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# WORLD BOOK NIGHT UNITED ARTISTS

Stories of and strategies for experimental,  
collaborative publishing

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## **Abstract**

Sarah Bodman reflects on 13 years of Bookarts at UWE Bristol's World Book Night (WBN) project; a text and image / artists' books-based event which has evolved from an initial collaboration with the artist and poet Nancy Campbell into an annual, international, participatory celebration of reading and creative making. Inspired by our shared interests in literature, poetry, artists' books and mail art, WBN introduces ourselves and other artists/writers to particular books and ways of working together.

## WORLD BOOK NIGHT UNITED ARTISTS

Sarah Bodman

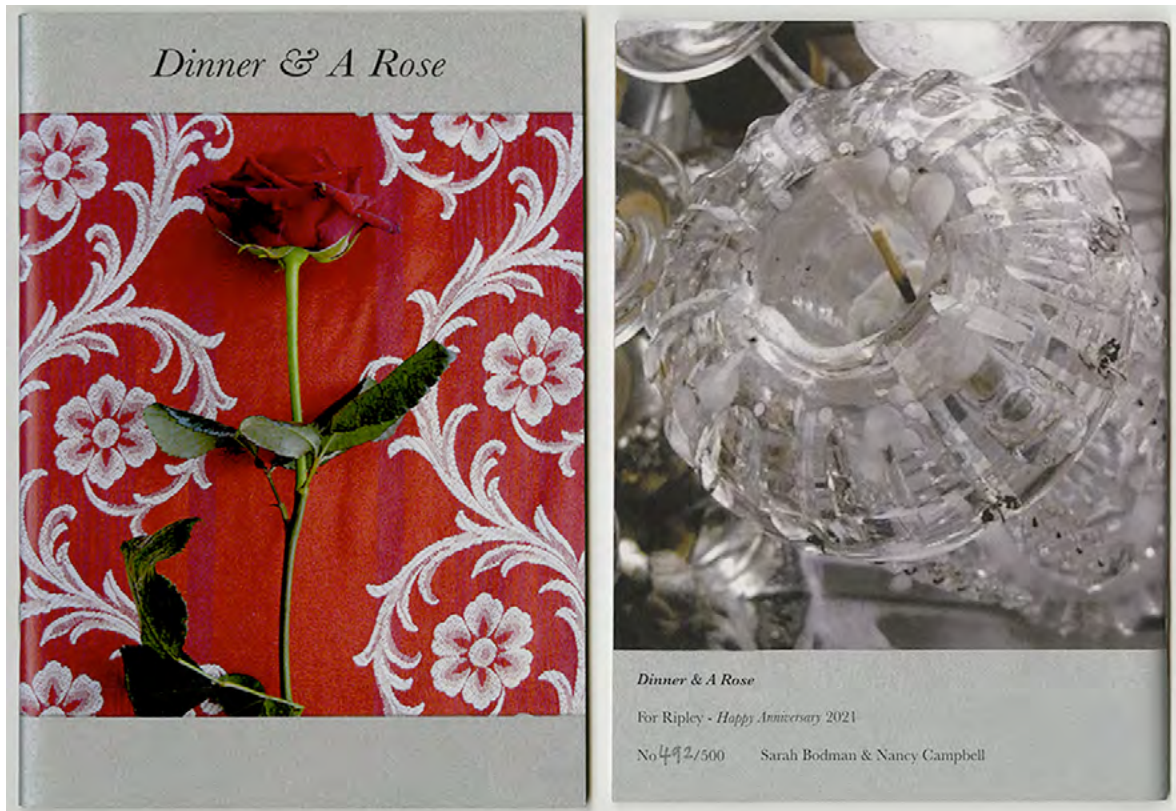
2023 sees the 13th iteration of Bookarts at UWE Bristol's World Book Night (WBN) project, an artists' books-based activity which has grown from an initial two-person collaboration into an annual international, participatory event. It has evolved organically from the 'WBN United Artists' mutual love of literature, poetry, artists' books and mail art, and of introducing other artists to particular books or collaborative ways of working. WBN is an unfunded venture, developed through a wish to extend the opportunity of collaborative bookmaking to the public. Since its inception in 2010, 637 artists, writers, students and the public have contributed artworks/texts in response to our themed calls towards an annual exhibition at Bower Ashton Library here in Bristol, accompanied by complementary video and publication. This article looks back to the origins of WBN, discusses some of the highlights, geographic locations and creative strategies employed by us in organising a large-scale, collaborative event.

### Once upon a time

In 2010, I was commissioned by the University of Dundee to create an artist's book for an Arts and Humanities Council (AHRC) funded project: *Poetry Beyond Text: Vision, Text and Cognition*, investigating how readers respond to visual aspects of poetry. I nominated the much admired poet and artist Nancy Campbell to be my collaborator on the project. We decided to make an artist's book in homage to a shared favourite novel of ours, Patricia Highsmith's *The Talented Mr Ripley*.

Inspired by Poetry Beyond Text's interest in experiment, we recreated Ripley's meals in a live performance/dinner for twelve guests. I prepared all the food and drink detailed in the novel to be consumed by our guests over many hours. Nancy wrote a series of 18 poems inspired by the evening's conversations, and I photographed Ripley's place setting for each course to create our artist's book *Dinner and A Rose* (1).

We found the experience of making a collaborative book a real delight and quickly agreed to create an annual event to fall on World Book Night (23rd April each year) as the 'WBN United Artists', inviting others to join us from 2011. The experimental writing and food link stayed with us for a while as *TOAST: A Night on Weevil Lake* (2011) (2) created an artist's book of text or visual essays from the perspective of a piece of toast in tribute to Douglas Coupland's novel *The Gum Thief*. It also kept true to the content of the novel's lack of gracious hosting with our evening's guests finding nothing being cooked, takeaway food having to be ordered in and eaten off paper plates from Staples stationery store as they created artworks for the video with a limited supply of items. *The Secrets of Metahemeralism* (2012) (3) was written as a collaborative essay by 13 participants on manual typewriters to create an artist's book in tribute to *The Secret History* by Donna Tartt. This time there was feasting whilst working, with deliberately dangerous looking mushrooms, fine wines, frozen cheesecake, Bloody Mary's and other food from the character Bunny Corcoran's funeral. Our secret location in Oxford was the perfect place to respond to a novel set in Hampden College, writing the essay that Bunny might have handed in had he survived.



