

To the Library... Where Artists and Books Want To Be



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UWE
Bristol | University
of the
West of
England



Artists' books

Books made or conceived by artists.

What are artists' books?

Artists' books are books made or conceived by artists.

Artists' books that maintain the traditional structure of a book are often known as book art or bookworks, while those that reference the shape of a book are known as book objects.

"Artists' books are books or book-like objects, over the final appearance of which an artist has had a high degree of control; where the book is intended as a work of art in itself." (Bury, 1995, p.1). Bury, S. (1995) Artists' books : the book as a work of art, 1963-1995. Aldershot: Scholar Press.

Find artists' books

UWE Bristol's collection of artists' books is located in filing cabinets in the main part of [Bower Ashton Library \(City Campus\)](#). The books can be looked at in the library only during library staffed hours (Monday – Friday 08:30 – 17:00).

Search artists' books >

UWE Bristol has two collections of artists' books:

c.1,300 in Special collections at Bower Ashton Library and c.1,500 in the Centre for Print Research archive.

These are used as teaching, study and research resources and are open for public or study visits.

A Series of Small Admissions by Hazel Grainger

For her work A Series of Small Admissions, Hazel Grainger took an unbroken roll of unused cinema admission tickets and printed a small admission on the reverse of each one.



Watch on YouTube



Greetings from Norway by Imi Maufe

In Greetings From Norway, Imi Maufe presents a series of blue, black and white screen-printed images forming a ten day hut to hut ski tour in Norway. The colours and feel of the book reflect the colours of the mountains and 1930's graphics from the tour guides found in the huts.

Artists' books on display in the main show cases at Bower Ashton Library



Artists in the library

All the four-letter words I could find on the Casimir Lewy Library webpages

Installation by Guy Bigland for *Art:Language:Location*, Cambridge University, Cambridge, 2014.

Using all the 4-letter words from the library website homepage.

<https://www.guybigland.com>

Photo: Guy Bigland



'The library webpages are the linguistic infrastructure of the library - its interface with the user via quotidian information. It contains easily accessible, everyday language that facilitates an engagement with the library collection.

The entrance staircase also provides access, so can be seen as an architectural equivalent to the webpages. The work's source and site are simultaneously peripheral and essential.

Using only four-letter words in an uppercase, sans-serif font, visual form is emphasised and subjectivity is repressed. They are set free from sentences and a duty to inform and are re-contextualised as a group of free agents in search of work.

The words are brick-like in proportion and are assembled in a brick-wall grid formation, referencing architecture and construction.' Guy Bigland



Photo: Guy Bigland

Guy Bigland at the Casimir Lewy Philosophy Library, for *Art:Language:Location*, Cambridge University, Cambridge, 2014.
<https://www.guybigland.com/all-the-four-letter-words---casimir-lewy>

Photo: Guy Bigland

‘Using only four-letter words in an uppercase, sans-serif font, visual form is emphasised and subjectivity is repressed. They are set free from sentences and a duty to inform and are re-contextualised as a group of free agents in search of work.’

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Guy Bigland at the Casimir Lewy Philosophy Library, for *Art:Language:Location*, Cambridge University, Cambridge, 2014.
<https://www.guybigland.com/all-the-four-letter-words---casimir-lewy>

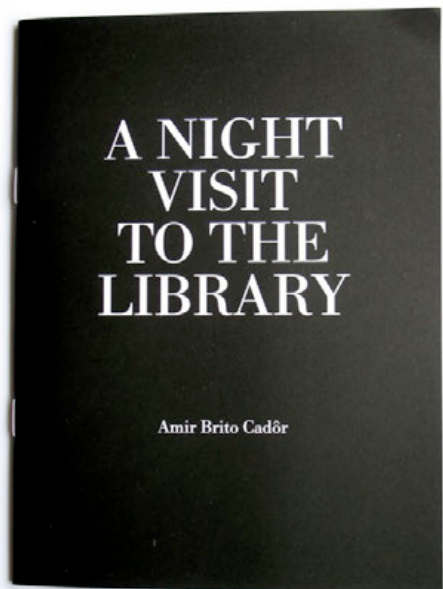
A Night Visit to the Library,
Amir Brito Cadôr, 2011 first
edition.

Second, extended edition
published in 2021 as a
trilingual edition (English /
French / Portuguese) by
Lendroit éditions.

Inspired by Endre Tot's
*Night Visit to the National
Gallery* (1975)

gramatologia.blogspot.com

Photos: Amir Brito Cadôr



SETH SIEGELAUB
1969 March 1969 [One Month]
New York, Seth SiegelauB
18 x 21,5 cm
[68] p.

LAWRENCE WEINER
Statements
New York, The Louis Kellner
Foundation/Seth SiegelauB,
1968
10,5 x 18 cm
[64] p.

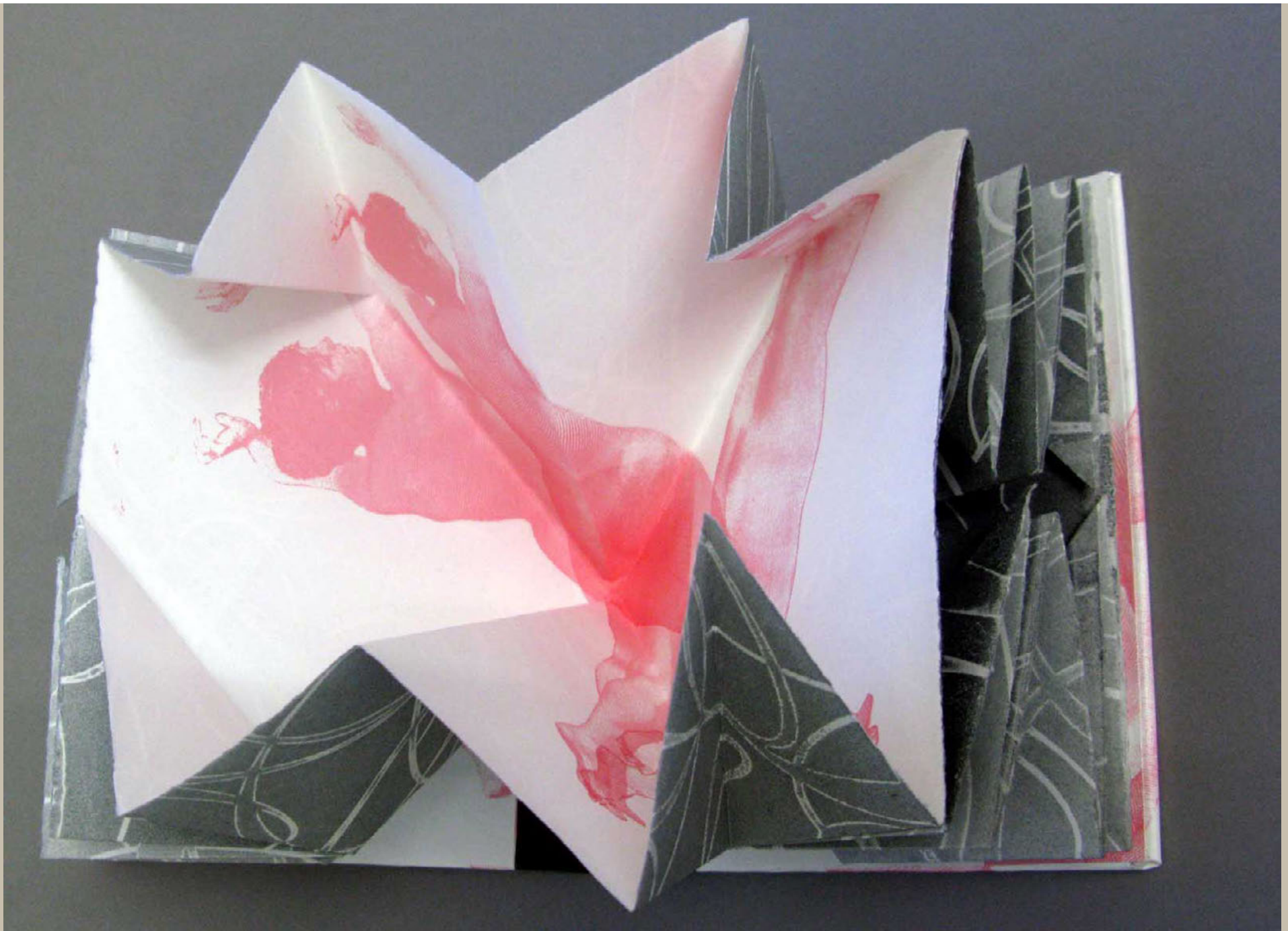
GIOVANNI ANSELMO
Lire
Ghent, Imschoot, 1990
14,8 x 21 cm
[80] p.

JOSEPH KOSUTH
*Two Oxford Reading Rooms: The
(Ethical) Space of Cabinets 7 & 8
and Say: I Do Not Know*
London, Bookworks, 1994
9,5 x 21 cm
112p.

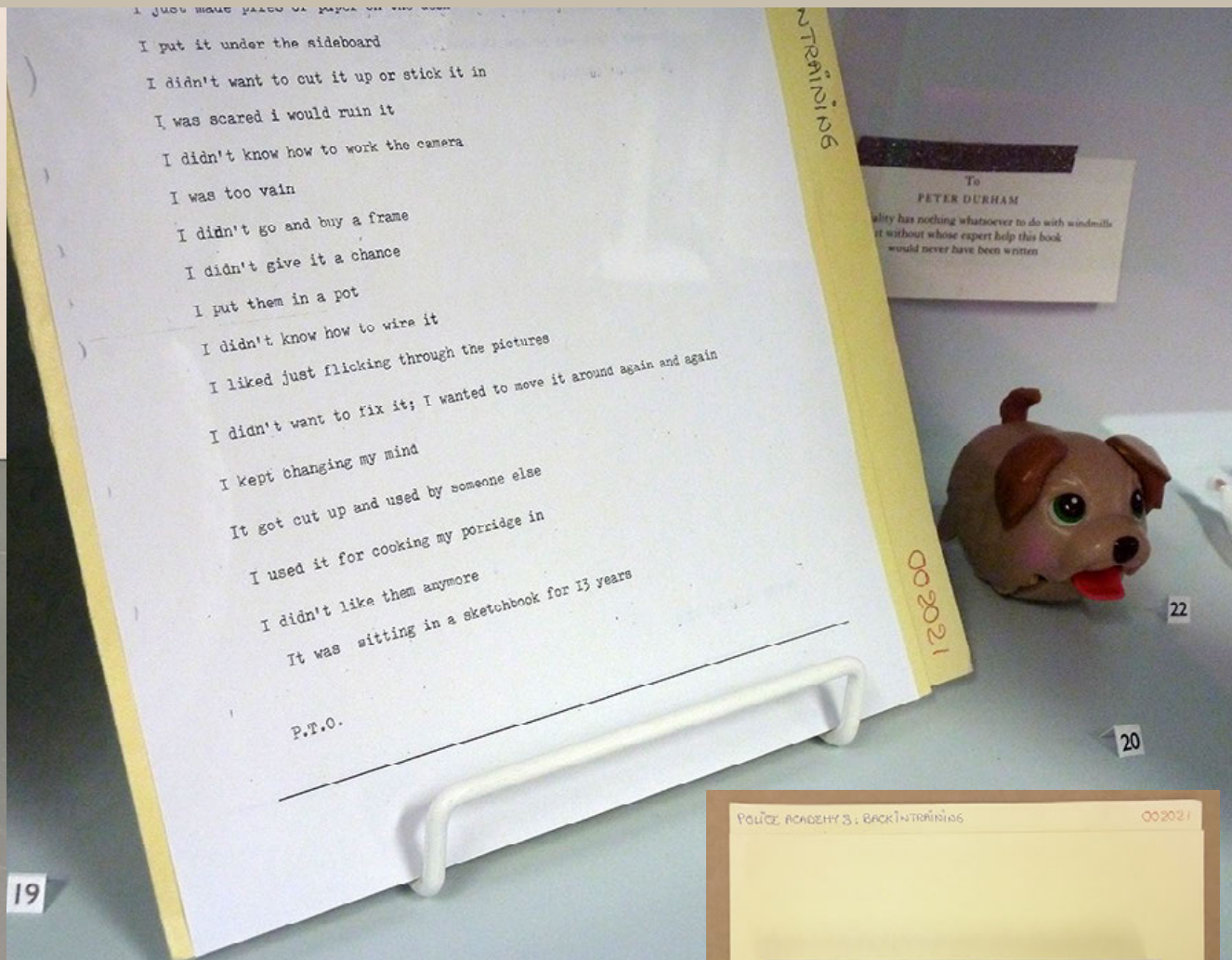
<https://www.lespressesdureel.com>



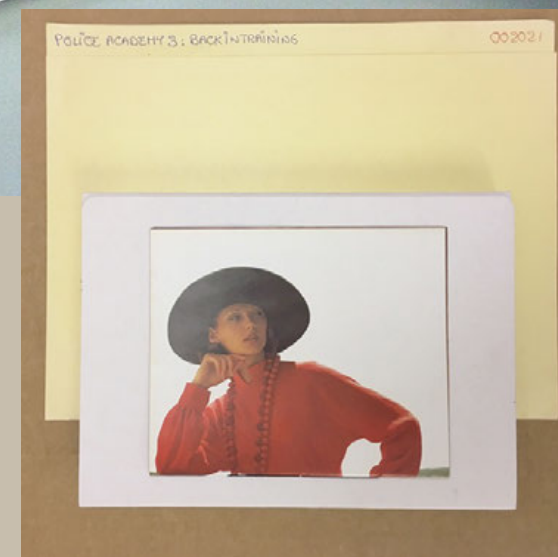
Artists' books by Theresa Easton, on display in, and commissioned for the exhibition *Queer Between the Covers*, responding to works held in the collection at Senate House Library, London, UK, 2018. Photo: Theresa Easton. <https://theresaeaston.wordpress.com>

