

The Secret Lives of Books

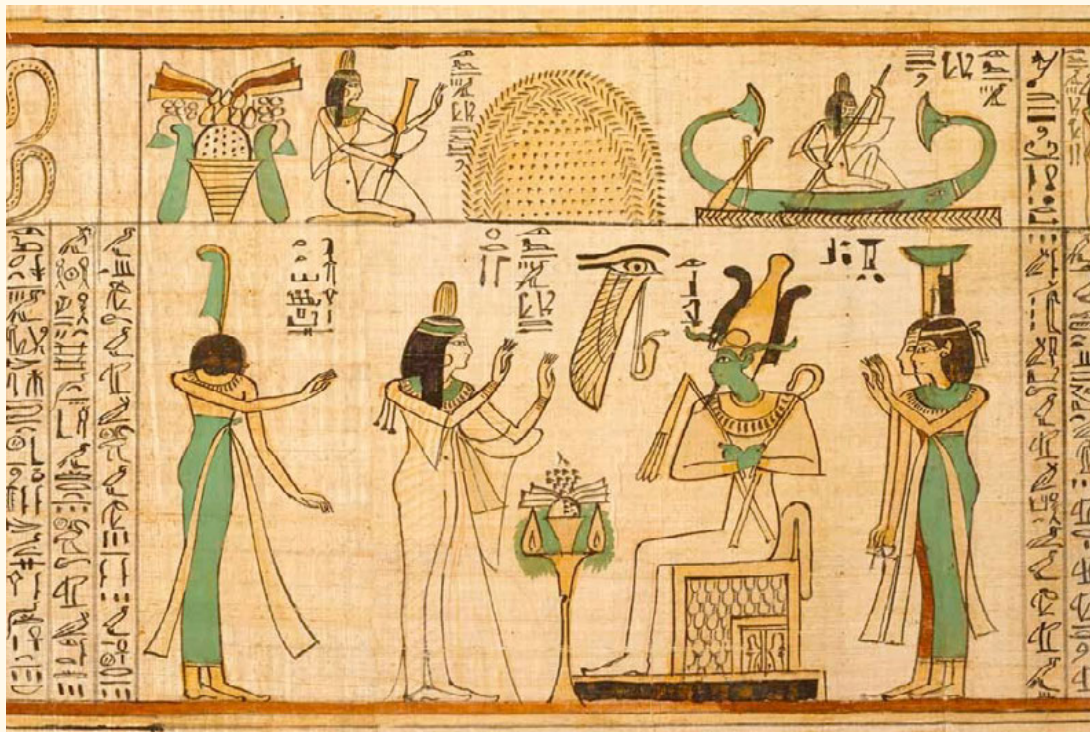
**Sarah Bodman Artists' Books at the Centre for Print Research &
Programme Leader – MA Multidisciplinary Printmaking at UWE Bristol**



Artists' books have been around for a long time...



Detail from: Henri Matisse, *Jazz*, published by Tériade, Paris, 1947



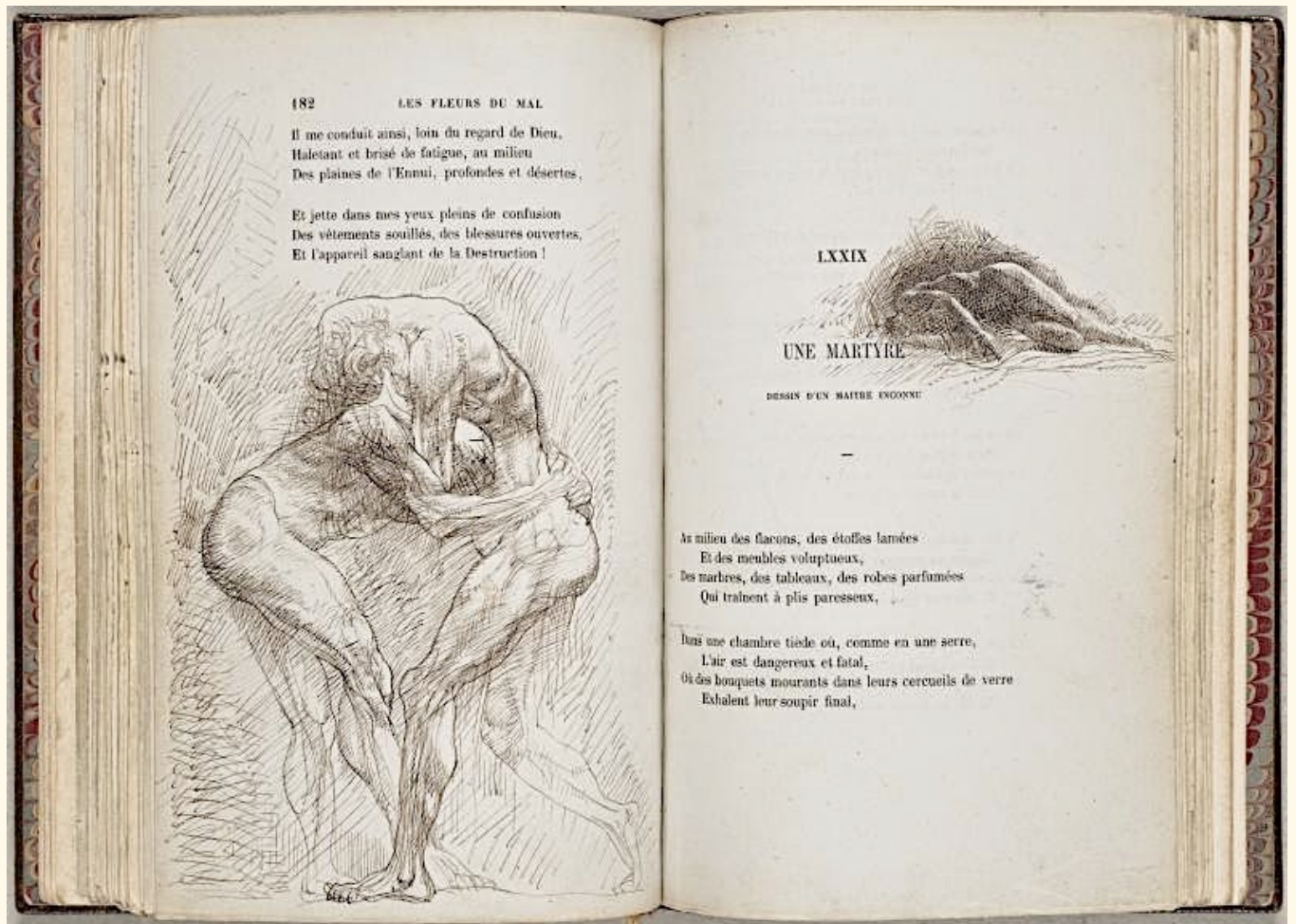
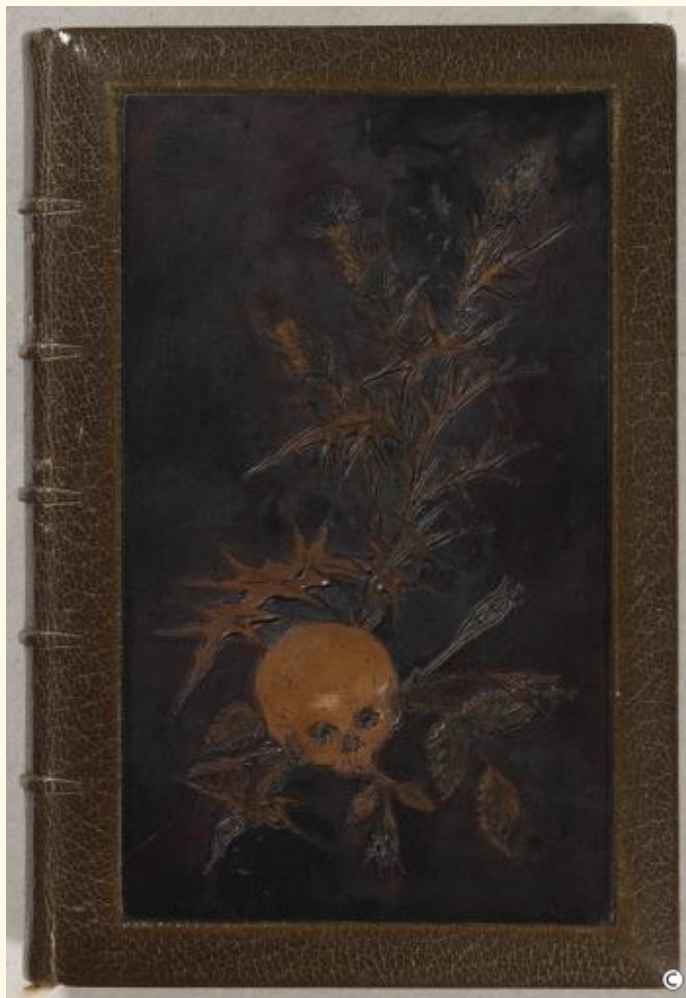
The Singer of Amun Nany's Funerary Papyrus, Egypt, Dynasty 21, c.1050 BC.



Frontispiece of the Chinese *Diamond Sūtra*, 868 AD the oldest known dated printed book in the world



Parallèlement. Poems by Paul Verlaine. Lithographs by Pierre Bonnard. The first livre d'artiste published by Ambroise Vollard, in an edition of 200, Paris, 1900.

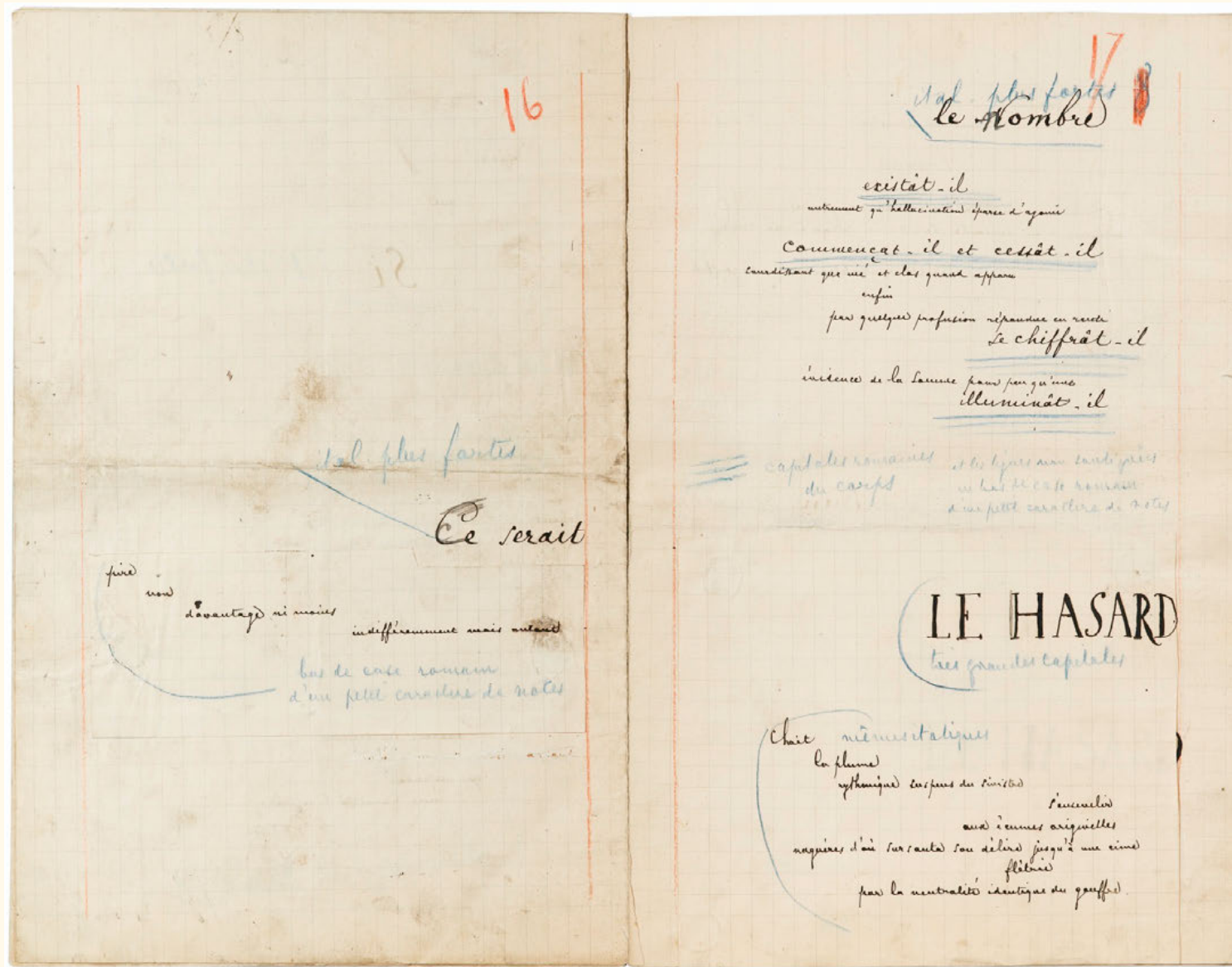


Charles Baudelaire's *Les Fleurs du Mal*, published in 1857 by Poulet-Malassis et de Broise.

