeograph duplicators Gestetner 320 and Gestetner 160 on old typewriter paper made in GDR. Mimeo printed edition of 100 copies, 11€ (incl. EU/UK postage). Available via the link at: <https://pswgallery.tumblr.com/tagged/tocall>

### *REPLY*

Kate Siklosi & psw

This is the result of a collaborative project with Kate Siklosi (Toronto, Canada).

Between January and April 2021, we sent each other work for the other to complete. All blue parts are replies from Kate, all green parts are replies from psw.



The cover image is made by Kate. Mimeo printed, hand-bound edition of 60 copies, 40 pages, 21 x 22 cm. 22€ (incl. EU/UK postage). Available via the link at: <https://pswgallery.tumblr.com/tagged/artist-book>

### *LÜBECK ALS KÜNSTLICHE LEBENSFORM*

Klaus Peter Dencker

Redfoxpress

A facsimile from an original one of a kind leporello based on a speech "Lübeck as spiritual way of life" from Thomas Mann held in 1926 on the occasion of the 700th anniversary



of the City of Lübeck, collaged with printed ephemera and advertisements from that time. This limited edition book is a collaboration between the Buddenbrookhaus / Lübeck Museum and Redfoxpress. The original is part of the collection from the museum.



Klaus Peter Dencker was born in 1941 in Lübeck. Filmmaker (more than 100 films for the German TV), Visual Poet (since 1970 international exhibitions and publications). Dencker did the first TV-film (ARD/HR 1972) and the first German anthology (*Textbilder - Visuelle Poesie international*, 1972) about Visual Poetry and the very first international overview: *Optical Poetry*. From early pictorial inscriptions to present-day digital experiments, 2011.

150 numbered copies, 15 x 21 cm, 26 pages. May 2021.  
Price: 35 euro / 30 GBP / 40 \$US  
<http://redfoxpress.com/AB-dencker.luebeck.html>

Two new books by Claire Jeanine Satin:

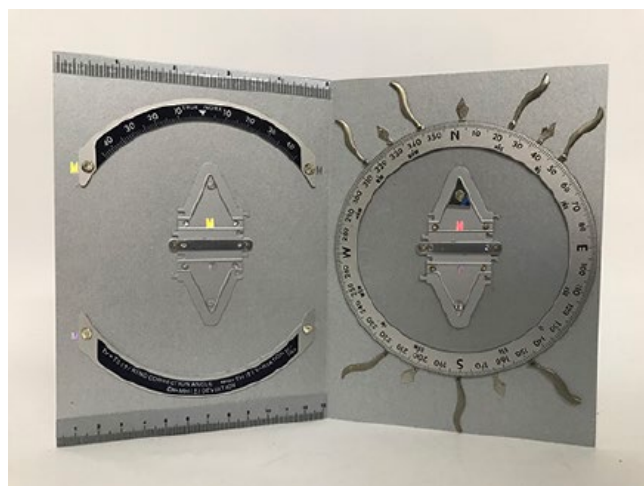
#### *Cordonens Book / StarDream Book 2021*

One of an ongoing series of Cordonens Books originating in Cordonens Italy in 1630 and is still being produced there. 9"x 7" six pages. Including metal gears, Japanese stamps and prints, sequins, metallic overprinting, crystals and monofilament. Currently 50 in the ongoing series.  
<http://satinartworks.com>



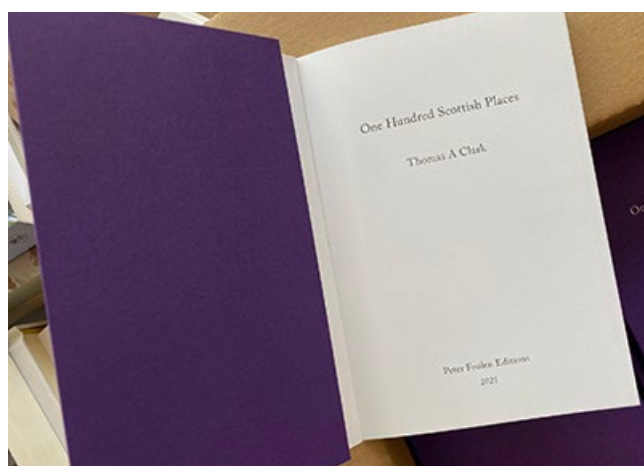
#### *Measurements Book*

With Cordonens paper stock from a paper mill established in Cordonens Italy in 1630 and is still being produced there. Silver with a metallic finish. Affixed items of metal and plastic, crystals, rhinestones and miniature letters.



All having a relationship to measures. 9" x 7" six pages.  
<http://satinartworks.com>

#### Thomas A Clark – *One Hundred Scottish Places* Published by Peter Föhlen Editions, 2021



A second edition of 500 copies, the first edition of this book was published in 1999 and sold out. Softcover with flaps,

11 x 16 cm, printed offset by Wilco Art Books in Spring 2021. Price £ 10 / 12 Euro  
<https://peterfoolen.blogspot.com/2021/06/thomas-clark-one-hundred-scottish-places.html>

***Learning Means The World To Us***  
**Zine, Badges & Stamps set by Stephen Fowler**  
**Café Royal Books**

Includes a set of four 25mm pin badges and two limited edition, hand printed rubber stamp cards made by Stephen Fowler for this publication, approximately 70 x 110 mm each. There are four different stamps - two different stamps will be picked randomly with each order.



