

*Gestetner* 140

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**ARTIST'S COVER PAGE: GIN SAUNDERS - IMAGE FROM THE GESTETNER 140 PROJECT - WITH THANKS TO ERWIN BLOK (SEE THE CALL ON PAGE 20) IN THIS ISSUE: NATIONAL AND INTERNATIONAL ARTISTS' BOOKS EXHIBITIONS PAGES 2 - 10**

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

### Timglaset Editions

Monday 1st - Sunday 28th February 2021\*

Timglaset Editions is a Swedish publisher operating in the borderland between trade publishing and artists' books. Timglaset Editions has published visual poetry, asemic writing, collage poetry, conceptual poetry with a visual component and other forms of expression blurring the borders between literature and the visual arts.



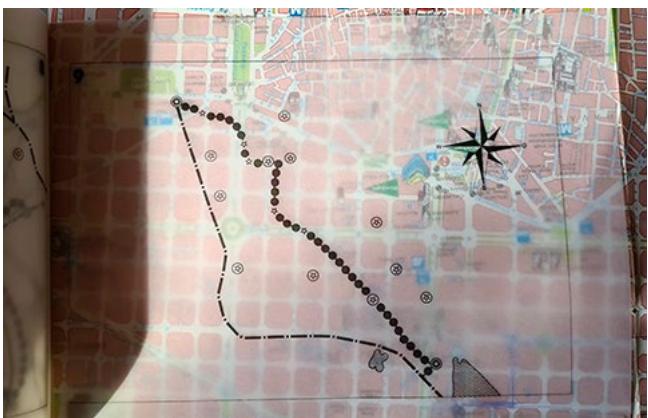
The print runs are short and most of the books have handmade touches, but prices are kept low in an effort to democratise the availability of high class book products in the chosen field of publication. The readership is international, Timglaset books are being collected by private collections and libraries around the world.

Joakim Norling is the founding editor and publisher of Timglaset, he is also on the arranging committee of MABB, the Malmö Artists' Books Biennial. As well as the physical books on display at Bower Ashton, you can view and download some free pdfs of Timglaset editions at the address below.

Some recent publications highlighted in this exhibition include:

### Hartmut Abendschein, *Asemic Walks*

(Second edition, December 2020). Hartmut Abendschein lives and works in Bern, Switzerland. These 50 maps for pataphysical inspections have been printed on transparent paper and can be put on top of any other map, creating new paths of discovery in any landscape. Comes with nine statements by travellers from six different countries in four different languages.



Detail: Hartmut Abendschein, *Asemic Walks*, 2020

"Whether you're an unversed walker or a seasoned trekker, this book affords you all the surprises that you might need, whenever you decide to undertake your next hike. If you're sick of planning your journeys beforehand, or if you're just keen on forgoing your bearings afterwards, this book lets you find a way to lose yourself en route. If you follow these paths, reading them on any map of your choice, your preordained destination is sure to find you." *Christian Bök*

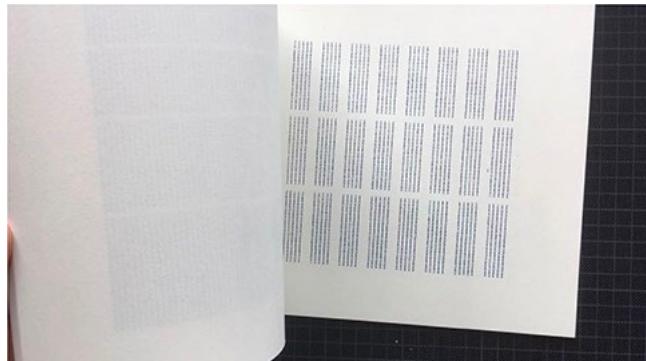


Detail: Sacha Archer, *Mother's Milk*, 2020

### Sacha Archer, *Mother's Milk*

*Mother's Milk* is a selection of the rubber stamp based concrete poems Sacha Archer (Canada) produced during

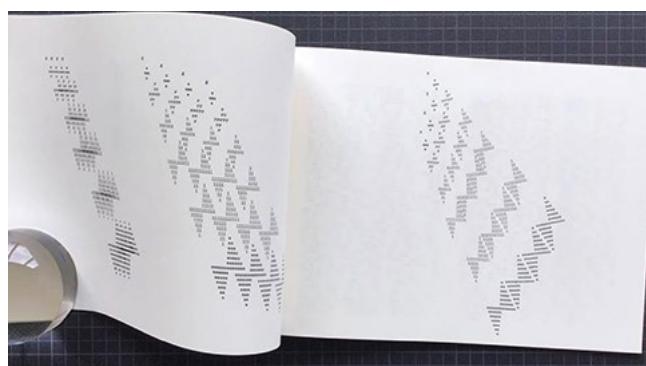
a short time span past winter. These poems are teeming with the life suggested by the title. "Archer entwines us in titillating tentacles of unfettered lettricity, ensnaring us in a Triassic triage of thresholds and thaw. His work gorgeously leaks and spills, and from these fated inky puddles new species of language are born—bloody and amniotic, wailing as they dance in uninhibited animalistic frenzy." *Kate Siklosi*



Detail: psw, *abstract emotions*, 2020

#### **psw, abstract emotions**

*abstract emotions* is the fifth artist's book in the TYPEWRITTEN series, edited by psw and published by Plaugolt SatzWechsler and Timglaset. These minimalist typewritings are an hommage to Agnes Martin. They delight in symmetry - and imperfection. Tightly controlled yet emotional, they preserve mistakes that may not be evident at first look. Like in Martin's work the traces of the human hand are always present. The book contains 15 typographics and a printer's summary page. Printed on psw's Gestetner 320 mimeograph, handbound edition of 45.



Detail: ege berensel, *process poems*, 2020

#### **ege berensel, process poems**

The second artist's book in the TYPEWRITTEN series, edited and produced by Plaugolt SatzWechsler and published by psw and Timglaset Editions, is process poems by Turkish poet and artist ege berensel. These poems were written on an Oliver Courier typewriter between 1995 and 2000. The book contains 9 process poems, all of them processed variations on poems by pioneers like bpNichol, Ruth Wolf-Rehfeldt and Claus Bremer, a manifesto and a printer's summary page.

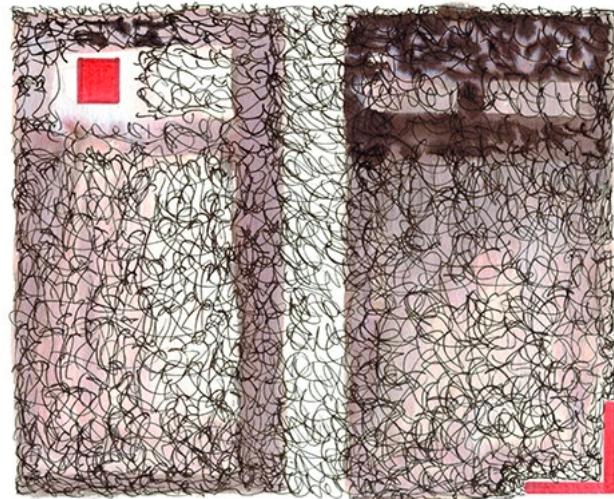
#### **Lina Nordenström, every letter b be come become**

Swedish book artist Lina Nordenström's *every letter b be come become* is a work one wouldn't hesitate to call meta-poetic but for the fact that Nordenström insists she is not

a poet. Over the course of 15 pages carefully typed on an Olympia typewriter and hand drawn, Nordenström investigates the particles that constitute language with an acute feeling for the sounds and shapes of letters and words.

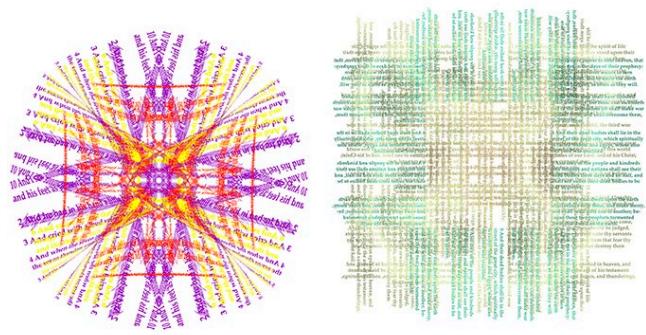
*every letter...* is playful, rhythmic and made with great awareness of the spatial properties of typed language. It has a jazzy, improvised feel to it but is carefully constructed. Puns, wordplay, alliteration and assonance are some of the tools frequently used but Nordenström also shifts seamlessly between English and Swedish, and back again, when it suits her purposes, thereby uncovering similarities and differences in the use of language particles.

Timglaset strives to make free pdfs available of all books and zines that have gone out of print. Please be welcome to feast on the publications at: <https://www.timglaset.com/free-pdfs>



Above, detail: Dona Mayoora, *Listening To Red*, free download at: <https://www.timglaset.com/free-pdfs>

Below, detail: Detail: Amanda Earl, *REVELATION The Vispo Bible*, free download at: <https://www.timglaset.com/free-pdfs>



\*Physical books will be displayed in the library cabinets for students to see, but due to social distancing measures we cannot currently welcome visitors. We will be sharing books with the public online via UWE Bristol Library's Twitter feed at: <https://twitter.com/UWELibrary>

For information on all Timglaset titles please visit:

<https://www.timglaset.com>

Up to date library info can be found here:

<https://www.uwe.ac.uk/study/library/coronavirus-library-guidance>

**Tonatiuh Ambrosetti - *Wanderjahre of an artist***  
Arphilein Library, Lugano, Switzerland  
Until 31st September 2021  
For the annual exhibition curated by Arphilein Library, Tonatiuh Ambrosetti selected 30 volumes (part of the library collection) as fundamental books in his experience as a photographer.



A photographic book is a story rich not only in images but also in lives. In the text accompanying the exhibition the photographer writes:

*Biography is also an inseparable component from the work of a photographer. In the world of photography it is difficult to pretend: many authors have fascinating lives, compelling journeys and stories to tell.*

Tonatiuh Ambrosetti grew up in Ponte Capriasca (Ticino - Switzerland). In 2006 he graduated from the ECAL Ecole Cantonale d'art de Lausanne, where since 2012 he teaches Photography. In addition to photography, Tonatiuh Ambrosetti practices sculpture, engraving and drawing; always with the steadfast refusal of the digital technique.

Arphilein Library, 1st floor  
Via Ferruccio Pelli, 13, 6900 Lugano, Switzerland  
<https://arphileinlibrary.org/en/tonatiuh-ambrosetti-wanderjahre-of-an-artist-30-fundamental-books-in-his-experience-as-a-photographer/>

**ELEMENTS, Valérian Goalec**  
Florence Loewy gallery / books, Paris, France  
Until 27th February 021  
On the occasion of the presentation of the book *Elements - 03, From Their Desk*, we invite Valérian Goalec to exhibit his two previous books: *Elements, Horizontale Structures - 01*, and *Elements, Random Notes - 02*, as well as the multiples that accompany them.

Valérian Goalec focuses on observing the shape of the utilitarian objects that inhabit our daily lives and public spaces. Mass-produced artifacts, these seem to be designed to go unnoticed. However, they take on a poetically absurd sculptural appearance when isolated from their original context, and acquire a different status through their arrangement in space, the transition made in their material

or their scale. These transitions result from intuitive thinking, through associations of ideas, uses, forms and materials. The initial configuration ends up, through a set of meanings and personal rebuses, on solutions that are sometimes completely abstract and lost from their original use. Adapting events to structures, such as the savage and DIY thought theorized by Claude Lévi-Strauss, he highlights a diachronic relationship between objects and beings.



Since 2011, Valérian Goalec has worked and exhibited with institutions such as Kunsthall Charlottenborg (Copenhagen), Ferme du Buissons (Paris), artistic spaces: DASH (Kortrijk), Levy Delval (Brussels), 221A (Vancouver), SalonMontrouge (Paris), Art Brussels (Brussels), residences: Hangar (Lisbon), Aldea (Bergen), CCA Andratx (Palma) and currently at the Cité Internationale des Arts in Paris.

Florence Loewy gallery / books  
9/11 rue de Thorigny, 75003 Paris, France.  
Tel: +33 1 44 78 98 45  
<http://www.florencecloewy.com>

**Exhibitions at the Center For Book Arts, New York, USA**



Image courtesy of Amina Ahmed

**Out of Sight Beyond Touch**  
Until 28th March 2021  
Curated by Maryam Ghoreishi, this exhibition investigates the sense of sight, but also of touch. Through the artworks of Amina Ahmed, Bahman Mohammadi, Masoumeh Mohtadi, and Shirin Salehi, each of these senses—either acting alone or working together—reminds the visitor of the vital role of discovery and understanding that sight and touch

play together in determining tactile sensations. Visitors' interactions with each artwork imply the concept of mystery via confrontations with unfamiliar objects or situations. While some works are covered and may only be touched, some can only be viewed, not touched: each concealing a different approach, resulting in the process of discovery. Out of Sight, Beyond Touch is also designed with a reading section containing multiple books in English, Farsi, and Spanish, with a sculpture by Ramyar Vala.

<https://centerforbookarts.org/out-of-sight-exhibition>

Preorder the exhibition catalogue for *Out of Sight, Beyond Touch*, curated by Maryam Ghoreishi. The catalogue, designed by Rambod Vala and Amirali Khatibi, features work by Amina Ahmed, Bahman Mohammadi, Masoumeh Mohtadi, and Shirin Salehi, and photography by Samoel González and Babak Ghoorchian. Edited by Jenna Hamed and Sarah Sloan. Special thanks to Aran Gharibpour.

<https://centerforbookarts.org/book-shop/out-of-sight-beyond-touch>

#### Talk - 25th March, 6.30pm- Getting the Language into Our Hands: A Collective Conversation and Intimate Workshop on Reading with Amina Ahmed

<https://centerforbookarts.org/calendar/getting-the-language-into-our-hands-a-collective-conversation-and-intimate-workshop-on-reading>

#### New Book Art

Until 28th March 2021

The 2019 Scholars in Advanced Studies in the Book Arts and Workspace Artists in Residence will be exhibiting work produced over the course of their one-year residency at the Center for Book Arts. The show features works by the 2019 Scholarship for Advanced Studies in the Book Arts Residents: Slavko Djuric, Keith Graham, Christina Martinelli, and Jennifer Grimyser, and the 2019 Workspace Residents: Adama Delphine Fawundu, Jihyun Hong, Kathleen Ma, Laura Nova, and Kevin Umaña.

<https://centerforbookarts.org/new-book-art-2019-artists-in-residence-3-exhibition>



*Les Citizens Parade* - Image courtesy of Laura Nova

#### Public Programmes:

11th February, 6.30pm. Discussion with the 2019 Scholars  
<https://centerforbookarts.org/calendar/new-book-art-discussion-with-the-2019-scholars>

18th February, 6.30pm

Discussion with the 2019 Workspace Residents  
<https://centerforbookarts.org/calendar/new-book-art-discussion-with-the-2019-workspace-residents>

Center For Book Arts Inc, 28 West 27th Street, New York, NY 10001, USA. <https://centerforbookarts.org>



#### *Eight O'Clock in the Morning*

Brognon Rollin, Ferenc Gróf, Alex Hanemann, Basim Magdy, None Fútbol Club

mfc-michèle Didier, Paris, France

Exhibition from 9th February – 3rd April 2021

Opening on 6th February from 12pm to 6pm. We are pleased to invite you to the opening of the exhibition *Eight O'Clock in the Morning* on Saturday 6th February, from 12pm to 6pm.

The exhibition takes its title from Ray Nelson's novel that served as the basis for the adaptation of John Carpenter's movie *They live*. Based on a principle of altered perception, the main character discovers reality in a new way following a hypnosis session, revealing a world and its inhabitants that were hidden until his "awakening".

The project gathers 5 artists or duos whose works could be tied to a kind of relativity, by producing or enhancing the distance between an object and its perception, a reality and the way it is perceived. If the reality can be defined as the whole of the perceived or existing phenomena, these are subjected to the interpretation of the subject, but also to anagogical or scientific or social practices trying to circumscribe them, or to re-interpret them continuously.

The works presented could be perceived according to different approaches, questioning this gap between the object, its reading or its commentary, at the same time historical, semantic or linguistic, while allowing a more speculative framework of divination or intuition, of re-enactment or as science-fiction or speculative realism.

Most of the works articulate an ambivalent or polysemic relationship between text and image, each of which can appear as a form of metadata of each other, in the same way a caption or a subtitle do.

We are already looking forward to welcoming you at the gallery on 6th February and remain at your disposal for any information: info@micheledidier.com /  
Tel: + 33 (0)1 71 27 34 41.

mfc-michèle didier  
66, rue Notre-Dame de Nazareth, F-75003 Paris  
info@micheledidier.com  
<https://www.micheledidier.com>  
Subway: République, Strasbourg Saint-Denis, Arts et Métiers, Temple.

#### ***EXPANDING PRINTMAKING:***

***South Florida Artist-Run Presses***

Ritter Art Gallery, Florida Atlantic University

Boca Raton, USA , Until 6th March 2021

*Info from Tom Virgin, Extra Virgin Press: Artists in the Exhibition: Ingrid Schindall, IS Projects, Fort Lauderdale; Tom Virgin, Extra Virgin Press, Miami; John Cutrone, The Jaffe Center for Book Arts at FAU; Kim Spivey, Ground Printmaking, West Palm Beach; Theo Lotz, Flying Horse Editions, University of Central Florida.*



*Conversation Too*, artist's book, letterpress printing, archival inkjet, hand bound, edition of 50, 2015. Collaborators: John Dufresne, Michael Hettich, Yaddra Peralta, Kari Snyder, and Laura Tan. Part of Extra Virgin Press' contribution to EXPANDING PRINTMAKING: South Florida Artist-Run Presses.

This exhibition focuses on expanding our understanding of the vibrant range of art being made in South Florida through artist-run presses and will present a range of prints and artist books being produced from traditional processes to more contemporary strategies. Guest Curator: Carol Prusa, Professor of Art (Painting)

Florida Atlantic University  
777 Glades Road, Boca Raton, FL 33431, USA.  
<https://www.fau.edu/artsandletters/galleries/2021-exhibitions/expanding-printmaking/>

***Rising Together | an Exhibition of Zines, Artists' Books and Prints with a Social Conscience***  
San Francisco Center for the Book, USA  
Friday 5th February – Sunday 9th May 2021  
At this time exhibition programmes take place online;  
appointments to visit our gallery may be scheduled online.  
Details can be found at our website: <https://sfcb.org>



## **RISING TOGETHER**

*an Exhibition of Artists' Books, Prints and Zines with a Social Conscience*

*Rising Together* is a juried, travelling book arts exhibition organised by the College Book Art Association and hosted from 2018–2021 in conjunction with the Art Center College of Design, Center for Book Arts, Mills College, San Francisco Center for the Book, University of Iowa, University of Puget Sound and University of Utah.

The work in *Rising Together* demonstrates how artist books give activism a visual voice, and can serve as powerful agents in effecting positive social change on issues encompassing social justice, power, politics, the environment and more.

*Rising Together* showcases the potential of the book arts to engage—through messaging, through critique, through action—and to speak truth to power in an era when such truth is direly needed.

The exhibition was juried by Amos Paul Kennedy, Jr., Chandler O'Leary and Jessica Spring.

