

**TOWARDS A COMMUNITY OF ARTISTS' BOOKS:
EXTENDING INTERNATIONAL KNOWLEDGE
AND DEBATE IN THE FIELD OF ARTISTS' BOOKS
THROUGH PRACTICE-RESEARCH**

SARAH BODMAN

Published work and a critical commentary submitted in partial fulfilment of the requirements of the University of the West of England, Bristol for the degree of Doctor of Philosophy by publication (DPhil)

Faculty of Arts, Creative Industries and Education
University of the West of England, Bristol
December 2017

Declaration

I declare that material within this thesis has not been used or submitted for another academic award. There is one jointly authored work submitted within the portfolio: *A Manifesto for the Book*, which was co-authored and co-edited by myself and Tom Sowden as Principal and Co-Investigators for the AHRC project ‘What will be the canon for the artist’s book in the 21st Century?’ (2008-2010). Interviews and essays within the *Manifesto* publication are distinguished by the author/interviewer credits in each section.

ABSTRACT

Towards a community of artists' books: extending international knowledge and debate in the field of artists' books through practice-research

The field of activity in artists' books – artworks in the form of a book - has evolved over the last sixty years into a significant, international contemporary arts practice.

Many artists, especially those new to the field, search for the means of situating their practice and extending their knowledge. Artists seek answers on how and where they can connect with other practitioners, increase their knowledge of, and place themselves within the international field. They need to know how and where they can learn to create, market, exhibit, contextualise and sell their work to the public. These needs have informed the development of the research question: *How can practice-informed, participatory research develop and extend knowledge and debate in the international field of artists' books?*

This question is primarily predicated on the needs of a wide range of artists' books practitioners, but can also feed into others with whom their practice is interwoven: librarians, researchers, students, curators, educators and the public. The following DPhil commentary offers a post-rationalisation of some of the issues and solutions for connecting artists' books internationally, based upon my research and the network hub I have established at UWE, Bristol. In the text, I reflect upon my contribution to new knowledge through offering examples of artistic and curatorial practice, research and publications that have raised awareness in relation to specific interventions in Australia, Brazil, Europe, Iraq, South Africa and the USA.

This DPhil submission discusses the research aims outlined within the narrative, under the heading *Connecting Artists' Books - The Findings*, in relation to the evidence submitted in the accompanying portfolio of publications. The portfolio includes samples of authored books, edited publications, published articles and artists' books created. These have been collated under the related headings of: *practice, reporting on the field, curatorial, artefacts*.

I will use the following commentary to explore and analyse the contemporary position of the artist's book, in order to reflect upon how its creators and audiences have been rhizomatically interwoven into my research investigations and how the participants have benefitted. The analysis outlines contributions made to new knowledge through some of the interventions I have made as a practitioner, publisher, curator and writer. It identifies examples of themes of practice discovered, revealed and connected through these interventions and their impact upon the field of artists' books today.

CONTENTS

List of Illustrations	vi
Acknowledgements	vii
Introduction	8
Background to the research	9
Aims of the research	10
Methodology	11
Research Methods	13
Connecting artists' books	15
Connecting Artists' Books - The Findings	17
Developing networks, collaboration and connections with artists' books for: artists, curators, collectors, librarians, archivists, dealers, gallerists, educators, and students in order to widen participation in the field.	19
Informing and educating the public on the possibilities of artists' books.	24
Extending debate for greater awareness of artists' books through international research and academic development in HE/FE.	27
Building understanding for those involved with artists' books – curators, educators, librarians etc. - of what they are and how they are created.	33
Using my own practice and curatorial practice to widen audience engagement and understanding internationally.	36
Opening up possibilities for artists in creating and marketing their work with an understanding of its worth.	42
Giving artists making books a voice, creating inclusive platforms for dissemination and exchange. Helping artists place themselves in the international field and be able to critically discuss their practice.	44
Conclusion	49
Bibliography	51
Appendix	54



Against Nature, 2006, Lismore, Australia and Bristol, UK, Sarah Bodman.
Made with the artist, papermaker and pulp printer, Tim Mosely, during an artist's residency at Southern Cross University, Lismore, Australia. 19 paper pulp roses for the victims of the Salem Witch Trials. Edition of 8, 19 pp, 16 x 12.5 x 2 cm. Handmade black paper from old clothes, white pulp transfer and white gouache. Covers by Bristol Bound Bookbinding, black cloth, with white title and border, black ribbon ties.

LIST OF ILLUSTRATIONS

Page v: *Against Nature*, 2006, Lismore, Australia and Bristol, UK, Sarah Bodman.

Made with the artist, papermaker and pulp printer, Tim Mosely, during an artist's residency at Southern Cross University, Lismore, Australia

Page 37a: *Dinner and A Rose*, artist's book by Sarah Bodman and Nancy Campbell, 2010.

Page 37a: *The Secrets of Metahemeralism by Anonymous*, 2012. World Book Night tribute to Donna Tartt's novel *The Secret History*. Contributors brought typewriters, paper, inks, pens, pencils and cameras. The typed version of the group's collaborative essay: 'The Secrets of Metahemeralism', written (awfully) in the style of Bunny Corcoran was used as the basis for the artist's book along with postcards, photographs and messages on scraps of paper sent in for the project.

Page 37a: *Shine On*, 2015. World Book Night tribute to Stephen King's novel *The Shining*. The open call asked contributors to read the book and make a miniature model of anything in it. These were photographed, matched with text and arranged sequentially to narrate the tale visually in the artist's book and video.

Page 38a: World Book Night 2016. Perfectly summed up by contributor Jeremy Dixon: 40 artists, 16 stampers, one day = *Serena Joy*.

Page 38a: Margaret Atwood's Tweets about the *Serena Joy* project (24/06/16).

Page 40a: *The Death and Life of Al-Mutanabbi Street* exhibition at The John Rylands Library, Manchester, UK, 07/04/11 - 26/06/11. Photographs: Angie Butler.

Page 45: *Daypage* collage by Daniel Lehan, February 2017. Made after his artist's book surgery at the London Centre for Book Arts (LCBA), 01/02/2017.

Reproduced with kind permission of the artist.

ACKNOWLEDGEMENTS

To my brilliant supervisory team: Dr Shawn Sobers, Associate Professor, UWE; Maria Fusco, Senior Chancellor's Fellow – Reader at the University of Edinburgh, and Dr Anne Hammond, Visiting Research Fellow at the Centre for Fine Print Research, UWE - many thanks indeed for your critical input and support. Thanks are due also to colleagues and students at UWE, Bristol; in particular Dr Paul Laidler, Angie Butler and my brilliant MA Multidisciplinary Printmaking and PhD students for their enthusiastic encouragement.

To Bower Ashton Library staff, many thanks for a willingness to embrace creative surprises, host many project outcomes, exhibitions, and offer wonderful support for artists' books.

To those who have encouraged, and those who continue to inspire my work through ideas, conversations and their championing of the field: John Bently, Doro Boehme, Nancy Campbell, Marian Crawford, David Dellaflora, Meg Duff, Simon Goode, Noreen Grahame, Robert Heather, Martha Hellion, Emma Hill, Susan Johanknecht, Déirdre Kelly, Joan Lyons, Andi McGarry, Linda Newington, David Paton, Tanya Peixoto, Catherine Polley, Jeff RATHERMEL, Josie Reed, Laura Russell, Tate Shaw, Paulo Silveira, Ulrike Stoltz, Maria White.

Heartfelt thanks are due to: Dr Iain Biggs for sowing the seeds and showing me the way in his support of PhD students; to Tom Sowden for artist's book adventures, encouraging me to build on ideas and challenge conventions; to Dr Tim Mosely for making a choice in 2006 that impacted upon both of us, and believing in possibilities. Thank you all.

Towards a community of artists' books: extending international knowledge and debate in the field of artists' books through practice-research

Introduction

The field of activity in artists' books – artworks in the form of a book - has evolved over the last sixty years into a significant, international contemporary arts practice. This is evidenced in venues such as the London Centre for Book Arts (LCBA), and exhibitions and publications listed in the *Book Arts Newsletter*. The idea of the 'democratic multiple' established by artists such as Ed Ruscha with *Twenty-six gasoline stations* (1962) is alive today, as demonstrated in the affordable publishing practices of Gloria Glitzer, Guy Bigland or Angie Waller, for example. The historical traditions of finely printed artefacts continue in books by artists including Barbara Tetenbaum and Ulrike Stoltz & Uta Schneider (usus), and showcased in projects such as Kitty Maryatt's 'La Prose: The Pochoir Re-creation of *La Prose du Transsibérien*' (Cendrars & Delaunay-Terk, 1913) through pochoir painting and letterpress printing in 2018.

Many artists are engaging with the book format, creating artworks that allow the reader to engage closely with the subject matter of the artwork they are holding in their hands, for example, *The Object of Our Affection* (Butler, 2017). In the digital age, hand-held includes works made for viewing on tablets and e-readers, some produced exclusively for digital platforms, and some that play on the instability of such platforms. For example, *56 Broken Kindle Screens* (Lorusso & Schmieg, 2012) is an artist's book created from images of broken Kindles, available in Kindle and paperback versions. There are works by artists using the Internet as source material to produce physically printed books, turning the tables from digital back to paper. Many of these feature in Paul Soulellis's project *Library of the Printed Web*. Many artists such as Dmitry Sayenko or Sarah Nicholls, embrace traditional production processes, make their own papers, use traditional printmaking and binding processes in celebration of the book as a timeless, physical artefact.

In this DPhil commentary I will explain how, through practice-research, my investigative projects, creative practice, editorial and published works have contributed to the field's growth, new knowledge, given a voice to artists and established greater awareness of the possibilities for the artist's book in the twenty-first century.

Background to the research

As a practicing artist making books from the late 90s, I was actively seeking an arena in which to place my own practice, to connect with a critical support network of practitioners, educators, curators and collectors. Although the field was well-established in the USA during this period, in the UK it took longer to grow and practical information scoping international practice was still hard to find.

Research resources available at that time included the *Artist's Book Yearbook* reference publication surveying current UK activity (Bently, Brown, Peixoto, Szczelkun, 1994) to promote artists' books awareness within the UK. This was an important step forward for UK practice; to have a publication about artists' books founded and edited predominantly by artists. There were galleries showing artists' books: Eagle, Hardware, and workfortheyetodo in London. The artist's book publisher Book Works was established in 1984, and continues to commission contemporary artists' publications today. In the USA, Granary Books published artist and critic Johanna Drucker's *The Century of Artists' Books* (1995), which introduced the subject to a wider audience, and is still often quoted today. In the UK, *Artists' books: the book as a work of art, 1963-1995* (Bury, 1995) offered an informative bibliographic study of artists' books in the collection at Chelsea School of Art's Library. The focus of Drucker's academic research is based on the visible field of practice within the USA, reflecting on critical assumptions of the book, and Bury's from the standpoint of an expert subject librarian. In 2004, Maria Fusco & Ian Hunt's *Put About: A Critical Anthology on Independent Publishing* extended the scope by assessing models of independent artists' publishing practice. There is,

as evidenced in the bibliography, international discussion within the field on the status of the artist's book as a physical artefact, and critical commentary is thriving.

Aims of the research

The gaps between these publications is where my own research sits; in that many practitioners, especially those new to the field, search for a means of situating their practice and extending their knowledge. My research has always been primarily focused on the needs of a wide range of artists' books practitioners (and often others with whom their practice is interwoven: librarians, researchers, students, curators, educators) who often ask for advice on: How and where can they connect with other practitioners, to situate their own practice, exchange and increase knowledge within the international field, and how and where can they learn to create, market, exhibit and ultimately sell their work to the public. Which leads to the research question: *How can practice-informed, participatory research develop and extend knowledge and debate in the international field of artists' books?*

This question forms the basis of the following aims of my research:

1. To develop networks, collaboration and connections with artists' books for: practitioners, curators, collectors, librarians, archivists, dealers, gallerists, educators, and students in order to widen participation in the field.
2. To inform and educate the public on the possibilities of artists' books.
3. To extend debate for greater awareness of artists' books through international research and academic development in HE/FE.
4. To build understanding for those involved with artists' books – curators, educators, librarians etc. of what artists' books are and how they are created.

5. To use my own creative practice and curatorial practice to widen audience engagement and understanding internationally.
6. To open up possibilities for artists in creating and marketing their work with an understanding of its worth.
7. To give artists making books a voice, creating inclusive platforms for dissemination and exchange. To help them place themselves in the international field and be able to critically discuss their practice.

Methodology

Artists' books discourse sits within the existing literature of broader arts discussion. These artefacts are written about within the field of fine art practice, though also draw on the discourses of design, publishing, DIY media, creative writing, photography and literature. The term artist's book can be argued as deriving from works such as *Prose du Transsibérien et de la Petite Jehanne de France* by Blaise Cendrars and Sonia Delaunay-Terk (1913), as "effectively one of the first artworks to confront the issue of simultaneity in text, illustration and binding," (Sassen, 2017: 15). *Prose...* is also extensively discussed as such by Marjorie Perloff (Rothenberg & Clay, 2000: 160-177). Yet, of course historical examples can be found in book works by William Blake, or even Leonardo da Vinci (Silveira, 2001:30). By the late 1990s, artists' books were beginning to be a recognised discourse, as mentioned in the introduction. My research has built upon that trajectory in recent years, expanding discussion within the field, and assisting in establishing its emerging identity through projects outlined in the following commentary.

If we apply a postmodern reading to Foucault's 'discursive formation' from his chapter on 'The Unities of Discourse' (Foucault, 2010: 21) to the field, we can include artists in discussions concerning their practice and the status of artists'

books. By postmodern, I mean including a broad range of voices within the debate, not just those of authority in critics or curators, but also those of creators, librarians, students and the public. For example, Foucault considers the book as a “node within a network” as well as a single material object (Foucault, 2010: 23). He posits that it exists in relation to many other types of books (novels, textbooks, etc.) and that relationship is both variable and relative depending on the type of book it is being compared to. The individual book is only truly understood when it is questioned; then “it loses its self-evidence; it indicates itself, constructs itself, only on the basis of a complex field of discourse.” (Foucault, 2010: 23). If we then consider formal statements made by critics and commentators such as Drucker, Moeglin-Delcroix, Philpott etc. as ‘nodes’, for us as artists - the ‘network’ - to unpick and debate through projects such as the *Manifesto*, symposia and book fairs, we can contribute to the construction of the discourse. The research I have undertaken in the field, can also be considered as a node within a network, connected to the wider history of artists’ books, and to their future position.