Toast

**Toast**  
**Helen Allsebrook**

Sat with a glass of port, perched by the fire with his little lap of spring,  
Malty Bateh told his tale of wartime woes...

"Now, this story, is a story with a moral. I'll keep it brief.  
I was raised by Sainsbury's, trusted them with my life.  
What was to happen next was really quite something and shaped the 5% of *hoof*  
(said with bitter, morbid contempt) I remain today.

They threw me into a cave, a hot dark cave. They released me after 45 minutes  
of intense, dry heat. I gasped for air and water then slumped in relief.

A young boy, who looked like he'd been kept under poor conditions himself,  
with spotted face and unwashed hair, haphazardly thrust me towards a grating  
guillotine of 20 blades

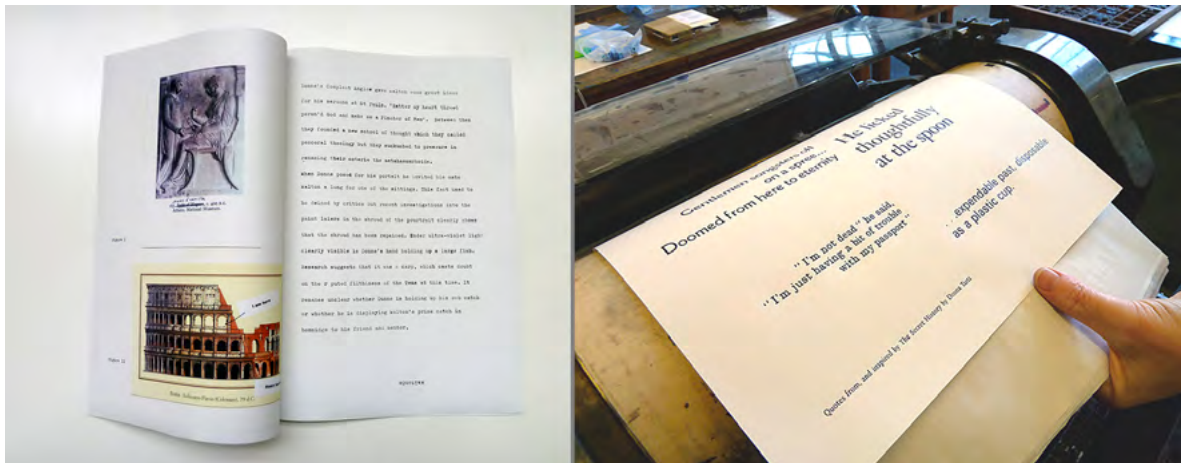
It left me in pieces.  
I thought to myself, I rose once before, *I will rise again!*  
How optimistic.

23

1 (above) *Dinner & A Rose*, Sarah Bodman and Nancy Campbell (anniversary edition 2021).

2 (below) Detail: Helen Allsebrook's contribution to *TOAST: A Night on Weevil Lake* (2011).

Photographs: Sarah Bodman 2022.



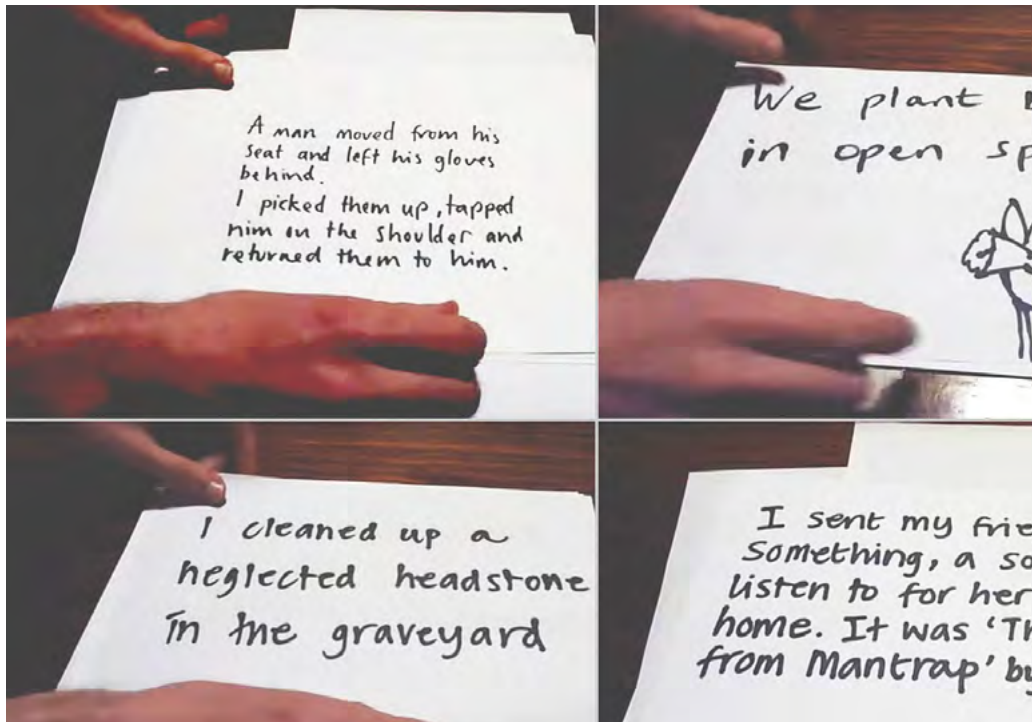
3 *The Secrets of Metahemeralism* artist's book and letterpress printed poster editioned for the project's contributors by Angie Butler & Hazel Grainger (2012). *Photographs: Sarah Bodman 2012.*