Participating artists include: Megan Adie, Martha Chiplis, Aaron Cohick (with students and staff of The Press at Colorado College), Maureen Cummins, Amanda D'Amico, Suzanne Glemot, Guerilla Grannies, Brooke Hardy, Lyall Harris, Michael Henninger, KT Hettinga, Ellen Knudson, Gloria Kondrup (with a collaborative student project from Archetype Press / ArtCenter College of Design), Kimberly Maher, Cynthia Marsh, Danielle McCoy, Melanie Mowinski, Chandler O'Leary, Sheryl Oring, John Risseeuw, Lisa Robinson, Robert Rowe, Laura Russell, Meghan Saas, Jaime Lynn Shafer, Levi Sherman, Tennille Shuster, Clarissa Sligh, Nikki Thompson, Elsi Vassdal Ellis, Philip Zimmermann.

View the exhibition catalogue at CBAAs web page for the exhibition: <https://www.collegebookart.org/Rising-Together-TravelingExhibit>

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

#### ***Rom for Bøker (Room for Books)***

Kristiansand Kunsthall, Norway

Until 14th March 2021

Artists: Kurt Johannessen, Rita Marhaug, Imi Maufe, Randi Annie Strand and Codex Polaris.

Room for books - giving artists' books the space they need to fold out!



Five exhibitions of artist's books will fill the large gallery space at Kristiansand Kunsthall, Norway at the beginning of 2021. Four artists, known for their artist's book production, each present a comprehensive collection of their work. In the fifth space Codex Polaris will create an exhibition for Bibliotek Nordica - a collaborative project including 82 artists from the Nordic countries.

Kurt Johannessen's entire production of artist's books originally shown at Kunstbanken, Hamar in 2019 to celebrate the release of his 100th book will be shown in this exhibition. It is now called *106 bøker 1984-2021* (106 books 1984-2021).



Johannessen (b.1960) works with performance, books, video and installation since the early 80s. His performances often have a poetic and minimalist language. He has published close to 100 artists' books at his own publishing house. The books are visual, poetic, and sometimes humorous. Since 2013, many of his books (*About something*) have been the basis for many performance lectures. These books are at the intersection of philosophy / art / poetry / science. The last and final book in the series is *About the Everything*.  
<http://www.zeth.no>

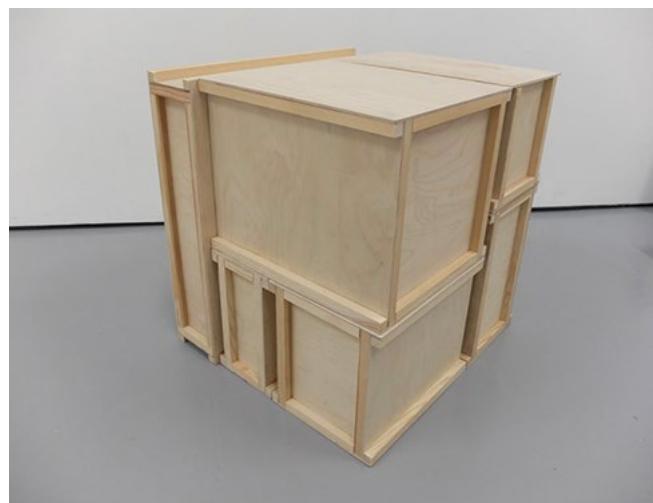
Rita Marhaug shows her latest large-scale books based on the plant life in Lofoten, North Norway. The Blue and the

Red Herbarium books have been printed directly from the local on-land and sea flora, and include a collection of hand written texts and accompanying prints.



Marhaug is a visual artist, born in Bergen, Norway (1965). She holds an MA in fine art from Bergen Academy of Art and Design, KHIB (1989) and a BA in History of Art from the University of Bergen, UiB (1996). Until July 2013 she was Professor at KHIB, Dept of Fine Art. She has participated in a great number of solo and group exhibitions and performance festivals both in Norway and internationally. As part of her print training, Marhaug was introduced to bookbinding. This has been an important tool in her praxis since. <https://www.ritamarhaug.com>

Imi Maufe brings her *Translating Travels* collection of artists' books to Kristiansand. Books and artefacts from the last 20 years that conceptually depict journeys by bike, bus, boat and on skis are displayed in and on specially designed boxes.



Maufe (1974, lives Bergen, Norway) is a visual artist with an MA in Multi-disciplinary Printmaking from the University of West of England, Bristol. Working from the collective studio, Bergen Ateliergruppe, she initiates and participates in artist lead international collaborative projects, residencies and exhibitions; often, but not always focusing on the book as an art object. Maufe has work in collections such as Tate Britain, Victoria & Albert Museum, University of Bergen, and the Scottish National Gallery of Modern Art.  
<http://www.imimaufe.com>

Randi Annie Strand has been working with a series of books made in relief print on very thin Japanese paper, exploring transparency and colour and playing with form, space and order.



Strand is a visual artist, born in Norway (1962). Lives and works in Oslo. Holds a master degree from Bergen Academy of Art and Design (-92). Her ideas have been realised through different media and techniques such as prints, installation, land art, photo and video, but the artist's book has been her main media. Strand has had many solo and group exhibitions in Norway as well as abroad. Purchased by The National Museum, KODE Art Museum, Stanford University Library among others.  
<http://www.randistrand.no>

Codex Polaris presents Bibliotek Nordica - Marhaug, Maufe and Strand are behind the artists group Codex Polaris, which promotes and organises opportunities for artists working with books in Norway and the Nordica countries. In the fifth room of *Rom for Bøker*, Codex Polaris will display the Bibliotek Nordica project - a collaborative project containing 82 artists books by Nordic artists co-organised with Megan Adie and Bent Kvistgaard from Denmark. It was first launched at the Codex Book Fair in Richmond, California in 2019 as part of that year's international focus. For the first time Bibliotek Nordica will be displayed in a gallery space, allowing each work to open out and create a colourful and dynamic display from this time capsule of Nordic artists' books.  
<https://www.codexpolaris.com>



Cecile Nissen, artistic director for Kristiansand Kunsthall is the initiator and curator for the *Rom for Bøker* exhibition.

Kristiansand Kunsthall, Rådhusgata 11, 4th floor.  
4611 Kristiansand, Norway.  
<http://www.kristiansandkunsthall.no>

### ***Alien Resident***

Stephen Clarke

CASC, Chester, UK

An update on Stephen Clarke's exhibition 'Alien Resident' at CASC in Chester, UK which is still in place during lockdown but unable to welcome visitors. Some links to view the show online are below.



Stephen Clarke, Alpine Creek shopping center, 1987

GreyScape have featured the project on their website:  
<https://www.greyscape.com/a-san-diego-story/>

Redeye also featured the show:  
<https://www.redeye.org.uk/exhibitions/alien-resident%C2%A0san-diego-photographs-1986-1987-stephen-clarke>

McCoyWynne have provided an online gallery of their pictures of the show:  
[http://fetch.mccoywynne.co.uk/steve\\_clarke\\_15\\_12\\_20/](http://fetch.mccoywynne.co.uk/steve_clarke_15_12_20/)

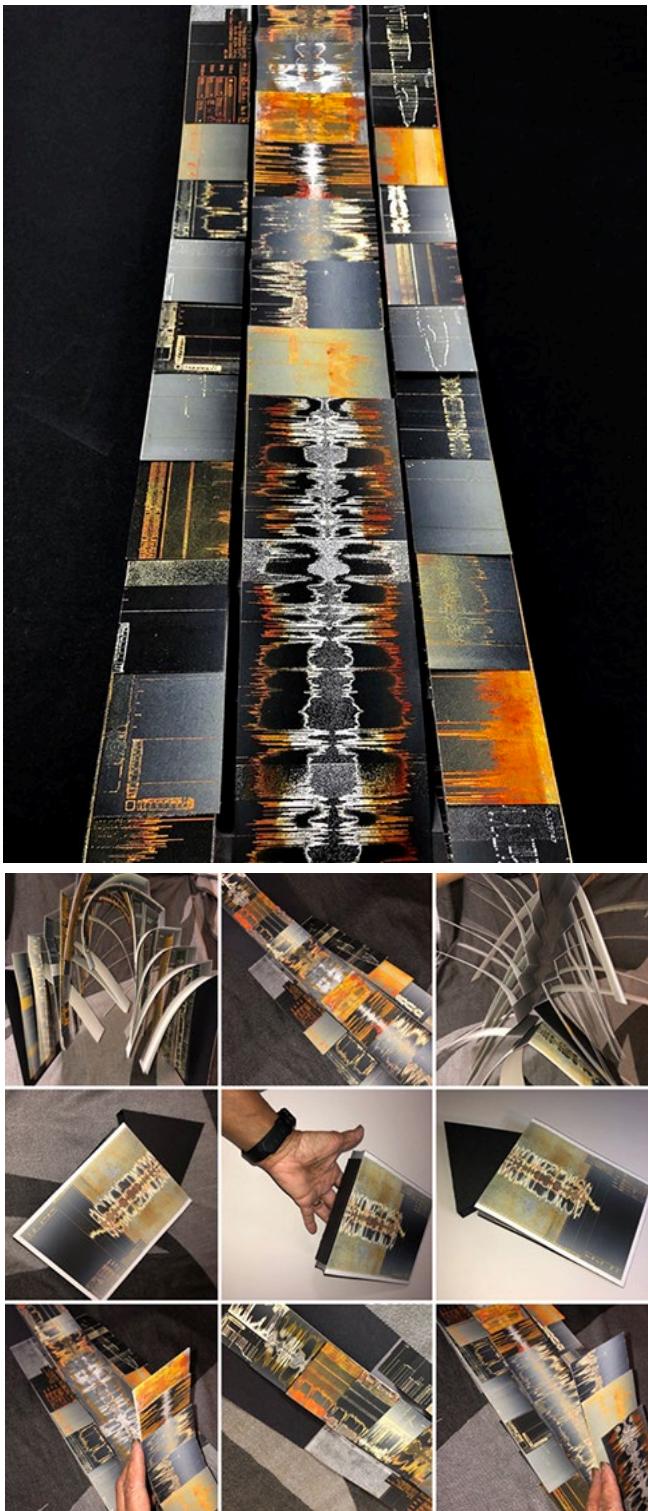
**Sumi Perera [SuperPress EDITIONS]  
Artists' Books, Print Installations & Exhibitions:**

**Northern Beaches (Manly) Library Artist Book Awards  
New South Wales, Australia  
19th February - 28th March 2021**  
<https://www.northernbeaches.nsw.gov.au/library/whats-on/challenges-and-competitions/artists-book-award>

### ***2B Or Not 2B' (To Be Or Not To Be)***

A book of multiple soundwaves produced by 2B and non-2B pencil leads writing the above phrase and other interpretations of To Be Or Not To Be via: Morse code, typewriter clicks, thespian voices etc. This artist's book has been selected by judges Ross Heathcote & Anthea Boesenberg. An offshoot of the touch reactive multi-modular installation of 12 tracks made reactive to produce

sound via printed electroconductive ink tracts, to generate 12 soundtracks.



This book makes alternate sounds as the pages open, close and flap against each other. It can also be displayed in many formats to adopt varying amplitudes of soundwaves, by removing the detachable spine to release the 'codex-like' format to transform into a concertina flag book. Previously exhibited at International Contemporary Print Exhibition 2020, curated by Claudia Zapata (Curator Smithsonian Museum USA).

A review written by Wayne Alan Bremmer:  
<https://www.austinchronicle.com/arts/2020-01-24/printaustin-the-contemporary-print/>

### In Plain Sight

The Thelma Hulbert Gallery, Honiton, Devon, UK  
20th March - 8th May 2021

An exhibition of major new works from The London Group and key works from the THG collection and private loans: works by pivotal London Group members: Walter Sickert, Claude Rogers, William Coldstream and Victor Pasmore, the exhibition explores Thelma's creative friendships, artistic legacy and place within the history of British art. Working in a range of mediums including: painting, drawing, photography, sculpture and film, each London Group artist will hide some element within the work to be discovered by the viewer. The diversity of approach of London Group members, one of its strengths, will ensure an exciting array of responses. <https://www.thelmahulbert.com/?q=exhibitions/plain-sight-london-group-thelma-hulbert-and-her-london-group-friends>



I will be exhibiting an artist's book installation titled: *ROOTS [50 Shades of Grey]* an exploration into my colonial heritage, via my first ever self portrait 'made' on the cusp of turning 64, using my lockdown hair, hair dye & threads. My un-dyed grey roots are stitched over embedded text that is buried under multiple layers of stitch & hair. Lockdown isolation gave me the liberty of re-examining my existence, particularly during the Black Lives Matter protest marches that spread around the world with almost the same intensity as Covid-19 infections.

It allowed me time to reflect on aspects of my 64 year old life, features that had been evident in plain sight, but hidden, buried within an accepted cloak of politeness. My identity as a brown person born into many layers &

centuries of colonial rule by Caucasians: The Portuguese, the Dutch & finally the British. Born into a family who were all born before Sri Lanka (Ceylon) gained its independence in 1948 on the 4th February, it's not unusual that I carried the moniker of being called a coconut: brown on the outside & white on the inside. I thought and acted like a Caucasian and had lost sight of my own native Sri Lankan Sinhalese identity... Books, education and learning had given my family an acquired advantage of 'white privilege' indirectly...

#### **STRUCTURED**

**Gallery 57, Arundel**

**February 2021**

<https://www.gallery57.co.uk/sumi-perera>

#### ***Wish You/We Were Here/There...***

**Curated by Sumi Perera Explores the Power of the Postcard, Liechtenstein Cultural Centre , February 2021 (dates TBC).** Take a journey through 12 walls of work from members of The London Group, UK's oldest Artist Collective: <http://www.thelondongroup.com/about/>

View 39 works all contemplative of the current climate we live in, through the medium of video stills, sound recordings, sculptures, found objects, photos, prints, drawings, poetry & paintings. -explore ideas of shifting borders... -take urban & rural walks... -sense nostalgia, yearning & loss... -follow protest marches & demonstrations... -visit the landscapes (both internal & external, physical & mental)... Click on each work to expand and read its backstory... <http://www.thelondongroup.com/wish-you-we-were-here-there/>

This is Phase 1 of a 3-part exhibition, that will tour as an offline exhibition & form a limited edition of collective works. Galleries & Artist Collectives (National & International) who may be interested in hosting this touring exhibition, please contact me directly:

FOR MORE INFO email or visit:

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)

#### **ANNOUNCEMENTS**

##### **Announcing the ARTIST'S BOOK MUSEUM - Moscow**

From Mikhail Pogarsky: On 21st December 2020 the Creative Artists' Union of Russia and the International association Artist's Book established and opened the Artist's Book Museum.

This is the first specialist museum in Russia dedicated to the artist's book. The collection of the museum consists of works by leading Russian and International book artists, and catalogues of various artist's book projects.



The museum is an integral part of the Artist's Book Centre, which is organised by the Creative Artists' Union of Russia. In addition to the museum, it will include the Artists' Books Laboratory - an educational and creative platform with a small workshop, where lectures and training workshops on creating artists' books will be held.

Museum address: st. Raspletina 4, bldg. 2, 1st entrance, ground floor, Moscow, Russia.

Opening hours: By appointment only.

If you wish to donate any artists' books to the museum, please send artworks to:

Viktor Lukin, st.Vavilova 52, bld 3, kv. 219, 119296 Moscow, Russia

Please do not put any value on the parcels for customs.

Contacts: Mikhail Pogarsky - [pogarsky@yandex.ru](mailto:pogarsky@yandex.ru) and Victor Lukin - [loukin14@mail.ru](mailto:loukin14@mail.ru)

## COURSES, CONFERENCES, LECTURES & WORKSHOPS

### BINDING re:DEFINED - UK Classes

The first class for 2021 is postponed and will be rescheduled. We hope that restrictions will be lifted so that others will be able to run. Keep an eye on the website for updates. The programme for 2021 contains an eclectic mix of binding structures and techniques. Some are repeated from previous years (due to popularity) while others are brand new (with an exciting group of new tutors).

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. The next two classes are listed below.

Please view the full details on the website:  
<https://www.bookbindingworkshops.com>

### PLEATED HINGE

11th – 13th February 2021, tutor: Lori Sauer

This neat little book is sewn on specially shaped vellum tapes to attach the cover and uses no glue. It is very elegant and crisp with a flat opening.

Participants will make an initial book with limp paper covers and a second book with stiff boards. The cover is often made from a single piece of material but it is also possible to make in separate pieces depending on individual design.

It is a binding suitable for conservation work and can be dressed up or down depending on end use. It's a great one to add to the repertoire. Basic experience required

### PURE, NAKED BEAUTY

10th – 12th March 2021, tutor: Claudia Benevestito

Workshop participants will learn knot-tack sewing on split-strap supports - a medieval technique that counts as one of the strongest and most durable ever known. This will be translated into a modern variant made without a sewing frame. Italian back-beaded primary endbands will reinforce the head and tail of the book block and a secondary crowned sewing enhances their appeal.



On the third day Lori Sauer will take over from Claudia and show students how to bind their sewn books in a specially

developed contemporary structure that shows off the exposed sewing - all will be revealed in the class. Experience required.

### ORIGATA BINDING

23rd – 24th April 2021, tutor: Julie Auzillon

The starting point for an origata binding is a wrapper of folded paper that provides the support for sewing the pages and attaching the covers. The technique is adaptable and reversible. The origata binding can be used both as a conservation binding and as a creative binding, according to the materials used.



The workshop will initially focus on teaching the basic technique on a single section book, after which a second two-section book is made utilising many of the creative variants. Basic experience required.

Questions / bookings, visit

<https://www.bookbindingworkshops.com>

email: [bookbindingsworkshops@gmail.com](mailto:bookbindingsworkshops@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.

Boekbinderij Wilgenkamp, Blokker, The Netherlands  
Masterclass Stub binding  
8th – 10th April 2021



The Stub binding is a great binding structure with a lot of benefits:

- opens perfectly

- wrong grain direction is no problem
- play with design, colour and size
- different thickness of sections possible
- useful for all binding structures
- insert single sheets
- very good for conservation

In this masterclass we will make some models with different ways of stubs. The third day we will make the Cannelure book. This structure is a combination of several elements and it is using the stub in a functional and decorative way.  
<https://www.boekbinderij-wilgenkamp.nl/index.php/nl/boekbindlessen-nl/masterclasses-nl/340-08-09-10-april-2021-stub-binding>

### **Bookbinding: Three Structures Rachel Hazell - The Travelling Bookbinder Edinburgh, UK, 8th-9th May 2021**

A rare chance to attend a purely structural bookbinding workshop with Rachel in Edinburgh. Bind three books in a weekend – two hardbacks and a long stitch. Discover how to cut, fold, mark, sew and glue useful book forms. Take away three handbound books and the knowledge to create many more.



Over two days you will learn how to make:

- i) A Case Binding – sew a book block using French Reinforced stitch and create a hard-covered ‘case’ to fit.
- ii) A Long Stitch – An elegant structure – an exposed spine sewing. With ‘soft’ covers, not glued.
- iii) A Secret Belgian Binding – A two-part binding. The covers and spine pieces are laced together and then inner sections sewn in.

£580.00. Book online at:

<https://www.thetravellingbookbinder.com/product/bookbinding-three-structures/>

**LetterpressAmsterdam, the typographical workshop in the centre of Amsterdam**  
**Summer Letterpress - A 5-day workshop, 10–14 July 2021, from 10:00–17:00 hrs**  
 €500, inclusive of materials, coffee and tea etc.



