

Should we have stayed at  
home and thought of here?

World Book Night 2020

United Artists

at

Bower Ashton Library

### **Foreword**

As we sit in a library we have access to books, and we can share the knowledge and ideas of the writers of those books.

We can surf on the waves of their erudition, open doors we hadn't seen, stretch into futures, analyse and dissect the present, and try to make sense of the fragments from the past. All we need to make the journey is the imagination to enter the heart of a book.

We can step out of our age, our sex, our own circumstances, to find braver, crazier, kinder and more observant potential otherselves...

### **World Book Night 2020 United Artists at Bower Ashton Library**

In September 2019 we asked artists to go and sit in any library, real or imagined, and to send us a consequent postcard of text or image.

We mourned lost libraries and bemoaned digitalisation, pondering where artists' books might sit.

Our suggested readings featured journeys: WG Sebald *The Rings of Saturn*, Olga Tokarczuk *Flights* and our own Nancy Campbell's *The Library of Ice*. Nancy introduced us to the crystallising words from Elizabeth Bishop's 1956 poem *Questions of Travel*,

"Should we have stayed at home and thought of here?"

As the wonderful and thoughtful postcards arrived, times changed around us. Our mention of plague and pestilence was not prescience, but happenstance. We had no idea that restriction on our physical travel would now be imposed rather than chosen.

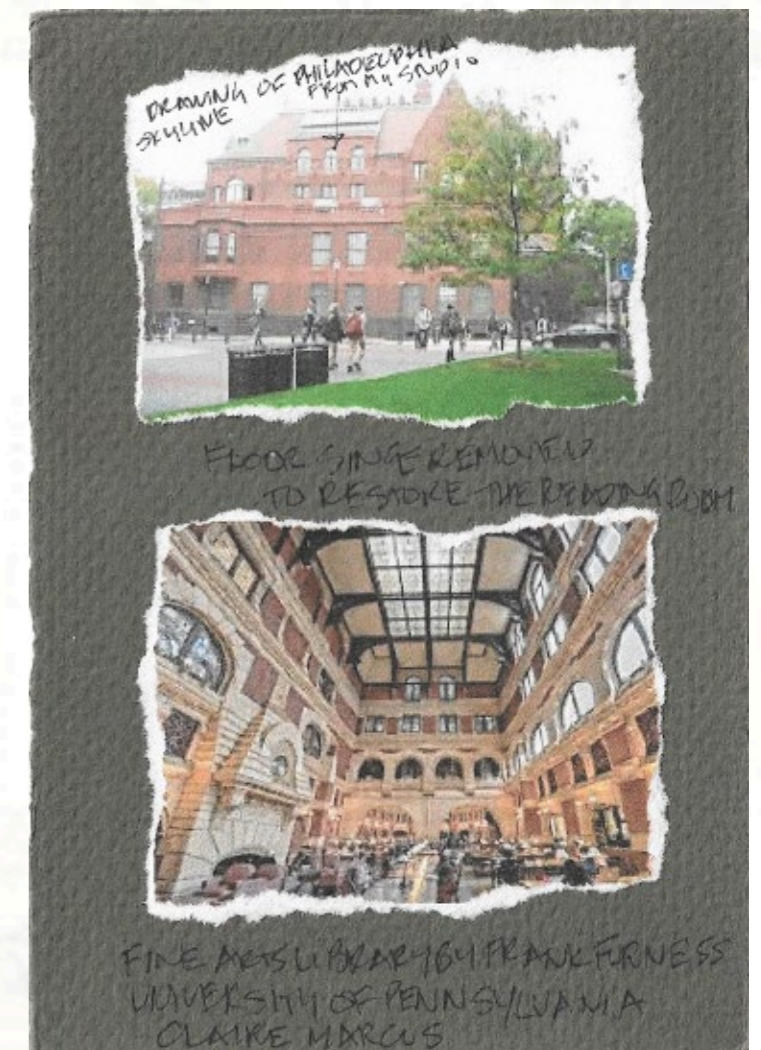
In the face of the new invisible enemy we shall present for WBN a virtual artists' catalogue and exhibition of our journeys, and celebrate the Internet as a tool that will help to pull us all through into the future.

**LIBRARIES \* EVEN \* ELECTRONIC \* ARE \* MAGIC**

Linda Parr, April 2020



Claire B. Marcus, USA.  
*Library vista*, drypoint etching  
(front) and collage (back).  
Fine Arts Library, University of  
Pennsylvania.

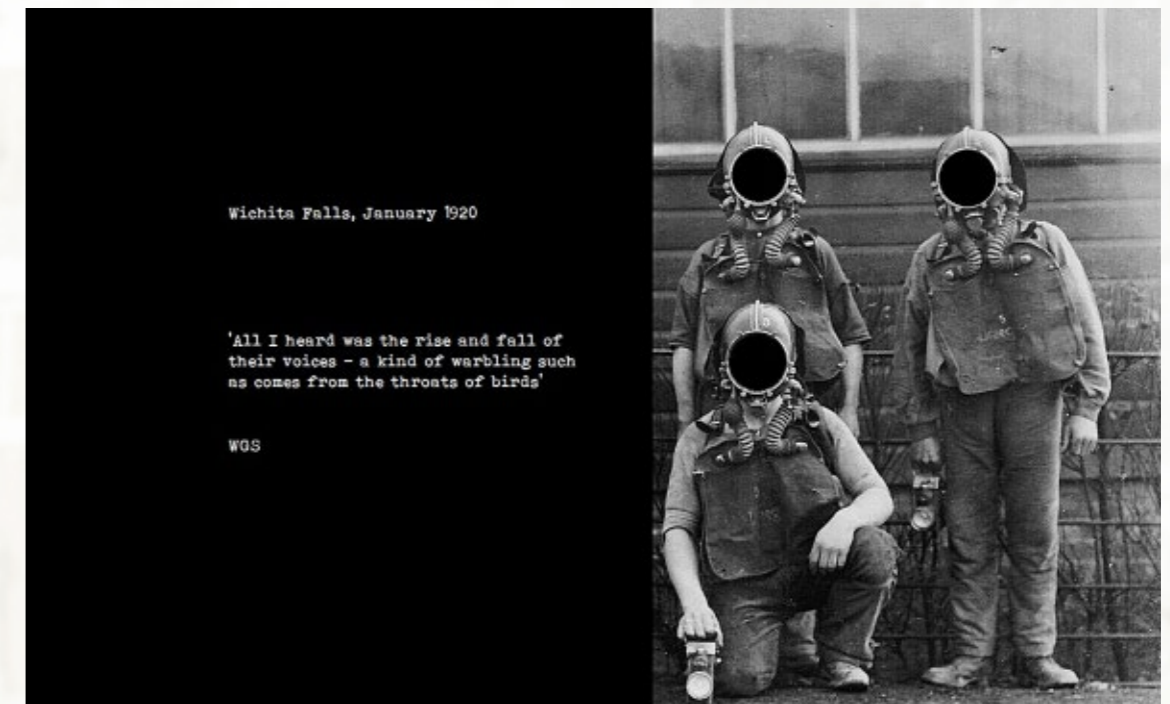
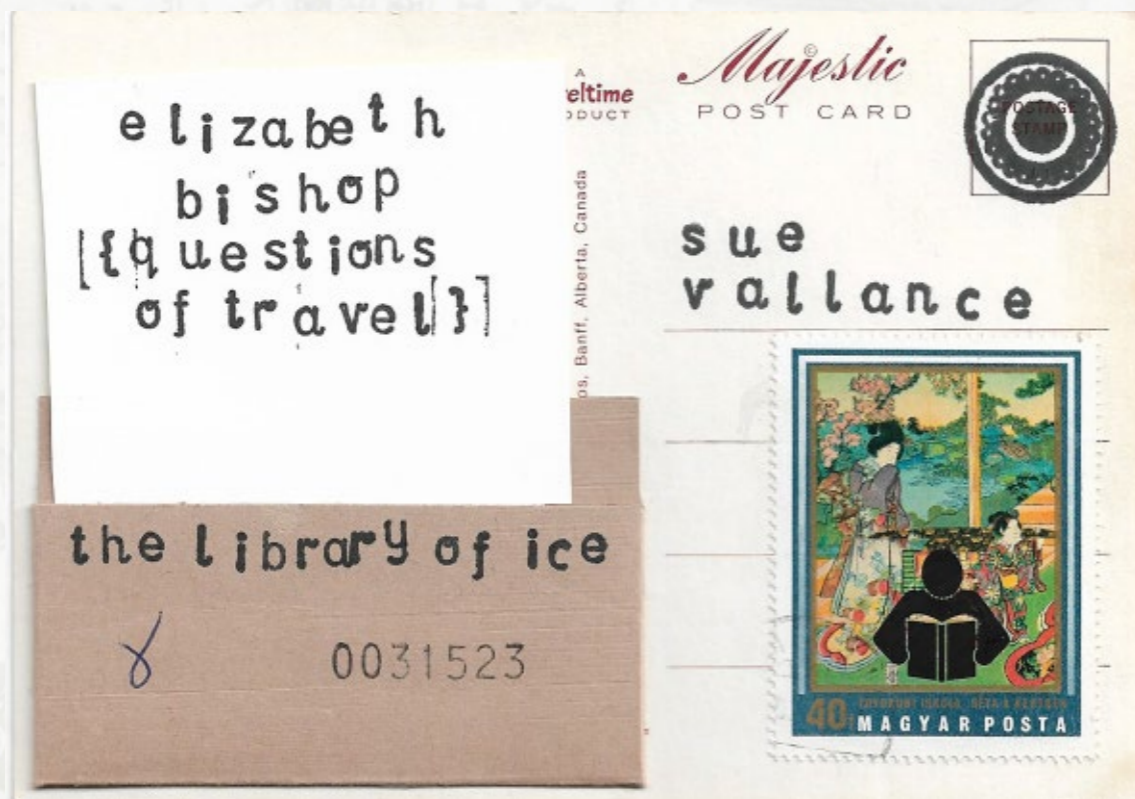




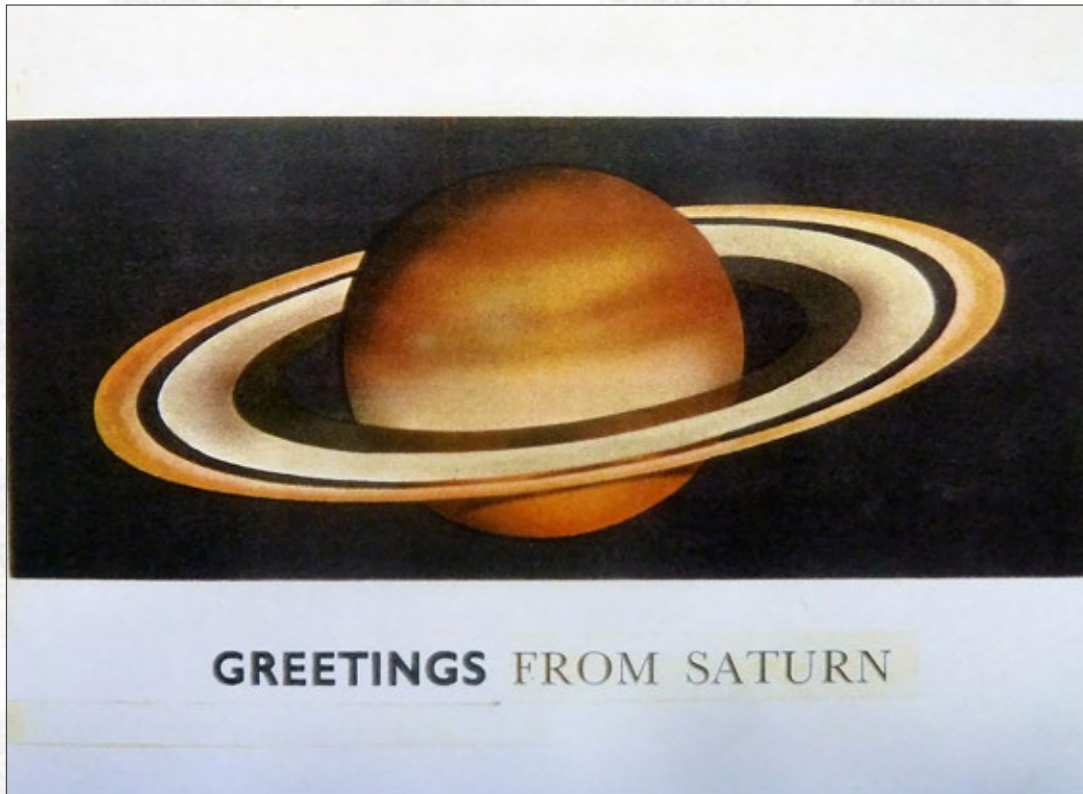
Sue Vallance, UK. Collage and rubber stamp.



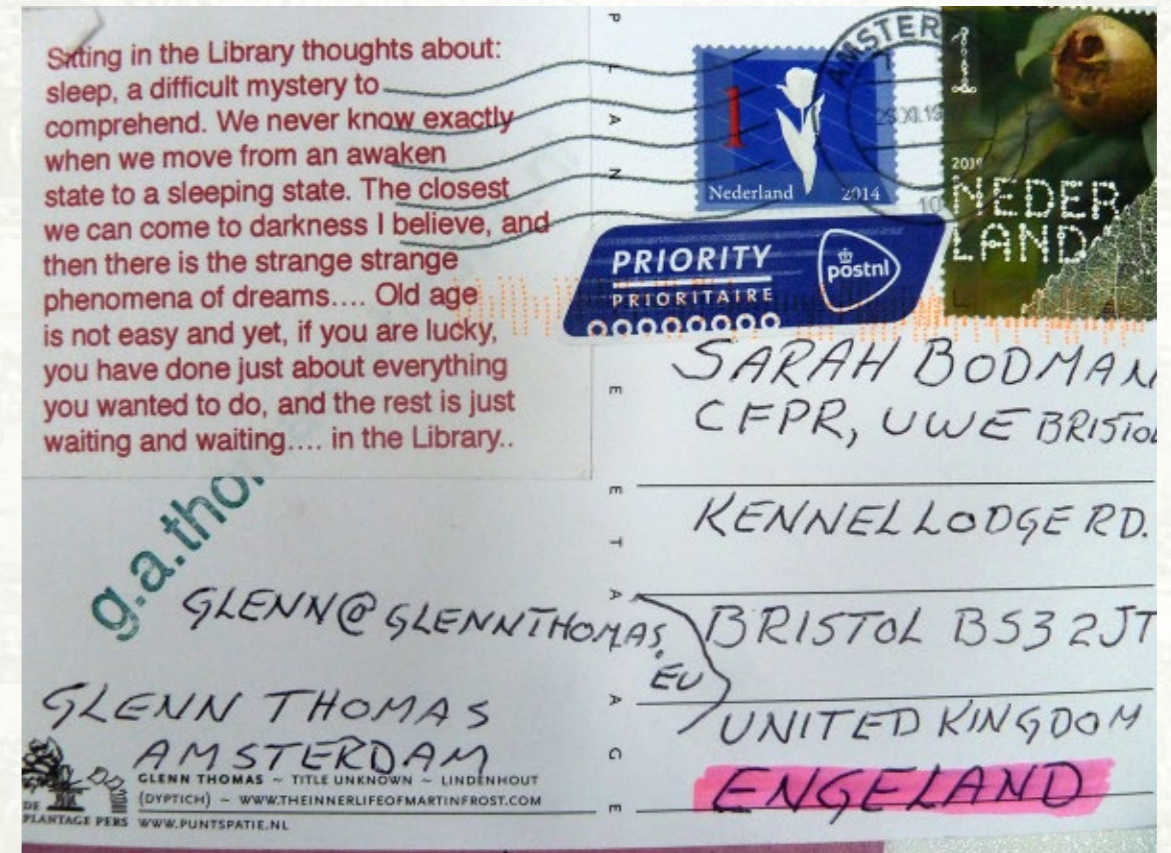
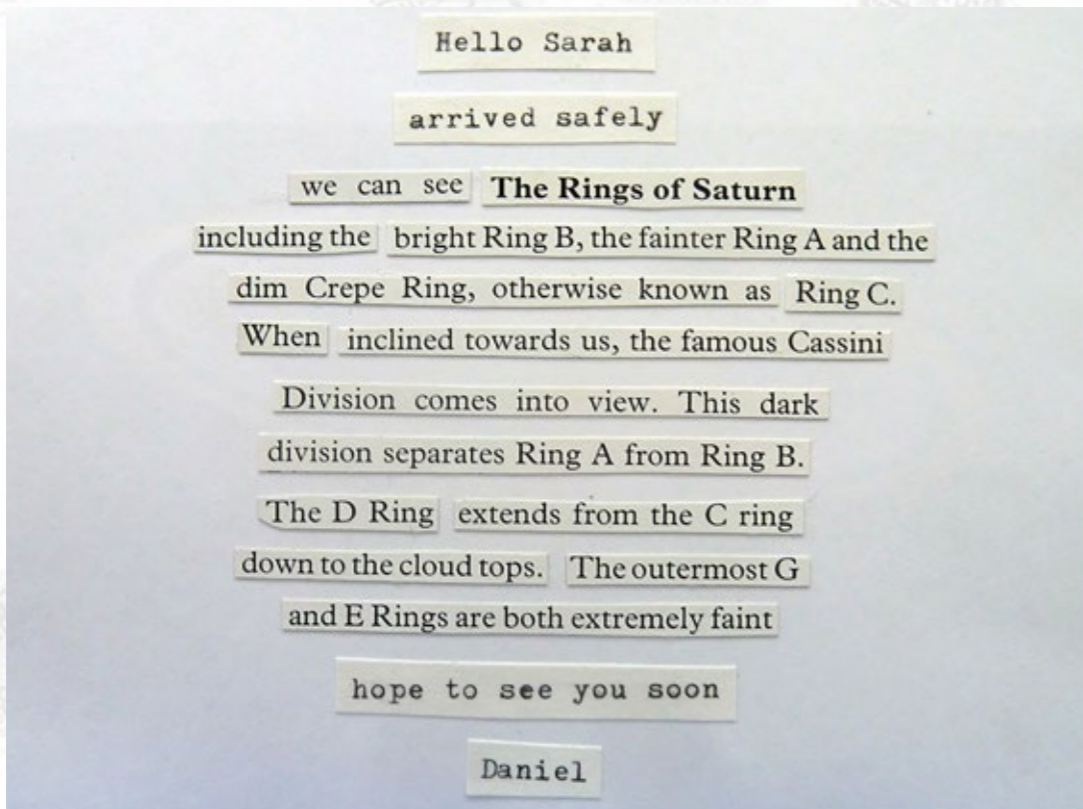
Steve Parsons, UK.



Mike Dutton, UK. Quote from *Rings of Saturn*, WG Sebald.



Daniel, Lehan, UK. Digital print and collaged text.



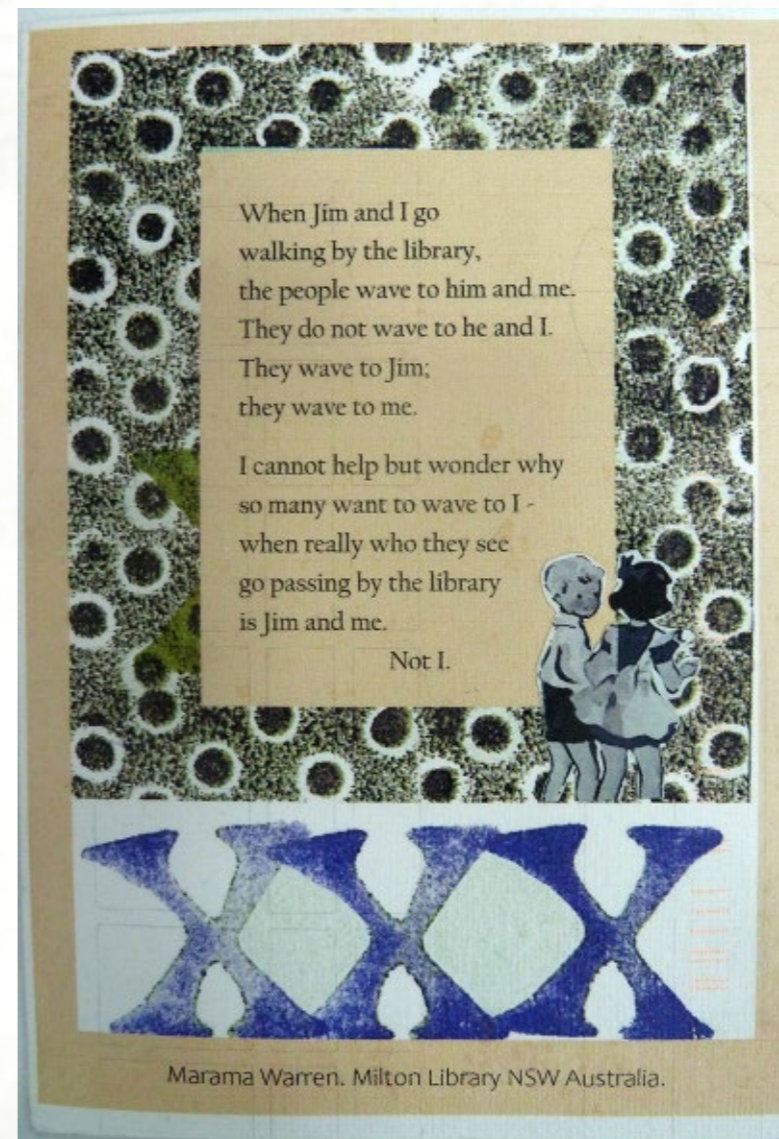
Glenn Thomas, The Netherlands.



Veronique Pozzi Painè, Italy.



Louise Tett, UK. *Holy Island*.



Marama Warren, Australia. Posted from Milton Library, NSW.



Linda Parr, UK. Travel within Olga Tokarczuk's *Flights*.





Corinne Perry, UK.



Elisabeth Evans, Leeds Central Library, UK.