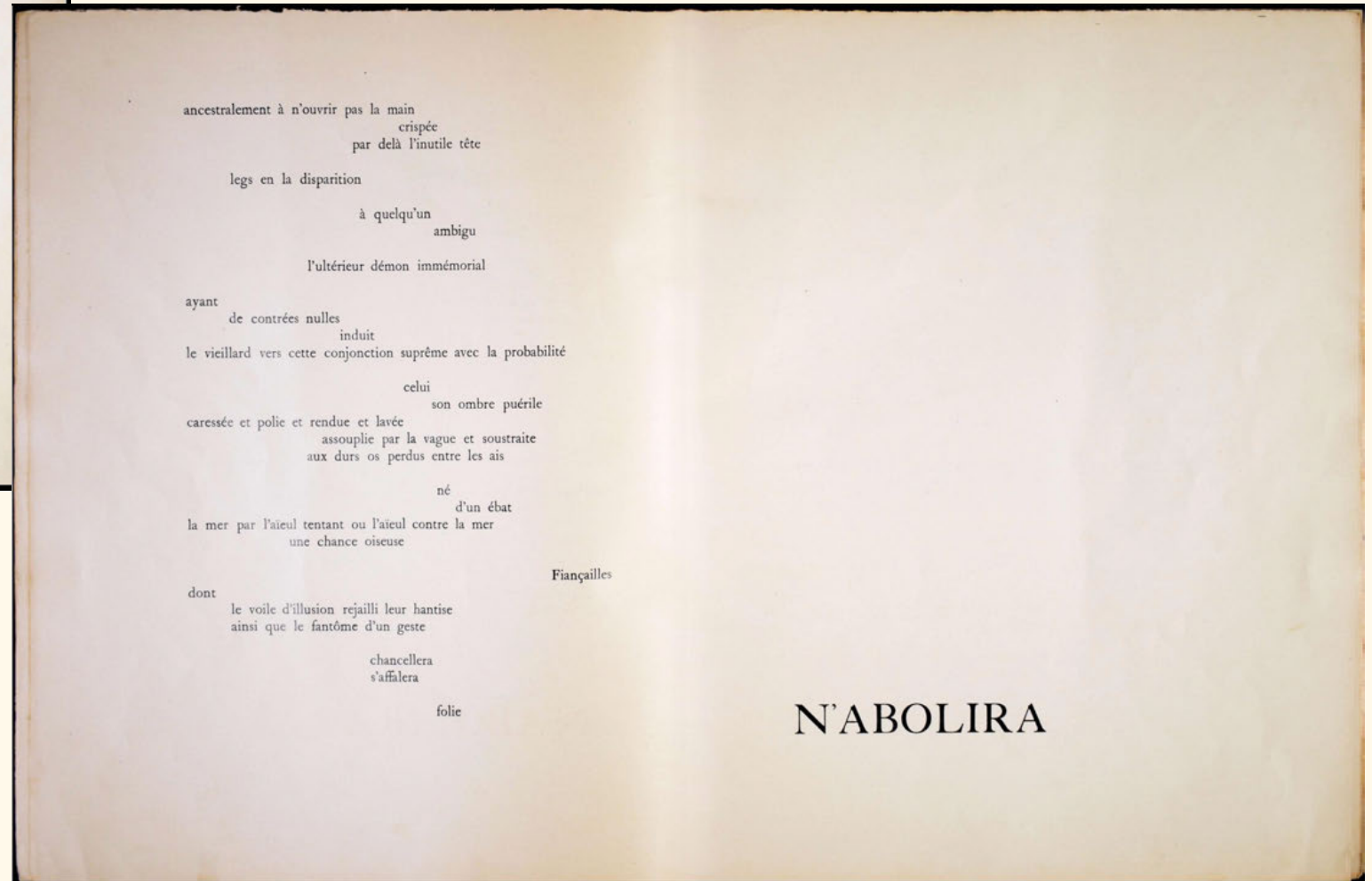
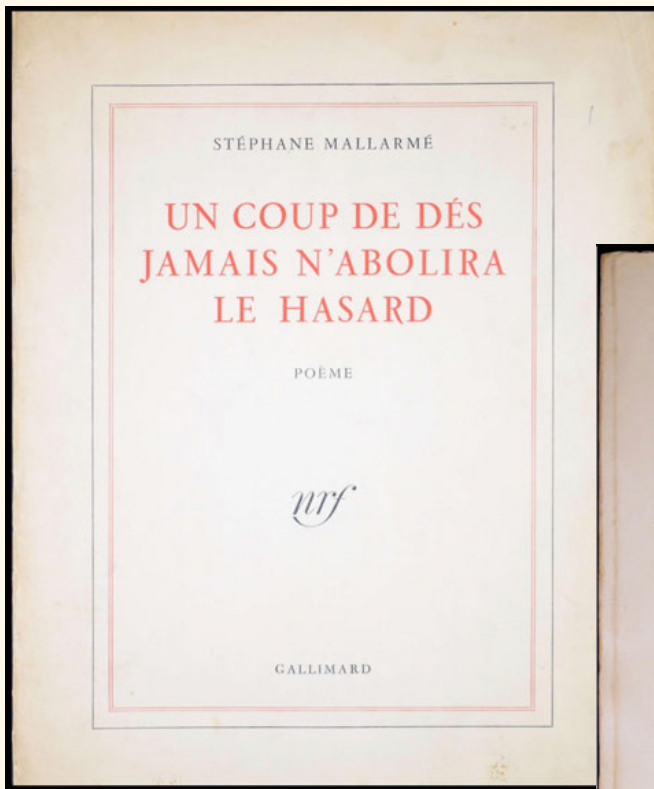
This unique copy was commissioned for the publisher Paul Gallimard, with a brown leather binding by Henri Marius Michel.

Rodin worked on this project for four months, in late 1887 and early 1888. His line drawings and fine ink and gouache washes on Japanese paper were inserted into the pages.

The book that launched 100 books...



Stéphane Mallarmé's original manuscript workings for *Un Coup de Dés Jamais N'Abolira Le Hasard*, 1897, published by the Imprimerie Sainte Catherine six years after Mallarmé's death in 1914, and considered a seminal influence in the development of European artists' books and concrete poetry.



Page layout detail of the printed version of Stéphane Mallarmé's *Un Coup de Dés Jamais N'Abolira Le Hasard*, published by Nouvelle Revue française / Gallimard 1914. Images - Mart - Archivio del '900: <https://archive.org/details/mart-archivio-del-900>
<https://archive.org/details/s.-mallarme-un-coup-de-des-jamais-nabolira-le-hasard.-poeme-1914>

muet

rire

que

SI

*La lucide et seigneuriale aigrette
au front invisible
scintille
puis ombrage
une stature mignonne ténébreuse
en sa torsion de sirène*

par d'impatientes squames ultimes

de vertige

debout

*le temps
de souffleter
bifurquées*

un roc

*faux manoir
tout de suite
évapouré en brumes

qui imposa
une borne à l'infini*

C'ÉTAIT
issu stellaire

LE NOMBRE

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparu

*enfin
par quelque profusion répandue en rareté*

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

CE SERAIT
pire

non

d'avantage ni moins

indifféremment mais autant

LE HASARD

Choit

la plume

rythmique suspens du sinistre

s'ensevelir

aux écumes originelles

naguères d'où sursauta son délire jusqu'à une cime

flétrie

par la neutralité identique du gouffre

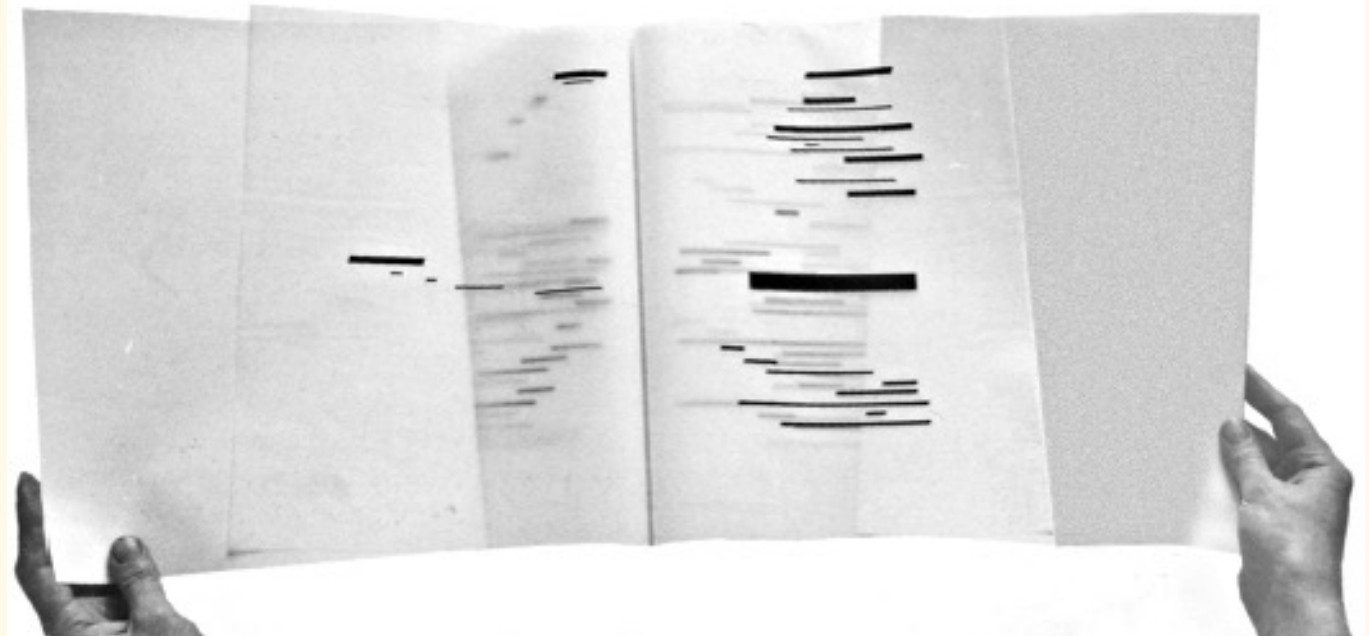
Stéphane Mallarmé's *Un Coup de Dés Jamais N'Abolira Le Hasard*, published by Nouvelle Revue française / Gallimard 1914.

Images - Mart - Archivio del '900: <https://archive.org/details/mart-archivio-del-900>

<https://archive.org/details/s.-mallarme-un-coup-de-des-jamais-nabolira-le-hasard.-poeme-1914>



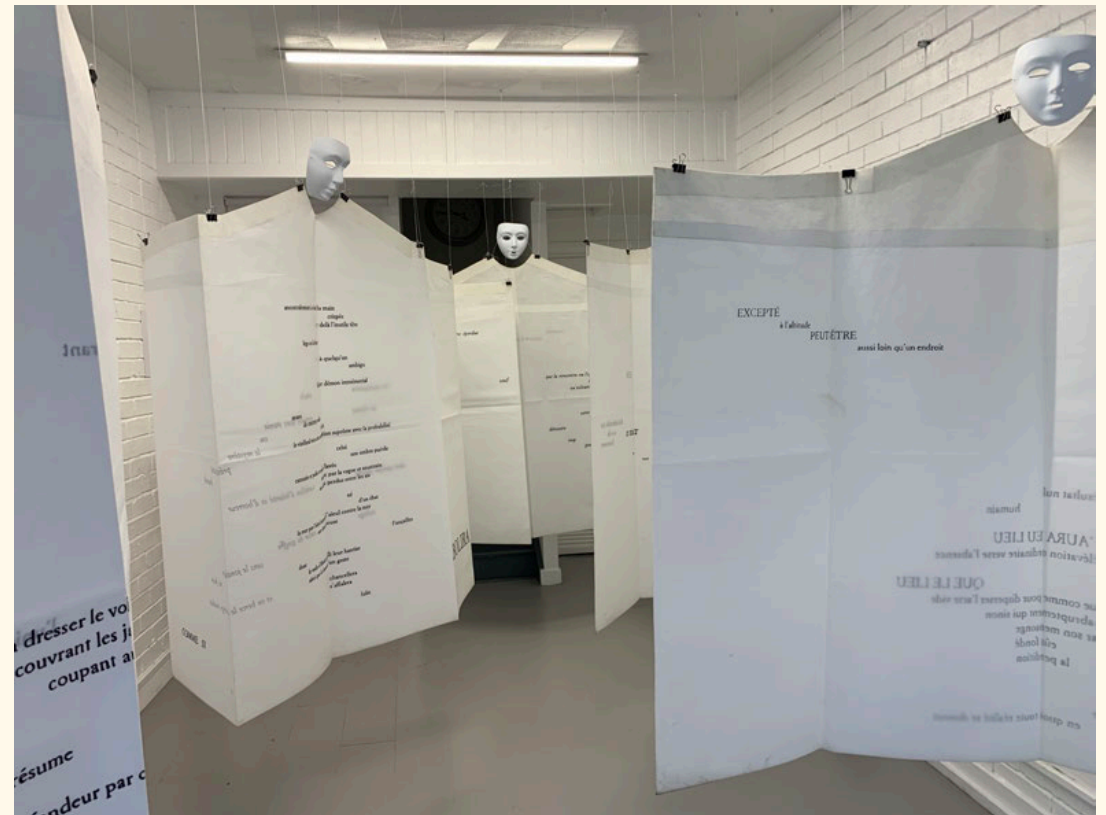
Marcel Broodthaers, *Un coup de dés jamais n'abolira le hasard* – after the original poem by Stéphane Mallarmé, edition of 90 on transparent papers, 1969.