Possibility to camp. After the success of the 2020 edition, LetterpressAmsterdam and Atelier t offer another Summer Letterpress Workshop in Bierbeek (Belgium).

<https://www.letterpressamsterdam.com>  
 tomscot@kpnmail.nl

### **Monica Langwe - Workshops**



**Book as an artform I, KKV Bohuslän, Sweden**  
 18-21 March 2021

**Creative bookbinding, Garn-Iture, Köpenhamn, Denmark**  
 24-24 April 2021  
**Mjuka band, grund, Langwe ateljé, Mora, Sweden**  
 6-9 May 2021

**Risotprint/bookbinding, Langwe ateljé, Mora, Sweden**  
 20-23 May 2021

**The book as an artform, Typer & Tryck, Jakobstad, Finland**  
 27-30 May 2021

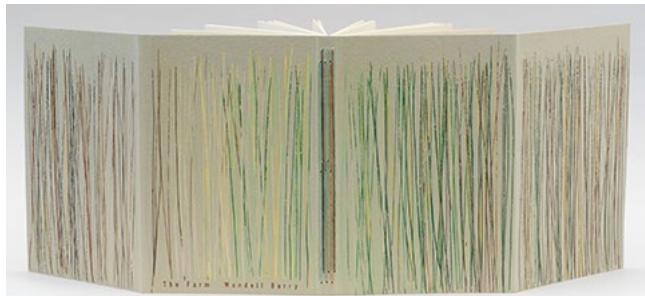
**Book as an artform II, KKV Bohuslän, Sweden**  
 9-12 September 2021

More information at: <https://www.langwe.se>

**Sumi Perera [SuperPress EDITIONS]**  
**Artist Talks (Online Presentations)**  
**Process Versus Product, West Yorkshire Workshop, UK**  
 11th March, Thursday 7.30-8.30pm  
<https://wypw.org/product/talk-with-sumi-perera/>

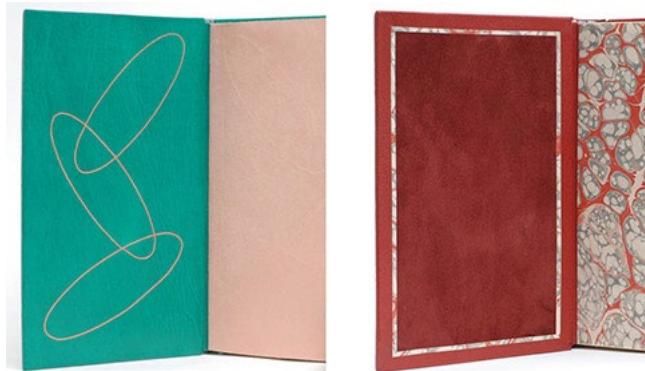
No Box to Tick, Spike Print Studio, UK  
22nd March, Monday [time TBC]  
<https://spikeprintstudio.org/courses/>

### Karen Hanmer Book Arts, USA - Online workshops



#### More Paper Bindings | March 4-25 | Thursdays, four sessions | four books

For centuries paper has served as a quick, elegant, and economical covering material for books. This versatile material can create structures ranging from pocket notebooks to conservation friendly bindings to a case durable enough for a heavily-used manual. Structures include: Paper Case with Adhesive Attachment, Paper Case with Tuck-In Endsheets, Dove Dale Paper Case, Multi-Section Pamphlet. More details and booking link:  
<https://karen-hanmer.square.site/shop/workshops/3>



#### Two Doublures: Leather Edge-to-Edge and Sunken Suede | April 6-27 | Tuesdays, four sessions

Leather doublures in place of the more common decorative paper pastedowns are a sensuous and luxurious addition to a fine binding. Working on leather-covered plaquettes, students will create one leather edge-to-edge doublure and one sunken suede doublure. More details and booking link:  
<https://karen-hanmer.square.site/shop/workshops/3>



#### The Springback Binding | April 8-29 | Thursdays, four sessions

The nineteenth century Springback Binding opens and closes with satisfying jolt. The structure is also a perfect way to delve more deeply into traditional binding. The book features a leather spine and corners, two-part "split boards,"

reinforced "made" endsheets, and a "spring" made of layers of card and paper. The paring requires minimal finesse, and the modest leather headcap is easy to form.

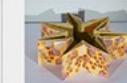
More details and booking link:  
<https://karen-hanmer.square.site/shop/workshops/3>

Karen Hanmer Book Arts  
<http://www.karenhanmer.com>

### Center for Book Arts, New York - Online workshops

Our Education Programme strives to engage a wide audience, providing beginning students and professional artists alike with a comprehensive and technically challenging curriculum.



<p>Class Intro to Bookbinding</p>  <p>Chang Yachen Feb 4 – Mar 11, 2021 6:00 – 8:30 pm \$300</p> <p><a href="#">+Calendar</a> <a href="#">Register</a></p>	<p>Class Artist Books: From Idea to Execution</p>  <p>Elizabeth Currid Feb 6 – 27, 2021 12:00 – 2:00 pm \$180</p> <p><a href="#">+Calendar</a> <a href="#">Register</a></p>	<p>Class Make Your Own Food Pop-Up Card</p>  <p>Sherry Mayuan He Feb 8 – 15, 2021 6:00 – 8:00 pm</p> <p><a href="#">+Calendar</a> <a href="#">Details</a></p>	<p>Class Hands-on History of Type: 200 Years of New Things</p>  <p>Dikko Faust Feb 8 3:00 – 5:00 pm</p> <p><a href="#">+Calendar</a> <a href="#">Details</a></p>
<p>Class Glue-stick / Duck Tape / Staples</p>  <p>Scott McCarney Feb 9 – 11, 2021 10:00 am – 12:00 pm</p> <p><a href="#">+Calendar</a> <a href="#">Details</a></p>	<p>Class Typographic Archaeology: Dig Up the Past</p>  <p>Thomas Jockin Feb 9 – 11, 2021 6:00 – 8:00 pm</p> <p><a href="#">+Calendar</a> <a href="#">Details</a></p>	<p>Class The Hidden Library</p>  <p>Shirin Salehi Feb 10 – Mar 2, 2021 9:00 – 11:00 am \$160</p> <p><a href="#">+Calendar</a> <a href="#">Register</a></p>	<p>Class Embroidery Beyond Basics</p>  <p>Iriva Olenick Feb 10 12:00 – 3:00 pm</p> <p><a href="#">+Calendar</a> <a href="#">Details</a></p>

In addition to foundation coursework in letterpress printing, bookbinding, and works on paper, we provide structured opportunities for working artists from other media to expand their creative practice in bookmaking. Please note that due to the COVID-19 Pandemic, all current classes are ONLINE ONLY. In-studio classes will resume at a later date.

In order to best serve our community near and far, many of our online classes are pay-what-you-can. While each class has a suggested price, we wish to make our educational programming as economically accessible as possible as well as to make sure our students feel fulfilled in their creative processes outside of the studio. The amount you choose to pay goes directly toward our instructors and toward creating scholarship opportunities for the future.

View and book all available classes at:  
<https://centerforbookarts.org/classes>

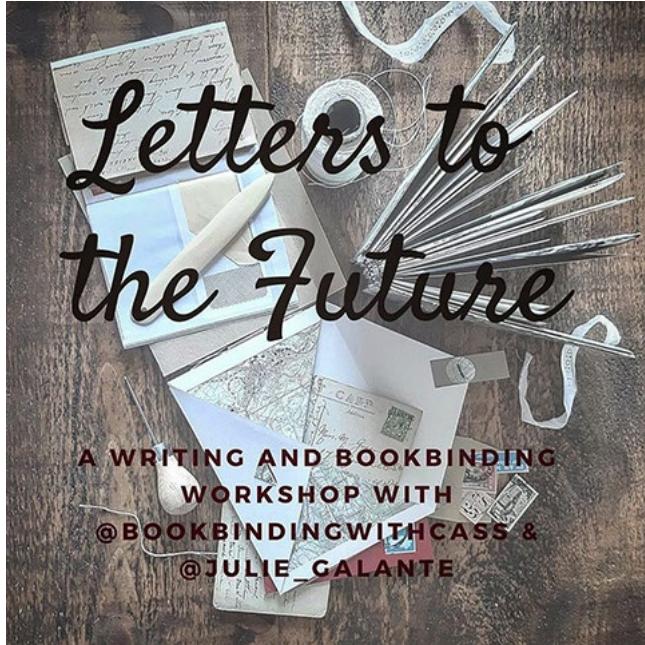
**Bookbinding with Cass -  
Upcycled Bookbinding kits & workshops**



A range of online workshops and kit options that explore my passion for upcycled bookbinding, including the following techniques - Layered Cross Stitch, Coptic Binding, Mini Bookbinding with remnant leather & decorative exposed stitching. The Sketchbook Selection and Bookbinding & Botanicals which explores nature inspired stamp making, with 3 book projects to follow using your hand-stamped papers

Prices start at £30 for access to online workshops, with different kit options. International shipping available. For more info, see: <https://cassandrabarron.com/shop/>

**Letters to the Future - 7th February 2021**



This letter themed online workshop devised by Bookbinder Cass Barron and Writer Julie Galante invites you to create a book of memories and letters to the future – a unique experience that takes you into the world of letters, examining personal histories, handwriting, storytelling, and the joys of handmade communication.

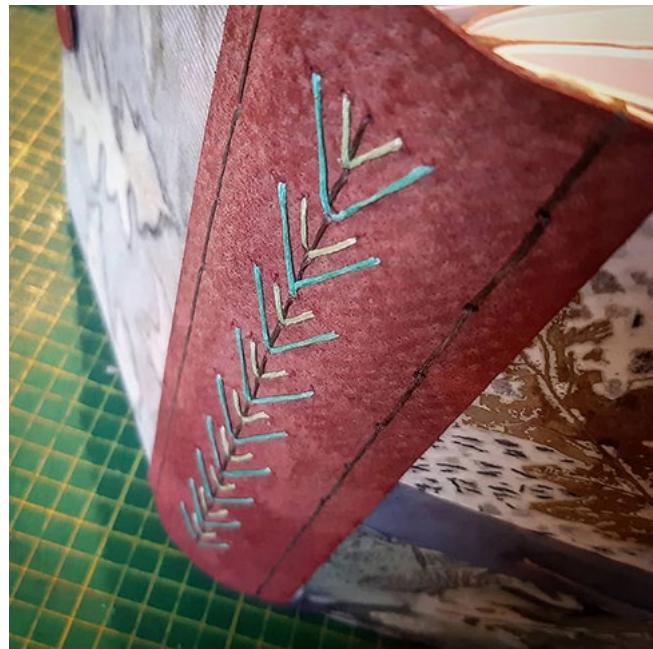
The workshop begins with a Zoom live welcome event followed by access to a series of video tutorials featuring writing prompts and instructions on how to create an envelope book for storing your correspondence. A specially curated letter themed kit accompanies this workshop and a

Zoom sharing event mid-Feb. £65 – £70 - international shipping available, see: <https://cassandrabarron.com/shop/>

**Eco-print, Dye & Stitch: a collaborative workshop**

**1st & 16th May 2021**

Bookbinder Cass Barron & textile artist Elisabeth Vigie-Culshaw invite you to an online workshop that combines eco-printing & bookbinding.



A great opportunity to learn the magical (and scientific) process of printing leaves onto paper and fabric using a range of natural processes, before binding a selection of your prints into 3 book structures - a nature inspired journal with decorative V stitch, Japanese Stab twig book & origami fold Artist's Book.

Workshop takes place via Zoom on 1st & 16th May. You will receive a materials/tool kit prior to the first online workshop along with access to a series of pre-recorded bookbinding videos.

£100-£150 (+ Eventbrite booking fee) depending on kit option. For more information and to book, see: <https://cassandrabarron.com/shop/>

**San Francisco Center for the Book – Online Workshops**

All workshops listed here are offered online via Zoom. Sign up for our newsletter to receive updates on reopening and rescheduled workshops. <https://sfcf.org/workshops>

**Pastepapers with Nina Eve Zeininger**

**Saturdays, 13th and 20th February 2021, 1-3pm PST**

Beginning with a brief historical introduction, this two-session online class will cover mixing pigments into paste,



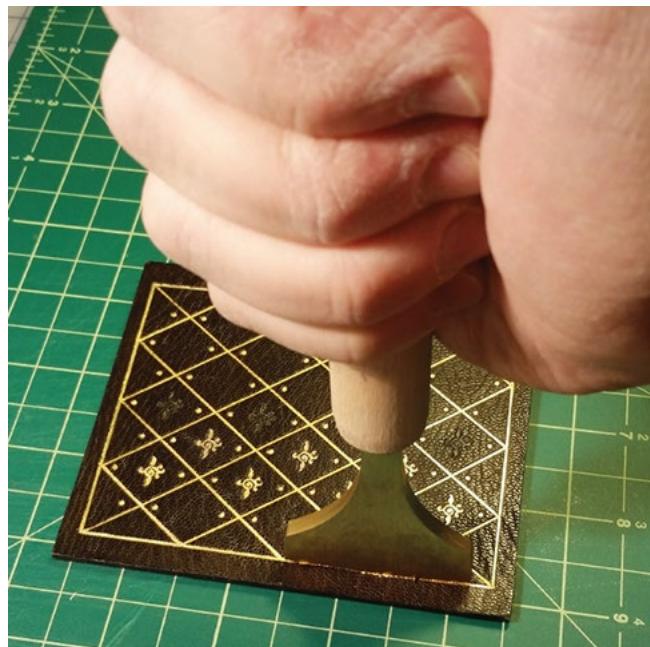
basic tool creation, patterns, and how to troubleshoot some common problems, with plenty of hands-on working time. \$90. More info and booking link:  
<https://sfcb.org/civicrm/event/info?reset=1&id=3983>

**Drum Leaf Binding with Karen Hanmer**  
**Weds 10th March 2021 3-6pm PST**



The drum leaf is an excellent structure for beginning binders. This adhesive binding is perfect for printmakers, photographers, or anyone who desires to present visual narratives with no sewing thread to interrupt the flow of imagery. Class fee includes materials kit; online class. \$120.  
<https://sfcb.org/civicrm/event/info?reset=1&id=4010>

**Intro to Blind and Gold Tooling**  
**with Samuel Feinstein**  
**Four Tuesdays, 9,16, 23 & 30 March 2021, 4-7pm PST**  
 Students will learn the fundamentals of blind and gold tooling on leather in this four-session online workshop. Using two simple brass tools - supplied as part of an extensive class kit - students will learn the foundations of



this exciting craft. This class will build a solid foundation for further practice. \$475. More info and booking link:  
<https://sfcb.org/civicrm/event/info?reset=1&id=4012>

The San Francisco Center for the Book is a centre of inspiration for the book arts world, featuring the art & craft of letterpress printing, bookbinding, and artists bookmaking. We are dedicated to the art of the book!

Many more online workshops available here:  
<https://sfcb.org/workshops>

## OPPORTUNITIES

### DBUK Bookbinding Competition 2020 - Update

The competition committee are pleased to announce that the DB UK Bookbinding Competition 2020 will take place this year as hoped. However, due to the current lockdown and continuing effects of the Covid-19 pandemic, the competition will be run very differently from previous years.

Following the judging, there will be an online exhibition of all submitted entries, in both set book and open choice categories, with a live virtual announcement of all the prize-winning bindings. The date of this will be announced shortly. We very much hope that we will also be able to organise a physical exhibition but, under the circumstances, it is proving difficult.

**The hand-in deadline still stands as Saturday 6th February 2021.**

Due to the lockdown, all entries must be posted using a guaranteed delivery service to reach us by this date at the latest. There will not be the opportunity to hand-deliver books to a central London venue this year for logistical and safety reasons. If, for any reason, you will struggle to meet this deadline because you cannot get access to your bindery due to the lockdown, then please get in touch with us.

All entry forms and full details of how to submit your entries, delivery address, return of books etc. will be emailed to those who have bought a copy of the set book via the DB website.

If you are not sure that we have your email address, for example if you purchased a copy of the set book at an event, please contact  
[thebookbindingcompetition@designerbookbinders.org.uk](mailto:thebookbindingcompetition@designerbookbinders.org.uk)

Please also use this address if you have any queries regarding the exhibition.

We very much hope that you will be able to take part in this event and we look forward to receiving your entries.

Best wishes,  
Kate and Sue, on behalf of DBUK Bookbinding Competition Committee. <http://www.designerbookbinders.org.uk>

Last call for participation from Linda Parr -

#### Postcards for Perec



*We're at the Albergo della Francesca.  
Lots of lazing about and museums. Out of this world!  
I'm taking lots of photos.  
Many regards.*

The idea of making the images to complement Georges Perec's 243 imaginary postcard messages has had an enthusiastic worldwide response,

catching the imagination of students & professors, artists & writers, Perec scholars, translators, mathematicians and architects.

There are a few messages remaining if you would like to take part in this artistic response to his work.

Contact Linda Parr via: <https://lindasusanparr.com> for more details and your Perec postcard message.

**Deadline 7th March 2021, Georges Perec's birthday, though please send them long before then.**

**CALL FOR MINIATURE BOOKS AND ZINES**  
gallery neuf neuf is a micro-gallery founded in 2020 by photographer and artist Katherine Leedale.

The library at the gallery is currently accepting submissions.



If you or your collective have miniature books or zines and would like to contribute a volume please DM via Insta at [https://www.instagram.com/gallery\\_neufneuf/](https://www.instagram.com/gallery_neufneuf/) or email [info@katherineleedale.com](mailto:info@katherineleedale.com)

In order to open access I will happily pay for postage if that is an issue for you. No limit on themes or content, just on size. Maximum: 1.5in / 4cm longest side.

[https://www.instagram.com/gallery\\_neufneuf/](https://www.instagram.com/gallery_neufneuf/)  
<http://www.katherineleedale.com>

**The Herbarium**  
WBN United Artists - Last call for participation  
World Book Night 2021

**News from the Herbarium:** The depth of winter is more a time for reflection than actually going outside into the gardens, though the robins are optimistically pecking away.

The garden door is stuck at the moment, and until the weather warms a little and the days lengthen, it doesn't seem to matter.

Whilst fully aware of pandemic and politic that swirls around us, it is uplifting to remember the things that give us pleasure.

Here at United Artists for World Book Night 2021, we are searching for flowers in poems or texts, to compile a bibliography of literary flowers, and make small flowers to exchange with each other, an inter-flora.

The language of flowers is endangered, formerly widely used by all lovers and poets, but now mainly confined to floristry sales pitch.

The language of flowers is endangered, now only spoken by florists, but we all understand the implications of the childlike daisy, the lovers' red rose and the mourning of the lily... (Linda Parr)

*"With freedom, books, flowers, and the moon, who could not be happy?" Oscar Wilde*



WBN 2021 submission by Gin Saunders

Please read a poem, book or text about flowers, or a book that mentions flowers, has a title with flowers...etc. Or invent a book about flowers. Make a note of the book / publication: title, author, publisher, date.

Then create a flower - paper, fabric, collage, drawn, printed, or photographic (2D or 3D max size 8 x 8 x 2 cm) to send for an exhibition and exchange for World Book Night 23/04/21 and help us create a bibliography of flowers.

Please - add a loop or a means for us being able to pin it to / hang it on the wall.

Please - no organic materials, petals, twigs etc. as these will be impounded / destroyed by customs when sending to us or abroad in the exchange.

