

ALL

LOST AND FOUND:
*artists' books, absence
and existence*

READ

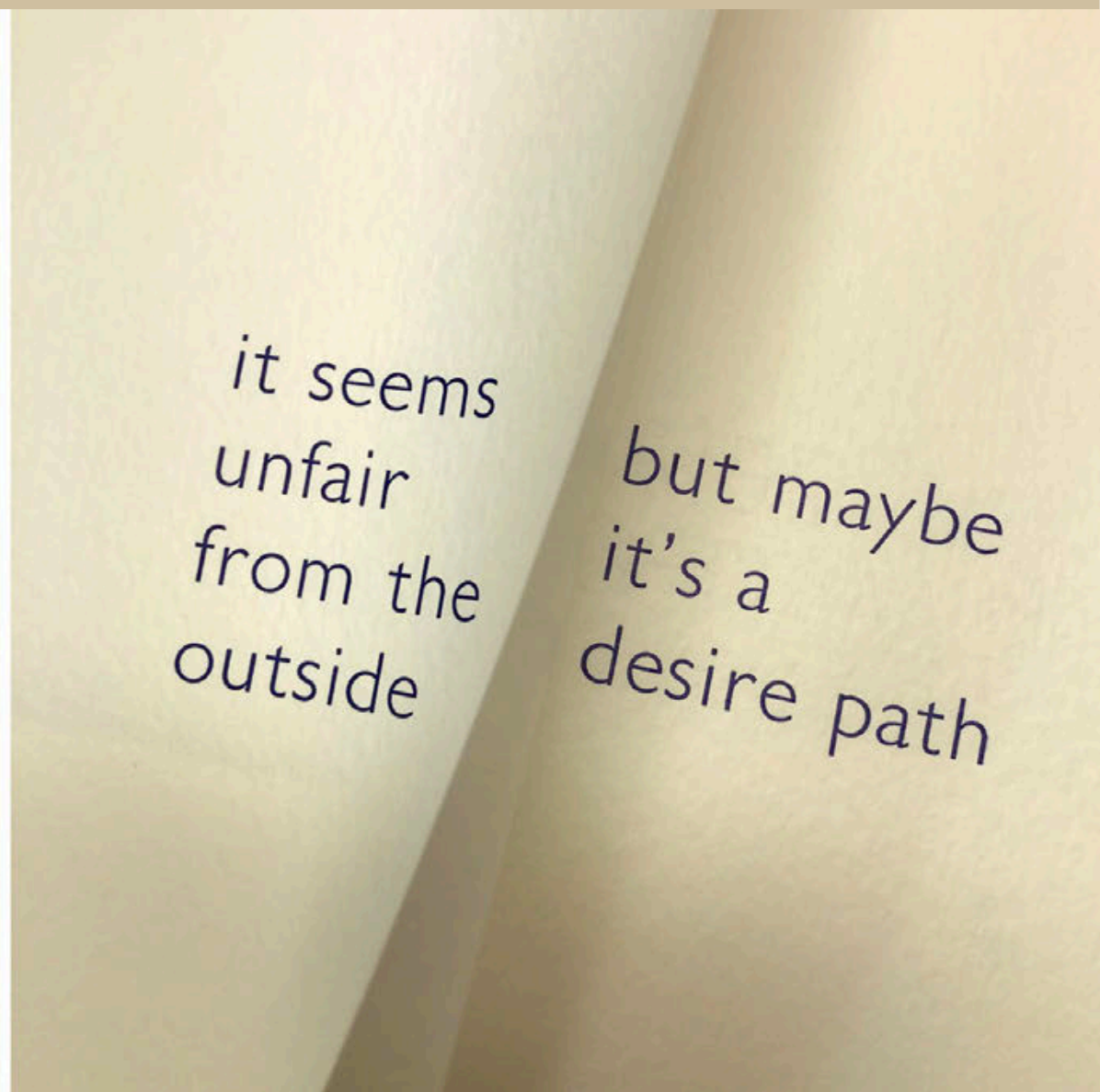
**Sarah Bodman - Associate Professor for
Artists' Books / Programme Leader
MA Multidisciplinary Printmaking
Centre for Print Research / UWE Bristol, UK**

**UWE
Bristol** | University
of the
West of
England



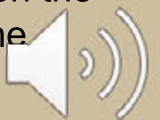
Centre For Print Research





All photos by Caren Florance

Caren Florance created the artist's book *DisRemembering* for a collaborative project responding to published texts. This particular text is Bessel van der Kolk's *The Body Keeps the Score* (Penguin, 2015), which explores the effect of trauma on the mind and the body. *DisRemembering* is one of a series of books about her mother's early-onset dementia triggered by the suicide of Florance's younger brother as a teenager. <https://carenflorance.com>



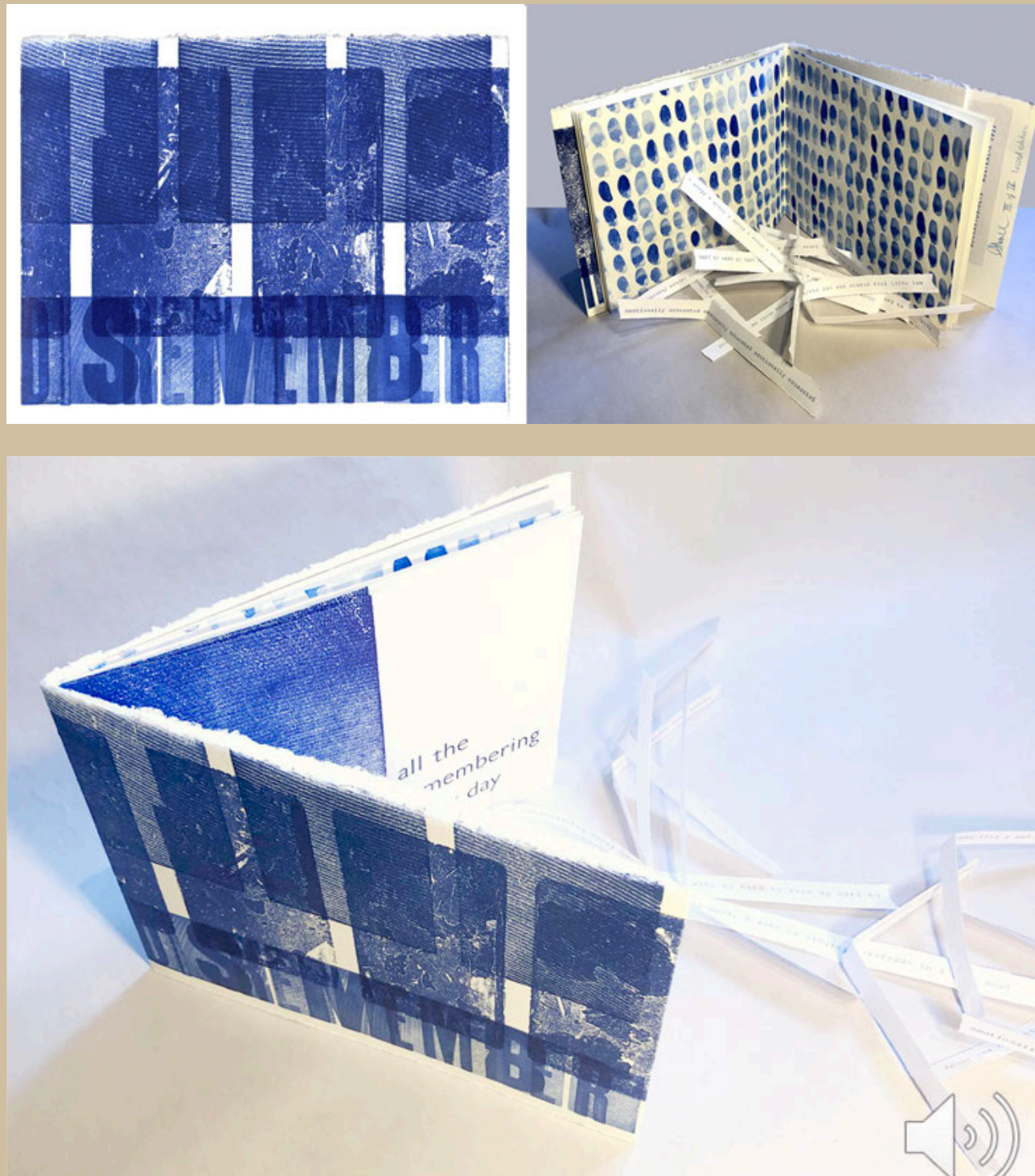
'[the book is] 'materially complex because I finally had access to a letterpress studio [after lockdown]. The duality of sadness and beauty plays a part.

I chose Reflex Blue as an intense colour that seems to hold grief but also contains a lively vibration; I used large woodtype letters and made them turn their backs to the reader, exposing their wavelike woodgrain, their wear and tear, their flaws. The text thinks about forgetfulness as a desire path, a thin foot-worn shortcut between more established thoroughfares.