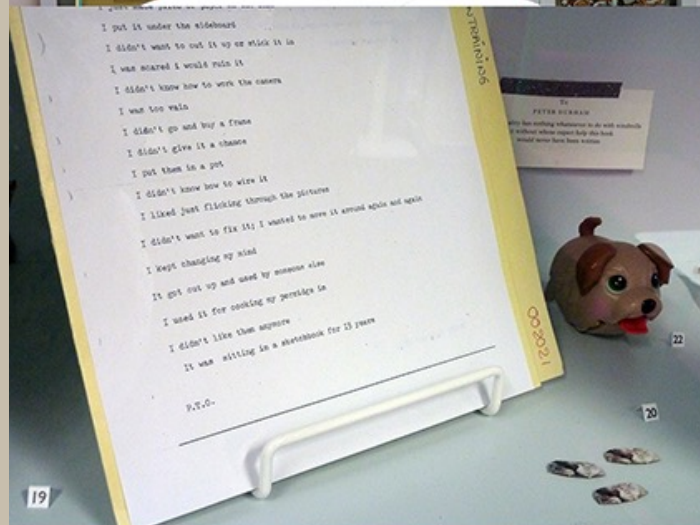


Theresa Easton, *Djuna Barnes*, commissioned artist's book for the exhibition *Queer Between the Covers*, Senate House Library London, 2018. Photo: Theresa Easton. <https://theresaeaston.wordpress.com>



Maddy and Paul Hearn – *Things That Function as a Book* exhibition, September – October 2018. 'We are motivated to explore the work as an evolving archive of our collections and making activities converting found miscellanea to book/page type-works.' IG: maddyxhearn and paulxhearn





Maddy and Paul Hearn – *Things That Function as a Book* - Pineapple Falls 'carefully present repurposed wot-nots from the archive and recently assembled pieces for an exhibition', September – October 2018 at Bower Ashton Library, UWE Bristol. IG: maddyxhearn and paulxhearn

You can download a copy of the exhibition's booklist at:
<https://www.bookarts.uwe.ac.uk/pdf/events/TTFAAB.pdf>

Space, Line, Colour an exhibition curated by artist Julie Johnstone on display alongside her solo show: *ON A CLEAR DAY – Book works and poem objects responding to Agnes Martin*





Julie Johnstone's solo show April-June at Bower Ashton Library:

ON A CLEAR DAY – Book works and poem objects responding to Agnes Martin

<https://www.juliejohnstone.com/works/agnes-martin>



Chloe Spicer, *Library Rave Self Service Kit*, 2015. Photos: Chloe Spicer
<https://www.instagram.com/chloespicerart/>

Artist, Publisher and Director of Visual Studies Workshop, USA - Tate Shaw proposes *A Blurred Library*.

Using the research centre, a hybrid library & archive at VSW to encourage what he describes as '*looking research*: visually studying visual material and phenomena in order to gain insight through perception and observation.

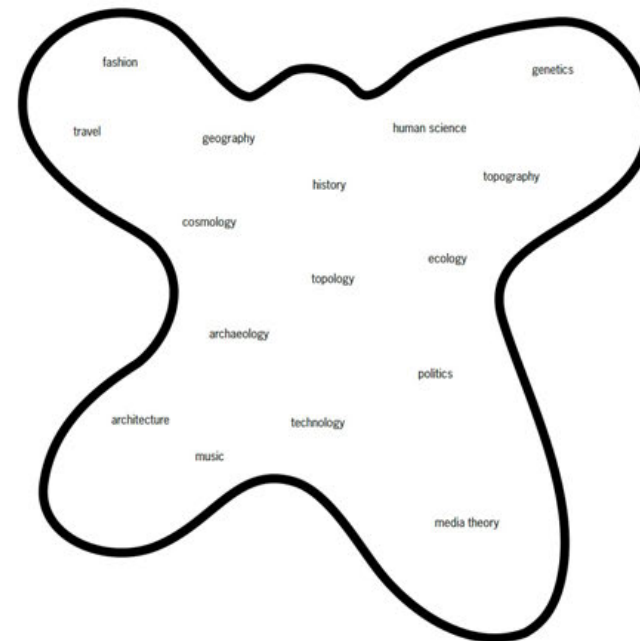
Looking research cannot be accomplished without first plucking from one of the collections organized by name, subject, title, publisher, or in some cases the medium or format.

A sporting challenge for training artists, future visual educators, and curators would be to remove the catalogue's ties to bibliographic items and visually organise a resource for primary visual research.'

A new scale of visual book browsing for artists = A Blurred Library. Blurring the library can be looked at as a tool of discovery and of interpretation of visual books.

<http://www.tateshaw.com>

'Blurring the Library', Tate Shaw, *The Blue Notebook*, Vol 4 No 1
<https://www.bookarts.uwe.ac.uk/blue-notebook/>



Books-as-art and photo-book-works blur subject lines and so a blurred library orders them accordingly. The books shown here are listed below roughly left-to-right, top-to-bottom.

- Look Book 54, Emily Larned
- The Placeholder Vol.3, Tate Shaw
- Far Horizons, Scott McCarney
- Abbey Rogers to her Grand-daughter, Joan Lyons
- Album, Kristen Merola
- Non-Identifying Social, Genetic Report, David Schulz
- Palmwine and the Grass Cutter, Nick Neubeck
- Utah, Katie Glicksberg
- The Feeling of Being Found Out, Christina Mackie
- Dream I Found, Chris George
- Yarn, Babette Katz
- Claire/loki/P, Scott McCarney
- GM Factor, Sarah Bodman
- 8 . . . & Other, Emil Salto
- The Nameless Dead, Clifton Meador
- The History of the/my World, Johanna Drucker
- Nature Abhors, Philip Zimmermann
- Verbal Landscape/Dinosaur Sat Down, Nathan Lyons
- Ozone Alert, John Wood
- The Case for the Burial of Ancestors Book 1, Paul Zelevansky
- Particle Theory, F. Deschamps and J. Mohrs
- The Anatomy of the Image Maps..., Bonnie Gordon
- Book of Dust, Agnes Denes
- I'm Sure Not, Kristofer Huttenberg
- Ansel Adams: New Landscapes, Luke Strosider
- This Book is Extremely Receptive, H. Anderson and J.Zweig
- Me!k: The Tours, Brad Freeman
- Siteless: 1001 Building Forms, Francois Blanciak
- For Fans and Scholars Alike, Ulises Carrion
- Karaoke, Masumi Shibata
- State of the Union, Scott McCarney
- Library 2008/1/04, Skida Helgason
- Seattle Subtext, Paul Berger
- Where to Go/What to Do/When in New York . . . , Bern Porter
- String Lessons, Tate Shaw



Encounters With Books / Encuentro con Libros – inspired by libraries and made as a free gift to be taken from the Biblioteca Central Cantabria, Santander, 2018.

Contributors: Stephen Fowler, Amir Brito Cador, Angie Butler, Antonio Freiles, Caren Florance, Chrystal Cherniwchan, Deaniel Lehan, David Dellafiora, Elisabeth Tonnard, Eric Watier, Fernanda Eschberger, Gracia Haby & Louise Jennison, Guy Bigland, Imi Maufe, Jayne Marshall, Izet Sheshivari, Jeremy Dixon, Joachim Schmid, John Bently, John McDowall, Julia Borissova, Katazyna Bazarnik & Zenon Fajfer, Lina Nordenstrom, Kurt Johannessen, Marian Crawford, Martha Hellion, New Lights Press USA, Pineapple Falls, Sara Elgerot, Sarah Bodman, Susan Johanknecht & Katharine Meynell, Tim Mosely, Tom Sowden.

Free download at: <https://www.bookarts.uwe.ac.uk/encounters/>



A walk around a book in the La Trobe Reading Room at the State Library Victoria, Melbourne, Australia.

Gracia Haby & Louise Jennison, *Looped* installation view and detail images from their artists' books, 2017 onwards.

Photo: Gracia Haby & Louise Jennison. <http://gracialouise.com>



Gracia Haby & Louise Jennison, *Looped* installation view, 2017, State Library Victoria. 'Each glass-panelled cabinet case around the domed reading room's original heritage dais becomes a page. Together, five artists' books read as one tale told through collage and the written word.' Photo: Gracia Haby & Louise Jennison



<http://gracialouise.com>



Gracia Haby & Louise Jennison, *Looped* installation view, 2017, State Library Victoria. Photo: Gracia Haby & Louise Jennison. <http://gracialouise.com>

... of gulls, and a quartet of sparrows with no desire to call it on the old balconies when they had
 a job to do. Safe, and in possession of a sheltered location, they looked at the warmth of the sun,
 the pigeons, in particular, puffed out and fanned their feathers to make the most of the solar heat.
 hair fans but the wares an air of Sunday protesters, an Eden for Birds Only, and I was glad I had
 turned upon this moment that threw insight on my impression of the world. It was in these small
 all epiphany of things that life made sense. All that was good, transformed into love. It was in these
 quiet encounters that I was pinned and purpose was found.

Then I walked, my pain was diminished.

headed down the street, and turning left, noticed a man dragging a small dog behind him. The dog
 could barely keep up with the man. He looked tired, as if he'd been walking for hours. But he kept
 sitting up at the man, rather idly. And the man would occasionally return his gaze, and look
 down at the dog with something akin to love. On they walked, the man, quickly on long legs,
 and the dog wearily scampering behind him the way a puppy does. The dog's collar looked heavy
 and the lead and connection were too large for its frame. It is then filled me with compassion, as I
 tilted behind them.

recorded as the "Compendium", and for my needs, that seemed fitting. I was a
 the gallery. My films had occurred in welcome, both in so far as I was concerned,
 if not. Perhaps this had also been the case for the other son. We had both of us worn
 in. Most people stopped asking how I was faring. Maybe it was because they'd heard
 me, because it made them uncomfortable, because it was without an end? An ongoing
 of. That won't do. How tedious. It's chilly out, but not if you are standing in the sun.

known comfort of the wall plaque. I was re-remembered of what I had forgotten
 created in John's apartment in Meadon, France, and discovered hidden in the
 ash. But the label needs to remind me of what drew me first to the work and what
 and John loved ultimate; John loved can. To be, and to me, a cat was 'an affair of
 mine.

waiting quieted me. Like walking, it was sometimes capable of pushing the difficult
 in the portrait, I recognized myself. Not my particular, but me, all the same. It was
 it was an extension of me, with hands wrapped around the victory mosaic corners
 'cleared. She, I, we appeared the embodiment of John's own 'Rules to Keep the
 She, I, we will find a way to voice concerns for a dog in need of a drink. Next time,
 we hold ourselves available.

happy. When out, crumpled, yes to both, but, returned. I left the gallery, and headed
 my beloved cat. We all needed a fixed point, I thought.

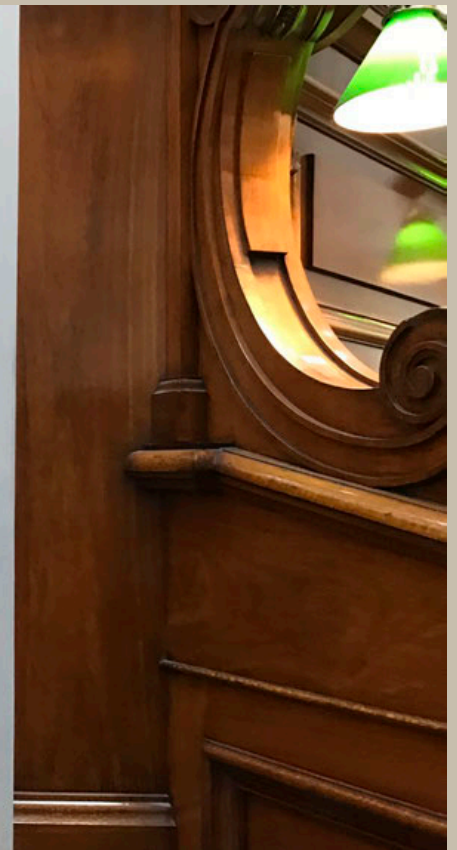
up back.

of the window behind me, waking me from my slumber. For a moment there, time had
 back. Minutes had translated into a tumble. A postcard depicting Young Women Hiding
 saved from the shell and landed upon my keyboard. I glanced at the missing screen,
 nudged the mouse, and noted the time. Inward, outward, all the same, but a whicker lighter. Soon it
 would be time to rise from my desk and head home to my own beloved cat.

Yes, we all needed a fixed point.



Young Women Hiding
 Young Women Hiding
 Young Women Hiding
 Young Women Hiding



Library Interventions series
Nick Norton, Leeds College of Art, 2013 – 2018

‘My stance, as the curator of Library Interventions, must be that – yes – the library does hold the possibility of producing an enormous catalytic influence.

Some of the Library Intervention subtitles used hint at this transformative ability:

Browsing, searching, collating, reading, recording; inventing, discovering, connecting, engaging, and creating.

Creative Disruptions.

A Culture of Curiosity.

Attitudes to Reading.