When you post your flower, please:

1. Include your name in the package.
2. Email your name, postal address, title of artwork if applicable, and book/publication information to wbn2021flowers@gmail.com
3. Please put the info in the following order for the collective bibliography: title, author, publisher, date. For example: The Day of the Triffids, John Wyndham, Fawcett Publications, 1951.

Post your flower (include your name in the package) to:  
P.O. Box 4271

Devizes  
Wiltshire  
SN10 9EB  
United Kingdom

**Deadline for receipt is 15th March 2021.**

We'll have: An exhibition at Bower Ashton Library. A World Book Night reveal of the keepsake edition on the evening of 23rd April 2021. We'll post you someone else's flower with the project keepsake after we have exhibited and exchanged the works.

*After the year that was 2020, let's spread some happiness in 2021.*

#### **Call for Papers- Poetry as Speculation - Axon: Creative Explorations journal Volume 11, No 1, June 2021**

To make a submission, please go to the Submission Manager at <https://axoncreativeexplorations.submittable.com/submit>

Please DO NOT submit poems to this issue

This issue of the Axon journal investigates ways in which contemporary poetry speculates about the world, modes of being, reality, creativity, writing itself and ways of understanding the quotidian. We are NOT looking for poems or poetic forms of speculative fiction. Please submit academic papers that explore and relate to:

- ways in which poetic expression and form may be said to speculate;
- how poetry conjectures about the nature of reality and/or being;
- ways in which poetry posits that certain things or situations are the case, even when this may not be literally true;
- how poetry makes use of the fantastic or invokes ideas of wonder;
- how poetry critiques common sense assumptions through invoking or suggesting alternatives;
- how poetry hypothesises about 'alternative realities';
- how poetry constitutes a form of conjecture or postulation;
- ways in which poetry engages in imaginative forms of theorisation;
- poetry as surmise;
- poetry as a way of thinking ahead;
- poetry's employment of unlikely notions and ideas;
- poetry as a form of surmise.

What we would like from contributors:

1. A 150-word abstract of your proposed paper by Monday 8th February 2021.
2. If your abstract is accepted (we will notify you by Friday 22 February 2021), a full written paper of between 3,000 and 6,000 words should be submitted by Monday 24 May 2021.

For submissions of abstracts, please go to the Submission Manager at:  
<https://axoncreativeexplorations.submittable.com/submit>

Please DO NOT submit poems to this issue.

The editors of this issue of *Axon: Creative Explorations journal* are Professor Paul Hetherington and Professor Jen Webb.

### Call for Papers - *On the Mend*- Axon: Creative Explorations journal Volume 11, No 2, 2021

The second issue of Axon for 2021 will be guest edited by Ursula Frederick, Tracy Ireland, Monica Andrew and Kerry Martin. The title and theme of this issue is 'On the Mend' and we are inviting submissions that address the topics of care, repair, breakage and their entanglement.

There has been a growing creative interest and scholarly engagement with practices and frameworks of care and repair and their real and implied relationship to breakage and acts of restoration. While not specifically directed at the year that was 2020, there are many ways in which the worlds in which we now live might be in need of mending. And how might we envisage recovery? We are calling for a broad interpretation of the theme and submissions which explore, challenge and respond in a multitude of ways.

Points for consideration may include but are not limited to the following:

- care as an act of intervention in landscape, ecology, and place-making
- creative arts and writing around mending as making
- practices and perspectives of health humanities and heritage
- specific examples of care, repair from culturally and methodologically diverse contexts
- attentiveness, attunement, contemplation and slow going as practices of care
- repair cultures and related dynamics of damage, failure and breakage
- geographies and ecologies of damage, rejuvenation, restoration and conservation in landscapes, spaces and places
- old wounds, new wounds, survival, reconciliation
- the reparative potential in acts of undoing, eg decolonial methods, counter-mapping, etc
- the role of creative practice in reflecting and responding to broken, failing and ruined elements of contemporary worlds
- intended vs unintended breaks, hacks, and acts of undoing and reinvention
- ecological, social and material practices of mending and fixing
- the influence and impact of philosophies, politics and economies of repair and breakage, e.g. planned obsolescence, DIY hacks and workarounds, voiding warranty, etc.
- case studies in how care, repair and breakage are perceived, represented and valued
- the capacity of creativity and creative engagements to intervene in and help remedy individual and collective crises
- intersections in sustainability, care, remediation and well-being

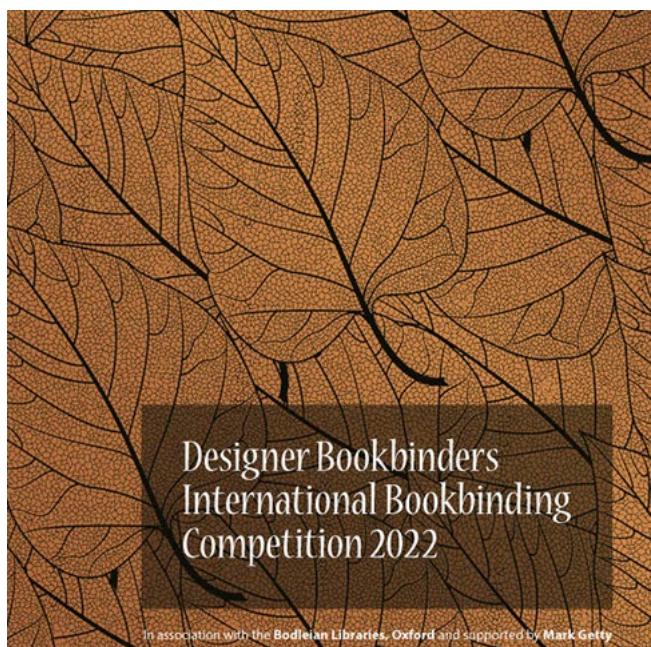
For this issue, we are inviting submissions of:

- scholarly essay up to 6,000 words
- photo essays incorporating a contextualising statement of up to 1000 words (send up to 12 images, and the editors will make a selection from those images)

- creative essay incorporating images, sound, poetry, short fictional prose up to 4000 words; attach a contextualising statement of up to 750 words

Submissions can be lodged at our Submittable site: <https://axoncreativeexplorations.submittable.com/submit> where you will be able to find information about due dates for submission and for expected publication.

Please feel free to contact Ursula Frederick (ursula.frederick@canberra.edu.au) with any queries, or to discuss suggested contributions. <https://www.axonjournal.com.au>



### THE DESIGNER BOOKBINDERS INTERNATIONAL BOOKBINDING COMPETITION 2022

Designer Bookbinders is delighted to announce that we are open to new registrations for the Designer Bookbinders International Bookbinding Competition 2022 "A Gathering of Leaves". There is no set book, so binders have the freedom to bind any text of their choice - or to produce their own.

The competition has a theme of plants, gardens and anything botanical. This theme was chosen to help celebrate the 400th anniversary of the founding of The Oxford Botanic Garden - the oldest Botanic garden in the UK and one of the oldest scientific gardens in the world. This anniversary falls in 2021 when the original competition was scheduled to take place.

All the details can be viewed at: [http://www.designerbookbinders.org.uk/competitions/dbibc/2022/international\\_competition.html](http://www.designerbookbinders.org.uk/competitions/dbibc/2022/international_competition.html)  
You will also find a link to the registration form that can be filled in and returned online. The Entry fee is £95, and can be paid via Paypal using this form. Should you wish to pay by any other method, please get in touch with DB at:

## Chino Crafts

Supporting local artisans in rural Nepal



*We bring safety and style to your working tools.  
They allow a firm easy grip as you work,  
are no less a beauty for their look and feel...*



Your kind enquires: thame2709@gmail.com  
<https://www.chinocrafts.com>



international.competition@designerbookbinders.org.uk and we can facilitate this happening.

The Entry fee covers one entry and includes a full colour catalogue published by the Bodleian Libraries, insurance whilst your binding is in our care and return postage of your binding.

We are very excited to get going again, and very much look forward to creating an exhibition of examples of the highest quality and standard of bookbinding in the world, both in terms of craft and artistic/design skills. The exhibition of selected bindings and prize giving will take place at the Bodleian libraries in Oxford in June 2022. It is hoped that a travelling exhibition will take place - details of this are being organised.

The competition is open to any binder worldwide except the organisers and judges. Entries are to be submitted to the Bodleian Library during August 2021.

Any questions, please do not hesitate to ask!

Stuart & Louise Brockman -  
DB International Bookbinding Competition 2022 organisers

*Inscription: The Journal of Material Text - Theory, Practice, History, Call for Submissions for edition 2: 'holes'*



Fiona Banner (2020)

Inscription: The Journal of Material Text - Theory, Practice, History launched in 2020, edited by Simon Morris, Gill Partington and Adam Smyth, and published by the artist's book imprint [www.informationasmaterial.org](http://www.informationasmaterial.org) in partnership with Leeds Beckett University. *Inscription* brings together the critical, historical, theoretical and creative and features work by practitioners - book artists, printmakers and writers - alongside academic discussion. Its focus is not just on the meanings and uses of the codex book, but also the nature of writing surfaces, the process of mark marking and printing. The journal's theoretically aware,

trans-historical and cross-disciplinary breaks with the conventions of academic ghettoisation, creating connections between bibliography, the artist's book, and media theory, enabling new conversations and unexpected juxtapositions. As an object, Inscription redefines what a journal can be: each edition is a formally innovative multi-media artefact, featuring a guest artist-in-residence, poet-in-residence and writer-in-residence.

Issue 1 had a 'rotating' page layout, a reversible format with two beginnings, and, most distinctively, a hole in the middle. Issue two pursues this logic, turning the hole into our object of inquiry. Often dismissed as a flaw or quirk, holes are a common feature of the material text with much to tell us. For book historians they can be a kind of evidence: the pinpricks made by medieval scribes to mark out their page; the stitching holes made by binders; and the traces of bookworms and other vermin. They can be signs of violence or censorship: Johann Remmeline's seventeenth-century anatomy book, *Catoptrum Microcosmum*, in St John's College Library, Cambridge has a triangular hole where an image of female genitalia has been cut out; a copy of Rudyard Kipling's *Kim* in the Library of Congress has a bullet hole from reputedly saving the life of a French Legionnaire in the battle of Verdun. But holes signify in other ways, too. Eric Carle's *Very Hungry Caterpillar* may be the most famous example of a book with a hole, but children's books were pioneering the hole as a narrative device in the mid-nineteenth century and artists' books have appropriated the hole in experimental and subversive ways: Dieter Roth's *Bok 3b* (1974) consisted of old comic book pages with circular die-cut holes, while Brian Dettmer surgically excavates the interiors of illustrated books to give them new forms. More recently, the hole has made its way into the literary text: Jonathan Safran Foer's *Tree of Codes* (2010) is more hole than page, excising parts of an existing novel to create a new one.

We invite contributions that consider the long history and varied meaning of holes. Themes might include:

Holes as signs of production, stitching, binding, and markers of wear and use  
Holes as gaps in texts, as missing parts  
Holes as intentional constituents of the work, as informing presences  
Holes in the archive, gaps in the historical record, lacunae in the field of book history  
Holes and gaps in libraries and catalogues; spaces on the bookshelf  
The metaphysics of holes: if - as Carl Andre writes - 'a thing is a hole in the thing it is not', how do holes invert or shift our perception of a page's ontology, of absence and presence?  
Holes and surfaces; holes and depths.

The theme is intended to be suggestive rather than prescriptive. Other, more oblique, unexpected or creative approaches to the topic are encouraged. We also welcome submissions about the material text more broadly.

Submissions should be between 5-8,000 words, and can

take the form of scholarly articles as well as creative-critical or more unorthodox pieces. The deadline for completed articles is 1 May 2021, for publication in Autumn 2021. Expressions of interest or short proposals are welcome at any point prior to this. Authors are welcome to include images with their text but copyright permissions must be obtained by the author prior to the submission deadline. All contributions will be double blind peer reviewed, and material will be available for Open Access.

Contributions or expressions of interest should be emailed to the editors at: [Inscriptionthejournal@gmail.com](mailto:Inscriptionthejournal@gmail.com). Follow [Inscription @inscription\\_jnl](https://inscription_jnl).

To find out more, and to purchase a copy, go to <https://inscriptionjournal.com/how-to-buy>.

Our cover image for issue 2 is Fiona Banner's 'Full Stop'. As a part of a series of environmental interventions, Banner dropped a 1.5 ton Full Stop sculpture into the sea above Dogger Bank from the Greenpeace ship Esperanza to protest and prevent destructive fishing practices.

#### Gestetner 140 Call for entries - A celebratory exhibition & competition:



Before photocopiers took over copy-making, messier, cheaper simpler duplicators ruled the world. Patented in 1881- the Gestetner revolutionised the office making printing easy, cheap and widely accessible. Its simplicity and economy put it at the heart of the community where schools, clubs and organisations churned out reams of pamphlets, weekly bulletins and newsletters.

But behind closed doors the Gestetner sat just as solidly at the epicentre of counter culture as a DIY tool for fanzine writers, beat poets, anarchists and agitators. Hovering in the hazy world between counter culture and the truly clandestine, it helped to foster freedom and express the shock of the new.

2021 marks the 140th Anniversary of the Gestetner Duplicator and to celebrate, artists, printmakers, musicians

and producers are invited to come together and create a virtual gallery of sounds and images.

**Deadline for all submissions: 15th April 2021**  
**Pop-up gallery opens 19th April 2021**  
**Winners announced: 15th May 2021**

More information and submission details can be found at:  
<http://www.gestetner140.com>

This competition is supported by the Centre for Fine Print Research at UWE, Bristol.



#### East Falls Zines – Digital Residency Opportunity

Hey, friends. We hope you're doing okay during this freaky time. We here at the EFZRR are hanging in there, thanks for asking. We are also very excited to tell you about a new opportunity that we dreamed up last year when we were talking about how much we missed you all. How could we hold onto our dear community while we're still separated from each other? How about a zine maker's residency that can be done remotely and is supported not only by us, but also by a group of patrons?

How about it! We proudly introduce: The first annual EFZRR Digital Residency for zinesters, writers, artists, and humans. The residency is designed to support someone in creating new work for a zine, which the EFZRR will publish later in the year. The finished zine will be half-size, 24-32 pages in length, and full colour. We will handle the printing and release of the zine and will work with the Digital Resident to promote it.

We invite artists and writers of all ages and at any stage in their artistic development to apply. We will accept project proposals on any subject and in any medium—we welcome fiction, poetry, and non-fiction as well as photography, drawings, comics, collage art, or a combination of writing and visual art. Obviously anything containing hateful nonsense of any kind will not be considered and instead will be mocked and then ritually burned in our backyard.

**Applications will be accepted from now until 11:59pm EST, 28th February 2021, and the recipient will be announced on 1st April 2021. Applications are open to everyone, anywhere in the world.**

To apply, please fill out and submit the form on our website:  
<https://www.efzrr.com/digital-residency>

#### Minnesota Center for Book Arts - McKnight Fellowships for Book Artists living and working in Minnesota

The application deadline for the 2021 McKnight Fellowships for Book Artists is nearing! If you are a Minnesota book artist, are at a stage in your career that is beyond emerging, and are seeking professional development and financial support to grow, experiment, and pursue new projects, we invite you to apply by 1st March 2021.

Fellowship benefits include:

An unrestricted \$25,000 award

Funding for professional digital documentation of artwork  
MCBA Artist Collective membership during fellowship year

Two studio visits from a national critic/curator/artist  
Featured participation in a public artist panel at Open Book

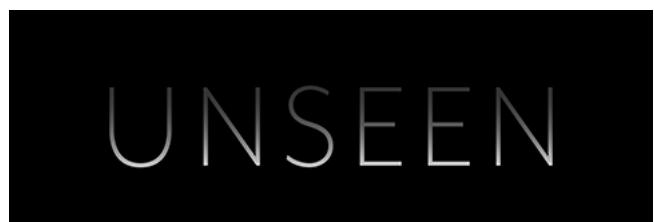
Travel honorarium to attend one conference during the fellowship year

Opportunity to attend an artist residency programme

The programme is designed to award Minnesota book artists whose work is of exceptional artistic merit, who have created a substantial body of work over a sustained period of time, and are at a stage in their career that is beyond emerging.

More information and application link here:  
<https://www.mnbookarts.org/mcknight-fellowships/>

**Call for entries - UNSEEN: 23 Sandy and form & concept present an international juried exhibition of book arts, 11th August - 20th November 2021**



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

#### *About form & concept*

form & concept challenges the perceived distinctions between art, craft, and design. The gallery's programming acts as a conversation between many converging disciplines, harnessing the power of contemporary creative practice to shatter entrenched narratives. form & concept is located in the Railyard Arts District in Santa Fe, New Mexico.

#### *About 23 Sandy*

23 Sandy was founded by book artist & photographer Laura Russell in 2007 in Portland, Oregon. For 10 years, it was a brick-and-mortar gallery space exhibiting unique & edition artist books and paper art. In 2017, 23 Sandy became an online gallery, and in 2020, artist and long-time gallery assistant Erin Mickelson took over operations from her home in Santa Fe, New Mexico.

## THEME

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 call for entries invites artists to submit work exploring the idea of the "unseen" - physically, psychologically, philosophically - and encourages artists to consider the theme through concept, structure, and material.

## MEDIA

This exhibition is open to handmade book and paper arts and related works created as either an edition or one-of-a-kind. Artists' books, sculptural books, book objects, altered books, zines, and broadsides are all encouraged.

## JURORS

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

## AWARDS

Librarian's Choice & Audience Choice awards

**DEADLINE FOR SUBMISSIONS:** 3rd June 2021 midnight MST.

**Entry Fee:** \$25. Full details and submission link can be found at: <https://23sandy.com/pages/unseen>

**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 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://daviddellafiora.blogspot.com/2020/01/resite-no15-vol2-is-published.html>

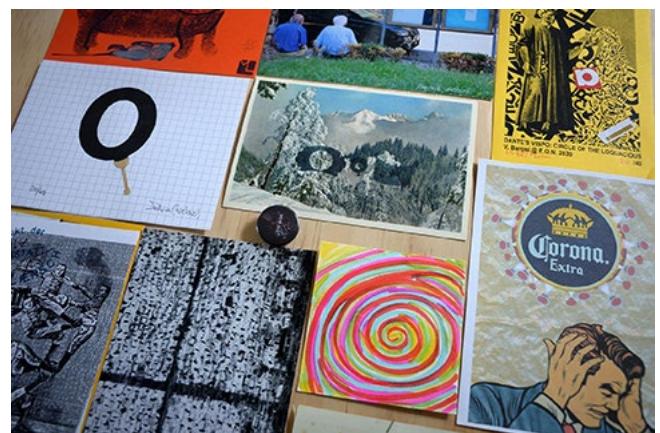


Send 40 copies size 21 x 14.8 cm (A5). Please leave 2cm on the left-hand side for binding. Works can be double sided and can be more than one page. Copies should be flat and landscape format. Pages will be wire-bound. ReSite is an ongoing project. Each issue holds 20 contributions. Copy sent to all, 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.

You are invited to contribute to KART.