The positioning of myself as a practitioner-researcher also aligns with Deleuze and Guattari’s rhizome theory in that research projects, editorial and publishing involve interwoven means of knowledge transformation. This relates to Deleuze and Guattari’s discussion of a ‘map’ within a rhizome; of fostering connections between fields and extending a non-linear approach. They describe a map as: “...open and connectable in all of its dimensions, it is detachable, reversible, susceptible to constant modification.” (Deleuze & Guattari, 2004:13). This notion can be applied to both the variable methods of my research and to the field itself in that it has moments of flux, for example when new technologies or practices emerge (as demonstrated in the *Manifesto* project).

Research processes have also been non-hierarchical; involving multiple viewpoints (artists, librarians, students, cataloguers, etc.) and immersive, in embedding the beneficiaries within the research. Deleuze and Guattari’s rhizome and Foucault’s

node/network theories can be applied to my research through the multiple points of entry into the field (through practice, editorial, projects, curation), and a variety of dissemination methods (publications, lectures, surgeries, artworks, online) as will be discussed through the examples in the remainder of this thesis.

Research Methods

In order to address the aims outlined previously in points 1-7, I have investigated concerns through empirical, participatory action research (McIntyre, 2007) using quantitative and qualitative methods (Taylor, 2005), with the beneficiaries of the research often embedded within the investigation. These investigations can also be described as mixed methods research (Creswell, 2014) in that enquiries have used surgeries, workshops, seminars, conferences and symposia to pose and debate questions towards developing the direction of an investigation (please see Appendix, pp54-62 for list of examples). Autoethnographic approaches (Adams, et al., 2014) have also been employed through reflective analyses of my own creative and curatorial practice and how it connects to the wider field of artists' books (Barrett & Bolt, 2010).

Each project and the related publications (findings) involved:

- * Literature review and analysis: researching the international field for availability of information, identifying strengths and gaps in areas of knowledge in artists' books.

- * Identifying key issues, beneficiaries and aims through opening debate via research-focused: surgeries, seminars, symposia, conferences, workshops and public discussions.

- * Specific, targeted questioning, qualitative data gathering and analysis: identifying

key individuals for case studies/interviews reflecting on artists' practices and concerns.

* Participatory research for quantitative data gathering and analysis: targeted questionnaires, online surveys, calls for participation, observational analysis; allowing the beneficiaries to embed themselves in the studies through posing problems or questions to be investigated.

* Autoethnographic /Action research: posing questions and testing the benefits and constraints of artists' publishing through my own creative practice, and reflecting on its outcomes in relation to informing the wider field. Using curatorial practice to reach new audiences and bring cultural enrichment through themed exhibitions that connect and assess practice in geographic areas to inform artists and the public. Using the Artist's Books Partnership Programme (ABPP) to introduce practice to those with mental health issues or prisoners through loans of themed artefacts for workshops.

* Persistent scrutiny and dissemination of the status and activities of the international arena through the *Book Arts Newsletter* and the *Artist's Book Yearbook*. Introducing artists' works to new audiences through regular columns in a-n, ARLIS, and *Printmaking Today* journal.

* Seeking and introducing new writing and ideas for artists' publishing through editorship of *The Blue Notebook journal for artists' books / Artist's Book Yearbook*, and through published interviews and reflections on contemporary practice written for external peer-reviewed journals, and books.

Connecting artists' books

This gap in knowledge previously identified, is of revealing and disseminating contemporary artists' books best practice through research and publishing that radiates from the investigative hub I have created at UWE. The *Book Arts Newsletter*, *Artist's Book Yearbook* and *The Blue Notebook journal for artists' books* between them form a base from which information is actively gathered, analysed and disseminated internationally. From this base, I have created a rhizomatic network (Deleuze & Guattari, 2004), connecting artists' books across an international field, and extended knowledge.

I have used this base as a practitioner-researcher, as a platform from which I can probe, test ideas and make interventions into the field of contemporary practice through curating, writing, producing artefacts and engaging with a wide audience. It has also allowed me to collaborate with artists, academics, librarians, educators etc. in research projects where the hub is the catalyst which generates collaborative endeavours which enrich the field of practice. This has informed the national and international community of makers (primarily) and consumers of artists' books, building bridges and contributing to new knowledge through linking geographically discrete areas of practice, extending debate and understanding.

The following commentary offers a post-rationalisation of some of the issues and solutions for connecting the artists' books community internationally.

As this is based upon my research over 15 years at UWE, in order to provide a succinct and focused appraisal, I will reflect upon my contribution to new knowledge through offering examples of selected artistic and curatorial practice, research and publications that have raised awareness in relation to specific geographic areas in Australia, Brazil, Europe in particular Denmark/France/Poland/Russia/UK, Iraq, South Africa and the USA.

I will explore and analyse the contemporary position of the artist's book, to explain and reflect upon how its creators and audiences in the specified geographical areas have been interwoven into my research and how the participants have benefitted. The analysis will outline contributions made to new knowledge through some of the interventions I have made as a practitioner, publisher, curator and writer. It will identify examples of themes of practice discovered, revealed and connected through these interventions and their impact upon the field of practice today. Please note that I use the term 'artists' books' rather than 'book arts' throughout this particular thesis. At the conclusion of the *Manifesto* research project (see pp 25 & 43) the term 'book arts' was proposed as an inclusive terminology - an umbrella under which any practice associated with books could sit. This was offered as a means to further discussion within the field of practice and stimulate debate as to what can be considered under that umbrella. As a practitioner, I identify the works I produce as 'artists' books', in that they are affordable editions of democratic multiples (in line with the examples of practices detailed on p8). The *Book Arts Newsletter* and www.bookarts.ac.uk website both cover the wider range of practices in the field of book arts.

For the purposes of this DPhil submission, the aims of the research (as outlined on pages 10-11), have been evidenced in the submission of a portfolio of material in accordance with the criteria, supported by this written commentary.

The physical material submitted that relates to this commentary is listed in a separate, 4-page bibliography. Each item has a reference to the page where the relating text in this commentary can be found. To aid in drawing together the narrative of this DPhil submission, the research aims are discussed under the heading *Connecting Artists' Books - The Findings* in relation to evidence submitted in the accompanying portfolio of publications. The portfolio includes samples of authored books, edited publications, published articles and artists' books created, collated under the headings of: *practice, reporting on the field, curatorial, artefacts.*

Connecting Artists' Books - The Findings

Alongside writing books on making, marketing and situating artists' books, I have produced articles, chapters and published essays introducing the subject and its associated practices to a wide, international audience. I aim to show that artists, educators, librarians, curators and the wider public have been informed and connected through the democratic approach to publishing that I have adopted¹ and the creation of a network for the dissemination of best practice in artists' books. Through this network, I have created a means for artists to discuss, present and market their work confidently both nationally and internationally, contributing to the creative environment of the art economy through the investigation of opportunities, critical engagement and reflection on the field, its market and audience, and the creation of resources for widespread dissemination of findings.

Through my own art practice, curatorial endeavours and related publications in which I discuss the outcomes, I aim to demonstrate how I have extended existing knowledge and contributed to new knowledge within the field of artists' books nationally and internationally.

The 21st Century is a pivotal time in the history of the artist's book as digital media has led to critical arguments over the understanding and appreciation of what constitutes an artist's book today. The project for which I was Principal Investigator (AHRC Large Grant 2008-2010) examined the phenomenon of the artist's book in order to extend debate and widen the field of possibilities for practice today: *'What will be the canon for the artist's book in the 21st Century? In an arena that now includes both digital and traditionally produced artists' books, what will constitute the concepts of artists' publishing in the future?'* This project was submitted by UWE, Bristol as a REF 2014, Research with Impact Case Study 'Promoting Awareness of Artists' Books'.² Participatory research strategies included the generation of visual

1. Many of the publications are free downloads available on the website at: www.bookarts.uwe.ac.uk.

2. <http://www1.uwe.ac.uk/research/researchimpact/awarenessofartistsbooks.aspx>

materials with which to engage responses from artists as creative interventions. The ABTree designed by Tom Sowden allowed artists to visually respond to and alter a 'family tree' to submit as data for discussion. The project extended debate and led to artists and academics presenting conference papers³ making new works, and further research from the initial study.⁴

I was invited to the position of editor-publisher of the *Artist's Book Yearbook* in 2000, shortly after founding the *Book Arts Newsletter*. Over the last 17 years its remit has expanded to reflect the vast range of international activity. I also established a critical journal for artists' books, *The Blue Notebook* (2006-) as a platform for specialist/experimental writing that sits outside of mainstream art publishing. I have used my position as editor of these two publications to generate and facilitate collaboration and discussion. I invite colleagues and the wider community of makers to contribute to debate through publishing articles and papers which bring new knowledge to the field.

The following section will discuss how my work has gained an impact in developing networks in the emerging and established artists' books community, and the wider academic discourse within the field.

3. http://www.theartistsbook.org.za/oid/downloads/2/book_arts_as_community_practice_nov_2010.pdf

4. See Example: South Africa, p29.

1. Developing networks, collaboration and connections with artists' books for: artists, curators, collectors, librarians, archivists, dealers, gallerists, educators, and students in order to widen participation in the field.

Example – Geographic impact - Australia:

In 2005, Robert Heather (then director of Artspace Mackay) invited me to present on UK practice for the *Focus on Artists' Books 3 Conference*, Artspace Mackay, Queensland (February 2006) and arranged an artists' residency at Southern Cross University, Lismore, NSW (March 2006).⁵ At that time, artists' books practice in Australia was isolated geographically from the wider international field and nationally in the physical distances between practitioners. Heather's aim was:

*...to stimulate critical dialogue about artists' books and the book arts in Australia, provide professional development opportunities for artists working in the field and generate broader awareness of the artform within our region and nationally.*⁶

The invitation came after *Arcadia id Est*, an exhibition of 117 artists' books I had curated on the theme of landscape and nature, visited the Centre for the Artist's Book in Brisbane (June 2005) during its two-year tour. At the conference, I met with Australian artists, librarians, collectors and curators, all of whom were keen to connect with the wider community. I travelled on to Lismore to work with artist and expert pulp-printer Tim Mosely for a residency where we collaborated on an artist's book *Against Nature*. Mosely has since launched the successful Artist's Book Brisbane Event conference series at Griffith University for the GCAR research centre. Two articles and a radio interview⁷ followed, and an invitation to contribute

5. The residency was organised by Artspace Mackay and Southern Cross University, funded by the Regional Arts Fund, Australia and the Australia Council for the Arts.

6. From an email sent by Robert Heather at Artspace Mackay, 29/11/05.

7. Radio interview, ABC North Coast NSW (Lismore) 7th March 2006, 15.33pm. Articles written: 'Artists' books in Australia' for *Umbrella online artists' books journal* (USA) Volume 29, No. 1, March 2006, ISSN 0610-0699; 'Focus on Artists' Books 3' for *The Art Book* (UK/USA) August 2006 Volume 13 Issue 3, pp64-65, ISSN 1368 6267.

to *Interaction 2006: A Seminar Exploring the Artist's Book*, at Noosa Gallery, Tewantan, Australia, 22nd September 2006, for a debate: 'Why are artists' books not accepted by art institutions?' (for which I argued that they absolutely were and offered examples of good practice in the UK and USA). I sent an exhibition set of *Bookmarks IV* with the work of 61 artists for the *Books 0.6* exhibition programme, September–October 2006, and in turn Australian artists joined in the project over the next ten years. Noosa Gallery also showed *Arcadia* (August – Sept 2007), extending its tour in Australia.⁸

Over subsequent years I have watched with interest and admiration the exquisite practices that come out of Australia in artists' books and curated projects by Marian Crawford, Tim Mosely, Gracia & Louise, Lyn Ashby, Monica Oppen, Book Art Object, Julie Barratt, and many others. Some have been introduced to the wider field through articles written for *Art in Print*, *Printmaking Today*, *The Art Book* and the *Journal of Artists' Books* (JAB, USA), and through invitations to share their ideas and practice through *The Blue Notebook* and *Artist's Book Yearbook*. Mosely was also interviewed as a case study for the AHRC-funded Manifesto research project *What will be the canon for the artist's book in the 21st Century?*. I have returned to Australia a further three times, to present papers and an exhibition⁹ at Impact 7 Multidisciplinary Printmaking Conference, Monash University, Melbourne;

8. *Arcadia* launched at TRACE Gallery Dorset, March 2005 then toured over 34 months to: Centre for the Artist's Book, Australia; Moufflon Bookshop, Nicosia, Cyprus; Eagle Gallery, London; Hartley Library, University of Southampton; AKI, Enschede, The Netherlands; Rikhardinkatu Library, Helsinki, Finland; The Yard Gallery at Wollaton Hall; John M Flaxman Library at the School of the Art Institute of Chicago; the Ginkgo Reading Room at the John M. Olin Library, Washington University, USA; Fleet Library at Rhode Island School of Design, USA; Noosa Regional Gallery, Tewantin, Australia and The National Print Museum of Ireland. <http://www.bookarts.uwe.ac.uk/news-archive/arcadia.htm>

9. *Life, the universe and everything: artists' books which question our relationship with nature and the way we live*. Curated for Impact 7 Multi-disciplinary Printmaking Conference, Monash University, Melbourne, Australia, 2011. Artists: Sarah Bodman (UK), Kurt Johannessen (Norway), Bill Burns (Canada), Ann Tyler (USA), Julie Johnstone (UK), Éric Watier (France), Sarah Bodman (UK), Finlay Taylor (UK), Radoslaw Nowakowski (Poland), Colin Sackett (UK), Tracey Bush (UK), Imi Maufe (Norway), Susan Johanknecht (UK), Angie Waller (USA), Sarah Jacobs (UK), Mick McGraw (UK).

a public lecture at the State Library of Victoria;¹⁰ and as a keynote speaker at ABBE: Artists' Books Brisbane Event (2015).¹¹

In 2011, at Tim Mosely's invitation I also participated in an artists' books residency *Codex Event 8* at Queensland College of Art, Griffith University in Brisbane. Coordinated by Mosely, *Codex Event 8* was a collaboration between Australian/UK printmakers and papermakers - Sarah Bodman, Monica Oppen, Paul Laidler, Tim Mosely and Tom Sowden - to create a set of artists' books. The collaboration was stimulated by Mosely's interest in Deleuze and Guattari's views on smooth and striated space in their chapter '1440: The Smooth and the Striated' (Deleuze & Guattari, 2004). *Codex Event 8* was exhibited at POP Gallery, Brisbane, October 2011, and Manly Library, NSW, Australia, June-August 2012. From these interactions and discussions with practitioners and academics in Australia, and their further inclusion in research undertaken, I have gained and shared insights into contemporary artists' books in Australia, proving that the field is expanding the possibilities of creative practice. For example, artists using the format of the book to investigate the complexities of haptic understanding relating to theories posited by Deleuze and Guattari (Mosely, 2014), or utilising the slow pace of traditional printmaking processes such as letterpress and relief print as a means to ingest and understand content within the unrelenting pace of media news stories (Marian Crawford). Mosely is currently (as of December 2017) writing an article on artists' books and critical practice within the Antipodes, from which he has given me permission to quote as he discusses changes in understanding of artists' books in Australia as a direct result of my research and practice (items in bold are from his text).