The title, *Learning Means The World To Us*, comes from the mathematics flashcards set, purchased from a thrift store in Grand Rapids, USA. They were printed on to, using Fowler's hand carved rubber stamps and presented in this publication.

Edition of 100, 44 pages, printed in the UK, staple bound  
 14 x 20cm. £9.00  
<https://www.caferoyalbooks.com/othereditions/stephen-fowler-learning-means-the-world-to-us-zine-badges-stamps>

**REPORTS & REVIEWS**



***A City as the Artist's Subjectivity***  
**An artist's book project curated by Alexey Parygin**  
**St Petersburg, Russia**

'A City as the Artist's Subjectivity' is a large Russian project in the livre d'artiste format that was released in St Petersburg in 2020, organised by the artist Alexey Parygin.

Thirty-five artists from four different Russian cities (St Petersburg, Moscow, Nizhny Novgorod and Kazan) participated in the project: Vladimir Kachalsky, Valery Mishin, Alexandr Borkov, Valery Korchagin, Viktor Remishevsky, Alexey Parygin, Viktor Lukin, Marina Spivak, Mikhail Pogarsky, Igor Ivanov, Grigory Katsnelson, Leonid Tishkov, Andrey Korolchuk, Gafur Mendagaliev, Kira Matissen, Petr Perevezentsev, Ella Tsypliyakova, Yan Antonyshev, Mikhail Molochnikov, Dmitry Kavarga, Igor Baskin, Boris Zabiropkhin, Evgeny Strelkov, Anatoly Vasilev, Vasilii Vlasov, Alexandr Pozin, Vyacheslav Shilov, Nadezhda Anfalova, Ekaterina Posetselskaya, Andrey Chezhin, Igor Ganzenko, Yuri Shtapakov, Alexandr Artamonov, Anastasiya Zykina and Vasya Khorst.



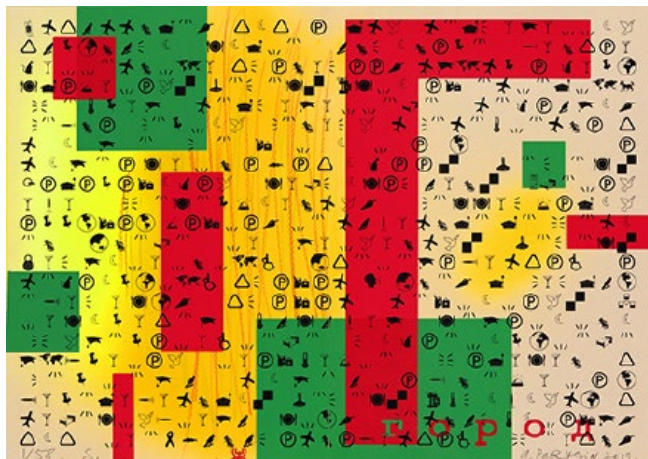
The introduction to the catalogue explains the context for the project: "The city is lyrically narrative, impressionist or futuristically angular (with a rumbling, ringing, clanking space). A city is more than just its skyline. The City is a socio-cultural environment. The City is a labyrinth. The City is an illusion. The City is a memory. The City is a utopia. The City is an abstract idea. Poetry and prose of urbanism on the cusp of post-urbanism.

A big city is always partially a Babylon, sometimes an eclectic mixture, juxtaposing contrasts, dialogue and conflict all at once. It is a Unity achieved thanks to our differences. It contains both old and new things. A city without development is dull. A city deprived of its historical context is uninteresting. Moreover, a city without clear urban planning ideas is a toneless backwater.

With the self-sufficiency of all represented artists, work was set up according to a principle of "from the whole to the individual". The publication's structure has been calculated and checked, and the sequence and complementarity of each element were refined multiple times.

*The City as The Artist's Subjectivity* has a whole range of unique qualities and characteristics of an artist-made book. It is one of the largest projects of its kind in terms of the number of artists that have taken part. All compositions were made in colour with 2 to 20 ink impressions.





Artists who had a significant language and style were invited to join the project, hence, with a view on presenting different backgrounds and specialisms: painters, sculptors, media artists and graphic artists were invited. They had established creative styles but varying experience in printing, the graphic arts and artists' books creation. The selection process was formulated to include masters from various generations and schools, each with differing artistic views, and at times dramatically different to one another. The project was made possible thanks to the financial support and participation of Timofey Markov (St. Petersburg), who has borne the majority of technical costs in creating the publication. Part of the work in the project was done with the contribution of The AVC Charity Foundation's arts support fund.



Each of the thirty-five artist participants made one sheet to print with their compositions and wrote a short statement. Various printed graphic techniques were used, including etching, lithography, silkscreen printing, stencil, manual typesetting, linocut, plywood engraving, manual photo printing and others.