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://daviddellafiora.blogspot.com/2020/02/kart-104-is-here.html> and here: <http://daviddellafiora.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 Dellafiora, 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://daviddellafiora.blogspot.com/2020/03/wipe-125-is-here-coronavirus-free.html> and here: <http://daviddellafiora.blogspot.com/2020/08/wipe-127-is-published.html>

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

#### ARTIST'S BOOK FAIRS & EVENTS



#### Printed Matter's Virtual Art Book Fair

24th - 28th February 2021

Since 2005, Printed Matter's Art Book Fairs have hosted international exhibitors featuring a wide variety of works—from zines and artists' books to rare and out of print publications, and contemporary art editions. Printed Matter's Virtual Art Book Fair features over 418 exhibitors from 41 countries, with online programs, performances, games, and more! In past years, our beloved NY and LA Art Book Fairs drew over 40,000 visitors around a shared interest in artists' books. While 2020 has been challenging for the field of independent and artists' publishing, we're grateful and excited for the chance to bring this community together to uplift the important work of new and longstanding publishers.

PMVABF is hosted on Cargo, offering a variety of ways to discover and engage with artists' books. This online platform will allow for greater international participation and a more broadly accessible experience for exhibitors and visitors alike.

As part of the Fair, each PMVABF exhibitor will present a dedicated website to feature their projects. On these sites you will encounter artists' books for purchase, book trailers and artist-made videos, programs and talks, music, as well as have the chance to interact with exhibitors.

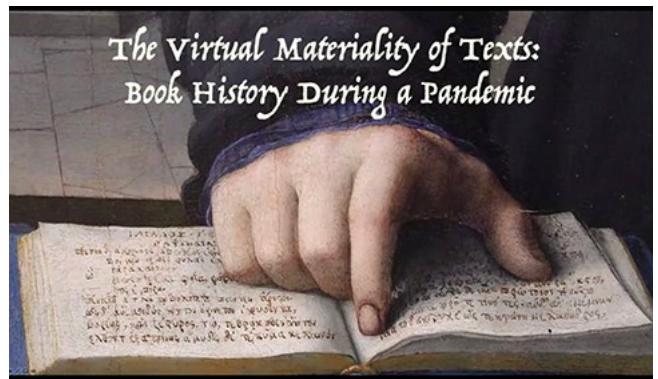
We encourage all Fair visitors to spend time exploring Exhibitor Sites and Fair Programs to take advantage of all the event has to offer! <https://pmvabf.org>

#### INTERNET NEWS

Amir Brito Cador has published a new article on printing techniques in artists' books (text in Portuguese): *Matéria de poesia: o pensamento impresso nos livros de artista*  
His review blog can also be found at:  
<https://colecaolivrodeartista.wordpress.com>

An Interview with Sumi Perera [SuperPress EDITIONS] by Matilda Barratt can be found on the Bankside Gallery Feed 9 Royal Society of Painters Printmakers & the Royal Watercolour Society). It discusses her crossover as a post-disciplinary artist: <https://www.banksidegallery.com/news/98-interview-with-sumi-perera-re/>

#### Colloquium: The Virtual Materiality of Texts: Book History during a Pandemic



*From Jim Kelly:* The global pandemic and consequent 'lockdown' in most nations around the world have affected academic activity across all disciplines, but the impact has been especially profound for scholars whose research and teaching depend on accessibility to material texts and media. Yet, these unexpected challenges have also opened new opportunities. The purpose of this one-day colloquium is to provide the basis for discussion among scholars of book, manuscript and media history about the status of the field during this moment of difficulty in accessing archival resources, and to share experiences and ideas for teaching and research with material texts in the time of Covid-19.

The colloquium includes a talk by book artist Tia Blassingame (Scripps College) | “Scripps College Press: Teaching, Learning, & Making Meaning Remotely”.

Princeton University. Seminar Series: Committee for the Study of Books and Media, Co-Sponsored by: Committee for the Study of Books & Media, Committee for Renaissance and Early Modern Studies, and Rutgers University Initiative for the Book.

Watch a recording of the entire symposium at: <https://history.princeton.edu/news-events/events/colloquium-virtual-materiality-texts-book-history-during-pandemic>

**Speaking Volumes - A Miscellany of Artists' Books**  
*Info from Priya Pereira:* A recording of a live online event exploring abcD (artists' book collection Dundee) at Duncan of Jordanstone College of Art & Design, University of Dundee, UK.



The event featured an introduction to the collection by curator Matthew Jarron and presentations by four artists represented in the collection - David Faithfull (Scotland), Priya Pereira (India), Julie Johnstone (Scotland) and Mark Addison Smith (USA). Watch it online at:  
<https://www.youtube.com/watch?v=B1Jib-Bojy4>

Louise Levergneux is a travelling artist's book maker. Her blog shares and reflects on the approaches and structures used in her creative process, artists' books, photography. and more...



In her latest post she writes about book binder and book artist Monique Lallier and artists' books by Marlene MacCallum. Read it online and view images of works at:  
<https://louiselevergneux.com/half-measure-studio/>

### Quarantine Public Library

*From Jim Kelly:* Quarantine Public Library is a repository of books made by artists. The works published are for anyone to freely download, print and assemble - to keep or give away.

This collaborative project was dreamed up by Katie Garth and Tracy Honn in May 2020. We love artists' books, zines, and libraries; art and poetry; words and pictures. We wanted to make something to share as many of us are staying at home, disconnected from art, books, and one another. The project is not about COVID-19, but is explicitly of its time.



Josh Dannin, *Post Offices I Hope to Know*, 2020

With brisk attention, a lot of talking and correspondence, and the enthusiastic good will of generous artists who say yes, we offer this as a gift to share and circulate in a discombobulated time.

<https://www.quarantinepubliclibrary.com>

### Shadow and Light exhibition - online

UC Santa Barbara Library

Santa Barbara, California, USA

The *Shadow and Light* project compiled by Beau Beausoleil, a poet and activist in the Bay Area, memorialises Iraqi academics assassinated between 2003-2013. This timeframe roughly parallels the U.S.-led invasion and occupation of Iraq. To create the project, participants from all over the world selected the name of an assassinated Iraqi academic to memorialise with a photograph and a personal narrative.

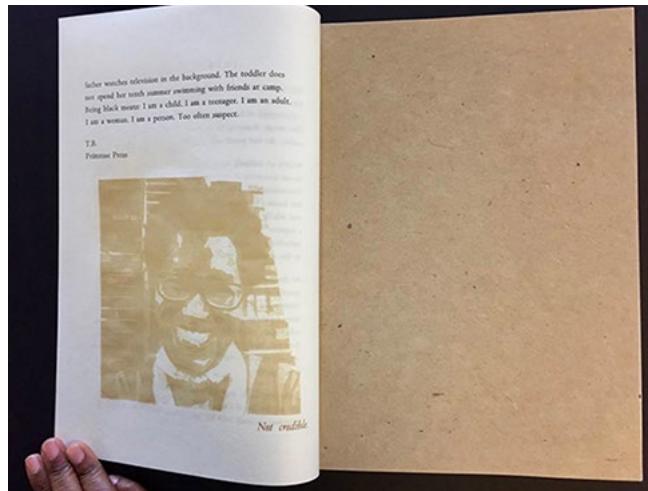


Photograph for Karem Mohsen, by Laura Russell

These photographs and artists' statements are part of a project launched by poet Beau Beausoleil to honour Iraqi academics who were killed in Iraq between 2003-2012. More than 400 academics were assassinated during this period, and their names, with a few brief details, have languished in an online list that has haunted Beausoleil for some time. Professional and non-professional photographers contributed the photographs and artists' statements.

View the online exhibition at: <https://spotlight.library.ucsb.edu/starlight/shadow-and-light>

**Interview with Tia Blassingame by Levi Sherman - Artist's Book Reviews:** Tia Blassingame is an Assistant Professor of Book Arts at Scripps College and serves as the Director of Scripps College Press. A book artist and printmaker exploring the intersection of race, history, and perception, Blassingame often incorporates archival research and her own poetry in her artist's book projects for nuanced discussions of racism in the United States.



Tia Blassingame, *I AM*. Photo courtesy of the artist.

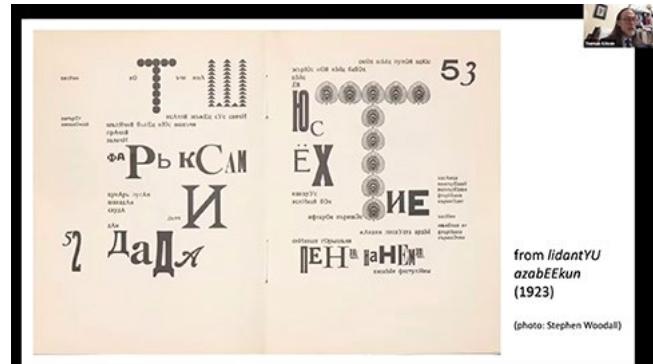
Her artists' books are held in library and museum collections including Library of Congress, Stanford University, the Metropolitan Museum of Art, Bainbridge Island Museum of Art, and State Library of Queensland. In 2019, she founded the Book/Print Artist/Scholar of Color Collective to bring Book History and Print Culture scholars into collaboration with Book Arts artists of color.

I was especially excited to talk to Tia Blassingame because of her holistic, critical approach to the artist's book field. She decenters the book object and focuses on the interconnected roles of artists, curators, collectors, librarians, teachers, students, and the institutions they move in. I believe this perspective is necessary for the field to mature and, importantly, to do so with racial and social equity.

Read the two part interview at: <https://artistsbookreviews.com/category/interview/>

**The Reva and David Logan Symposium on the Artist's Book - Opening Iliazd: Publishing as an Art Form**  
Fine Arts Museums of San Francisco -  
Symposium archive now available online:

**From Steve Woodall:** Ilia Zdanévich (Iliazd) (1894–1975) in 1921 brought his unique vision from the Russian avant garde to Paris. He spent most of the next fifty-plus years pursuing the practice of publishing as an art form. With the book as his chosen medium, Iliazd was in effect an archetypal media artist whose collaborators included Pablo Picasso, Max Ernst, Joan Miró, Alberto Giacometti, Henri Matisse, Georges Braque, Camille Bryen, and many others. He was widely regarded among his peers as a very special and original kind of genius, and today he is one of the best-kept secrets in the history of twentieth century art.



This online webinar, which took place October 17–18, 2020, is now available on the Fine Arts Museums' YouTube channel. Bringing together authorities from the US and Canada, *Opening Iliazd* is an introduction to a remarkable artist. The first day's programme is devoted to an overview of Iliazd's life and work, and the second day examines aspects of his art in depth.

Please join us on YouTube for the fifth annual Logan Symposium on the Artist's Book, the first devoted to a single artist, and the first to take place exclusively online.

Watch day 1 here: <https://bit.ly/2X9X204>  
Watch day 2 here: <https://bit.ly/38dkRdK>

## NEW ARTISTS' PUBLICATIONS

**The Blue Notebook Journal for artists' books** Vol 15 No.1 includes a great set of articles from writers in Australia, Norway, USA and the UK: 'Codex Polaris - book projects from the North' by Imi Maufe - CODEX POLARIS established in 2013 - is a book artist group based in Bergen, Norway that creates opportunities and exhibition platforms for artists who make books in the Nordic region. Alongside the exhibition programme Codex Polaris invites guest co-organisers to work on various networking projects, and writers to contribute with text works to raise the profile of book arts, spanning both local and international perspectives; Aaron Cohick, founder of NewLights Press writes from Tucson, Arizona, USA and asks - What role can a micropress/artist-publisher play in dismantling white supremacy?; 'Filling in the gaps: 25 Years of the Field Report' by Sue Hartigan (Australia) - The Field Report has been filling in the gaps as an assembling publication since 1995 on the peripheries of the art world; 'Movable type: birds, thoughts, print' by Caroline Harris - Type Flight is a hand-typeset and hand-bound limited edition poetic artist's

book that disassembles and reassembles a simple three-line poem to experiment with questions of metaphor and its layering, the type letter as a thing in itself, and relationships between human and nonhuman in the making of material poetries; ‘Place and nature in the work of Helen Douglas’ by Maria White examines the importance of Deuchar Mill and its surrounding area in the Yarrow Valley, Scottish Borders, in the work of the artist.



Artists' pages by Sara Elgerot, Jessica Ho, Leyla Moazzen, Steve Parsons / Sue Vallance. Cover, badge & stickers designed by Sarah Bodman for the collage challenge #wishiwaswhere



All of this plus badge, stickers and the next issue for £10 including worldwide p&p.

**Order online at** <https://store.uwe.ac.uk/product-catalogue/centre-for-fine-print-research/publications/blue-notebook-journal/blue-notebook-journal-for-artists-books-vol-15-1-2>

Amandine Nabarra - artists' books

Each book starts with questions.

I have to admit I often feel frustrated when visiting a museum or gallery. Viewing art requires you to stand a few feet away from the piece; spend a few seconds or a few minutes staring at it; read the label and the text (optional), and move on to the next piece.

As an introvert, I feel overwhelmed after looking at a room full of artefacts. For each work of art my mind rushes to study the colour palette, composition, personal expression, trying to find tensions and similarities, and put it in an

historical context. How I wish I could touch the canvas, feel the texture, hold it closer to me in search of more intimacy!

I struggled for years to solve this issue in my own practice. I tried photo installations where the work was three dimensional, but it was just another way to present my creations. The day my print making instructor directed the class to make an artist's book I knew I had found my calling.

Now I create vessels or spaces that reveal a tactile story. Each artist's book needs to be discovered, opened, felt and/or heard. It's an intimate experience where the reader uncovers his or her own unique relationship with the subject matter. Each artist's book is created as to guide the reader in her/his discovery, introducing sensual elements to enhance the flow of the story or bringing discomfort to add tension.



Each book starts with questions that form a concept, such as:

- Are we resilient as the clouds changing forms and adapting to the weather? [“Tempus Fugit.”]
  - Can water be an object and still flow like water? [“The Bernoulli Equation.”]
  - How does it feel to collect our memories or to forget them altogether? [“Forgotten, Lost And Found.”]

My abstract answers will evolve into tangible prototypes, most of them in paper or wood until it becomes obvious that the book will offer readers a distinct visual, auditory and/or tactile journey. Then they are handmade in a limited edition.

An artist's book is the only art form that requires an interaction. They are my answer to creating art that can be experienced, but they also fulfil a deeper existential quest: Do humans share a common reality? Each book becomes a new experiment that tests the answers to this question.

Read more and view the works via the links at:  
<http://anpfotos.com/each-book-starts-with-questions/>

## *Axon: Creative Explorations - manifestos, diatribes and creative interventions.*

Jen Webb: The works included in this issue play with form; pick up on current crises and on old but still unresolved problems; and consider in poetry, prose and image how the world looks, and how it might recover from human depredation. The authors (and reviewers) come from around the world, and offer locally and globally inflected perspectives on the wicked problems that all of us in

the 21st century are being called on to address. There is evidence-based, reflective and considered thought, and some hope, in these works, and a great deal of collaboration – pointing, perhaps, to the value of connectedness.

Particular thanks to Dr Paul Munden, who built the issue; to Katie Hayne and the team at the Centre for Creative and Cultural Research at the University of Canberra for infrastructural and other support; and to the contributors:

- the writers of manifestos (HL Hix; Virginia Barratt, Ashley Haywood & Nick Taylor; Lucas Ihlein & Kim Williams; Yael Padan, Vanesa Castán Broto, Jane Rendell & David Roberts; Lauren Terry);
- the writers of diatribes (Kate Cantrell & Kelly Palmer; Corinna Di Niro, Pablo Muslera & Amelia Walker; Bronwyn Fredericks & Abraham Bradfield; Sandra Renew);
- the writers/makers of creative interventions (Marianne Boruch; Mark Roper; James Harpur; In Her Interior; Susan Ballard, Hannah Brasier, et al; Oz Hardwick; Dennis Haskell; Dominique Hecq & Chantal Danjou; Antonia Pont; Drager Meurtant; Elanna Herbert; Lesley Saunders; Elizabeth Smither; Brook Emery; Owen Bullock; Brenda Cooper; Steven Langsford & Amelia Walker; and Ed Southorn)

Axon is an open access journal, read it here:  
<https://axonjournal.com.au/issue-vol-10-no-2-dec-2020>

If you would like to submit work to Axon, we welcome your contributions, and invite you to submit them at  
<https://axoncreativeexplorations.submittable.com/submit>

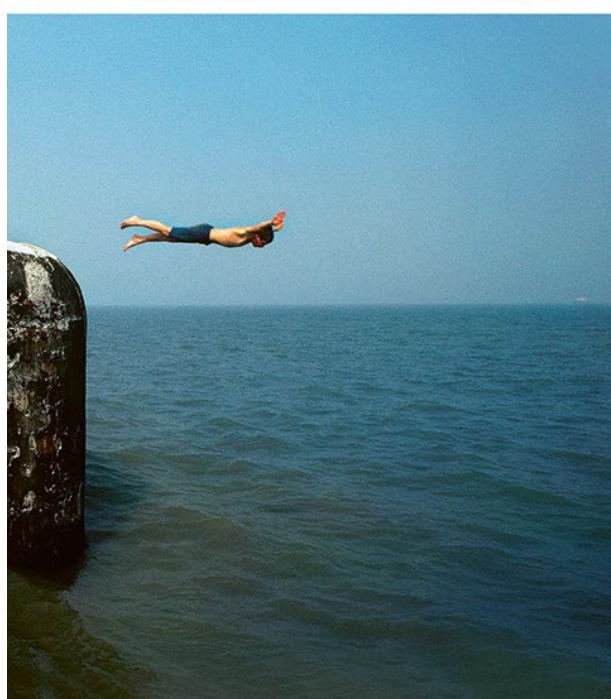
#### New publications from Café Royal Books:

Café Royal Books  
caferoyalbooks.com  
edited by Craig Atkinson  
first edition

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& Café Royal Books  
All rights reserved  
0121

## Being British 1975–2005

Barry Lewis



### *Being British 1975–2005*

Barry Lewis

36 pages, printed in the UK, staple bound, 14 x 20 cm. Ships worldwide. £7.00

<https://www.caferoyalbooks.com/shop/barry-lewis-being-british-19752005>

### *Glasgow 1970s–1980s*

Douglas Corrane



36 pages, printed in the UK, staple bound, 14 x 20 cm. Ships worldwide. £7.00

<https://www.caferoyalbooks.com/scotland/douglas-corrance-glasgow-1970s1980s>

### *CODEX Papers: Volume 3*

The Codex Foundation

Our third issue is currently in production and will be available to subscribers in Spring 2021.

This issue will feature:

An Interview With In Cahoots Director Macy Chadwick.

Mastery and Making: craft in support of concept the third stream, with essays by Veronika Schäpers, Russell Maret, Tobias Lange, and Didier Mutel  
[Transcripts from the talks at the CODEX Effect Symposium panel]

Excavation, Metamorphosis, and Eternity: Artists as Global Ambassadors of the Book. By Ruth Rogers.

Printer. By David Jury.

Extraction: The Art of the Book on the Edge of the Abyss. By Sam Pelets.

A Photo Essay of the Library of Lisa Baskin, with photos by Annie Schlechter.

MCBA Prize 2020: Traverse the starry vault. By Betty Bright (a feature on the Minnesota Center for Book Arts and the MCBA Prize).

A film review of The Booksellers and The Book Makers. By Gerald W. Cloud.



Veronika Schäpers, *Cees Nooteboom // Fuji Karlsruhe, 2016*

The CODEX Papers is an annual subscription offered for \$75 a year. It is included with an Institutional Membership. <https://www.codexfoundation.org/institutional-membership>

The CODEX Papers is dedicated to bibliographical and art historical research and opinion in the field of contemporary book arts.