Meaning exists in the pages, behind the blocks and amongst the gridded watercolour brush-marks that evoke routine, medication, or blue gas flames.... By early 2022, mum had completely forgotten that she had a son. This upset my father a bit, but I started to feel that forgetting is not always a negative action, because mum is happier, less burdened, and more able to appreciate each moment than she was when she was weighed down by grief.'

<https://carenflorance.com>

All photos by Caren Florance



*Some Queer Animals** by Roelof Bakker records British wildlife killed on roads and fields; each dead body found during his walks delicately handled; its portrait rendered in cyanotype... 'producing fossil-like copies in white and blue, before being returned to nature, [each body] placed under a shrub at the edge of a field'.

*Full title: *Some Queer Animals: postmortem cyanotype impressions of British wildlife killed on roads and in the landscape of one English village, May 2020-September 2021.*

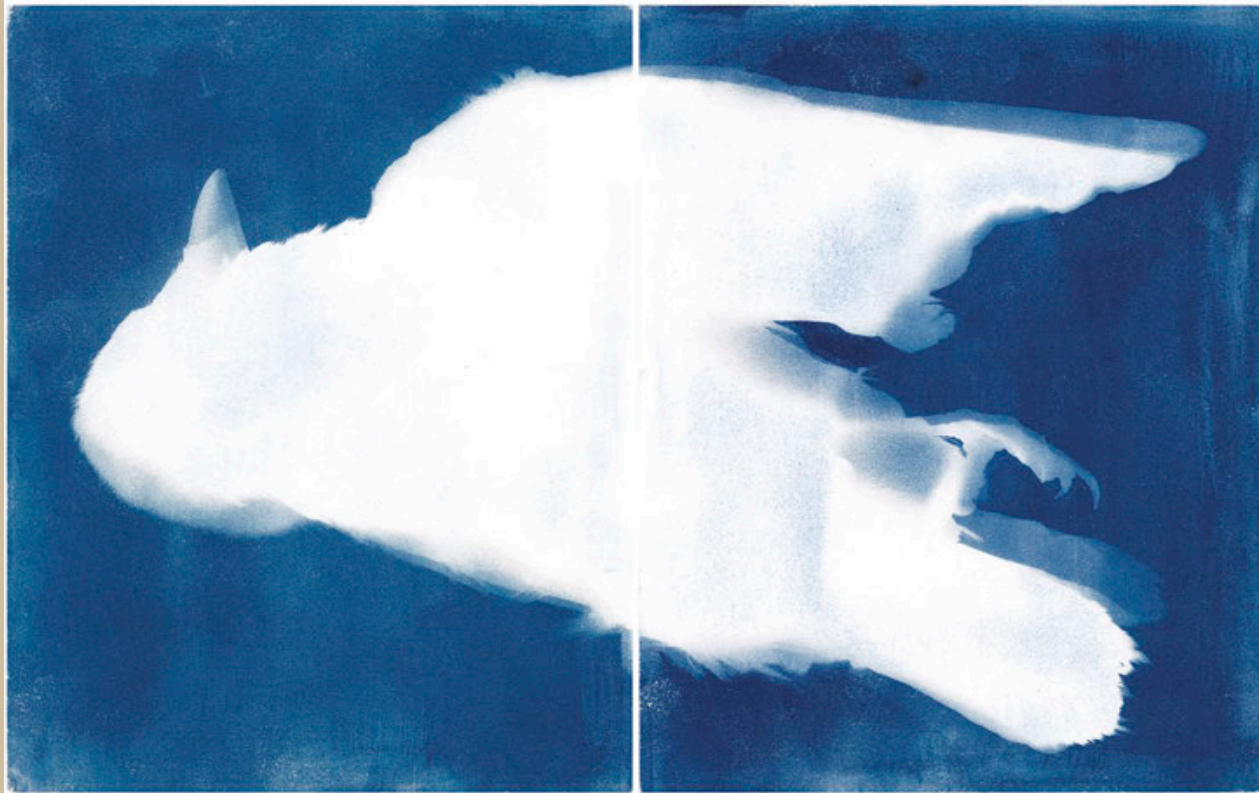
<https://rbakker.com>

All photos by Roelof Bakker





All photos by Roelof Bakker



Some Queer Animals is an environmental lament: 'Articulated from experiences recorded during lockdown walks 'around the village of Linton in Cambridgeshire. I cruised nature, putting my physical self within it, reducing the distance between animal being and human being, recording British wildlife killed on roads, as well as animals found dead in the surrounding landscape.' It speaks of 'the global loss of 70% of wildlife in the last fifty years.

The 33 prints including: song thrush, kestrel, fallow deer, wood mouse, brown hare, toad, fox, are 'post-mortem life-size portraits, queer impressions of wildlife violently killed, memorials to non-human persons who once lived in my locality, each with their own life story and family.'

The book's epitaph is a quote by Derek Jarman (from the manuscript of his film *Blue*, 1993) "Blue is darkness made visible". 'The process of documenting through cyanotypes in the field proposes a closer, mutually caring relationship with nature and wildlife'. For Bakker, it's also 'a project about hope ('white is hope lit up') - a call to nurture wildlife/nature not destroy.'

<https://rbakker.com>





Photos from Gracia and Louise's website

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](#) and [#ClimateCrisis](#).
<https://gracialouise.com/works/hemline>





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

Photo from Sophie Loss



Photo from Jason Urban's website

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>



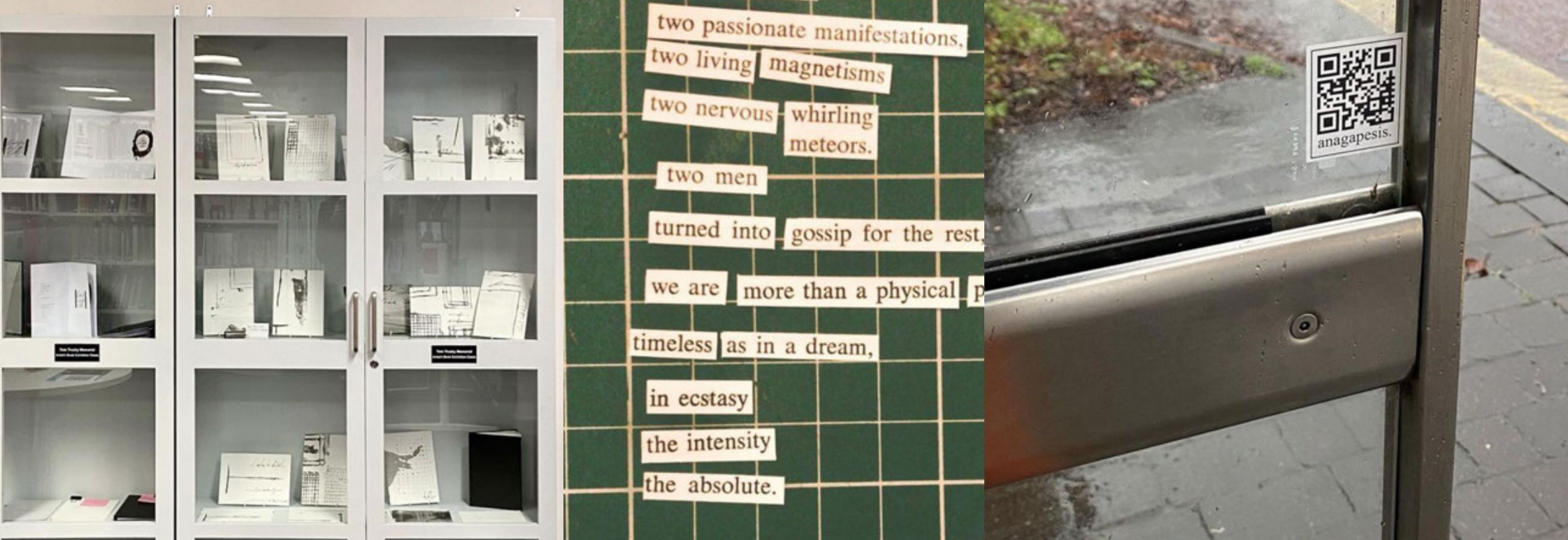


Jason Urban's text: 'In "There Will Come Soft Rains," a chapter of his 1950 dystopian novel *The Martian Chronicles*, Raymond Bradbury paints a picture of an automated house in the year 2026 devoid of inhabitants. This "home of the future" cooks, cleans, and carries on unaware that its family is gone. Sombrely, the story ends with the destruction of the house.'

<http://jasonurban.com/A-Library-for-Soft-Rains>

Photo from Jason Urban's website





Ben Jenner – artist-in-residence at Bower Ashton Library, 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.