10. *Books of all stripes: artists' publishing in the 21st century*. Public Lecture, State Library of Victoria, Melbourne, Australia, Monday 26th September 2011. <http://blogs.slv.vic.gov.au/news/exhibitions/artists-books-a-q-and-a-with-sarah-bodman/>

11. Keynote: 'Artists' books as a physical site of practice' for ABBE: Artists' Books Brisbane Event, Griffith Centre for Creative Arts Research, Queensland College of Art, Griffith University, Brisbane, Australia. 16/07/15

...the embrace of mass produced books by artists is now more broadly recognised in the region and the terms 'artists publishing' and 'book arts' are more widely understood and employed in the Australian context. These changes were instigated largely by exposure to critical discourse between key figures within it, notably within the Australian context by Sarah Bodman.... Distance from the 'centres' continues to mould Australasian creative practice and Bodman's material and virtual publications have been essential for the region. Her contributions in general are fourfold and each of these folds has impacted Australian artist's book practice and discourse.

*Bodman has sustained a **studio based artist's book practice**, generating creative outputs ... that have contributed to defining creative artist's book practice in the region. Her **research into the field** has unequivocally shaped its discourse both in practice and writing. The published outcome of *What will be the canon for the artist's book in the 21st Century?*, is included in the recognised literature of the field and her publications in general have become essential reading for book arts courses in Australia.*

*As the **Editor** of three significant publications in the field: *The Blue Notebook*, *The Book Arts Newsletter*, and the *Artist's Book Yearbook*, Bodman facilitates critical discourse within the field, sustains a peer review infrastructure integral to that critical discourse, maintains an information hub that links up the very broad international networks present within the field and documents the scope of creative output in the field. Of these three *The Blue Notebook* specifically advances critical discourse in the field and is an essential resource for any postgraduate student in the Australasian region creatively engaged with the book.*

Bodman's extraordinary commitment to the field is evident through her participation at key events across the globe... In demand as a keynote speaker

*she has travelled to Australia on numerous occasions for conferences, seminars, PhD examinations and residencies. That she has repeatedly been invited back demonstrates the significance of the reception she has received and **the leadership she provides** for the field of artists' books in this region.*

The following section will discuss my work's impact on artists' books discourse in the public domain.

2. Informing and educating the public on the possibilities of artists' books.

Example – ABPP curatorial practice / articles / public talks

Geographic impacts - Australia, Europe, USA:

I established the Artists' Books Partnership Programme (ABPP) in 2007, using books from my collection to loan out free of charge to anyone wanting to use them for exhibitions, workshops etc. to be able to explain what these artefacts were and how they are made. Since 2007 this scheme has impacted upon artistic practice, the development of book art festivals and exhibitions, gallery curation and outreach from school visits to mental health organisations or artists working with prisoners.

Loans which I have curated to inform the public at free exhibitions have included organisations such as londonprintstudio; The New Art Gallery Walsall; Galleri VOX, Bergen; Public Space With A Roof, Amsterdam; Solihull Gallery; Lit & Phil library, Newcastle upon Tyne; 'Sense of Place in Artist Books,' University of Minnesota, USA; DIY Cultures, London; 'Page.Print.Post' - 50 years of artists' books, Post Office Gallery, Ballarat, Australia. Where possible these have included free talks, workshops or surgery sessions, and artefacts available to handle.

For example, I selected and sent books to the organisers of a new book art festival at the Limfjordscentret Doverodde, Denmark, where artists' books were relatively unknown (June 2008 – May 2009). These were used to promote and explain the significance of artists' books to regional librarians, printers, museum curators, small publishers and staff from the municipal culture department over the year; from this new understanding, the festival received funding from the Danish Rural Development Programme and Culture Fund to expand.¹²

12. Excerpt - Testimonial letter from Mette Sophie D. Ambeck, organiser of the Doverodde Book Arts Festival, Denmark, used as part of UWE's REF Case study submission in 2014.

Linking and extending understanding in the community of the wider public and other practitioners such as photographers and bookbinders has also been achieved through free public lectures (Festival of Ideas; The Association of Art Historians' Art History in the Pub series; the London and South Region of The Society of Bookbinders; The John Rylands Library; Nolte Center, UMN, Minneapolis, USA; Minnesota Center for Book Arts, Minneapolis, USA; New Art Gallery, Walsall; State Library of Victoria, Melbourne, Australia). Also through talks at events and conferences where artists' books have been on the margins of practice, radio interviews discussing examples of book works¹³ and writing articles for magazines, websites and journals outside of the field, the public awareness of what artists' books could be has been significantly enhanced.

Example – *A Manifesto for the Book*

The *Manifesto for the Book* (50% collaboration co-edited with Tom Sowden for the AHRC project) is also used in galleries to help the public contextualise artists' books. For example, Laura Russell, a practicing book artist and art gallery owner in Portland, Oregon, wrote in a testimonial:

Between the gallery and its outreach programs to various audiences I have frequently relied on A Manifesto for the Book as well as the myriad other UWE research projects for vital documentation of our field. The book arts being a relatively young field we constantly have to justify our worth in both an academic and commercial sense. The Manifesto is such a well-researched, thorough, and important body of work that it has become required reading for nearly everyone involved in or interested in the field of book arts.

13. *The Cutting Edge of Artists' Books*. Interviewed by Michael Shirrefs, Feature Producer of ABC Radio Australia's 'Artworks' programme, at the State Library of Victoria, Melbourne. Broadcast 11/12/11.
<http://www.abc.net.au/radionational/programs/artworks/the-cutting-edge-of-artists27-books/3720440>

In my gallery, we also try to reach the general artgoing public who may have never before heard of such a thing as 'artists' books'. Upon arriving at my gallery for a First Friday art opening or lecture or other event, folks are often delighted to "discover" artists' books for the very first time. This exposure to our field is vital to our growth and expanding influence across the art world. Here at the gallery we have a handful of reference books on a shelf for people who are interested in exploring the book arts further. That shelf includes not only the Manifesto, but also UWE's Artist's Book Yearbook and the Artists' Books Creative Production and Marketing guide... These publications are important resources not only for students, teachers and librarians but they also reach the general public through efforts like this.... The work that UWE does to further the status of book arts is vital and unmatched anywhere in the world.¹⁴

The following section discusses the role of my work in broadening the awareness of artists' books in academia in an international context.

14. Excerpt - Testimonial letter from Laura Russell, Director of 23 Sandy Gallery, Portland, USA, used as part of UWE's REF Case study submission in 2014.

3. Extending debate for greater awareness of artists' books through international research and academic development in HE/FE.

Example – Geographic impact - Brazil:

Having initially met the artist and academic Dr Paulo Silveira at the ICA artists' book fair many years previously (he has been a peer-reviewer for *The Blue Notebook* since 2006), and worked with Brazilian artists / writers to co-curate travelling exhibitions and contribute to *The Blue Notebook* and *Yearbook* (e.g. Amir Brito Cadôr, Martha Hellion, Maria Lucia Cattani, Mara Caruso), I have been exchanging information for many years with artists and writers in Brazil. In 2014, I was asked by State Library of Queensland staff to recommend an international speaker working with performative books for the keynote lecture at their 2015 Siganto Foundation Artist's Book Seminar. I nominated Amir Brito Cadôr, Professor of Graphic Arts at the Federal University of Minas Gerais (UFMG), Brazil who gave the lecture in April 2015, contrasting the conceptual materiality of hand printed Australian artists' books in general to the machine aesthetic evident in many Brazilian artists' books.¹⁵ Having realised that Brazilian artists' books intent and context are in many ways precursors to the democratic publishing movement in the USA during a visit to Brazil in 2013, I knew that Cadôr would provide a viewpoint that would stimulate debate in Australia.

In 2013, I was invited to UFMG's Belo Horizonte campus by Silveira to present on how the artist's book can be fed into the wider academic curriculum as a tool for research. This included discussing the Canon project from which the *Manifesto* essay (Bodman & Sowden, 2010) had been translated into Portuguese.¹⁶

15. I have paraphrased the content of Cadôr's speech based on my email correspondence with Tim Mosely who attended.

16. This was at the invitation of José Bártolo, editor of *Pli* Magazine, a Portuguese quarterly magazine devoted to art & design criticism and practice published by ESAD (www.esad.pt). The issue focused on publishing: self-publishing, DIY, Big Books, artists' books, publishing as cultural and political production. 'Un Manifesto para o Livro (A Manifesto for the Book)', Sarah Bodman and Tom Sowden, *PLI Arte & Design* No. 2/3 *Entusiasmo*, ESAD, Portugal, May 2012, ISSN 2182-2093, pp43-59.

Alongside this in 2012, another article was translated and published. In conversation, Silveira indicated the layers of bureaucracy that entangle many good publishing intentions in Brazil. He asked me to write an article explaining how publishing is supported here, as many Brazilian academics wanted to know how they could achieve such support and funding for their own research publications. My first reaction was to say that I couldn't, because I wouldn't be able to tell the truth. His response was that I should be open about any obstacles as academics and artists in Brazil believed it was really easy for me to fund and print academic publications. So, I wrote an honest 3000-word article which was translated into Portuguese and published as 'Publicar e ser danado: como ser um editor institucional underground'. Within it I also discussed that what might seem a gargantuan struggle to me is really nothing compared to those of others. I told them that in June 2008 for the *Manifesto*, Tom Sowden and I had the honour and pleasure of interviewing Janusz Pawel Tryzno and Jadwiga Tryzno at their Book Art Museum in Łódź, Poland, with the help and translation of writer Radoslaw Nowakowski. That they had been publishing artists' books as CdA Press (Correspondence des Arts) for 31 years, and until the political changes in Poland in the early 90s, produced all their publications underground, were spied upon by civil agents, manufactured illicit paper to print on from secretly procured textile production waste, collected abandoned machinery to repair and use, smuggled in parts to fix them and ink to print with. They printed their books illegally for twenty years with a commitment and determination that is humbling.¹⁷

When I presented my talk at the event in 2013, the audience knew my position, and that it is possible, sometimes, to circumnavigate problems creatively in order to share ideas and have conversations with the wider field. My talk was translated in advance, and read by me in English alongside an interpreter who translated into

17. A transcript of the interview with Janusz Pawel Tryzno, Jadwiga Tryzno and Radoslaw Nowakowski at the Book Art Museum Łódź, can be downloaded from: <http://www.bookarts.uwe.ac.uk/canon/>

Portuguese.¹⁸ After myself and Silveira had each presented, we discussed these issues together with the audience and saw books created by students, and national and international artists in the library.¹⁹ A small intervention occurred when a visit with Dr Paulo Silveira to a small retrospective exhibition *Mário Azevedo - Artists' Books (2000-2012)* at the Library of the Centro Cultural SESC JK in Belo Horizonte. Azevedo, who teaches at the Visual Arts Department of UFMG, met us at the library, and I could quickly see that his work would be of interest to the wider field due to its interaction with library users and visitors. I asked if I could interview him in situ and subsequently published an article about his graphic works. On receipt of his copy of the article, Azevedo asked if he could translate the text into Portuguese for publication in the *Suplemento Literário de Minas Gerais*, as it presented his work in a new light.²⁰

Example – South Africa:

Academic and artist David Paton has championed artists' books practice in South Africa for many years, collaborating with artists and curators, and the collector and philanthropist Jack Ginsberg to expand critical debate and practice in the region. Paton's website '<http://www.theartistsbook.org.za>' is a phenomenal resource through which he examines, documents and assesses artists' books practice in South Africa. Paton invited me to Johannesburg this year to speak at a colloquium organised at the University of Johannesburg in order to connect a new generation

18. 'Everything we do begins with a conversation' – invited keynote paper for *Perspectivas do Livro de Artista (Artists' Books in Perspective): The Artist's Book as a Tool for Research*, Centro Cultural UFMG, Belo Horizonte, Brazil, 31/10/13.

19. For a report on the activities and a link to the pdf download:
<http://www.bookarts.uwe.ac.uk/brazil13/>

20. The exhibition 7/10/13 - 8/11/13 launched the *Biblioteca Viva* project at the centre; a scheme to encourage educational activities and engagement with books through free exhibitions and workshops. The project invites the public to consider the library as a place to encounter experimental works around the book, and interact with the collections.

of South African artists with the wider international field of practice.²¹ I met many young artists at the colloquium, some students had travelled from Cape Town and further afield to attend. I spoke about how artists in other countries (UK, Poland, Brazil, Australia) were finding ways to negotiate making, critically discussing and marketing their work, and what opportunities they might find internationally through the networks that have been put in place to help them. They were an exceptionally engaged audience, hungry for discussion, with plenty of questions, and before the colloquium ended, a new chapter of the Johannesburg Artist's Book Club had been formed after hearing that others groups abroad had got together to collaborate, exhibit and discuss. Artists, studios and printers also sent information to list in the 2018-2019 edition of the *Artist's Book Yearbook* (published September 2017).