### Models, Manners and Mischief

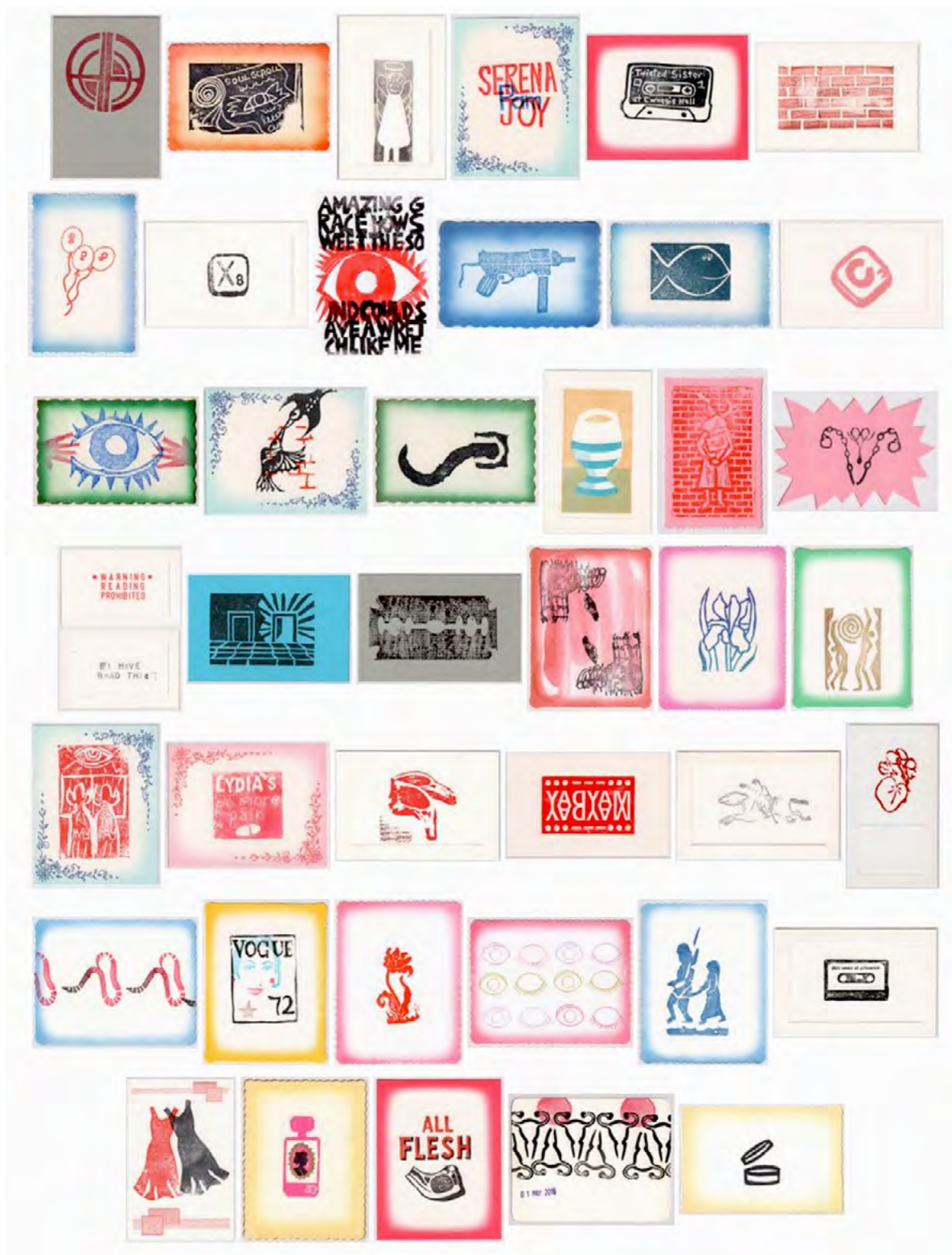
Books are selected by nominations, votes or invitations, and range from popular fiction to contemporary literature. This part continues to evolve organically, and a chance encounter or a casual conversation between artists, writers or students can soon enthusiastically transform into a tangible brief. It's often a little dance around what will work, be democratic for people to join, possible to post or email, fit into display cabinets or be easy to share. That is always a fun bit, untangling the last little bits of why, how, and where before we make it formal. Can we ask for contributions to be just audio this year? (not really), Is it possible to make a mini newspaper edition in one day? (yes), or a postcard made, written, scanned and emailed from Kathmandu in an hour? (yes).

The participatory calls are announced via the Book Arts Newsletter, Bookarts website and social media. Over the years, contributors have sent in reports of good deeds for a zine (*Some Small Good Things*, 2013 (4)) in tribute to Raymond Carver, 3-word poems for a letterpress printed booklet for Charles Bukowski's *Post Office* (2014) and a turntable full of handmade miniature artefacts (*Shine On*, 2015 (5, 6)) from Stephen King's magnificent horror novel *The Shining*. Sometimes people join in once because the nominated book is a particular favourite of theirs, others such as the poet Jeremy Dixon - who summed up WBN 2016 perfectly as: '40 artists, 16 stampers, one day = Serena Joy' have stayed for the long haul.

By 2016 our core group of WBN United Artists had grown. Now that we were more than could fit comfortably inside a small, terraced house in Bristol to make work together we began to look for other spaces. Our set book that year was nominated by the artist John Bently, who also wrote and performed a tribute 'sermon' for the video. Forty-three artists read *The Handmaid's Tale* by Margaret Atwood, and then designed rubber stamp artwork for us to print as the *Serena Joy* artist's book/folio. Their stamps arrived in the post from Denmark, France, Germany, Norway, Poland, Sweden and all over the UK (7). Sixteen of us met in Halifax, UK to print the artworks an edition of 50 (2,750 rubber stampings!) assemble boxes and make a short film in the evening. Each contributor chose a pseudonym based on the book, from a cosmetics or beauty line, cake mix, frozen dessert or medicinal remedy, for example *Covonia Linctus* (Corinne Welch) or



- 4 (top) Video stills from *Some Small Good Things* (2013). Photograph: Sarah Bodman 2022
- 5 (centre) Artist's book recording all the miniature models sent in for *Shine On* (2015). Photo: Frank Menger 2022
- 6 (below) Detail of one of the miniature models created for *Shine On*, a bundle of newspapers 4.5 x 2.5 cm, by Philippa Wood (2015). Photograph: Sarah Bodman 2022



7 All of the 40 rubber stamp printed cards inside the *Serena Joy* box, made in an edition of 50 (2016).  
 Photograph: Sarah Bodman 2022