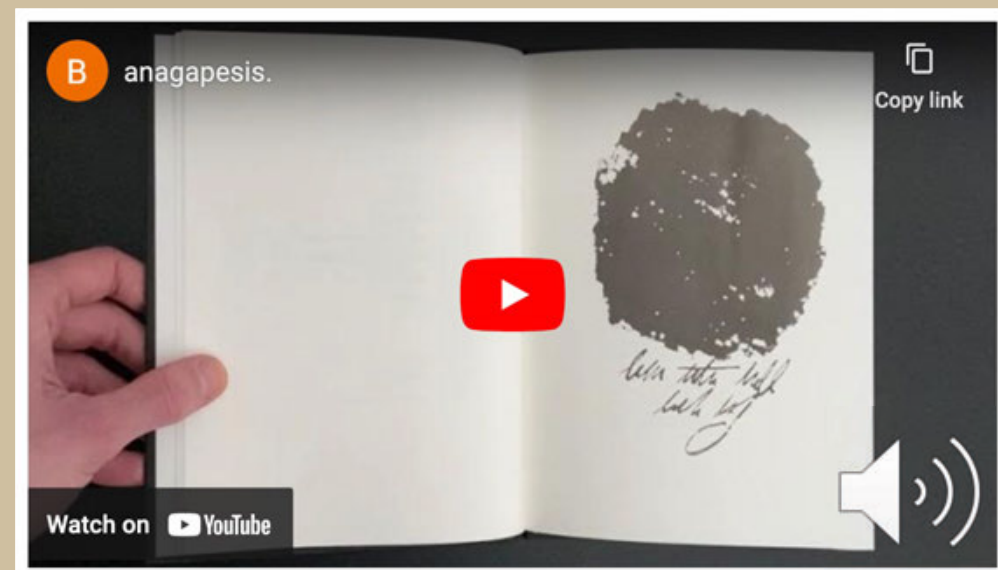
Though digital catalogues are a great resource, they lack the serendipity of unearthing books by chance.

‘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 residency project evolved into a metaphor for finding love in unexpected places, of getting lost in library bookshelves.

Photos: Ben Jenner



ANTIQUITIES
Marian Crawford

A set of images from old glass
lantern slides from the State
Library of Victoria's collection
(c.1900)

Left: The Grand Colonnade of the
Roman temple at Palmyra.

Photopolymer plates, typewriter
and letterpress text, 2015

Part of the Network News project:
thenewsnetworkproject.org

Photo from Marian Crawford's website



ANTIQUITIES

Marian Crawford

A set of images from old glass lantern slides from the State Library of Victoria's collection (c.1900)

Right: Aleppo with its minarets and towers.

Photopolymer plates, typewriter and letterpress text, 2015.

Part of the Network News project:
thenewsnetworkproject.org



Photo from Marian Crawford's website





ANTIQUITIES
Marian Crawford

Left: the final image shows a still from a video posted by Islamic State showing their destruction with sledgehammers of antiquities in the Mosul Museum in Iraq.

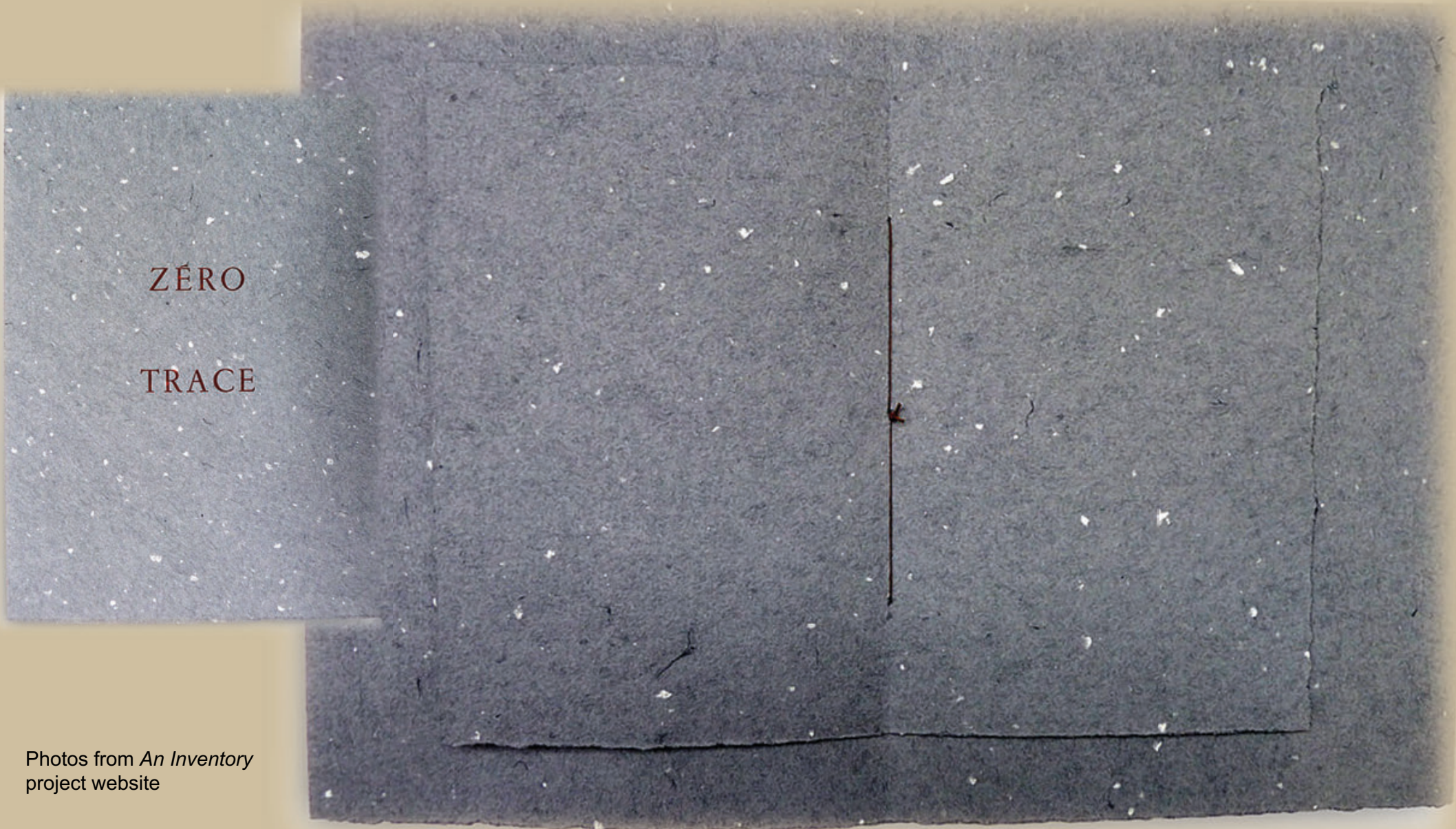
Photopolymer plates, typewriter and letterpress text,
2015

Part of the Network News project:
thenewsnetworkproject.org

Photo from Marian Crawford's website



Zéro Trace, Jane Kennelly, 2012. Printed by Michael Caine at the Atelier Cerisaie, Paris.



ZÉRO
TRACE

Photos from *An Inventory*
project website

The title of the booklet *Zéro Trace* (an advertising slogan on bottles of Eau de Javel) follows on from the broadsheet I submitted to the Al-Mutanabbi Street Project. It takes the idea of death and destruction - shards of glass, fragments of metal, paper disintegrating into pulp - into the chilling area of disinfected *nothingness*, when the street has been cleared and cleaned.

<https://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>

tea and water pipe, Erin K. Schmidt, 2012

I became overwhelmed with sadness for those who have lost friends and loved ones as a result of such a horrific event. It is an unimaginable grief.

Two layers of paper are bound together to create small architectural spaces that are visible through die cut windows. A fictional character resides in this space, within the text. Each page of the concertina contains one brief thought. A weekly ritual of tea and water pipe. A celebration of friendship. A lament for a departed friend. As he mourns in silence, the text becomes nearly invisible.

The back side of the concertina contains randomly selected pages of poetry by al-Mutanabbi, but no complete poem. Like the rebuilt booksellers' street, these fragments of poetry have been put back together to create something new, but there will always be a part that is missing.

<https://www.erinkschmidt.com>

Photos from *An Inventory* project website





Photos from *An Inventory*
project website

March 5th 2007, Al-Mutanabbi Street
 Alex Appella, 2009
www.alexappella.com
<https://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>