One of the curator's central themes was to use a variety of papers in the book. Most pages in the publication were varied deliberately in terms of the chosen paper to be used (with up to seven different kinds used to print one composition}, and also in terms of colour structure. A significant number of compositions were completed with modifications done manually, using aerosol paint, coloured pencils, watercolours and acrylic, so each page in the publication is different. The print run consists of 58 copies, numbered and signed by the curator and publisher. The dimensions of the casing when folded are 450 x 330 x 60 mm. The total weight of the publication is 3kg. The publication's casing is made from thick cardboard wrapped in dark grey fabric. Three of its surfaces have conventional colour images, made in three colours (yellow, orange and black) using manual silkscreen printing and colourless embossing on the front cover.

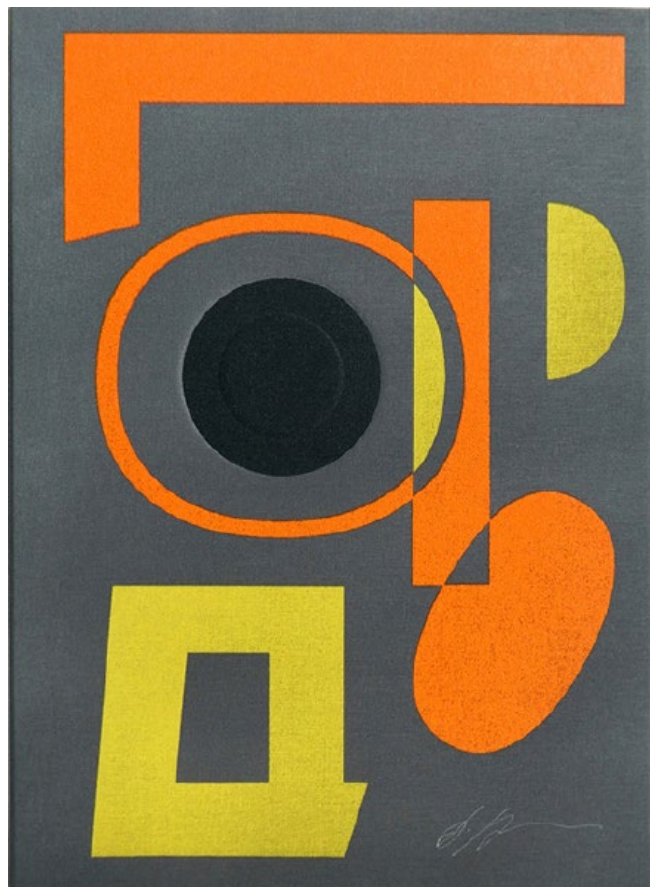
The format and size of each paper composition are identical 42 x 594 (±1-3) mm (with a fold in the middle). In addition, there are 35 contributors' graphic sheets, each is numbered, signed and dated personally by an artist's hand, using a pencil. The publication contains a title page featuring a colophon, a screenprinted masthead listing the artists and a detailed attribution of artworks, and a loose sheet with personal statements from the artists about this project. One important question was addressed by the project - the relationship between the text (verbal) and the images, which is crucial in the format of the livre d'artiste genre.

Two lithographic Studios based in Saint-Petersburg were involved in creating the publication. The pages sheets made by Valery Mishin, Boris Zabiorkhina and Anatoly Vasilev were printed at Alexey Baranov's lithographic studio. Master Printer Andrei Finenko of The Artist's House on Pesoch'naya Embankment, produced a series of prototypes using a manual litho press from the 19th century (that previously belonged to Karl Krause Stone Lithographic press in Leipzig). For the actual print run itself Andrei Finenko used a semi-automatic Zetakont printing press from 1976. The artists drew on old Bavarian lithographic stones. Lithographic compositions by Mikhail Pogarsky, Andrey Korolchuk, Ekaterina Posetselskaya, Yan Antonysheva, Vasya Khorsta and Gafur Mendagalieva were made in the studio. Coloured linocuts made by Marina Spivak and Alexandr Pozin were printed on a large relief printing press and Ella Tsypliyakova also printed test pages from her composition there.

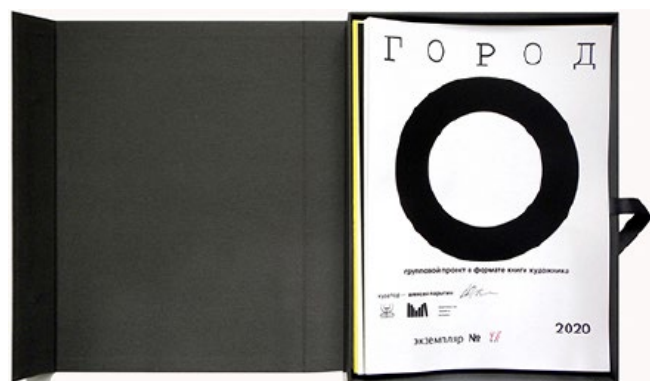
Alexey Vasilev's screenprint studio was focused on co-operating with graphic artists with participation by the artists in person. The workshop printed compositions made by Valery Korchagin, Alexey Parygin, Viktor Lukin, Leonid Tishkov, Kira Mattisen, Petr Perevezentsev, Mikhail Molochnik, Dmitry Kavarga, Igor Baskin, Vyacheslav Shilov, Nadezhda Anfalovaya and Igor Ganzenko. Some of the artwork, which was made by Gafur Mendagaliev, Anatoly Vasilev, Ekaterina Posetselskaya, Yuri Shtapakov and Anastasiya Zykina involved a combination of lithography and screenprint.