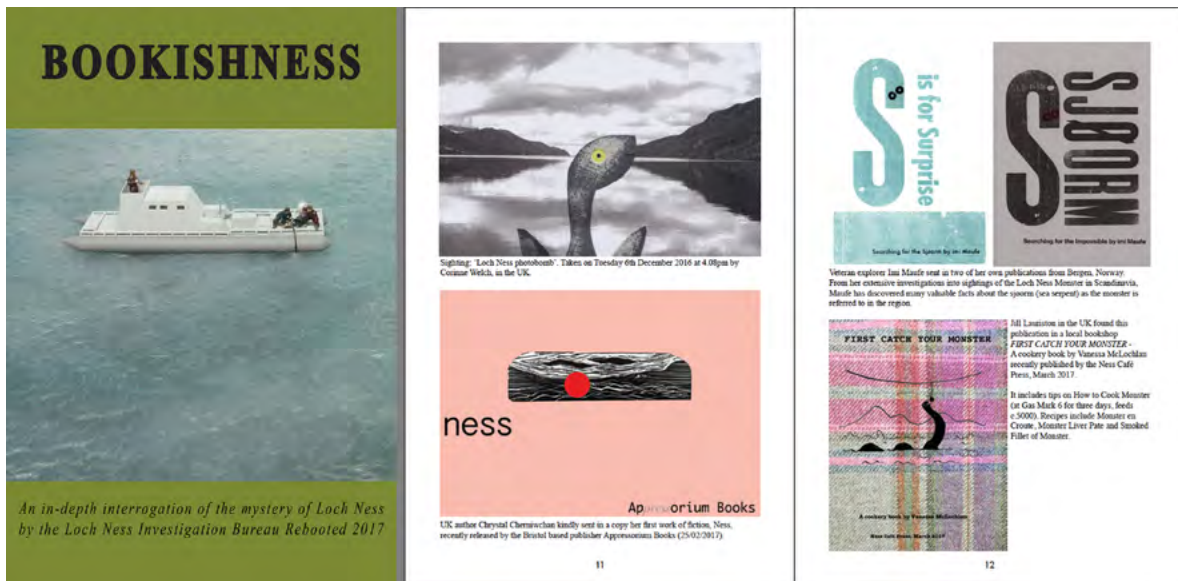
8 *Serena Joy* (2016).  
Photograph: Frank Menger 2022.

*Blessed Milkthistle* (Karen Apps) to list in the publication. Luckily a visit to a letterpress printer's convention earlier in the year meant we had hundreds of printers' blanks to fit into our *Serena Joy* box constructed and screenprinted to resemble cheap but aspirational perfume packaging (8). It became clear as the artworks arrived, that issues from the book were still (unfortunately) topical, from women's rights to access to abortion. The more recent TV adaptation played out amidst a growing shift towards greater misogyny - from right wing politics in the USA to the Taliban's return to rule in Afghanistan, and now in 2022, with the *Roe v. Wade* ruling recently overturned by the Supreme Court in the USA, it seems the book will remain far too relevant for the foreseeable future. On a happier note, Linda Parr wrote to Margaret Atwood via her agent to see if she would like a copy of our artist's book *Serena Joy* and to our delight, a copy was graciously accepted and acknowledged on social media (Atwood kindly Tweeted about the project and our WBN video on receipt of her copy).

### Tall Tales from a Distance

*'Although there have been quite a few books written on the subject, really we know very little.'*  
(Searle 1976: n.p.)

World Book Night 2017's theme was nominated by the artist Stephen Fowler (aka the rubber stamp king). Stephen runs classes for us as part of our CPD programmes at UWE and is a regular contributor to the project. A particular wish from his childhood was to go to Loch Ness in search of the monster and that is what we somehow ended up doing. Our tribute was to all the weird and wonderful, scientific and practical, believing and sceptical endeavours recorded in publications about the Loch Ness Monster – hence the apt project title of *BOOK ISH NESS* coined by Linda Parr. We formed an investigatory team of artists, writers and students and invited people to send us their photographic or hand drawn evidence of a sighting of Nessie, or design a book cover about the Loch Ness Monster.



9 *BOOKISHNESS* cover and inside spread from the publication, edition of 100 (2017).  
 Photograph: Sarah Bodman 2022.

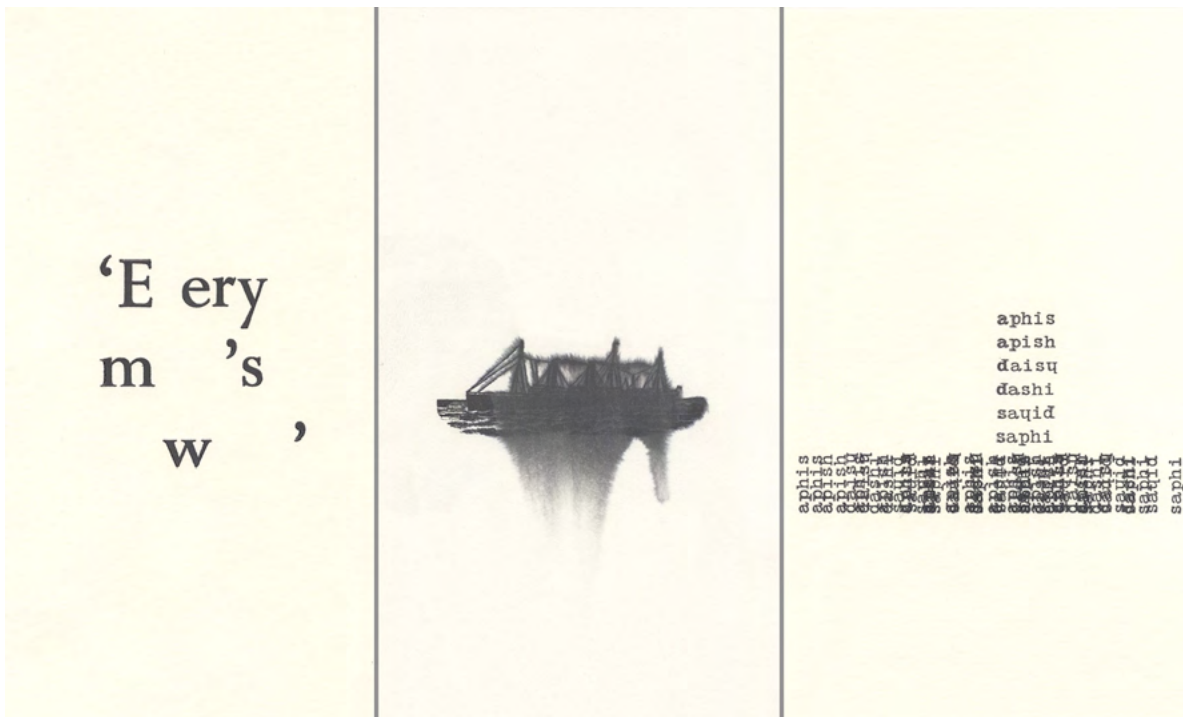
On 10th March 2017, a research party of 13 members met at Fort Augustus, Scotland. The Loch Ness Investigation Bureau (officially formed in 1961 closed in 1972) was rebooted in early 2017 after a myriad of monster sightings in lakes, rivers and seas around Denmark, Norway and Sweden, Germany and The Netherlands, and even in Minnesota and New Jersey, USA. The LNIBR research team had five days in which to conduct their investigation of Loch Ness, keeping watch day and night. Sightings were rubber stamped on collaborative maps or recorded with ink mixed with water from the Loch. A very fortunate encounter with naturalist and Loch Ness researcher Adrian Shine of The Loch Ness Project in Drumnadrochit offered insights for the team’s quest (and made Stephen’s day as he sat and chatted with him in the museum café).