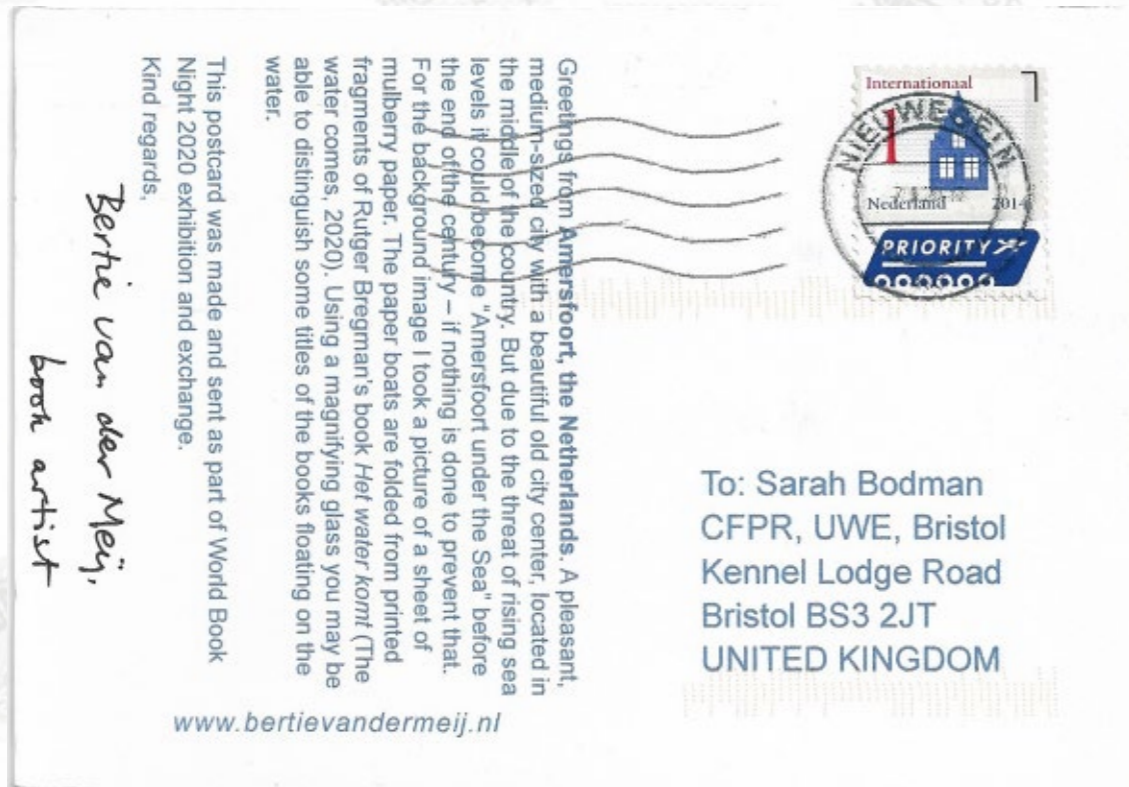
Elizabeth Dymond, UK.  
*Hidden Treasure*, collage with images from the Special Collection, Bristol Central Library Reference Section.



Cathey Webb, UK. *Dreams of Greener Fields*.  
Made in Saint George Library, Bristol.



Bertie van der Meij, The Netherlands.



Roy Willingham, UK.



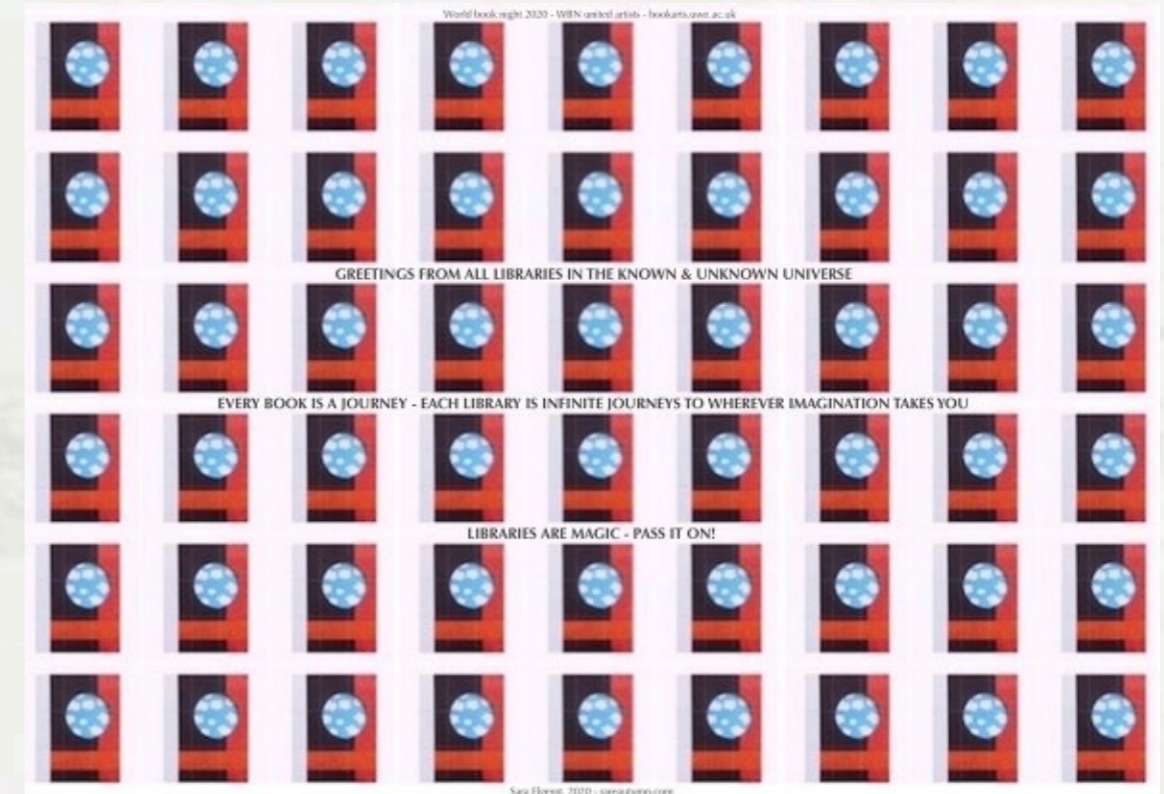
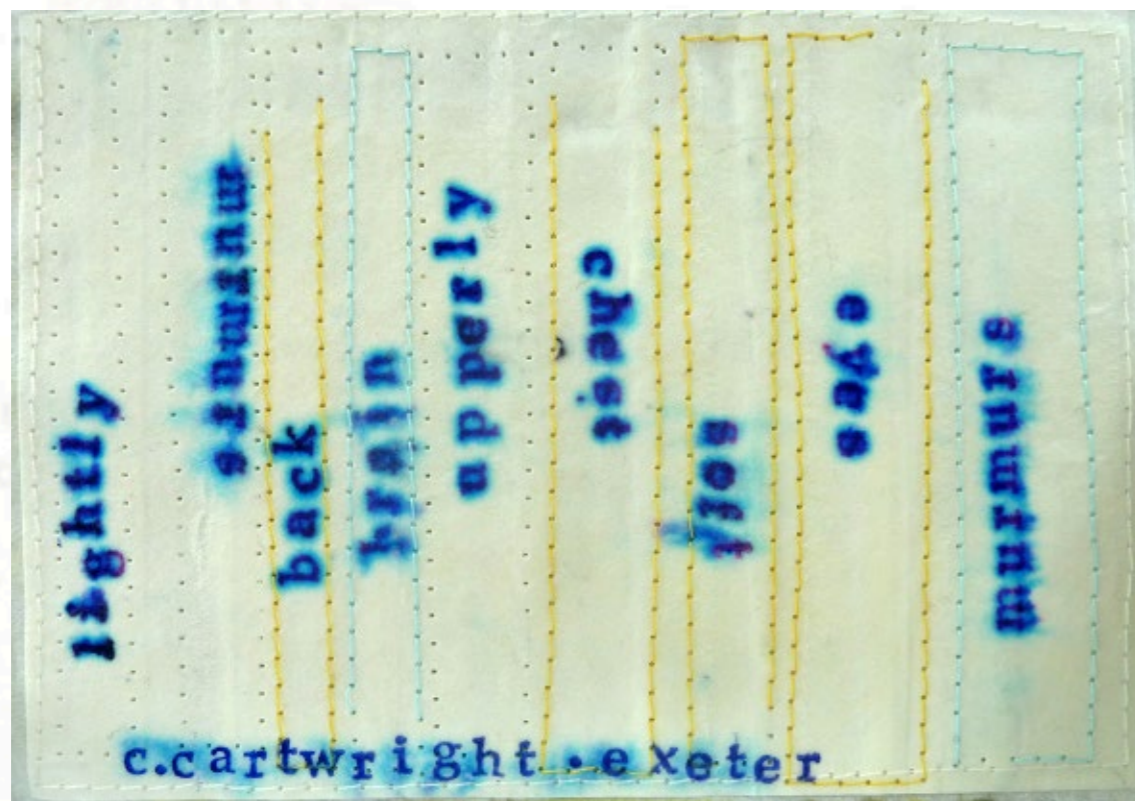
*Libraryscape*  
Ancient stone walls, shelves;  
vertical rocks, bookends;  
green fields, a card catalogue.  
Deborah Marshall, USA.



Catherine Cartwright, UK.  
My words describe my sensations while I am imagining my library.

It is verdant green and surrounds me with promise.

Kozo paper, letter stamps, stitch, monotype, watercolour.



Sara Elgerot, Sweden. *Libraries Are Magic.*

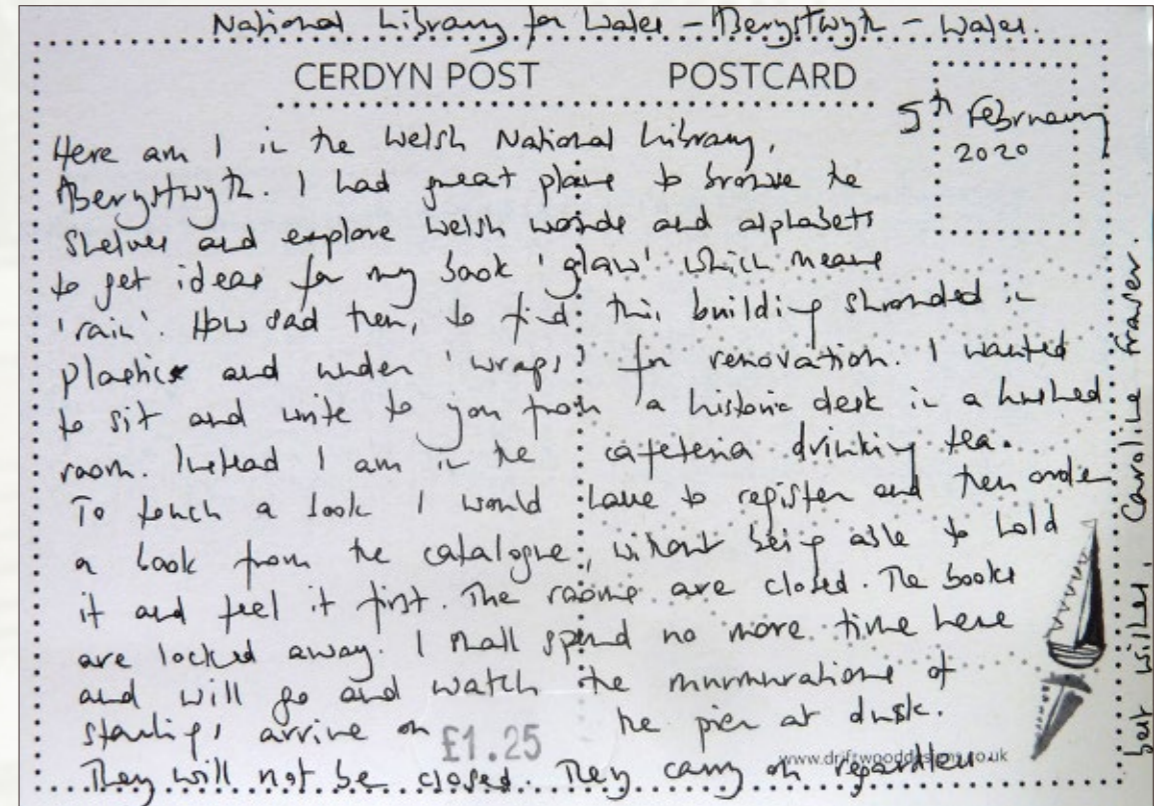
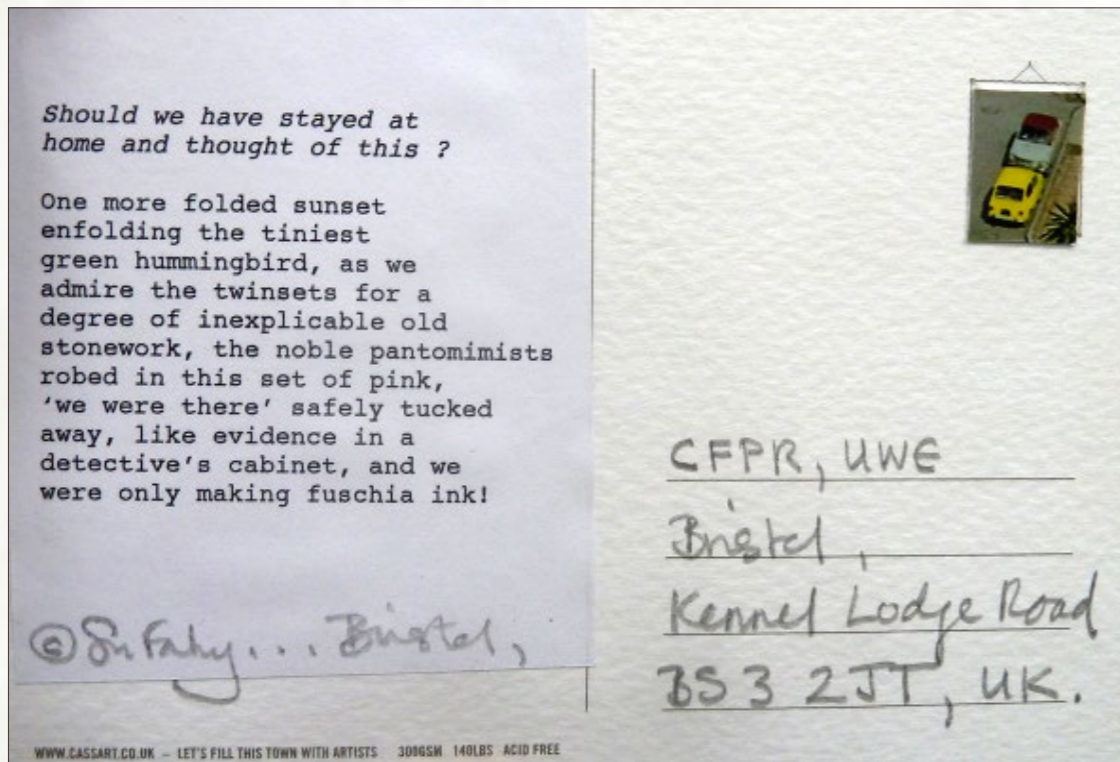


Nuala Gorman, Ireland.





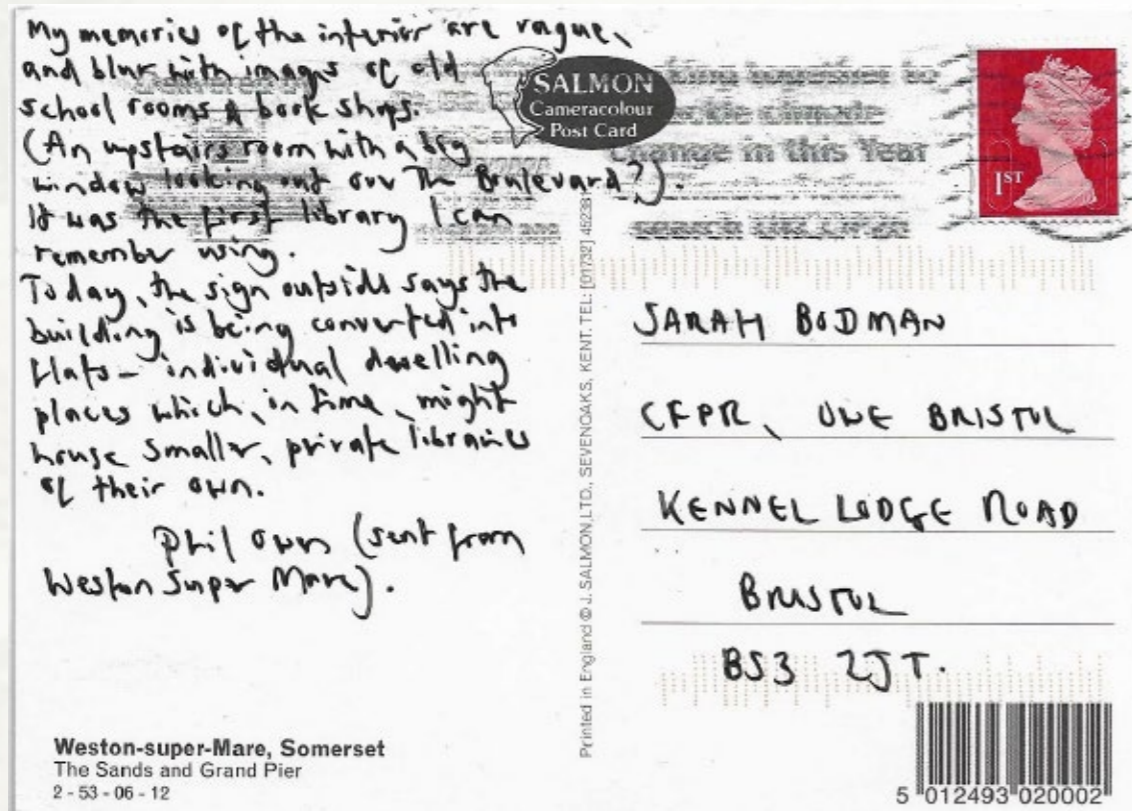
Su Fahy, UK.  
Combining selected words from Olga Tokarczuk's *Flights* and Elizabeth Bishop's 'Questions of Travel' - into a poem.



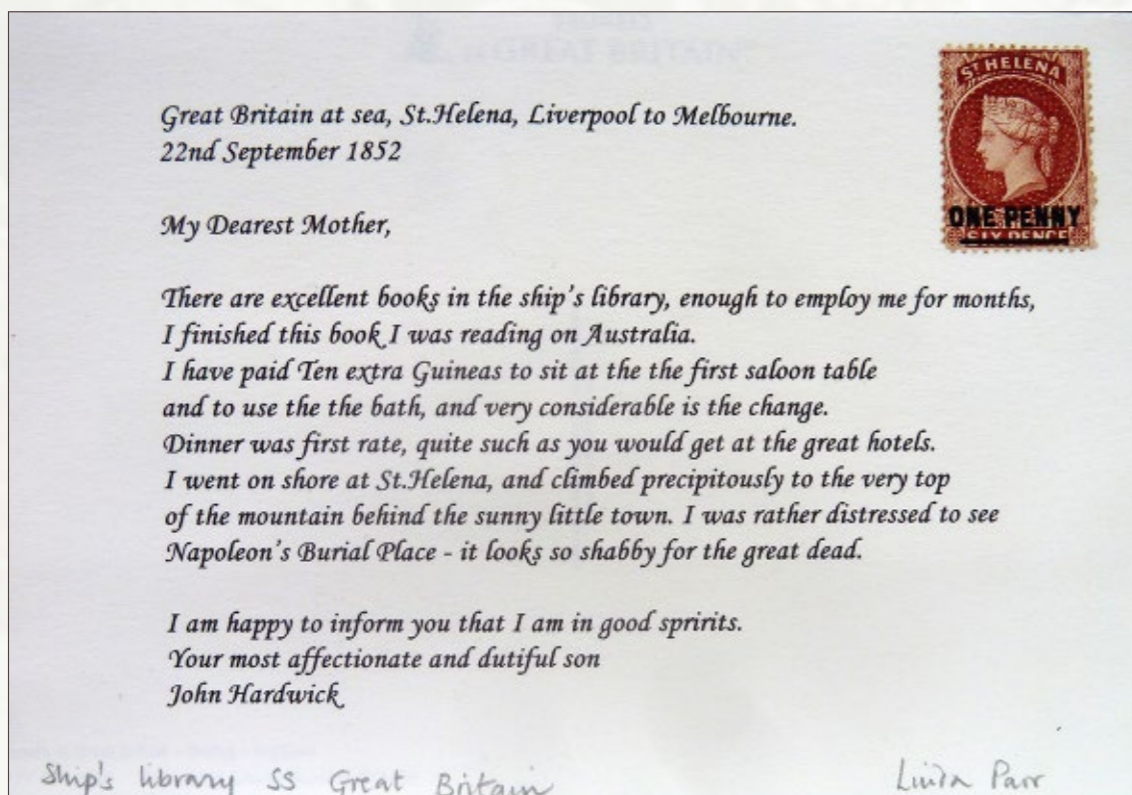
Caroline Fraser, UK. Written in the National Library for Wales, Aberystwyth.



Jeremy Dixon, Hazard Press.  
Collaged in the Vale of Glamorgan, Wales.



Phil Owen, UK. Sent from Weston-Super-Mare.



Linda Parr, UK. From the ship's library of the SS Great Britain, Bristol.