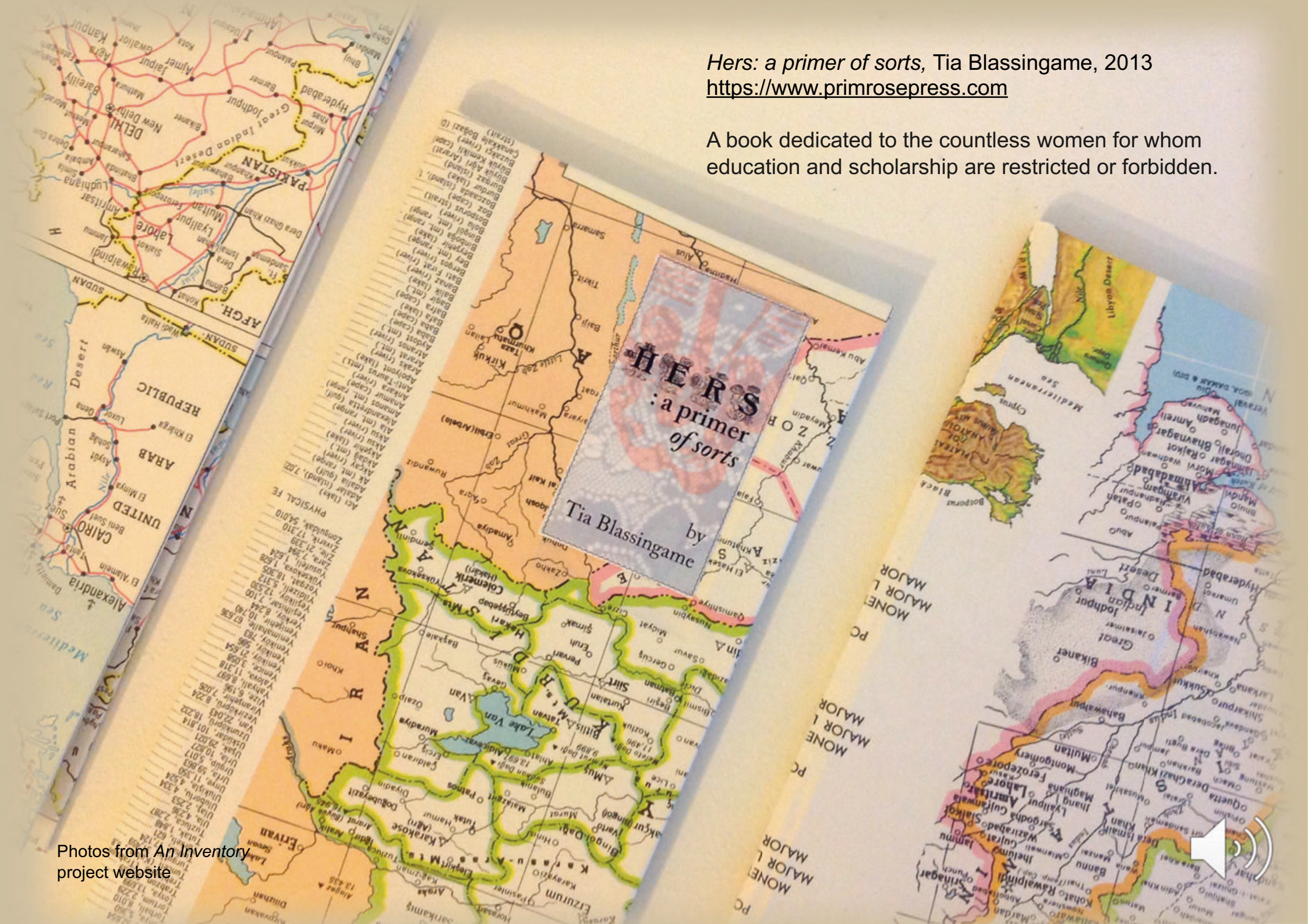


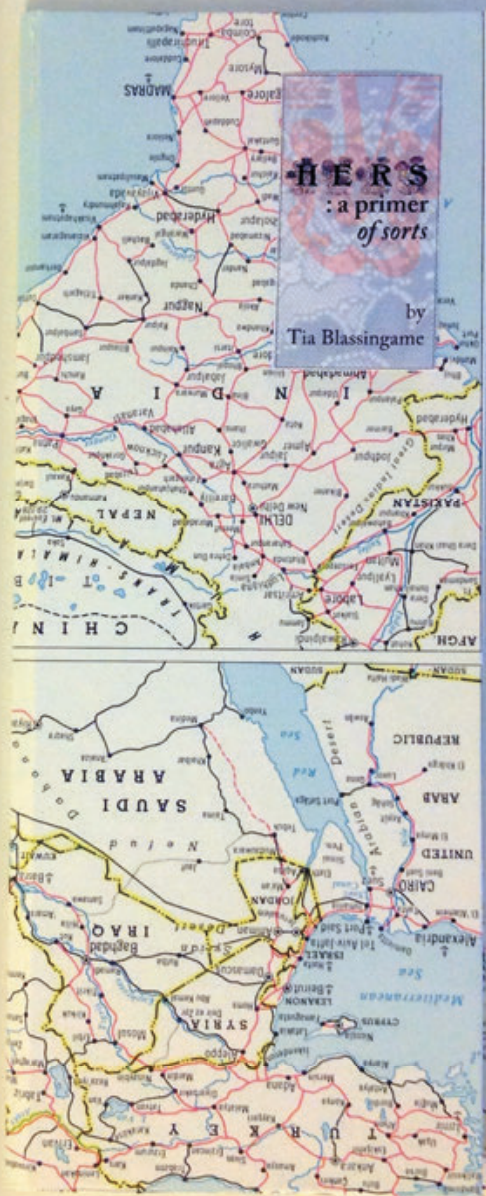
Different Shades In The Sand, Frans Baake, 2011. These shadows are reflections of forms; they belong to each other. While the object might have disappeared, the shade remains as a memory.
<https://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>



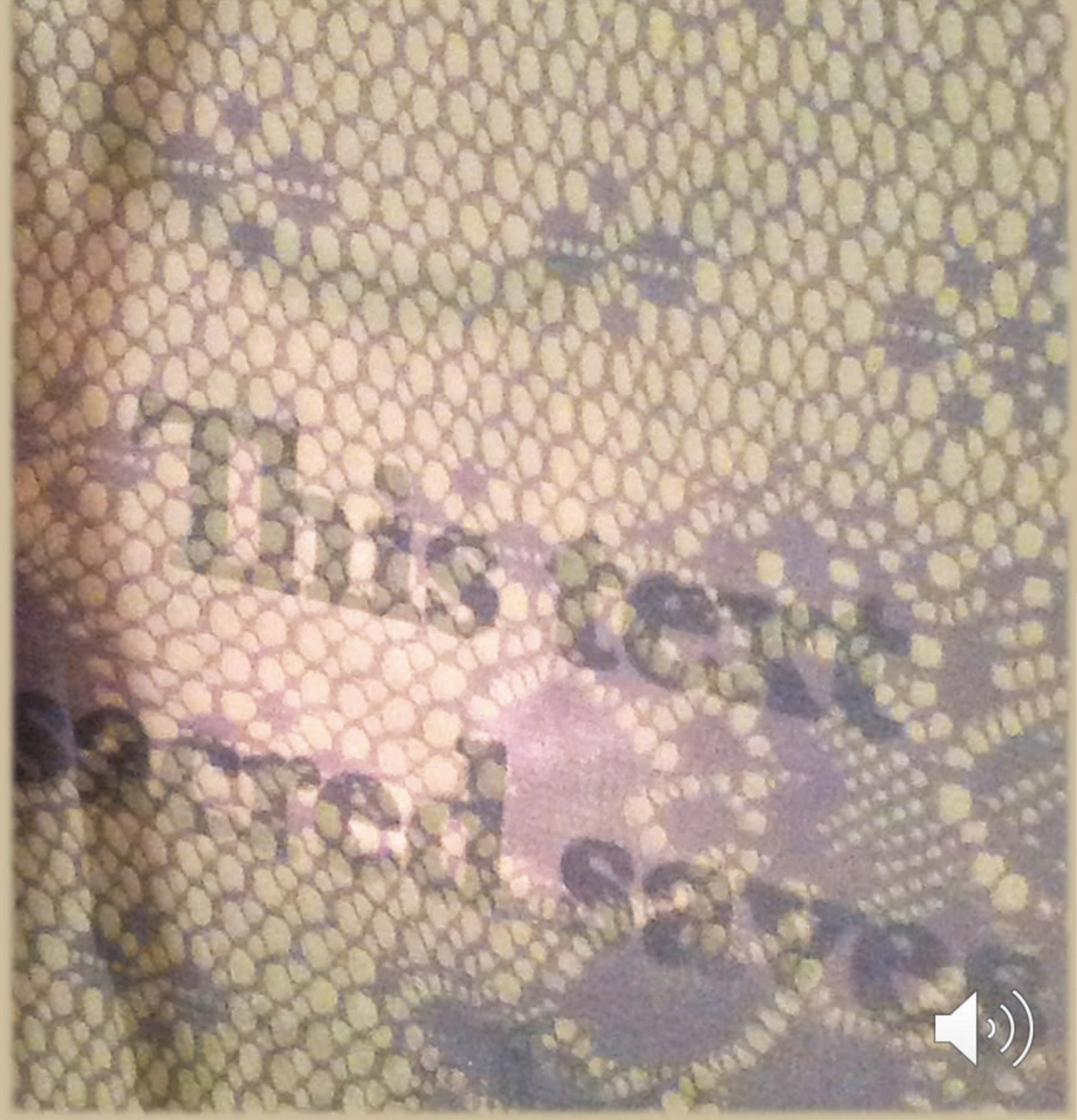
Hers: a primer of sorts, Tia Blassingame, 2013
<https://www.primrosepress.com>

A book dedicated to the countless women for whom education and scholarship are restricted or forbidden.