Our resulting artist’s book / investigative report *BOOKISHNESS* (9) was supplemented by the many contributors’ sightings recorded and printed in the publication. These sightings were sent in by individual witnesses and will over time be validated through stringent testing by the LNIBR. Alongside photographic evidence, we published for the first time, a bibliography of new editions on the subject of the Loch Ness Monster sent in by authors and the general public. We launched the publication as a limited edition of 100 at Bristol Artist’s Book Event (BABE) in April 2017 at Arnolfini, Bristol, UK. It has long sold out but can be downloaded as a free pdf from our website where you can also watch some videos from our expedition.

For 2018, the World Book Night United Artists issued an invitation to read and respond to the short story ‘Watching God’ in the collection *Three Moments of an Explosion* by China Miéville. It’s an incredible text full of allusions and references, it filled our heads with words and images. There were so many ways in which readers could respond to the text, printing, writing, drawing, collage, nest making, bookbinding, or even raft building. Contributors sent in visual or textual (or both) contributions from Germany, Spain, Sweden, the UK and USA. (10)

Artist Chrystal Cherniwchan co-curated the 2018 project with me, making an Instagram gallery of all the artworks. Some of our favourites were a model ship bookwork *EM-EN COUNTER* by poet Leonard McDermid, typewriter and letterpress visual poetry by Gen Harrison (aka





10 (above, left) *Collage* by Éilis Kirby (AKA EAK), 2018. *Photograph:* Éilis Kirby 2018. (above, right): *EM-EN COUNTER* bookwork, Leonard McDermid, Stichill Marigold Press 2018. *Photograph:* © Leonard McDermid 2018.  
 11 (below) Typewriter and letterpress visual poetry by Gen Harrison (Typochondriacs) 2018. *Photograph:* Sarah Bodman 2022.



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



13 Anti-clockwise from top left: The WBN 2018 collaborative artist's book *Their Eyes Were Watching God*; *Perm Green Light*, *Red Blue Shades* and *Cad Yellow Deep*, repurposing leftover words and images from the project, Sarah Bodman & Chrystal Cherniwchan, 2018. *Lago Cremisi Permanente*, our later collaboration inspired by the project, 2019. Photograph: Frank Menger 2022.



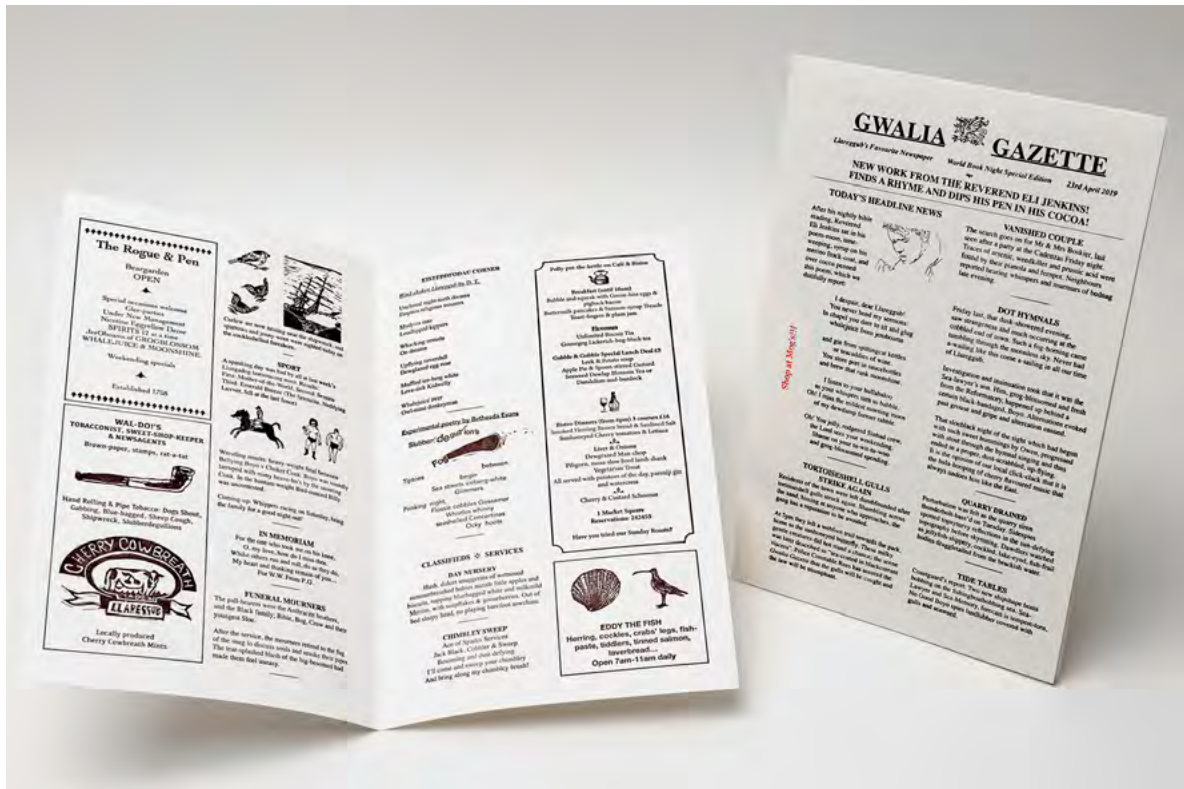
14 The Boat House, Laugharne, Wales, with portable letters by Jeremy Dixon. Photographs: Jeremy Dixon.