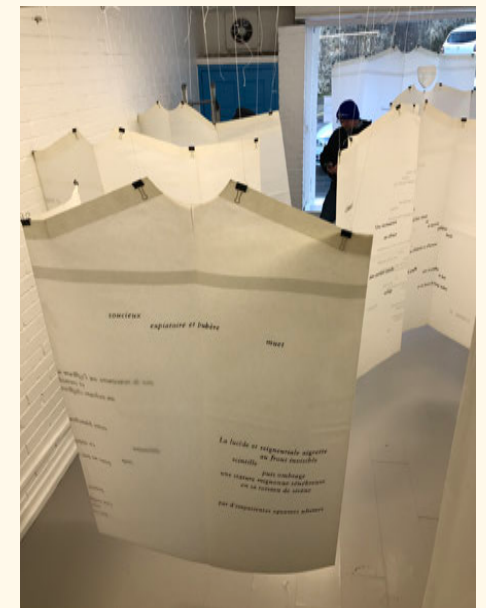


Michalis Pichler, *Un coup de dés jamais n'abolira le hasard (SCULPTURE)*, Berlin: "greatest hits", 2008.

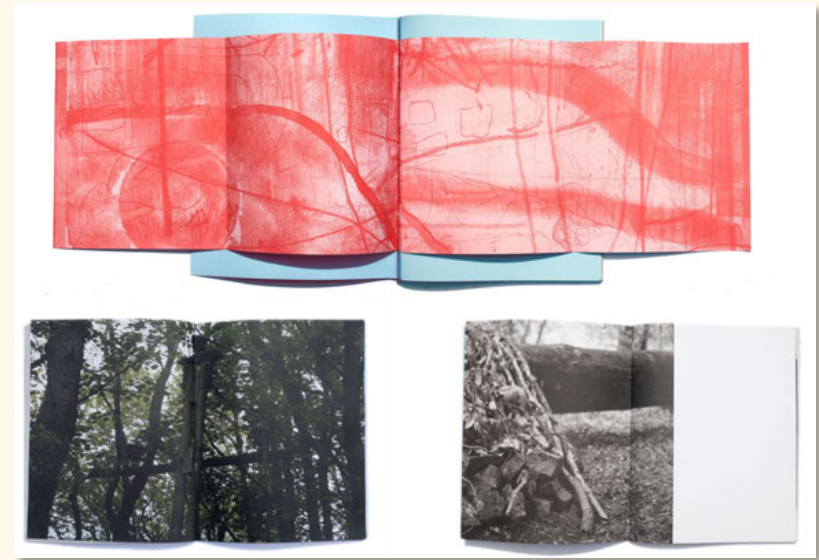
Offset and laser engraving, perfect binding, paper edition of 500 copies. <http://www.buypichler.com/books>



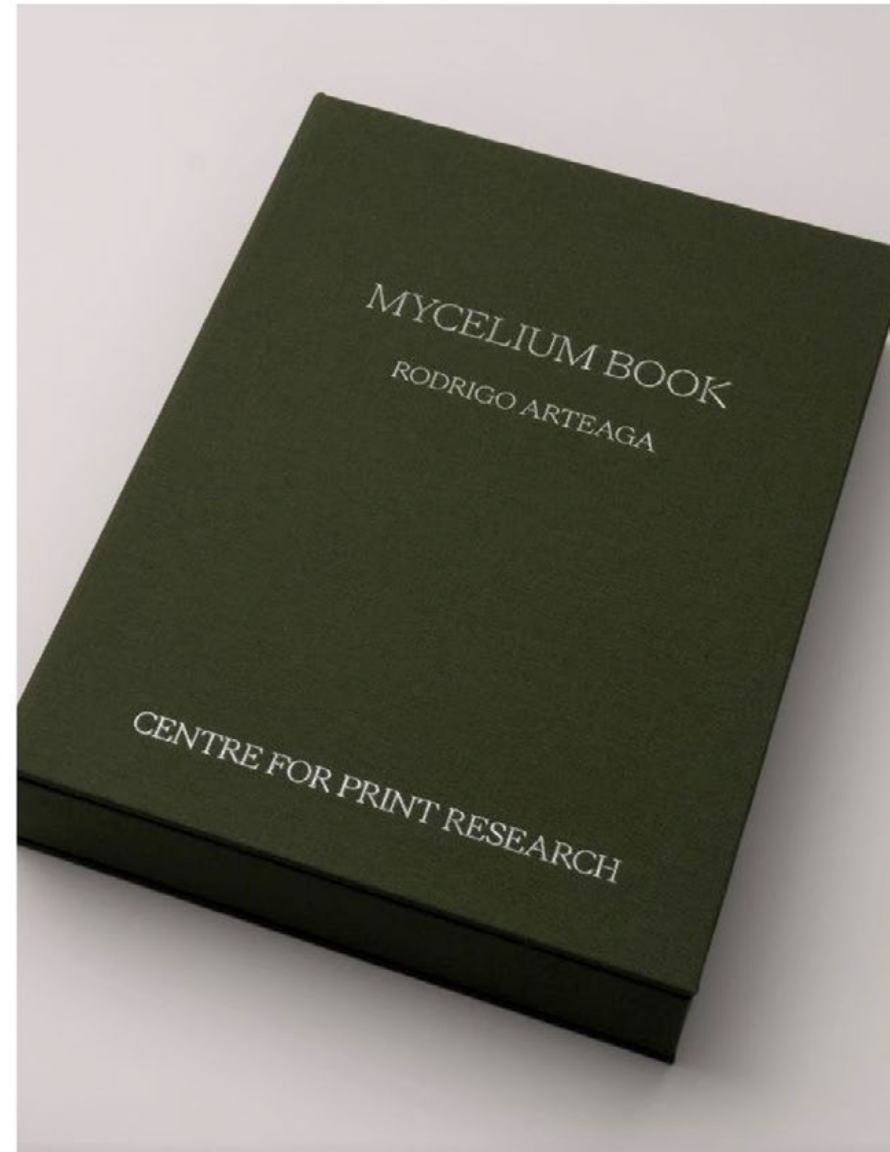
Dunoon-MOCA presents
Foldings: A Throw of Dice, on
 show until late March 2023.
 Six costumes inscribed with -
 Mallarmé's *Un coup de dés*
 designed by Kathy Bruce &
 Alastair Noble for their 1998
 performance - celebrate the 125
 year anniversary of the poem's
 publication.
<https://dunoon-moca.com>



Nature, landscape, environment...



grass folded and pressed, 2022, Chrystal Cherniwchan & Craig Tattersall, artist's book and cassette, book: 20.3 x 25.4 cm, edition of 75, umbrella publishing. Photographs: Chrystal Cherniwchan and Craig Tattersall. Chrystal Cherniwchan: <https://chrystalcherniwchan.com> <https://www.leavings.co.uk>



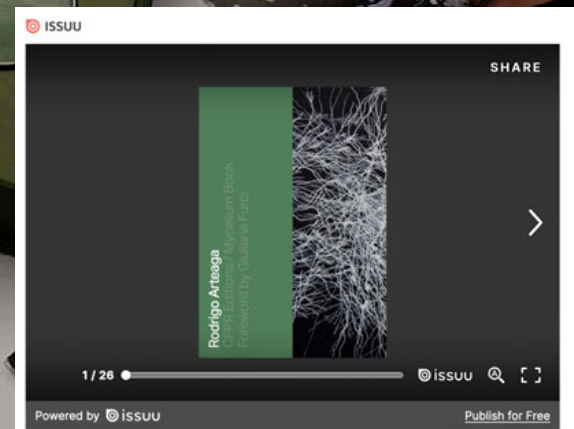
Rodrigo Arteaga recently completed a residency here at the CFPR. He worked in collaboration with researchers to use mycelium to produce non-human drawings, photographic images and sculptures to make visible what normally happens beneath the ground.



The darkroom was turned into a mushroom growing laboratory that became a constellation between the studio and the forest, taking fungi samples from the local surrounding woodland to grow in the lab and making experiments that are understood as devices, to observe what would normally be beyond our senses.



View a catalogue of how the work was made on the
issuu link at:
<https://www.rodrigoarteaga.com/ENG/Mycelium-Book>





Kanage pholu wanda (2014) one of three artists' books in Tim Mosely's *Archipelago of Remnant Gardens* series. A variable edition of 11 that took two months of printing and another two of compiling and binding. July, 2014.



Kanage pholu wanda is part of Tim Mosely's creative introduction of literal haptic touch to the reception and evaluation of artists' books. These works also explore that insoluble tension both theoretically and physically, between touch and a Western privileging of sight, intermingled with elements from his own experiences. His research to date has used 80 sheets of rainforest plywood to produce over 2000 relief prints he has gathered into books. <https://www.timmosely.com>



Each sheet of paper has been relief printed on both sides – some with up to five layers of colour - bleeding right over the edges to ensure the reader has to touch art as they turn each page. The paper is also light enough to be manipulated and curled in the hand, echoing the rise and fall of the landscape. <https://www.timmosely.com>

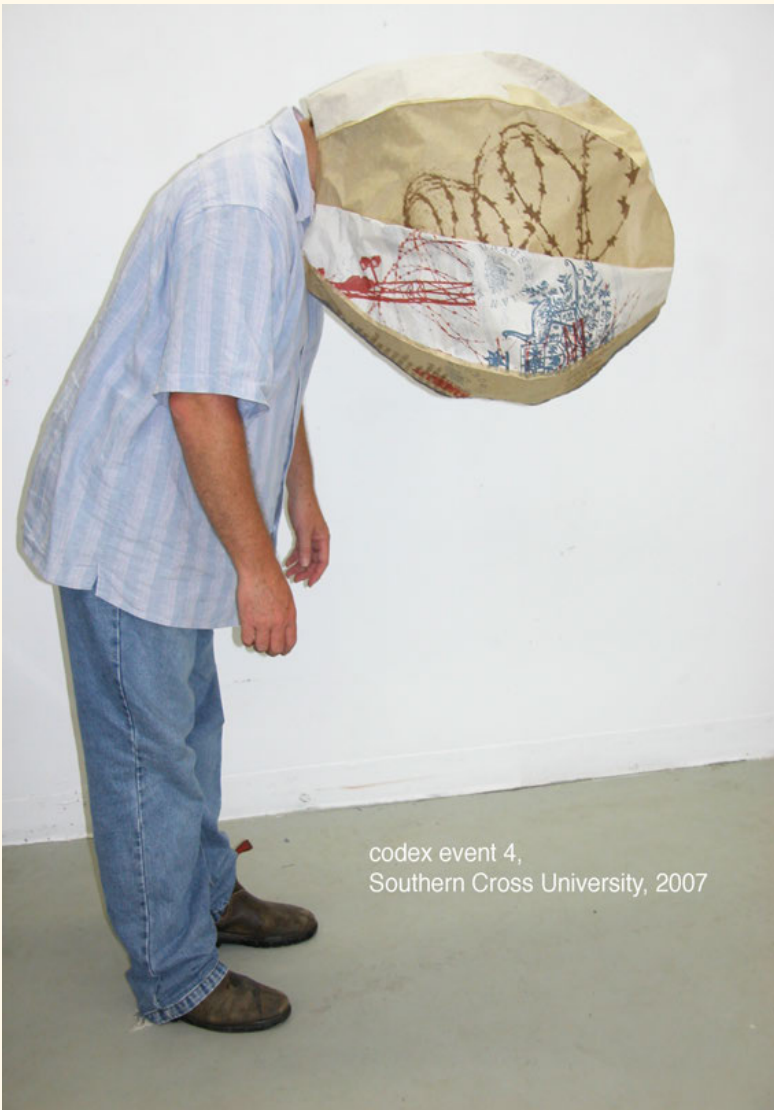


Kanage pholu wanda translates in the Samberigi language of the Sambaleke people of Papua New Guinea - as 'girl of the bamboo creek'. Sambaleke oral culture is full of stories told through visual language, and this series of Mosely's books follows in the same tradition with no translation needed. But the visual is only part of the experience as Mosely's books are steeped in touch, fully engaging the reader's senses through haptic reception. For the Sambaleke people, touch is an essential part of life, a physical connection with the rainforest and each other – for example, holding someone's hand when in conversation.