CODEX Papers: Volume 3 can be purchased at:  
<https://www.codexfoundation.org/codex-papers>



*fi-la-stroc-che*  
Angelo Ricciardi

Narratives written and drawn with a computer mouse between 2016 and 2017 and published in 2020 for *la centrale edizioni* in an edition of 10 copies in Roman numerals containing an original drawing and 25 copies in Arabic numerals signed and dated by the author.

[https://issuu.com/noresize/docs/2020-11\\_filstrocche](https://issuu.com/noresize/docs/2020-11_filstrocche)

<https://lacentraleedizioni.wordpress.com/2020/11/07/filstrocche/>

### *Indirections #11*

#### Elisabeth Tonnard

Pamphlet #11: Deputy Mayor Nico van Driel picks up *tompouces* at the Hema, is now available within the series *Indirections*. The series focuses on the maneuvering involved when ideas are presented to the public eye with the aim of persuasion. Whether we look at Soviet propaganda or at minor deceits in the local newspaper: things are bent, spun and twisted. The series presents found image-and-caption combinations from books, leaflets and newspapers.



Each item in the series is a folded sheet containing a single found image with its caption. The caption is on the front, the image is hidden inside. More details about the pamphlets and an overview can be found at:  
<https://elisabethtonnard.com/works/indirections/>

The pamphlets are priced at €7.50. Available at:  
<https://elisabethtonnard2.blogspot.com/p/indirections.html>



#### *The Pine of Takekuma*

#### Elisabeth Tonnard

*The Pine of Takekuma* is based on Matsuo Bashō's *Oku no Hosomichi*, one of the major texts of classical Japanese literature. Specifically, it traces Bashō's description of the pine tree of Takekuma, an immortal image that utters itself through several temporary realisations.

Bashō's *Oku no Hosomichi* – one possible English translation is *The Narrow Road to the Deep North* – is a travel sketch, written in a combination of prose and haiku, based on a journey Bashō undertook in 1689. This journey took shape around many places mentioned and celebrated in earlier Japanese poetry. One of the sights depicted by Bashō is the pine tree of Takekuma. Time and again this tree, forked into two trunks, is resurrected.

*The Pine of Takekuma* presents and continues this process of resurrections by placing before the reader ten different existing English translations of the same passage in Bashō's work. <https://elisabethtonnard.com/2020/12/09/the-pine-of-takekuma/>

Inkjet printed and handbound in a Japanese style stab binding with folds on the foredge, 30 pages, 12 x 19 cm. Edition limited to 45 numbered copies. The book is priced at €95 plus shipping. Available at: <https://elisabethtonnard2.blogspot.com/p/the-pine-of-takekuma.html>

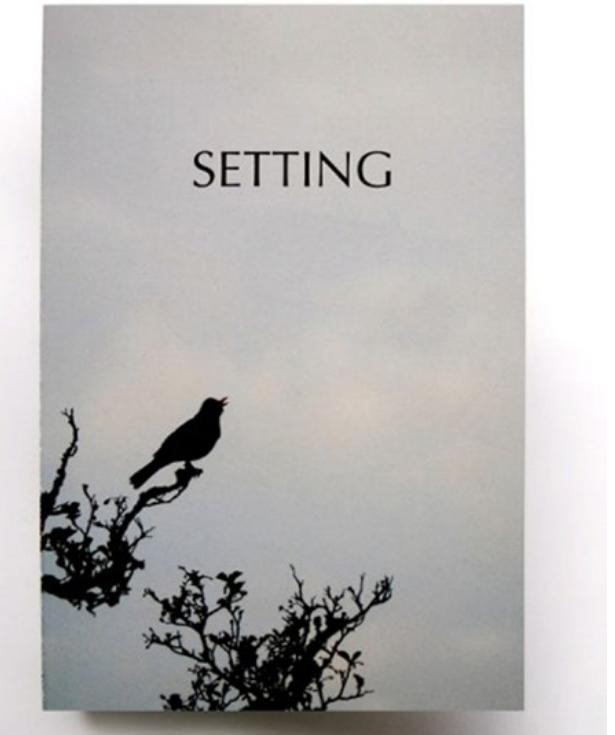
### *The World in my Pocket*

Hanne Matthiesen

A small Covid-19 lockdown logbook. Small glimpses of everyday life, philosophical considerations and strange associations created for "I CARE" an artist's book project in Lecce, Italy. The guidelines were: wallet format / pixie book - maximum 10 x 10 cm or 10 x 15 cm.



Coptic binding. Size: 10 x 12.5 cm. Made by Hanne Matthiesen, Atelier G13, Aarhus, Denmark. See more at <https://www.instagram.com/hannemathiesen.dk>



### *Setting*

Helen Douglas, Weproductions

This book is set in the time of Covid, Spring and early Summer 2020. *In lockdown my focus became the birds within my garden, the trees, the sky and all that settled within and flew overhead. Following the swallows led me out into the field by the Mill, open to the sky, to the gathering storm clouds and settings west.*



In this visual narrative Douglas charts the unfurling of spring, chronicling the birds she saw in the trees, branches and sky within the cycles of both sun and moon. By day and night, skies of blues and cloud settings form backdrops to branches and the patient watchfulness of a male bird perched. The blackbird a garden star, flies back and forth, high in the alder tops, singing with increasing flourish morning, moon and night. A curlew passes over, bats fly.

A lark hovers to ascend, followed by a cortege of starlings, herons and oyster catchers. And all the while, swallows soar out, above and below the moon's crescent.



Within the clarity of lockdown Nature breathes; all comes closer and all connects. With the hovering swoop of raptures and the looming brew of storm clouds, in increasing heated intensity, is ominous peril conveyed. This is the narrative *Setting*, all set within the turning pages of this book.

2020. 12 x 18cm, 432pp, offset printed, full colour on Galerie Art Matt, 135gsm. Threadbound, card cover with dust jacket. Edition 500. ISBN 978 09550987 5 8. Price £25. <http://weproductions.com/new.html>



**FRACTURED: COVID19 –  
Memento Mori vs. Memento Vivere**  
Maria G Pisano – Memory Press

### Cristina Steo

I work on the Med-Surg floor of the hospital, where patients may be pre or post surgical, or may be transferred from acute care. In March and April 2020, when the pandemic was at its worst, our unit became a place where patients were "pending". They weren't yet diagnosed with Covid, but were very sick. We weren't allowed to wear N95 masks, because there weren't enough of them, and the ones the hospital had were being used in the ER and ICU.

I brought in N95s collected from the community for us, but gave them to my supervisor, because we were told that if we wore N95s on our floor we would be fired.

In March, almost every patient in the hospital had Covid, so we were at a very high level of exposure without proper PPE.

We worked in a state of chaos, too many patients and all of them very sick. Five nurses, including me, got Covid from one of our patients.

His patient was put on our floor, but had developed heart and lung failure, and was intubated. She was spraying aerosol from her ECMO machine and we had no protection. Eventually she was confirmed positive for Covid and moved to the ICU. I try to block out the issues about the working conditions because it's too stressful to think about. The staff here is either in a state of denial or terrified about the prospect of another surge when the cold weather comes. The hospital isn't testing all

of the patients for Covid that are admitted onto the Med-Surg floor, and the numbers of Covid cases is starting to increase again. The patients on my floor refuse to wear masks. It's coming to a point where my idealism about helping people isn't enough anymore.

I don't know if I can handle the stress if the disease peaks again. I'll definitely resign if I get Covid again. When I got Covid in April, I was sick for 2 months, and sometimes I still have problems breathing.



Watercolor portrait of Cristina by her mom, Cathy Petrella

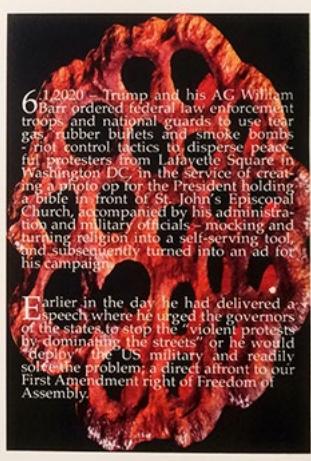
This artist's book takes one on the journey we, in our country, are being raked through in this epidemic, reflecting the constant barrages of lies, irresponsibility, inefficiencies and ineptitude by our Washington leaders, causing many to suffer physically, mentally and to go hungry in the wealthiest nation in the world. Seen from my perspective as a daily journal, and reflecting on what is presented to me via television, newspapers and the internet – the constant barrages of news that are mind altering and unnerving. The work compares the response from our government to the virus vs. essential/frontline workers, who are the real heroes in our lives: individuals who are selfless and reliable, performing their work with empathy and devotion and placing their lives on the line. They give us HOPE; their COURAGE, DEVOTION, HUMANITY, HONOR, INTEGRITY AND TRUTH are what is holding all of us up, to show the world that we can make it, because of selfless, committed workers. It is interjected with images of the natural progression and beauty of the seasons that for me are a blessing and provide constancy, giving me hope. My garden is a place of joy, fragility and renewal, a focus to counteract the daily indignities in the news, a place to regenerate.

**5.21.20** – Trump promoted hydroxychloroquine and the ingestion of dangerous chemicals to cleanse the virus out of the body.

The stimulus bill passed by Congress was meant to help people such as small business and students. The Administrations before DVOs, have descended even lower, banning DACA students from getting any help from the universities they were attending leaving them burdened with financial debt and sometimes homelessness.

**5.25.20** George Floyd, an African American, was killed today by a white Minneapolis police officer who knelt on his neck for over 8 minutes during the arrest. Demonstrations have erupted all around the US and the world, to protest the killing and the systemic racism that has increased since Trump took office.

**5.29.20** Trump on Twitter today called the protesters marching for Black Lives Matter "thugs" and insisted that if the protests do not stop, there would be serious consequences. He is declaring and advocating violence against protest groups and political opponents in his daily postings and is using rhetoric that encourages and gives approval to right wing and extremists groups to their violent tactics. Trump has deminated and demonized migrants, asylum seekers, and many minority communities, continuously spewing vitriol and further inflaming the hate.



**6.12.20** – Trump and his AG William Barr ordered federal law enforcement troops and national guards to use tear gas, rubber bullets and smoke bombs - riot control tactics to disperse peaceful protesters from Lafayette Square in Washington DC, in the service of creating a photo op for the President holding a bible in front of St John's Episcopal Church, accompanied by the administration and military officials - mocking and turning religion into a self-serving tool, and subsequently turned into an ad for his campaign.

Earlier in the day he had delivered a speech where he urged the governors of the states to stop the "violent protests" by "dominating the streets" or he would "deploy the US military and readily solve the problem; a direct affront to our First Amendment right of Freedom of Assembly.

Collected in a phase box, the work has three parts. A Journal with poems by Maria G. Pisano in response to the Covid-19 pandemic that upended our lives alongside a 3D Installation, presenting two contrasting views: Tents of Hope vs. Masks of Death. In the work, symbolic tent structures with seven humanitarian qualities are used to carry the message of frontline and essential workers in

the format of a protective circle/brace. In contrast, the government's response is represented by the use of seven masques referencing Edgar Allan Poe's story, *The Masque of the Red Death*, which are paired by the Seven Deadly Sins from Dante's *Divine Comedy*: Lust, gluttony, greed, sloth, wrath, envy and pride. These are directly related to the deadly sins committed by the President and his henchmen. The journal of this artist's book covers current events from early March through the end of June 2020.

Maria G Pisano – © Memory Press 2021

<http://www.mariagpisano.com>

### *The Watch*

Joachim Schmid

"Watch porn" is one of the many microgenres of popular photography. The genre experienced a heyday as the pandemic and the subsequent lockdown changed many people's perception of time and their time management. This was also a perfect moment for completing a work I had considered for years (following in the footsteps of Christian Marclay). *The Watch* is a collection of 548 amateur photographs of men's wristwatches, arranged in chronological sequence of the time shown on the watch faces.



2020, digital print, b/w, 14.8 x 10.5 cm, 728 pages, softcover, perfect bound, numbered edition of 60 copies. €64

Available at: <http://www.lumpenfotografie.de/>

### *Home use ONLY*

Mette-Sofie D. Ambeck

*Home use ONLY* – Ambeck Design's response to AMBruno's 2020 project: One and many pages (<http://ambruno.co.uk/one-and-many-pages.html>).

A white, featureless book, without information on the cover or spine.

The book becomes anonymous as to its contents.

What may it hide? – Is it images or text? – Will the reader be surprised, disappointed, confused?

The pandemic is similarly mysterious; specifics are vague, symptoms shifting. The carrier is within the greater crowd, within the covers of society. Contact carries risk, but bears results; in bending the fore-edge language is revealed.



This builds to legibility from abstract printed shapes now visible inside page surfaces.

Deeper handling – flicking through – reveals the iconic virus structure, drifting discretely in print and cut-out on the pages, appearing out of the spine to disappear again – as we hope it soon will.

Printed and perfect bound by Blurb and hand-cut by the artist. Soft cover, 150 pages of 148 gsm archival-quality Mohawk paper. Size: 17 x 17 x 1.7 cm. Edition of 19.

Price £85 plus p&p. More info at:  
<https://ambeckdesign.blogspot.com>



### *LET'S TAKE CARE OF BIODIVERSITY*

Mónica Goldstein

The free download artist's book, *LET'S TAKE CARE OF BIODIVERSITY*, arose out of the anguish I felt from the devastating Córdoba, Argentina and California, USA forest fires in 2020.

This artist's book became a reality through the help of translations by bilingual friends, and then, as the project grew, even more translation help from multilingual friends of friends from around the world. The many translators were of different ages, sexes, races, beliefs, and cultures, and included some professional translators.

*LET'S TAKE CARE OF BIODIVERSITY* is an open edition artist's book. As an open edition, you can print and spiral bind it, download and save it on your computer, cell phone or tablet.



This artist's book is a seed and my hope is that caring for biodiversity will germinate and take root in our minds.  
<http://www.monicagoldstein.com.ar/obras/libros-de-artista/#24>

#### New publications from MA BIBLIOTHÈQUE:

##### *800 JKS*

Mark Francis Johnson

Memory plays tricks, but does it joke? In *800 JKS*, a deceased gentleman who collected circus memorabilia endeavours to answer this question, unaware that the real difficulty lies in determining how to pose it. His method, no less than his failure, will be familiar to anyone who habitually asks questions formed to preclude the possibility of an unfunny answer. A book for everybody, then; but a book too late to help us. That is the 800th joke.  
<https://mabibliotheque.cargo.site/Mark-Francis-Johnson-800-JKS-2020>

##### *YES, I AM A DESTROYER*

Mira Mattar

Under the neon sky of a sick city, which might be London, a nameless governess oscillates between lucidity and dissociation, solitude and communication, wage oscillates between lucidity and dissociation, solitude and communication, wage labour and escape attempts. An anti-Bildungsroman in the collapsing first person, *Yes, I Am A Destroyer* is an unbecoming record of memory and forgetting, of a relentless undoing.  
<https://mabibliotheque.cargo.site/Mira-Mattar-YES-I-AM-A-DESTROYER-2020>

##### *SALON FOR A SPECULATIVE FUTURE*

Edited by Monika Oechsler with Sharon Kivland

The Salon for a Speculative Future was inaugurated in March 2019 in celebration of Women's History Month, as a platform for cross-generational and crossdisciplinary exchange. hosts imaginative thinking by seventy-five women artists, sharing their influences, inspired by women's contributions to diverse fields, from art, education, and science to political activism. Salon for a Speculative Future honours and shares insights and experimental thinking towards a positive future.  
<https://mabibliotheque.cargo.site/Monika-Oechsler-SALON-FOR-A-SPECULATIVE-FUTURE-2020>

Two new publications from Redfoxpress:

Julien Blaine - *Dans les Décombres de J.B.*

Nico Vassilakis - *Twelve American Cities*



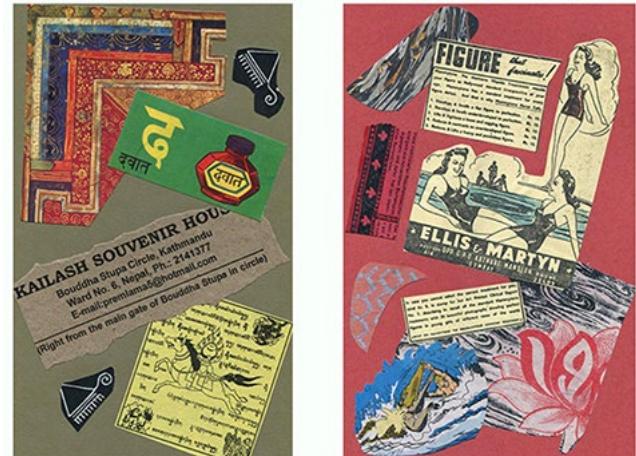
Small hand bound hard cover books dedicated to visual, concrete and experimental poetry and to works influenced by Dada and Fluxus. A6 size - 40 pages. 15 € / 20\$ / 13 GBP. More information and order link:  
<http://redfoxpress.com/dada.html>

##### *Himalayan Notebook*

Collages by Marilyn Stablein

Redfoxpress

Collages with vintage papers collected by the artist in India during her travels in the sixties.



15 x 20 cm limited edition book. Hard cover. 44 pages, 150 numbered copies. February 2021. 35 € / 32 GBP / 40 \$US Available at: <http://redfoxpress.com/AB-himalaya.html>

##### A new 3-volume publication on artists' books

by Mikhail Pogarsky

From Valeri Burov: It took the Russian artist and writer Mikhail Pogarsky four years to write and prepare for publication a serious edition about the Artist's Book in three volumes. This is a fundamental, unique publication that has no equivalent in the world. The phenomenon of the

Artist's Book is considered by the author from a variety of perspectives.

The first volume deals with theoretical issues of ideology, philosophy, structure, classification, form, technology of the Artist's Book, and so on.

The second volume examines the history of the Artist's Book, begins with distant forerunners. The phenomena of the experimental book of the Russian avant-garde and the Book of the artist in the conditions of Russian emigration are considered in detail. A gallery of artists who entered the history of Livres d'artiste is presented. The main stages of the formation of the Artist's Book in Western European art are traced.

The third volume is devoted to the contemporary Russian Artist's Book. More than 100 Russian book artists from Moscow, St. Petersburg, Nizhny Novgorod, Kazan, Cheboksary, Krasnodar, Yekaterinburg, Chelyabinsk, Saratov, Arkhangelsk, Vyatka, as well as some artists living outside of Russia are represented.



All three volumes are beautifully illustrated (over 700 illustrations).

The edition is produced in two versions.

1. Collector's edition. Fabric hardcover. In a case. The third volume includes 15 copyright sheets, made by the leading book artists of Russia. Each volume is signed and numbered by the author, contains numbered author's stamps and a stamp.

2. Regular edition. In a standard cover. Each volume is signed and numbered by the author, contains numbered copyright stamps and a stamp.

The collection is published in a limited edition and is distributed by subscription only. Books will not be available for free sale in galleries or bookshops. The publication is early 2021. For all questions regarding the acquisition of this unique edition, please contact the artist via his website: <http://www.pogarsky.ru>

Valeri Burov

#### *Page Up/Page On*

Claire Jeanine Satin

A tribute to the British mathematician on the anniversary of her birth, 2020. Ada Lovelace Byron, daughter of Lloyd Byron, mathematician and early thinker/researcher of the computer. Aluminium with computer and typewriter parts, 6" h x 7 1/2" w x 3" d (closed).