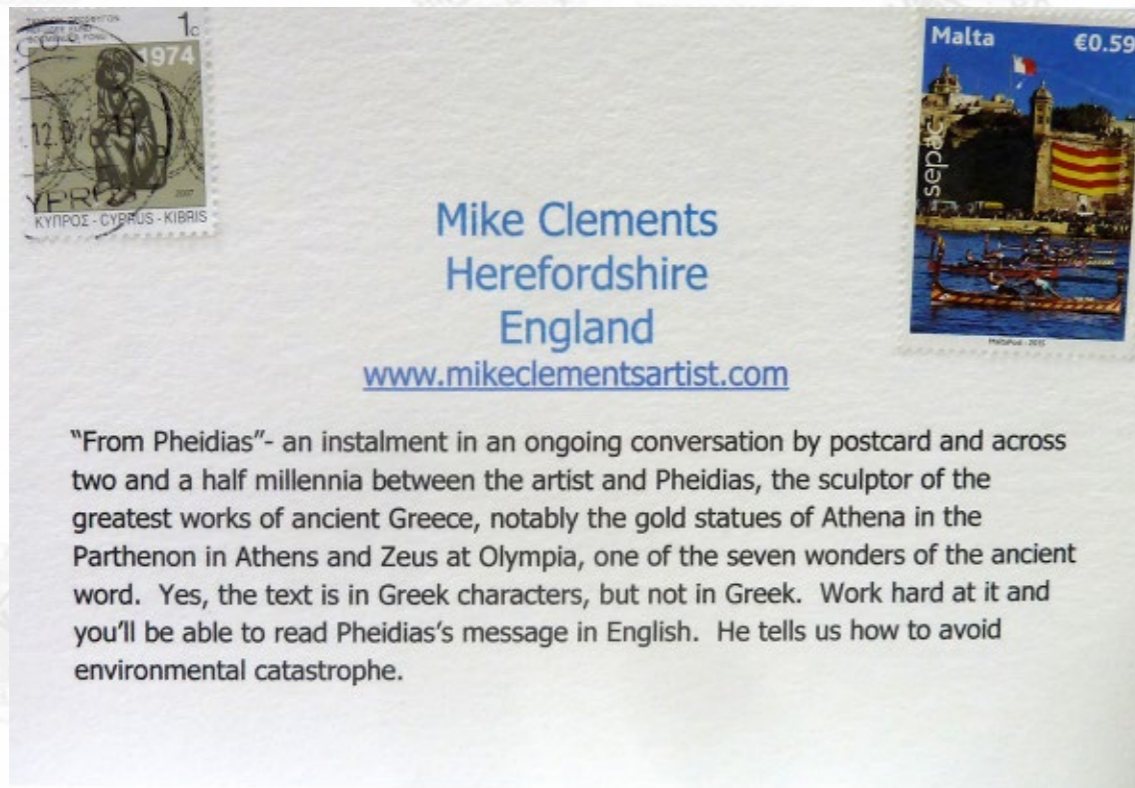


Su Bonfanti, UK. Front (collaged) and back.

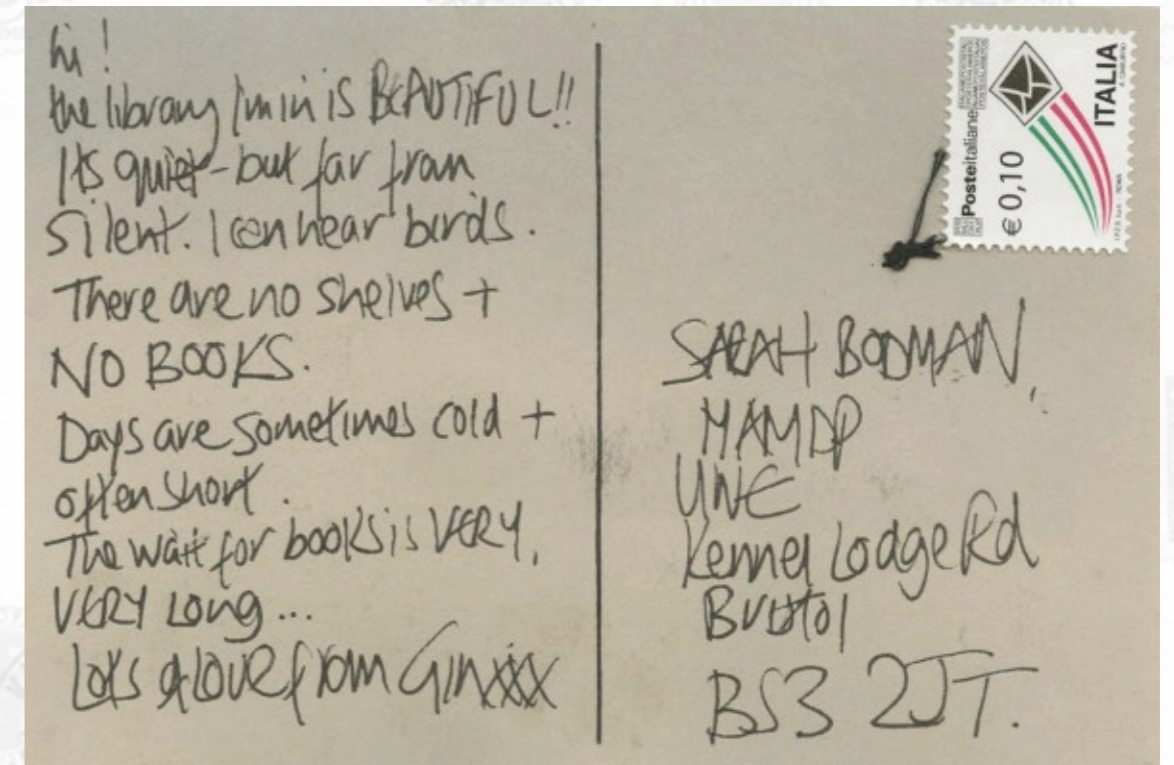


THANKΨΟΥΣΟΜΥΧΗΦΟΡΕΞΠΛΑΙΝΙΝΓΓΛ  
 ΟΒΑΛΩΑΡΜΙΝΓΑΝΔΧΛΙΜΑΤΕΧΗΑΝΓΕΨΟ  
 ΥΗΑςΕ ΔΙΣΠΛΕΑΣΕΔ ΤΗΕ ΓΟΔΣΨΟΥΜΑΨ  
 ΒΕΑΒΛΕΤΟΡΕΠΑΙΡΣΟΜΕΟΦΤΗΕΔΑΜΑΓΕ  
 ΒΨΑΤΟΝΙΝΓΦΟΡΨΟΥΡΗΥΒΡΙΣΩΙΤΗΑΠΥΒ  
 ΛΙΧΣΗΟΩΙΝΓΨΟΥΡΛΕΑΔΕΡΣΤΟΤΗΕΦΟΡΕ  
 ΟΦΡΕΜΟΡΣΕΑΝΔΤΗΕΣΑΧΡΙΦΙΧΕΟΦΣΟΜΕ  
 ΣΗΕΕΠΓΟΑΤΣΑΝΔΧΑΤΤΛΕΠΗΕΙΔΙΑΣΟΦΑ  
 ΤΗΕΝΣ

Mike Clements, UK. Front and back.

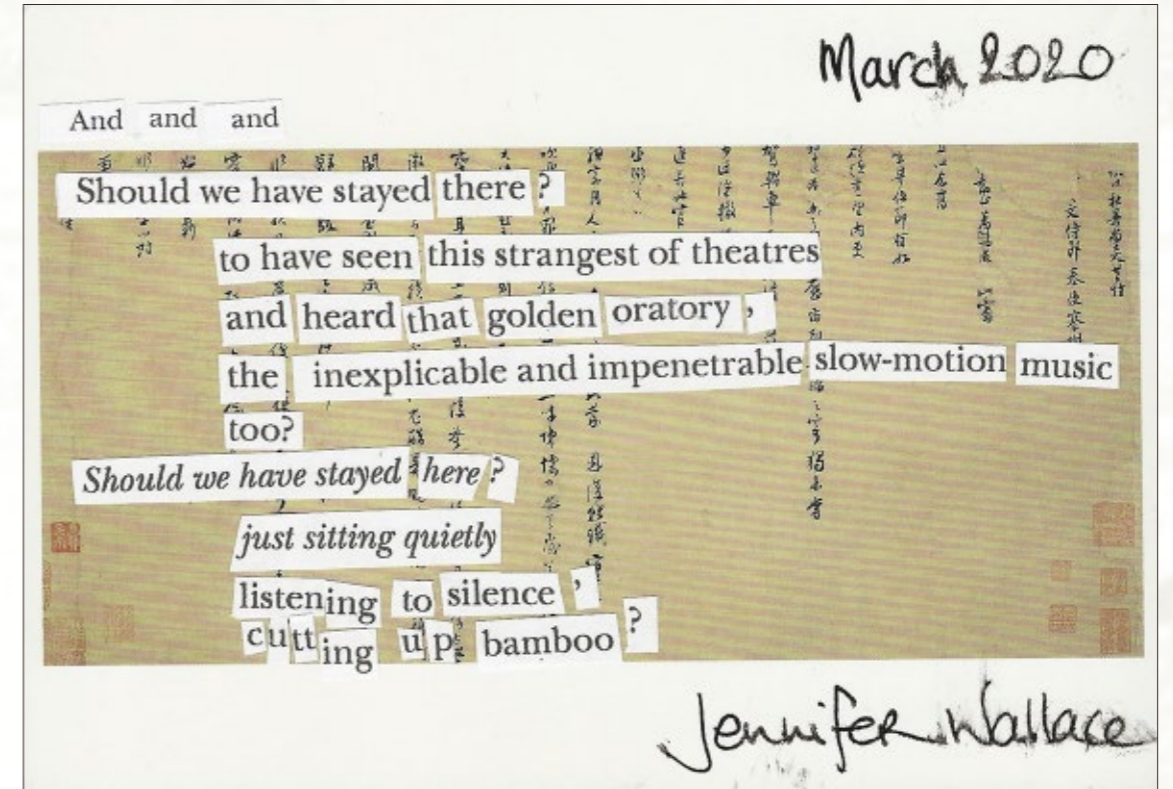
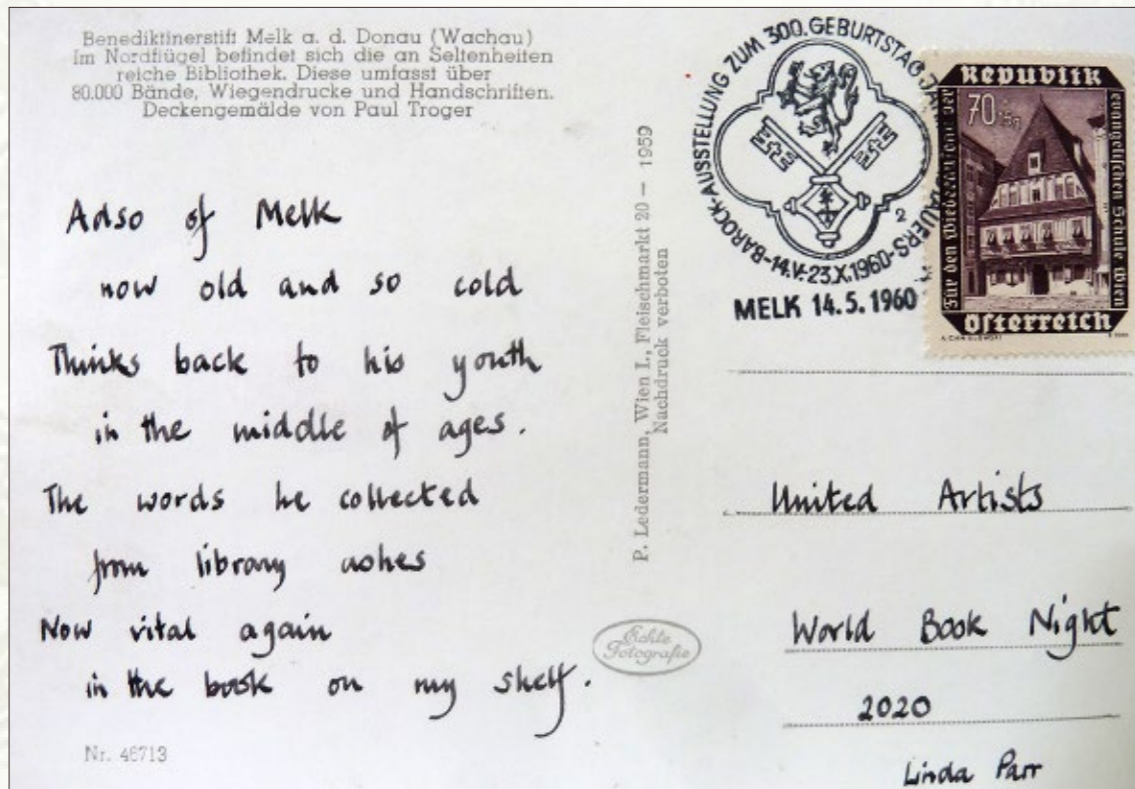


Gin Saunders, UK. Front (collage and paint) and back.

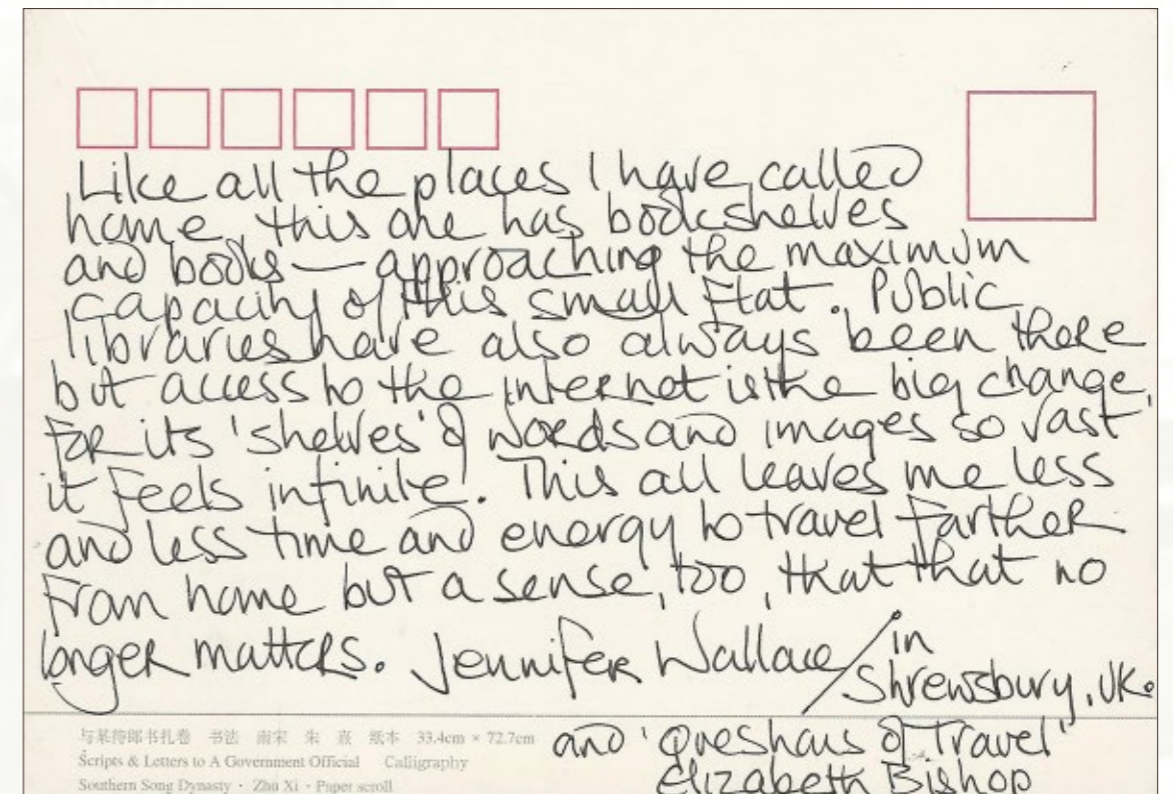


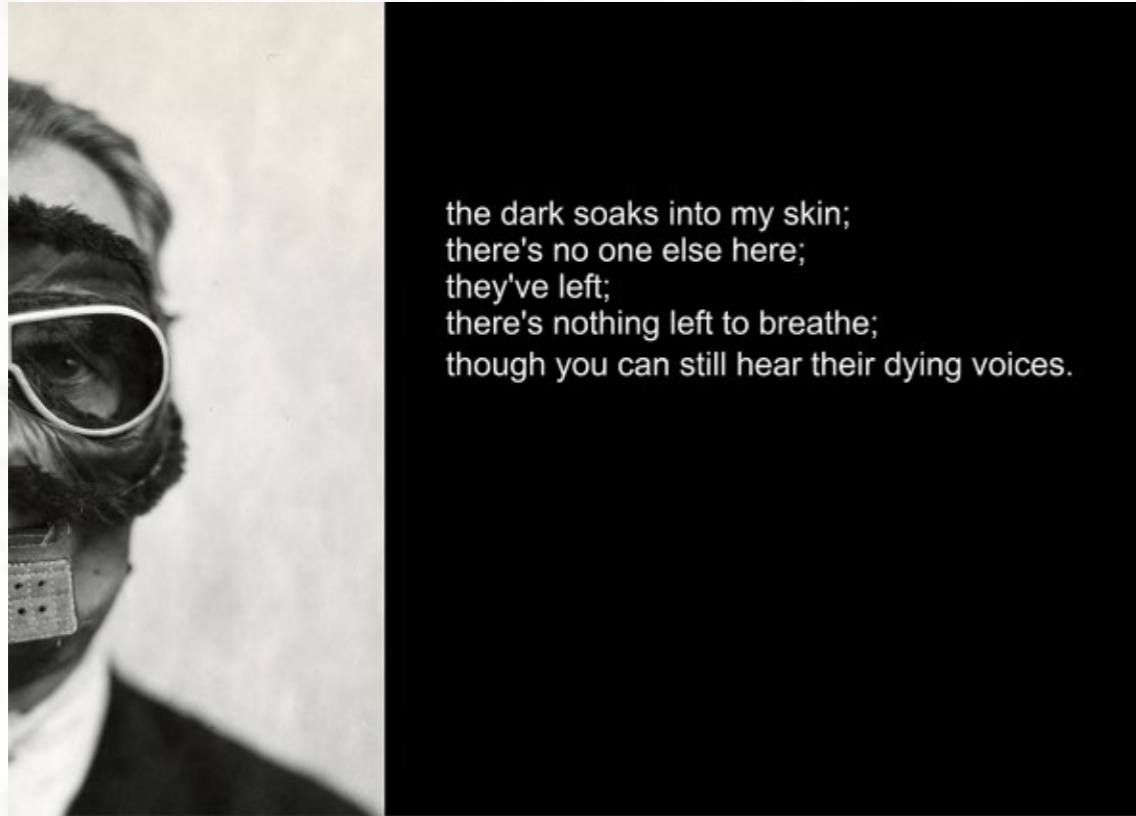


Linda Parr, UK. Front and back.



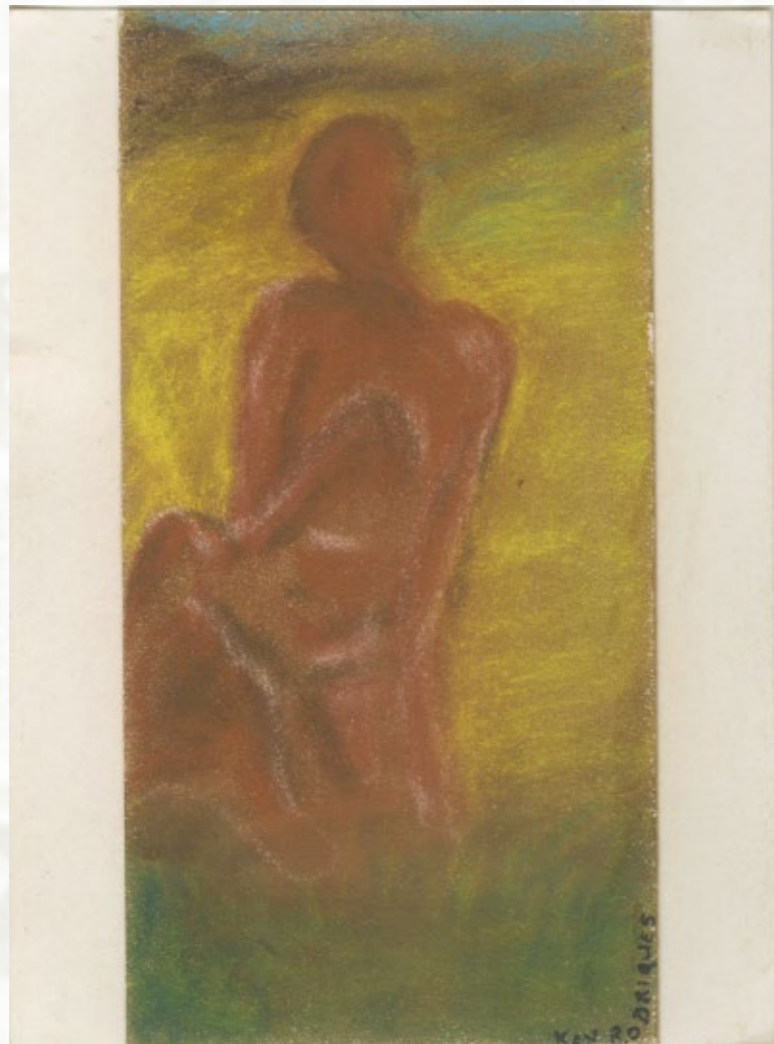
Jennifer Wallace, UK. Front and back. Collaged text.