David Paton was a case study for the *Manifesto* project, discussing artists' books in South Africa, and work on his research website. He also presented his own research leading on from the project in 2009²² and wrote a testimonial in which he stated:

I would claim that my involvement has had both direct and indirect impact on my work as a teacher in a tertiary academic institution as well as on my own research in the field of artists' books.²³ A direct benefit, then, is the way in which

21. Keynote paper: 'Communities of Practice: Building an Internationally Connected Practice in and for the Book Arts'. *Booknessess* Colloquium, organised by the Department of Visual Art, Faculty of Art, Design and Architecture (FADA), University of Johannesburg (UJ), South Africa, 21-26 March 2017. Papers can be downloaded at: <http://www.theartistsbook.org.za>

22. 'THE BOOK ARTS AS A COMMUNITY OF PRACTICE: SOME THOUGHTS ON THE RESEARCH PROJECT A MANIFESTO FOR THE BOOK, WHAT WILL BE THE CANON FOR THE ARTIST'S BOOK IN THE 21ST CENTURY?' (2009) published in *On Making: Integrating Approaches to Practice-led Research in Art and Design*. pp209-221. ISBN 978-0-620-49738-1, a compilation of extended papers delivered at a two-day international conference, held on 15 - 16th October 2009, and convened by the Research Centre, Visual Identities in Art and Design, University of Johannesburg. Available at: <http://www.theartistsbook.org.za/>

23. Ibid.

our fledgling book arts curriculum has grown over the past three years, as a result of such a dialogical climate. My involvement in the project has helped foster a dialogical climate with colleagues and peers in which the nature of the research, especially the question and terminology of ‘artists’ publications’; harnessing digital opportunities; exploring the potential for existing practice and locating this practice within the expanding debate provided by the ABTREE discussions has helped foster a small but successful undergraduate book arts intervention.

Two of the undergraduate students pursuing book arts as the focus of their final year work in 2012. One of these students’ work was featured in the Book Arts Newsletter.²⁴ The reciprocal and iterative way in which my involvement found its way back to UWE via my student’s work is, for me, one of the most exciting and tangible results and impacts on my involvement in the initial research project.²⁵

Example – Poland/USA:

After the *Manifesto* project interviews in Poland, Katarzyna Bazarnik and Zenon Fajfer, founders of Liberature movement were invited to present a paper at our project’s conference. They initially resisted, as they considered Liberature not an artistic movement; rather, their focus was on the totality of a publication: content, materials, format. I assured them that the audience would be interested to hear about Liberature and they agreed to present.

At the conference, they met US academic Kathleen Walkup who invited them to the USA to present on the Liberature movement at Mills College. They have since exhibited at galleries in New York twice, and I recently contributed a chapter to a

24. *Book Arts Newsletter* No 78, December 2012-January 2013

25. Excerpt - Testimonial letter from David Paton, Senior Lecturer at University of Johannesburg - FADA, used as part of UWE’s REF Case study submission in 2014.

publication edited by Bazarnik where I was able to argue that Liberature is related to the genre of artists' books through comparing their work to that of artists in the USA/Europe with similar contexts and values of practice.

The following section will discuss the role of my work in raising awareness of artists' books for stakeholders who work in the field, beyond the artists themselves.

4. Building understanding for those involved with artists' books – curators, educators, librarians etc. - of what they are and how they are created.

Examples – Librarians' Books / Bookmarks Infiltrating the Library System / Creative Production and Marketing Guide - Geographic impact – Europe/USA/Australia:

Example - *Librarians' Books* exhibition tour

This exhibition project evolved after requests over the years from librarians to visit CFPR and view/discuss artists' books to consider which kinds of books were suitable for building teaching collections, or which artists might be working in new or interesting ways with books.

Visits by staff from Tate Britain's Library and Archive and Winchester School of Art Library led to discussions that as they spent so much of their working days amongst artists' books, they had considered making a book themselves. It seemed a good idea to put to librarians that the best way to understand these artworks would be to create one themselves.

A call through the *BAN* to library staff to participate saw forty-five librarians joining the project, twenty of whom attended a one-day seminar including a practical bookbinding workshop delivered by Tom Sowden. They were then given five months to create and document their own artist's book for a touring exhibition. Librarians in the UK, USA and The Netherlands brought their working experience of documenting, archiving and a passion for the subject to create 36 artists' books for an exhibition touring five libraries in the UK and USA over 2005-2006.²⁶

26. Librarians' Books tour July 2005 – January 2006: UWE Bristol; School of the Art Institute of Chicago; Bristol Central Library; Royal College of Art Library; Library and Learning Resources, London College of Communication. The books are archived at: <http://www.bookarts.uwe.ac.uk/news-archive/librar05.htm>

The series *Bookmarks Infiltrating the Library System* also encouraged library staff and the public to find out more about artists' books. Many libraries hosted the project around the world²⁷, with some library staff joining as makers. In 2010, the tables were turned for *Bookmarks VIII Escaping the Library System*, with library workers infiltrating non-library venues with their own bookmarks in galleries and book arts centres in Australia, Cyprus, Denmark, Turkey, France, Germany, Singapore, the UK and USA. These interchanges over the years led to understanding and collaboration between artists, library staff and curators internationally.

Example - *Artists Books Creative Production and Marketing*

This publication was the outcome of a small AHRC grant in 2005.²⁸ The project evolved from being contacted many times by artists unsure of how to price their work, where to sell it, how to approach galleries and collections, or which book fairs to attend.

As well as investigating these concerns of the creators of artworks, the project asked collectors, dealers, librarians, gallerists for their concerns or questions to be investigated by the researchers. For example, librarians often required specific information for cataloguing works purchased for collections, so one outcome was to work with them to create a detailed information sheet that artists could use to supply information when selling their artworks to a collection. This was adopted

27. Part I of the free artwork distribution series launched in 2004 and Part XV concluded the series 2017-2018. Since 2004, 598 artists contributed 59,800 bookmarks to the project which visited 159 libraries, galleries, bookstores, centres, studios, schools and museums in: Australia, Brazil, Canada, Croatia, Cuba, Cyprus, Denmark, Egypt, France, Germany, Hawaii, Iceland, Ireland, Italy, Japan, The Netherlands, New Zealand, Norway, Poland, Singapore, Spain, South Korea, Sweden, Switzerland, Turkey, the UK and USA.
<http://www.bookarts.uwe.ac.uk/bookmarks/>

28. Research project: *A critical survey of creative production in relation to the market potential of artists' books*, (12-month project), AHRC Small Grant, 2004-2005.

and published within the free download guidebook.²⁹ Librarians, collectors and dealers were also interviewed as case studies for in depth accounts of selling, purchasing and collecting artists' books. This resulted in greater understanding on both sides of the market – artists selling their books knew what libraries or collections were seeking and how they wanted to be approached; library/collection staff had more informed approaches from artists (or more appropriate once they realised a collection's particular specialisms) which saved time for both parties and built better relationships.

The following section will discuss my own creative and curatorial practice in artists' books, in the context of wider audience exhibition and dissemination.

29. The publication has been updated twice since 2005, revisiting the case study participants for updates and adding new information. The 3rd edition (A4, 88pp) was published in 2010. It is available as a free download at:
<http://www.bookarts.uwe.ac.uk/pdf/publications/cpm2010.pdf>

5. Using my own practice and curatorial practice to widen audience engagement and understanding internationally.

Examples - World Book Night (WBN United Artists) / An Inventory of Al-Mutanabbi Street / CORRESPONDENCE / RUKSSIAN Artists' Books

Geographic impact - Europe - Poland/Russia/UK, Iraq, USA:

Example: the *Manifesto* project

It became apparent from the project's surveys and forum discussions that there was some resistance by traditionalists to artists using publish-on-demand (POD) services to create books, and some artists were unsure if these could be called artists' books due to their potential to be printed in unlimited quantity. Both myself and Co-Investigator Tom Sowden thought this was a shame, as POD allows printing with no outlay and artists can experiment with and push the boundaries of any printing process. It is also the 21st century's version of the type of democratic multiple production process that lithographic printing offered in the 60s and 70s, used by artists such as Ruscha. Sowden and myself each published examples to show the potential of these formats and to give artists confidence in using POD.

I wrote articles on using POD sites such as Blurb and Lulu, cited examples of artists working with digital technologies in talks and papers in the UK, France and USA. Tate Britain commissioned me to give a talk and write a short essay on emerging technologies.³⁰

30. 'What do you want to make today?' For Workshop Two: Transforming Creation. Commissioned essay for the collaborative AHRC-funded project *Transforming Artists' Books*, between Tate, Chelsea College of Art and Design, the V&A Museum, and the British Library. <http://www.tate.org.uk/about/projects/transforming-artist-books/workshop-reflections/what-do-you-want-to-make-today>

Closure, my POD artist's book, was included in a solo show at 23 Sandy Gallery, USA, and purchased by collections and established artists which helped to prove that these types of publications do have value.³¹ I also used POD to print *An Inventory*, my contribution to the project 'An Inventory of Al-Mutanabbi Street' to echo the type of paperback found in a street of booksellers.

Example: World Book Night

In 2010, I was commissioned by the University of Dundee to create an artist's book for their AHRC funded project: *Poetry Beyond Text: Vision, Text and Cognition*, investigating how readers respond to visual aspects of poetry.

I nominated poet and artist Nancy Campbell to be my collaborator on the project. We decided to make an artist's book in homage to Patricia Highsmith's novel *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.

Campbell wrote a series of 18 poems inspired by the evening and I photographed Ripley's place setting for each course to create our artist's book *Dinner and A Rose*. We found the experience of making a collaborative book enriching, and decided to create an annual event to fall on World Book Night (23rd April each year) as the 'WBN United Artists', and opened our first public call in 2011. This is an unfunded, participatory project which has evolved through a wish to extend the opportunity of collaborative bookmaking to the public. Each year after a core group of five of us has selected the book, I set the brief, make the call for participation, collate the entries and produce the artist's book and video.

31. *Closure*, 2009, unlimited edition POD through Blurb, 32pp, pulp-fiction sized paperback: <http://www.blurb.com/bookstore/detail/686308> Exhibited in *Lady Vengeance - Artists' Books* by Sarah Bodman at the Collins Memorial Library, University of Puget Sound, Tacoma, Washington, 4th May - 1st June 2009; *Lady Vengeance - Artists' Books* by Sarah Bodman, 23 Sandy Gallery, Portland, Oregon, USA, March 2009. In collections: University of Brighton, weloveyourbooks, Tate Britain; Spazio Libro D'Artista, Catania, Sicily; Rikhardinkatu Library, Helsinki, Finland; University of Washington, Seattle, USA; Yale University Library, USA; University College London; Bibliotheca Librorum apud Artificem, Sydney, Australia; Bilkent University Library, Ankara, Turkey. Private collections: Sharon Kivland, Simon Goode, David Barton, Mette-Sofie D. Ambeck, Guy Bigland.



Dinner and A Rose, Sarah Bodman and Nancy Campbell, 2010.



The Secrets of Metahemeralism by Anonymous, 2012. World Book Night tribute to Donna Tartt's novel *The Secret History*. Contributors brought typewriters, paper, inks, pens, pencils and cameras. The typed version of the group's collaborative essay: 'The Secrets of Metahemeralism', written (awfully) in the style of Bunny Corcoran was used as the basis for the artist's book along with postcards, photographs and messages on scraps of paper sent in for the project.

Shine On, 2015. World Book Night tribute to Stephen King's novel *The Shining*. The open call asked contributors to read the book and make a miniature model of anything in it. These were photographed, matched with text and arranged sequentially to narrate the tale visually in the artist's book and video.



From an initial two-person collaboration, the 2017 iteration *BOOKISHNESS*³² - a tribute to the many investigators who published research concerning Loch Ness, received 47 contributions from Denmark, Germany, Norway, Sweden, The Netherlands, UK and USA for the annual artist's book and video.

The events involve anyone who wants to join in from artists, cooks, librarians, musicians, photographers, poets, printmakers, prop makers, to sound editors, students, typists and so on. A public call is announced through bookarts.uwe.ac.uk, the *BAN* and social media, inviting anyone to read the selected text and respond to a brief.

From the public calls, we have to date made seven videos and artists' books in tribute to novels/short stories by Margaret Atwood (*The Handmaid's Tale*), Raymond Carver (*A Small, Good Thing*), Douglas Coupland (*The Gum Thief*), Stephen King (*The Shining*), Donna Tartt (*The Secret History*), and in 2018 to China Miéville (*Watching God*). The public call enables anyone to contribute by sending in artwork, photographs or texts to be incorporated in an artist's book alongside established artists, and if they wish, to collaborate in person with artists, writers and musicians in making a video on World Book Night itself. Each year sees a new, collaborative artist's book made. This includes contributors' artwork in national collections such as Tate Britain which has a copy of each book produced, and in the case of Margaret Atwood, a copy graciously accepted and acknowledged on social media.³³

32. The *BOOKISHNESS* publication launched at Bristol Artist's Book Event (BABE) 1st - 2nd April 2017 at Arnolfini, Bristol, and the video on World Book Night 23/04/17. The project is archived at: <http://www.bookarts.uwe.ac.uk/bookishnesswbn2017/>

33. I claim no credit for Margaret Atwood. This was thanks to Linda Parr one of my MA Multidisciplinary Printmaking students and a contributor, who wrote to Miss Atwood via her agent, informing her of our project and offering a copy of our artist's book *Serena Joy*, 2016, which was acknowledged and accepted. Atwood kindly Tweeted about the project twice (24/06/16) on receipt of her copy. <http://www.bookarts.uwe.ac.uk/wbn2016/>



World Book Night 2016. Perfectly summed up by contributor Jeremy Dixon: 40 artists, 16 stampers, one day = *Serena Joy*.