Hers: a primer of sorts
Tia Blassingame, 2013
<https://www.primrosepress.com>



Bombed bookshop: some of the losses: a rough guide

In memory of Al-Mutanabbi Street

Bombed bookshop: Some of the losses: a rough guide, Helen Scalway, 2012
<https://helenscalway.com>

Photos from *An Inventory*
project website



Bombed Bookshop

Some of the losses:
A rough guide

بَاعِدَ الْحُبِّ

باعة الكتب
 الخسائر
 ابدان كتب
 النكوي حوافر الغلة

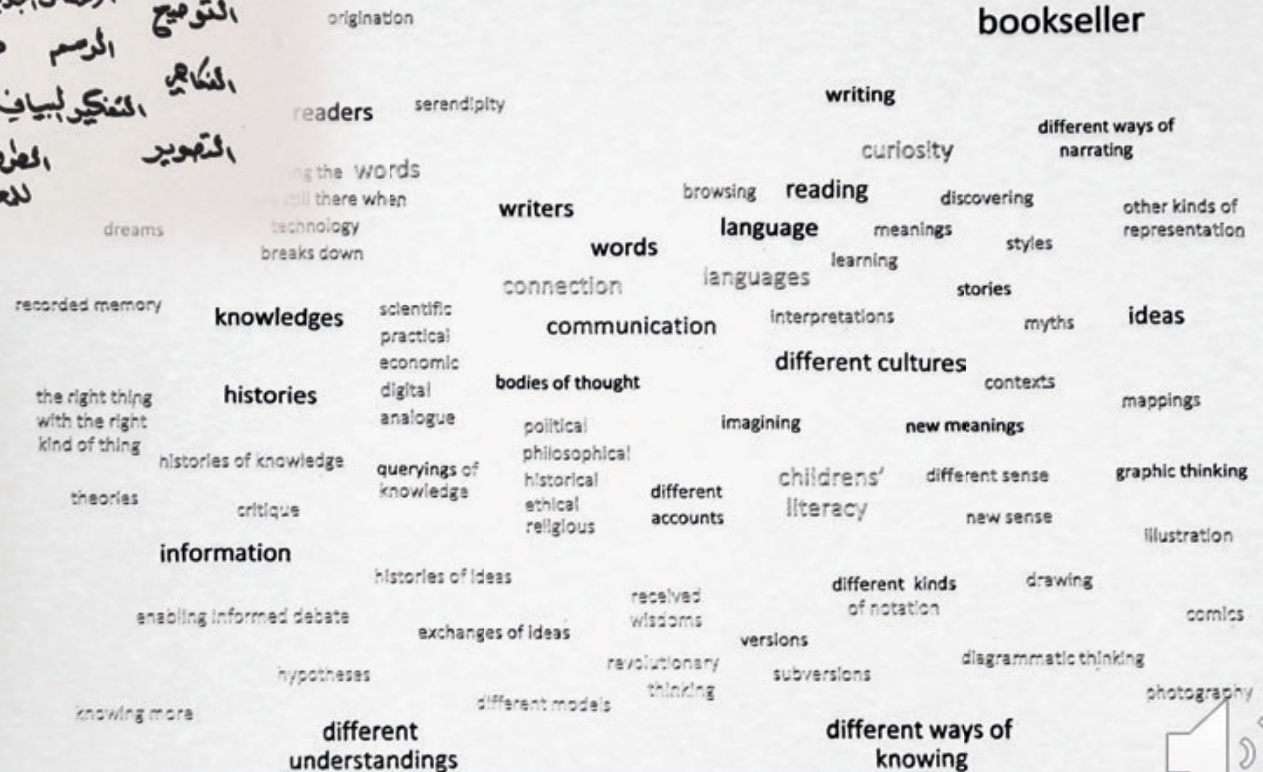
الطرق المختلفة
 للروايد
 طرق اخرى
 للتوزيع
 الانوار
 النسخ
 التفكير الجمم
 التوفيق
 النكاح
 التحويل

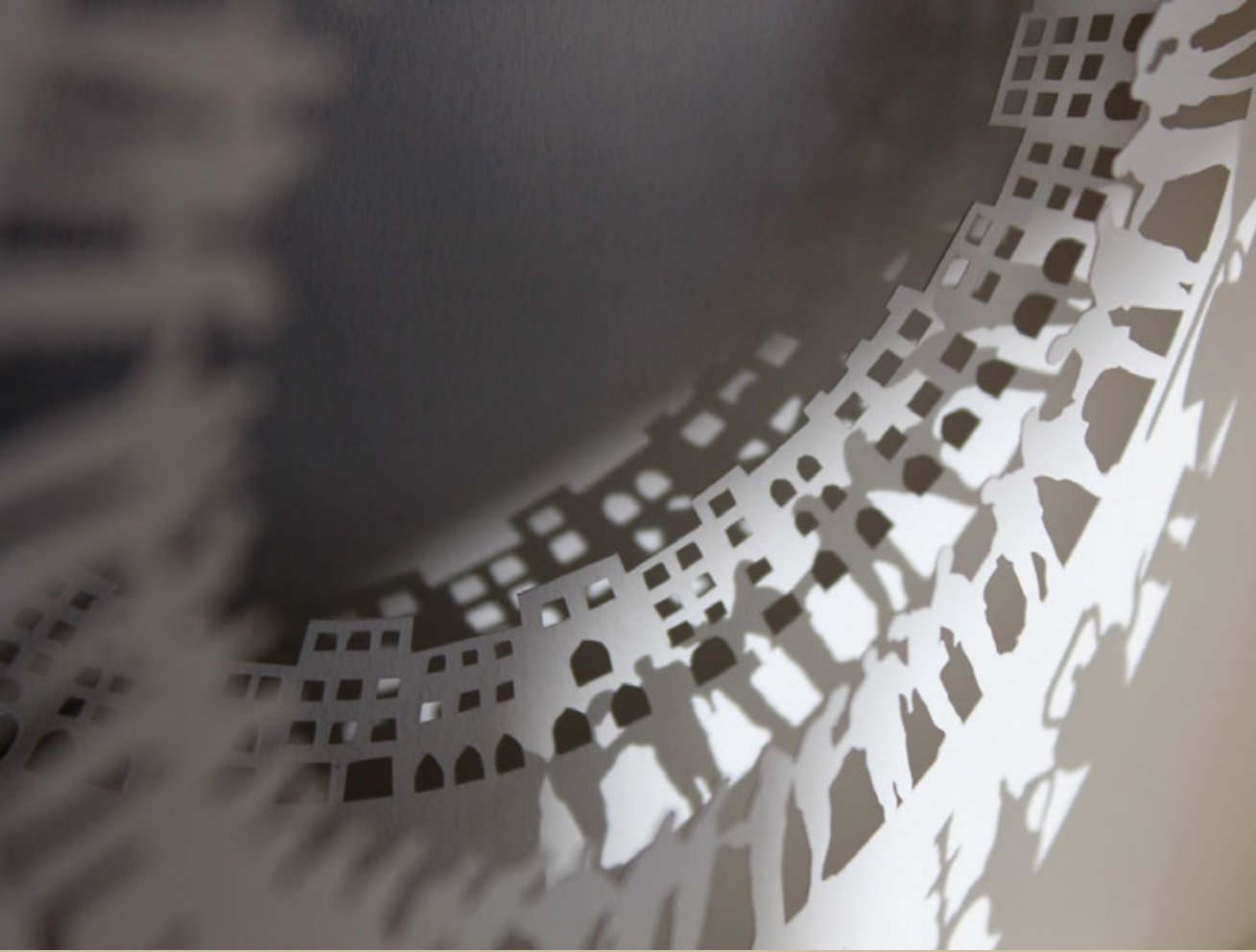
الكتاب
 حب الاستدلال
 الاكتشافات
 انظار
 القدر لغات
 التجهيز
 الاساطير
 السياق المتغيرات المختلفة
 المعاني الجديدة
 الاحساس بمنه
 الاساس الجديد
 طرق مختلفة
 للتدوين
 تخريب
 طرق مختلفة
 للحرف

العهد القديم
 فسان وجود بكرات
 عند التغيير
 التكنولوجيا
 العلاقات
 الاتصالات
 هيئات الفكر
 سياسي
 فلسفي
 تاريخي
 ديني
 تاريخ الأفكار
 المكتسبة
 التكرير
 الاشكال
 المفاهيم
 المفاهيم

التماثلات
 المصطلحات
 احلام
 المذاخرة الجملة
 المعارف
 التاريخ
 من الصحيح
 تاريخ الحرف
 النقد
 المعلومات
 التمكن من المناقشة الواعية
 الفرضيات
 المفاهيم
 المختلفة

Photos from *An Inventory*
project website





Photos from *An Inventory* project website



Al-Mutanabbi Street – a vicious circle
Mette-Sofie D. Ambeck, 2013

Baghdad was once founded and built in a circular way and its name at the time was: *Madinat al-Salaam* or 'City of Peace'.

From the outside the conflict feels never-ending – with no resolution in sight – a tragic vicious circle. This book represents that but is also a tribute to Al Mutanabbi Street – a street where thoughts and ideas were – and are – exchanged in book form.

<https://ambeckdesign.blogspot.com>



No Words
Judith Serebrin, 2013

BOOKS - What does it mean to obliterate these containers of knowledge, ideas and creativity, and the people that made them and sold them? As it turned out I had more to show than to say—really—I had *no words*.