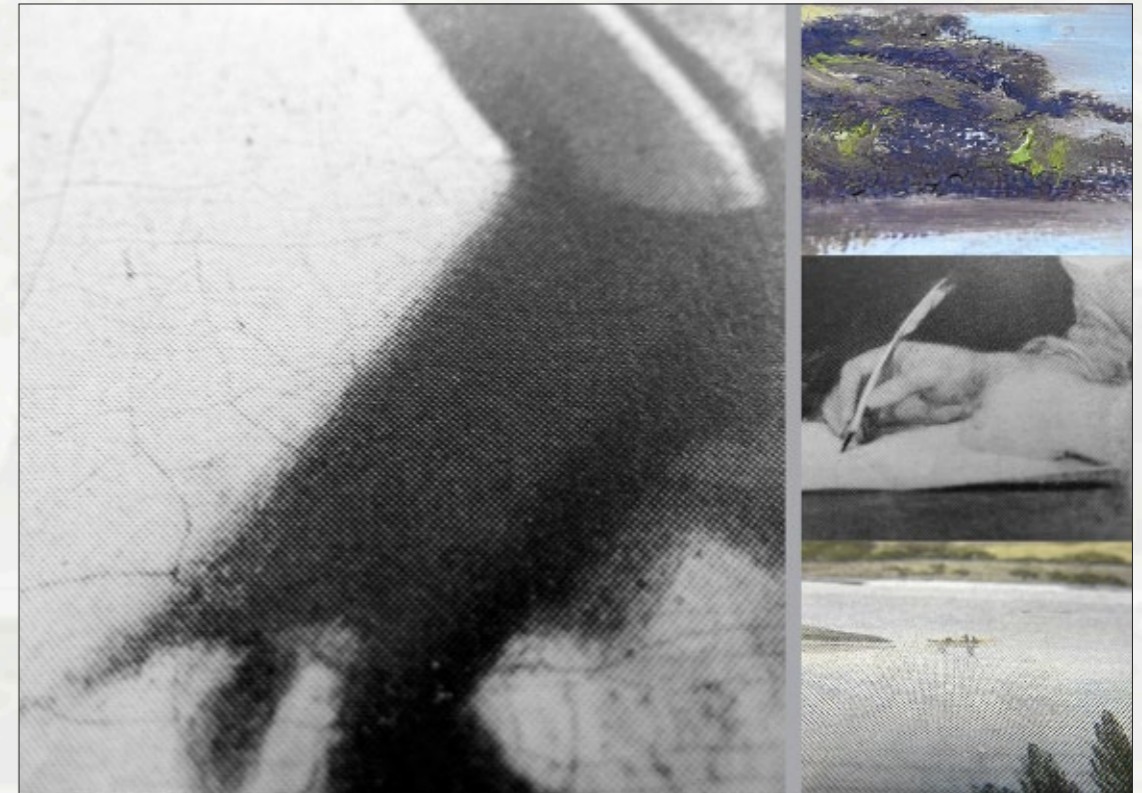


the dark soaks into my skin;  
there's no one else here;  
they've left;  
there's nothing left to breathe;  
though you can still hear their dying voices.

Mike Dutton, UK. *WBN2020OTJC*.  
From Bedminster Library, Bristol.



Kay Rodriques, USA.

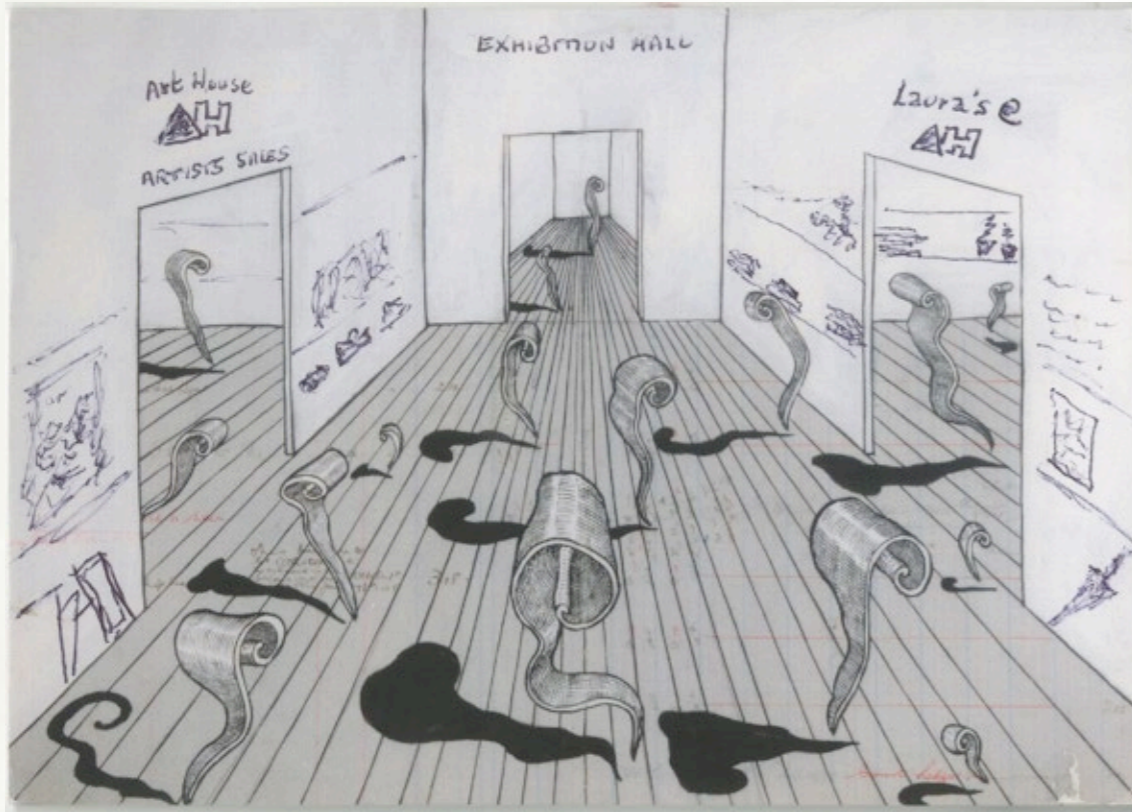


Sarah Bodman, UK.  
Made in Bower Ashton Library, Bristol.

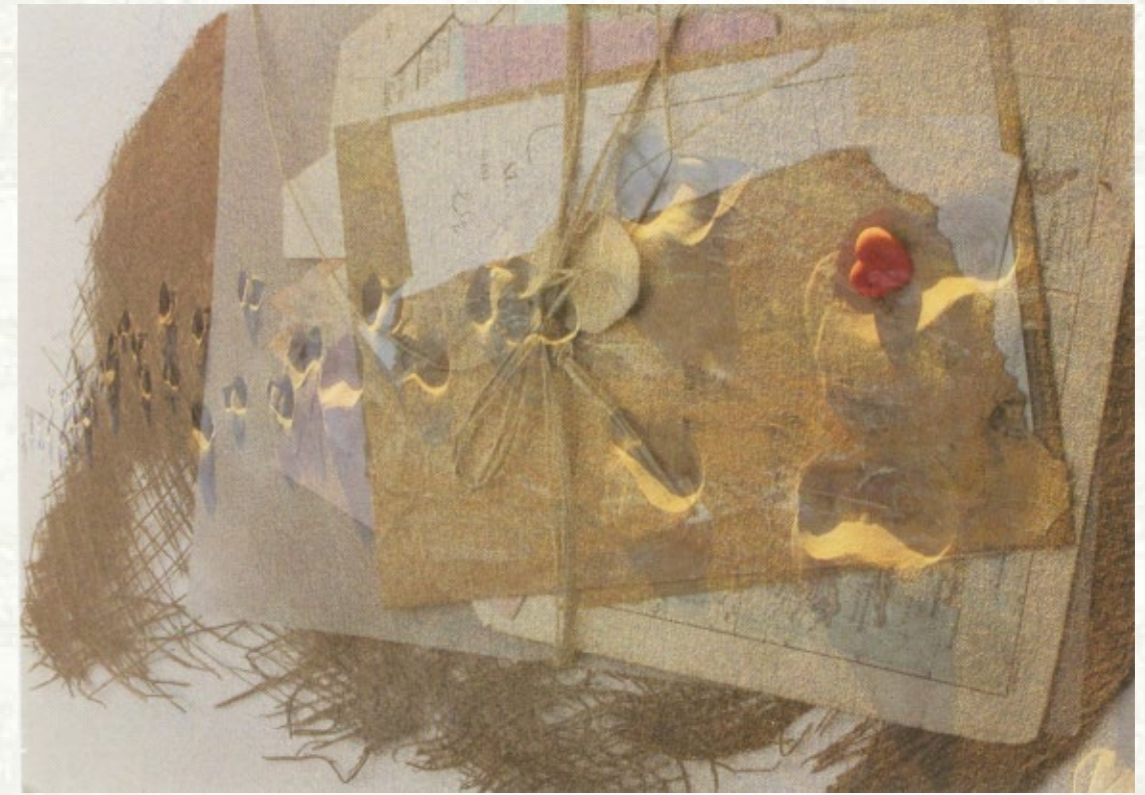
This Here Island Should Lose Itself  
Before Reason Awakes Reality  
Yet,  
Its Subjects Offer Unlimited, Relentless Situations;  
No Ordinary Worlds

When Here  
Everything  
Remains: Enchanting, Eloquent, Lucid, Safe;  
Encyclopaedic

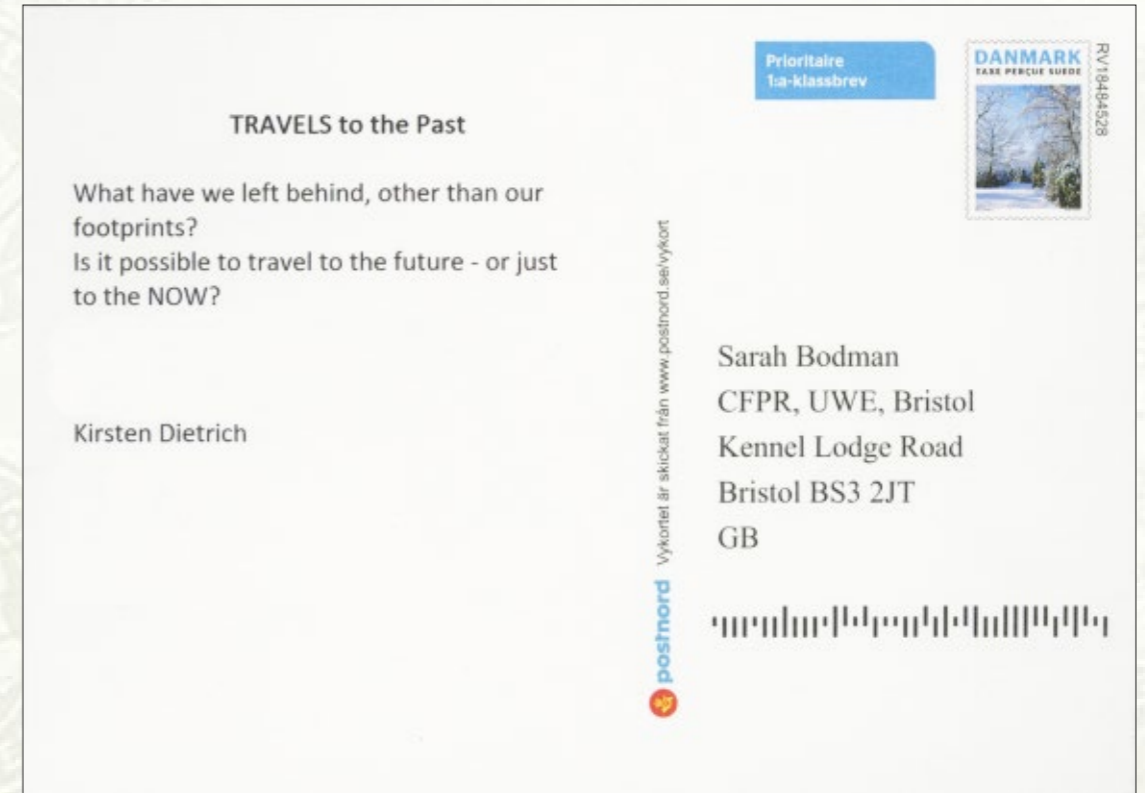
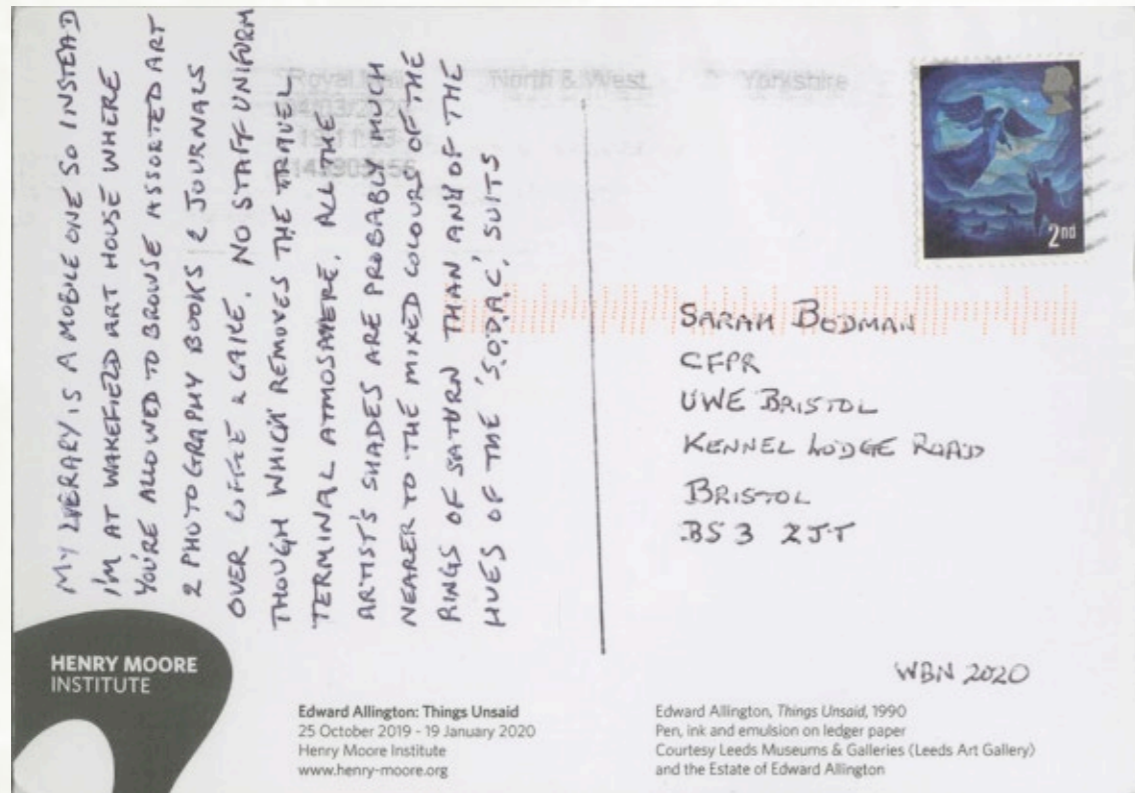
Where Others Upturn, Leave  
Daily, We, Enticed -  
Browse, Eternally



Andy Robson, UK. Front and back.



Kirsten Dietrich, Denmark. *Travels to the Past*.

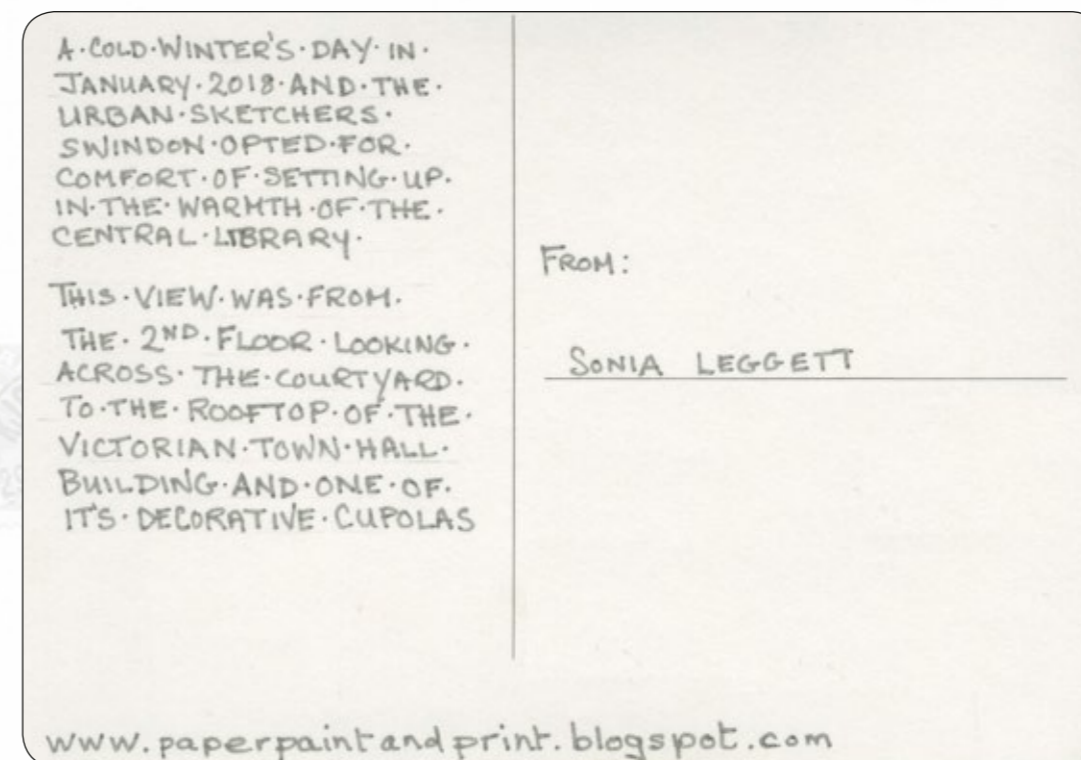




Jil Fairclough, UK. Front and back. Collage.



Sonia Leggett, UK. Front and back.



Blank book  
 Blank mind  
 Blank expectation  
 Blank canvas  
 Blank refusal  
 Blank library  
 Blank verse  
 Blank check  
 Blank sheet  
 Blank wall  
 Blank space to fill in  
 Blank between letters  
 Blank incomprehension



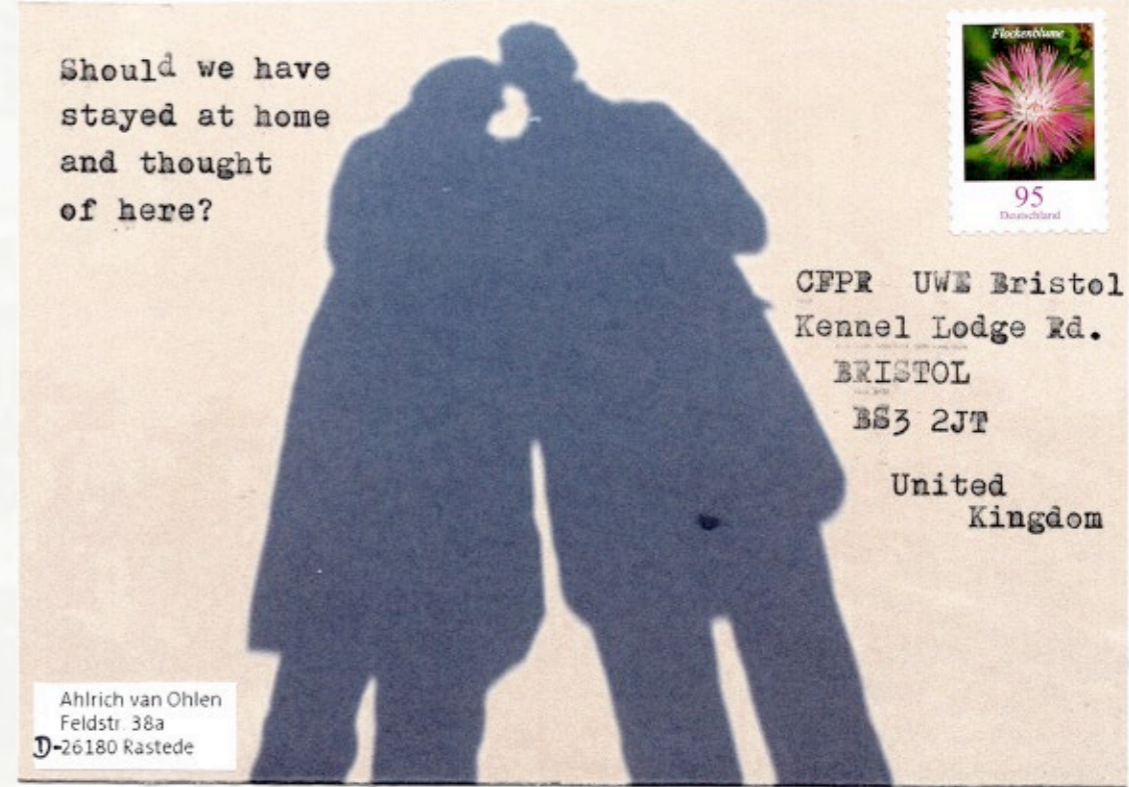
Constanze Kreiser, Germany. *Blank*. Front and back.

There is some kind of promise (and risk) to travel to a blank place unprepared. Travelling might be a controlling check of something already known. A library is a promising place to travel to either with a blank or a set mind.