Several artists completed the majority of their artwork for the project in their own regional studios. Andrey Chezhin printed his page, Escher Space, in an atelier at Pushkinskaya

street, using a manual analogue photo printing method with screen tint spray paint afterwards. Viktor Remishevsky, Alexandr Borkov, Yuri Shtapakov, Grigory Katsnelson, Anastasiya Zykina and Igor Ivanov completed the main part of their compositions at their own studios in St Petersburg. Alexandr Artamonov completed his work for the project in Kazan, Vasily Vlasov printed all his linocut sheets in his own studio in Moscow, Evgeny Strelkov has chosen to do all his prints at a screenprinting studio in Nizhny Novgorod.



The compiling, binding and outer structure of the artist's book were finished in the second half of August 2020. It took approximately two years of work to create, print and assemble the whole project.



A little bit about the logo, which was a key point in the project's concept. It featured on the title page of the publication, exhibition posters and the front cover of the accompanying catalogue. A circle with a wide black rim covering the sheet's white surface. A minimalist sign of

opacity, almost even to the point of severity. It is an image representing movement, a turning wheel, that in many variations of size and colours can be seen across the city space. It is without a doubt a part of everyday urban life that can be noticed on almost every street corner. The subtitle positioned directly below it, is signed "group project in the form of an artist's book" and with a right-angled, solid colour plaque, can be associated with the shaft and soleplate of an engraving machine in profile. From the trivial to the sacred and back again.

The city within. Common, vaguely recognisable, uncertain, an endless variety of interpretations is our image of the city. To create a homage to a specific geographical point on the map was the last thing I wanted to do while working on the idea for the project and inviting artists for participation. A subjective understanding of the environment based on each individual's personal experience and impressions, separate from the ceremonial and touristic facades.

The first exhibition presenting the publication was called 'A City as the Artist's Subjectivity'. It opened on the 23rd October 2020 in the St Petersburg State Museum of Urban Culture and was on display until 31st January 2021. Apart from the publication itself, which was displayed in a glass case, individual printed pages were displayed in frames p throughout the two halls of the museum. Thirteen groups of sculptures and art objects were installed at the exhibition space, in correlation with the project's main theme. The majority of artists behind the sculptures were participants in the project; Marina Spivak, Viktor Remishevsky, Alexandr Pozin, Alexey Parygin, Dmitry Kavarga, Grigory Kantselson, Igor Ivanov, Vladimir Kachalsky and Mikhail Edomsky.

The project's presentation coincided with the fast-growing second wave of the COVID-19 pandemic in Russia, along with restrictions such social distancing and a ban on mass events. Despite that, the event attracted attention from visitors and the press. Several news programmes, information and cultural channels noted the event. There were also reviews and articles dedicated to the project, published in the media.

The catalogue of the making of the City as an Artist's Subjective project was released at the end of November 2020. Printed in an edition of 500 copies, hardback, 128 pages. For more information please contact the curator *Alexey Parygin*.

Alexey Parygin PhD, artist, St Petersburg, Russia  
Email: [al.parygin@gmail.com](mailto:al.parygin@gmail.com)

Archived website: <https://web.archive.org/web/20160310011748/http://alexeyparygin.com>

[https://en.wikipedia.org/wiki/Alexey\\_Parygin](https://en.wikipedia.org/wiki/Alexey_Parygin)

[facebook.com/al.parygin](https://facebook.com/al.parygin)

<https://bit.ly/35j4o5u>





#### **Messy Women – Pot-Luck Books**

A report and a call out for contributors from Bristol Editions: Zelda Velika, Gen Harrison & Cathey Webb

This book project is inspired by the loosely-formed collective of Edna Beilenson, Evelyn Harter and Beatrice Ward who produced what book historian Kathleen Walkup describes as ‘pot-luck’ bookworks.