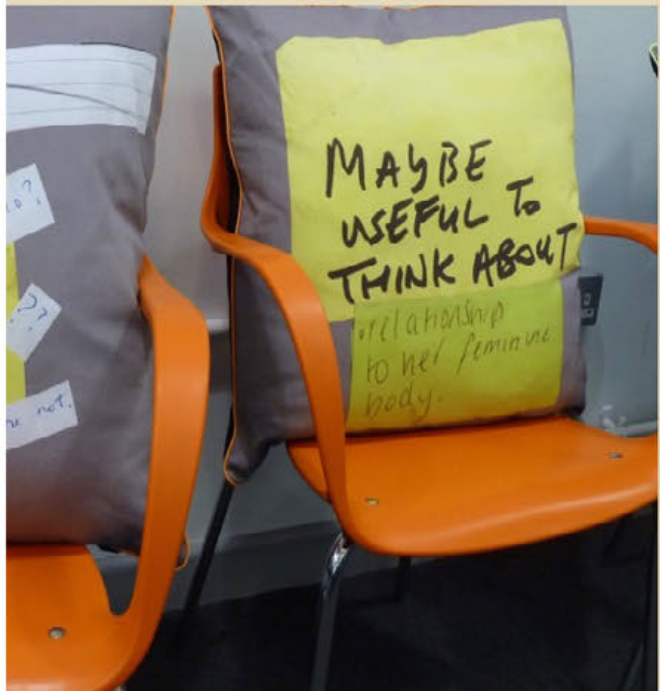
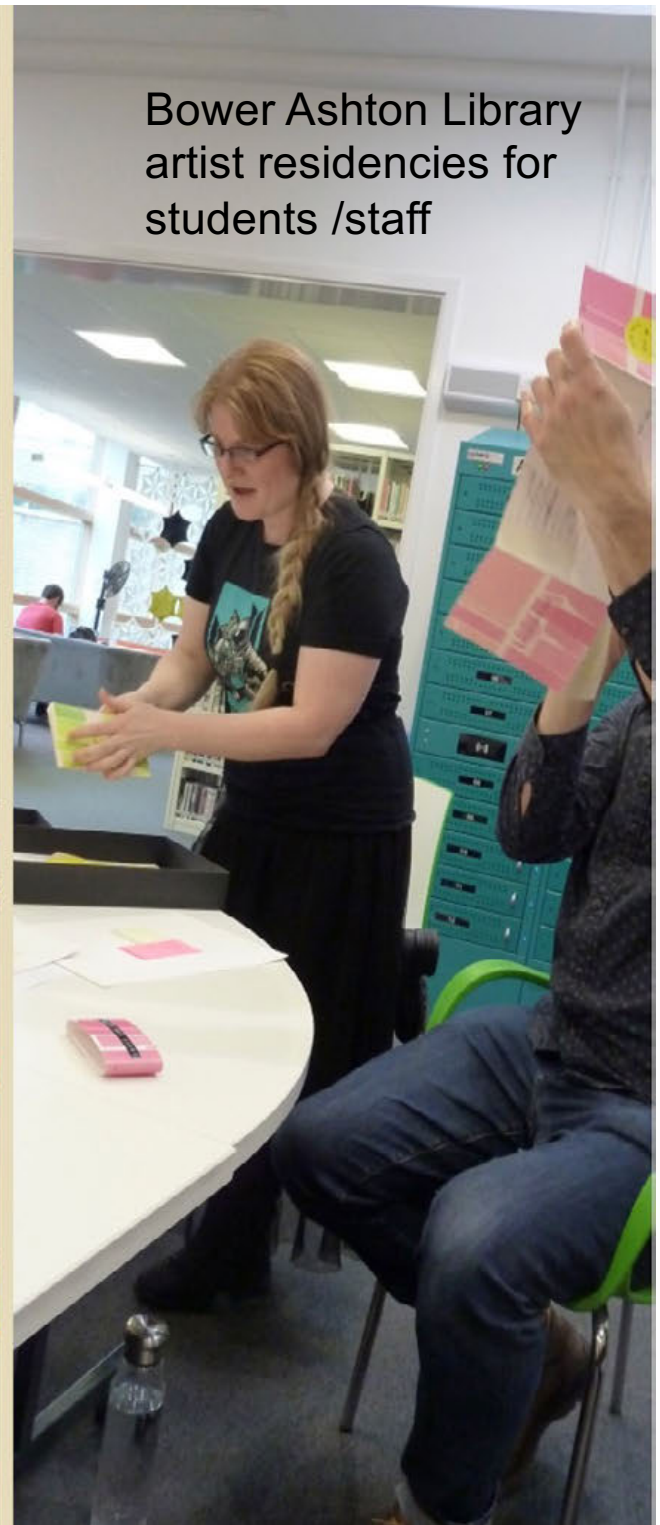
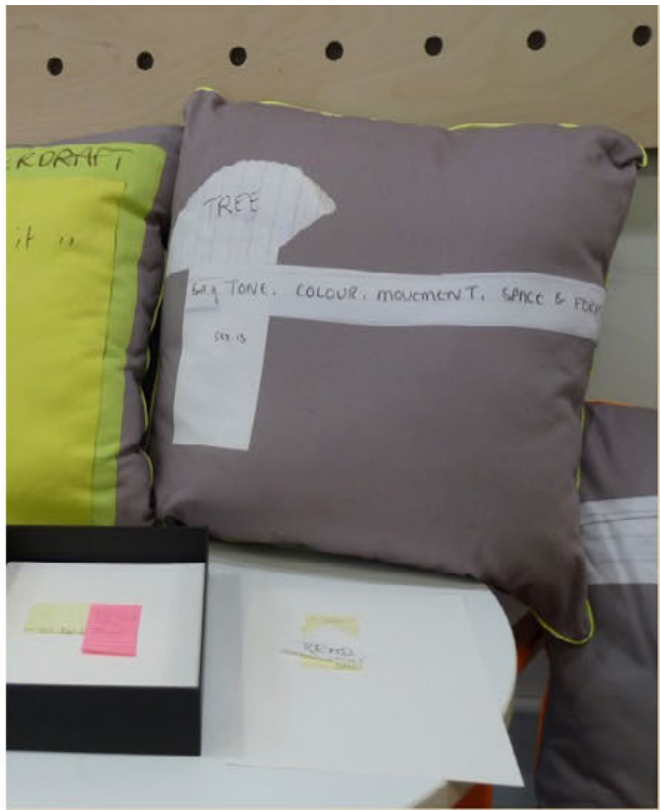
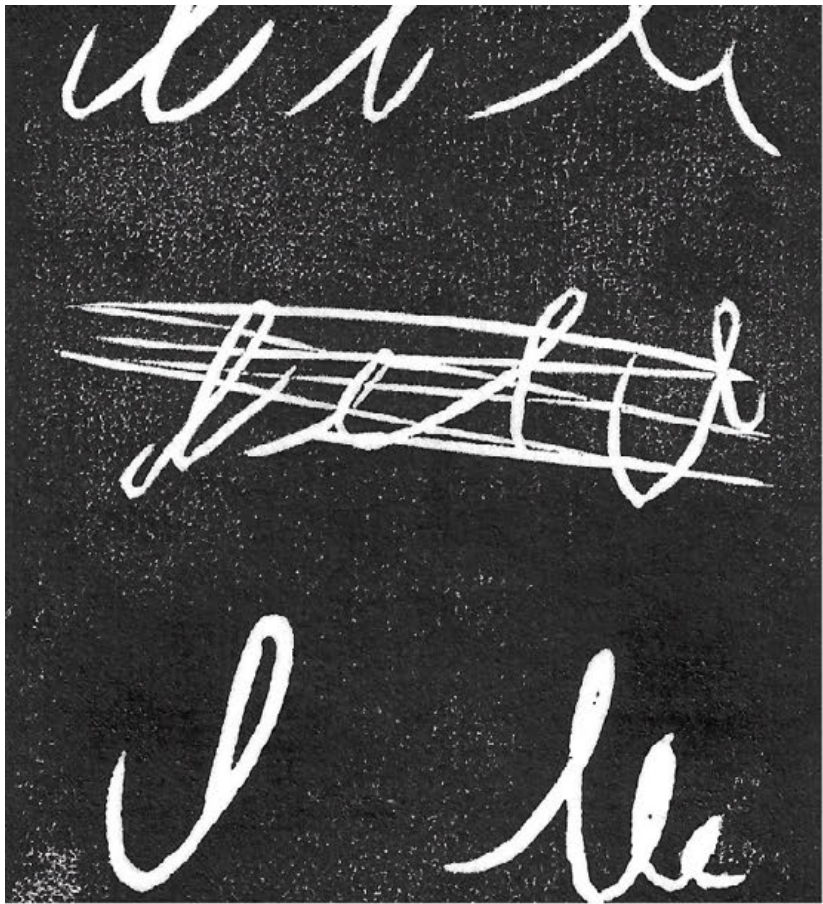
Reading Gendered Words.’



Claire Potter. Photo: Nick Norton



Rosa Nussbaum at work & installation. Photos: Ian Hinchcliffe

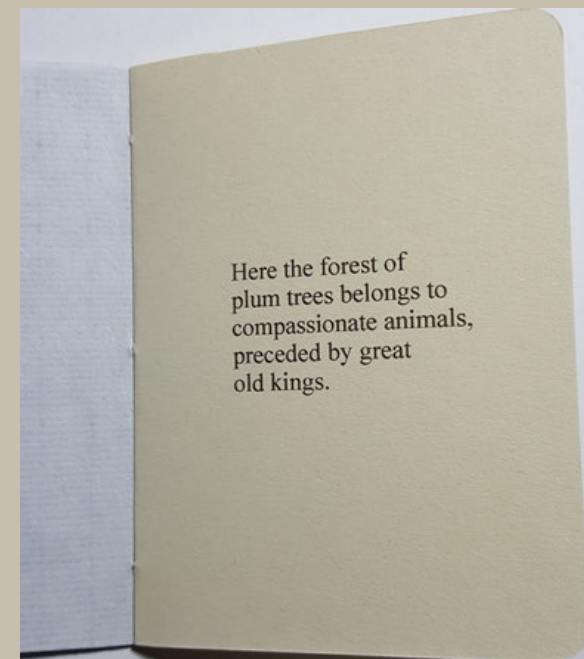




Cathey Webb, *Twenty Library Book Shelves*, 2018.
Photo: Cathey Webb. <http://www.catheywebb.com>



Cathey Webb
Twenty Library
Book Shelves
2018. Photos:
Cathey Webb.



<http://www.catheywebb.com>



Cathey Webb, *Read & Returned*, 2019.
Photo: Cathey Webb.
<http://www.catheywebb.com>

In this book the title *Read* opens out to a folded flyleaf with the words *& Returned*. The action suggests returning something to its place (folding / putting it back). Snippets of photos of library shelves, greyed out except for the red books, are placed randomly throughout the book playing with the idea of disorder and discovery in the library, and the words read and red.

Inspiration for this book came from *Uma história da leitura* (A History of reading) 2018 by Amir Brito Cadôr, where sections of paintings featuring St Jerome, the patron saint of librarians, are greyed out except for the red of his robe...



Uma história da leitura – a history of reading

Amir Brito Cadôr

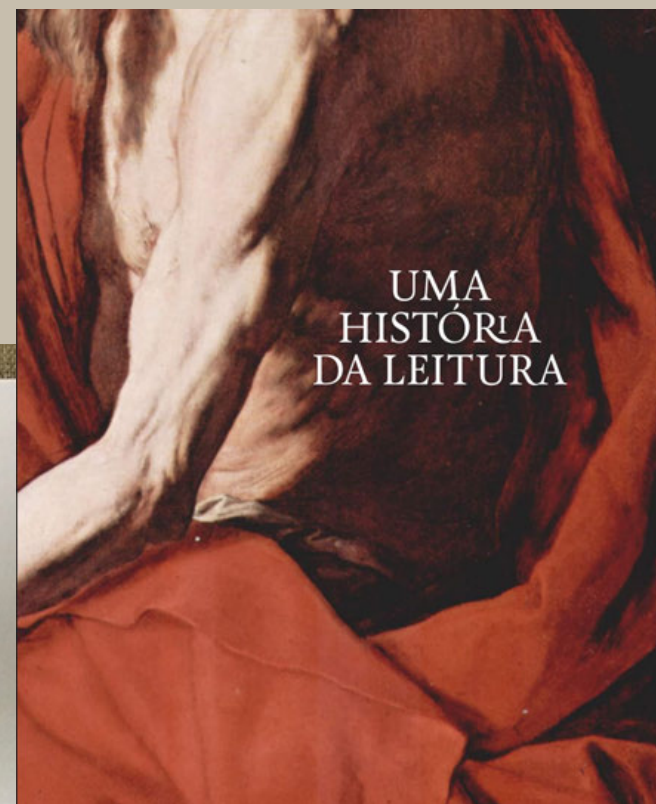
edições Andante, Brazil, 2018

<http://andantelivros.blogspot.com.br>

Amir is the curator of the collection of artists' books housed at the UFMG in Belo Horizonte, Brazil.

He uses the collection as an open research / study resource and arranges exhibitions of the books along with symposia and publications relating to Latin American artists' books.

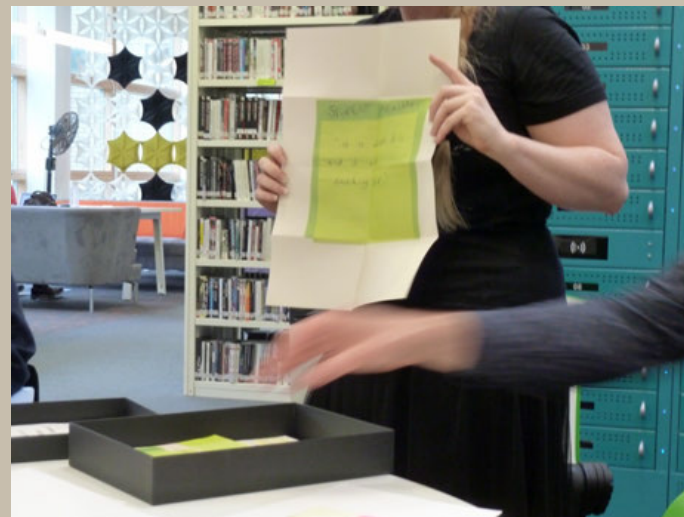
<https://colecaolivrodeartista.wordpress.com>

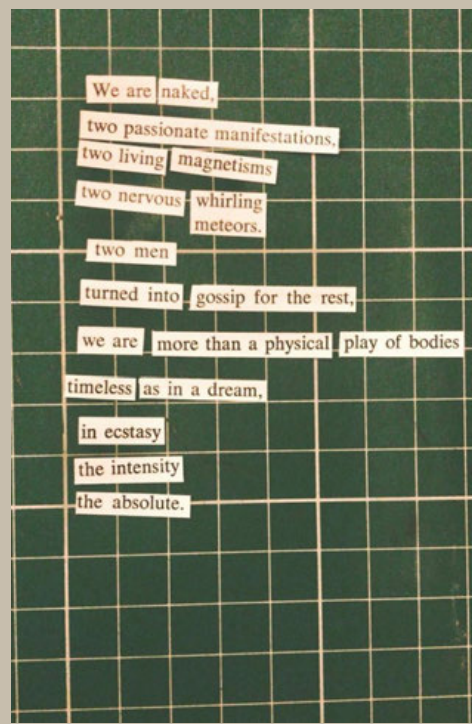




Bower Ashton Library artist-in-residence 2019, Zelda Velika and Angie Butler.