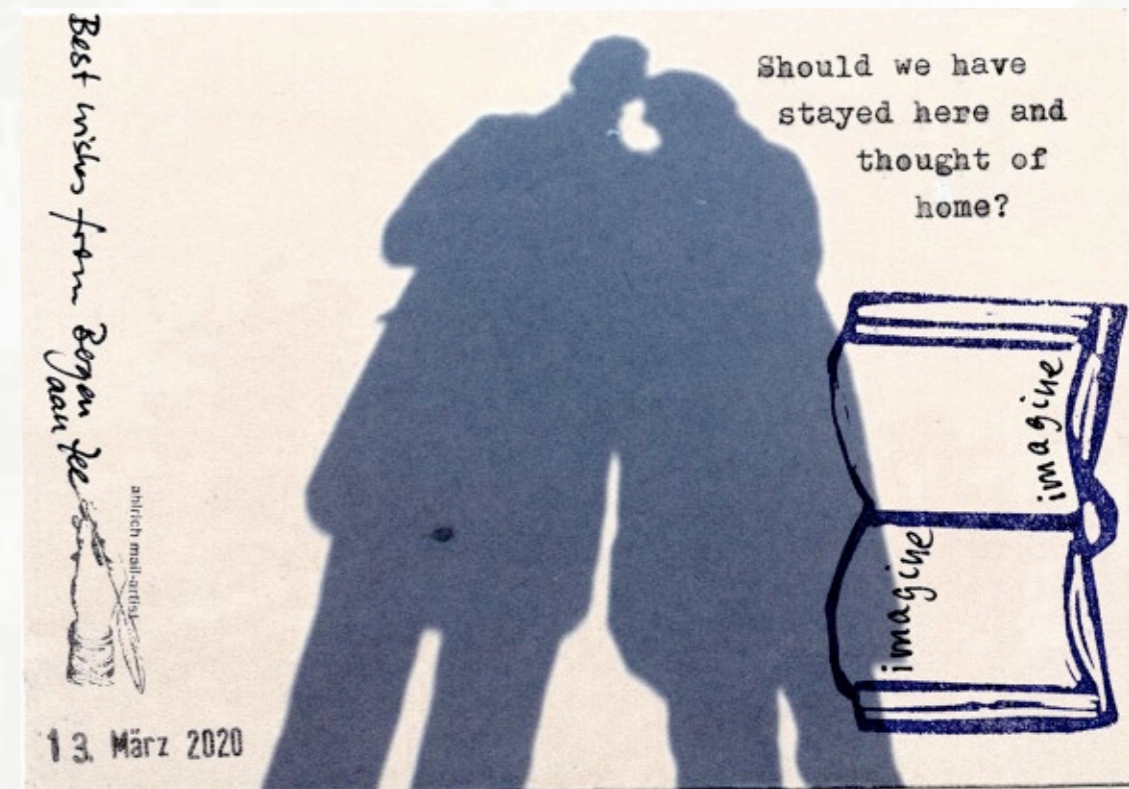
WBN 2020  
 Constanze Kreiser

blank (blank), *adj.*, -er, -est, *n.*, *v.* -*adj.* 1. (of paper or other writing surface) having no marks; not written or printed on: a *blank sheet of paper*. 2. not filled in, as a printed form: a *blank check*. 3. *unrelieved* or *unbroken* by ornament, opening, decoration, etc.: a *blank wall*. 4. lacking some usual or completing feature: a *blank roll of film*. 5. (of a recording medium) containing no previously recorded information: a *blank videocassette*; a *blank floppy dish*. Cf. *prerecorded*. 6. void of interest, variety, results, etc.: *She sometimes occupied her blank days reading detective stories*. 7. showing no attention, interest, or emotion: a *blank expression on his face*. -*disconcerted*; *nonplussed*; *speechless*: He *looked blank* when I asked him why he applied for the job. 9. complete; utter; unmitigated: *blank stupidity*. 10. *Archaic*. white; pale; colorless. -*no* 11. a place where something is lacking; an empty space: a *blank in one's memory*. 12. a space in a printed form, text, etc., to be filled in: *Write your name in the blank*. 13. a printed form containing such spaces: *Have you filled out one of these blanks?* 14. a dash put in place of an omitted letter, series of letters, etc., esp. to avoid writing a word considered profane or obscene. 15. *Metalworking*. a piece of metal ready to be drawn, pressed, or machined into a finished object. 16. *Archery*. the bull's-eye. 17. the object toward which anything is directed; aim; target. 18. See *blank cartridge*. 19. draw a blank. a. to fail in an attempt; be unsuccessful: *We've drawn a blank in the investigation*. b. to fail to comprehend or be unable to recollect: *He asked me their phone number and I drew a blank*. -*v.* t. 20. to cross out or delete, esp. in order to invalidate or void (usually fol. by *out*): *to blank out an entry*. 21. *Informal*. to keep (an opponent) from scoring in a game. 22. *Metalworking*. to stamp or punch out of flat stock, as with a die. [1300-50; ME (n. and adj.) < AF, F *blanc* (adj.) < Gmc; cf. OE *blanca* white horse, ORG *blanch* bright, white] -*blank/ness*. *n.*

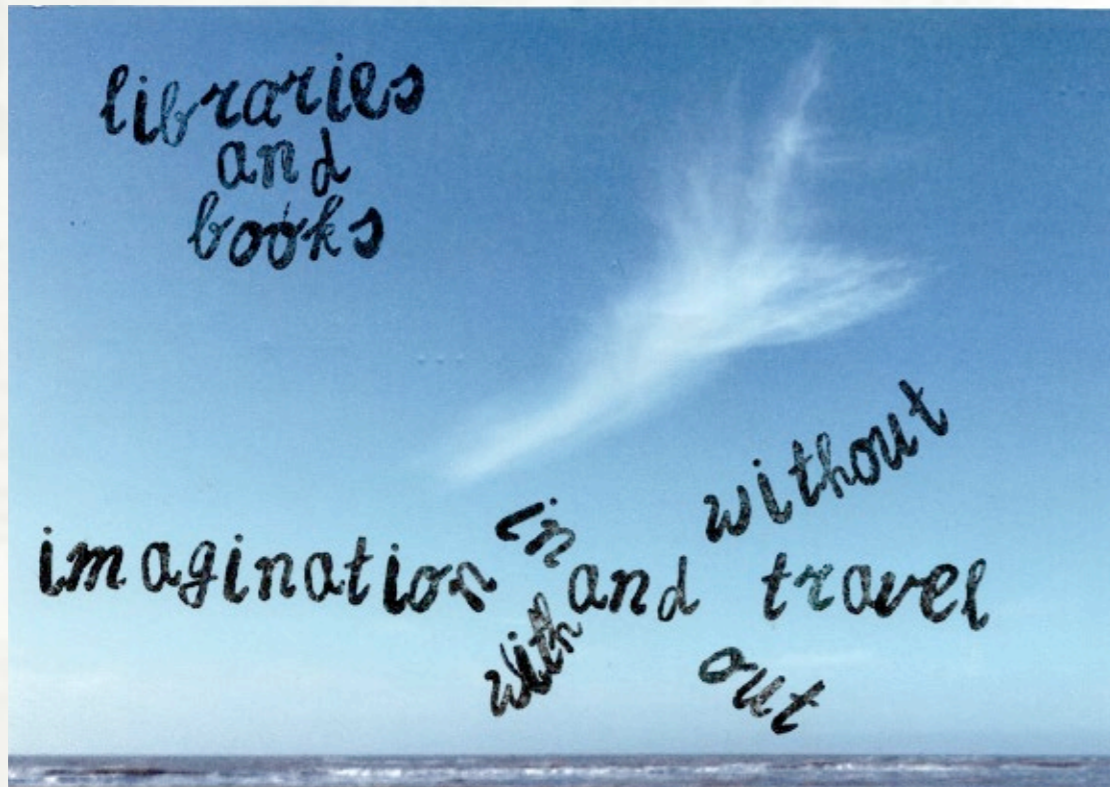
-Syn. 1-4. See *empty*. 8. *dumfounded*, *confused*, *astounded*. 9. *pure*, *simple*, *unadulterated*; *perfect*, *absolute*, *unqualified*. 11. *void*, *vacancy*, *emptiness*; *gap*,



Ahlrich van Ohlen, Germany. Front and back.







Ahlich van Ohlen, Germany. Front and back.



Rosemary Ingrey, UK. The view of the children's section of Winchester Public Library which is regularly visited by the family.

Dear Elizabeth!

... but surely it would have been a pity not to have seen the angel in the sky above the beach of Bergen aan Zee, really exaggerated in his beauty, not to have seen him gesturing like a noble pantomist, robed in white...

Sincerely yours



95  
Deutschland

CFPR, UWE Bristol  
Kennel Lodge Road  
BRISTOL BS3 2JT  
United Kingdom

13. März 2020

Ahlich van Ohlen  
Feldstr. 38a  
D-26180 Rastede



Direct from  
Ipwege



Richard Shipp, Wales.



Briscoe's Point

Sharon Hall Shipp

Above and below: Sharon Hall Shipp, Wales.



The road to Ashtabula

Sharon Hall Shipp



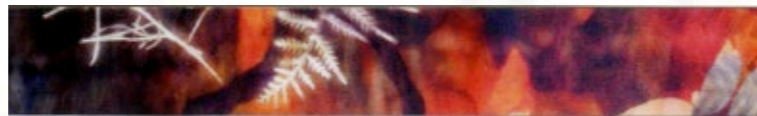
David Kettle, Australia.



Lizzie Field, UK.



Marie-Therese Wisniowski, Australia. Hand stencilled image on commercially printed postcard featuring the artist's original artwork, *Flames Unfurling*, permanent marker pen, digitally printed text on back.



In 2019 and 2020 Australia was ravaged  
- at unprecedented levels -  
by severe bushfires due to anthropogenic climate change.  
Sitting in my personal library amongst my eclectic  
collection of precious books I am grateful that  
the fires in our area were able to be contained . . .  
many were not that fortunate.  
I reflect on the image on the front of this postcard  
- taken from one of my environmental prints concerning  
climate change issues titled, 'Flames Unfurling', which was  
created in 2008 - and ponder on what the future will bring  
to our fragile planet and its myriad of inhabitants . . .  
my thoughts wander and travel to another place . . .

*Flames Unfurling*  
*Climate change occurring*  
*I wish I could turn back time.*

MARIE-THERESE WISNIOWSKI  
PO Box 892, Warners Bay, New South Wales, Australia 2282  
Email: studio@ARTQUILL.com.au  
Blog site: http://artquill.blogspot.com/  
Linkedin: <https://au.linkedin.com/in/marie-therese-wisniowski-60452564>  
Cover Art: *Flames Unfurling* (detail)  
The artists signature MultiSpere Dye Sublimation (MSDS) technique employing  
disperse dyes, native flora and low relief items on satin



Sigrid Ehemann, Düsseldorf, Germany.

The library is a safe place. Watertight and weatherproof  
it protects the books. Warm and secure it wraps  
round me too. The shelves hold every book I  
want: artists' books, novels, cultural atlases, works  
of history and knowledge. Books of vivid image,  
both in colour and words. Books to hold, to  
open small or wide, to feel the weight of,  
to think about, to interact with, to be  
absorbed by. The library contains a large table  
for laying out and examining, for notetaking,  
reading and writing, plus a cut-up chair and stretch-  
out sofa for novel reading.  
The large glass doors open onto a green garden  
with water playing over rocks or a light  
conservatory with large leafed plants and  
citrus trees, where I can step out for tea.

Maria White, UK.



David Dellafiora, Field Study, Australia. Front and back, *Thoughts about other parts of dawn under.*



Joan Higgins, UK. Front and back, collage, rubber stamp.



### World Book Night 2020

I am standing in the old Library at Kirkburton in West Yorkshire. It is 1958. I don't think I ever sat down there – too anxious about doing the wrong thing. My primary school had set us homework about the history of the local villages and told us that we should go to the Library to find some books on the subject. I had never been to a library before and I was very nervous about going inside. I had no idea how it all worked. I walked backwards and forwards outside the tiny stone building on several occasions before I plucked up courage to go in. I have no recollection at all of the books I borrowed from the Library, or what I read, but I do remember the smell. It wasn't a bad smell or a good smell, just the smell of the books – card, paste, paper – a booky kind of smell. I remember handling the books and liking the covers and the illustrations and the typefaces. Many years later, when I came across Curwen Press, it all came flooding back to me. The books of the 1950s – beautiful design and great style, wonderful to handle. My proudest possession was my little buff coloured Library card. Oh, I was so proud of that and treasured it. The entry to the magical world of books and reading. Joan Higgins (now living in London).

Fragile—

In the Silent Zone of the library, I explore the section marked PHOTOGRAPHY, retrieving publications of work by photographers with two-syllable surnames, beginning with a G, like Goldin.

A photograph shows two men in love, oozing happiness. On the following page, the same men are in a hospital, one wasting away, dying. Both cling on to whatever time they have left together.

Two hand-written notes left by a previous reader are stuck to the page. The first one says:

This & photo on next page is heart-breaking. This screams to me, how fragile life is.

Roelof Bakker, UK.  
From the Library at Anglia Ruskin University, Cambridge.

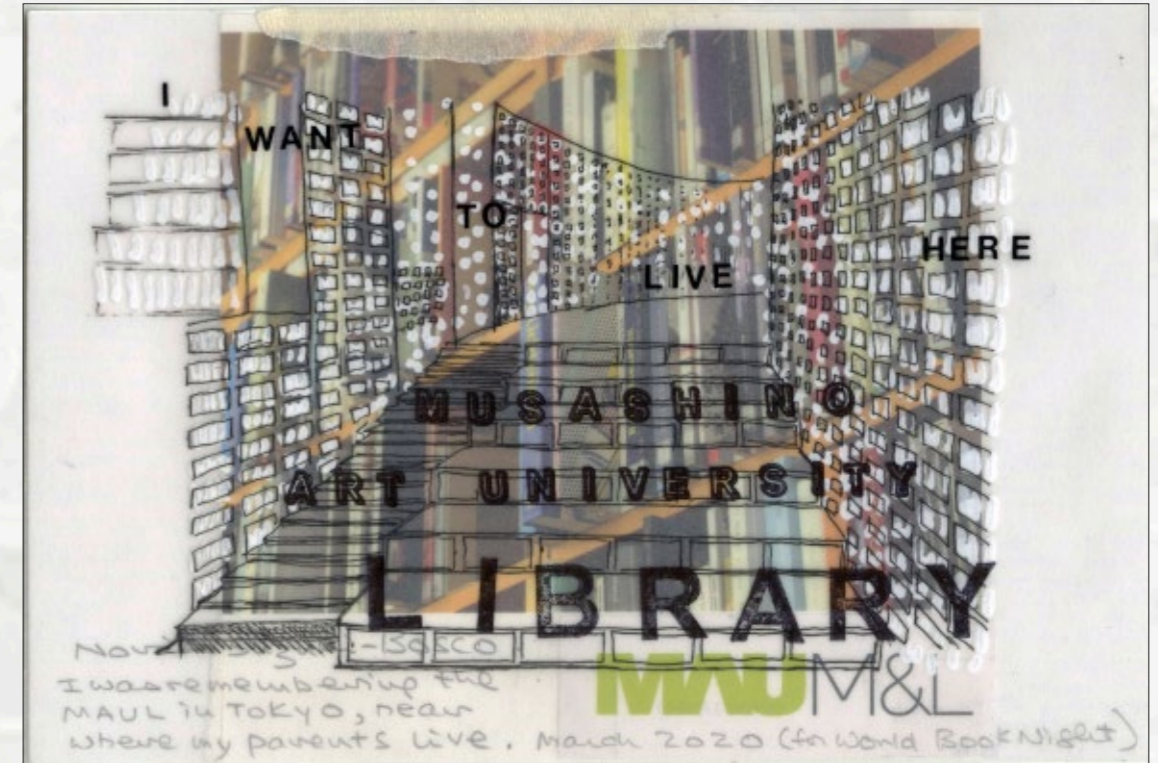
The second note follows on from the first and also functions as a definition of photography itself:

photos show both the light & dark sides of existence

I open and close books, entering and exiting moments across space and time, travelling through darkness and light, aware of the fragility of it all.

How fragile life is *now*.

—Roelof Bakker, March 2020



Noriko Suzuki-Bosco, UK. *I Want To Live Here*.  
Musashino Art University Museum & Library, Tokyo.



Noriko Suzuki-Bosco.  
I was remembering the MAUL in TOKYO, near where my parents live. March 2020 (for World Book Night)

MAU M&L

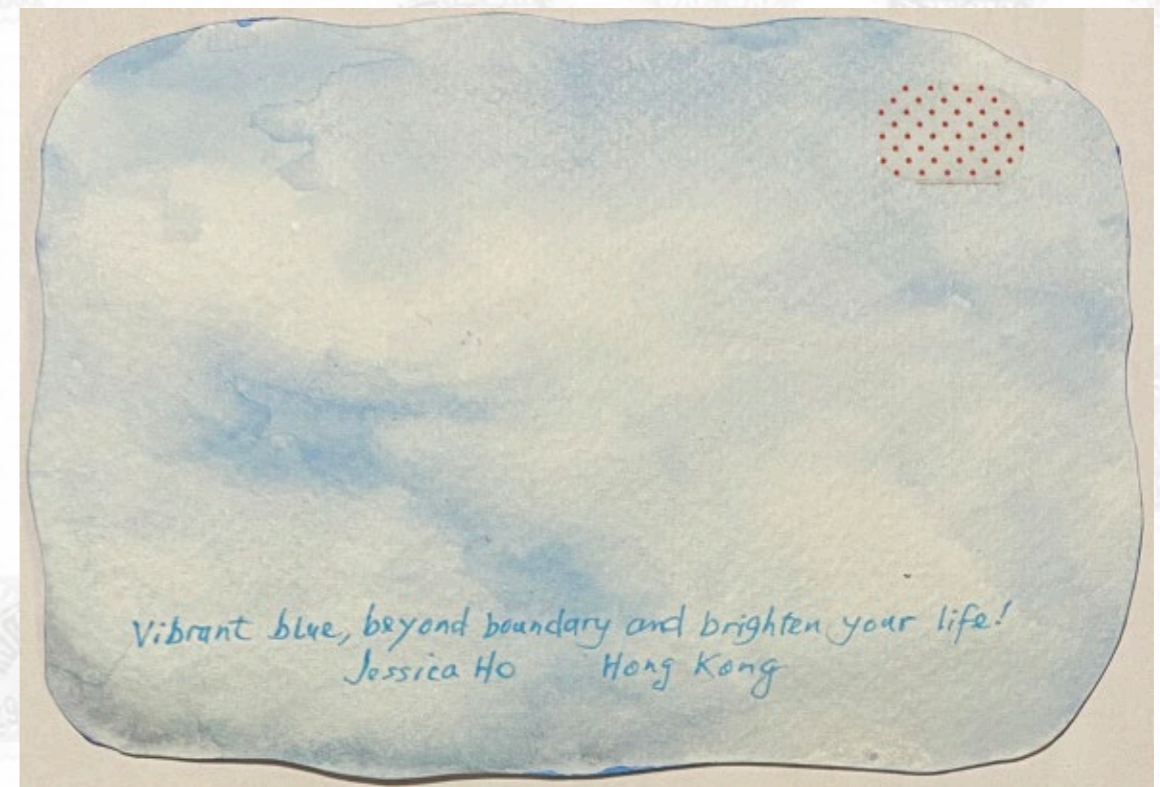
**Tell The Truth**

Carol Freid, USA. *Truth Project 2020*, 1000 postcards distributed in public spaces and by post.

**Stop Telling Lies**

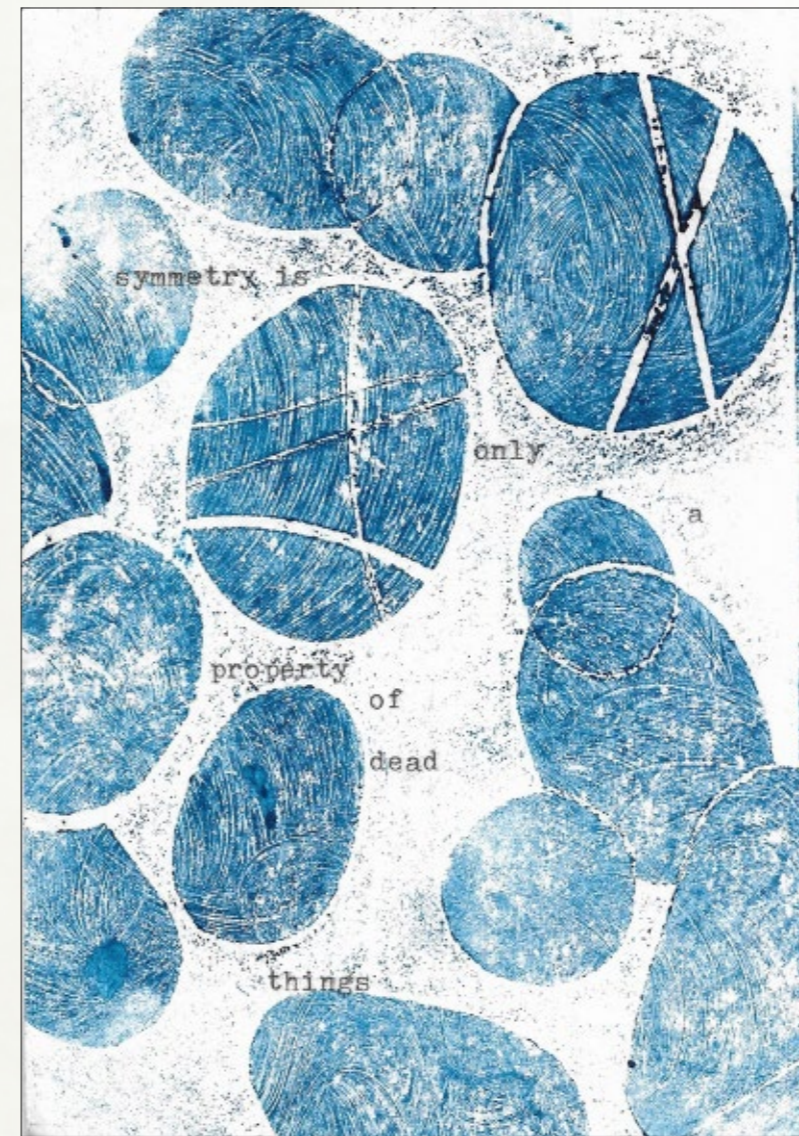
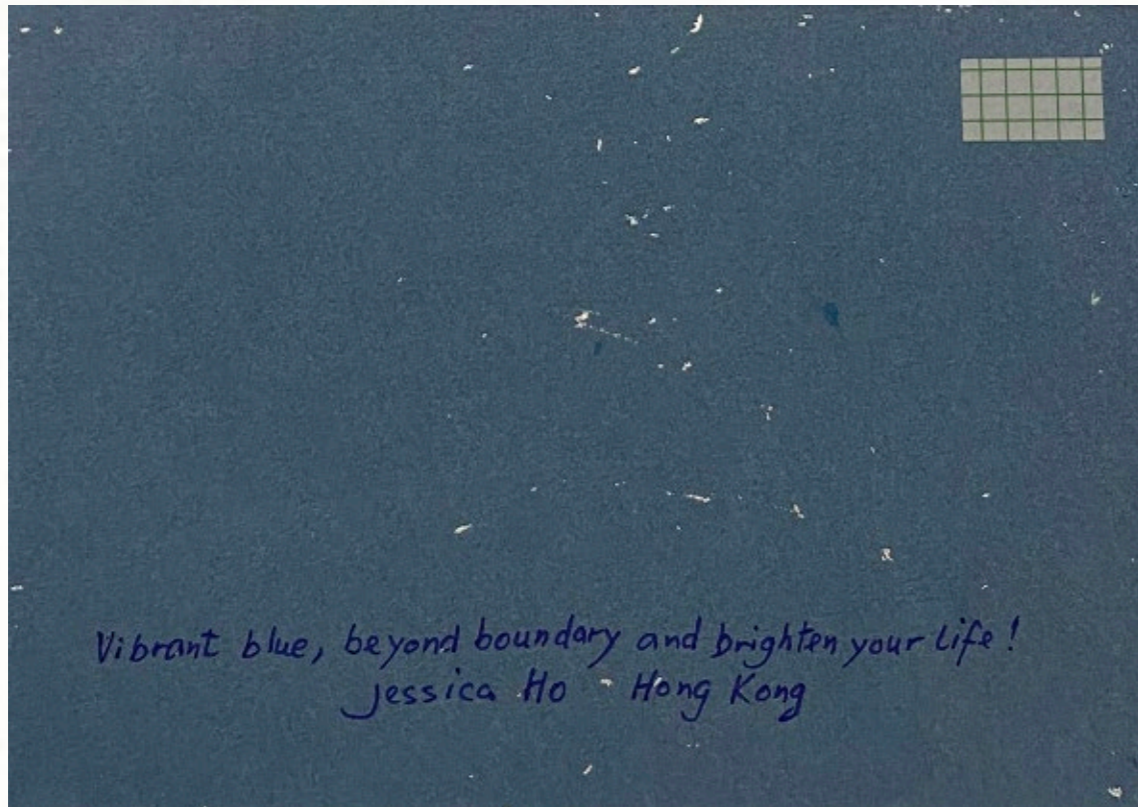


Jessica Ho, Hong Kong.  
*Vibrant blue, Beyond boundary and brighten your life.*





Jessica Ho, Hong Kong.  
*Vibrant blue, Beyond boundary and brighten your life.*



Philippa Wood, UK.  
 Relief print and typewriter.