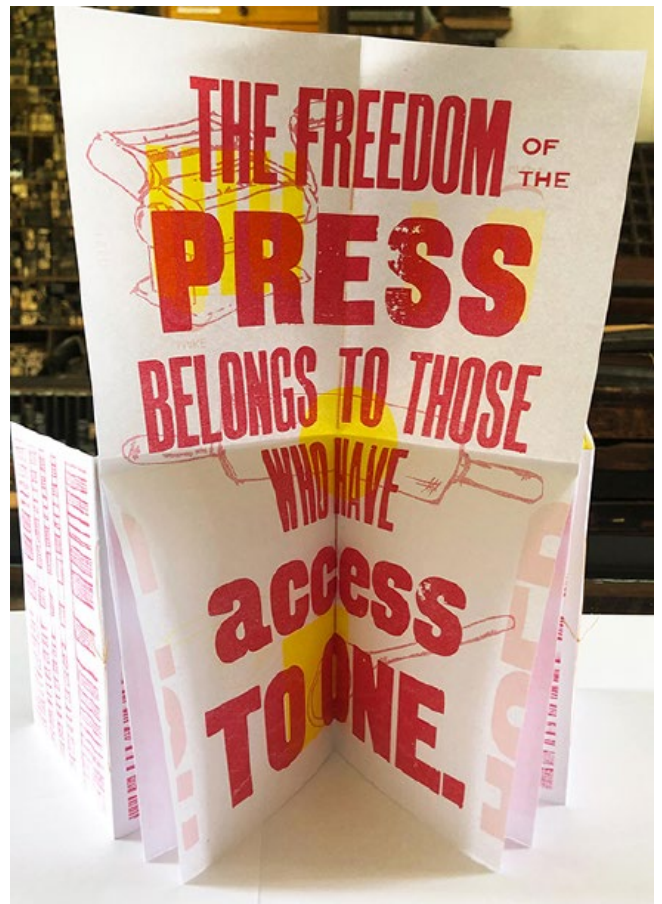
Their first pot-luck book *Bookmaking on the Distaff Side* was a ‘bound collation of separate signatures. The majority were French fold and printed on one side only’ (*Natural Enemies*, p27\*). Each one reflected the contributor’s individual choice of paper, typography and design.

The originals were notable in 1937 as they were produced for women, by women. They also offered ‘no contents page, index or list of contributors’ (*Natural Enemies*, p27). The title page had no author, editor or publisher listed.



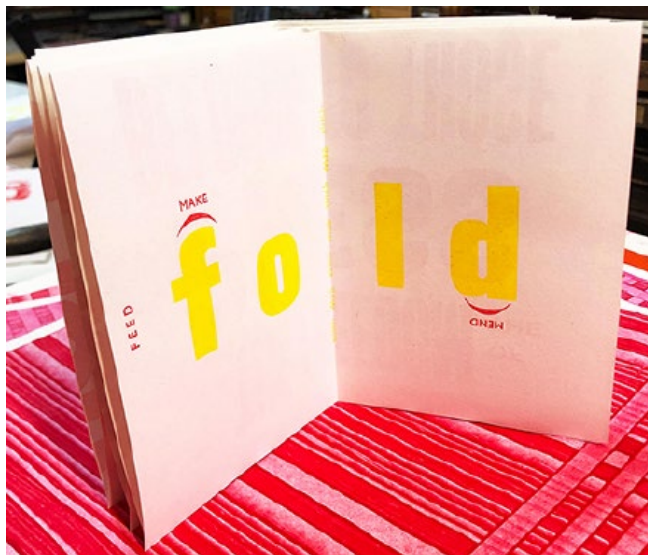
Under the imprint Bristol Editions Zelda Velika, Gen Harrison and Cathey Webb are making a series of modern day pot-luck books with a twenty-first century focus. Our committee met virtually to plan the production of

the content for *Pot-Luck No 1*. Early decisions were made on colours, format and bindings to enable us to work independently, together, remotely.



We would like to invite those ‘on the distaff side’ to join us for future editions. The aim is to stay true to the ethos of those earlier works. An eclectic mix of written pieces, illustrations and artworks will drive the content. ‘Pot-luck’ will be taken on what we receive. It is important that the bookworks are accessible and affordable. At least one pot-luck book will be made from the original artwork and then a facsimile edition produced.

**Do not delay sign up today! The theme for *Pot-luck No. 2* is *Borders and/or Ornaments*. If you would like to take part, please send your name and contact details to: [typochondriacs@hotmail.com](mailto:typochondriacs@hotmail.com)**



Pot-Luck No. 1 is available as a risograph edition of 40 (£7.50 each including postage to mainland UK)  
<http://www.bristoleditions.co.uk>

\**Natural Enemies of Books – A Messy History of Women in Printing and Typography*, Edited by Maryam Fanni, Matilda Flodmark, Sara Kaaman, available from:  
 London Centre for Book Arts (LCBA)  
<https://londonbookarts.org/?s=natural+enemies>

## STOP PRESS!



Art Night 2021 - OOMK - *STUART papers*  
 London, UK  
 Until 18th July 2021

For their Art Night 2021 commission, OOMK (represented by collective artist Rose Nordin) will be producing and distributing *STUART papers*. *STUART papers* is a highly

visual, free newspaper-style publication that reflects thematically on selected texts and archived ephemera from the Stuart Hall Library and connects to contemporary collectives through responsive content. The work will be disseminated by a performative distribution team. The publication will be accompanied by a short film including voice recordings and *in the making* footage.

*STUART papers* will be distributed across central London until 18th July and screened for 48 hours as part of our online programme, broadcast via the homepage on the Art Night website. When to watch: 6th July and 8th July 8pm. All online commissions will be broadcast again as part of our marathon screening at 8pm, Thursday 15th July.