A series of cushions, prints and books inspired by sticky notes found in library books.





Ben Jenner – artist-in-residence 2020 - *anagapesis*

In the digital age it is difficult to get lost in search engines when a definitive search is typed in, but there is nothing quite like the journey of discovery in the library; there is a need for the book in the physical space.

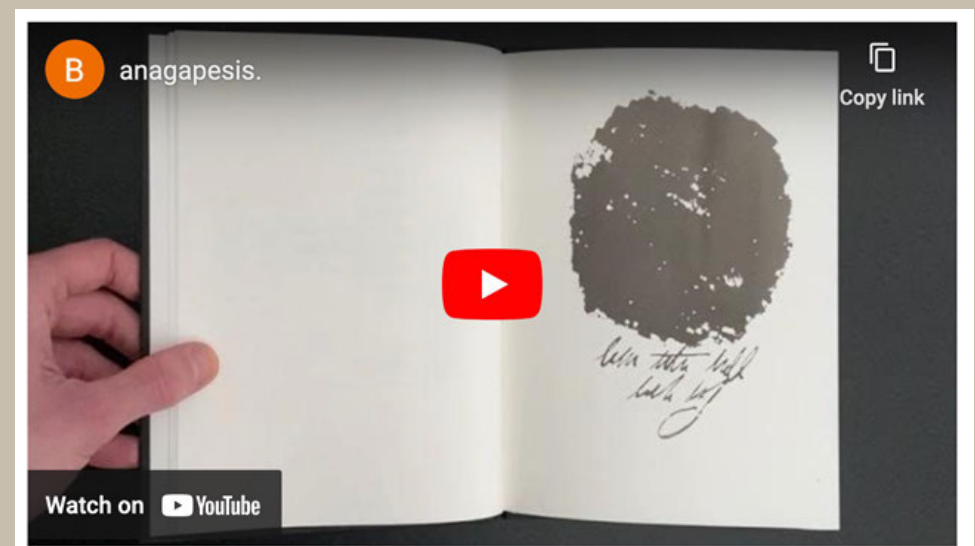
Though digital catalogues are a great resource, they lack the serendipity of unearthing books by chance.

'anagapesis.' is an offset lithography printed edition of five kettle-stitched, casebound books.

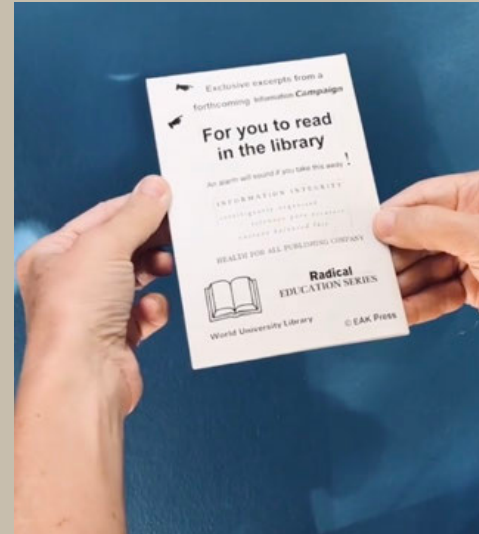
anagapesis (n.) no longer feeling any affection for someone you once loved.

<https://www.benjenner.co.uk/anagapesis>

The project became a metaphor for finding love in unexpected places, of getting lost in library bookshelves.



EAKPress was the Centre for Print Research's #IMPACT12 artist-in-residence at Bower Ashton Library over summer 2022 for the #summerofprintandbooks, watch the EAKPress video at: <https://tinyurl.com/4ukh7p3u>



We have a few of these zines left, if you want one email me.

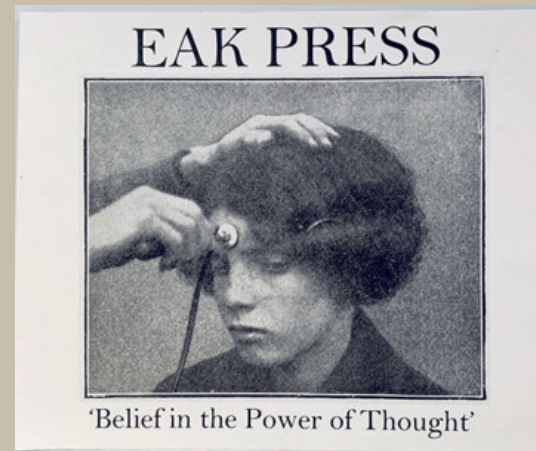


Some details of the EAK Press exhibition Photos: Shaun Oaten

A Few Words about Information and its Users - a Look and Learn Book - a printed infomercial, 'exclusive excerpts from a forthcoming information campaign', from @EAKPress Radical Education Series.

Beware of data miners, escape and evade with a physical book.

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





Collections corner talks at BABE by George Cullen, EAK Press, Graeme Hobbs. Small space show and tells with handling of books. Photos by Niamh Fahy



Exhibition programme for Bower Ashton Library, with events, workshops, and our Artist's Book Club.

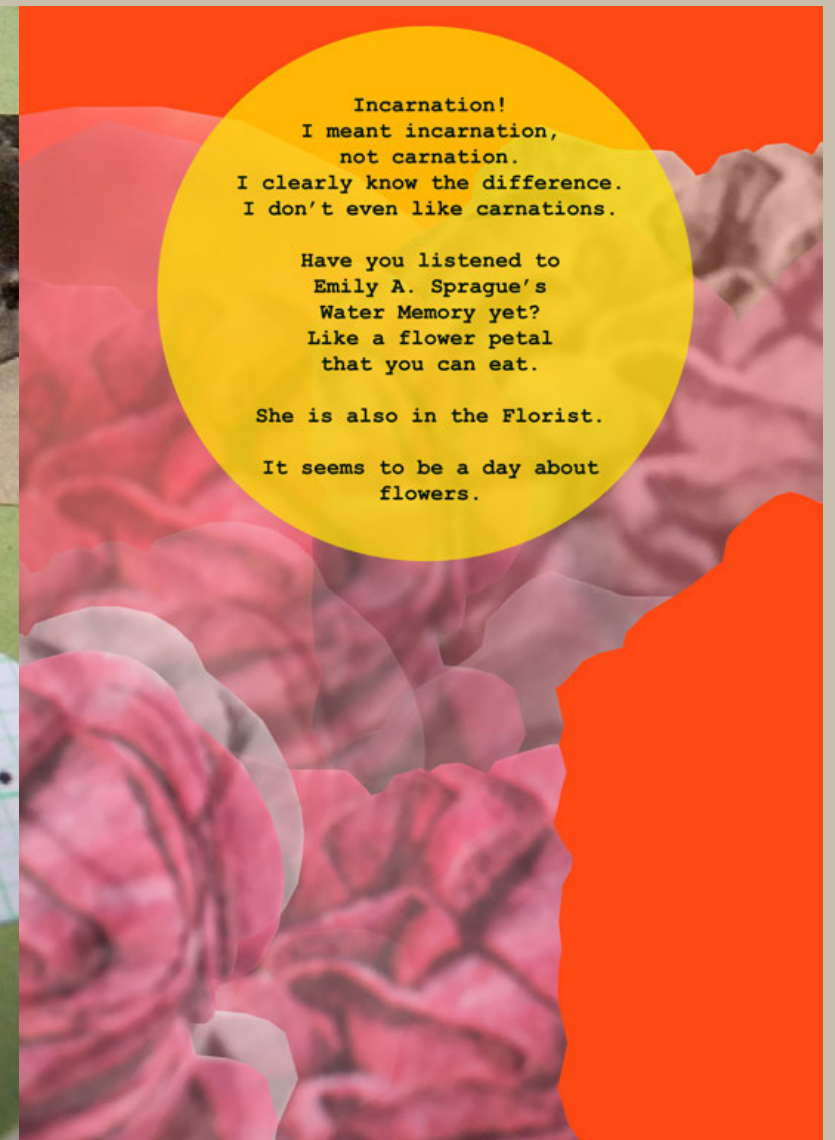
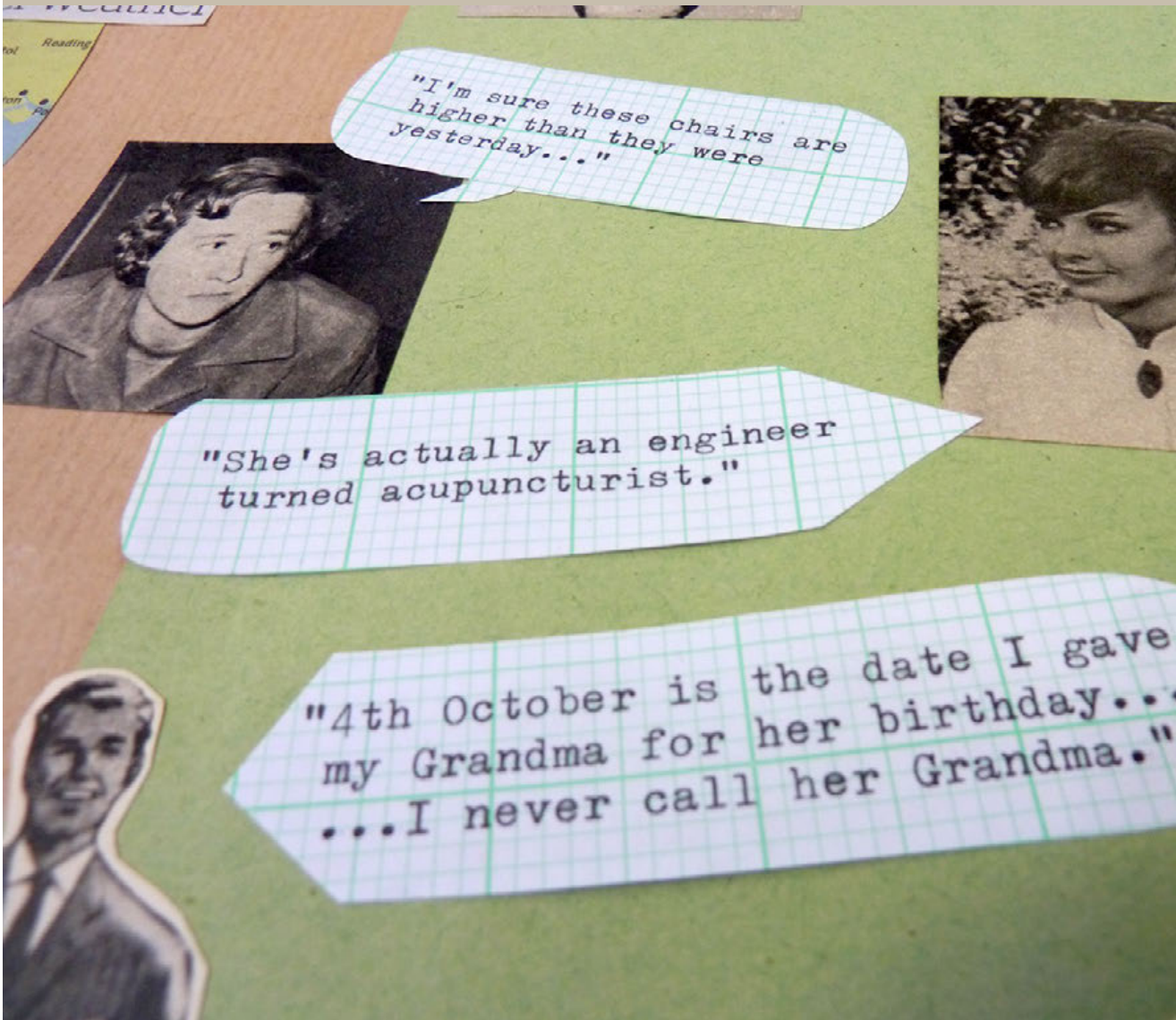


Frans Baake's visiting artist talk in the library;