My name is Susan Bovington, and I am sitting in The Bartlett Library, The National Maritime Museum Cornwall, checking details of some of the commercial shipping which has spent time either at anchor in Falmouth Bay, or alongside one of the wharves in Falmouth Docks over the last two weeks - details of these are listed below. Their routes are many and varied, but they have all made a stop in Falmouth either before or after travelling through the English Channel. By contrast, I have travelled on foot from my home in Falmouth, and am sitting here contemplating the vast distances these ships and crew have already covered around the world, but still not reached their journey's end. The library houses a diverse collection of over 19,000 maritime reference books, periodicals and archive material for public consultation, helping to provide a deeper understanding of the maritime heritage of Cornwall, and Falmouth in particular.

Vessel name	Flagged to	Arrived from	Reason for Falmouth stop	Destination
Arklow Manor	Irish Republic	San Ciprian, Spain	Refuelling	Farsund, Norway
Athos	Bahamas	Rio de Janeiro, Brazil	Refuelling	Frederikstad, Norway
BBC Ganges	Antigua	Three Rivers, Quebec, Canada	Refuelling	Antwerp, Belgium
Cefas Endeavour	UK	Lowestoft, UK	Re-supply	County Wharf, Falmouth
CMA CGM Jean Gabriel	Malta	Caucedo, Dominican Republic	Refuelling	Rotterdam, The Netherlands
Gaz Energy	Panama	Uddevalla, Sweden	Refuelling	Algeciras, Spain
HMS Trent	UK	Military Operations	Offshore patrols	Military Operations
Knokke	Belgium	Milford Haven, Wales	To land pilot	Kaarsto, Norway
Kommandor Susan	UK	Queens Wharf, Falmouth	Repairs	No 3 Dry-dock, Falmouth
Maersk Promise	Singapore	Bilbao, Spain	Refuelling	Middlesborough, UK
New Activity	Liberia	Fawley, Southampton	Refuelling	Stavanger, Norway
Northern Defender	Antigua	Guayaquil, Panama Canal	Refuelling	Antwerp, Belgium
Ocean Intervention	USA	Offshore Supply duties	Repairs	No 4 Dry-dock, Falmouth
RFA Argus	UK	Military Operations	Maintenance	Duchy Wharf, Falmouth
Sertao	Marshall Islands	Port Talbot, Wales	In-water survey	Istanbul, Turkey
Simba	Antigua	Antwerp, Belgium	Refuelling	Gijon, Spain
Smeraldo	Italy	Le Havre, France	Refuelling	Barcelona, Spain
Speciality	UK	Dublin, Ireland	Refuelling	St Nazaire, France
Starman	Marshall Islands	Paranagua, Brazil	Refuelling	Amsterdam, The Netherlands

Museum Panoramic, photograph by Bob Berry

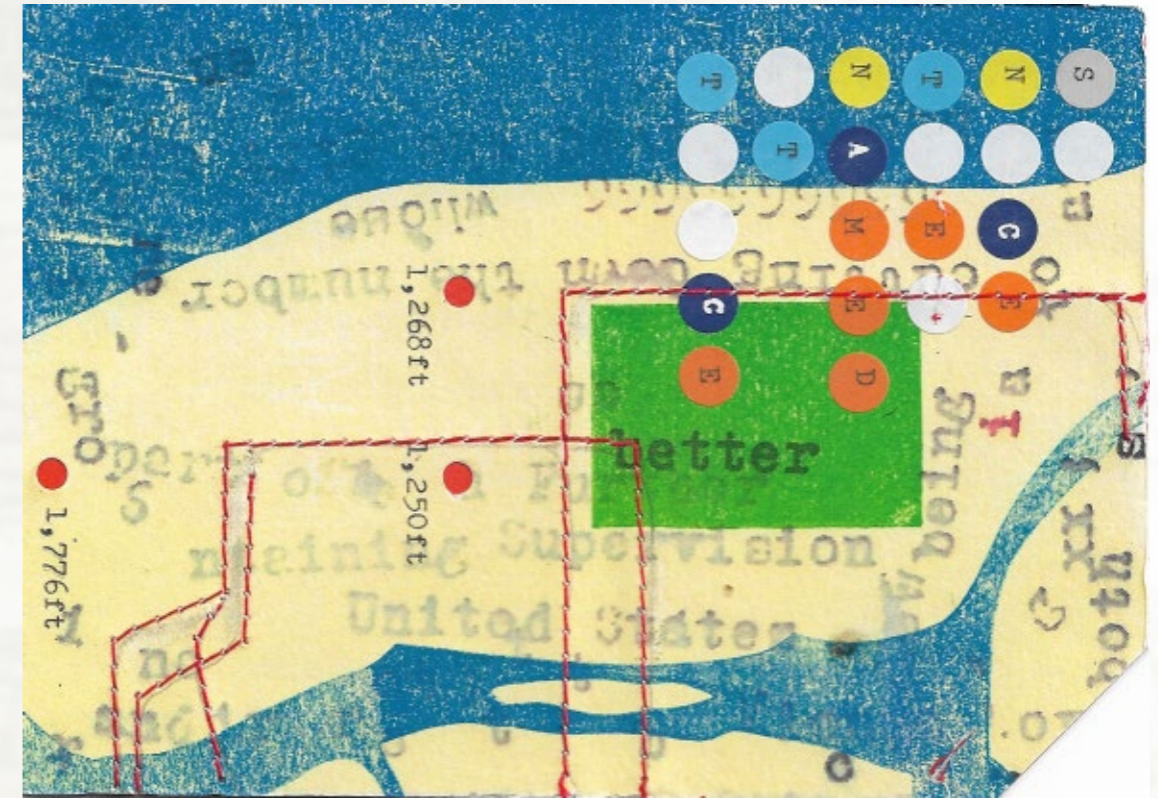


Discovery Quay • Falmouth • Cornwall • TR11 3QY  
 Website: www.nmmc.co.uk Tel: 01326 313388

Susan Bovington, UK. The Bartlett Library,  
 National Maritime Museum Cornwall.



Tamar MacLellan, UK. Collage, typewriter.



Philippa Wood, UK. Collage, typewriter, relief print.

Vienna  
20 Feb 2020

Another one for your collection...

There are so many conversations here; musica lirica. I have received the gift of a ticket, and am not thinking of home. In the company of strangers, I am determined to see the world differently singen, cantando - story telling at its most vivid. Two hours of unrelenting sound, sempre deliziosa! What would Vienna be ohne musik? And then applause in which I take a notebook, write: not to be missed!

Love from us both T & P  
Tamar MacLellan

Sarah Bodman  
CFPR  
UWE  
Bower Ashton Campus  
Kennel Lodge Road  
Bower Ashton  
Bristol  
B53 2JT  
United Kingdom

New York  
20 Feb 2020

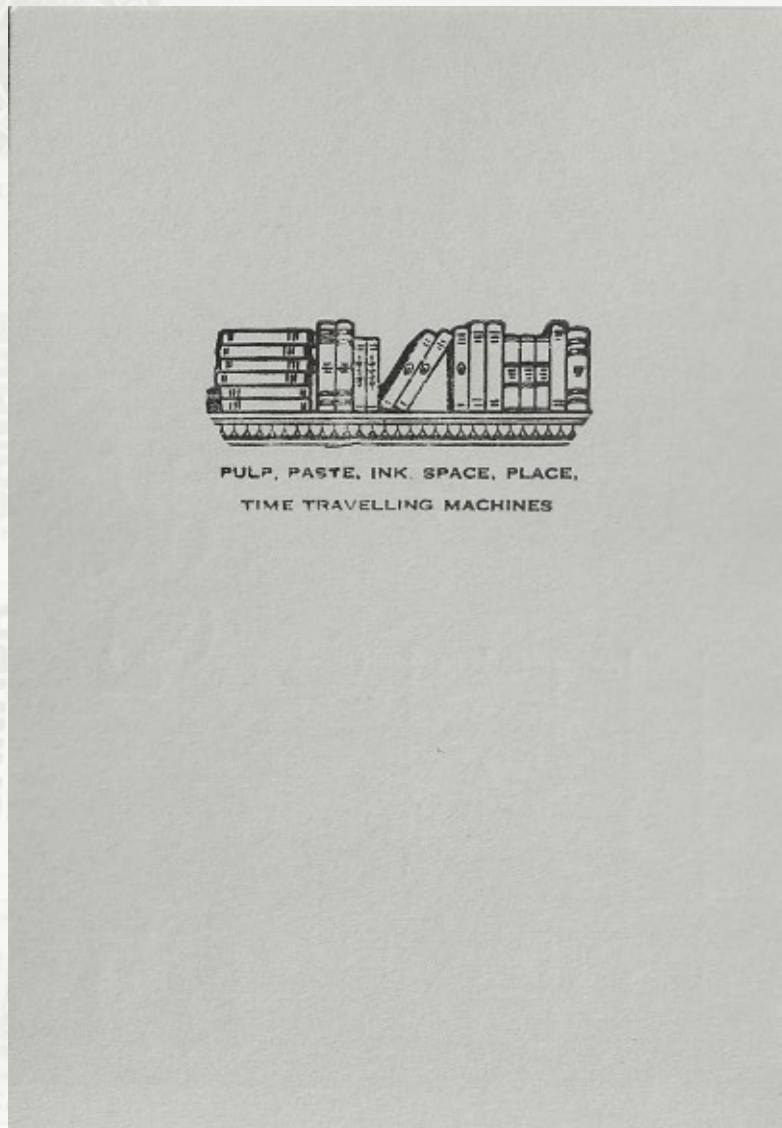
Another one for your collection...

The gate clangs to - we star - we swap - and then we thunder through the dark. The long train weaves its glom waa. At last above the eaves we see a little God's da, then nigt again. Whirled through the dar - da at Man'atten Street. The rest all nigt. That is m life, it seems. Through sunless ways g m, reluctant feet. The sunlgt comes on trans tr gleams.

Love from s b t T & P  
Philippa Wood

Sarah Bodman  
CFPR  
UWE  
Bower Ashton Campus  
Kennel Lodge Road  
Bower Ashton  
Bristol  
B53 2JT  
United Kingdom





Jo Barnfield | House of Jo, UK.

BRITISH DOMINION NORTH AMERICA  
 100 cents = 1 Canadian dollar  
 1763 but was not colonized by the French  
 captured Quebec in 1759 and in 1763 the  
 possession of Great Britain. The present  
 of Canada, which issued its own stamps  
 umbria, New Brunswick, Newfoundland,  
 nd. A land of vast prairies and forests,  
 food-pulp, wheat and other cereals.



PostCard

Letterpress Printed by HOUSE of JO.co.uk

"The distinctions between  
 past, present & future  
 are only a stubbornly  
 persistent rumour"  
 Einstein

Sarah Bodman  
 CFPR @ UWE  
 Kennel Lodge Road  
 Bristol  
 BS3 2JT



Wish ... here!

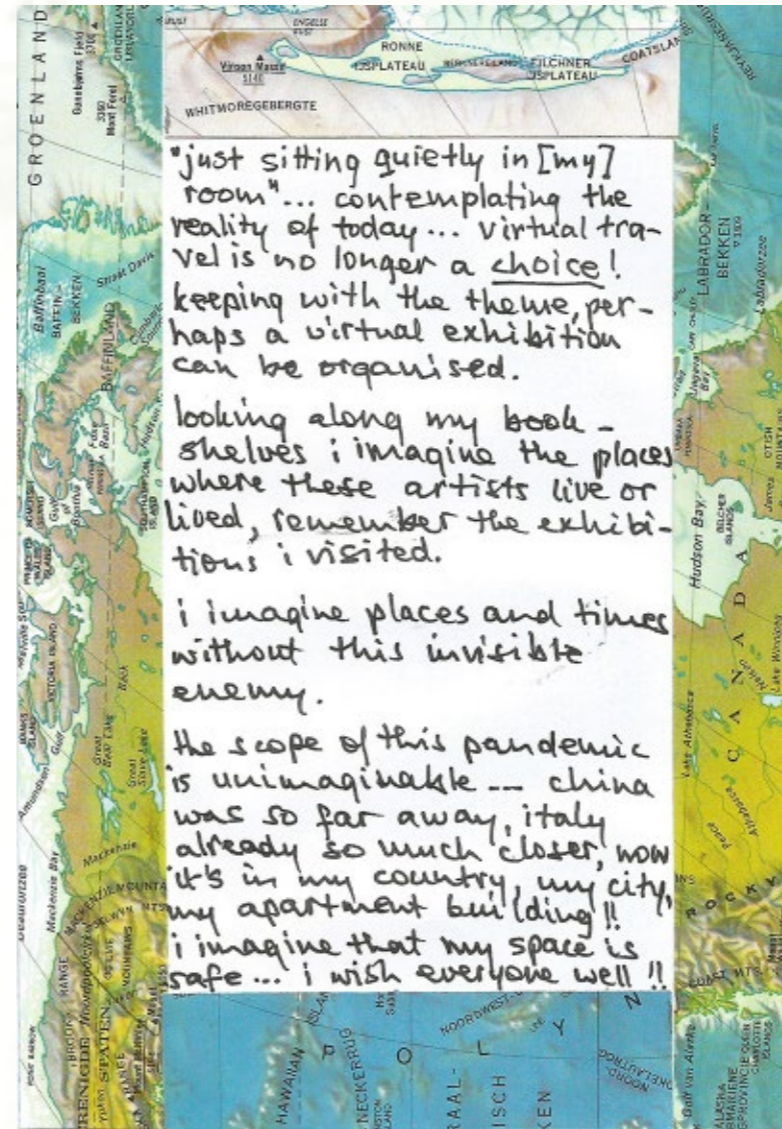
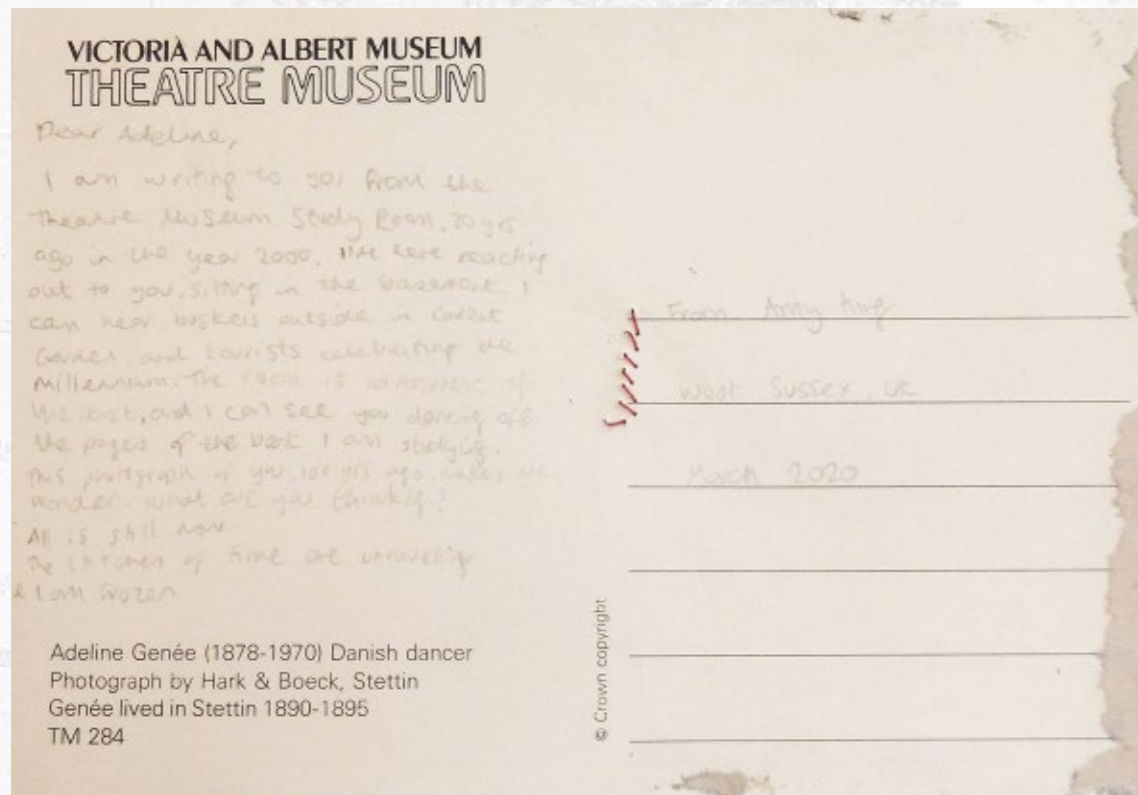
Alison Raybould, UK. Collage.



Corinne Welch, UK. A perfect location for self-isolation.



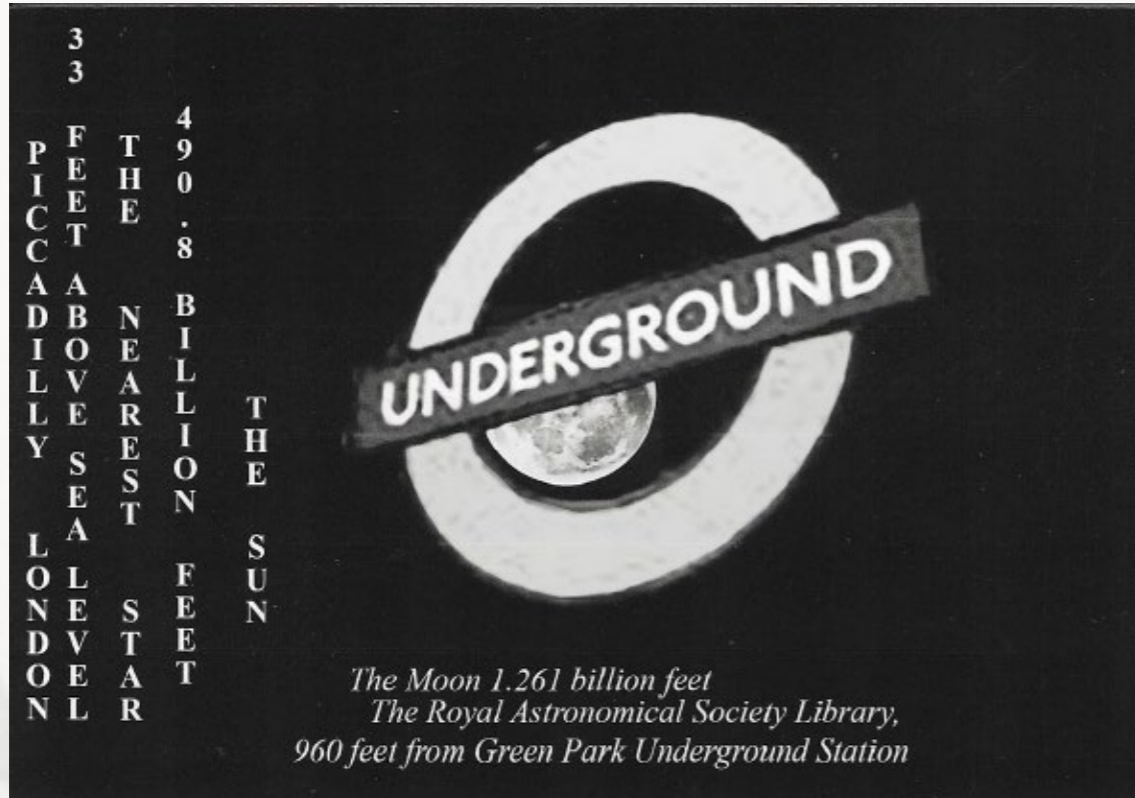
Amy King, UK.  
Original postcard ©V&A  
Theatre Museum.