Typochondriacs) (11) and a series of collages by Éilis Kirby. Chrystal and I scoured second-hand shops around the city for old frames to house the submissions for the *Found on the Isthmus* exhibition at Bower Ashton Library. Their contents removed, the frames were left dusty, and dented, as if the inserted pieces on display had just been unearthed from another time and place. We also scanned and played around with the paintings and prints we cut out of the frames and used them to create a series of three artists' books between the two of us: *Perm Green Light*, *Red Blue Shades* and *Cad Yellow Deep*, repurposing with leftover words from the project (12). A day trip to Weston-super-Mare's town Library in North Somerset allowed us to film some shots for the video with ships in the distant estuary. We used publish-on-demand<sup>1</sup> to produce the WBN 2018 artist's book *Their Eyes Were Watching God*, which provides 'a tour of the exhibition in the town hall library & gallery' (13). The title is of the book that was never found in Miéville's story – a tribute to Zora Neale Hurston's 1937 novel.

### Reading all about it...

Linda Parr joined as long-term co-curator for WBN from 2019, and as such selected Dylan Thomas's *Under Milk Wood* for our themed call. Artists, writers and the public were asked to select their ten favourite words to send us from the play (14). Artists, translators and writers sent their chosen words from Canada, Germany, Israel, The Netherlands, Sweden, the UK and USA.

A core group of WBN United Artists then returned those words to Wales, visiting Carmarthen and Dylan Thomas's former home in Laugharne in March 2019. Between us, we jumbled up the words to create a small, local newspaper, the *Gwalia Gazette* (15). We also took inspiration from WBN award winning poet Jeremy Dixon's debut poetry collection *IN RETAIL*. The letterpress printed broadside features local news, classified ads, a poets' corner, advertisements for local shops and services, racing results and even a lonely-hearts section. A free pdf version can be downloaded from the bookarts website.



15 The *Gwalia Gazette*, composed between the WBN United Artists core group using the favourite 10 words sent in by all participants. Design Sarah Bodman, rubber stamps by Stephen Fowler and Zelda Velika, letterpress, polymer plate, printed by Angie Butler & Linda Parr, Shop at Moggs!!! additional stamp by Linda Parr, 2019. Photograph: Frank Menger 2022.

### We stayed at home and thought of where?

In light of Nancy's polar environment concerns in *The Library of Ice: Readings from a Cold Climate*, we decided not to travel to produce a collaborative artwork for WBN 2020. Instead, we intended to roam virtually through fiction and libraries. Our set texts emerged as: W. G. Sebald's *The Rings of Saturn*, Olga Tokarczuk's *Flights*, and the poem 'Questions of Travel' by Elizabeth Bishop, nominated by Csilla Bíro, Sarah Bodman, Nancy Campbell and Linda Parr. 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 in December 2019, how prescient it would become as the Covid-19 pandemic created lockdowns around the world.

98 artists joined the project, sending us 113 postcards from Argentina, Australia, Denmark, Germany, Hong Kong, Ireland, Italy, Japan, Nepal, The Netherlands, Spain, Sweden, UK and USA.

We originally planned to exhibit all the postcards together over the month of April 2020 at Bower Ashton Library and then do a mail art swap. However, our plans adapted as public spaces rapidly closed (16).

We switched to creating an online exhibition, presented in a Postcard Album, detailing all the postcards whether they had arrived physically or virtually during lockdown. Linda had already written a text about libraries for the WBN keepsake postcard, letterpress printed at home on her Adana press. We made a list of WBN contributors who would be willing to spend some lockdown time editing at home (with typewriters, collage, rubber stamps, etc.) to fill the



15 Inner and outer envelopes and the postcard from Bet Swishes (centre) for World Book Night 2020. Photograph: Frank Menger 2022.

reverse of the postcards (if you flash forward to 2021 you could look back and see where the seeds for the *Postcards for Perec* project were sown by Linda). Volunteers were sent packs of 10 to work on, and even keener volunteers also took packs of the cardboard outer envelopes so we would have some beautiful post to send out to people. Our little group spent a few months producing mail art exchange keepsakes for each of the 98 contributors and some libraries. Linda plundered her childhood stamp collection and I collaged and stamped 100+ inner envelopes using whatever I could get my hands on. We even had some 'Bower Ashton Library' official rubber stamps that Shaun Oaten, our library's Information & Engagement Administrator, had thrown into one of my bags as university staff desperately packed supplies for months of online teaching and research in a few hours. By July 2020 we were allowed to meet up outside in the UK, so Linda and I spent a long and happy day in my tiny garden collating 100+ sets of mail art exchange packages to post out to contributors. A *lot* of money was spent on postage stamps, but it felt good to keep people connected and the WBN group busy. Our 2020 motto, coined by Linda, became: **LIBRARIES \* EVEN \* ELECTRONIC \* ARE \* MAGIC (17, 18).**

### Saying it with Flowers

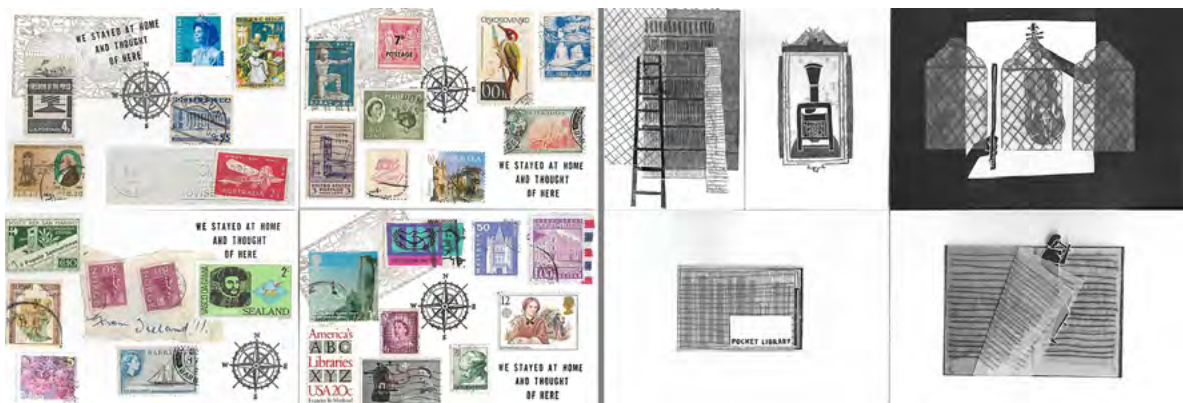
'With freedom, flowers, books, and the moon, who could not be perfectly happy?' (Wilde 1905, 100).