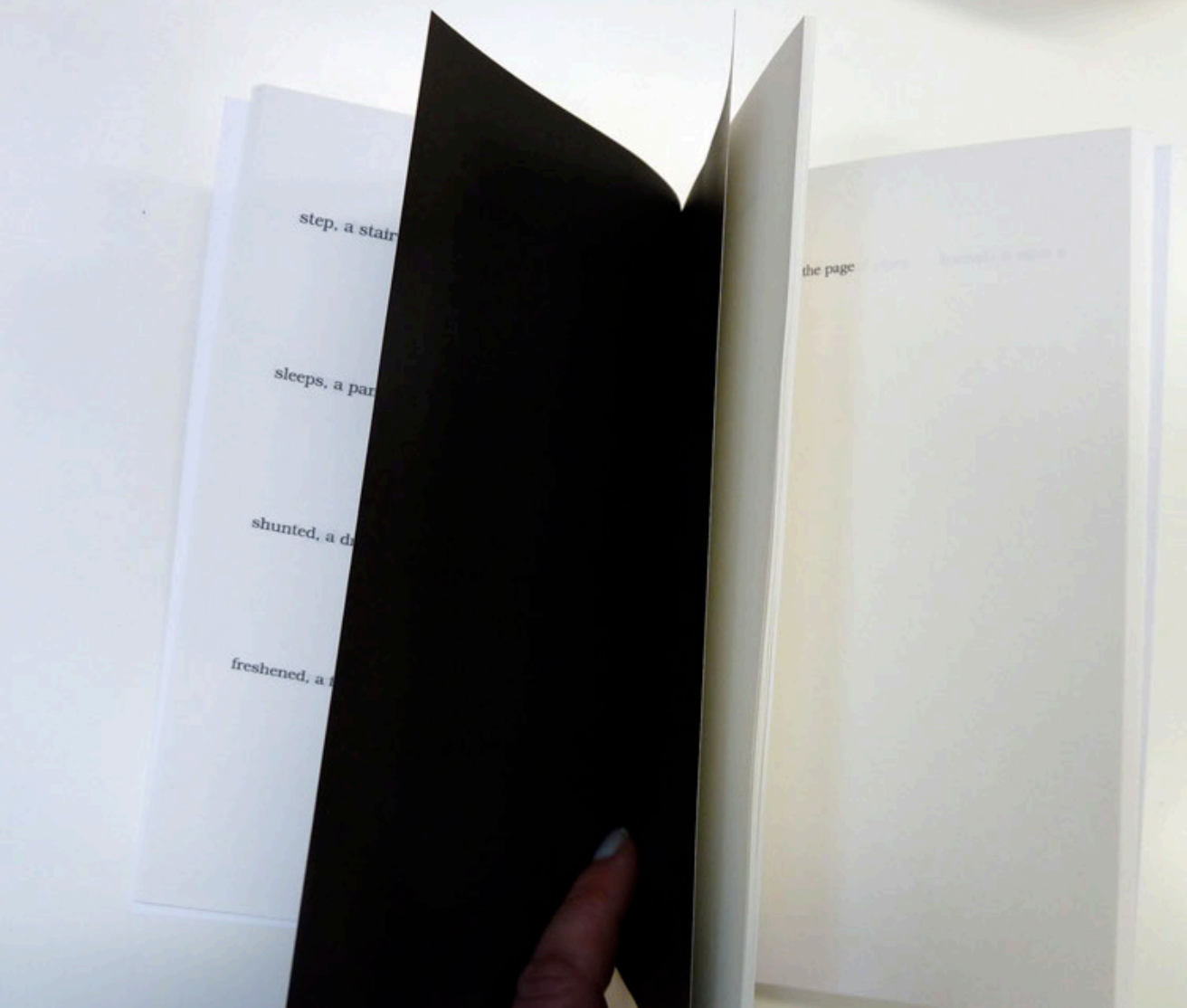
<https://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>



Photos from *An Inventory* project website



An Inventory, Sarah Bodman, 2011

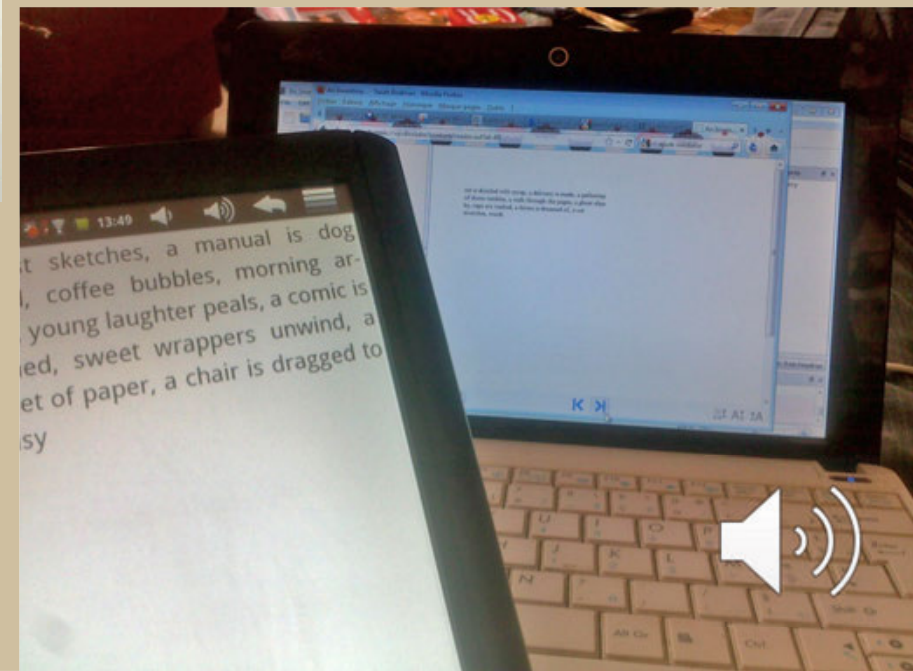


A folded sheet, a tacked up poster...

A text-based response to the bombing of al-Mutanabbi Street, the street of booksellers in Baghdad on 5 March 2007. Made for *An Inventory of al-Mutanabbi Street* 2011.

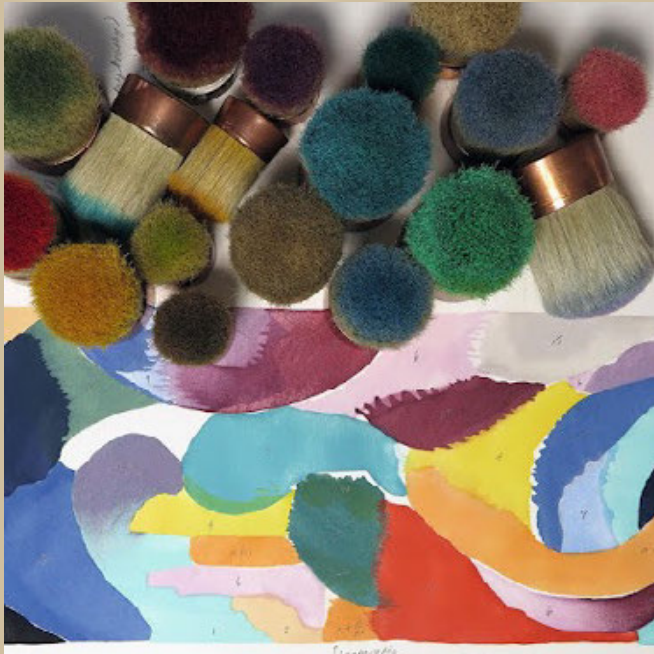
130 pages, one for each person of the 130 people killed or wounded in the explosion. Edition of 3 for al-Mutanabbi Street, plus open edition formats in hard copy and e-book app, 25th August 2011.

<https://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>



Recreating presence

Photos here are from Kitty Maryatt's website:
<https://laprosepochoir.blogspot.com>



La Prose du Transsibérien Re-creation
Kitty Maryatt

Kitty Maryatt has spent the last few years working tirelessly on her project to recreate the 1913 book *La Prose du Transsibérien* by Blaise Cendrars and Sonia Delaunay.

La Prose du Transsibérien Re-creation is a re-creation of the 1913 edition of *La Prose du Transsibérien* using original techniques of letterpress and pochoir. The letterpress text was printed by Richard Siebert and the pochoir was done by Kitty Maryatt at Two Hands Press. Created in an edition of 150 copies. <https://laprosepochoir.blogspot.com>



material | immaterial, Julie Johnstone



Photographs of the shadows of trees and shrubs on city paving taken during the summer of 2012.

<https://www.juliejohnstone.com/works/material-immaterial/>

Photos from Julie Johnstone's website

marks on a surface, Julie Johnstone



'During 2020 I created five large book works, each containing images taken from a separate wall in Kyoto. The images are unaltered, and simply show the patterns and cracks caused by damp and age. Printed large scale and on a textured watercolour paper, each page evokes the feeling of standing in front of the wall and touching its surface.'