Margaret E. Atwood @MargaretAtwood · Jun 24
Watch "World Book Night 2016 - John Bently and the Eyes" on [Vimeo](https://vimeo.com/164256302?ref=...) vimeo.com/164256302?ref=... #HandmaidsTale

World Book Night 2016 - John Bently and the Eyes
World Book Night 2016 - John Bently and the Eyes 'Sermon' written and performed by John Bently On Guitar: Si Butler and Simon Smith Background...
vimeo.com

Margaret E. Atwood @MargaretAtwood · Jun 24
Look at this amazing #HandmaidsTale art project from the U.K. and #Europe!
bookarts.uwe.ac.uk/events/wbn2016...

Margaret Atwood's Tweets about the *Serena Joy* project (24/06/16)

Example: CORRESPONDENCE exhibition

After interviewing Alicja Slowikowska, curator of the Polish Book Art Festival, for the *Manifesto* project in Warsaw, I later received an invitation from Slowikowska to curate a selection of British artists' books for the 9th International Book Art Festival Poland 'CORRESPONDENCE' presenting works by 84 artists from Europe, USA and Asia in a two-year tour of Poland (Jan 2012– December 2014). Susan Johanknecht, one of the British artists selected, was awarded the Jury's first prize.³⁴

Example: Rukssian Artists' Books exhibition

This exhibition was organised by the independent International Association of book artists Kniga Khudozhnika, Moscow. I curated the exhibition with Viktor Lukin, Mikhail Pogarsky and Vasily Vlasov, as a touring display of books by 60 artists from the UK and Russia united through the international community of the book.³⁵ The *Rukssian Artists' Books* project aimed to demonstrate some unique and common features of the artist's book, presenting works by both established and younger artists from the UK and Russia to stimulate understanding and exchanges of artistic traditions. Russian artists have been interviewed for publications, now send listings in for the *Artist's Book Yearbook*, and calls for participation in curated exhibitions in the *Book Arts Newsletter*.³⁶

34. *CORRESPONDENCE* toured 25 venues in Poland: Katowice, Płock, Radom, Sandomierz, Kielce, Tarnów, Lublin, Gorlice, Nowy Targ, Nowy Sącz, Cieszyn, Bielsko Biała, Chełmek, Częstochowa, Wrocław, Duszniki Zdrój, Książ, Toruń, Gdańsk, Gdynia, Sopot, Szczecin, Kraków, Warszawa, Łódź.

35. The Rukssian Artists' Books tour venues were: Tsaritsyno State Historical, Architectural, Art and Landscape Museum Reserve, Moscow (March – May 2014, with a symposium on 8th April), the Pavel Kuznetsov Museum, Saratov (August - September 2014) and Bower Ashton Library, UWE Bristol (December 2014 – January 2015).

36. For example, Mikhail Pogarsky's *BOOK FIRE* at the Gertsen Central Library, Vyatka, Russia (Aug-Sept 2015), and *Pilgrim Gumilev* curated by Mikhail Pogarsky & Vasily Vlasov (April - May 2016) at the Bogolubov Art Library, Moscow, Russia.

Example: *Al-Mutanabbi Street Starts Here*

A group called the 'Al-Mutanabbi Street Coalition' issued a call to letterpress printers for a personal response to a bombing which happened on 5th March 2007 in Iraq. A car bomb was detonated on Al-Mutanabbi Street (the 'Street of Booksellers') in Baghdad, at least thirty people were killed and one hundred wounded. Beau Beausoleil a poet and bookseller in San Francisco soon formed the coalition to protest the attack and loss of life, and show solidarity with booksellers, writers, printers, artists in Iraq against a targeted attack on a street where ideas and knowledge are exchanged.

In August 2008, I was asked by Beausoleil (referred by Steve Woodall, Director, the San Francisco Center for the Book) to coordinate a European call for contributions to the Al-Mutanabbi Street Coalition's broadsides project. One hundred and thirty poets, artists and printers each produced a letterpress printed edition of 15 broadsides for an exhibition tour 2010-2014 with associated talks and events to raise public awareness in equating al-Mutanabbi Street with any street, anywhere that holds a bookstore or cultural institution (a project donation campaign also raised \$8000 for Médecins Sans Frontières).³⁷ A complete set of the broadsides was delivered to Dr. Saad Eskander, Director of the Iraq National Library and Archive in February 2013. An exhibition organised at The John Rylands Library in Manchester included a public talk about the project and the impact of the worldwide response to the attack (19/05/11) 'Any street, anywhere', as the British representative of the al-Mutanabbi Coalition.

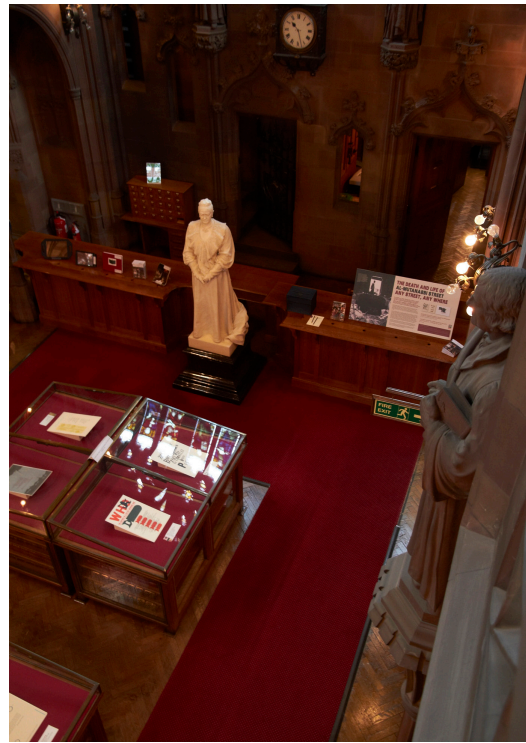
Realising that many broadside contributors were book artists, Beausoleil and I (as curator for Europe, The Middle East, and Asia) coordinated a new call in July 2010

37. The 130 broadsides are archived online, hosted by The Arthur & Mata Jaffe Center for Book Arts, Florida Atlantic University, USA:
<http://www.library.fau.edu/depts/spc/JaffeCenter/collection/al-mutanabbi/index.php>

38. The 260 artists' books are archived in an online gallery at:
<http://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>



Above and below: *The Death and Life of Al-Mutanabbi Street* exhibition at The John Rylands Library, Manchester, UK, 07/04/11 - 26/06/11. Photographs: Angie Butler.



for ‘An Inventory of Al-Mutanabbi Street’, which 261 artists joined. Each produced an edition of three books on memory and future as an ‘inventory’ of the reading material lost in the explosion (2 for exhibiting, 1 for the Iraq National Library). Each artist had one year to produce their contribution, with all books completed in December 2012.³⁸ The books have been touring internationally since January 2013 as one part of the Coalition’s many and evolving iterations.

One large-scale exhibition example from the project is: *Al-Mutanabbi Street Starts Here (AMSSH)*. This was held simultaneously at five venues: the Center for Book Arts New York in collaboration with Alwan for the Arts, Columbia University Libraries, International Print Center New York, and Poets House, New York, USA. The exhibition was co-organised by Beau Beausoleil and myself with a catalogue published by the Center for Book Arts (11/07/13 – 05/10/13).³⁹

The Coalition involves numerous artists, writers, poets, activists and academics around the world and has brought dialogue and collaboration with many Iraqi artists and writers into the wider public arena.

The following section discusses the impact of my work in raising awareness amongst the makers of artists’ books on positioning their work in the arts market.

38. The 260 artists’ books are archived in an online gallery at: <http://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>

39. The *Inventory* project has toured to 30+ venues including Arab-British cultural centres, museums, galleries, libraries and educational establishments with events organised by members of the coalition in Canada, Egypt, The Netherlands, UK & Ireland, and USA to date. ‘Baghdad’s ‘Street of the Booksellers’ is reborn in Manchester’, review by Martin Wainwright for the *Guardian*, 05/03/2013. <https://www.theguardian.com/uk/the-northerner/2013/mar/05/iraq-libraries> AMSSH has been featured in *The Economist*, *The News Tribune*, *The Huffington Post*, USA; the *Daily Star*, Lebanon; *Qantara: magazine de l’Institut du monde Arabe*, France; *Egypt Independent*; Banipal (UK) *Magazine of Modern Arab Literature*, the *Financial Times* and the *Guardian*, UK. Each book is archived online at: <http://www.bookarts.uwe.ac.uk/al-mutanabbi-street/>

6. Opening up possibilities for artists in creating and marketing their work with an understanding of its worth.

Example: *Creating Artists' Books*

This publication was written as a handbook to inspire artists wanting to make bookworks, discussing the content and context of artist's book making in the 21st Century. Three editions were published between the UK/USA (2005-2007). It is held by many educational and public libraries, 175 of which are in the USA.

Example: *Artists Books Creative Production and Marketing (CPM)*

The CPM project employed participatory action research through interviews, surveys and talks at events in Europe, South Korea and the USA. Myself and Co-Investigator Tom Sowden posed and received questions about producing and distributing artists' books, and about the importance of emergent artist's book fairs for building relationships with purchasers and other artists. Free surgeries for artists were an essential component of the project, with sessions held at events in London, Manchester, Leeds, Glasgow and Bristol.⁴⁰ The surgery model has since been adopted by others including the London Centre for Book Arts (see section 7).

The project's publication introduces the problems/issues investigated and an analysis of their findings. Data/findings were extrapolated to write practical advice sections on: Establishing a relationship between artist and purchaser of artists' books; collections and collectors; acquisition policies; approaching collections; supplying cataloguing information to collections and purchasers; approaching bookshops and dealers; how to make an information sheet for librarians/collectors; applying ISBNs; pricing strategies; utilising the Internet as a marketing tool; where to sell books, which events to apply for. These were supplemented by a series of 24 case studies which explored artists' experiences of making and selling books in Europe, Japan, Argentina, Australia and the USA.

40. These were advertised ahead of each event on social media and venue websites.

Example: *A Manifesto for the Book*

As a result of extensive international dialogue through symposia, conference, workshops, questionnaires, case studies and a public online forum, the inclusive terminology of ‘book arts’ was proposed in the free download *Manifesto* and project archive. Our findings outlined a need to include books made by artists in any format - traditional or digital, and also related ephemeral works such as installation, sculptural books, hypertext etc. The *Manifesto* proposed that the inclusion of all these formats would enable a wider range of book works to be produced under the umbrella of ‘book arts’ rather than ‘artists’ books’.

Our intention was to offer a springboard for inclusive debate that could extend a future canon; see our discussion on page 6 of the *Manifesto*’s introduction - ‘Artists’ books, book arts or artists’ publishing?’ As an artist, I describe my own creative works as ‘artists’ books’ on the understanding that they sit under the umbrella of, and within the wider discourse of the field of book arts. My expertise as an empathetic practitioner-researcher is situated and driven by artists’ books as democratic multiples.

The *Manifesto* gives contemporary artists a voice to strengthen the position of their books, helping their artworks to be accepted by academics, curators, librarians and collectors as a legitimate and important part of an extended canon of artists’ books. It has also contributed to educational, gallery and outreach programmes informing the public about contemporary, international artists’ books production.⁴¹

The following section discusses the impact of my work in contributing to artist’s book discourse, by helping empower artists themselves with a critical mass and platform for their voice to be heard in the wider fields of arts and creative industries. This builds towards the identity and establishment of a community of artist’s book practitioners.

41. The project archive can be found at: <http://www.bookarts.uwe.ac.uk/canon/>

7. Giving artists making books a voice, creating inclusive platforms for dissemination and exchange. Helping artists place themselves in the international field and be able to critically discuss their practice.

Much of this has been achieved by the *Manifesto*, *Yearbook* and *CPM* publications as evidenced, alongside regular articles sharing artists' books practice in external journals. Other strategies include editing and publishing the *Book Arts Newsletter* and *Blue Notebook*, and running free artist's book surgeries, advising artists and encouraging them to join the wider community, place themselves in the field and be confident in their practice.⁴²

I have included an example of surgery feedback overleaf, an A4 'day-page' by artist Daniel Lehan made in February 2017, as a visual response to advice received during his surgery with myself and Simon Goode co-founder of the London Centre for Book Arts (LCBA), at the centre. At the time of writing (December 2017), he has subsequently produced a series of artists' books, sold to the collection at Winchester School of Art Library, joined in World Book Night 2017, participated in his first artist's book fair and written a report on his experiences, been the cover artist for the *BAN* (No.114), featured as an artist contributor in *The Blue Notebook* and arranged two solo exhibitions of his artists' books in Bristol and at bookartbookshop, London.

42. Other surgeries have included: Minnesota Center for Book Arts, Minneapolis; Volume Artist's Book Fair, Library of Birmingham; London Centre for Book Arts (LCBA); Bristol Artist's Book Event, Arnolfini, Bristol; UWE Bristol drop-in days; Counter Art Book Fair, Plymouth; Cardiff Artists' Books at The Printheus, Cardiff.

wednesday first of February 2016
 lay in bed a little while then up at 7.30 getting every
 for the session at
 londonbookarts.org
 took an hour leaving here to arrive at Wickney exactly
 to the cafe i used to go to when working with Sarah and
 young people a turkish breakfast then a 15 min
 walk to the
 studio early
 but a gent time laying out thebooks chatting to Simon
 and the other guy who runs theworkshop a really
 supportive tutorial
 with Sarah andSimon
 lots of information gained - links - people to look
 at - next stages and developments recorded in my
 moleskine - in fact Sarah wrote ideas
 etc down in thebook during the session
 good to be - receiving info rather than giving it out
 they thought the best work thecollaged
 concertinas andbooks (rather
 than thecut up texts) the
 offer of a show of work at theuniversity (Bristol) where
 Sarah lectures andan artwork page in thenext
 issue ofthe blue notebook -
 the session extended to twelve
 as the next person booked in had cancelled - very
 bouyed by hhis session - caught a bus frem just along
 London Centre for Book Arts is an artist-run, open-access
 studio providing education programmes for the community
 and access to resources for artists. Our mission is to foster
 and promote book arts and artist-led publishing in the UK
 through collaboration, education and by providing access
 to printing & bindery facilities.