<https://www.timmosely.com>



pflight of the Paper Balloons - codex event 4 - 2006, Sarah Bowen, Darren Bryant, Liz Deckers, Rebekaj Evans, Louise Irving, Joanna Kambourian & Tim Mosely. Single section case bound balloon books, hand made paper balloons, pulp printing screenprint, cardboard, a suite of 14 unique artists' books. <https://www.timmosely.com>



codex event 4,
Southern Cross University, 2007



codex event 4 books,
State Library of Queensland, 2015



Semáforo volcánico (volcanic traffic light), Ireri Topete, Mexico. A large-scale artist's book dedicated to the Popocatepelt volcano, one of the most active volcanoes in Mexico. The book is from Topete's Termómetros project, (a catalogue of the works produced can be viewed on [ISSUU](#)) is a visual record of nature and its changes.





The artists' books made in a concertina format, bear witness as visual scales of real events that occurred during the year 2019. The volcanic traffic lights indicate the intensity, frequency and repercussions for the natural environment and human settlements. c. 180 x 45 cm





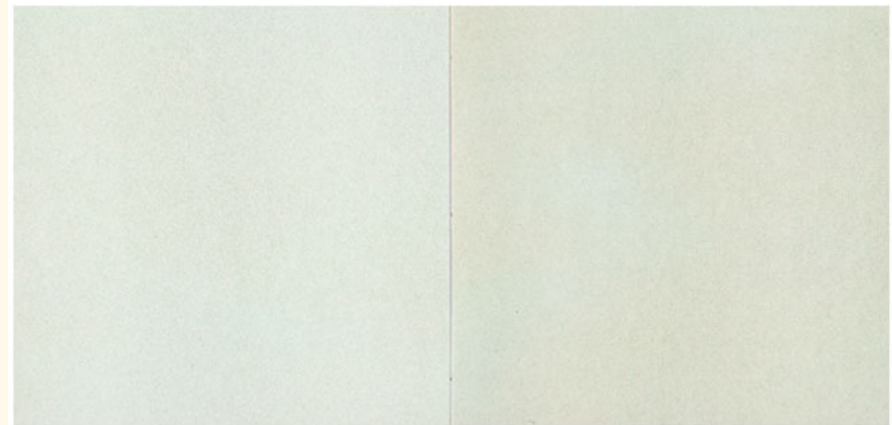
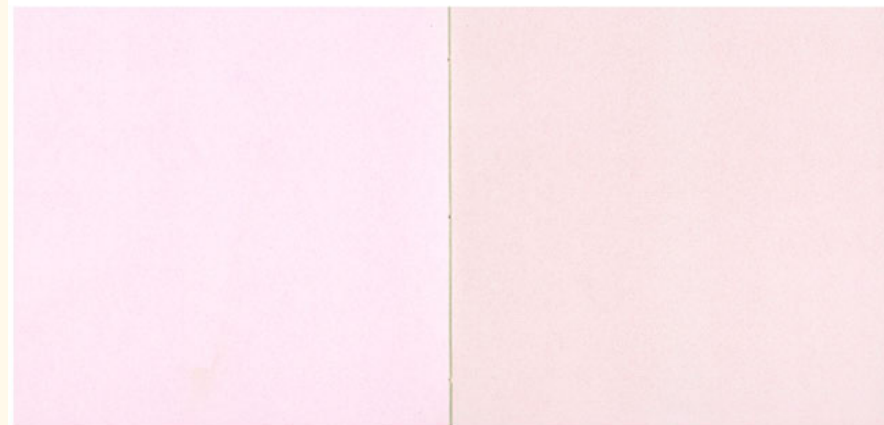
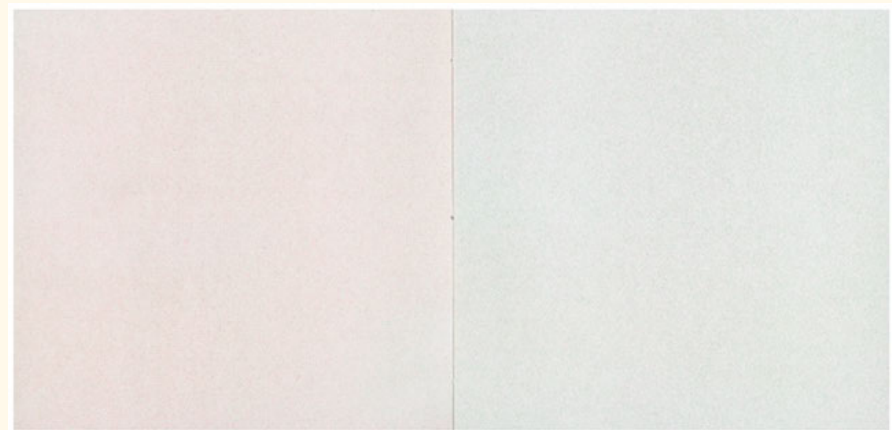
A Hemline of Sky, Forest, and Water Through Smoke,
Gracia Haby and Louise Jennison

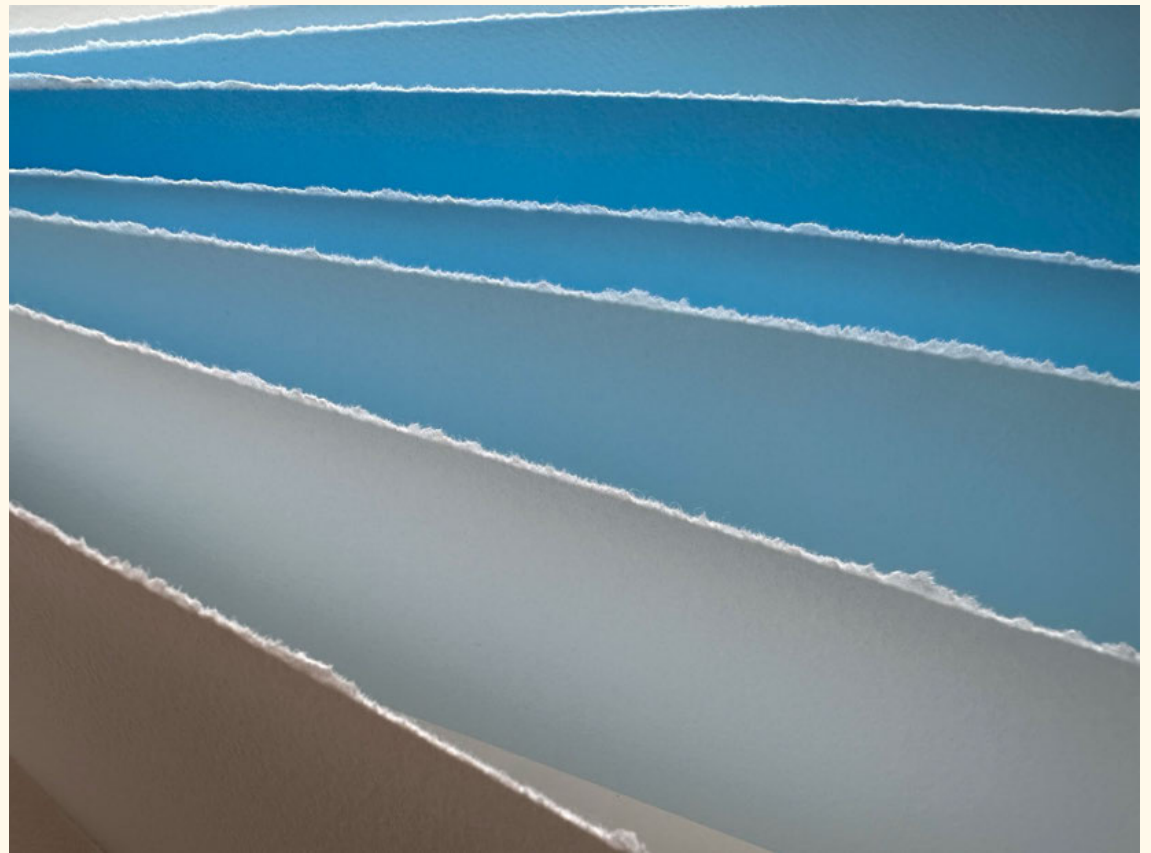
A set of 3 artists' books made during the 2019–20 bushfires in Australia, images and words collaged in response to real time fire service updates under the hashtags [#AustraliaBurns](https://twitter.com/AustraliaBurns) and [#ClimateCrisis](https://twitter.com/ClimateCrisis).
<https://gracialouise.com/works/hemline>



The Movements from Understanding to Smiling Forests by Kurt Johannessen, is book no. 3 in the picture book series *The Untold* series. This series has grown out of *The Transparent* series, where the book titles and the visual content created a new space. Now the natural elements have been replaced with a journey of colour. The books are printed in riso.

http://www.zeth.no/bokutdrag_bilder2021/2022untold3.html





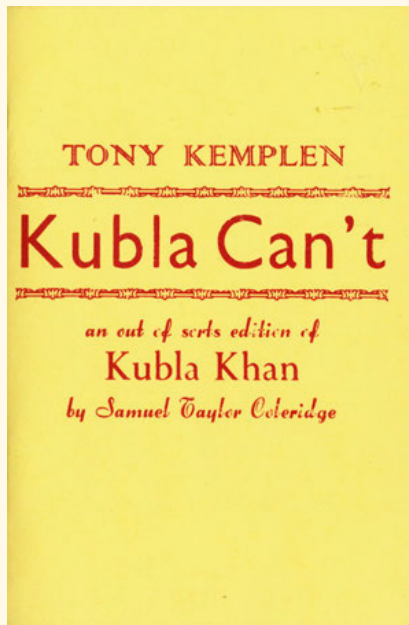
Grass of Parnassus, Lindisfarne is a tribute to the dramatic landscape of Lindisfarne, a tidal island off the coast of Northumberland, and the delicate and sweet-smelling saxifrage which thrives there.

A collaborative artist's book by Nancy Campbell & Julie Johnstone.

Poem by Nancy Campbell; artwork & design by Julie Johnstone, printed inkjet on Bockingford watercolour paper, 190gsm; in increasing and decreasing tints of cyan, hand torn; hand bound with linen thread, open edition, Essence Press, 2023

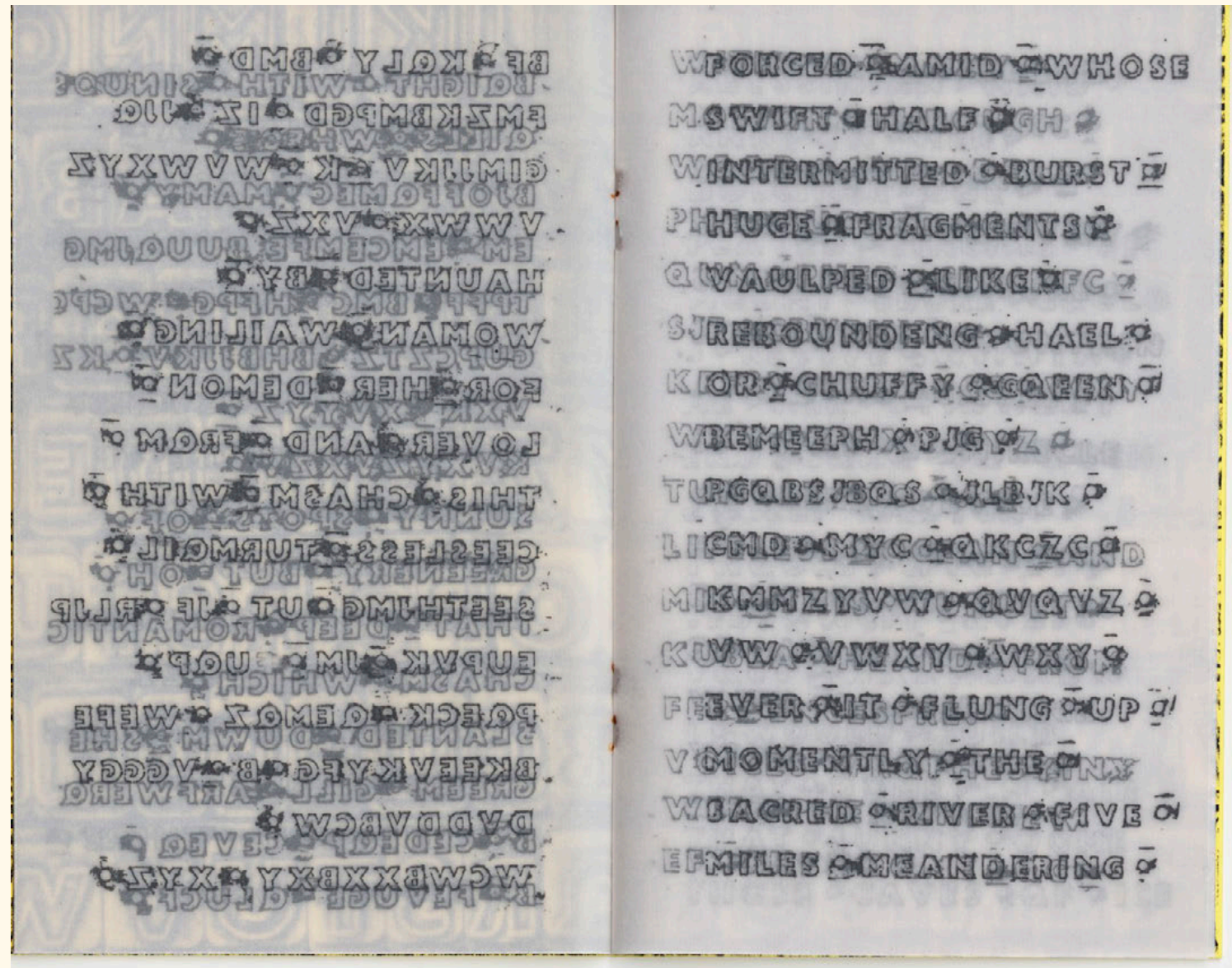
<https://www.juliejohnstone.com/essence-press/nancy-campbell/>