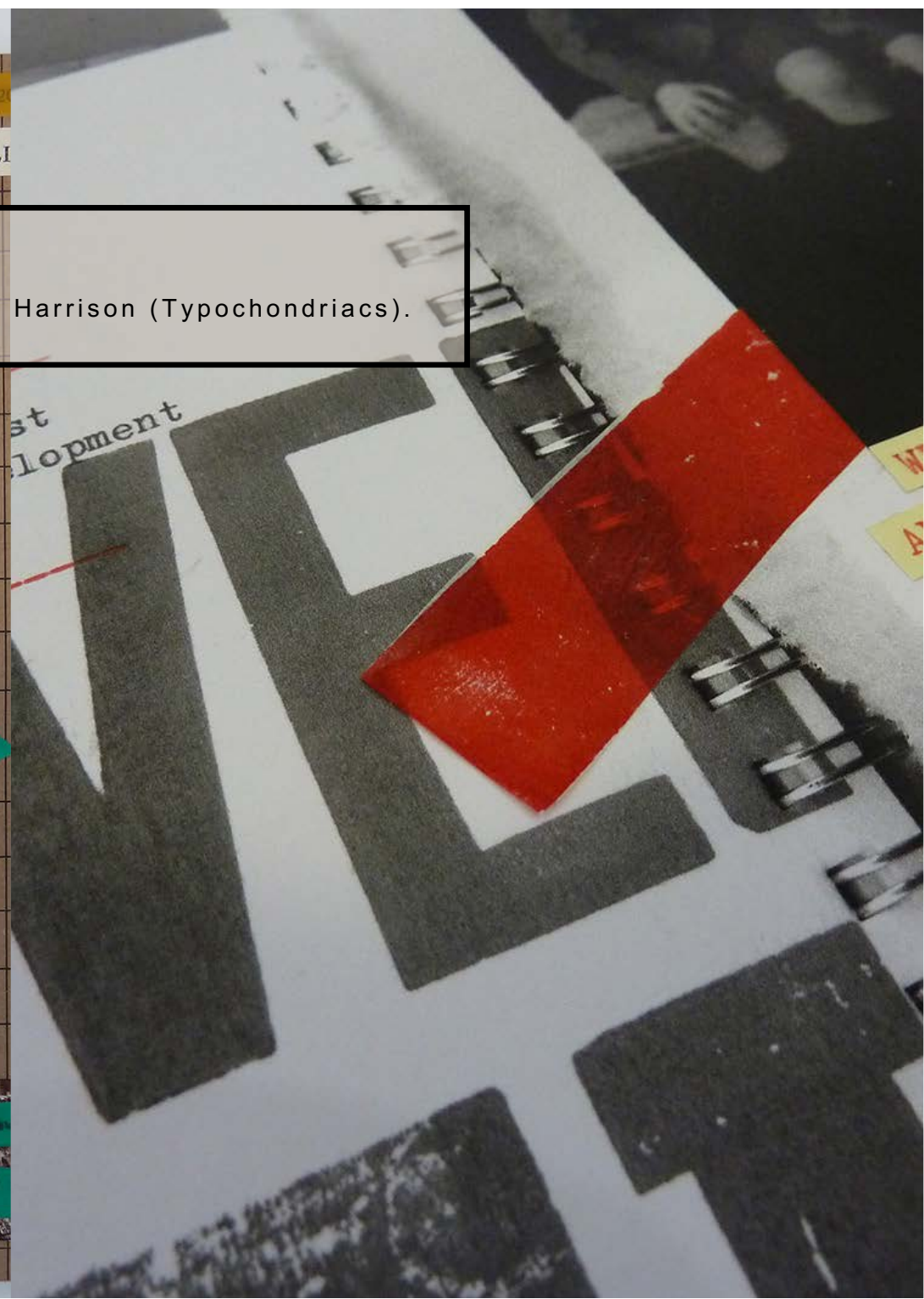
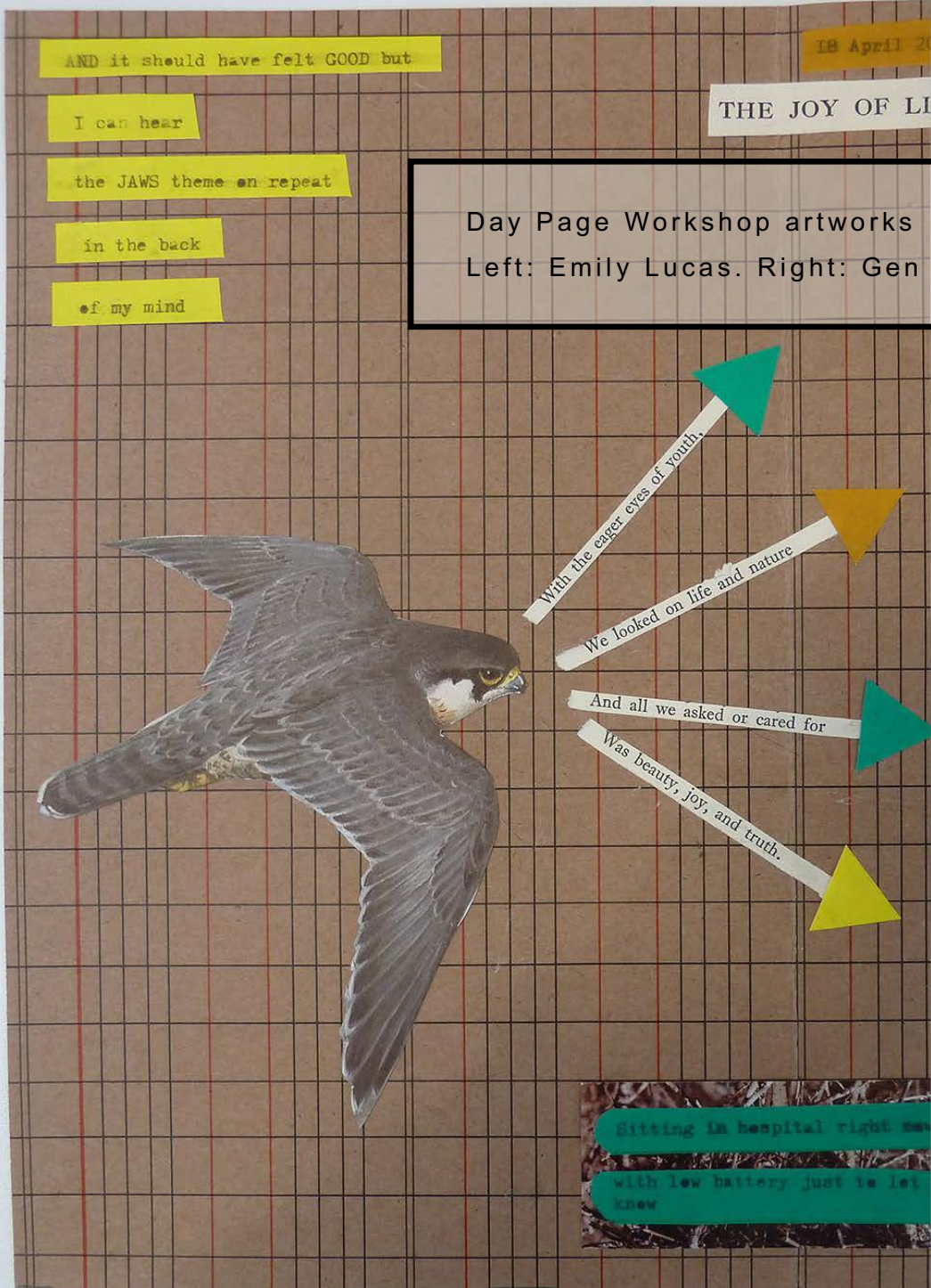


Typewriters at the ready for Daniel Lehan's Day Page workshop.





Day Page workshop artworks – by left, Corinne Welch, right: Chrystal Cherniwchan. Made in the library at Daniel Lehan's daypage workshop.



Day Page Workshop artworks
Left: Emily Lucas. Right: Gen Harrison (Typochondriacs).



Bower Ashton Library exhibitions –

Left: Tim Hopkins show & tell of Half Pint Press books with Angie Butler for *Print in Conversation* talks, November 2019

Right: Katerina Kyselica, *For Me, For You, For Me and You*, March 2020



<https://thehalfpintpress.wordpress.com>

Print in Conversation talks: <https://tinyurl.com/9mashkuk>

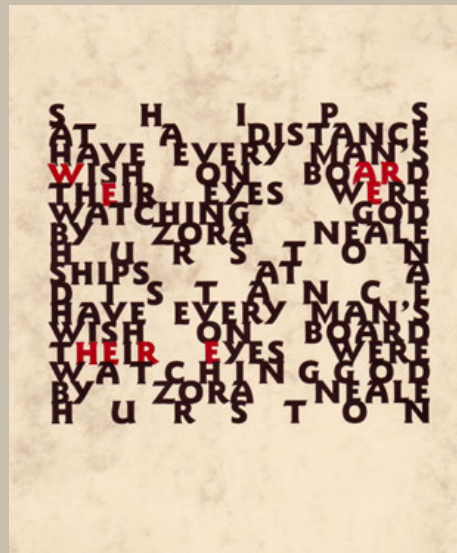
<https://www.katerinakyselica.com>

Their Eyes Were Watching God World Book Night 2018

A response to the short story 'Watching God' in the collection *Three Moments of an Explosion* by China Miéville, and in tribute to Zora Neale Hurston's novel *Their Eyes Were Watching God* (1937).

50 submissions were exhibited in *Found on the Isthmus* over April 2018 at Bower Ashton Library, Bristol and showcased on our World Book Night 2018 Instagram page created by Chrystal Cherniwchan. IG: world_book_night_2018/

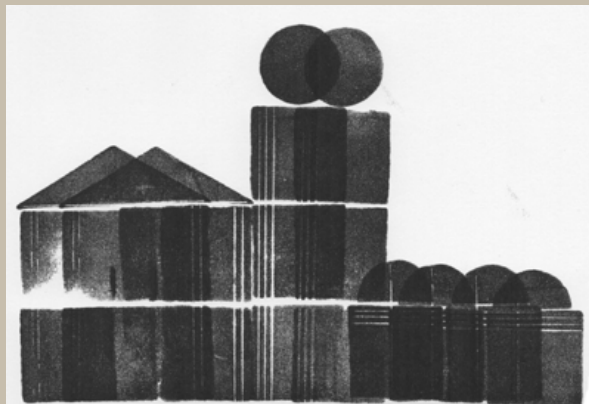
With thanks to North Somerset Council and Weston super Mare Library for filming permission.



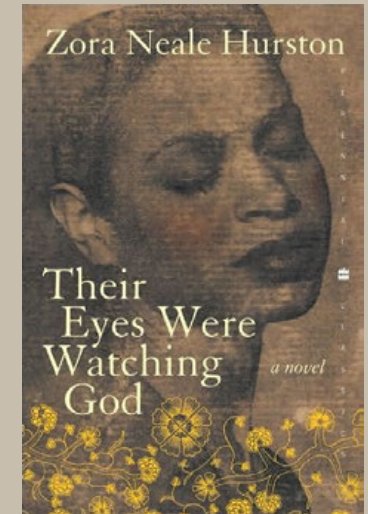
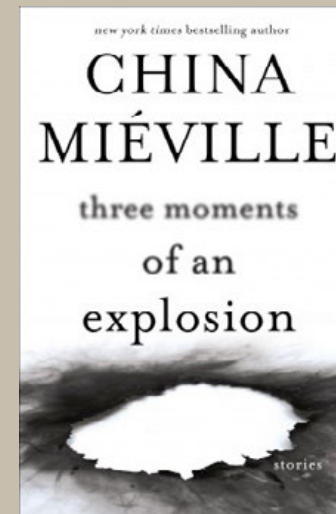
Left: Jeremy Dixon (Hazard Press). Above: Lee Shearman



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



Above: Charlotte Hall. Right: *Deep grammar* by Karen F. Pierce



WBN 2018 in tribute to China Miéville's short story *Watching God*, and the novel by Zora Neale Hurston.



Left: Collage by Éilis Kirby (EAK Press), 2018. Photograph: Éilis Kirby 2018. <https://www.instagram.com/eakpress/>

Right: *EM-EN COUNTER* bookwork, Leonard McDermid, Stichill Marigold Press 2018. Photograph: © Leonard McDermid 2018



Their Eyes Were Watching God, image of our publish-on-demand book, from our WBN video produced at Weston-super-Mare public library (2018). Photo: Si Butler.



Left: Detail of the 2018 World Book Night exhibition installed at Bower Ashton Library.
 Right: Altered book in the exhibition by Ruth Broadway.



*parole tutte
dello stesso tipo*

*Red Blue Shades, Perm Green Light & Cad Yellow Deep**, three artists' books by Sarah Bodman & Chrystal Cherniwchan 2018.

Made with leftover images taken from the contents of old frames used for the library exhibition. Mixing up words and language from books in the library.

Lago Cremisi Permanente *, artist's book by Sarah Bodman & Chrystal Cherniwchan, 2019.

*All the titles were taken from old oil paint colour labels on shelves removed in the refit of the art shop here at Bower Ashton.

Using leftover images and words from World Book Night in the library.



Photo: Frank Menger, 2022

Their Eyes Were Watching God, the collaborative artist's book for World Book Night 2018 (top left).

<https://crystalcherniwchan.com>

Should we have stayed at home and thought of here?
World Book Night 2020

A tribute to libraries everywhere...

The WBN United Artists selected texts for 2020 were inspired by Nancy Campbell's *The Library of Ice: Readings from a Cold Climate* (Scribner, 2018). We decided not to travel physically but instead virtually through fiction and libraries.

Our set texts for WBN 2020 were: W. G. Sebald's *The Rings of Saturn* (New Directions Books, 1998), Olga Tokarczuk's *Flights* (Fitzcarraldo Editions, 2018), and the poem 'Questions of Travel' by Elizabeth Bishop (Farrar, Straus and Giroux, 1965).

We asked people to sit in libraries (real or imagined), read books and travel through their imagination. Little did we know when we set the brief how horribly relevant it would become as Covid-19 brought lockdowns around the world.