## DISTRIBUTION LOCATIONS

OOMK will be producing and distributing *STUART papers*, every Monday and Friday in July from 5 – 7pm in the following locations:

INIVA, 16 John Islip St, London SW1P 4JU

(Week 3: 5-9 July)

Windrush Square, Effra Rd, Brixton, London SW2 1JQ

(Week 4: 12-16 July)

*Commissioned by Art Night and Somerset House and in partnership with Iniva. Supported by the Adonyeva Foundation. One of My Kind,*



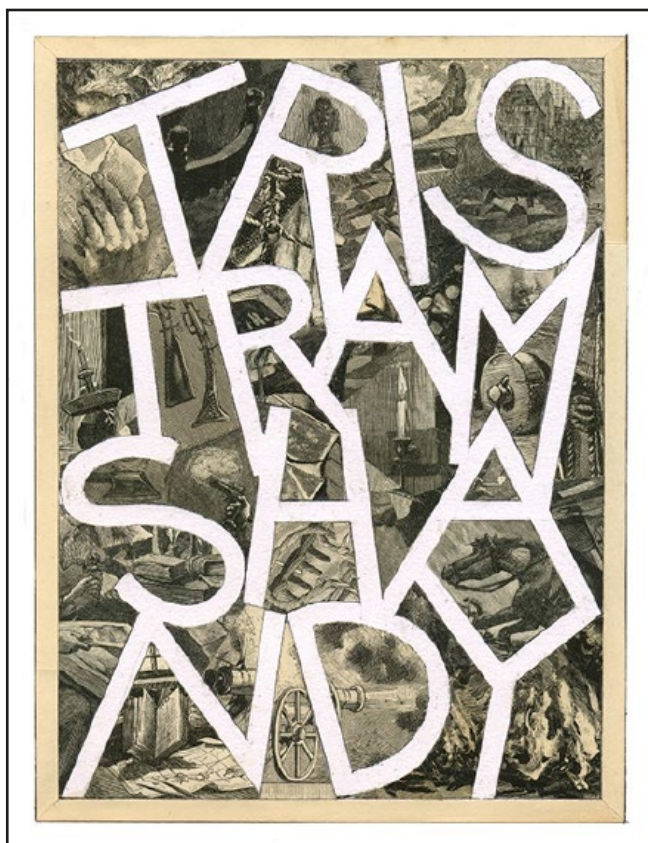
OOMK, est 2013, live and work in London. OOMK is a collaborative publishing practice led by Rose Nordin, Sofia Niazi and Heiba Lamara. They design, publish and distribute books and printed works both through commissions and self initiated action. OOMK functions as an annual publication centring women, creative practice and activism. Together OOMK founded and run community Risograph printing studio Rabbits Road Press, London. OOMK are currently artists in residence at Somerset House Studios, represented by Rose Nordin. <https://artnight.london/artist/oomk/>

*A Grand Folio* - Tom Phillips RA  
 Shandy Hall, Coxwold, York, UK  
 Until 25th July 2021

...neglect thy pastimes—call forth all the powers and faculties of thy nature—macerate thyself in the service



of mankind, and write a **grand Folio** for them, upon the subject of their noses... (*Tristram Shandy*, Vol. 2 Chapter XXXI)



Shandy Hall is showing an exhibition of works by Tom Phillips for the recent Folio Society edition of *Tristram Shandy*. Other works relating to literature are included. Tom Phillips has produced illustrations to Beckett, Plato, Henry James, Humbert Wolfe, Shelley, Dante, T.S. Eliot, Shakespeare, Cicero, James Joyce and, of course, W.H. Mallock.

<https://www.foliosociety.com/uk/the-life-and-opinions-of-tristram-shandy-gentleman.html>

Open by appointment (telephone or email) contact on website: <https://www.laurencesternetrust.org.uk>  
Laurence Sterne Trust, Shandy Hall  
Coxwold, York, North Yorkshire, YO61 4AD, UK.



Two works by Sumi Perera *Habitat* and *Inside Out-Outside In [IO-OI]* have been selected for UNSEEN  
23 Sandy Gallery, Santa Fe, New Mexico USA.  
11th August - 20th November 2021  
<https://23sandy.com/pages/unseen>

*From Sea to City: Ian Hamilton Finlay*  
Scottish Poetry Library, Edinburgh, UK  
Until 9th October 2021

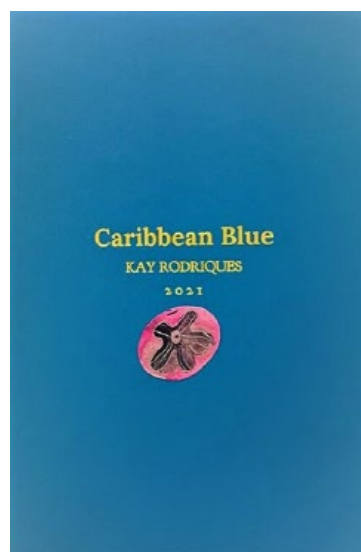
To coincide with the City Art Centre's exhibition, the Scottish Poetry Library presents a small display of works by Finlay, drawn from its archive.