London Centre for Book Arts

FIXTURES (7.45pm unless stated)

Premier League		
Man Utd v Hull		(8pm)
Stoke v Everton		(8pm)
West Ham v Man City	TV BT Sport 1	
Sky Bet Championship		
Blackburn v Leeds		
Burton Albion v Fulham		
Newcastle v QPR	TV Sky Sports 1	
Sky Bet League One		
Milwall v Walsal		
Ladbrokes Scottish Premiership		
Celtic v Aberdeen		
Hearts v Rangers	TV BT Sport 2	
Partick v St Johnstone		

TV CHOICE



10.00 In Therapy: Calum Best (T)
 The model and reality star talks to Mansly Salgari. He became famous as a party animal as a young man, with his alcohol and drug battles laid bare across the tabloids. Opening up about his demons does not prove to be easy, and he admits he

Daypage collage by Daniel Lehan, February 2017. Made after his artist's book surgery at the London Centre for Book Arts (LCBA), 01/02/2017. Reproduced with kind permission of the artist.

Example: The *Book Arts Newsletter* (BAN)

From its origins in 2002 when I established the *BAN* as an informal, photocopied A4 news-sheet promoting exhibitions, it quickly grew along with its readership of an expanding field of artists' books practitioners. It switched to a free download colour PDF in August 2010 and wider distribution through an email alert scheme of 3,596 current national and international subscribers, with a featured artist's cover page for each issue.⁴³

The *BAN* publishes information on national and international exhibitions, opportunities, artists' publications, courses, reports and reviews, every 4-6 weeks, providing a snapshot of the current state of the field at a given moment.

Writing about 'The List Maker As Critic' on the (USA) College Book Art Association's blog in November 2015, Tate Shaw describes the *BAN* in his review of list-makers critiquing artists' books:

Hampton also points to the great and thankless work Sarah Bodman does consistently editing and disseminating the Book Arts Newsletter (BAN).

Two hundred years from now, what are historians going to gain from more:

*BAN's intense lists, which are the real time-capsule of the activities of the whole field, or any one person's idea of a canon or history of current activity?*⁴⁴

43. The first artist's cover page was Francis Elliott's aptly titled 'First Steps 2010', for No.59, August 2010. No.100 of the *Book Arts Newsletter* is included as a sample copy in the accompanying portfolio of publications, celebrating 100+ exhibitions organised at UWE, Bristol's Bower Ashton Library.

44. Tate Shaw is the Director of Visual Studies Workshop (VSW), Rochester, NY, a non-profit organisation supporting artists' books, photography, and the media arts, and an Assistant Professor at The College at Brockport, SUNY, USA:
<https://www.collegebookart.org/bookarttheory/3667689> [accessed 01/12/2015]

Example: *The Blue Notebook journal for artists' books*

Extended submissions to the *BAN* and discussions at artist's book events set the scene for *The Blue Notebook journal for artists' books*. Many artists and writers were finding it impossible to get essays or articles published, being told their articles were too 'difficult'⁴⁵ or didn't fit mainstream journals.

I founded the journal, which launched with Vol. 1 No. 1 in October 2006 as a peer-reviewed journal providing a platform for the discussion of worldwide, contemporary book arts practice. Twenty-three issues to date have published 115 articles exploring the field in Argentina, Australia, Brazil, Canada, Chile, Cuba, Cyprus, Denmark, Egypt, Finland, France, Germany, Greece, Hawai'i, Ireland, Italy, Japan, Lithuania, Norway, Poland, Russia, South Africa, South Korea, Spain, Sweden, Switzerland, Syria, The Netherlands, Turkey, Ukraine, USA, UK.

The journal publishes a diverse range of subjects from interviews with established artists: Sally Alatalo (USA), John Bently, Ken Campbell, John Dilnot (UK); experimental writing: Sarah Jacobs (UK), Tate Shaw (USA); critical analysis: Emma Bolland (UK), Nola Farman, Caren Florance, Tim Mosely (Australia) John McDowall (UK), Radoslaw Nowakowski (Poland); reflections on practice: Iain Biggs (UK), Ken Botnick (USA), Jim Butler (UK), Steven Daiber (Cuba), Frans Baake (The Netherlands), Omiros Panayides (Cyprus) Amador Perez (Brazil), Kyoko Tachibana (Japan); photo essays and interventions: Emily Artinian, Clifton Meador (USA). Topics are as diverse as *Liberature* (Csilla Farkas, UK), queer analysis of artists' books (Michael Carosone, USA); the apartheid army as an unexpected incubator for artists' books (Robyn Sassen, South Africa); Heidegger's ideas on nature applied to Keith Smith's *Book 91* (Sarah Clark, UK); the Detroit race riot of 1943 (Daniel Mellis, USA), to 'Books about nothing' (Amir Brito Cadôr

45. The artist/writer Sarah Jacobs was one of the first to suggest establishing a journal for artists' books as she had been advised that her articles were 'too difficult' for mainstream publications. Her work 'Reader' featured in the first issue, Vol 1, No.1, October 2006.

Brazil). I use the journal as a platform to encourage critical exchanges of ideas between practitioners and their audiences internationally, and to provide a space where recent graduates are published alongside established writers or artists in order to give a voice to the next generation. The journal is subscribed to by national and international libraries and institutions as well as individuals. It has a peer-review panel of experienced artists, writers and academics based in Brazil, France, Germany, the UK and USA, who offer critical appraisal and supportive feedback.⁴⁶ This enables ideas to be valued and shared with a receptive audience, whilst ensuring a quality of publishing that contributes to critical discourse in the field.

46. The peer review panel: Dr Anne Bécharde-Léauté (co-head - MPhil in Artists' Books and Art Book Publishing programme, Université de Saint-Etienne, France) Maria Fusco (Reader in Interdisciplinary Writing at the University of Edinburgh, UK) Susan Johanknecht (Subject Leader of MA Book Arts, Camberwell College of Arts, London, UK), Jeff Rathermel (Director and Curator of the Perlman Teaching Museum at Carleton College, Minnesota, USA), Dr Paulo Silveira (Professor for Art History, Instituto de Artes, Universidade Federal do Rio Grande do Sul, Porto Alegre, Brazil) and Ulrike Stoltz (Professor for Typography and Book Art and Design, Hochschule für Bildende Künste Braunschweig, Germany).

Conclusion

From the examples discussed, I hope to prove that I have made a contribution to new knowledge through empirical, participatory action research; probing, testing, analysing, creating and disseminating from my position as an artist-researcher embedded within the field.

Through mixed methods research including surgeries, workshops, seminars, conferences and symposia to pose and debate questions, identify key issues I have included the beneficiaries of investigations in developing the directions of projects that improve their knowledge (see pages 43-44).

Through autoethnographic /action research: posing questions, testing benefits and constraints through my own creative practice and reflective analyses, I have offered insights into how artists' books are made and received by the public (see pages 36-37). As an artist I have used my position to demonstrate the values of practice by positing, making, curating, analysing and disseminating through exhibitions, immersive projects and published works (see pages 36-40).

Using curatorial practice, public engagement, talks, events and related published outcomes, I have brought cultural enrichment to new audiences through sharing and assessing practice in disparate geographic areas, extending knowledge for artists and the public (see pages 24-25).

Editing and publishing activities have extended understanding for national and international practitioners through the *Artist's Book Yearbook*, *The Blue Notebook* and the *Book Arts Newsletter*. Between them they utilise a range of approaches to disseminate ideas, extend debate, critically analyse, reflect on best practice, build skills and discover opportunities (see pages 18, 30, 46-48).

Artists - along with curators, critics, collectors, academics, educators, students and the public - are better informed of the range of practices that take place internationally through the *Manifesto*, journal articles and book chapters published in a range of countries and languages. Artists' works have been introduced to new audiences through regular columns for *a-n*, ARLIS, and *Printmaking Today* journal (see pages 25, 30, 31, 36, 43).

Through *Creating Artists' Books, Creative Production and Marketing*, surgeries and related published articles I have created openings for understanding the means and mechanisms for artists producing and marketing their work and contributed to the creative economy (see pages 32, 42, 44).

Through adopting the position of 'generator' I have led, designed and enabled collaborative research with colleagues and the community of makers, using the hub I have established as a positive force facilitating investigation and promotion of the book arts. Using visual methods as well as more traditional research approaches has enabled artists to engage with and respond to research questions. Through these ongoing investigations, I have created pathways for artists to understand the scope of the field and place themselves within it, and to be confident in their knowledge of practice. Through this rhizomatic network of research activity, platforms have been built for the makers of these artefacts to contribute to national and international debate and analysis of best practice (see pages 17, 22, 44).

I believe that this has led to new knowledge and understanding nationally and internationally, but most importantly it allows artists to contribute to discussions and be heard within the arena in which their artworks are debated and ultimately understood.

Bibliography

- Adams, T., Holman Jones, S. & Ellis, C. (2014) *Autoethnography: Understanding Qualitative Research*, New York, Oxford University Press
- Barrett, E., & Bolt, B. (Eds.) (2010), *Practice as Research: Approaches to Creative Arts Enquiry*, London, I B Tauris & Co Ltd
- Bécharde-Léauté, A. and Oncins, V. (2014) *Le livre d'artiste depuis 1980 en France et au Royaume-Uni*, Saint-Étienne, Presses universitaires
- Bright, B. (2005) *No Longer Innocent: Book Art in America 1960-1980*, New York, Granary Books
- Brogowski, L. (2016) *Éditer l'art: Le livre d'artiste et l'histoire du livre*, Rennes, Éditions Incertain Sens
- Bury, S. (1995) *Artists' books: the book as a work of art, 1963-1995*, Aldershot, Scolar Press
- Castleman, R. (1994) *A Century of Artists' Books*, New York, The Museum of Modern Art
- Clay, S. (2001) *When will the book be done? Granary's Books publishing from 1980s onwards*, New York, Granary Books
- Clay, S. and Rothenberg, J. (2000) *A Book of the Book: Some Works and Projections about the Book and Writing*, New York, Granary Books
- Courtney, C. (1992) *Private Views and Other Containers*, London, Estamp
- Creswell, J. (2014) *A Concise Introduction to Mixed Methods Research*, Thousand Oaks CA, SAGE Publications Inc.
- Cutts, S. (1986) *The Artist Publisher: A Survey by Coracle Press*, London, Crafts Council
- Cutts, S. (2007) *Some Forms of Availability, Critical Passages on the Book and Publication*, New York, Granary Books | RGAP
- Deleuze, G. & Guattari, F. (2004) *A Thousand Plateaus*, London, Continuum
- Drucker, J. (2004) *The Century of Artists' Books*, 2nd edition, New York, Granary Books
- Figueiredo Cardoso, C. (2013) *Portuguese Small Press Yearbook*, Coimbra, TIPO.PT
- Foucault, M. (2010) *The Archaeology of Knowledge*, New York, Vintage Books
- Fusco, M. and Hunt, I. (2004) *Put About: A Critical Anthology on Independent Publishing*, London, Book Works

- Haywood Rolling, J. (2013)** *Arts-Based Research Primer*, New York, Peter Lang Publishing Inc.
- Hoffberg, J. (1999)** *Umbrella: The Anthology 1978-1998*, Santa Monica, Umbrella Editions
- Hunt, I. and Rolo, J. (1996)** *Book Works: A Partial History and Sourcebook*, London, Book Works
- Jury, D. (2008)** *book, art, object*, Berkeley, CA, The Codex Foundation
- Klima, S. (1998)** *Artists' Books: A Critical Survey of the Literature*, New York, Granary Books
- Lyons, J. (1985)** *Artists' Books: A Critical Anthology and Sourcebook*, Rochester NY, Visual Studies Workshop Press
- Lyons, J. (2009)** *Artists' Books: Visual Studies Workshop Press 1971-2008*, Rochester NY, Visual Studies Workshop Press
- McIntyre, A. (2007)** *Participatory Action Research*, Thousand Oaks CA, SAGE Publications Inc.
- Moeglin-Declroix, A. (2001)** *Little Books and Other Little Publications*, Little Critic No 15, Clonmel, Coracle
- Moeglin-Declroix, A. (2004)** *Looking, Telling, Thinking, Collecting: four directions of the artist's book from the sixties to the present*, Milan, Corraini Edizioni
- Mosely, T. (2014)** *Re/membering touch*, Brisbane, Silverwattle Bookfoundry & GCCAR, Queensland College of Art, Griffith University
- Mosely, T. (2014)** *The Haptic Touch of Books by Artists*, Thesis (PhD Doctorate), Brisbane Griffith University
- Núñez, J. (2008)** *Leafing... Four Decades of Artists' Books and Magazines in Spain*, Madrid, Seacex
- Peixoto, T., Bently, J., Brown, S. & Szczelkun, S. (Eds.) (1994)** *The Artist's Book Yearbook*, London, Magpie Press
- Philpott, C. (2013)** *Booktrek*, Zürich, JRP|Ringier
- Rothenberg, R. & Clay, S. (Eds.) (2000)** *A Book of the Book: Some works & projections about the book & writing*, New York, Granary Books
- Sassen, R. (Ed.) (2017)** *Booknesses: Artists' Books from the Jack Ginsberg Collection*, Johannesburg, University of Johannesburg in conjunction with the UJ Art Gallery, FADA
- Silveira, P. (2001)** *A Pagina Violada: Da ternura a injuria na construção do livro de artista*, Porto Alegre, Universidade Federal do Rio Grande do Sol

Szczelkun, S. (1992) *UK Artists Books 1992*, London, Working Press

Szczelkun, S. (1993) *UK Artists Books: Marketing and Promotion*, London, Estamp

Taylor, G. (Ed.) (2005) *Integrating Quantitative and Qualitative Methods in Research*, Lanham MD, University Press of America

Turner, S. (1993) *Facing The Page: British Artists' Books*, London, Estamp

Weitman, W. and Wye, D. (2006) *Eye on Europe: Prints, Books and Multiples/1960 to now*, New York, The Museum of Modern Art

Wilmański, T. (2000) *Book and What Next*, Poznan, Galeria At

Appendix

Symposia / conferences organised

Traditional and emerging formats of artists' books: Where do we go from here? (09/07/09-10/07/09). A two-day conference, co-hosted with Tom Sowden, held at the University of the West of England, Bristol, UK, as part of the AHRC project *What will be the canon for the artist's book in the 21st Century?* Speakers from: UK, Spain, Poland, EIRE, Australia, USA. <http://www.bookarts.uwe.ac.uk/canon/>

Artists' Books Seminar 2 – 20/03/09. Co-hosted with Tom Sowden for the AHRC *Manifesto* project: Sarah Bodman and Tom Sowden reported back on the project's findings to date with *Artists' books* reports from Poland, Germany and the USA. University of the West of England, Bower Ashton Campus, Bristol. <http://www.bookarts.uwe.ac.uk/canon/>

Artists' Books Seminar 1 - 08/05/08. Co-hosted with Tom Sowden for the AHRC *Manifesto* project: *How are artists using and investigating new media for publishing? Where are we going with this? Where will the books end up?* University of the West of England, Bower Ashton Campus, Bristol. <http://www.bookarts.uwe.ac.uk/canon/>

Artists' Talks on Artists' Books, Symposium, Winchester School of Art, 13/07/07. Co-hosted with Tom Sowden and Linda Newington/Catherine Polley, a day of talks with an exhibition and performance by John Bently with the audience.