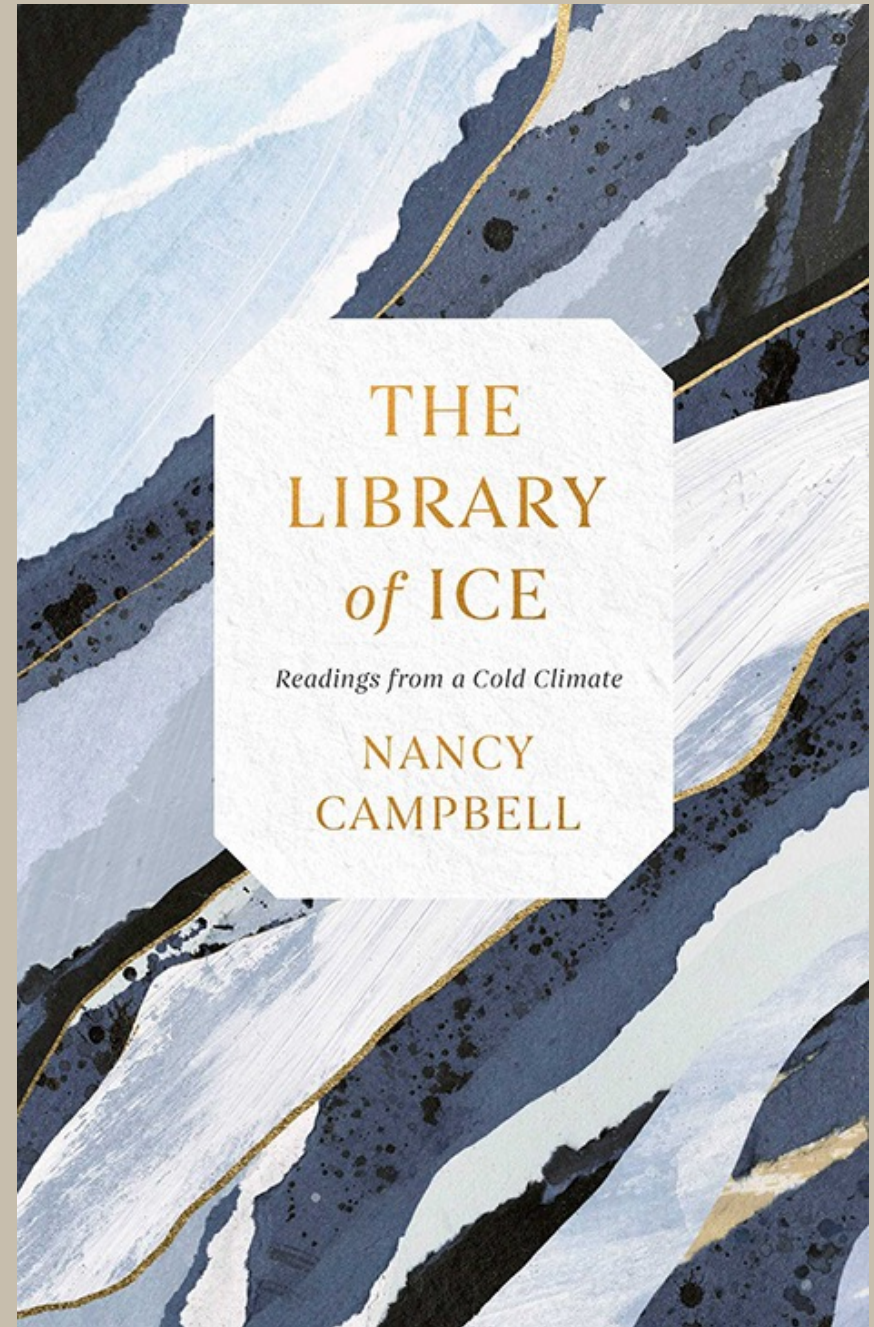
***The Library of Ice* by Nancy Campbell**

'The book is anchored as much in UK archives as it is in the tundra and permafrost of the Arctic.

In the Bodleian, Campbell finds a 17th-century copy of Johannes Kepler's wonderstruck thesis on the geometry of snowflakes, *De Nive Sexangula*, and is the first to read that particular copy in its entirety – its pages are still uncut.

"There are library guidelines for situations like this," she writes, and the librarian duly hands her a silver knife. The thrill of cutting open the pages is like stamping footprints into virgin snow.'

Gavin Francis

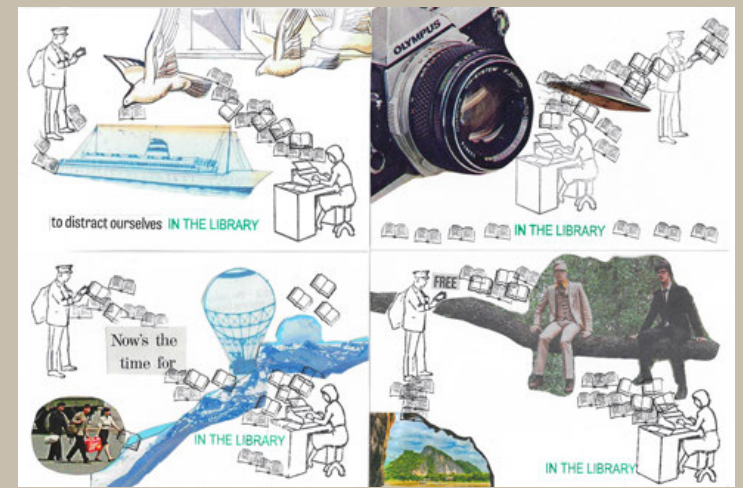




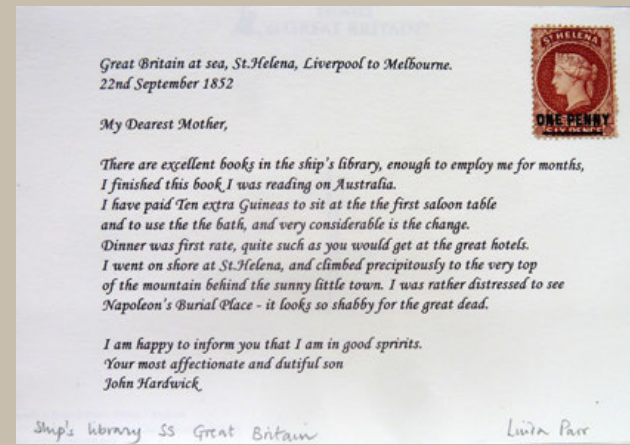
Tamar MacLellan



David Dellaflora



Sue Vallance



Linda Parr

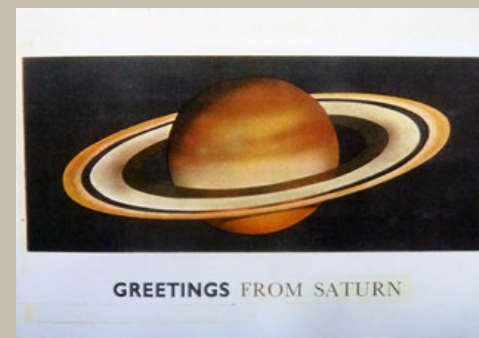


Decorated WBN postcards for mailing out

A selection of artists' postcards sent in response to our World Book Night 2020 call, for an exhibition and mail art exchange at Bower Ashton Library, Bristol, UK, April 2020.

Our 2020 motto, coined by Linda Parr, became:
LIBRARIES * EVEN * ELECTRONIC * ARE * MAGIC

Our virtual exhibition *Should we have stayed at home and thought of here?* can be downloaded at: <https://www.bookarts.uwe.ac.uk/wbn2020/>



Daniel Lehan



Csilla Biro



a library is a book where others
maller books are letters words
signs glyphs a book is a libra
ry whose books are letters word
signs glyphs a library is a tr
ee whose leaves are books and ea
ch leaf is a map of the universe

A Library is... Radosław Nowakowski, A screenshot of the Library in the virtual state of *Liberland*, 2019.
<https://liberatorium.com/liberlandia/esplanada/biblioteka/library.html>



tiny.cat.gallery - Tiny gallery showing art from the perspective of small wooden cats.

A main gallery plus DIY guerrilla galleries for artists, students, library staff and friends to make themselves and add to the library shelves.

Curated by @lisa_cole_designer for Bower Ashton Library over Spring – Summer 2023.





Catherine Cartwright's tiny cat guerrilla gallery on its way to the library bookshelves, June 2023
<https://catherinecartwright.co.uk>



Artists creating libraries...

Self-Reliance Library (SRL) by Temporary Services, USA. A touring exhibition 2011 onwards.

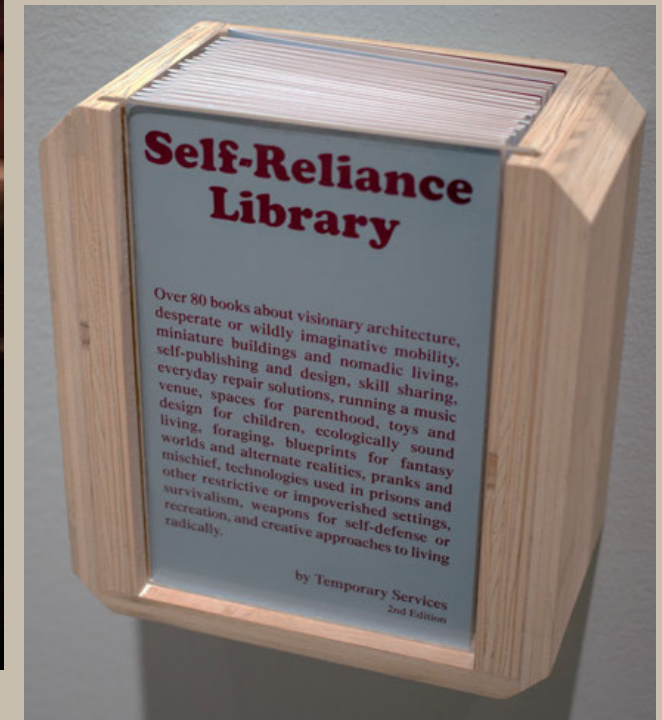
‘An immersive installation consisting of a library of over 80 books, as well as banners and furniture that take influence from ideas found in the library.’

Photos here are from the installation at **Pennsylvania Academy of the Fine Arts, Philadelphia, 2013 –2014.**

Photos: Temporary Services.



<https://temporarieservices.org/served/projects-by-name/self-reliance-library/>



***Self-Reliance Library (SRL)* by Temporary Services, USA.**

Photos here are from the installation at **Pennsylvania Academy of the Fine Arts, Philadelphia, 2013 –2014.**

'The collection is designed to provoke the reader, encourage a deeper relationship with our shared natural and human environment, solve creative problems, or suggest imaginative directions for a range of creative practices. Most of these books have strong visuals and an accessibly designed approach to sharing knowledge.' You can download the booklist at the temporary services website.

Photos: Temporary Services. <https://temporaryservices.org/served/projects-by-name/self-reliance-library/>



Buzz Spector, Unpacking My Library. All the books in the artist's library, arranged in order of the height of the spine, from tallest to shortest, on a single shelf large enough to hold all of them around the walls of a room.

An installation in the San Diego State University Art Gallery, 1995. Photo: Philipp Scholz Ritterman CBA.
<https://collections.centerforbookarts.org/Detail/objects/2957>



Buzz Spector: Works on and of Paper, Jan – June 2019 at University Libraries, Washington University in St. Louis, USA
Pieces that explore and challenge the book as a form. The exhibition also featured Spector's photography, poetry, and collage work. The exhibition was curated by Professor Buzz Spector and University Libraries' Curator of the Rare Book Collection, Cassie Brand.
<https://library.wustl.edu/exhibitions/buzz-spector-works-on-and-of-paper/>



**Buzz Spector:
The Cornell "C" exhibition
in Kroch Library's
Hirshland Gallery
Cornell University, USA, 2007**



Created using 800+ works loaned from the library of arts and humanities on subjects written by Cornellians in the College of Architecture, Art and Planning.

Authors received an email from the Cornell Library when their books were ready to be returned to the library.

<https://brunodavidgallery.com/artists/71-buzz-spector/>

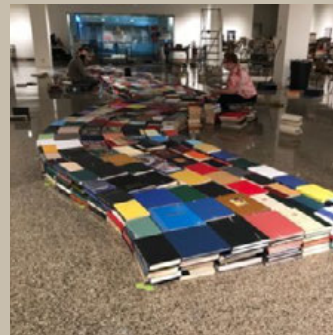
Buzz Spector: Reading Matter, Rockford Art Museum, USA, Feb - May 2022

In 'Buzz Spector: Reading Matter', the artist shows his large-format Polaroid photographs of books, whether from his own library or from various private or public collections. This body of work shows the range of Buzz's interest in the books others read or collect.

The centrepiece of the show was a new book construction using 5,000+ books donated from the Rockford and Evanston Public Libraries.



Buzz Spector, 33 Art Histories (Spine), 2003
Internal dye diffusion prints (Polaroid)
Courtesy of the artist & Zolla/Lieberman Gallery, Chicago



Buzz Spector - *The Library of Babel and Other Works* The Art Institute of Chicago, February - April 1988

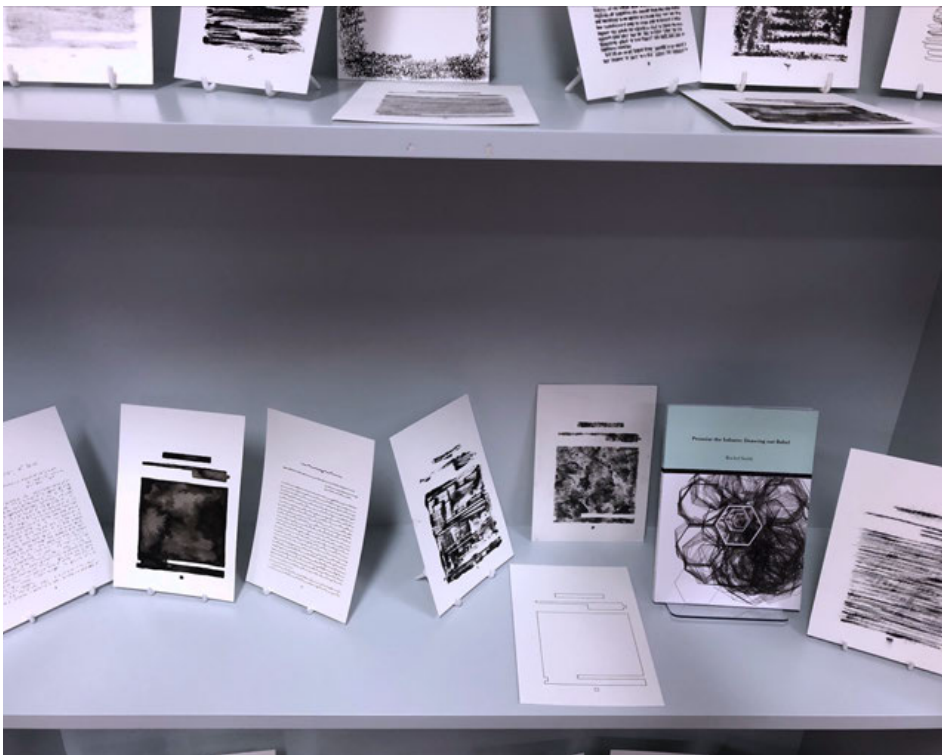


Buzz Spector, *Double Readings*, 1987, installation of stacked books, and eight bookcases containing books covered in Plexiglas, dimensions variable. Courtesy of the artist.