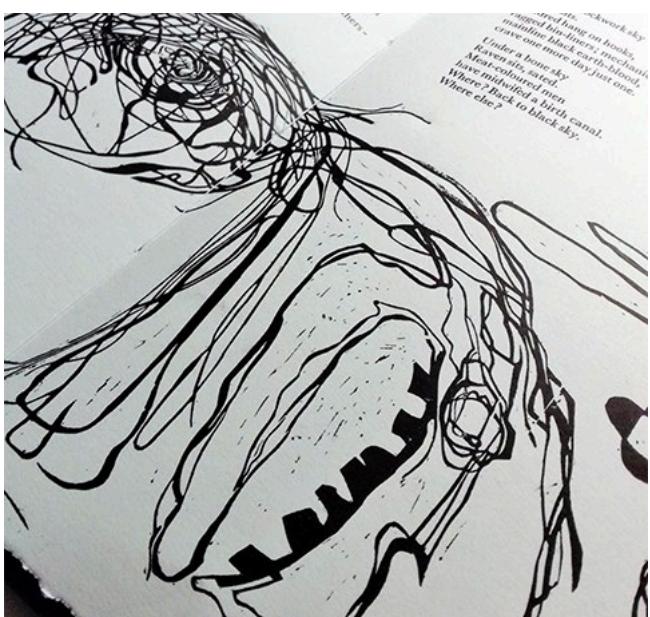


Featured in the Ada Lovelace project: Ada Lovelace Byron - Contemporary Mood. A reinterpretation of her research through the prism of arts. A project by Design of the Universe: <https://www.design-of-the-universe.com>

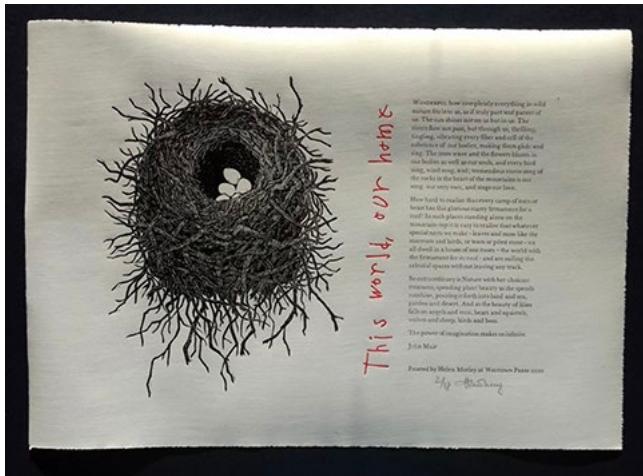
<http://satinartworks.com>

#### *THE RAVEN SITS*

A poem by Mark Vernon Thomas, illustrated by Helen Morley of Wigtown Press



Mark Vernon Thomas is a poet living deep in the Machars, South-west Scotland. He has been published in a number of magazines internationally, is a Federation of (Scottish) Writers 2020 prize winner and is included among the Champions 2020 poets on the Scottish Poetry Library website. He is very fond of cats.



The chapbook is illustrated with acrylic engravings developed from intuitively made mono-prints and the text is hand printed with metal type, printed on a recently restored Cropper Minerva printing press. The text is printed in black ink on dark blue card as a response to the mysterious opening and closing of the poem and its darkness, which similarly demands close scrutiny.

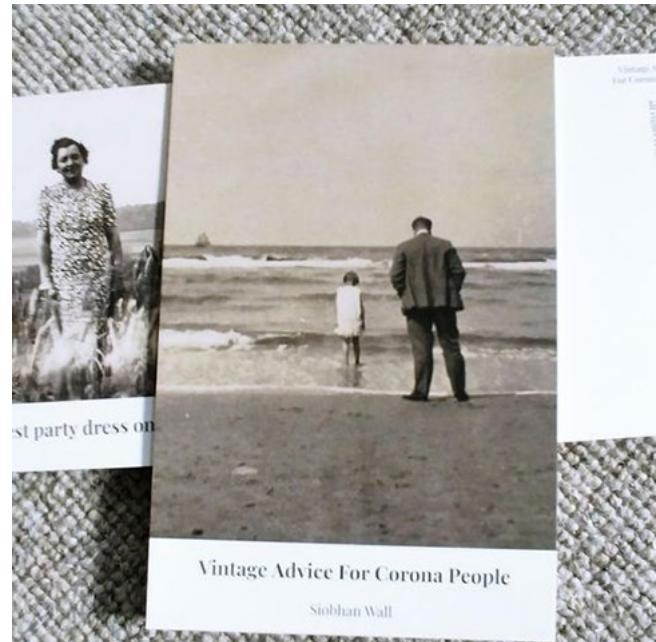
It is set in 12 and 14pt Baskerville fount on 170gsm deckle edged Zerkall smooth paper, is hand sewn, signed by the poet and artist, and is limited to 50 copies. The internal print measures approximately 76 x 25 cm and is £40 including free UK P&P. Available at:  
<https://www.etsy.com/uk/shop/wigtownpress>

<http://www.arengario.it/wp-content/uploads/2021/01/arengario-2021-digital-01-lewitt.pdf>

### *Vintage Advice for Corona People*

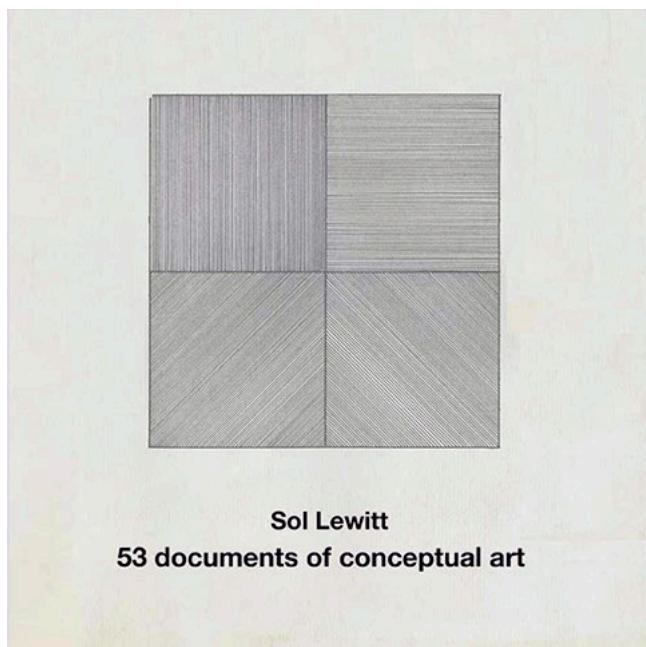
Siobhan Wall

A small book of found photos and gentle, encouraging words for these difficult times. Only 100 copies printed - this is a limited edition artist's book of cards to send.



Size: A6, 30 pages with removable cards. ISBN 9789079865062. All Rights Reserved Copyright 2020, Siobhan Wall. 10 euros (EU) or 10 pounds each (Worldwide and GB) plus postage. Contact: [imagefound@yahoo.com](mailto:imagefound@yahoo.com)

Artists' publications from Damn Fine Print, Dublin:



SOL LEWITT - 53 conceptual art documents  
 A new catalogue of works for sale by Sol Lewitt, curated by L'Arengario Studio Bibliografico, Gussago, Italy



*The Possibilities Are Endless*  
 Sarah Usher

Risograph printed on Context Birch and Context Yellow papers. Printed using Black and Bright red inks. First Edition of 50. Signed and numbered by the artist. €15 <https://damnfineprint.com/collections/damn-fine-press/products/december-is-a-lucky-month-damn-fine-press-conor-nolan-ewx9k>



### Deep Water

Izzy Rose Grange

*Deep Water* tells a personal story of struggling with mental health, capturing feelings of balance, fluidity and power through manipulation of photographs of the sea. Risograph printed on Munken Lynx paper and tracing paper. Cover screen printed on Woodstock Cipria paper. Printed using Black, Medium Blue and Fluorescent Pink inks. First Edition of 50. Signed and numbered by the artist. €30 <https://damnfineprint.com/collections/damn-fine-press/products/deep-water-izzy-rose-grange-damn-fine-press>

### REPORTS & REVIEWS



### Fragments

Elizabeth Howard, USA

Fragments: It was a torrid spring. The landscape from my windows, looking across brownstones and buildings, high

rise structures many of them, hadn't changed. What had changed was the sound. The streets were silent, pierced occasionally with the shrill of sirens. Ambulances, one after another carrying individuals, alone, to a hospital. Or perhaps to a tent in Central Park where a temporary hospital had been set up. Refrigerated trucks, lined up one next to the other serving as morgues. New York City was the epicenter of COVID-19 then. April was the cruelest month.

In August, I left for a month in the country. In a restored farmhouse on a hill overlooking the mountains. With a view across vast fields filled with Black-Eyed Susan's and Queen Anne's Lace. A sky that stretched down and above, vast enough to watch as the stars emerged. Glittering in the black heavens. Here the sounds were those of crickets, the birds in conversation and the wind whistling through the trees.



Each morning, on a long walk, though the woods, I gathered rolls of white bark from fallen birch trees. White, salmon colored bark. In the evening I would pile a stack of books on top of the bark to flatten it. I wasn't in my studio and didn't have the appropriate tools for bookbinding. It didn't matter. Did any of us have the tools for dealing with what was unfolding? The politics, the pandemic, the death one after another, of those who were Black. Just because?

The books are small with brown paper pages. There is a series of ten. Numbered and dated. Noted: Dublin, New Hampshire, August 2020. The pages are still blank. What to write, illustrate or note? Perhaps the healing power of nature.

Books are history. It is through books we capture the images we recall and the moments that are the most important. There is time to find the words and images. Fragments.

Elizabeth Howard lives in New York City and spent August in Dublin, New Hampshire. She has a studio in East Harlem and is a writer and journalist. <http://elizabethhoward.com>

### STOP PRESS!

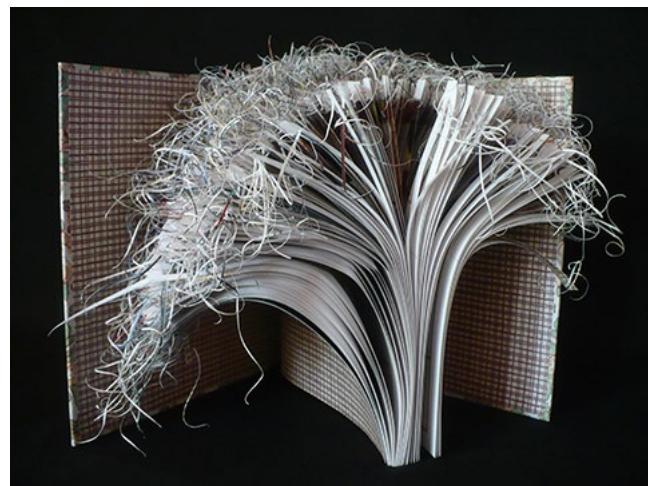
*Vessels Invitational: Revisioning the Receptacle*

The Delaware Contemporary Wilmington, DE, USA  
Until 23rd May 2021

Irmari Nacht, Englewood, NJ, USA has been invited to show two of her bookworks at the Delaware Contemporary Museum's Vessels Invitational: Revisioning the Receptacle. This exhibition examines the ancient utilitarian history of the bowl or tureen and "expands the idea of the ewer beyond traditional contours to generate new perspectives that accentuate subtle or obvious alterations, and question whether objects displace or contain space". The twenty-four artists in the show, using metal, clay, wood, glass, fibre, plastic, recycled and assembled materials, expand the concept of form and function of the vessel.



Irmari Nacht's recycled artist books, *books102Food* and *books21GreenSpine* can be seen at the Delaware Contemporary Museum "Vessels Invitational: Revisioning the Receptacle", 16th January - 23rd May 2021 and in an online exhibition after 5th February <https://www.decontemporary.org/vessels>



Nacht, who has been creating sculptures from recycled books for many years, says, "I love seeing my books as receptacles for knowledge that reach the viewer through their outstretched slivers and slices".

Curator Kathrine Page agrees, "Your books present as 'containers' or vessels with spoken or read words; they hold substance; what was once cast off has been transformed from words to a sculpture that embodies a new identity inviting dialogue and intrigue".

Page continues, "Irmari Nacht's bold explorations transform books into new shapes and forms that emerge as elements of subliminal messages. At once-contained stories, cuts, curls, slices, and distresses dissolve to become small monuments of language extended in undulations and spirals beyond the surface. Nacht's skillfully textured surfaces and repeated elements captivate the viewer's awareness of change, transformation, information, and altered reality".

Irmari Nacht's art is in several corporate and public collections: AT&T, PSE&G, ADP, Newark Museum, International Museum of Collage, Bowdoin College, Jimmy Carter Museum, Cleveland Institute of Art, Rutgers University, Yuko Nii Foundation, Lafayette College, and Yale Art Museum.

She exhibits internationally, as well as nationally, and received two NJ State Council on the Arts Fellowships in Sculpture. She received a second Puffin Foundation Grant for Who Am I? an interactive project where the viewer becomes part of the artwork.

Irmari Nacht received an award as a Visual Arts Winner of the 2018 World Citizen Artists Compete for Peace - Not War Competition. She was recently selected as one of the winners in the 2020 American Craft Week artists' contest, Art Therapy in the Time of Covid19. She is represented by Carter Burden Gallery, NYC

The Delaware Contemporary, 200 South Madison Street, Wilmington, DE presents exhibitions of regionally, nationally, and internationally recognized artists that explore topical issues in contemporary art and society. The "Vessels" curatorial statement and artists bios can be seen at <https://www.decontemporary.org/vessels> and an online catalogue will be available after 5th February 2021.

**THE DELAWARE CONTEMPORARY**  
200 South Madison Street  
Wilmington, DE 19801  
<https://www.decontemporary.org/vessels>

#### **The Society of Bookbinders International Bookbinding Competition**

It is with a great deal of sadness that we must announce the Society of Bookbinders International Bookbinding Competition 2021 has been postponed. This is certainly not a decision we have taken lightly, but after much discussion it became evident that this is the most sensible option. The competition will now proceed in 2022.

There is an ever-growing list of factors that contributed to our decision, with quite a few factors relating to the impact of COVID 19 on competition activities. We spent a great deal of time organising alternative arrangements and contingency plans, but it has become apparent that current developments are too unpredictable for us to continue. As I'm sure you will appreciate, the safety of everybody involved must remain top priority.

The Society of Bookbinders biennial conference and competition have been closely linked for many years, with

the competition exhibition and prize-giving ceremony occurring at the conference. When it was confirmed that the 2021 conference had been postponed, we decided it was crucial to maintain the link between the two events. This news reaffirmed our thoughts, and we took the decision to postpone the 2021 competition to coincide with the 2022 conference.



We sincerely hope you will understand and support our decision. The competition will be far greater and more exciting next year with the ability to host a full exhibition of all bindings entered. We will also have more freedom to expand the touring exhibition of prize-winning bindings across the UK. The 2022 competition structure will remain the same, with fantastic prizes awarded over five main categories.

You can continue to be updated with news and information via the mailing list, please register your interest at: <https://www.societyofbookbinders.com/international-binding-competition/>

The Competition Team  
Society of Bookbinders International Bookbinding Competition

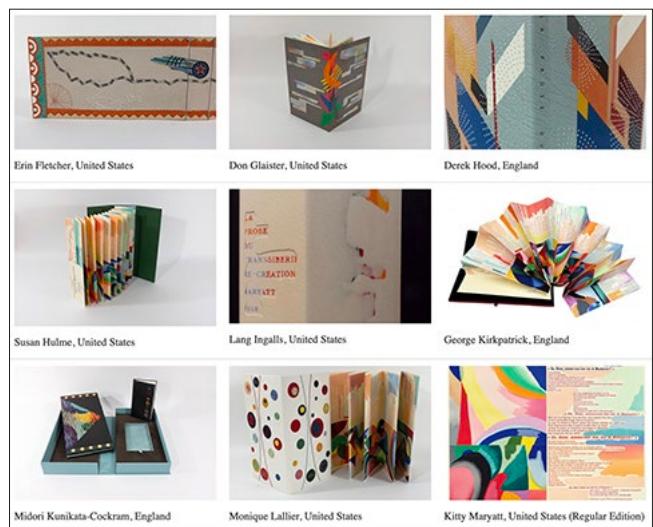
**Drop Dead Gorgeous: Fine Bindings of *La Prose du Transsibérien* Re-creation**  
Minnesota Center for Book Arts, Minneapolis, USA - Online, until 9th May 2021

This virtual exhibition features the work of 25 design binders, including Don Glaister, Monique Lallier, Midori Kunikata-Cockram, and Patricia Owen. The exhibition debuted in the San Francisco Center for the Book and has since travelled from Los Angeles to Boston and is slated to be on view next in London, England.

Explore this travelling exhibition of fine binding online, including Kitty Maryatt's re-creation of the groundbreaking book *La Prose du Transsibérien*, originally produced in 1913 by painter Sonia Delaunay and poet Blaise Cendrars.



*La Prose du Transsibérien* pushed boundaries of book structure, painted imagery, and poetic expression. After much research, Kitty debuted a new edition in 2018, which faithfully incorporates techniques used in the original. At the same time, she commissioned fine bindings by notable design binders from around the world.



#### Related events:

**LIVE DEMO: Traditional French Pochoir - With Kitty Maryatt, Thursday 25th February 2021; 7–9pm CT**  
Experience the vibrant colours of traditional French pochoir in this virtual demonstration with artist Kitty Maryatt from her studio in Playa Vista, California. Kitty will introduce the basics of printing multiples through stencils.

Kitty Maryatt is Director Emerita of the Scripps College Press in Claremont, CA. She taught letterpress printing for thirty years; students made an editioned book every semester. Since her retirement in 2016, she has been working full-time on recreating *La Prose du Transsibérien* in an edition of 150 copies. She studied pochoir with Atelier Coloris in Plouazlanec, France.  
\$35/participant / \$15 for BIPOC participants  
Register at: <https://www.mnbookarts.org/live-demo-traditional-french-pochoir/>



## VIRTUAL DOCUMENTARY FILM SCREENING

Thursday, March 25, 2021  
6-8pm CT



*The Re-creation of a Masterpiece: La Prose du Transsibérien*  
A documentary by Rosylyn Rhee

### *La Prose du Transsibérien* Documentary Screening & Artist Talk, Thursday 25th March 2020; 6-8pm CT

Join the Zoom meeting to watch “The Re-creation of a Masterpiece: La Prose du Transsibérien,” a documentary by Rosylyn Rhee. After the screening, Kitty Maryatt and MCBA Executive Director Elysa Voshell will have a conversation about the project and invite audience members to participate in a Q&A. Free, register online at: <https://www.eventbrite.com/e/la-prose-du-transsiberien-documentary-screening-artist-talk-registration-136976942723>

A colourful catalogue for MCBA's virtual exhibition: *Drop Dead Gorgeous: Fine Bindings of La Prose du Transsibérien Re-creation.* 109 pages, 8.5” x 11”, published by the San Francisco Center for the Book. \$50. Order at: <https://www.shopmnbookarts.org/shop/p/drop-dead-gorgeous-show-catalog>

<https://www.mnbookarts.org/drop-dead-gorgeous-virtual-exhibition/>

### Iona Driftwood Binding Retreat with the Travelling Bookbinder, 31st August – 4th September 2021

Escape to the elemental Isle of Iona for a special retreat, creating a unique book with driftwood covers.