Arcadia id Est: Artists' Books Nature and the Landscape, Arcadia symposium, UWE Bristol, 15/04/05. A day of talks on the themes of landscape, nature and artists' books.

Public Engagement

BABE – The Sixth Bristol Artists Book Event, 1 April - 2 April 2017, at Arnolfini, Bristol. Co-organised with Tom Sowden. 110 artists, publishers, dealers and presses from The Netherlands, Norway, Sweden, Germany, Ireland, South Korea, Denmark, Ireland, Sicily and the UK. 9665 visitors.

BABE – The Fifth Bristol Artists Book Event, 11 April - 12 April 2015, at Arnolfini, Bristol. Co-organised with Tom Sowden. 113 artists, publishers, dealers and presses from Australia, Belgium, Denmark, Ireland, Norway, Sicily, Spain, South Korea and the UK. 7,150 visitors.

BABE – The Fourth Bristol Artists Book Event, 20 April - 21 April 2013, at Arnolfini, Bristol. Co-organised with Tom Sowden. 105 artists, publishers, dealers and presses from the UK, The Netherlands, Belgium, USA, Canada, South Korea and Italy. 7,530 visitors.

BABE – The Third Bristol Artists Book Event, 30 April - 1 May 2011, at Arnolfini, Bristol. Co-organised with Tom Sowden. 100 artists, publishers and presses from the UK, France, Belgium, Russia, USA, Canada, South Korea and Spain. 5,724 visitors.

BABE: The Second Bristol Artist's Book Event at Arnolfini, Bristol, 4 April - 5 April 2009. Co-organised with Tom Sowden. 83 national and international exhibitors. 6,467 visitors.

BABE: The First Bristol Artist's Book Event at Arnolfini, Bristol, 21 April - 22 April 2007. Co-organised with Tom Sowden. 62 national and international exhibitors, 6,498 visitors.

Public Lectures 2006-2017

'Artists' books in Bristol' for the 'Making Books in Bristol' series organised by the University of Bristol, at The Folk House, Bristol, 16/06/17

'A Night of Artists' Books' talk for The Association for Art History, 'Art History in the Pub' talks, the White Bear, Bristol, 24/04/17

'Thinking by The Book', for the Thinking Through Making Series, UWE/Arnolfini, Bristol, 16/03/17

'Artists' Books' for Talking Prints, Artlab Contemporary Print. Preston, UK, 12/03/2014

'Locating Boccaccio' public open day with the exhibition curator, Rhiannon Daniels, selected books from the exhibition at UWE, Bristol, 28/01/14

'The Artist and the Book', The John Rylands Library, Manchester, UK for Locating Boccaccio in 2013, 10/07/2013

Curator's Tour of An Inventory of Al-Mutanabbi Street artists' books exhibition, John Rylands Library, Manchester, 05/03/2013

'The Contemporary Artist and the Art of the Book', Festival of Ideas, University of Bristol, Wills Memorial Building, Bristol, 27/11/12

'From Physical to Digital – What Do Artists Do with Books?', The Nolte Center, UMN, Minneapolis, USA, 08/11/12

'Artists' Books and Letterpress: A Report from the Field'. Sarah Bodman and Angie Butler. Minnesota Center for Book Arts, Minneapolis, USA, 06/11/12

'A Sense of Place in Artists' Books'. A Site & Incitement Symposium panel discussion featuring Sarah Bodman, Betty Bright, Jeff Rathermel, and Marianne Coombs. Nolte Center, UMN, Minneapolis, USA, 07/11/12

'Some of my favourite artists' books', Artists' Books and Independent Publishing Fair, New Art Gallery, Walsall, UK, 26/11/11

'Books of all stripes: artists' publishing in the 21st century'. Public Lecture, State Library of Victoria, Melbourne, Australia, 26/09/11

'Any street, anywhere', The John Rylands Library, Manchester, UK. As the British representative of the Al-Mutanabbi Coalition, a talk about the broadsides project and the impact of the worldwide response to the attack, 19/05/11

'21st Century Artists' Books', The New Art Gallery Walsall, 27/02/09

'Digital Artists' Books'. BuchDruckKunst, 6th Norddeutsche Handpressenmesse, Museum der Arbeit, Hamburg, Germany, 15/01/09

'Contemporary Artists' Books', Ffotogallery artist's book day, Penarth, 15/11/08

'The Future of Publishing', co-presented with Tom Sowden, 10th Biennial Pyramid Atlantic Book Arts Fair, Cafritz Art Center, Montgomery College of Art and Design, Silver Spring, MD, USA, 08/11/08

'Artist's books abroad', Minnesota Center for Book Arts, Minneapolis, USA. Sarah Bodman and Tom Sowden present an overview of artist's book publishing in Europe and further afield, 01/11/08

'Exploring Arcadia: the impossible landscape', invited presentation via DVD for Interaction/ Books 07, Noosa Regional Gallery, Tewantin, Australia, 02/09/07

'Arcadia id Est', panel discussion at Washington University, USA, (invited international speaker for debate, presentation via DVD), 05/04/07

'Artists' Books Are Accepted by Art Institutions' Interaction 2006: a seminar exploring the artist's book, Noosa Regional Gallery, Tewantan, Australia, (invited international speaker for debate, presentation via DVD), 22/09/06

'UK Artists' Books', Southern Cross University, Lismore, NSW, Australia, 10/03/06

Talks for Professional Bodies / Conferences / Symposia 2006-2017

Keynote: 'Communities of practice: Building an internationally connected practice in and for the book arts' for Booknesses: Colloquium on South African Book Arts, University of Johannesburg, South Africa, 24/03/17 – 25/03/17

'Artists' books and printmaking' for Women: Art, Books and Printed Matter
symposium, Hauser & Wirth Somerset, UK, 25/11/16

'Artists' Books Today & Al-Mutanabbi Streets Starts Here' for the London and
South Region of The Society of Bookbinders Book Arts Day, London, UK, 05/03/16

Keynote: The Inaugural Professor Jonathan Osmond Lecture - "The Artist and
the Book" for Livres d'Artistes, the artist's book in theory and practice, Cardiff
University, Wales, 05/12/15

Keynote: 'Artists' books as a physical site of practice' for ABBE: Artists' Books
Brisbane Event, Griffith Centre for Creative Arts Research, Queensland College of
Art, Griffith University, Brisbane, Australia, 16/07/15

'Dear Reader', invited paper for Resurrecting the Book Conference, Library of
Birmingham, UK, 15/11/13

'Everything we do begins with a conversation' – invited paper for Perspectivas do
Livro de Artista (Artists' Books in Perspective): The Artist's Book as a Tool for
Research, Centro Cultural UFMG, Belo Horizonte, Brazil, 31/10/13

'Artists as 21st Century Explorers of the Book' Panel: Exploring Artists' Books 1,
Impact 8 Multi-disciplinary Printmaking Conference, Duncan of Jordanstone
College of Art & Design/University of Dundee, Scotland, UK, 29/08/13

'Appropriation and Creation: Artists' Books and Extant Narrative', invited
presentation for MCBA Book Art Biennial symposium: Directed: The Intersection
of Book, Film and Visual Narrative. Minnesota Center for Book Arts, Minneapolis,
USA, 27/07/13

'Some New Directions in Artists' Publishing Today' invited presentation for ARLIS/
UK & Ireland Annual Conference, Wills Hall, University of Bristol, UK, 12/07/2013

'Re-reading the Page', co-presented with Tom Sowden, invited paper for The New
Art of Making Books conference, Winchester School of Art, UK, 20/03/13

'With A Lot of Help from My Friends' for Collaboration and the Democracy of
Bookarts Symposium. Special Collections Lecture Theatre, Kenneth Green Library,
All Saints Manchester, UK, 12/10/12

'Views across the pages / les vues à travers les page', invited paper for Symposium: Artists' books v. Livres d'artistes, Musée d'Art Moderne, Saint Etienne, France, 29/09/12

'New Pages: Celebrating the book as a democratic multiple in a variety of 21st Century forms' for Book live! International symposium (LSBU & UCA Farnham), London South Bank University, UK, 09/06/12

'Artists' Books in the 21st Century', invited talk for Transforming Artist Books (Tate Britain and University of the Arts) Workshop 2: Transforming Creation, Chelsea College of Art and Design, London, UK, 18/05/12

'Artists' books and small press editions, embracing the future of the book in the age of mass publication'. Translated for presentation by Anne Bécharde-Léauté, International Conference Small Press Atlas, Musée des Beaux-Arts de Rouen, France, 23/03/12

'Imaginary Shadows: fictional documentary photography in artists' books' for Photography and the Artist's Book Symposium, Manchester Metropolitan University Special Collections, UK, 21/10/11

'A Manifesto for the Book - artist's book - artist's publication - book art?' Joint paper with Tom Sowden at Impact 7 Multi-disciplinary Printmaking Conference, Monash University, Melbourne, Australia, 28/09/11

'Life, the universe and everything: the artist's book as a means of theoretical, political and social consideration of the natural world', Impact 7 Multi-disciplinary Printmaking Conference, Monash University, Melbourne, Australia, 27/09/11

'The quiet democracy of the contemporary artist's book - or why do artists make books?' for Books That Fly Conference, University of Brighton, UK, 05/07/08

'The artist's book market, and the relationship between the artist and purchaser', Beyond the Book, Symposium, Victoria and Albert Museum, London, UK, 18/04/08

'Artists' publishing - ideas: methods and collaboration', co-presented with Tom Sowden for Artists' Talks on Artists' Books, Symposium, Winchester School of Art, UK, 13/07/07

'Page on Page – British and Irish artists' books' for ARLIS UK and EIRE Annual Conference, Cheltenham University, UK, 05/07/07

Keynote speaker, UK: 'The hybrid lexicon: an overview of contemporary artists' publishing in the UK, utilising traditional and emerging technologies to create finely produced artists' books' for CODEX Symposium: The Fate of the Art, The Hand Printed Book in the 21st Century, University of California, Berkeley, USA, 13/02/07 – 15/02/07

'Creation and Sources' for ARLIS one-day workshop for artists' books, Artists' Books: Creating, Collecting, Cataloguing Chelsea College of Art and Design, Millbank, London, UK, 19/05/06

'Artists' Books at the Centre for Fine Print Research, UK' for Focus on Artists' Books 3 Conference, Artspace Mackay, Queensland, Australia, (invited international speaker, funded by the Regional Arts Fund, Australia and the Australia Council for the Arts), 24/2/06

'Meet the Artists' for Focus on Artists' Books 3 Conference, Artspace Mackay, Queensland, Australia, (invited international artist, funded by the Regional Arts Fund, Australia and the Australia Council for the Arts), 25/02/06

Free artist's book surgery days 2007-2017

The Printheus, Cardiff, 09/09/17

London Centre for Book Arts, London, 01/02/17

Counter Art Book Fair, Plymouth University, 29/10/16

Volume Artist's Book Fair, Library of Birmingham, 06/12/13-07/12/13

London Centre for Book Arts, London, 15/02/13

Bristol Artist's Book Event, Arnolfini, Bristol, 01/05/11

UWE, Bristol, 25/05/11, 22/03/11, 21/12/10, 20/10/10, 11/08/10, 02/06/10, 21/04/10, 27/01/10

Third Manchester Artist's Book Fair, Holden Gallery, Manchester, 07/11/09

BABE, Arnolfini, Bristol, 05/04/09

UWE Bristol, 12/12/08

Minnesota Center for Book Arts, Minneapolis, USA, 01/11/08

Birmingham Institute of Art and Design, 17/06/08

scissorspaperstone at londonprintstudio, London, 12/04/08

Bristol Artist's Book Event, Arnolfini, Bristol, 22/04/07

Educational – free group visits hosted for artists’ books study days 2007-2017
PXL MAD School of Arts, Belgium; MA Printmaking/MA Book Arts, Camberwell;
Cyprus Technological University; Royal Institute of Art, Sweden; AKI-ArtEz, The
Netherlands; Oxford and Cherwell Valley College; University of Missouri, Saint
Louis, USA; Gloucester College; Filton College; Winchester School of Art; London
College of Communication; Virginia Commonwealth University, USA; Swindon
College; University College Falmouth; School of the Art Institute of Chicago, USA;
Spike Print Studio, Bristol; Bristol University. **Free talks given on artists’ books for
students:** Hochschule für Bildende Künste, Braunschweig, Germany; Mills College,
Oakland, USA; Southern Cross University, Lismore, Australia; Queensland College
of Art, Brisbane, Australia; Cork College of Art and Design, Ireland.

Catalogue Essays, 2007-2017

Foreword: *The Polar Tombola, A Book of Banished Words*, Nancy Campbell, Bird
Editions, 2017, ISBN 978-0-9928091-2-6.