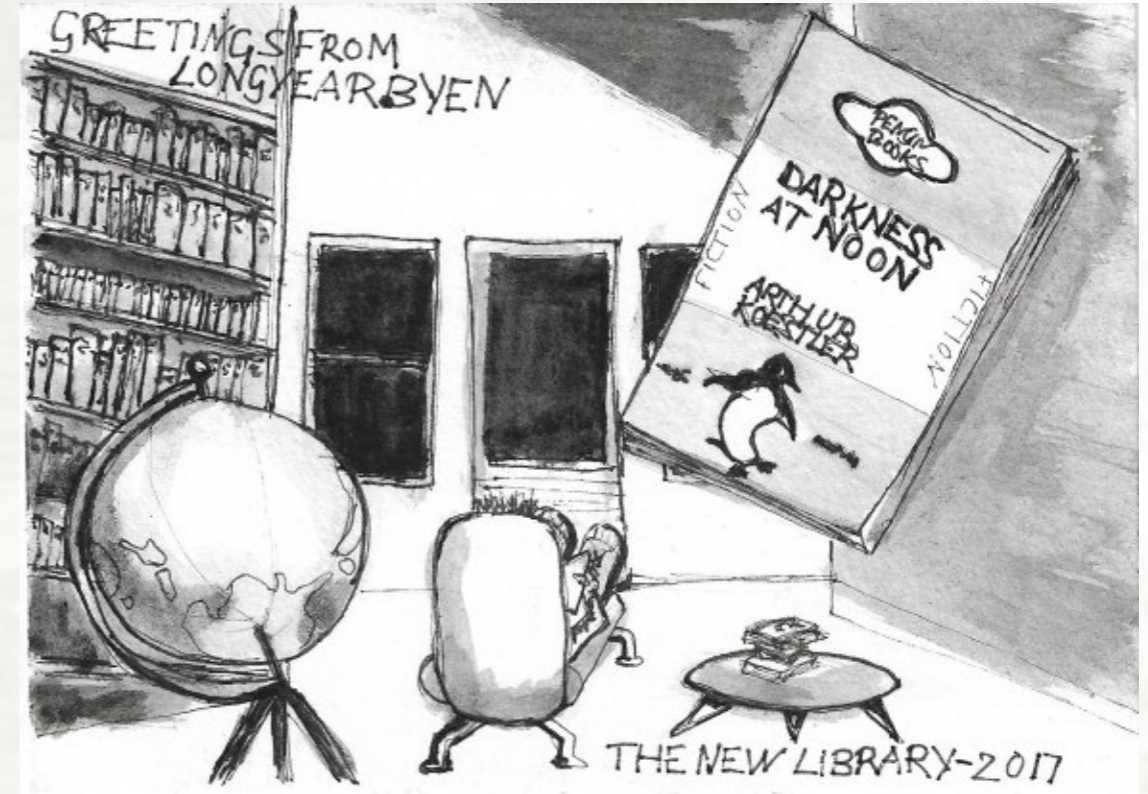
Raymonde van Santen,  
The Netherlands.



Elaine Knight, UK.



Kate Bernstein, UK. Royal Astronomical Society Library.



Anwyl Cooper-Willis, UK.

WBN 2020

Thoughts from the library  
of the Royal Astronomical  
Society, Piccadilly, London.

Text inspired by the title of  
Samuel Dunn's  
'New Atlas of the Mundane  
System'  
London, 1774.

To  
Sarah Bodman

From  
Kate Bernstein

16 JAN 2020, LONGYEARBYEN, SVARLEAD, NORWAY

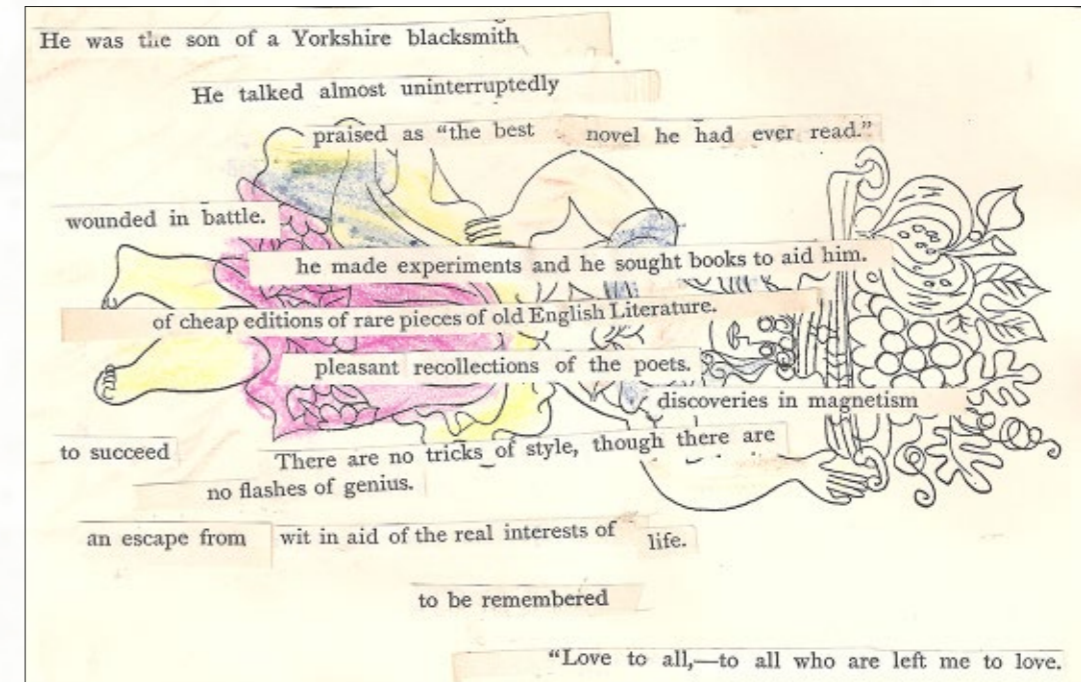
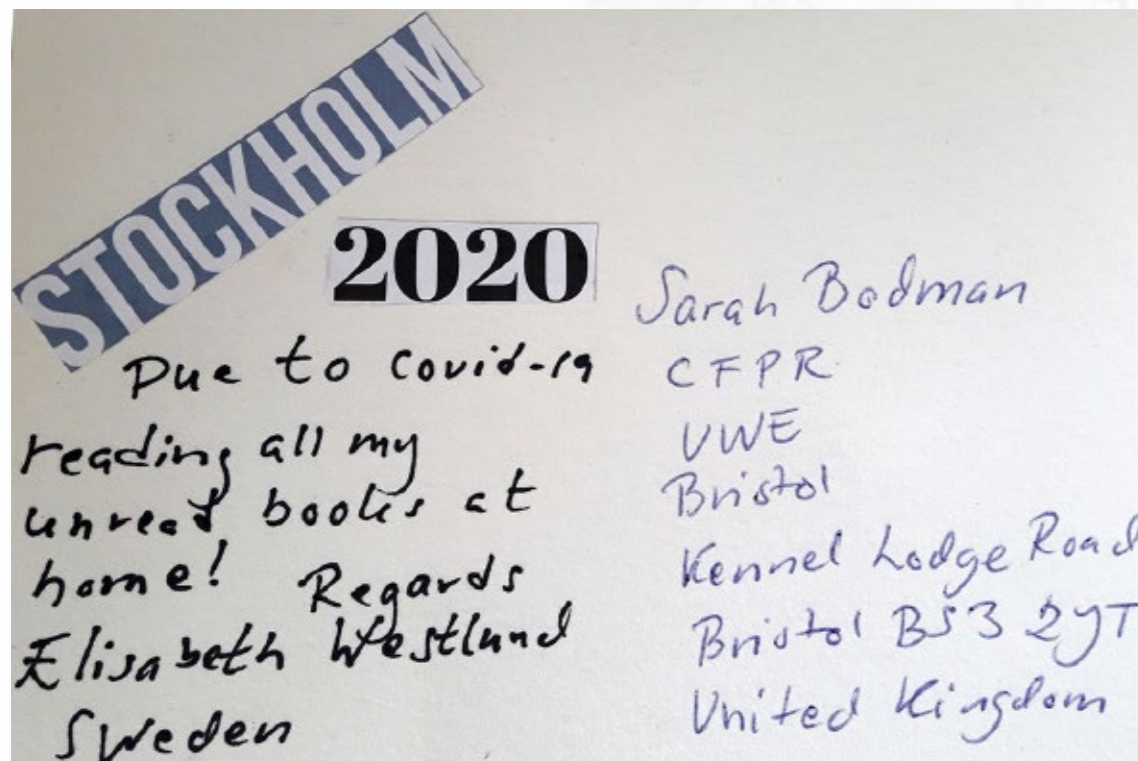
Dear Bookies, I'm in the  
library in Svarlead. It's dark  
outside why wouldn't it be? The  
sun set on 18 Oct & will rise again  
on 2 Feb. It is  $-20^{\circ}\text{C}$ , we are at  
 $72^{\circ}$  North. I found myself a suitable  
book & settled in an elegant modernist  
chair. Over 50 years ago I had  
read this book aloud in a shears  
hut surrounded by wild, subtropical  
forest to cousins I was camping  
within New Zealand. Their farm  
was on the Coast of Coromandel,  
about  $36^{\circ}$  South. Here shades  
of Edward Lear arise; the  
blighted romance of the Dong  
& his Lady Jingle Jones.  
So here is the tale of a sedentary journey from pole to pole (almost). Annual.

POLAR BEAR  
SVARLEAD

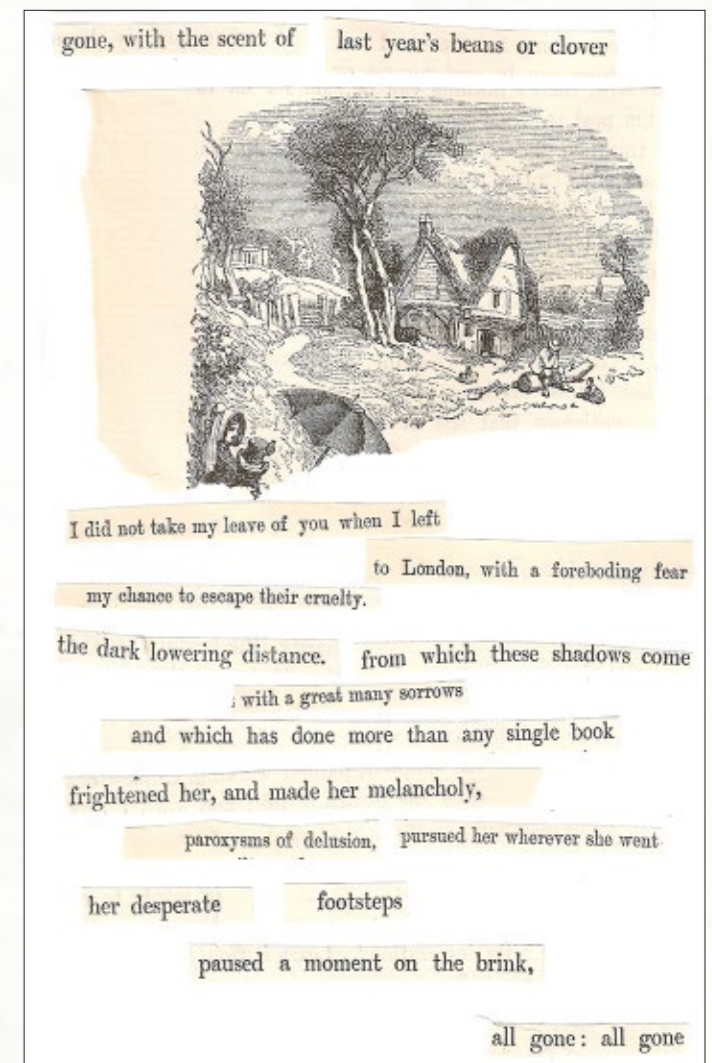
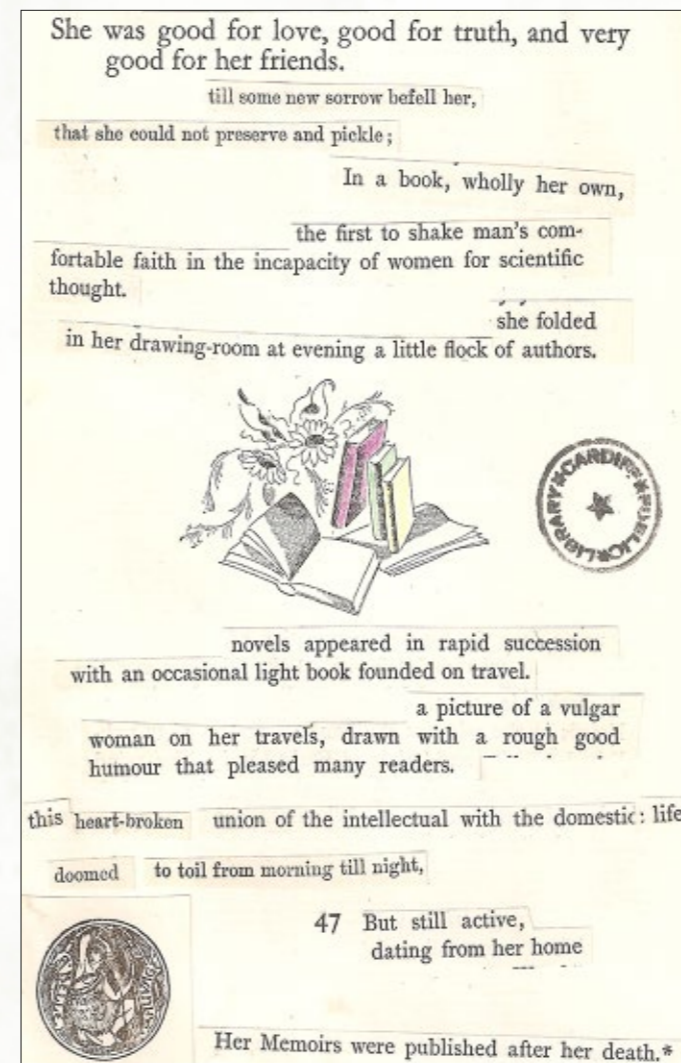
Sarah Bodman  
CFPR  
UWE  
BRISTOL  
UK

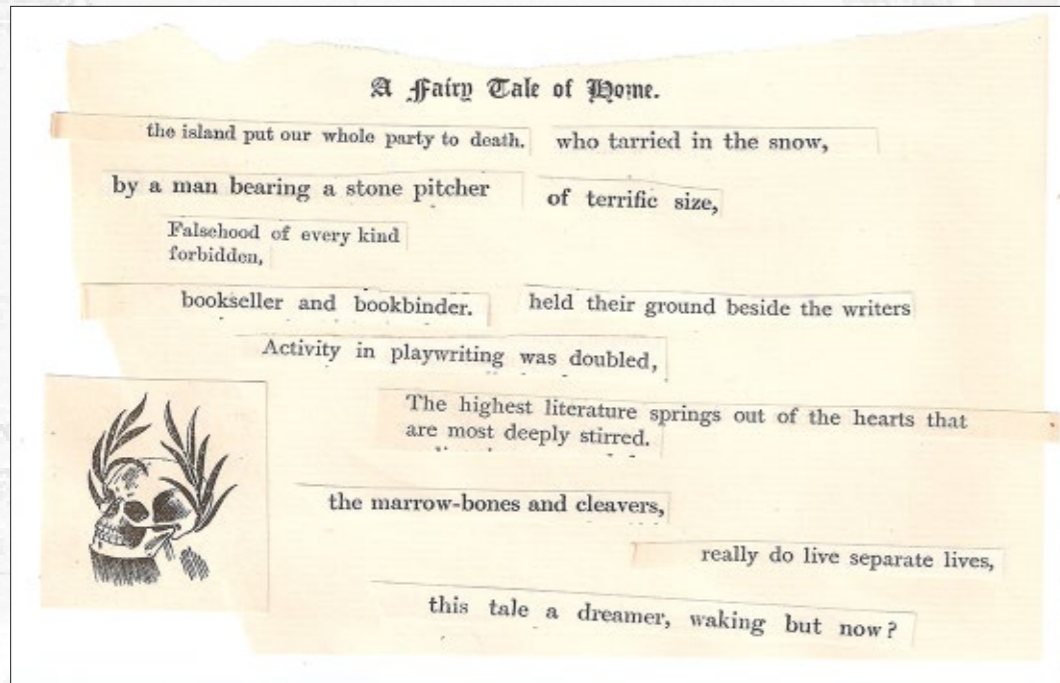


Elisabeth Westlund, Sweden. Print and collage.

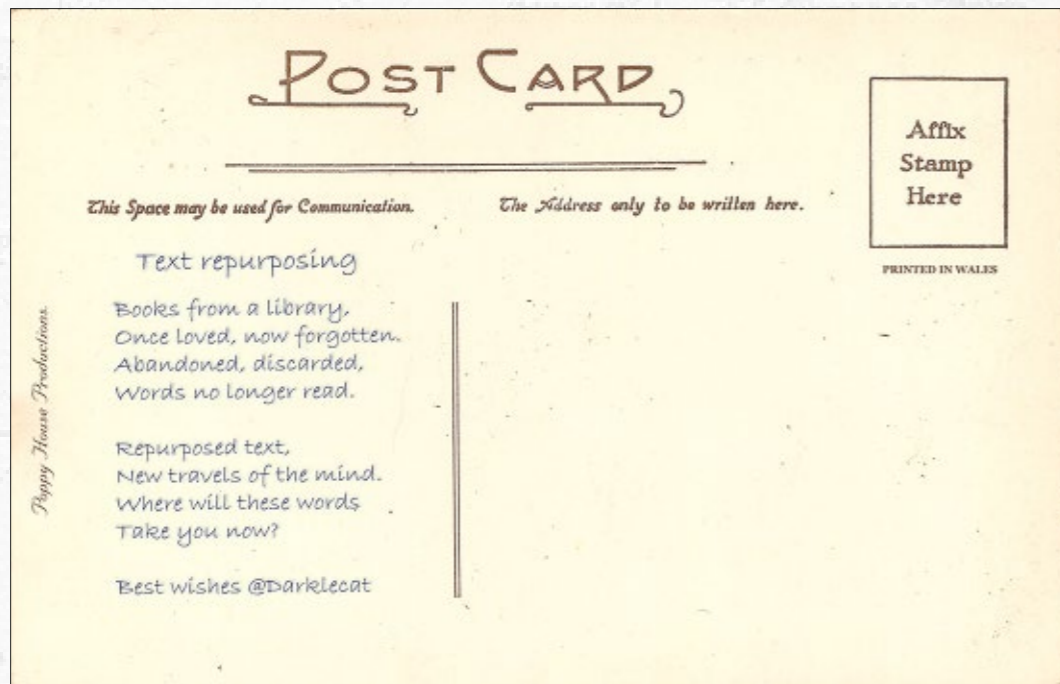


Karen F. Pierce, Wales. Front and back, text repurposing. From the lost library of Aberdare Hall, discovered and reimagined, Nos 1, 2 and 3.





Karen F. Pierce, Wales. Front and back, text repurposing. From the lost library of Aberdare Hall, discovered and reimagined, No4 above, and back of postcards below.



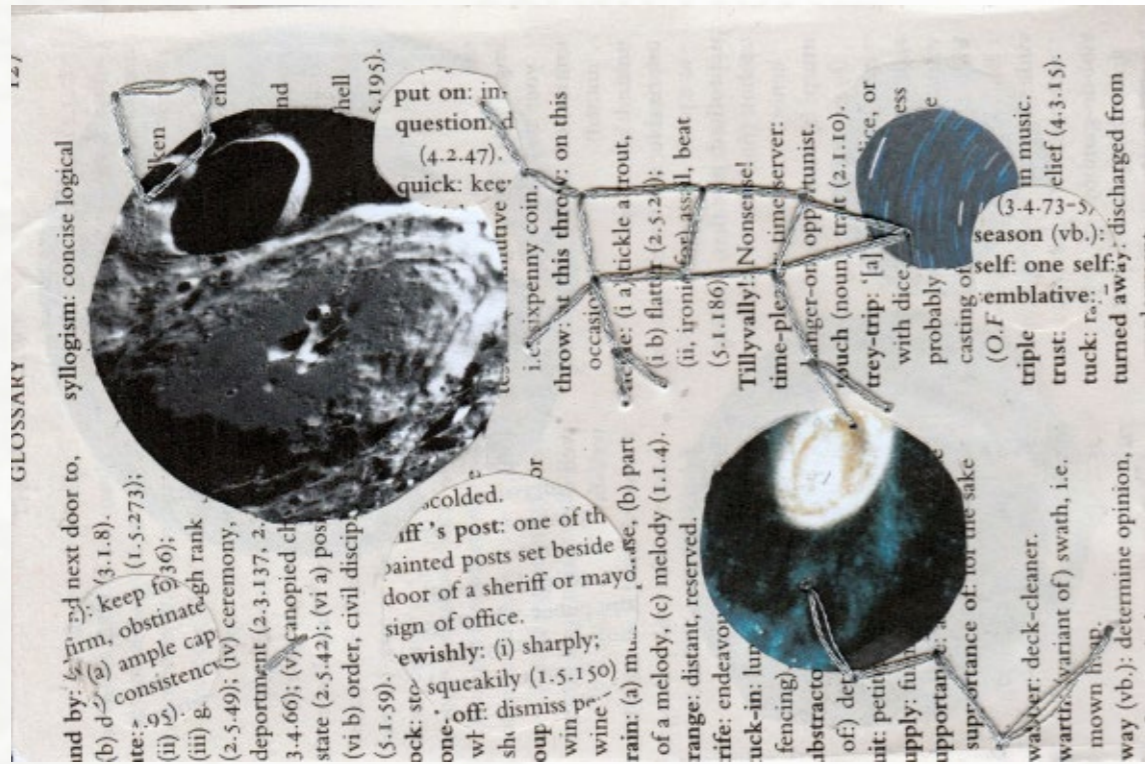
Pauline Lamont-Fisher, UK.

I am sitting cross-legged on the floor. Beside me is a large pile of books. I am in the library and it is dark and dusty. I have often wondered why the history books were placed on the bottom shelf at the back of the library. The pile is made up of seven books and I can only take out five. So either I have to choose which to leave behind or I have to persuade one or other of my sisters to take two books out for me. I really have to choose.