The images were taken of otherwise unremarkable walls, walls that we might tend to ignore as we pass by, so they also explore the overlooked and the ordinary that we often pass by without noticing.'

<https://www.juliejohnstone.com/works/marks-on-a-surface/>



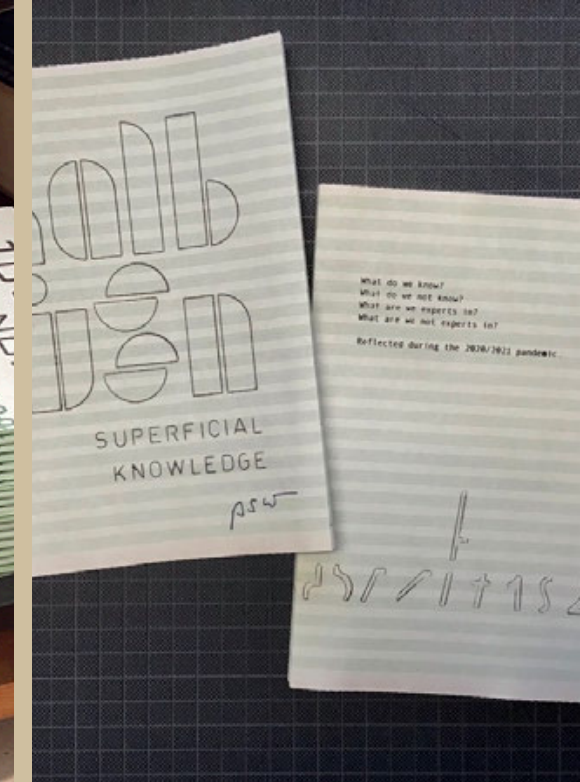


All photos by Elisabeth Tonnard

A History of Dogma, Elisabeth Tonnard. 'A *History of Dogma* is based on a book about the history of dogma (a 1951 copy of Walther Köhler's *Dogmengeschichte*) that I came upon at a second-hand book sale in my hometown. This book, it was clear, had been expertly read by its previous owner. The markings left by this most dutiful reader, who essentially created a new history of dogma, are presented here.' <https://elisabethtonnard.com/works/a-history-of-dogma/>



Plaugolt SatzWechlser – psw
visit: www.psw.gallery
 ‘an artistic discoverer in
 outdated printmaking
 techniques’

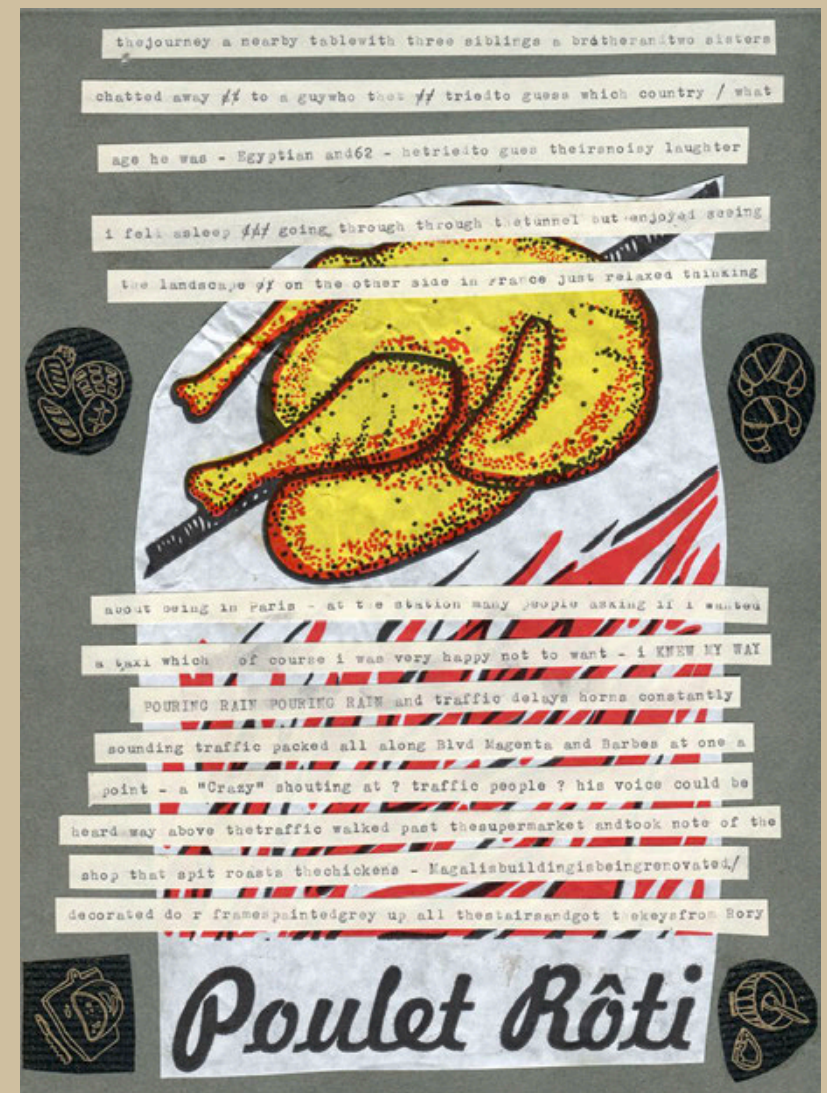
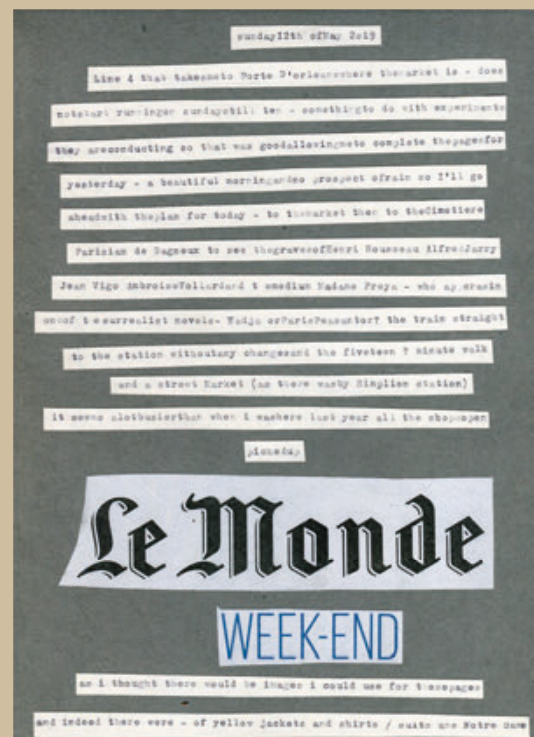