Oscar Wilde's letter "from the depths" of HM Prison Reading, separated from his friends and audiences became a kind of mascot for *The Herbarium*. The brief was negotiated during lockdown, and Linda was keen that it should avoid the politics and pestilence that swirled around us and be a lovely thing to bring cheer: *After the year that was 2020, let's spread some happiness in 2021*. We kept it simple, easy to exchange and possible to post from the confines of lockdowns in different countries. Our request was in two parts: 1) to read a poem, book or



17 (above) Postcards, clockwise from top left, sent during lockdowns from: Bindu Adhikary, Nepal; Cathey Webb, UK; David Dellafiara, Australia; Sara Elgerot, Sweden.

18 (below, left) Outer envelopes decorated with stamps raided from Linda's childhood collection, 2020. Right: WBN contributor Emma Brown's set of handmade designs for the back of the postcards with text by Bet Swishes, 2020. Photographs: Sarah Bodman 2022.





19 Philippa Wood: 'Sunflower and chives', and Tamar MacLellan: 'Lavender and leeks', for *Companion Planting*, Richard Bird, Quarto Publishing Plc, 1990. Photograph: Sarah Bodman 2022

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 title, author, publisher, date so we can, together, create a collective bibliography of flowers. 2) to create a flower - paper, fabric, collage, drawn, printed, or photographic (2D or 3D, no larger than 8 x 8 x 2 cm). These were to be sent for an exhibition (we hoped) and mail art exchange for World Book Night 2021. We booked the exhibition cases at Bower Ashton Library for April - May, with a plan to exhibit the flowers and then swap them so each person received a different one. 141 artists from fifteen countries sent us 168 flowers. Blooms arrived from: the UK, Australia, Denmark, France, Germany, Hong Kong, Nepal, The Netherlands, Poland, Portugal, Republic of Singapore, Sweden, & the USA (19).

But as all the beautiful mail arrived, lockdowns continued to prevent movement, so although we could install the show for the students to see, no-one could visit it from outside the university. We shared the flowers in an online catalogue (again) for the public and contributors to download. By the end of the exhibition we could at least meet up outside, so Linda and I went back to the garden (literally) and folded 150 boxes, popped in the artists' flowers, and added a special treat which we revealed in a short video on World Book Night, 23rd April 2021. We had commissioned Nancy Campbell to write a series of poems. They were hand-set and letterpress printed by Ellen Bills at the Letterpress Collective in Bristol, in a limited edition of 150 booklets and postcards, to make a very special keepsake set. Angie Butler had asked Pat Randle of Nomad Letterpress if we could borrow two blocks, Watercress and Yarrow, from his collection of boxwood engravings made by Hellmuth Weissenborn in 1946. Ellen delivered the printed booklets and cards by bicycle with Nancy's poems and the two images printed in Spring green, blue and yellow, to go into the little boxes we had constructed. Everyone loved their packages, even though some took months to reach their recipients in Australia and Nepal due to lockdown postal delays (20).



20 The keepsake set of poems by Nancy Campbell, interspersed with flowers artworks by Corinne Welch (left), Ahlrich van Ohlen (middle) and Gin Saunders (right). *Photograph: Frank Menger 2022.*

### Ghosts in the Machines

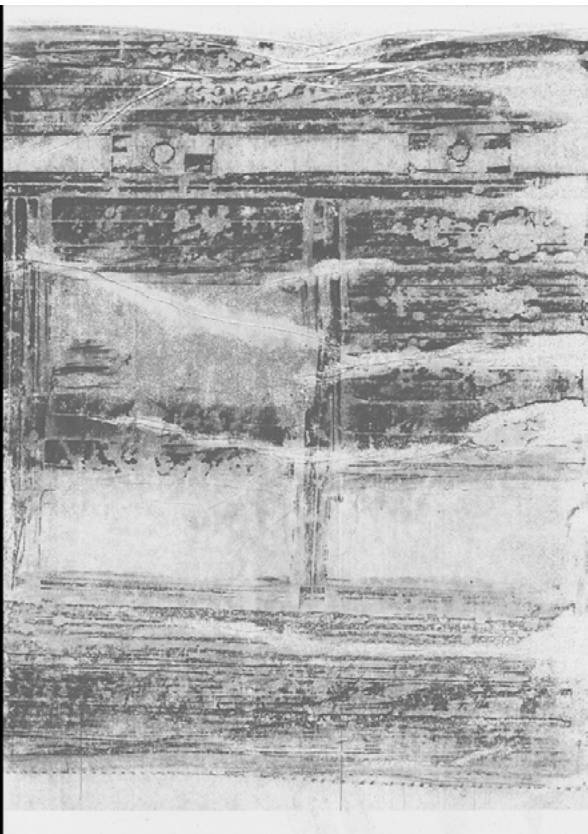
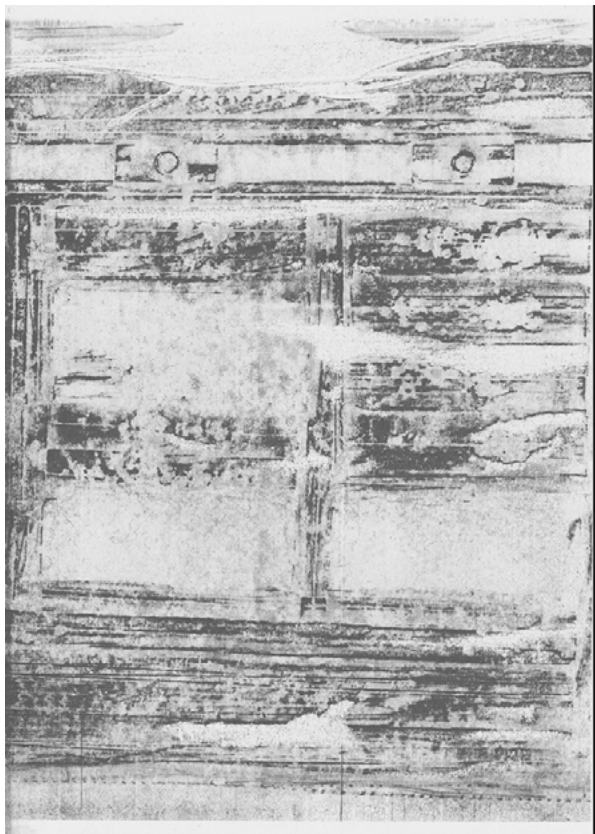
By 2022 we were determined to make a bigger exhibition and to make sure it was available to anyone. A few contributors had talked about spine-tingling horror and ghost tales, Shirley Jackson's super spooky novel *The Haunting of Hill House* had been passing between many hands over winter as had M. R. James's short story 'Oh, Whistle, and I'll Come to You, My Lad'. Soon more recommendations were coming in recommending haunting tales by John Ajvide Lindqvist, Pierre de Ronsard, Fritz Lieber, Toni Morrison, Jan Pienkowski, Pu Songling, Astrid Lindgren, Aoko Matsuda, Stanislaw Herman Lem and Daphne du Maurier.