Literature, language, knowledge



Kubla Can't, Tony Kemplen
Ring Pull Press, 1996

The words of Coleridge's poem were set using a low-tech toy printing kit; as characters ran out, substitutions were made, and the text gradually lost all meaning.
www.kemplen.co.uk





The Book of Disquiet by Fernando Pessoa. Tim Hopkins, Half Pint Press. Letterpress edition of 80 printed on an 8x5 Adana press, awarded the biennial MCBA Book Arts Prize in 2017.



Literaturewurst by Katie Herzog, 2011. 'A delicacy of absurdist aesthetics.'
Challenging literary representation and content in the digital era. Herzog made these literary sausages on request, downloading online texts, repackaging them for a different kind of consumption. www.katieherzog.net



A Powerfully Exciting Short Story

Vibrantly Illustrated with Woodcuts

by Barbara Tetenbaum

(a small ornament)

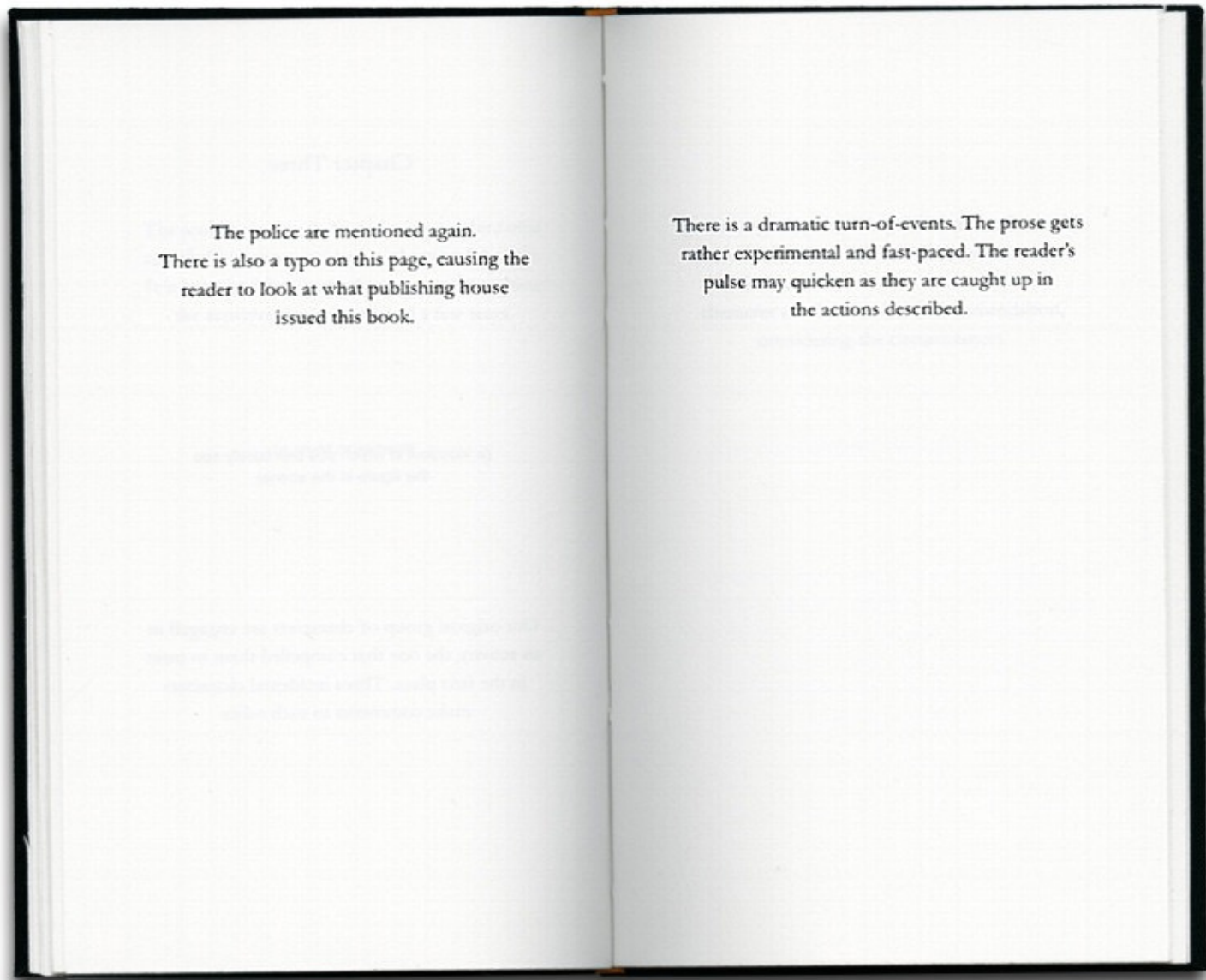
Triangular Press
Portland, Oregon 2008

*A Powerfully Exciting Short Story;
Vibrantly Illustrated With Woodcuts*

Barbara Tetenbaum, 2008.

The minimal text is written to ignite the narrative and visual imagination of the reader.

Little, if no, actual information is given as the story unfolds towards a dramatic conclusion. Many illustrations are described.

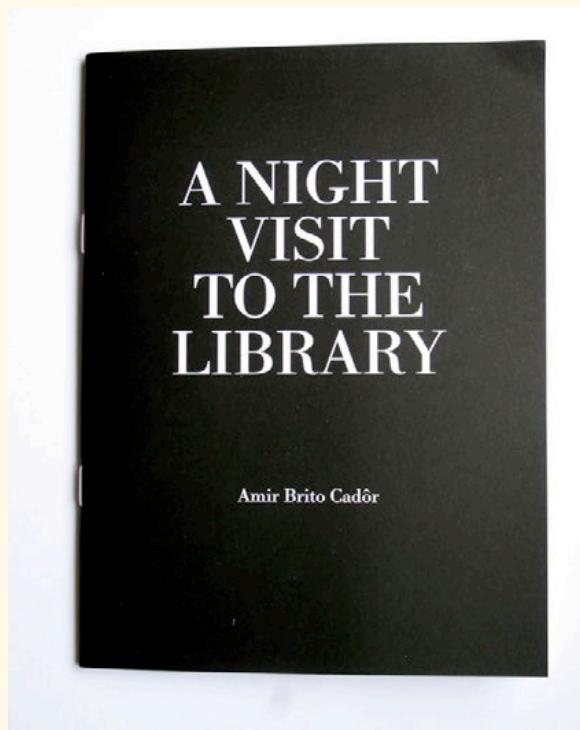


The police are mentioned again.
There is also a typo on this page, causing the
reader to look at what publishing house
issued this book.

There is a dramatic turn-of-events. The prose gets
rather experimental and fast-paced. The reader's
pulse may quicken as they are caught up in
the actions described.

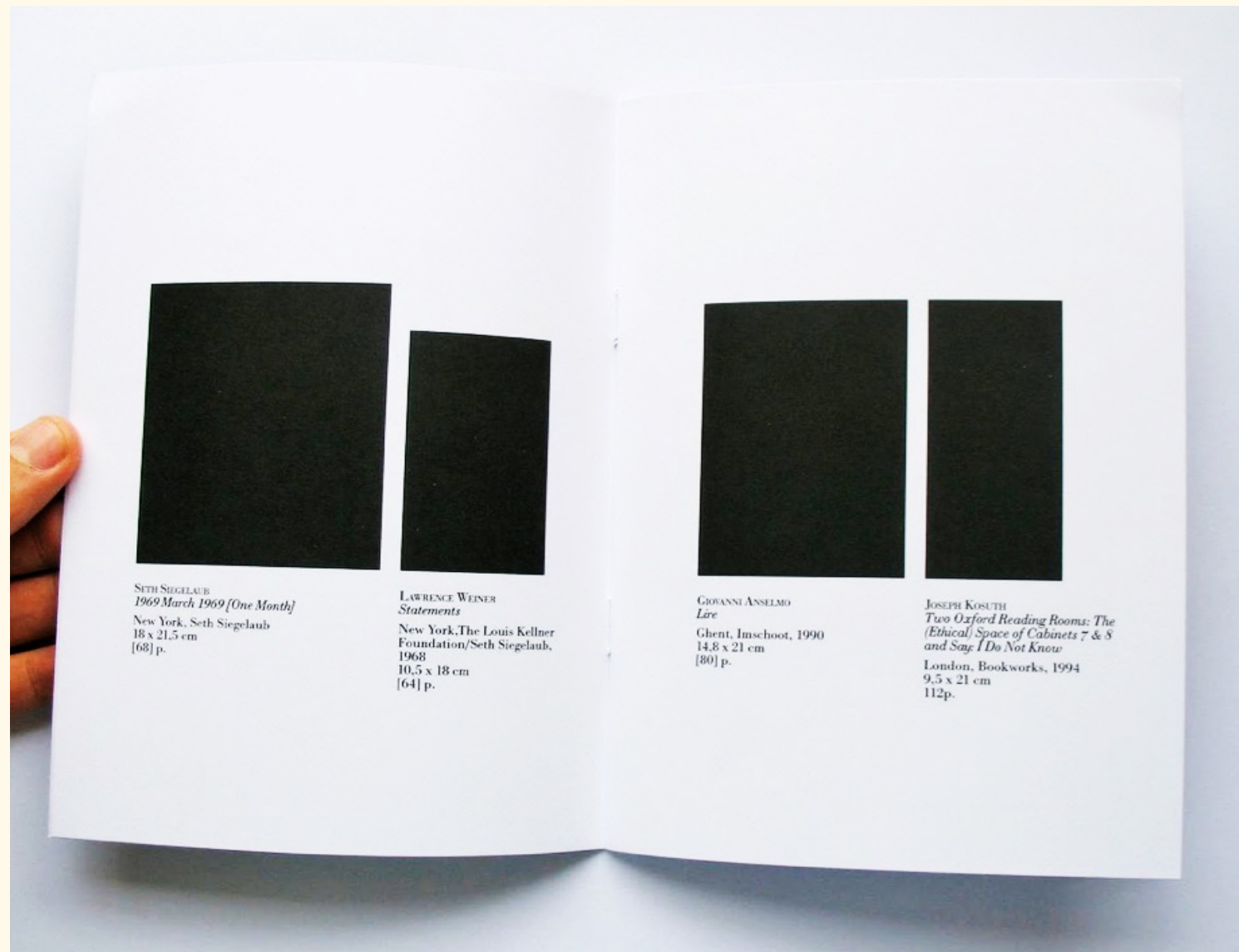


A Library for Soft Rains, Jason Urban, Hand-dyed Woodcut on Masa Paper, Digital Print, Polymer, Wood, and houseplant, Dimensions Variable, 2015. <http://jasonurban.com/A-Library-for-Soft-Rains>