‘Doing Good with Books.’ Commissioned essay for the *Sheffield International
Artist’s Book Prize*, Bank Street Arts, September/October 2015. Individual booklet,
12pp

‘Shuffle and Cut: editing and re-presenting material in artists’ books.’
Commissioned essay for Café Royal’s *Index Project*, 2014. ISBN 978-0-9575867-1-0,
April 2014.

‘Building with Books’ in *Al-Mutanabbi Street Starts Here*, Center for Book Arts,
New York, September 2013, pp14-22

‘The Beauty of The Book’, for the King St. Stephen Museum *Fifth International
Artists’ Book Exhibition*, Hungary, May 2013, ISBN 978-963-9279-97-1.

‘Artists’ Books: Document, Communicate, Disseminate.’ Commissioned essay for
Café Royal’s *Words Project*, April 2013. ISBN 978-0-9575867-0-3.

‘What do you want to make today?’ Commissioned essay for the collaborative
AHRC-funded project *Transforming Artists’ Books*, between Tate, Chelsea College
of Art and Design, the Victoria and Albert Museum, and the British Library.
August 2012. www.tate.org.uk/about/projects/transforming-artist-books

'This One's from the Heart'. Introductory catalogue preface for the exhibition *The Silent Scream: political and social comment in books by artists*, Monash University Library, Melbourne, Australia, 28/09/11- 25/11/11, published by Ant Press, Australia, ISBN 978-0-9871606-0-7.

'The Hand Printed Page', for *BITE – A new show of artists making prints*, Mall Galleries, London, 24/08/11 – 03/09/11.

'Flowers in Hotel Rooms', in *The Art of the Book: Journals Then and Now*, Editor: Marian Amies, Dept of Art and Art History, University of Missouri, USA, March 2010. Library of Congress Number: 2010900206.

'Adventures on Paper from Mexico to Manchester', Sarah Bodman & Tom Sowden, *The Art of the Book: Journals Then and Now*, Editor: Marian Amies, Dept of Art and Art History, University of Missouri, USA, March 2010. Library of Congress Number: 2010900206.

'Primeval Materials', introductory essay for *Artists Books by Dmitry Sayenko*, Nikodim Publishers, St. Petersburg, Russia, 2009.

'The secret authors: books by artists', catalogue essay for 'artistsbooksonline' to accompany the touring exhibition *For the Love of Making Books*, Sept 2007 – June 2008, launched at Wrexham Arts Centre, 2nd Sept 2007.

Bibliography of published works submitted within the portfolio:

Numbers in blue refer to the page number/s within the commentary relating to this published work: *Towards a community of artists' books: extending international knowledge and debate in the field of artists' books through practice-research*

Sarah Bodman

Books authored

Bodman, Sarah *Creating Artists' Books*, A & C Black, London, July 2005, ISBN 0 7136 6509 2/
Watson-Guptill, New York, September 2005, ISBN 0 8230 1012 0 - 2nd edition, A & C Black, London, December 2007, ISBN 978-0-7136-6509-3 (1 copy in portfolio of 2nd edition). **Ref: 42**

Bodman, Sarah *Artists' Books Creative Production and Marketing*, Impact Press UWE Bristol, 3rd edition May 2010, ISBN 978-1-906501-05-1; 2nd edition ISBN 978-0-9547025-7-1; 1st edition July 2005, ISBN 0954702514 (1 copy in portfolio of 2010 edition). **Ref: 34-35, 42**

Book co-authored /co-edited

(50% claim) *A Manifesto for the Book*, Sarah Bodman and Tom Sowden, February 2010, ISBN 978-1-906501-04-4, 187pp. **Ref: 25-26, 30, 43**

Books edited

Artist's Book Yearbook, sample copy in portfolio: *Artist's Book Yearbook 2010-2011*, September 2009, ISBN 978-1-906501-02-0. **Ref: 9, 15, 18, 22, 30**

Journals /Newsletters edited:

The Blue Notebook: journal for artists' books, biannual, Impact Press, est. October 2006, ISSN 1751-1712 (two sample copies enclosed in portfolio: Volume 9 No.1, October 2014 and Volume 7 No.1, October 2012). **Ref: 18, 20, 22, 27, 44, 47-48**

Book Arts Newsletter, 4-6 weekly, edited newsletter, Impact Press, est. 2002, ISSN 1754-9086, published online: <http://www.bookarts.uwe.ac.uk/newsletters.html> (no.100 sample copy in portfolio). **Ref: 15, 18, 22, 31, 44, 46**

Samples of published articles and book chapters

On practice:

'A study in pink, red, black and white', artists' books by Guy Bigland, Amir Brito Cadôr, Egidija Čiricaite and Sophie Loss, which respond to paintings. *Printmaking Today*, Volume 25 No.1, Spring 2016, p17. **Ref: 25**

'Black Books: The use of colour in artists' books', *Art in Print*, USA, Volume 3 No.3, September – October 2013, pp4-10. **Ref: 20**

'Codex Event 8: An Australian and British Collaboration of pulp-printing, installation and artists' books with Sarah Bodman, Paul Laidler, Tom Mosely, Monica Oppen and Tom Sowden

2011-2012', by the artists (written by Sarah Bodman) *Imprint: The Quarterly Journal of the Print Council of Australia*, Spring (September) 2012, Volume 47, No.3, pp6-7. [Ref: 21](#)

'Dmitry Sayenko interviewed by Sarah Bodman', *Artist's Book Yearbook 2010-2011*, September 2009, ISBN 978-1-906501-02-0, pp16-25. [Ref: 25](#)

'Imaginary Shadows: Fictional Documentary Photography in Artists' Books', chapter in *Photography and The Artist's Book*. Editors: Theresa Wilkie, Jonathan Carson, Rosie Miller. Museums Etc., Edinburgh, UK / Cambridge, USA. August 2012. ISBN: 978-1-907697-50-0, pp252- 271. [Ref: 25](#)

'Leitores & Sonhadores' Os Livros de artista de Mário Azevedo. *Suplemento Literário de Minas Gerais (SLMG)*. Editor: Jaime Prado Gouvêa, translation: Mário Azevedo. November – December 2014, Publisher: Secretaria de Estado de Cultura, Brazil, ISSN 0102-065X, pp10-11. [Ref: 29](#)

'Liberatura, literatura i książka artystyczna: kontekst, treść i istotne znaczenie materiału' (Liberature, Literature and the Artist's Book: Context, Content and Material Meaning). Translated by Łukasz Matuszyk, in *ER(R)GO. Teoria–Literatura–Kultura*, 32 -Liberatura, guest editor Katarzyna Bazarnik, Katowice: Wydawnictwo Uniwersytetu Śląskiego, ISSN 1508-6305, December 2016, pp91-116. [Ref: 31](#)

'Life, the universe and everything: the artist's book as a means of theoretical, political and social consideration of the natural world', Sarah Bodman, *Intersections and Counterpoints, Proceedings of the Impact 7 International Multidisciplinary Printmaking Conference*, Monash University, Australia, 2013. ISBN 978-1-921867-56-9. Editor: Luke Morgan, pp70-74. [Ref: 20](#)

'Livres d'artistes et micro-éditions, perspectives sur l'avenir du livre à l'ère de la publication de masse', in *Edith*. Editors: Edith Collectif / Gilles Acézat, Dominique De Beir, Océane Delleaux, Catherine Schwartz, published by ESADHaR, France, February 2016, ISBN 979-10-90287-12-9, pp126-135. Translated by Anne Bécharde-Léauté from: 'Artists' books and small press editions, embracing the future of the book in the age of mass publication', invited paper for Small Press Atlas Conference, Musée des Beaux-Arts de Rouen, 23/03/12. [Ref: 36](#)

'Made to Measure Online, artists' books and the Internet', *Printmaking Today*, Vol 18, No 2, Summer 2009, p12. [Ref: 36](#)

Os "livros" são eléctricos: 'Are 'Books' Electric? Some possibilities for the artist's book in the 21st Century' in *entre ser um e ser mil: o objecto livro e suas poéticas*, editor Edith Derdyk, Senac, São Paulo, Brazil, ISBN 978 85 396 0359 6, April 2013, pp121-143. [Ref: 36](#)

'Paradise Lost: The compassionate and haptic nature of Tim Mosely's *Kanage pholu wanda*', *Printmaking Today*, Volume 23 No.4, Winter 2014, pp16-17. [Ref: 20](#)

'Primal Force, the artists' books of Dmitry Sayenko' *Printmaking Today*, Volume 18, No.3, Autumn 2009, p10. [Ref: 25](#)

'Readers and Dreamers: artists' books by Mário Azevedo', *Printmaking Today*, Volume 23 No 1, Spring 2014, p17. [Ref: 29](#)

'The Heart of the Matter: Marian Crawford's News Network Project books', *Printmaking Today*, Volume 24 No.4, Winter 2015, p15. [Ref: 16](#)

Reporting on the field:

Chapters

'The Hybrid Lexicon: an overview of contemporary artists' publishing in the UK and Ireland, using traditional and emerging technologies to create finely produced artists' books' in *book, art, object*. Editor: David Jury, The Codex Foundation, USA, Nov 2008, ISBN: 978 0 9817914 0 1, pp35-55. Published from Keynote, UK, *CODEX Symposium: The Fate of the Art, The Hand Printed Book in the 21st Century*. 13th -15th February 2007, University of California, Berkeley, USA. [Ref: 24-25](#)

'Views Across the pages', in *Le livre d'artiste depuis 1980 en France et au Royaume-Uni*. Editors: Anne Bécharde-Léauté et Valentine Oncins, Université de Saint-Étienne, France, 2014, ISBN 978-286272-658-8, pp45-56. From: 'Views across the pages / les vues à travers les page' invited paper for Symposium: *Artists' books v. Livres d'artistes*, Musée d'Art Moderne, Saint Etienne, France, 29/09/12. [Ref: 24-25](#)

Articles

'ABBE: Artists' Books Brisbane Event', *Journal of Artists' Books* (JAB 39), Spring 2016, *The Australian JAB*, Columbia College Chicago, ISSN 1085-1461, pp3-5. [Ref: 20-21](#)

'Artists' Books in Australia', *Journal of Artists' Books*, JAB 31, USA, Spring 2012, pp16-23. [Ref: 20](#)

'Book Arts at the Centre for Fine Print Research in Bristol', *Art Libraries Journal: Artists' books* special issue, Volume 32, No. 2, 2007, pp 15-20. [Ref: 24-25](#)

'Focus on Artists' Books 3', *The Art Book*, August 2006, Volume 13, issue 3, ISSN 1368 6267, pp64-65. [Ref: 19](#)

'Freedom to Publish', *Printmaking Today*, Volume 17, No.4, Winter 2008, p14. [Ref: 28](#)

'Northern Lights – A focus on Scandinavian Artists' Books', *Printmaking Today*, Volume 19 No.1, Spring 2010, p34. [Ref: 24](#)

'Publicar e ser danado: como ser um editor institucional underground', *Porto Arte: Revista de Artes Visuais*, Instituto de Artes da UFRGS, Brazil, translated by Denise Spier. November 2012, pp73-81. [Ref: 28](#)

Curatorial:

'A Bridge to Baghdad', *Printmaking Today*, Volume 19 No.4, Winter 2010, p17. [Ref: 40-41](#)

'Building with Books' in *Al-Mutanabbi Street Starts Here*, Center for Book Arts, New York, September 2013, catalogue, pp14-22 (catalogue in portfolio). [Ref: 40-41](#)

'Correspondence, 9th International Artists' Books Festival, Poland', *Printmaking Today*, Volume 20 No.4, Winter 2011, p15. [Ref: 39](#)

'Librarians' Books', *The Bonefolder*, USA, Volume 2 No.2, Spring 2006, ISSN 1555-6565, pp14-18. [Ref: 33-34](#)

'The al-Mutanabbi Street Coalition: making a stand through print', *IMPRINT journal*, March 2011, Volume 46 No.1. Published by the Print Council of Australia, pp26-27. [Ref: 40-41](#)

'The Phoenix of Baghdad: An Inventory of al-Mutanabbi Street', *Illustration magazine*, Autumn 2012, Issue 33, pp34-39. [Ref: 40-41](#)

'This is Arcadia: curating and managing a touring exhibition of artists' books', *Printmaking Today*, Volume 15 No.1, Spring 2006, ISSN 0960 9253, pp26-27. [Ref: 19-20](#)

Arcadia id Est: Artists' Books, Nature and the Landscape, Impact Press, UWE Bristol, 2005, ISBN 0 9543810 5 X, catalogue/brochure. [Ref: 19-20](#)

ABPP Loan evidence: *RUKSSIAN Artists' Books: Artists' Books from the UK and Russia*. Curators: Sarah Bodman, Mikhail Pogarsky, Vasily Vlasov, Viktor Lukin. Pavel Kuznetsov Museum, Saratov, Russia. 01/08/14 – 30/09/14 and Tsaritsyno State Historical, Architectural, Art and Landscape Museum Reserve, Moscow. 14/03/14 – 18/05/14 (print out of catalogue in portfolio). [Ref: 39](#)

ABPP Loan evidence: *Sense of Place in Artist Books*, curated by Karen Kinoshita, University of Minnesota, Architecture and Landscape Architecture Library Gallery, Rapson Hall, Minneapolis, USA, 12/10/12 – 11/01/13. ABPP loan of 68 artists' books selected on place/landscape by artists in Australia, Brazil, Denmark, France, Italy, Norway, The Netherlands, Poland, UK & Ireland to show alongside 22 works by American and Canadian artists. (print out of catalogue in portfolio). [Ref: 24-25](#)

Artefacts:

An Inventory, 2011. 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 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. All profits from the sale of this book are donated to Médecins Sans Frontières. [Ref: 37, 40-41](#)

BOOKISHNESS: An in-depth interrogation of the mystery of Loch Ness by the Loch Ness Investigation Bureau Rebooted, April 2017, edition of 100. A collaborative artist's book made with 46 national and international artists for World Book Night 2017. [Ref: 37-38](#)

Closure, 2009, unlimited edition POD through Blurb, 32pp, pulp-fiction sized paperback: <http://www.blurb.com/bookstore/detail/686308>. [Ref: 36-37](#)