We invited project participants to create an image that we could print in black and white and tell us their favourite ghost story to accompany it. As many contributors were still under Covid restrictions or lockdowns we decided the WBN publication would be made as a free PDF download and a physical A4 loose-leaf artist's book which could be taken apart and made into a portable exhibition, so any participant could have an exhibition at home too if they wanted.

We received 95 spectral contributions from Australia, France, Germany, Hong Kong, Japan, New Zealand, Norway, Portugal, Singapore, Sweden, Taiwan, UK & Ireland, and the USA (21). The project was set as an optional brief for students of the Higher Diploma in Visual Arts and Culture and Higher Diploma in Illustration programmes at Hong Kong Design Institute (HKDI), Department of Communication Design, Hong Kong, organised by Jessica Ho who is a Visiting Fellow here at the Centre for Print Research. Jessica also organised an exhibition until September 2022 at the HKDI Library, and has booked in another for WBN 2023. One of our MA students Lizzie Smith made a little ghost robot that was so cute, we asked if we could use it for the cover of the last physical print edition of *The Blue Notebook* journal for artists' books Volume 16 No 2.<sup>2</sup>

In March 2022 we were actually able to meet up properly at the university again for the first time since before Covid. Linda brought along a mini proton pack as a celebratory mascot to accompany us as we assembled the 100 stacks of 95 pages to go into their envelopes, plus a





21 (above) Two contributions to WBN 2022: Left to right: Jessica Ho, Hong Kong; Lee Shearman, UK.

22 (below) Special insert *Ghost in the Machine*, Gestetner printed in an edition of 100 by Csilla Bíró, 2022.  
 Photographs: Sarah Bodman 2021, 2022.



23 *The Night Diana Died/I Remember A Time (Princess)*, Roelof Bakker, 2022. Photograph: Roelof Bakker 2022.

special edition *Ghost in the Machine* insert by Csilla Bíro printed on her old faithful Gestetner. With a lucky find of some old chart recorder papers and a bandsaw later, we now had strips to fasten the covers so each one in the edition of 100 is unique. A copy of the publication was sent to each participant and the remainder donated to libraries and archives. We launched the exhibition early so that visitors to Bristol Artist's Book Event (BABE) in April could see the artworks, and contributing exhibitors at BABE could collect their copy of the publication over the weekend. It was such a treat to see everyone after two years apart. And of course, the publication being available as a PDF meant that Jessica could print a set to show in Hong Kong at the same time with no postage costs or delays (22).

### **We Remember and we look to the future**

The call for World Book Night 2023 invited contributors to read *I Remember* by Joe Brainard and/or *I Remember (Je me souviens)* by Georges Perec (trans. Philip Terry) and consider how they might represent a memory that could be used to create a shared experience, a coming together of voices from the past and present. We received 114 entries from around the world for the exhibition in Bristol from April - June 2023 and Hong Kong from July - September 2023. The mixture of 2D and 3D works play with the relationships between memory, word and image (23).



24 *We Remember*, a collaborative keepsake booklet by Ioulia Akhmadeeva & Sylee Gore, commissioned for participants of World Book Night 2023. Image © Ioulia Akhmadeeva | Text © Sylee Gore. Risograph printed in a limited edition of 200 at the London Centre for Book Arts. Photograph: Sarah Bodman 2023

You can watch the video, download the catalogue and listen to an audio piece on our website.<sup>3</sup> A specially commissioned keepsake by writer Sylee Gore and artist Ioulia Akhmadeeva was risograph printed in an edition of 200 by the London Centre for Book Arts and posted to all our project participants (24). If you would like to see more visual examples or learn more about the history of Bookarts at UWE's WBN calls, please watch 'What We Do in the Shadows: bringing book arts into World Book Night' on our YouTube channel.<sup>4</sup> WBN United Artists hope that having read this you will consider joining us in 2024, our call will be for text, image or audio works (and a collaborative bibliography) in appreciation of wild birds. Do feel free to get in touch with any questions.

## Notes

<sup>1</sup> When we have materials to hand, we make and send free copies of the collaborative books or prints, or we exchange artworks. When we don't have the materials or money, we make use of publish-on-demand services such as Blurb or Lulu. This also links to our research project *A Manifesto for the Book - What will be the canon for the artist's book in the 21st Century?*, in which we used P-O-D for a series of artists' books to demonstrate the value of the process, and included it in our manifesto as an example of accessible publishing for artists.

<sup>2</sup> From Vol 17 October 2022, all issues of *The Blue Notebook* journal for artists' books are free download pdfs, available from our website: <https://www.bookarts.uwe.ac.uk/blue-notebook/>

<sup>3</sup> <https://www.bookarts.uwe.ac.uk/wbn2023>

<sup>4</sup> <https://www.youtube.com/watch?v=-vQXN0kefpc>

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### About the author

Sarah Bodman is an artist and researcher at the Centre for Print Research, UWE, Bristol, UK. She is editor of the *Artist's Book Yearbook*, *Book Arts Newsletter* and *The Blue Notebook* journal for artists' books. Sarah is also Programme Leader for the MA Multidisciplinary Printmaking course at UWE. Her recent artworks include *Read With Me* (2022), the result of a long-term collaboration with a psychometric reader and the public.

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