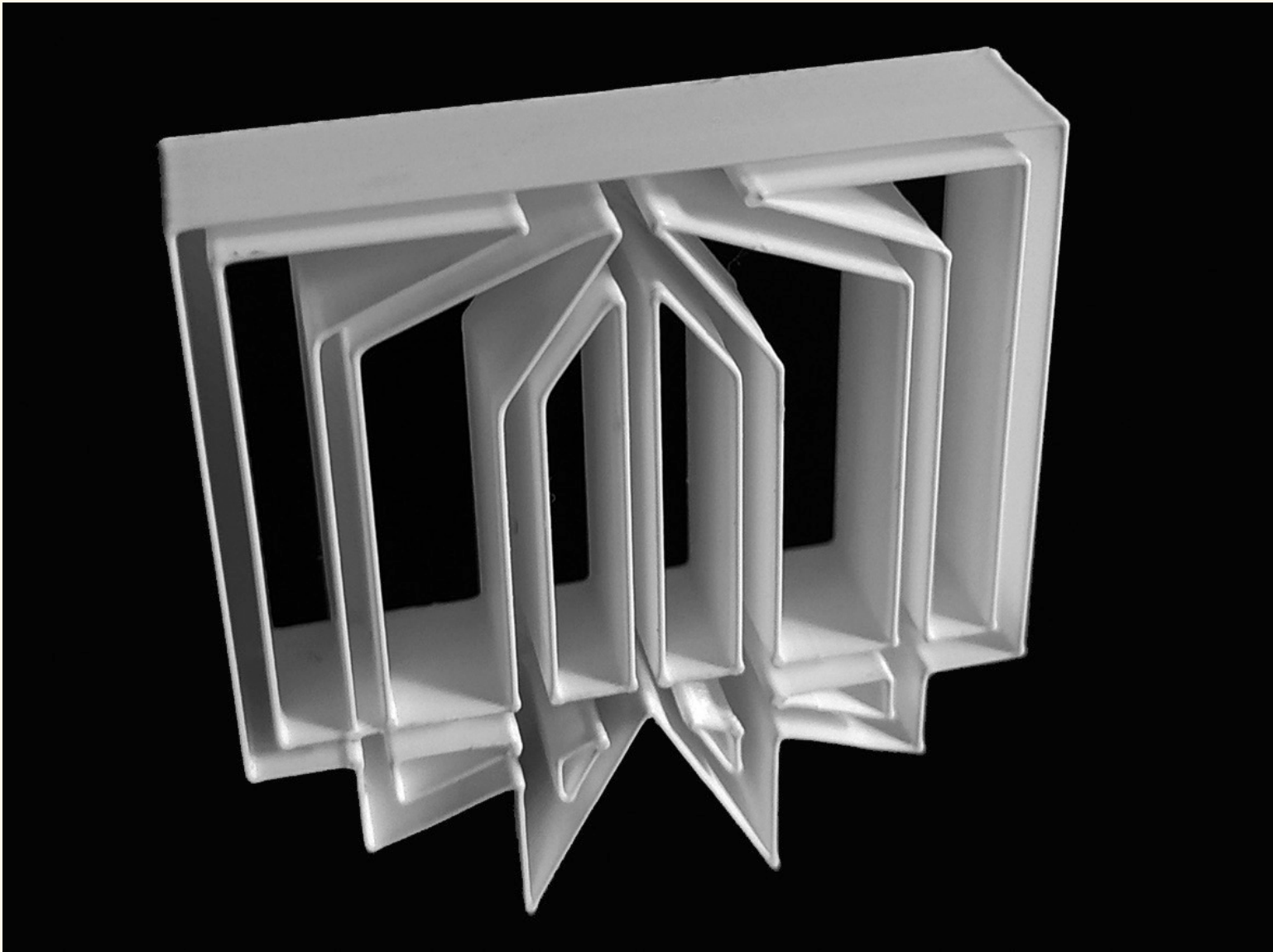


A Night Visit to the Library,
Amir Brito Cadôr, Brazil,
2011 and 2021.
Inspired by Endre Tot's
*Night Visit to the National
Gallery* (1975)

gramatologia.blogspot.com



View the whole book online at: https://issuu.com/amir_brito/docs/a_night_visit



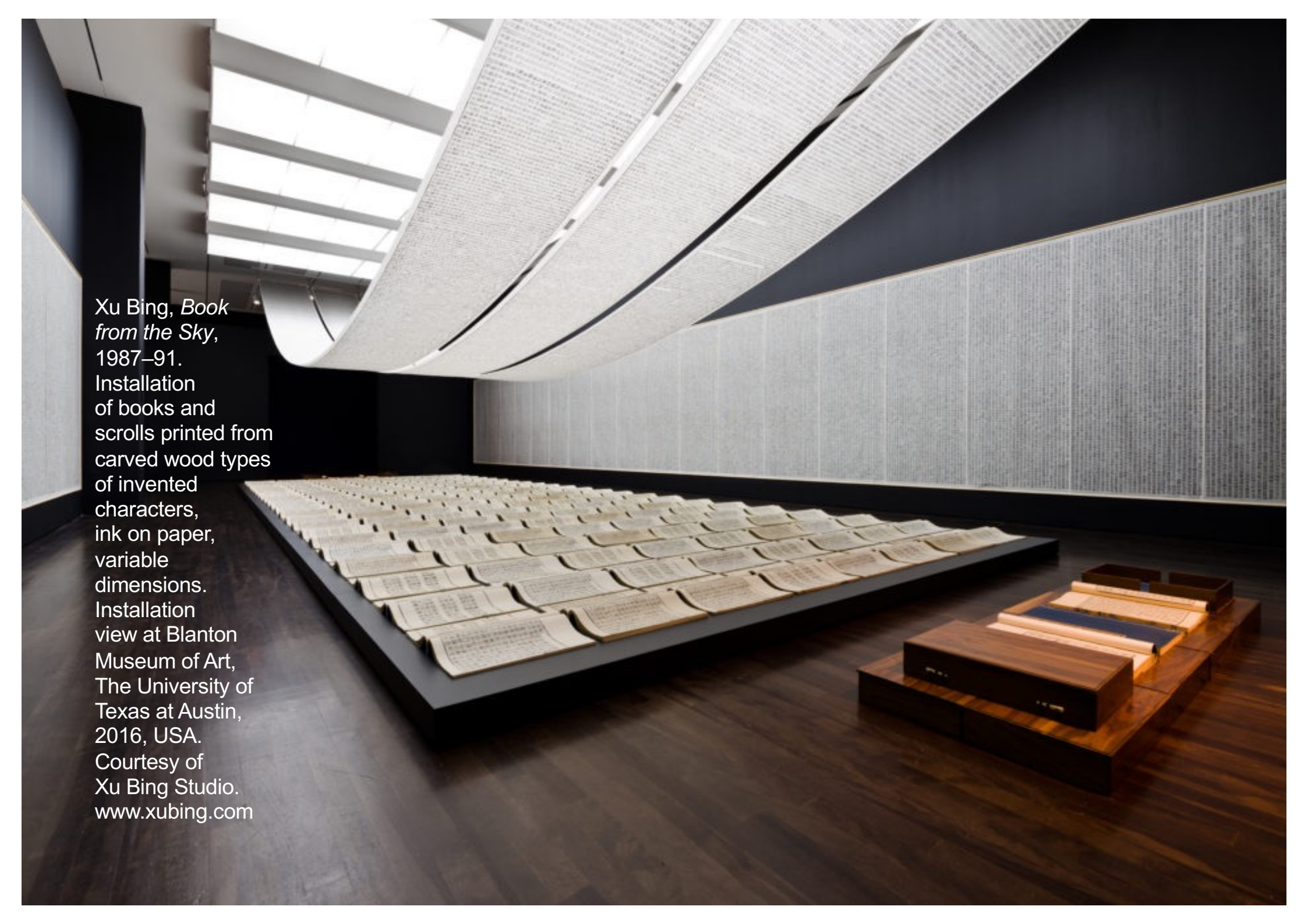
book as image as book
Les Bicknell

Part book, part sculpture, an image of a book, a symbol of knowledge and power. The 3D printed object is created from white PLA (a thermoplastic monomer derived from renewable, organic sources such as corn starch or sugar cane).

4.5 x 4.5 cm.
Instagram: les1bicknell

Xu Bing, *Book from the Sky*, 1987–91. Installation of books and scrolls printed from carved wood types of invented characters, ink on paper, variable dimensions. Installation view at Blanton Museum of Art, The University of Texas at Austin, 2016, USA. Courtesy of Xu Bing Studio. www.xubing.com



The photograph captures a large-scale art installation in a modern gallery. A large, dark, rectangular platform on the floor holds a vast array of small, open books or scrolls, arranged in a grid-like pattern. The books are printed with dense, vertical columns of Chinese characters. In the foreground, a smaller, low-profile wooden structure holds several more books, some of which are open, revealing their pages. The background features a curved wall and ceiling, both covered in a dense, repeating pattern of Chinese characters. The lighting is soft and even, highlighting the texture of the paper and the density of the text. The overall atmosphere is one of quiet contemplation and intellectual pursuit.

Xu Bing, *Book from the Sky*,
1987–91.
Installation
of books and
scrolls printed from
carved wood types
of invented
characters,
ink on paper,
variable
dimensions.
Installation
view at Blanton
Museum of Art,
The University of
Texas at Austin,
2016, USA.
Courtesy of
Xu Bing Studio.
www.xubing.com



Eve's Diner, Kate Bernstein

An artist's book that reflects upon an imagined chapter in the life of Eve. Far from being expelled from the Garden of Eden, Eve freely chose to leave and explore our world. After many adventures she is currently running a diner with a very special menu.
<http://www.katebernsteinbookartist.co.uk/books.html>

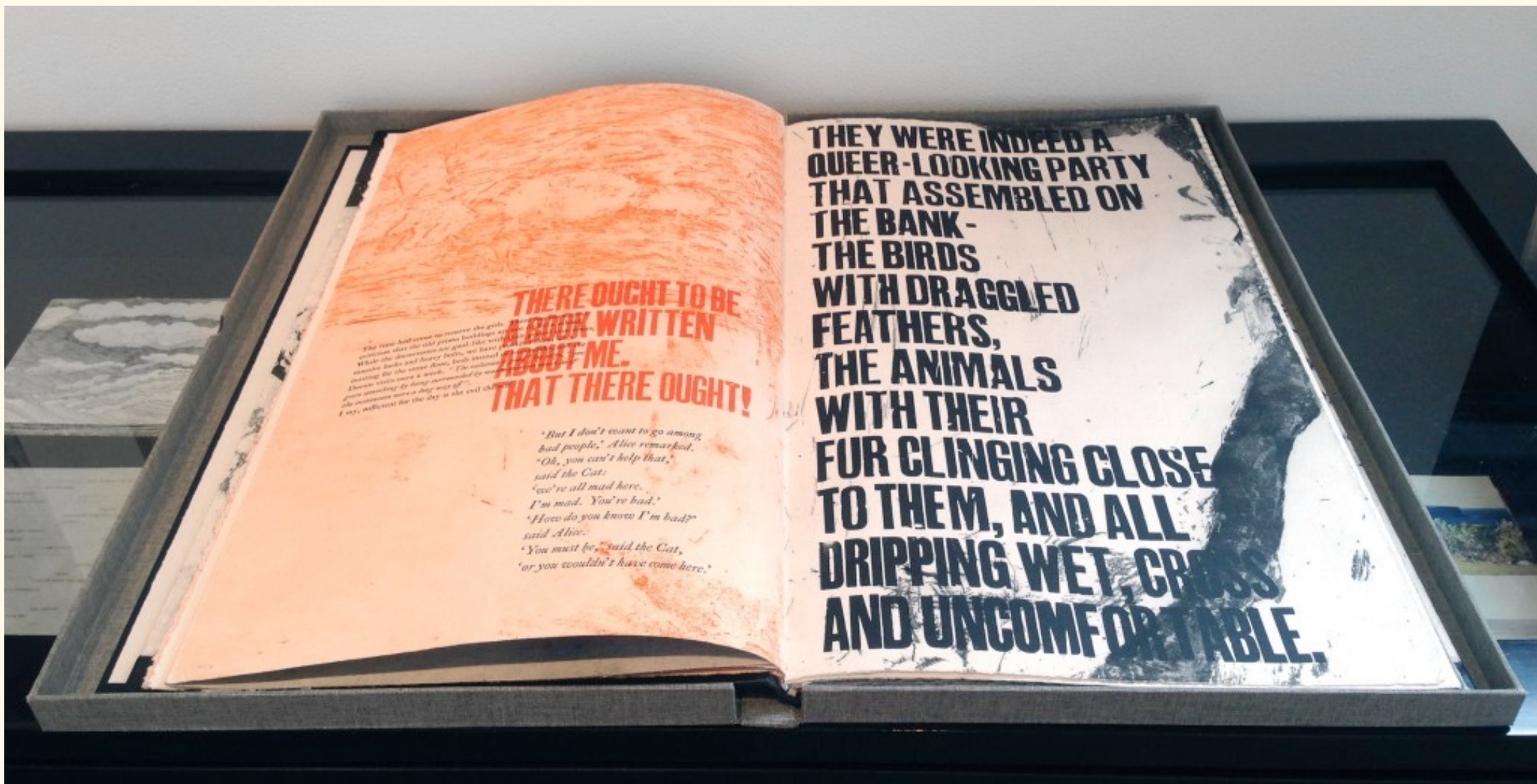
A short film about the book can be seen at: <https://bit.ly/3zQL10f>



Eve's Diner, Kate Bernstein

See more images at: <http://www.katebernsteinbookartist.co.uk/books.html>

A short film about the book can be watched at: <https://bit.ly/3zQL10f>



Howl For A Black Cockatoo Sue Anderson and Gwen Harrison. Photo: Brenda May Gallery, Australia.