Buzz Spector, *History of Europe*, 1983, plaster and book, 10.5 x 12 x 15 inches. Courtesy of the artist.

<https://brunodavidgallery.com/artists/71-buzz-spector/>



Promise the Infinite: Drawing out Babel, an exhibition of original drawings from the visual poetry artist's book by **Rachel Smith**.

“As a neuro-diverse and queer reader I have frequently mapped my own routes through libraries, books, and pages to better understand how distraction, association, error, misunderstanding or mis-remembering, form a part of the reading and sense-making process.

In this work, I have been obsessively drawing, perhaps cataloguing, imagined pages from each of the books in this infinite library. Each drawing is constrained by the first page of Borges' nine-page story.

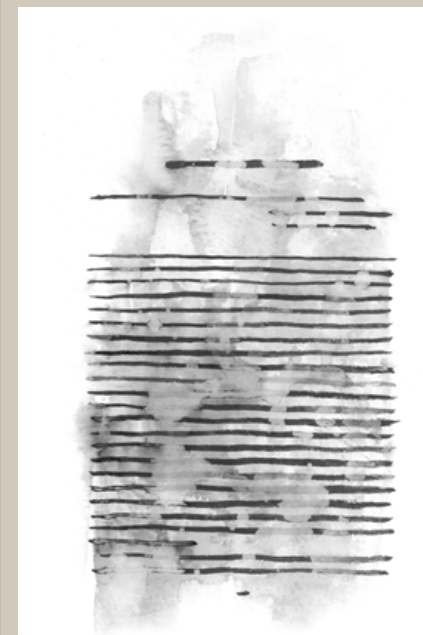
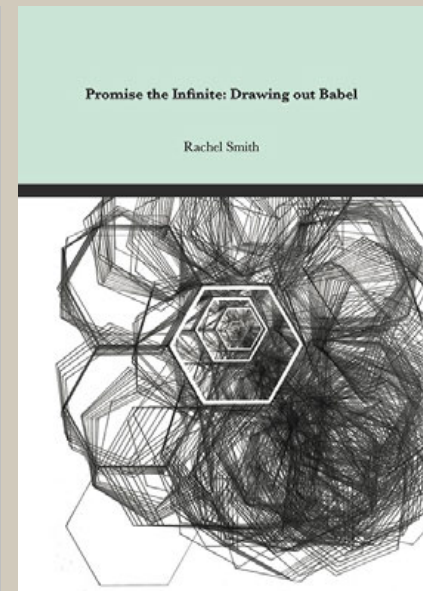
As each book in the library of Babel is unreadable, so each drawing responds to a visual element of the text or the process of reading the page: most are completely asemic, a few are tantalisingly close to recognisable language. It is an additive or generative approach which acts as a delaying strategy.

The narrative of his story is interrupted, it has been suggested, to embody the experience of pulling book after book from the shelves searching, grasping for readable language, searching for sense, for an answer.”

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

The artist Zoomed in for a lunchtime talk to library visitors and students as the exhibition was being installed last December.

<https://www.rachelartsmith.com>





Leslie Mutchler and Jason Urban, *Babel Unbound*.

'In 2014, we began *Babel Unbound*, a body of work based on the library as a curated and performed space. In many ways, we consider the library a perfect intersection of our interests. It is a site of possibility, research, experimentation, and collaboration-fuelled by printed matter as a conduit for information. Referencing a series of historical works, *Babel Unbound* is intertwined with the function and performance of the library. Aby Warburg's *Atlas Mnemosyne*, Jorge Luis Borges' *The Library of Babel*, and Walter Benjamin's essay "Unpacking my Library," help us to contemplate the library of today - one filtered through reproducibility, access to information and an ever-evolving understanding of curation, aesthetics and the archive.'

<https://julumstudios.com>



Leslie Mutchler and Jason Urban, *Babel Unbound*, installed at CIT Wandesford Quay Gallery, Cork, Ireland, 2017.

For *Babel Unbound*, we searched historical and contemporary texts by a range of authors and accumulated a dossier of library-related writings and thoughts, some more tangential than others. The goal was never a comprehensive catalogue but instead a glimpse of portrayals and observations through a cross section of time. Socrates and William Blake coexist with Walter Benjamin and Haruki Murakami. We re-presented research as a series of printed works - risographs, xeroxes and screenprints - that aspire to be a publication but are instead pulled apart, ephemeral and in-flux, lining walls of the space. The exhibition serves as an "endless" unfinished (and unbound) book. <https://julmstudios.com>



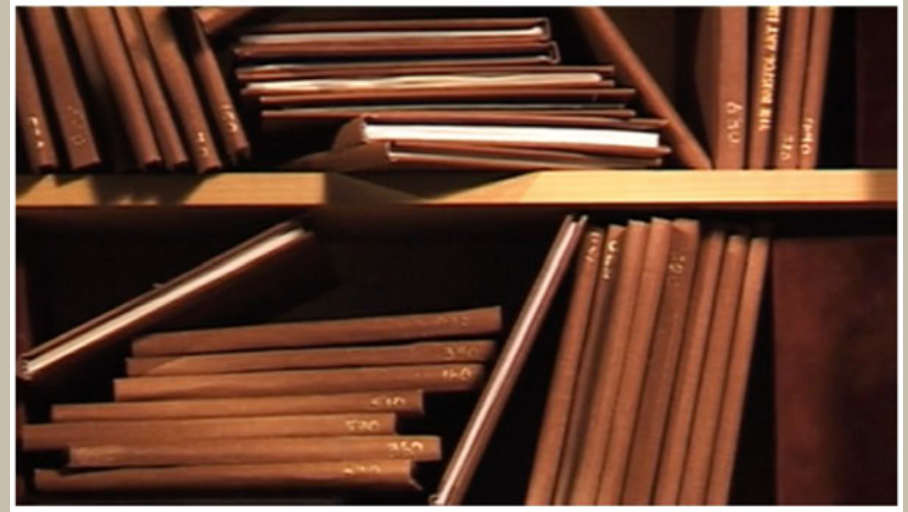
Jason Urban, *The Formalist's Library* installation view, and details of *Bootleg Library (Soviet Martinique Version)*, SNAP, Edmonton, Alberta, Canada, 2017. Photo courtesy of Jason Urban. <https://jasonurban.com/The-Formalist-s-Library>

'*The Formalist's Library* is a meditation on the structure of the traditional brick-and-mortar library as a vehicle for delivering information as we move from a world of the physical to the physible.

The Formalist's Library is an ongoing series exploring various aspects of library architecture and systems and the lifespan of print media in both the micro (daily) and macro (centural) sense.'

Jason Urban: <https://jasonurban.com/The-Formalist-s-Library>





The Bristol Art Library is a fully functioning public library housed in a wooden cabinet the size of a small suitcase. Annabel Other, the artist, created the library in 1998 and is the Head Librarian.

The library's volumes cover a wide range of subjects, from palaeontology to astronomy, with 250 books (all 5 in x 4 in) made by artists and practitioners from all areas of the arts and sciences.

Membership of Bristol Art Library is free, and once you have joined and received your manilla reader's ticket you may visit the library and peruse its volumes anywhere in the world. The library now has 11,500 members, a gift shop and a friends' organisation FOTBAL (Friends of The Bristol Art Library). Photos courtesy of the Head Librarian (Annabel Other).
<http://thebristolartlibrary.co.uk>



The Bristol Art Library: the Library in action. Photos courtesy of the Head Librarian (Annabel Other). The library celebrated its 20th anniversary in 2020 with a commemorative pin badge edition.
<http://thebristolartlibrary.co.uk>



A travelling library: Hand printed books made by Imi Maufe during a one-year VARC residency in Northumberland in 2008 working with local residents.

Imi Maufe had a case specially made to house her collection of artists' books - this was on loan for a year to Northumberland County Council's Library Service where it went on tour with the mobile library that travels around the National Park area.

<https://varc.org.uk/artists/imi-maufe/>

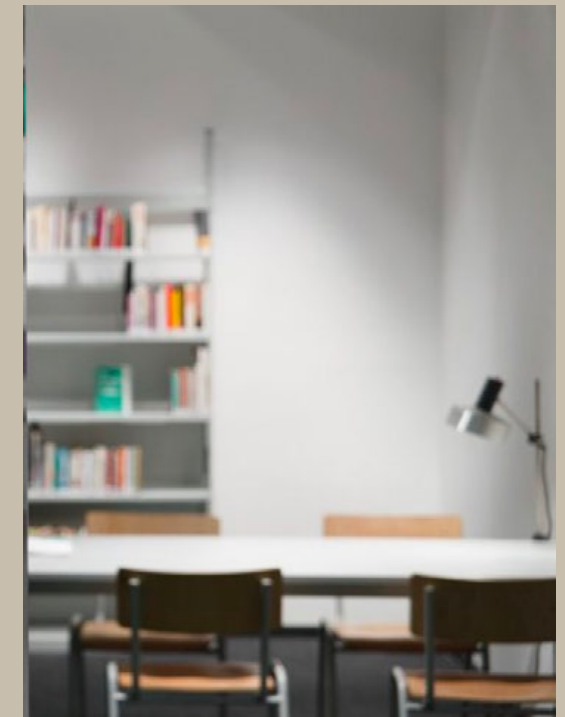
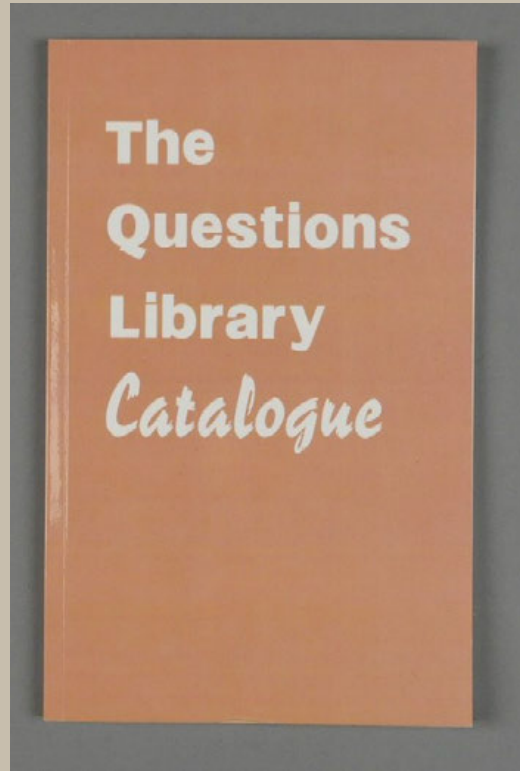


www.codexpolaris.com

IG: @imimaufe

Photos: Imi Maufe



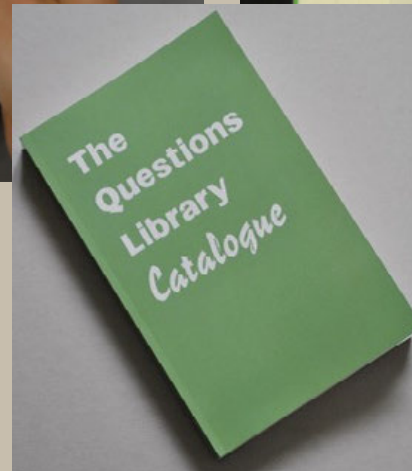
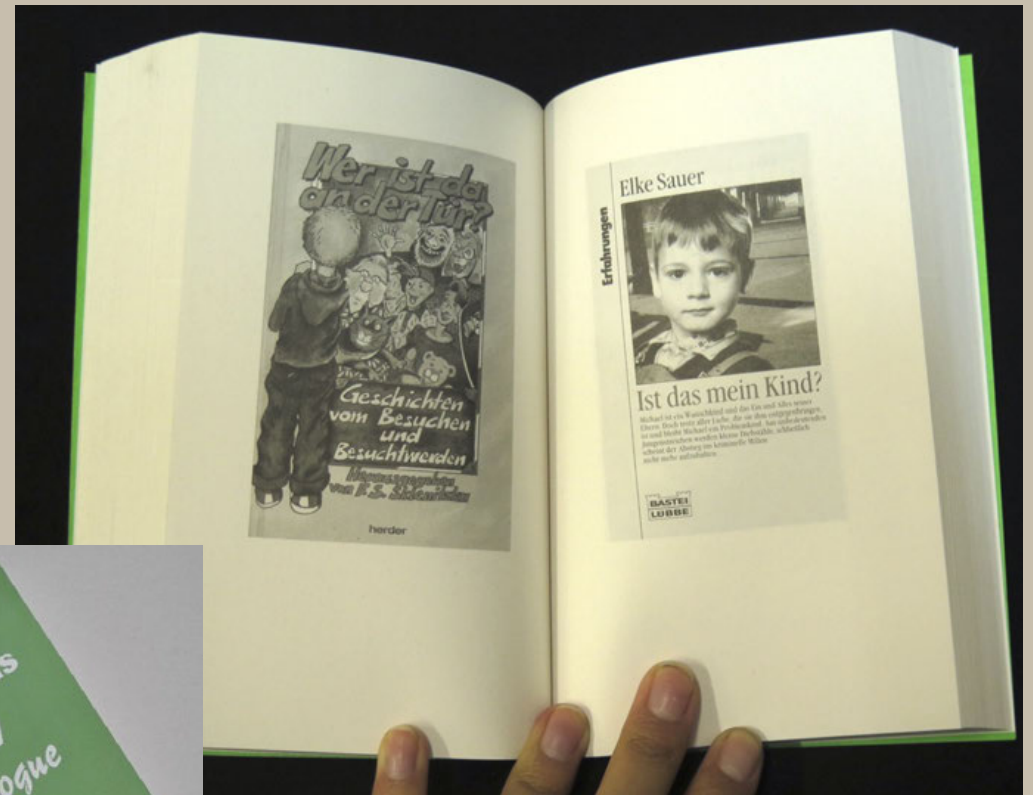


Claudia de la Torre, *The Questions Library* installed January – February 2013 at the Staatliche Kunsthalle Baden-Baden.