Iona has long been a spiritual centre – reputedly where *The Book of Kells* manuscript was so beautifully illuminated. You'll have time for some imaginative renewal, guided by an experienced teacher who will lead you through the process

of making a book with wooden covers, step by step. Wander the shoreline, look out for seals, read curled up on the hostel sofas, say hello to the flock of Hebridean sheep and stay up late painting...

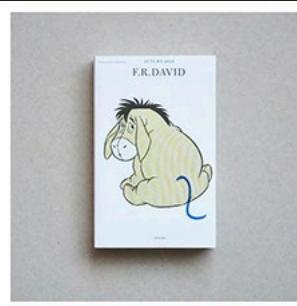
Enjoy producing a very personal record of your island time. We have opened up new dates as the first course (26-29 August 2021) is fully booked. £1,495.00 Book online at: <https://www.thetravellingbookbinder.com/product/driftwood-binding-retreat/>

### London Centre for Book Arts

BOOKS ARE STILL OPEN – We start the new year the same as we left the last one; the studio is still closed to the public with all of our workshops and public events on hold for the foreseeable. Despite it all, we have been busy as usual fulfilling orders from our online shop (thank you!), reorganising the studio, and making plans for the rest of the year.



Bristle Brush with Copper Plated Ferrule



F.R.DAVID: Correctional Facility



Banister Brush

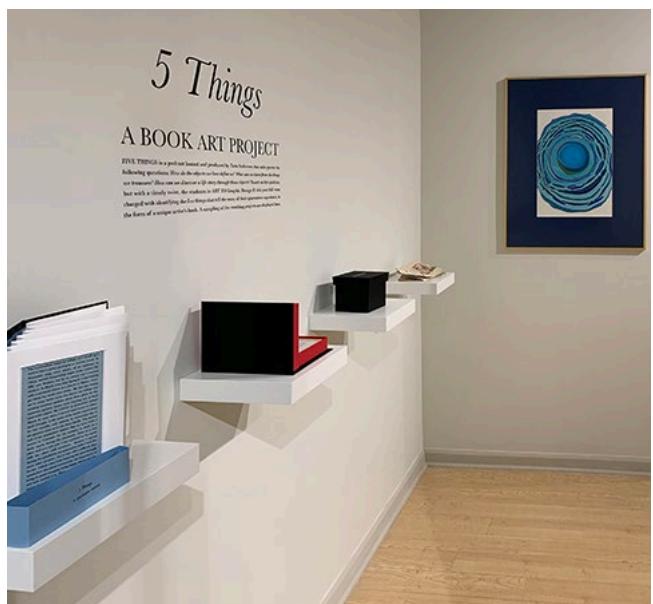


Japanese Starch Paste

While the studio is closed and workshops are on hold, our online shop is open as usual and new books, tools, and materials are being added regularly. All proceeds help ensure that we are here to welcome everyone back when the time comes: <https://londonbookarts.org/shop/>

### *Folding In: Book and Marbled Art* Tennille Davis Shuster Plunkett Gallery, Mercer University, Macon, Georgia USA Until 19th February 2021

*Folding In* is an exhibition of artist's books and marbled papers, thematically tied to the artist's response to pandemic life. In addition to numerous artist's books on topic, new work titled *What Lives On* is featured. This new edition of 50 hand-marbled, letterpress printed journals encourages acquirers to fill the enclosed envelope pages with letters, photographs, drawings, recipe cards, etc. in response to the letterpress printed prompts in an effort to correspond with future generations about surviving a pandemic.



Also on display, Shuster features numerous works of acrylic marbling, achieved by combining Ebru marbling materials with Suminagashi marbling techniques, resulting in a series reminiscent of geological folds. Just as anticlines, synclines, conjugate folds, and all geological structures form under varied conditions of stress and pressure, it is under these same conditions that the current series was realised as a visual representation of the state of tension and pressures caused by the global pandemic. Shuster leverages these influences to craft uniquely organic and vibrant images, each a reminder of the unpredictable nature of external forces we must all yield to.

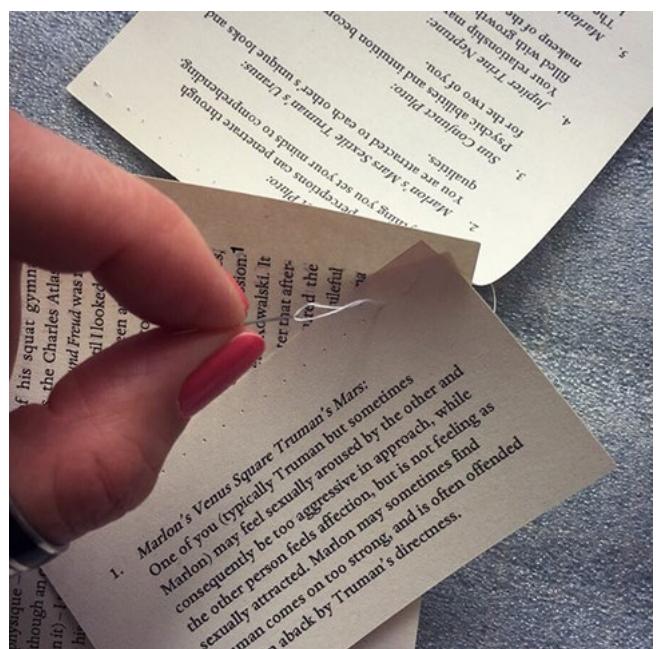
Frances Sewell Plunkett Gallery

Mercer University, 1400 Coleman Ave, Macon, GA 31207,  
USA. <https://www.facebook.com/fspgallery/>



After tallying the votes, we're pleased to announce that Carolyn Thompson is the winner for her altered book, *After Capote: When Truman met Marlon*.

A visual artist from Whitby, UK, Carolyn sewed footnotes into a 1957 interview between Truman Capote and Marlon Brando. These notes serve as an "astrological relationship compatibility report," comparing traits based on their birthdates to see how they would fare as friends or lovers.



Thanks to our prize sponsor, the Sherwin Williams Company, Carolyn wins a \$500 cash prize. Congrats! <https://mcba-prize.org/2020-mcba-prize-peoples-book-art-award-2/>

## Twin Black Books

Marilyn R. Rosenberg

Four facing pages titled *Twin Black Book*, a sequence of visual/asemic poems by Marilyn R. Rosenberg, are included online at Jonathan Minton, Editor, *Word For Word*: #36, Winter 2021:

<http://www.wordforword.info/vol36/Rosenberg.html>

Here is the first in the four pair sequence, visual/asemic poem, titled *Twin Black Books 1*, see the other 3 online.



Started at the end of 2018 into 2019, 2020, 2021, working back and forth on many corresponding pages, together, both books at the same time, slowly dozens of pages in each are filled, and all other pages continue working this year 2021.

Title of this work in progress, DOUBLE. Above, is the first of the four pair sequence excerpts, titled *Twin Black Books 1, 2, 3, 4*. See all four pairs at:  
<http://www.wordforword.info/vol36/Rosenberg.html>

The print edition of *Word For Word*: #36, Winter 2021 is available from <https://www.lulu.com/shop>

New: Inventive books with Marja Wilgenkamp  
Boekbinderij Wilgenkamp, The Netherlands  
Online

Learn something new while being stuck at home in this online bookbinding class. The workshop is divided in 4 evening sessions and will be taught via Zoom. Per session you will learn one or more book structures. The level of difficulty will be a little more each session. The book structures are playful with an attractive result and are useful in many ways.

This workshop is for beginners with good hand skills and a surprise for people with more basic knowledge of bookbinding. All participants will receive a package by post with all materials for these four lessons pre-cut, so you are ready to start. NOTE: participants from abroad have to pay a bit more because of higher postal costs.



Date: Wednesday evening 24 February, 10, 17 and 24 March 2021. Time: 19.45-22.00h

More info: <https://www.boekbinderij-wilgenkamp.nl/index.php/nl/boekbindlessen-nl/workshops-nl/262-24-februari-2021-inventieve-boeken>

Two new books from Kurt Johannessen:  
*The Humble Lectures* and *The Consequence of Communication*

These books are the first two in a new series of image-based books. All pages of the books are printed on tracing paper, so that the image slides into each other. The books are bound by hand, signed and numbered in a limited edition.



*The Humble Lectures*

Book number 1 in the picture book series *The Transparent series*. Different photos of one straw are shown throughout the book. The photograph is printed on tracing paper, so that the different images slide into each other. All the books in the series are bound by hand, signed and numbered.

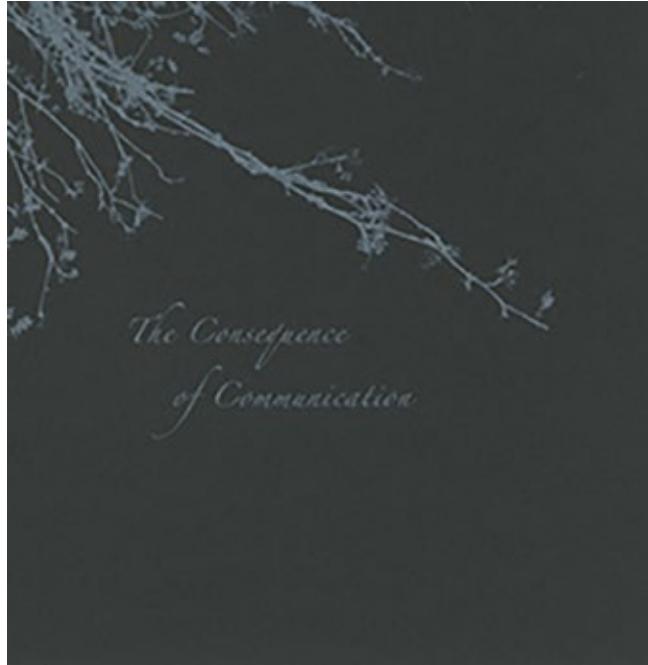
15 x 15 cm, edition of 170, offset printed, 24 pages, 2021, 350/400 kr

See some pages from the book at:

[http://www.zeth.no/bokutdrag\\_bilder2021/2021t1.html](http://www.zeth.no/bokutdrag_bilder2021/2021t1.html)

More information at:

<http://www.zeth.no/boker4.shtml#thehumble>



### *The Consequence of Communication*

Book number 2 in the picture book series *The Transparent series*. Various photos of yellow flowers are shown throughout the book. At the beginning of the book, the flower has just opened, and finally the flower has opened up completely. The photograph is printed on tracing paper, so that the different images slide a little into each other. All the books in the series are bound by hand, signed and numbered. 15 x 15 cm, edition of 170, offset printed, 20 pages, 2021, 350/400 kr

See some pages from the book at:

[http://www.zeth.no/bokutdrag\\_bilder2021/2021t2.html](http://www.zeth.no/bokutdrag_bilder2021/2021t2.html)

More information at:

<http://www.zeth.no/boker4.shtml#theconsequence>



From arteliburu21 based in Donostia - San Sebastián, Spain:

arteliburu21 tiene como finalidad fomentar las artes y los oficios del libro en general. Y de manera más concreta las correspondientes al Libro de Artista y a la Encuadernación de arte.

arteliburu21 aims to promote the arts and crafts of the book in general. And more specifically those corresponding to the Artist's Book and the Art Binding.

Si quieras que publiquemos algún artículo relacionado con el libro de artista, la encuadernación de arte y/o las artes y los oficios del libro en general, consulta nuestro blog en: <http://www.arteliburu21.com/blog>

If you want us to publish an article (in Spanish) related to the artist's book, the binding of art and / or the arts and crafts of the book in general, see our blog at:  
<http://www.arteliburu21.com/blog>

**News from Adele Outeridge at Studio West End, Queensland, Australia:** Our first weekend workshop for 2021 is Solar Plate Printing with Christine Porter. The dates are: Saturday and Sunday 6th and 7th March 2021, 9.30am to 4.00pm.

The fee is \$325.00 plus a materials levy of \$30 - \$40 to be paid to the tutor. A deposit of \$75.00 will secure a place, (cash, credit, cheque or direct deposit).

Studio West End , 241F Station Rd, Yeerongpilly, QLD, 4105, Australia. <https://www.facebook.com/Studio-West-End-346549758690164/> Tel: +61 7 3892 4570

**News from the Huis van het boek, The Netherlands:**

In the first half of 2021, Huis van het boek will present in addition to "Award-winning book design of today": the overview of contemporary book design, the exhibition "Made with a brush. The Art of Pochoir". This will be extended until March 28.

From April 17, the museum will show the special collaboration between the poet Jean Pierre Rawie and visual artist Elisa Pesapane for the book Parallels. From the exhibition "Ruud de Wild, songbook. Travel along the most beautiful songbooks" the extensive online exhibition with lots of images, text and sound fragments can be seen at <https://ruuddewilsongbook.nl>

Programming for events can be found at:  
<https://www.huisvanhetboek.nl>



**Open call for miniature pieces of artwork inspired by 'Restriction' - deadline to apply 14th February 2021  
Send accepted works by 5th March 2021**

Inspired by Mail Art and by the restrictions many of us have experienced due to covid-19, new work is sought for an exhibition of miniature pieces of art which will be displayed in a set of old letterpress type drawers and showcased online through livestream and video.



The project is led by artist Amanda Lynch in partnership with Clayhill Arts, Somerset, UK. <https://clayhillarts.co.uk>

Artists are invited to create small works for the drawers' compartments which range in size from 3cm x 3cm to 6cm x 13.5cm. Four compartments will be allocated to each artist with the tiny space designed to provide a reflective stimulus. The work should be inspired by the theme of Restriction, and what that means for you in the context of covid-19 and lockdown. Each exhibiting artist will be allocated four different sized compartments in the drawers.

Below image as example:



Application is open to all artists based in the UK and internationally. Work by emerging artists and by d/Deaf and disabled artists is particularly encouraged.

All appropriate artforms are welcome, including digital. Please note that there is no power supply to the drawers.

Two of the contributing artists will be invited to create a blog post about the process of creating their work – a paid opportunity with a fee of £50.00 to each artist.

As part of the project, contributing artists will be invited to be part of an artists' network the Correspondence Collective, which will be created to provide an ongoing point of contact, particularly for those who have felt isolated during lockdown. This will include online talks and workshops.

Contributed artwork will be archived by Clayhill Arts as a record of work created about this unusual time.

## How to apply

Please send the following information:

- Your name, email address, phone number and location
- A short description of the artwork you would like to create, including the materials you plan to use and how you plan to respond to the theme of Restriction. We suggest 100 to 300 words for this, as a guide. Alternatively, you can send us an audio recording or a short video (around 3 minutes) in English or BSL.
- Tell us about yourself and the artwork you create. You can include a link to a website and/or a pdf of images.
- Email your application or send a video via WeTransfer to [correspondencecollective@gmail.com](mailto:correspondencecollective@gmail.com)
- Please say if you're disabled and/or an emerging artist. We're asking this because we want to make sure that we include disabled people and emerging artists amongst those exhibiting.
- Artists are welcome to make one piece of work broken up into four parts, this could be in drawers adjacent to one another or spread out.
- Drawer compartment sizes and locations will be allocated for you. If your artwork idea requires that your compartments should be adjacent to each other, please state this in your application.

## Access

We want to make the project as accessible as possible. If you have any special requests regarding the application process, please get in touch with us by emailing [correspondencecollective@gmail.com](mailto:correspondencecollective@gmail.com)

## Successful artists

Once your application is received you will be allocated four compartments in the drawers. Completed artwork should be posted to Clayhill Arts, Charllynch Lane, Bridgwater, Somerset, TA5 2PH, UK to arrive no later than 5 March 2021.

Artwork will not be returned unless specifically requested and agreed.

## Timeline

**14 Feb 2021 Closing date for applications**

16 Feb 2021 Successful applicants will be informed and receive information about their allocated space

**5 March 2021 All artwork to be received by Clayhill Arts**

23 March 2021 Exhibition opens with a livestream online

23 March to 6 April Networking events

6 April exhibition ends

## Social media:

<https://www.correspondencecollective.com>

<https://www.instagram.com/correspondencecollective/>

<https://twitter.com/CorrCollective>

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

# THE 2021 CONTEMPORARY ARTISTS' BOOK CONFERENCE

The 2021 Contemporary Artists' Books Conference (CABC) The Temperature of Art Book Criticism and Scholarship 26th - 28th February 2021 - online

Initiated in 2008, the Contemporary Artists' Book Conference presents in depth talks, panels, and conversations to further the critical dialogue surrounding artists' books. Now organised by Center for Book Arts, the CABC committee is made up of historians and professionals in the field, sessions will cover a range of lively topics from artists, scholars, and other leading figures.

The 2021 Contemporary Artists' Books Conference (CABC) will focus on "The Temperature of Art Book Criticism and Scholarship." As the scale of participation in and range of approaches to artists' books and publishing have blossomed in recent years, now is a key time to develop new critical tools for assessing artists' books and their broader impact on the cultural and artistic practice. Artists' book criticism in the 21st century must contend not only with the book as an artistic medium, but also art books' engagement with a range of cultural histories and publishing traditions.

Across 7 panels representing artists, scholars, writers from across the globe and from a wide range of backgrounds, the conference will explore these questions and look to progress the conversations on what artist book criticism and discourse can be. The subjects covered will include the roles of institutions, how artist books are functioning in times of crisis, perspectives on insider vs. outsider makers and marginalized communities, and the book in the face of oppression and censorship.

Many types of institutions play a role in the discussion and presentation of artists' books (universities, associations, journals, museums, bookstores, etc.) and Artist's Book Criticism Beyond the Book will explore how these organizations shape the interdisciplinary conversations within and beyond the academy and how that discourse compares with the wider art world.

The role of the artist book in times of crisis and conflict is especially visible now and Urgent Publishing After the Artist's Book will discuss aspects of the anti-capitalist take of such books and the impact on the making and reception of them. Zine Steganography will look at how books made in the presence of active oppression and censorship may force the work to be hidden and how that impacts the ability and context of writing and talking about them.

Makers of artist books are another key theme to be explored. Books on Places & Books from Places will investigate the implications of work made by an outsider

or visitor to a place vs. the view expressed in locally produced books. Outsider Book Arts: Contemporary and Historical Approaches to Alternative Publishing Practices looks at how books function as record and archive when presenting non-mainstream narratives and which operate without the support of major institutions. Nine Artists|Nine Months|Nine Perspectives will present in detail the work of 9 mature Black woman artists and how the artist book serves as a platform for telling their stories and for collaboration.

Content through Structure: the Critical Focus on the Artist's Book as Object will look at the expanding range of non-traditional formats for the artist book today and how those objects shape and augment the language of the book and its reception.

These interrelated sessions are planned to encourage conversation during the conference, between the many speakers, and amongst the wider audience about the role and future of artist book criticism. These conversations will help to identify future topics for investigation and to generate ideas and suggestions for how to strengthen, expand and enhance the practice.

Admission is free for all sessions, but space is limited - please register to reserve your seat. All times are for EST.  
<https://centerforbookarts.org/cabc-2021-conference>



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/bowershton.aspx](http://www1.uwe.ac.uk/library/visitingthelibrary/openingtimes/bowershton.aspx)

Tel: 0117 3284750 (library main desk)

\* The library is currently closed to external visitors.

**NEXT DEADLINE: 15TH FEBRUARY FOR THE  
MARCH - MID-APRIL 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)