Exploring the effects of the 19th Century Australian welfare system on the lives of young female orphans. *Howl for a Black Cockatoo* uses the character of Alice from Lewis Carroll's *Alice's Adventures in Wonderland* (1865) as a means to explore the cruel contrast between imaginative childhood adventures and the physical reality of children sent to live on Cockatoo Island a former prison in Sydney Harbour. <https://impedimentpress.com.au>

19th century NSW government child welfare legislation removed young girls from their families and sent them to Cockatoo Island, to be cared for and educated by the state.

This book intertwines Alice's adventures with the reality of daily life for the young girls trapped in such an inhospitable reality.

Anderson and Harrison's *Howl for a Black Cockatoo* was completed in 2015, as Carroll's *Alice in Wonderland* celebrated 150 years.

Photos: Sue Anderson and Gwen Harrison

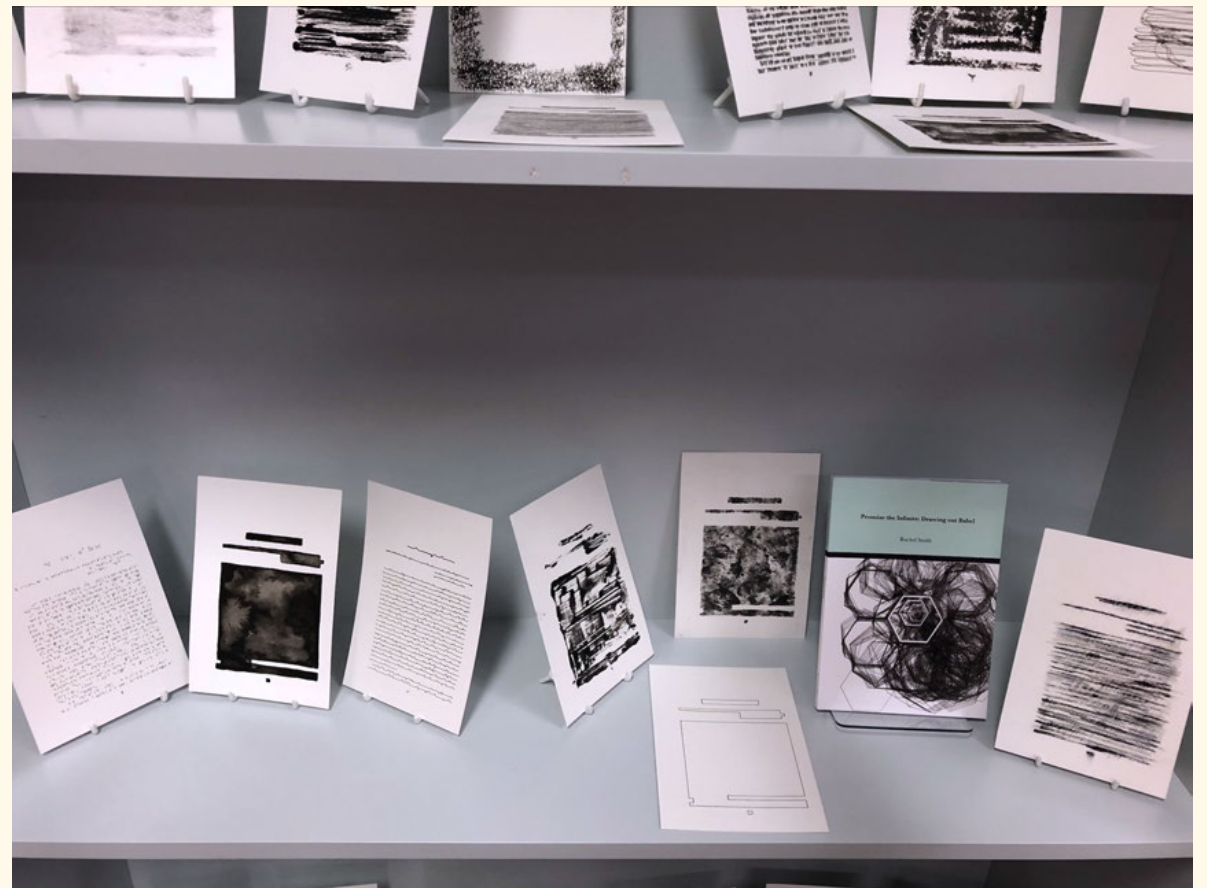
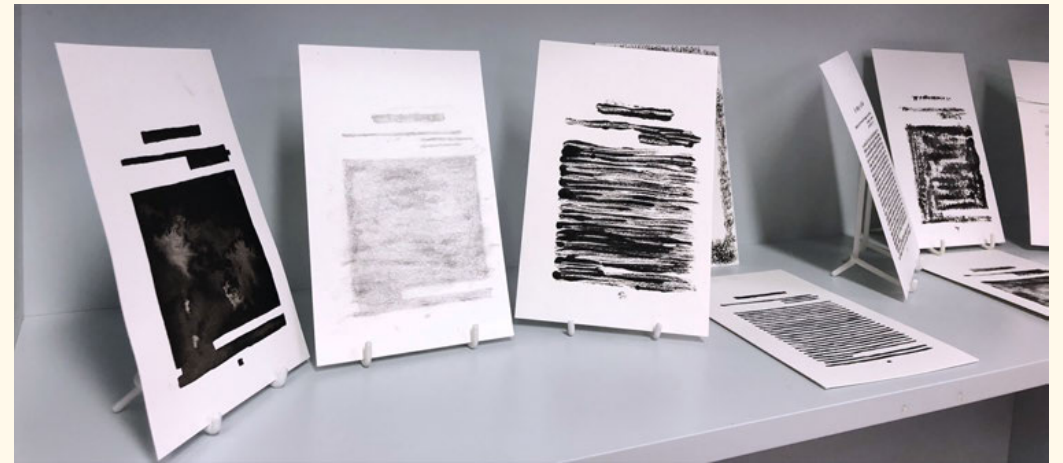
<https://impedimentpress.com.au>



Rachel Smith – *Promise the Infinite: Drawing out Babel*,
exhibition at Bower Ashton Library, Dec 2022 – Jan 2023.
<https://www.rachelartsmith.com>

Responding to Jorge Luis Borges' short story *The Library of Babel*. "In this work, I have been obsessively drawing, perhaps cataloguing, imagined [unreadable] pages from each of the books in this infinite library. Each drawing is constrained by the first page of Borges' nine-page story."

A selection of the pages has been published as a paperback book by Penteract Press.
<https://penteractpress.com/store/promise-the-infinite>





Sheet music for a jabberwocky quintet, d, e, f, g, & a codex event 5 - 2008, Taryn Eales, Louise Irving, Sarah Jones & Tim Mosely, a suite of five accordion books produced from one large sheet of pulp printed hand made paper, five unique artists' books.

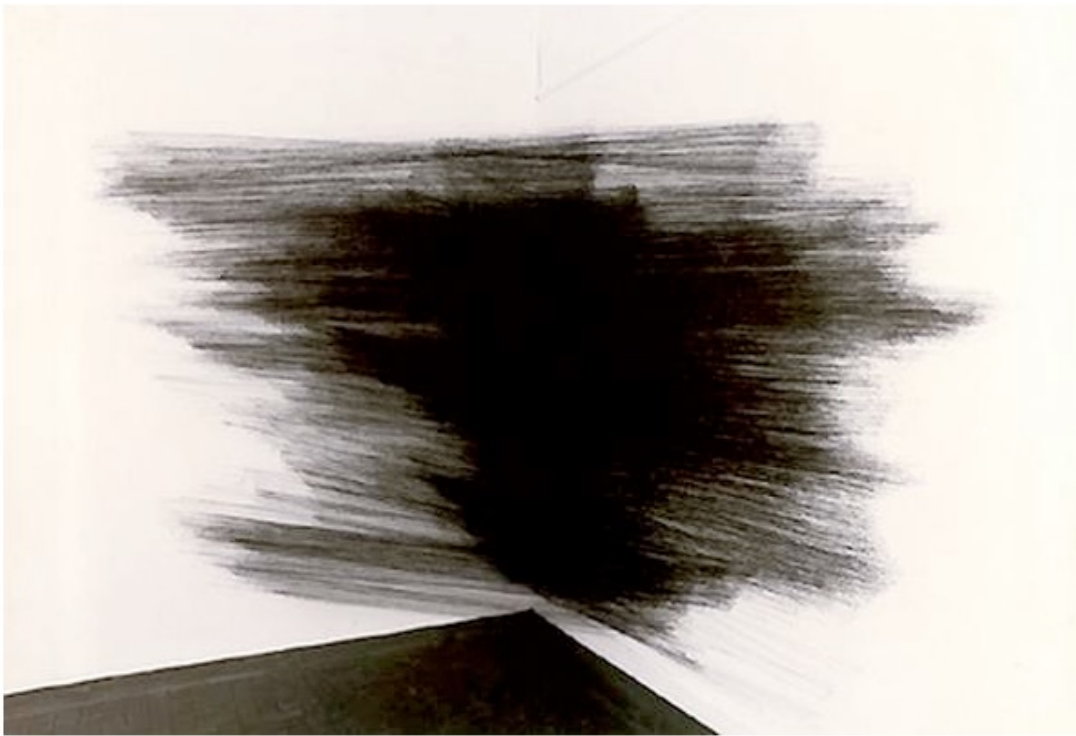
<https://www.timmosely.com>





Wordless, Edith Derdyk, Brazil

The threads represent the total words from a book, unreadable, taught, light, yet strong and tensioned, holding the book's outer covers in space. www.edithderdyk.com.br

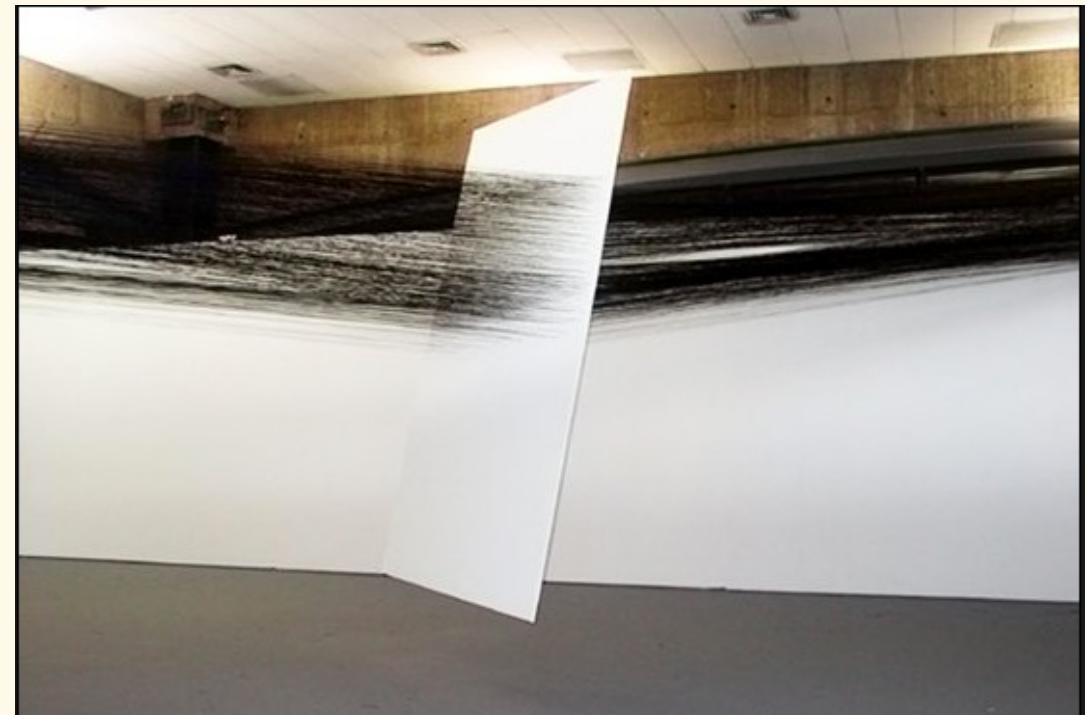


Deletions, above left and right - a series of sculptural bookworks by Edith Derdyk.