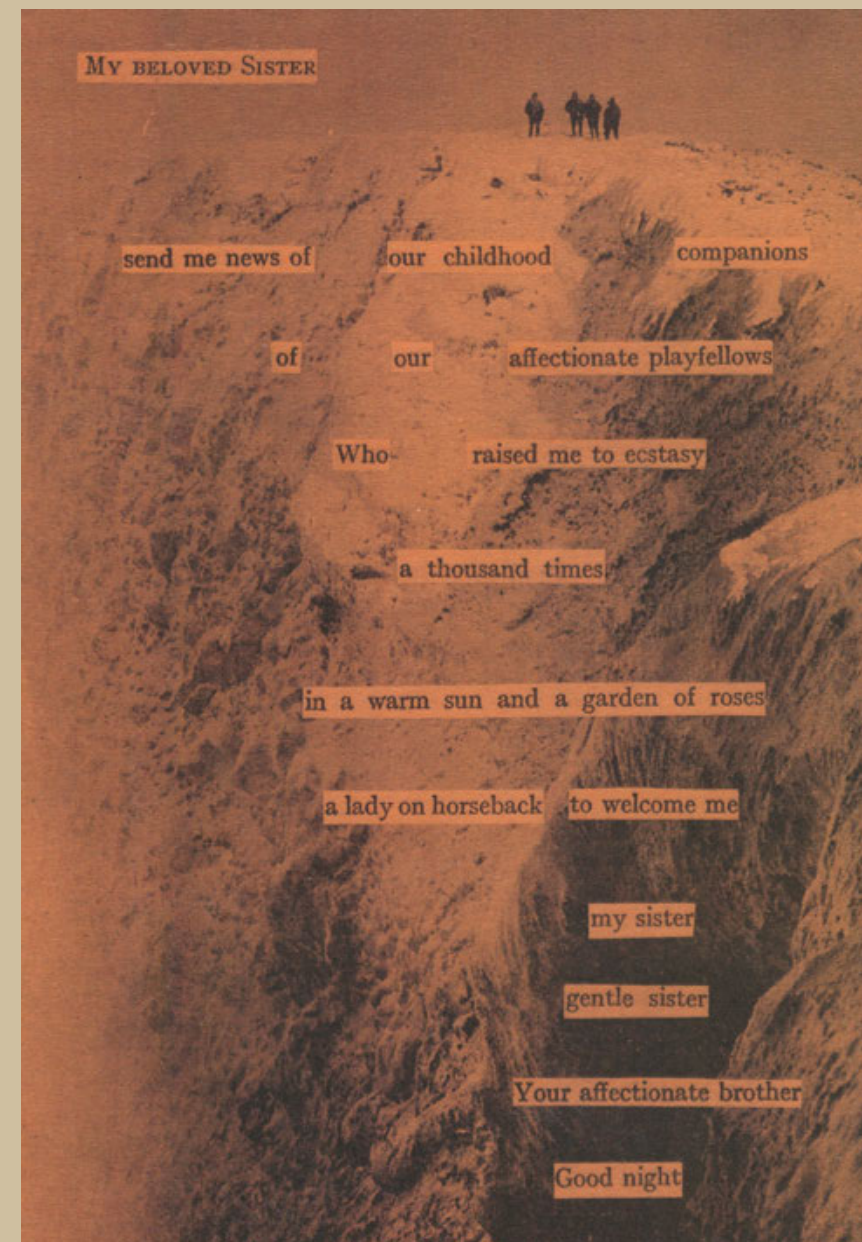
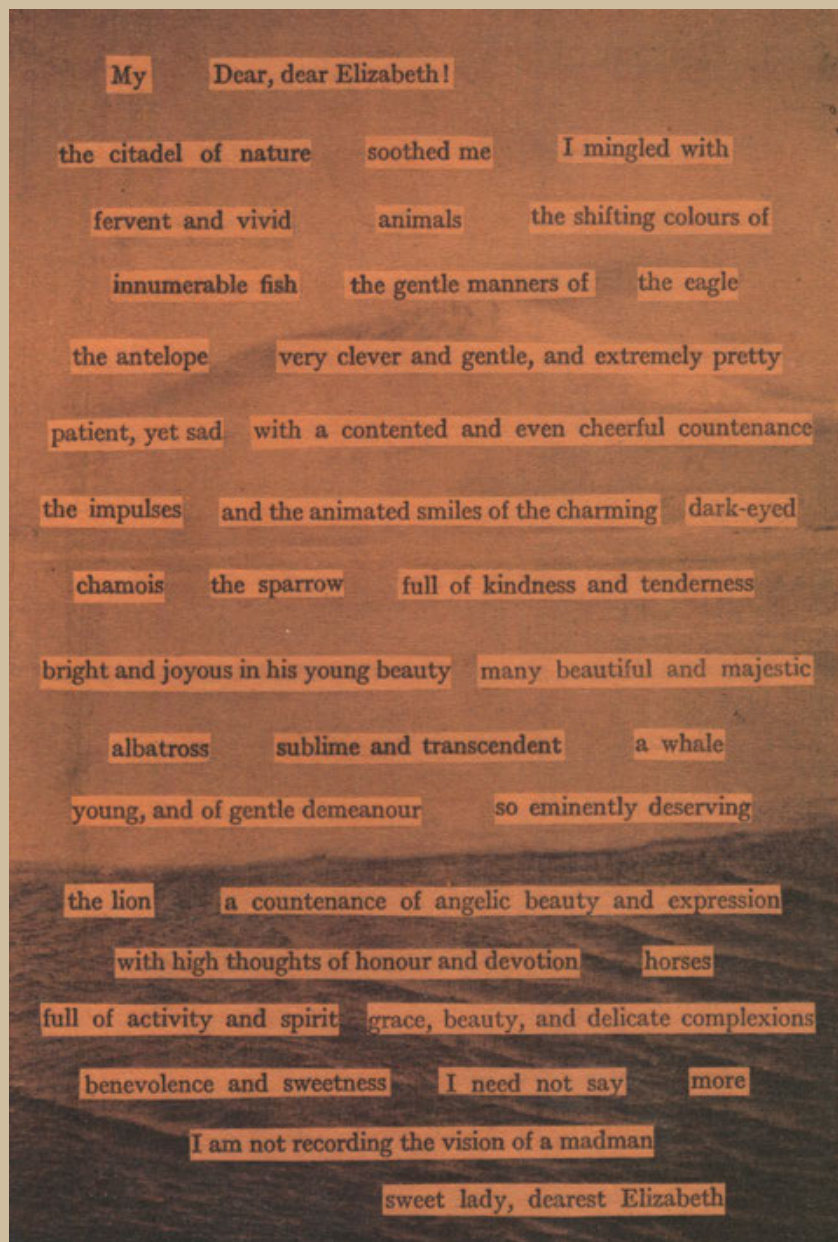
Day Pages, Daniel Lehan

Day Pages is a daily collaged diary. The first entry of which was 23rd February 2015.

Day Pages uses cuttings from newspapers, magazines, leaflets, etc., the type is produced using an Olympia or a portable Smith - Corona typewriter.

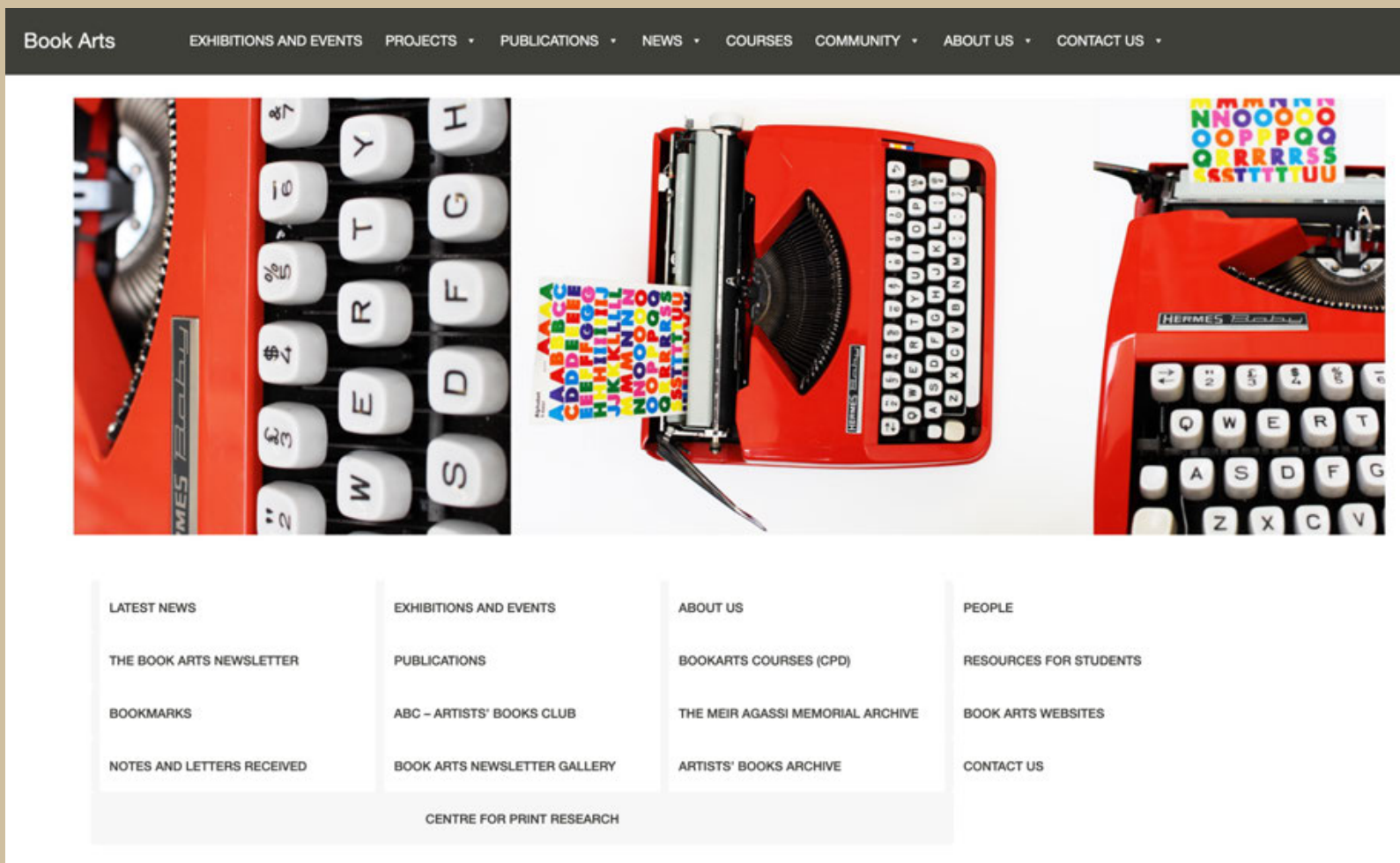
The entries are made either in secondhand books - exhibition catalogues / account books, stamp albums - where obscuring or revealing the existing page is an added consideration, or in new books - at present I have a preference for large music stave books. <http://www.daniel-lehan-books.co.uk>





Rinfantenesk, Daniel Lehan, 2018. Comprised of 18 pages, a reference to Shelley's novel being first published in 1818. Each of the 18 images takes the form of a letter addressed to a character, or characters, in *Frankenstein*. These are formed by text cut from the novel and collaged onto photographs from a battered volume of Ernest Shackleton's *Au Cap de L'Antarctique* bought in a Paris fleamarket. <http://www.daniel-lehan-books.co.uk>





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