*From Sea to City: Ian Hamilton Finlay* runs until 9th October 2021. The Library is open from 10am to 2pm, Mon to Fri.

Scottish Poetry Library  
5 Crichton's Close, Canongate, Edinburgh EH8 8DT  
<https://www.scottishpoetrylibrary.org.uk>

(A) *Caribbean Blue*  
Kay Rodrigues



*Caribbean Blue* is an art and historical story-telling book project based on the author's six-month residency in a seaside town in Jamaica. It also features reproductions of the artist's previously released essays and a selection of hand-made prints from her original artists' books.

"Blue", the final section in *Caribbean Blue*, is a glimpse into the artist's thought processes as she explores the colour blue. Most of all, *Caribbean Blue* is a response to the lived conditions of the New World and its many iterations, losses and progressions.

58 pages, 5 x 7.5 inches, perfect bound. ISBN: 978-1-7367682-0-4. \$35.00. For more information and to view sample pages, visit: <https://kayrodriques.co.uk>

### Weather

Antony Gormley and Colm Tóibín

Enitharmon Editions

There are certain projects which are so special that they can take years to make happen. Such a project is our forthcoming artist's book *Weather*, eagerly anticipated, meticulously planned and involving two of the most significant and celebrated of visual and literary artists: Antony Gormley and Colm Tóibín.



*Weather* (etching, edition of 75), Antony Gormley

For the creators of this beautiful book, the unpredictability and drama of the weather is the connecting strand in their long-anticipated collaboration. In Gormley's delicate and light-filled drawings of the 'liminal realm of the north Norfolk coast', published here for the first time, he evokes 'the blurring of perception between solid, aerial, and liquid', using Chinese brushes to apply ink to water-flooded paper. He reflects on the drawings 'as one might look at the marks left by the receding flood: dried salt on a rock, or the tideline on a beach.'

Tóibín's accompanying story, tender and deeply poetic, finds the protagonist on an Irish seashore in a torrential rainstorm that with other sights, smells and familiar phrases triggers memories of childhood summers decades earlier, when the vagaries of the weather disrupt his family's leisurely enjoyment of the sea and the strand, as 'the rain became hard, relentless, like something angry that had been released.'

We are delighted to announce a special subscription offer on the *de luxe* edition of the book, which will allow subscribers to buy it in advance and have the option of their names being printed in a 'List of Subscribers' in the closing pages of the text. From the avalanche of interest already expressed in the edition by international institutions and private collectors, we expect it to be fully subscribed in advance of publication. By following the link below you can make your purchase immediately:

<https://enitharmon.co.uk/product/weather-artists-book/>

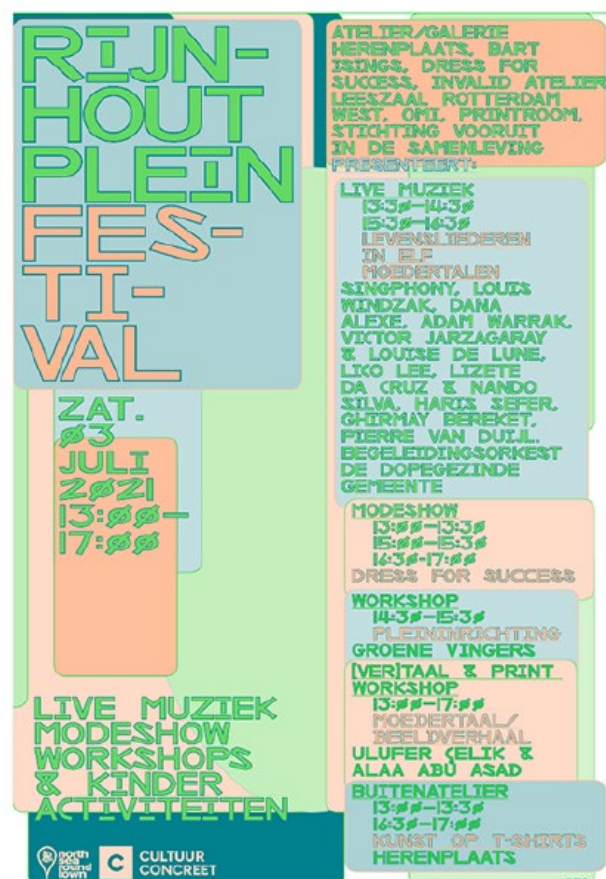
For subscribers the pre-publication price will be £2000 (rising on publication to £2500). The closing date for subscription is Friday 30th July 2021.

*Weather* is published as a signed limited edition of 75 *de luxe* copies, slipcased and accompanied by a signed and numbered original etching by Antony Gormley, sized 31 x 38cm and printed on 270 gsm Arches Vélin at Thumbprint Editions, London.

The handsome book, designed by Kellenberger-White, is also issued in a regular edition of 500 copies.

The book will be published in the Autumn of 2021.

<https://enitharmon.co.uk>



PrintRoom and Invalid Atelier present: *Moedertaal / Beeldverhaal* by Ulufer Çelik & Alaa Abu Asad

PrintRoom @ Rijnhoutplein Festival

Rotterdam, The Netherlands

Saturday 3rd July 2021

You're invited to a live translation and publishing workshop by the artists, Invalid Atelier and the PrintRoom team.