A travelling exhibition of books with questions in the titles which can be added to by the public. <http://backbonebooks.net/the-questions-library/>

The book is an anthology of the books collected after the installation “The Questions Library” is shown. What all the books have in common, is that all of them have a question as a title. The books are classified according to the type of question, and not the content.

Photos: Michael Belogour.



Claudia de la Torre (Berlin/Mexico City)
The Questions Library Catalogue
fink editions, 506.

Time questions, space, situation, yes / no, quantity and causality. In the course of each exhibition the inventory is constantly expanding, as visitors have the chance to donate books to the library. This is a work in progress at all times.

The catalogue can be read as if it was a novel, all titles are ordered in a logical way. One question questions the next.

By now the library has 554 books. There are two volumes of the publication to date.
<http://backbonebooks.net/publications/the-question-library-vol-1-vol-ii/>

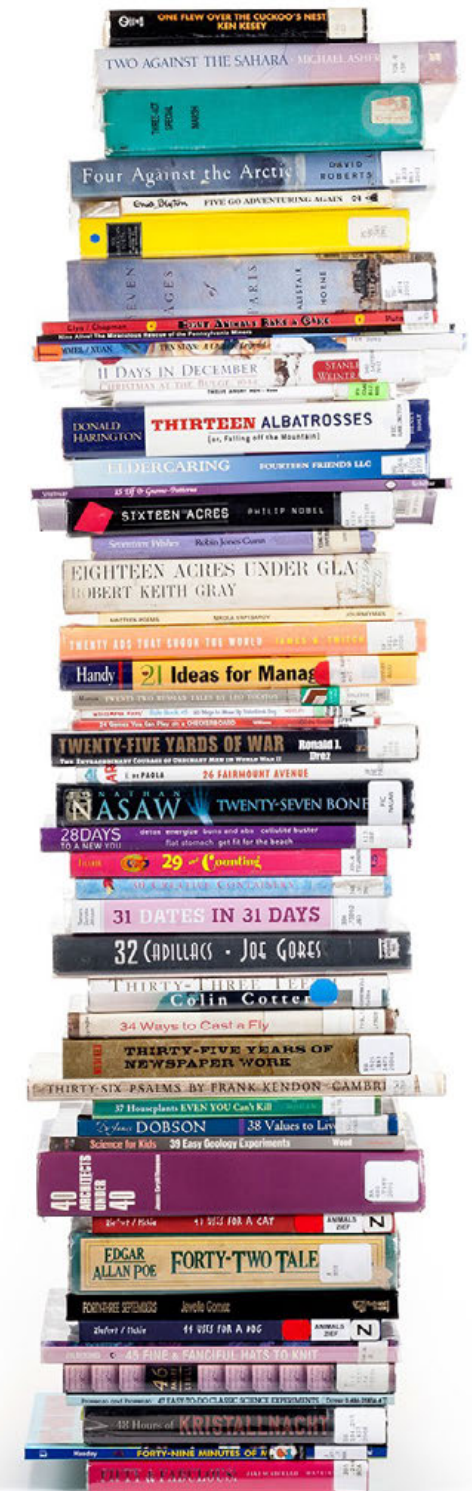


Above: 26 Library Books, Lenka Clayton and Chris Taylor, 2015. Shown as part of *PAGES* the curatorial artist's book project coordinated by John McDowall and Chris Taylor.

Right: Lenka Clayton, 50 Library Books, 2014, Sculpture / loaned library books. Photo: Tom Little, library assistance: Tina Mastroianni.

The maximum allowed number of library books are checked out of a local library in numerical order according to their titles.

<http://www.lenkaclayton.com/#/fifty-library-books/>





Robert Good, *Library of Truth*

'*Adventures of Ideas* is an exhibition of book works that explores the problems of knowledge, the limitations of language and the role of creativity against the contemporary backdrop of the digital divide...

In the current age of fake news Library of Truth is a reminder that books are not infallible either. This collection of books titled "The Truth About ..." contains more than a few unreliable volumes. Misinformation, disingenuous and mendacious claims and outright lies predate the internet.' <https://www.robertgood.co.uk>

Robert Good will be a Summer Library resident at Street Road this July – August.



SUMMER LIBRARY –
Street Road Artists Space
Cochranville, USA

Full Circle

*Books as building blocks
Creating forms
Simply, like Mondrian
Erasing the distractions
Color, images and titles
That pull the eye away
From our true nature
Of Earth*

*Building back the trees from which they came:
from trees to books and back to trees again.*



Street Road's *Summer Library* project is an ongoing meditation on library collections and reading tendencies, with a specific focus on our own [Little Free Library 19330](http://www.streetroad.org/lfl.html) which started as a one square foot box with a dozen books and soon grew into a five hundred square foot storefront by the side of a well-travelled highway. <http://www.streetroad.org/lfl.html>

Librarian 7, Rhonda Ike, July – September 2022

Working with the books as sculptural elements led her to create forms that somehow represent these gentle giants. The large circle in the middle of the space is the circumference of one of the largest trees in Chester County, located in Cochranville, three miles from Street Road Artists Space and just a stone's throw from the Little Free Library.

Ike invited visitors to enter that space and feel the magic within. Viewers were encouraged to add books from the shelves or the floor to this circle in order to contribute to the growth of this installation.

<http://www.streetroad.org/summerlibrary.html>



Librarian 3 - Rachel Eng, August - September 2021

A collection of books that speak to humans' relationship to plants, land, and the groomed/ungroomed spaces we inhabit. A library to spur questions about what plants we value, eat, grow, sell, and how they have impacted our past, present, and future. What lives were displaced or exploited in these processes, and how in the present can we have a more reciprocal relationship with our planet and each other, than one of just extraction.

<http://www.streetroad.org/summerlibrary-rachel-eng.html>



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

COVER PAGE - 'I WISH ...' AT SHANDY HALL, COXWOLD, UK - SEE PAGE 15

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

La Via Stellata (The Starry Way)

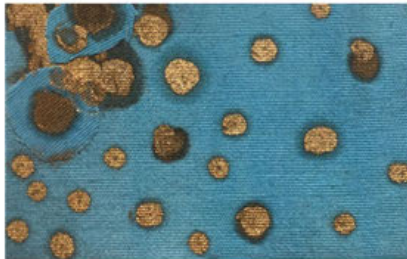
Claudia Sbrissa

Wednesday 5th July – Tuesday 5th September 2023

"The human heart is as a frail craft on which we wish to reach the stars." - Giotto di Bondone

My practice is inspired by place and is informed by my encounter with the beauty and wonder of the everyday world. I seek to give shape to familiar yet enigmatic experiences through my engagement with ideas, methods, and materials that find expression in practices of drawing, printmaking, book arts, and sculpture.

The presented works entitled *La Via Stellata (The Starry Way)*, are from a series of twenty-eight books, created during a residency at The Civita Institute located in the village of Civita di Bagnoregio in central Italy. This series reflects my time investigating the architecture and landscape of Civita as a place of exchange between antiquity and the present.



Detail: *La Via Stellata*, Claudia Sbrissa

The hilltop town of Civita with its striking location atop a plateau of volcanic tuff overlooking the Tiber river valley, it is a place of fragile beauty due to its unstable foundation that often erodes. It owes much of its unaltered condition to its relative isolation. The only access is a 500-metre suspension footbridge suspended over the Valle dei Calanchi accessible only from the nearby town.

Steeped in mystery and mysticism, the town is noted for its architecture and rich history. The settlement was first established by the Etruscans in c.500 BC. It fell under Roman rule, was conquered by the Lombards, passed onto

the Franks, became part of the Papal states, and in 1140 AD became a free commune. Once known as Balneum Regis – 'King's Bath', for the Lombard King Desiderius who had his wounds healed by the hot springs of the area, Civita di Bagnoregio is also the birthplace of St. Bonaventure.

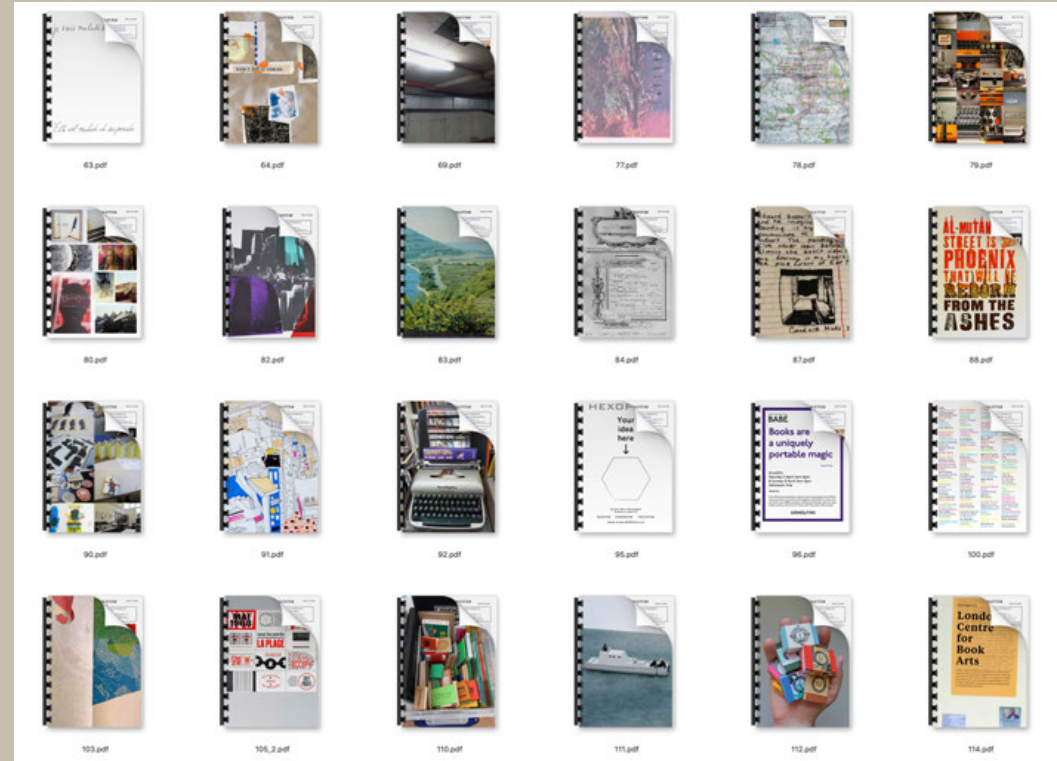
My investigations found expressions in the form of large-scale rubbings of the foot bridge. This relatively simple process, which combines elements of drawing, printmaking, and sculpture- generates sophisticated and unexpected compositions that capture both the physical and the more elusive properties of objects.



Detail: *La Via Stellata*, Claudia Sbrissa

Each day for the duration of the month-long residency, I went to the bridge before sunrise to document the bridge via drawing through the process of rubbing. Beginning at the start of the bridge, with each step forward, I would lay down a 12" x 1" strip of paper and create a rubbing of that section. The next day I began where I had left off the day before, continuing this process until I reached the top of the bridge, the threshold into Civita, Porta Santa Maria.

Keep up to date with artists' books news



Book Arts Newsletter – free download at:
<https://www.bookarts.uwe.ac.uk/newsletters/>

One last thing...



Imagined Four-Eyed Jay collage by Roelof Bakker, 2023
<https://rbakker.com>

World Book Night 2024 In Praise of Birds

**Join us for an the exhibition at
Bower Ashton Library!**



WBN United Artists invite you to read and respond to a text or book about birds.

The call for participants around the world will launch in September 2023, we'll be asking people to make a postcard inspired by birds to send for an exhibition and mail art swap.

You can make a text or image (or both) contribution, postcards should be no larger than 16 x 11 cm.

Help us to compile a collaborative bibliography between all participants.

All postcards will be swapped so you will receive another contributor's card in return plus an extra gift from WBN 2024.

Deadline 1st March 2024 but you can hand in as early as you want to.





LATEST NEWS

THE BOOK ARTS NEWSLETTER

BOOKMARKS

NOTES AND LETTERS RECEIVED

EXHIBITIONS AND EVENTS

PUBLICATIONS

ABC - ARTISTS' BOOKS CLUB

BOOK ARTS NEWSLETTER GALLERY

ABOUT US

BOOKARTS COURSES (CPD)

THE MEIR AGASSI MEMORIAL ARCHIVE

ARTISTS' BOOKS ARCHIVE

PEOPLE

RESOURCES FOR STUDENTS

BOOK ARTS WEBSITES

CONTACT US

CENTRE FOR PRINT RESEARCH

Please do get in touch if you have any questions, want to find out more about our projects or loans or join the Book Arts Newsletter mailing list:



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



Sarah.Bodman@uwe.ac.uk



[@SarahBodman](https://twitter.com/SarahBodman)