22,000 metres of bookthread and 22,000 staples.

www.edithderdyk.com.br

Right: *Cut*, Edith Derdyk, 2002



Touch, tools, sound, type, traces



Sophie Loss, *Death and life*. You look but I know. Dead birds do not leave traces. The cherries and redcurrants live forever - they stain, transfer and mark this present. You are holding the closed book, go on open it, and take in what you have caused but not yet witnessed. Made for AMBruno's 'Red' artist's book project. Based on a still-life painting by Jean-Baptiste Oudry, 1712. ambruno.co.uk



Book Jacket, Otto, 2014. Screenprinted artist's book in orange and green on off-white card, wearable as a jacket (ornamental) size folded 14 x 21 cm. www.ottographic.fr/

A técnica do pincel, Amir Brito
Cador, Andante editions, Brazil

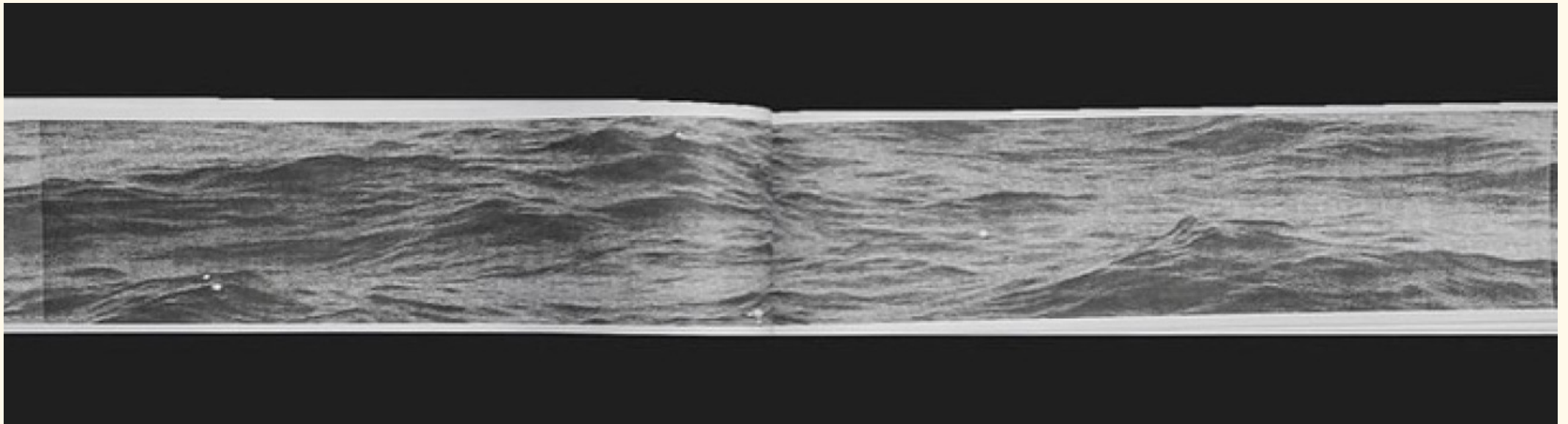
The Brush Technique - uses
images found in graphic arts
books, magazines, and art supply
advertisements to meditate on the
form of the brushstroke and the
ways it has been employed by
many artists across time, place,
medium, and genre.

coleccionivrodeartista.wordpress.com



El libro que tiende a desaparecer
(the book that tends to disappear)
by Simón Ramirez
Published by backbonebooks, 2023

<http://backbonebooks.net>





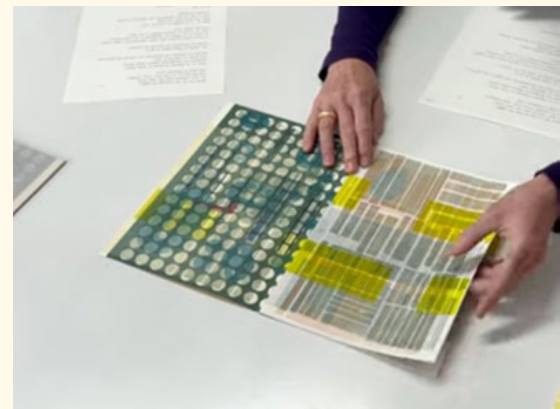
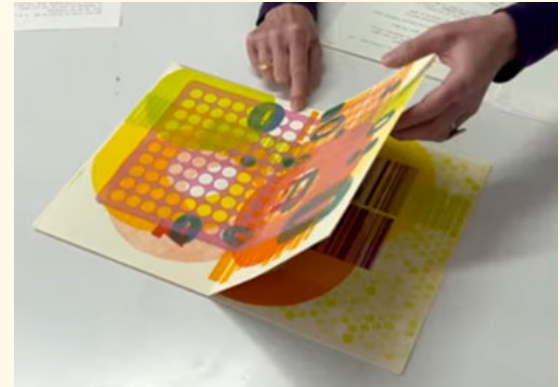
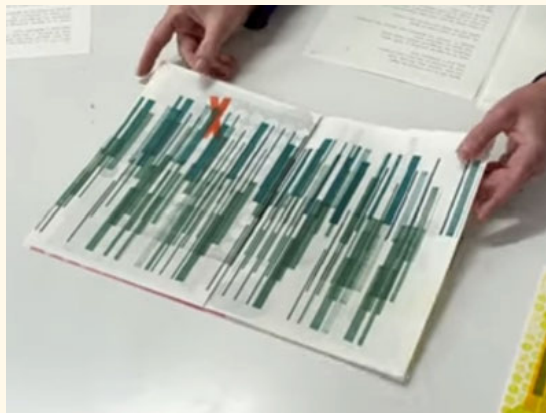
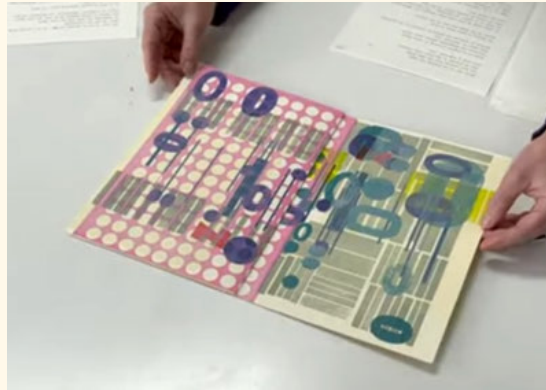
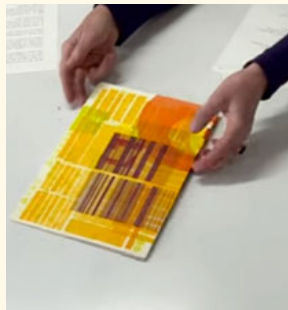
Raga (1-7)

«usus»: Uta Schneider & Ulrike Stoltz

Visual record of our printing sessions which were a process of complete improvisation: visual jazz. An explosion of colours! (no black). Letterpress on different papers, the number of pages varies between 12 and 28 in each book. The book has no text. 28.5 x 20.5 cm.

www.boatbook.de

Instagram: @usus_artists_books



Video: <https://www.youtube.com/watch?v=MGnd3pYL2WU>



BOOK ARTS NEWSLETTER

ISSN 1754-9086

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

COVER PAGE - ALASTAIR BROTHIE PAINTING ON THE WALL OF BOOKARTBOOKSHOP - SEE PAGE 50

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

The Mountains Are Calling...

Friday 3rd March - Monday 17th April 2023

A selection of artists' books by members of LAND2 and from the archives at the Centre for Print Research.

This exhibition accompanies a Bookarts at UWE / LAND2 symposium in Bristol discussing environmental themes including water quality, land degradation, pollution and damage to the landscape, interventions and ideas. It shares some of the outcomes from UWE's HAS-ACE Connecting Research Project Grant Scheme - Slow Violence and River Abuse: The Hidden Effect of Land Use on Water Quality (led by Niamh Fahy and Gillian Clayton) - alongside curated presentations from national artists, geographers, writers, environmentalists and scientists. The creative practice-led research network LAND2, "land squared", was started in 2002 as a national network of artist/lecturers and research students with an interest in landscape/place-oriented art practice. Its convenors are: Iain Biggs (independent), Mary Moden (Dundee) and Judith Tucker (University of Leeds).

The artists' books on display at Bower Ashton Library have been selected for their focus on the natural world and the environment in relation to the project's themes. A pop-up handling exhibition of prints and artists' books will temporarily leave the library for the public to handle at the UWE / LAND2 day event.

Artists' books on display include:



Semáforo volcánico (volcanic traffic light), Ireri Topete (Mexico), 2021. A large-scale artist's book dedicated to the

Popocatepetl volcano, one of the most active volcanoes in Mexico. The book is from Topete's *Termómetros* project, (a catalogue of the works produced can be viewed on ISSUU *3) is a visual record of nature and its changes. "The artists' books made in concertina format, bear witness to the events observed, as visual scales. This series is based on the observation, investigation and recording of real events that occurred during the year 2019, this year being particularly extraordinary in terms of natural phenomena, which occurred in an atypical way. 2019, turned out to be an especially significant year globally, natural events have skyrocketed in their intensity, frequency and repercussions for the natural environment and human settlements." *1

Escrituras Tangibles, Ioulia Akhmadeeva, (Mexico) 2020. (One piece from the project). This project consists of the installation of an artist's book in a different format: multiple printed textiles and objects in one space. The topic is Existence, Survival, and Habitat. Mini poems in the form of haikus in calligraphic engraving and printed texts. They talk about solitude, life, nature, rain, pandemic times, moments of life, garden, and light. Mediums and techniques: linoleum engravings printed in linen on both sides.



The piece is composed of 250 linen clouds-poems, from which a rain of satin and organza ribbons fall to meet with 250 rocks with poetry in Spanish, English and Russian. The 1000 ribbons have words and haikus printed on them with rubber stamps. *2

Non-description of the Hill, Radosław Nowakowski (Poland), 1999. "Mountain, you've hidden yourself behind the labyrinth of the leafless tree, got lost in the misty air. But I do have almost one hundred pictures taken from the same place, in different parts of a day and of a year. I will turn these pictures into subtle prints, cover them with unclear tales small as little clouds, tales about everything and nothing, written in three languages... And somebody wishing

PAGE 2 [HTTPS://WWW.BOOKARTS.UWE.AC.UK/NEWSLETTERS/](https://www.bookarts.uwe.ac.uk/newsletters/)



World Book Night 2023 – Join us for We Remember

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LAND2 & Book Arts event 30/03/2023

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Blue Notebook journal for artists' books, Vol 17 No 1

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Artist's Book Yearbook 2022-2023

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The Secret Lives of Books

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Al-Mutanabbi Street Starts Here, March 2023

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Artist's Book Club meetings

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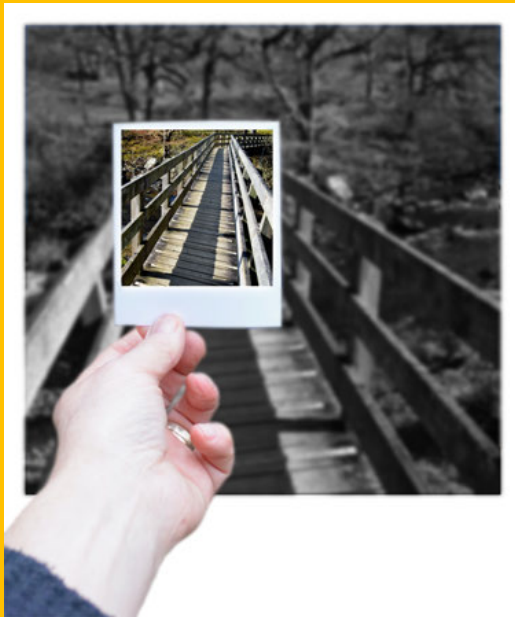


An Inventory of Al- Mutanabbi Street

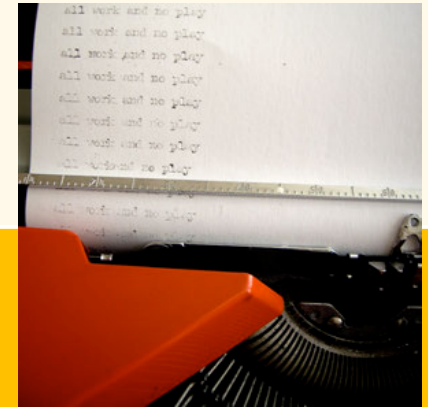
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<https://www.bookarts.uwe.ac.uk/news/>

**Visit our World Book Night 2023 exhibition – *We Remember*
at Bower Ashton Library, UWE Bristol
Open to the public from Thursday 20th April – Friday 30th June:**



Gracia & Louise,
Australia



Richard Shipp, UK



Ioulia Akhmadeeva,
Mexico



<https://www.bookarts.uwe.ac.uk>



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