This new edition of Rijnhoutplein Festival takes place on Saturday 3rd July from 1-5pm.

Live music, a fashion show, workshops (how to create a greener Rijnhoutplein) for children and adults.

Do you know what *şemsiye* means?

Do you use the word *kırbaç* for whip?



What is *distance* in your mother tongue?

How would you draw *breath*?



Come by to draw and translate words in your mother tongue during the workshop *Moedertaal/Beeldverhaal Anadil/hikaye ve suret* together with artists Ulufer Çelik & Alaa Abu Asad and contribute to the festive garlands of words and drawings that we will be hanging transversely over the square.

*Alaa Abu Asad* is an artist, researcher, and photographer. His practice is centred around developing and experiencing alternative trajectories where values of (re)presentation, translation, viewing, reading, and understanding intersect. <https://www.alaaabuasad.com/>

*Ulufer Çelik* is an artist, who lives and works in Rotterdam, Netherlands. Her artistic practice explores the potentialities of narrative and myth-making, that is expressed through moving image, poetry, drawing, sound and performance. In her work, she constructs on multi-layered planes through a non-linear perception of time. She searches for queer, immigrant, feminist ways of making and thinking with the archeological, spiritual and spatial traces of memory. <https://www.ulufercelik.com/>

Both artists have completed the MA Art Praxis programme at the Dutch Art Institute Arnhem in 2018.

The idea for the workshop *Moedertaal/Beeldverhaal Anadil/hikaye ve suret* is based on their project and book *I love it when translation can be found to agree with our weird desires* published in 2017:

‘Do you know what does şemsiye mean? Do you use the word kırbaç for a whip? For around two years, we have been collecting identical words used in both of our languages of Turkish and (vernacular) Palestinian Arabic. A process that can last for good – as long as our friendship lives. We spend time together uttering words that are in common and draw them, whether they carry the same meaning, were slightly different, or were false friends.’

Next event:

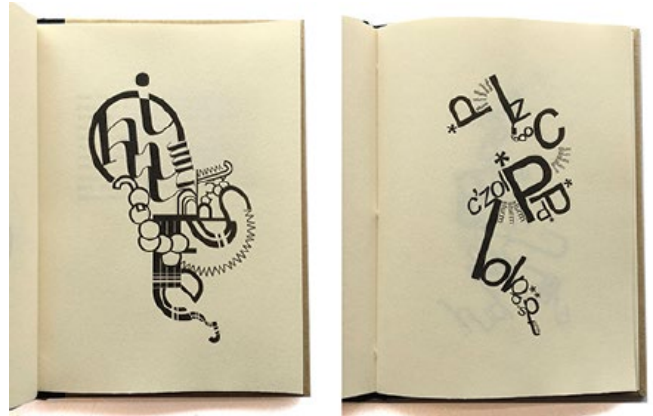
**Saturday 17th July: 14 Trees of Rotterdam**, by Alice Ladenburg. Book presentation with City Walk and talks by tree specialists from various fields of expertise. We'll start from one of the protagonists of the book: one of the palm trees at Rijnhoutplein.

PrintRoom's programme is kindly supported by the Mondrian Fund, the Creative Industries Fund NL and

the City of Rotterdam. The Rijnhoutplein Festival is also supported by Cultuur Concreet and North Sea Around Town.

PrintRoom, Schietbaanstraat 17, 3014ZV Rotterdam, The Netherlands. <http://www.printroom.org>

**CHRIS WARREN concrete poetry - typographic art**  
Redfoxpress



Chris Warren is a writer and typographic artist from Bromham, UK. His work is concerned with all aspects of typographic investigation, including the use of 'obsolete' technologies, especially the manual typewriter. His work has been exhibited and published internationally, with recent work appearing in *The Cambridge Literary Review*; with Hesterglock Press in conjunction with The University of Westminster, UK and as part of the TYPEWRITTEN series through Timglaset Editions / PSW gallery.

A6 format (10.5 x 15 cm / 4 x 6") - 40 pages. Cardboard cover, thread and quarter cloth binding. Laser printing on ivory paper. Price: 15 euro / 20 US \$ / 13 UK Sterling. <http://redfoxpress.com/dada-warren.html>



**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 before travelling.\***

<http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowerashton.aspx>

Tel: 0117 3284750 (library main desk)

\* The library is currently closed to external visitors.

**NEXT DEADLINE: 16TH AUGUST FOR THE SEPT - OCTOBER 2021 NEWSLETTER**

If you have news, please email items for the BAN to: [Sarah.Bodman@uwe.ac.uk](mailto:Sarah.Bodman@uwe.ac.uk) **Please supply any images as good quality RGB jpegs (200 dpi) at 8.5 cm across.**  
[www.bookarts.uwe.ac.uk](http://www.bookarts.uwe.ac.uk) | [Sarah.Bodman@uwe.ac.uk](mailto:Sarah.Bodman@uwe.ac.uk)