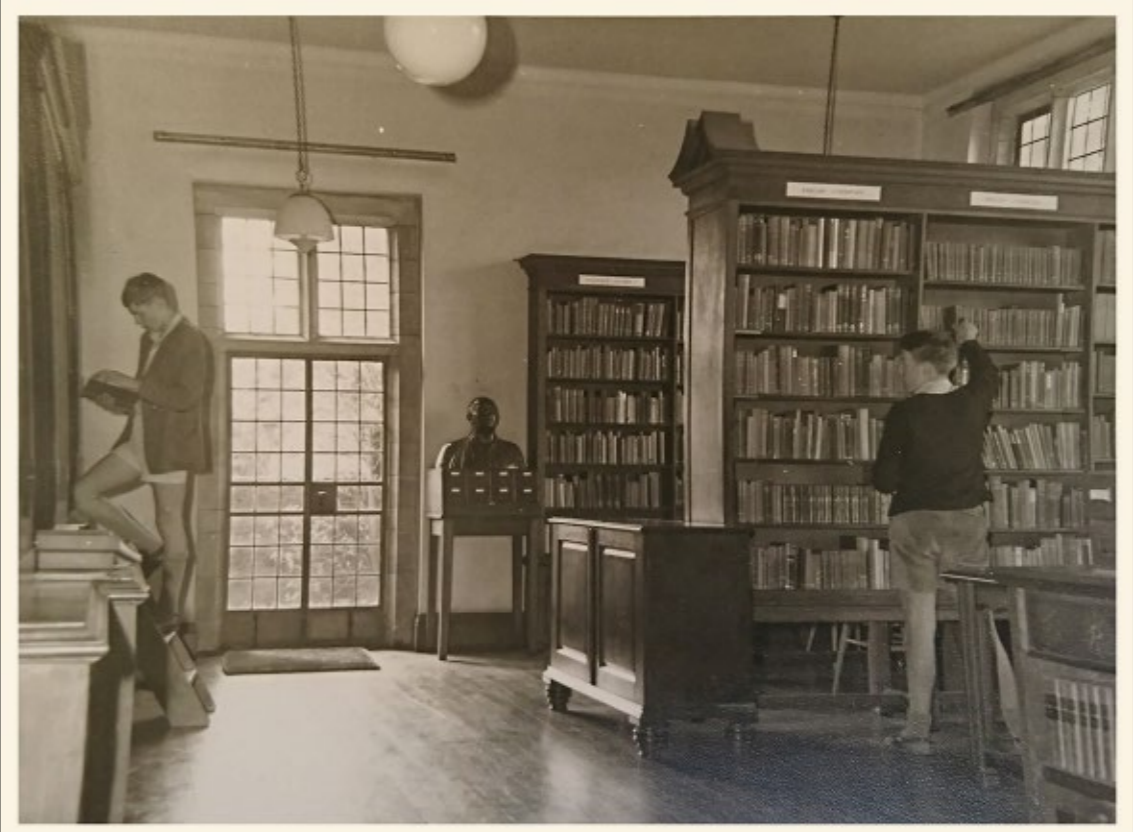
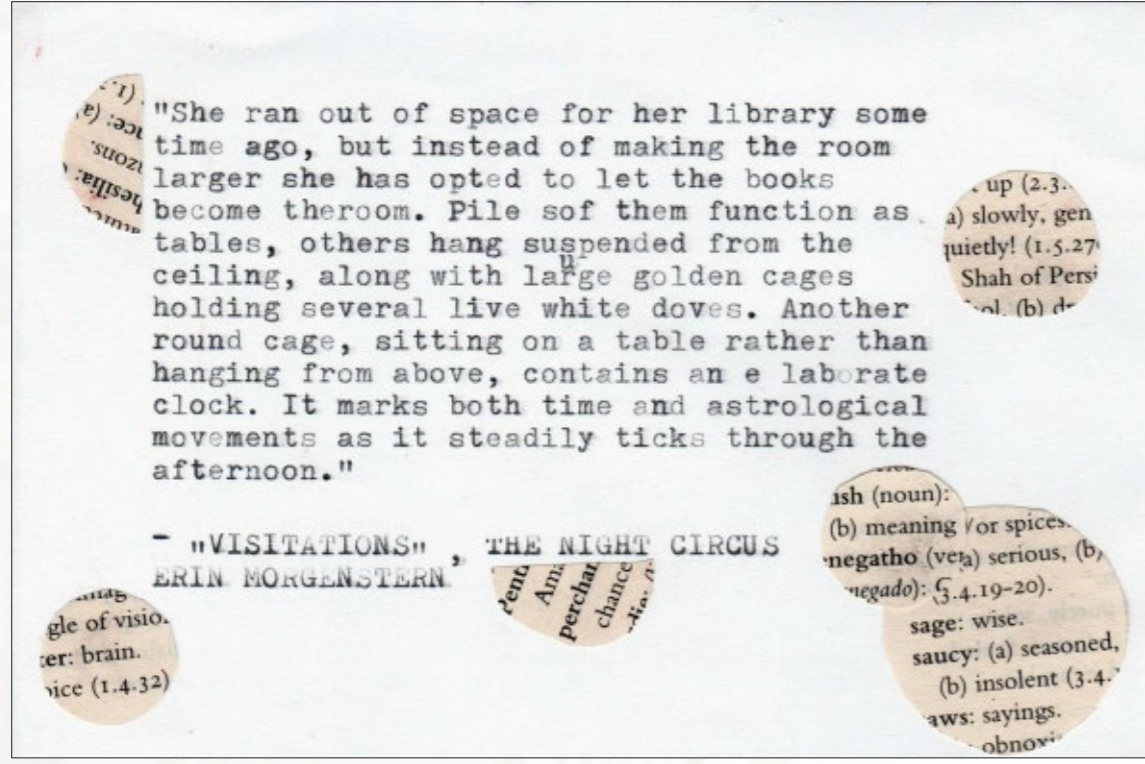
The library is an old Victorian building made from red bricks and with leaded light windows. The heavy oak doors at the entrance open into a very large and light reception area with a patterned tiled floor. The doors to the lending library are on the left. Lending Library is printed on the heavy wooden doors with glass inserts and which are hard for me to open. I have to walk right through to the other side of the library to get to the history section and it gets darker as I walk down between the huge cases of books on either side. The room has a musty sort of smell and it is very quiet. I usually tiptoe so as to make no sound as I walk towards my section. The bookcases are tall and sometimes the librarians leave metal steps behind which I can use to sit on. Even though the library seemed intimidating I still loved to be there lost in my own little world.

Today as I write the library is closed. Not because of cuts but because of an unseen virus spreading across the country. We are all supposed to exercise social distancing so I will again be sitting cross-legged on the floor trying to decide which book to read next. A huge advantage of social isolation is being able to indulge in reading without feeling guilty, but I long for the library to reopen.

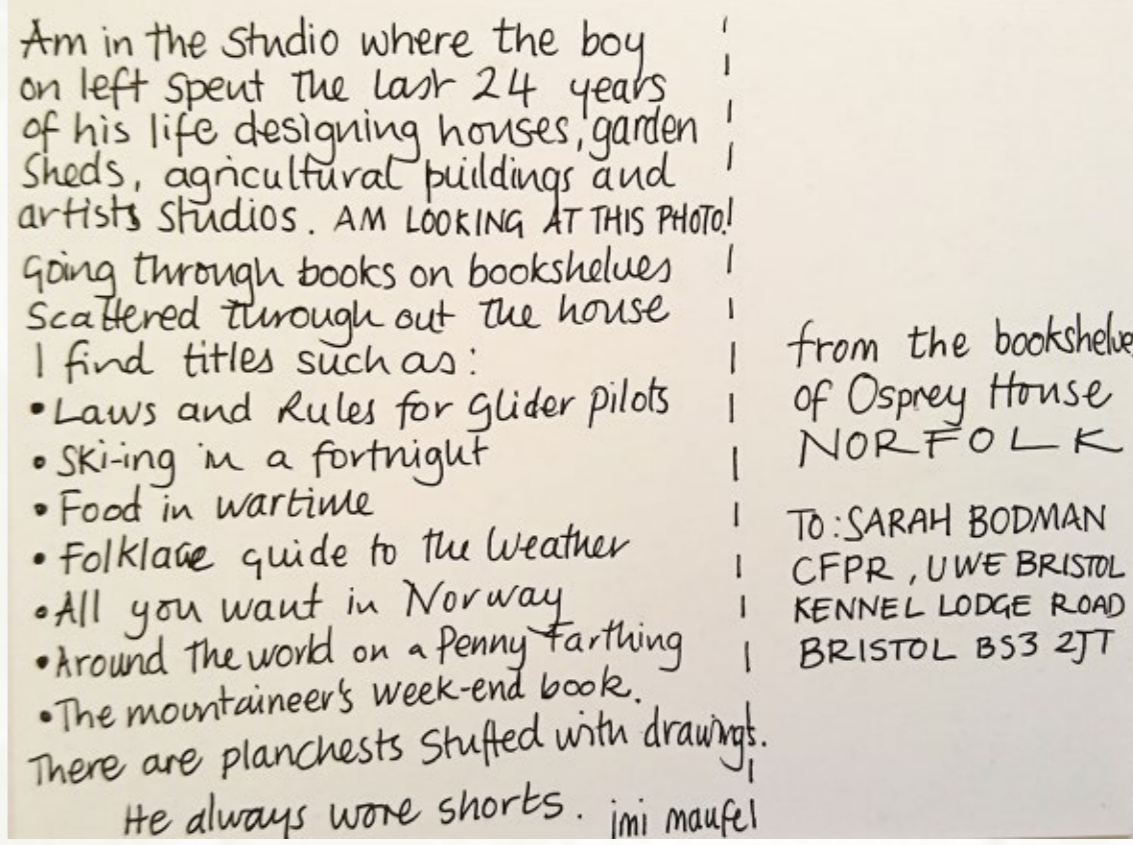
Pauline Lamont-Fisher, Wormelow

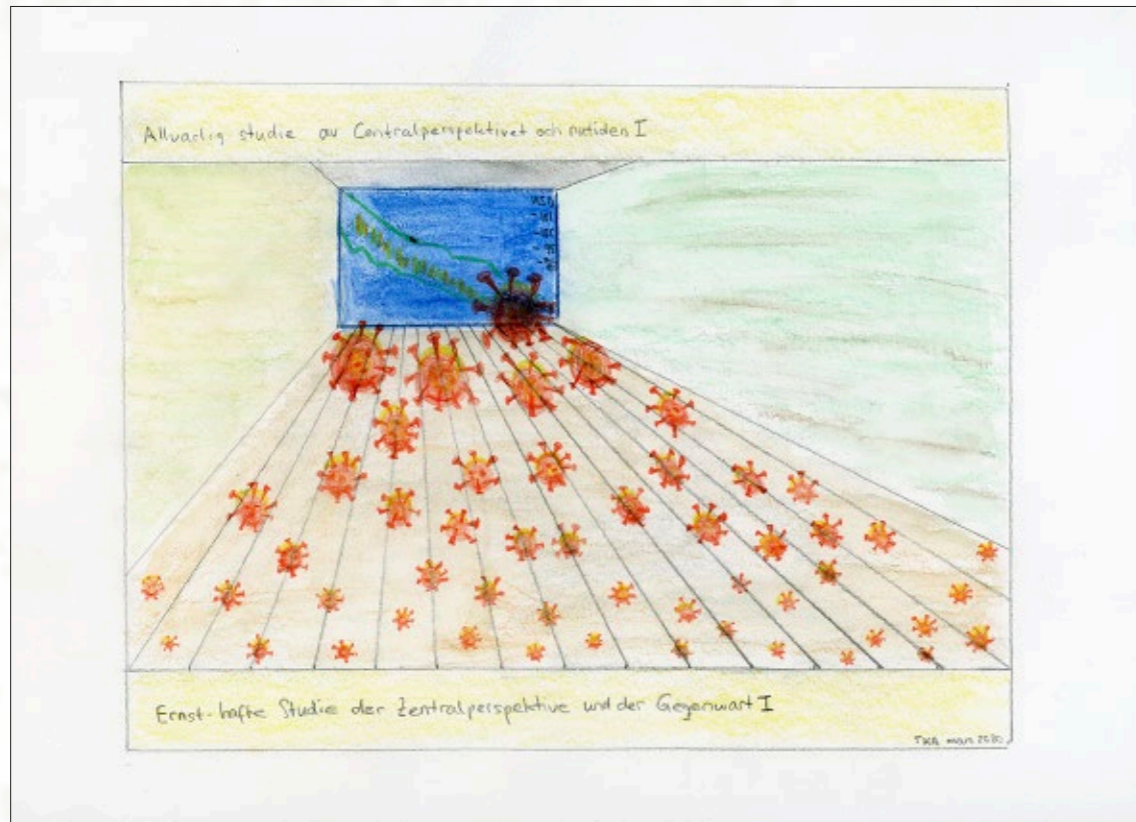


Kayleigh Gough, UK. Posted from Celia's Library.



Imi Maufe, UK.





Theres K Agdler, Sweden. Made in my studio/library listening to the news. It's a paraphrase of Max Ernst's picture *The Bedroom*. 'Ernst' means serious. So the text on the picture is a serious study of the central perspective and the present one.



Janet Allsebrook, UK. Postcard from *Self Isolation*.



Andrea Robinson, UK.

Dear Sarah (and Elizabeth B)  
 In this library of art books and cuttings and magazines I travel to the sea while I also stay at home in seclusion; my city is in lockdown - Even to travel to the market, or the river or the gallery, I must go there in my mind -  
 I take my notebook to these imagined places as I sit quietly in my room -  
 with all good wishes  
 Andrea



Should we have stayed at home and thought of here?

WBN 2020

UWE BRISTOL

UK

AMERICA

UNITED STATES OF AMERICA



Andrea Robinson, UK.



Andrea Robinson, UK.

Dear Sarah (and Elizabeth)  
 Here, in my library, the sun  
 is warm on my face. Not  
 the blast of Southern heat  
 I breathe deep as I stepped  
 from the TGV at Angoulême, not  
 the warmth of a Kent coast  
 afternoon eating ice creams  
 on the harbour arm. This  
 is a greenhouse heat -  
 If I close my eyes, I could be  
 in a glasshouse in kew,  
 drinking in the loamy  
 humidity of trees and vines,  
 with all good wishes  
 Andrea

Should we have  
 stayed at home  
 and thought of here?  
 WBN2020  
 UWE BRISTOL  
 UK

Dear Sarah (+ES)  
 From here, in my  
 lockdown library  
 I travel to the places  
 I love, and the places  
 I may never see.  
 Coastlines and mountains,  
 cafes, bars, steep cobbled  
 streets, lighthouses and  
 beaches. I read and  
 I remember and I am  
 transported -  
 with all good wishes  
 Andrea.


Should we have  
 stayed at home  
 and thought of here?  
 WBN2020  
 UWE BRISTOL  
 UK





*[Handwritten text in cursive script, likely a letter or postcard message.]*

Ben Jenner, UK.

**Libraries**  
**W**  **are the**  
**Windows**  
**to** **THE WORLD**

Isobel Lewis, Wales.

BA 11 OCT 1994  
BA 7 DEC 1994  
BA 30 JUL 1995  
BA 16 JUL 1996  
21 APR 1997

Looking for a book about the little things.  
There are no rules on how to search,  
but you can look and choose,  
but if you have any problems please return.  
You can hear them speak out loud about the movie  
(this is a library!).  
They are wrong. I start talking about movies I haven't seen yet  
and bring books regularly to make sure the ending is correct.

Olivia Pratt, UK.

*Ordinary Things* posted from *The Strange Library*.

Post Card

LIBRARIES  
are the windows  
to the world:  
*travels from my window*

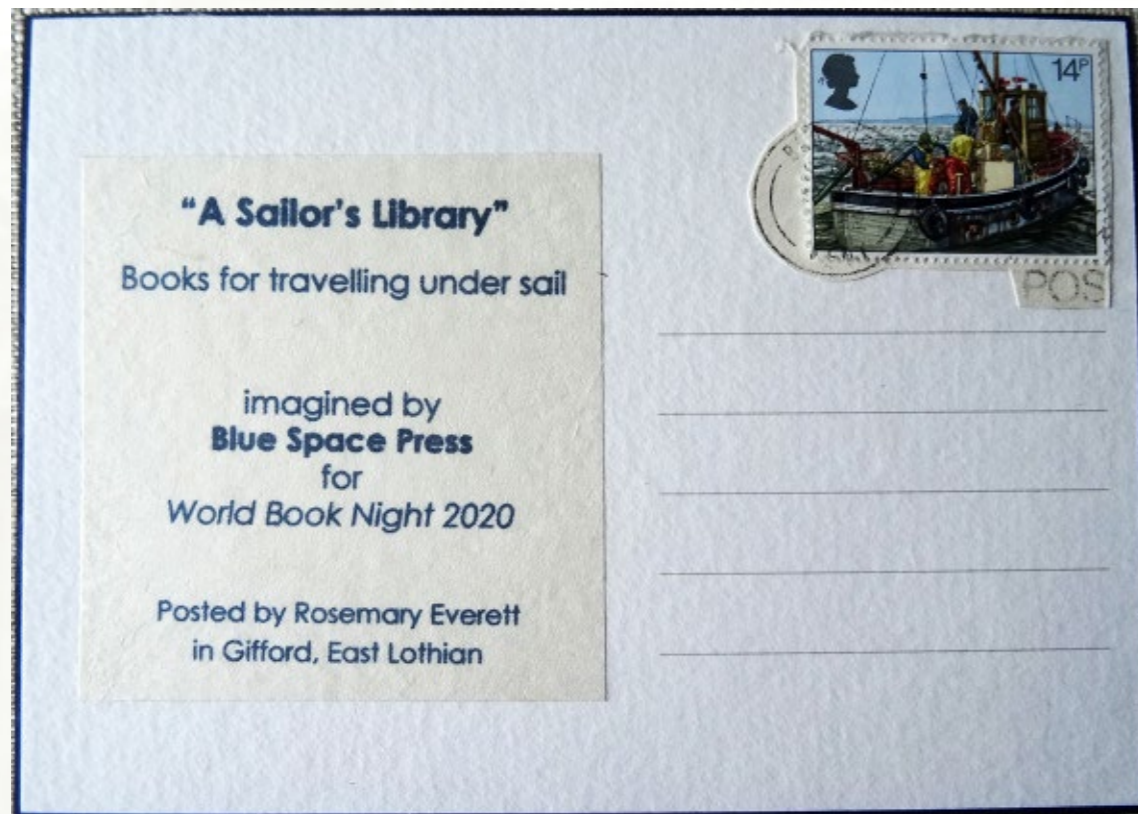
WORLD BOOK NIGHT 2020

Isobel Lewis  
THE KELPIE PRESS  
MACHYNLLETH POWYS CYMRU

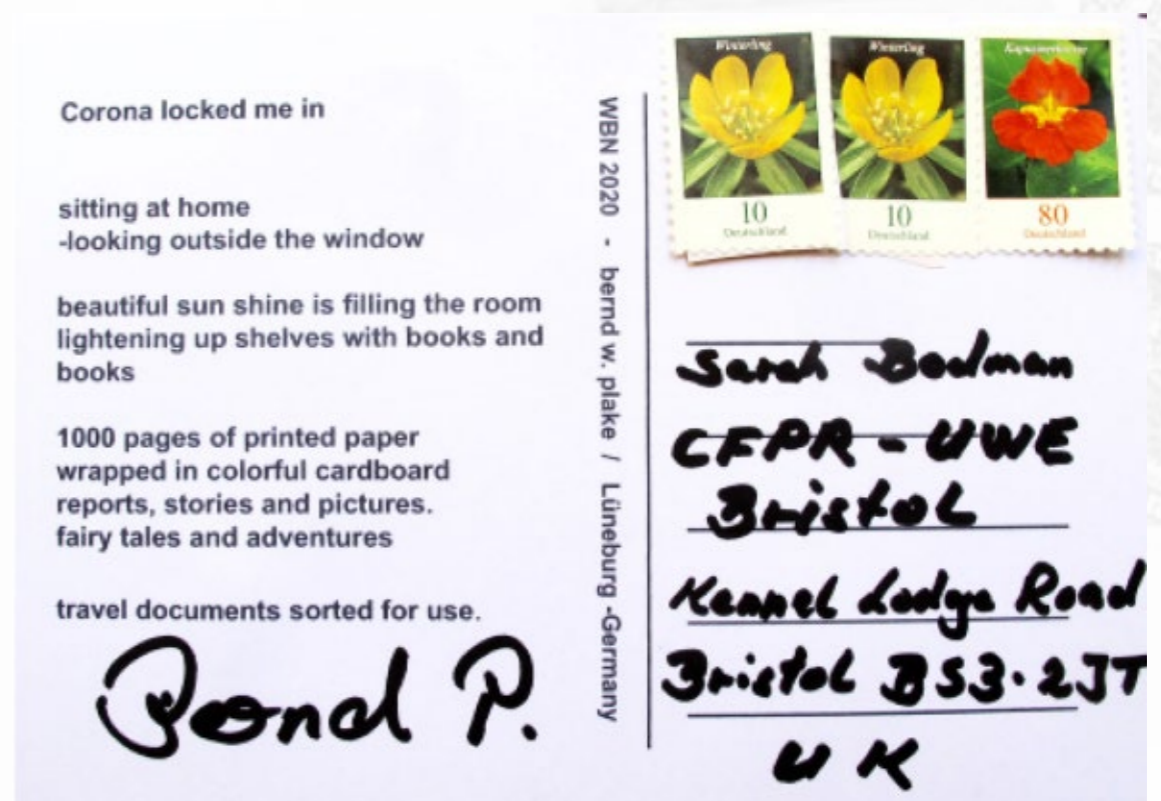
5 2 . 5 6 8      - 3 . 7 9 5



Rosemary Everett, Scotland.



Bernd W Plake, Germany.

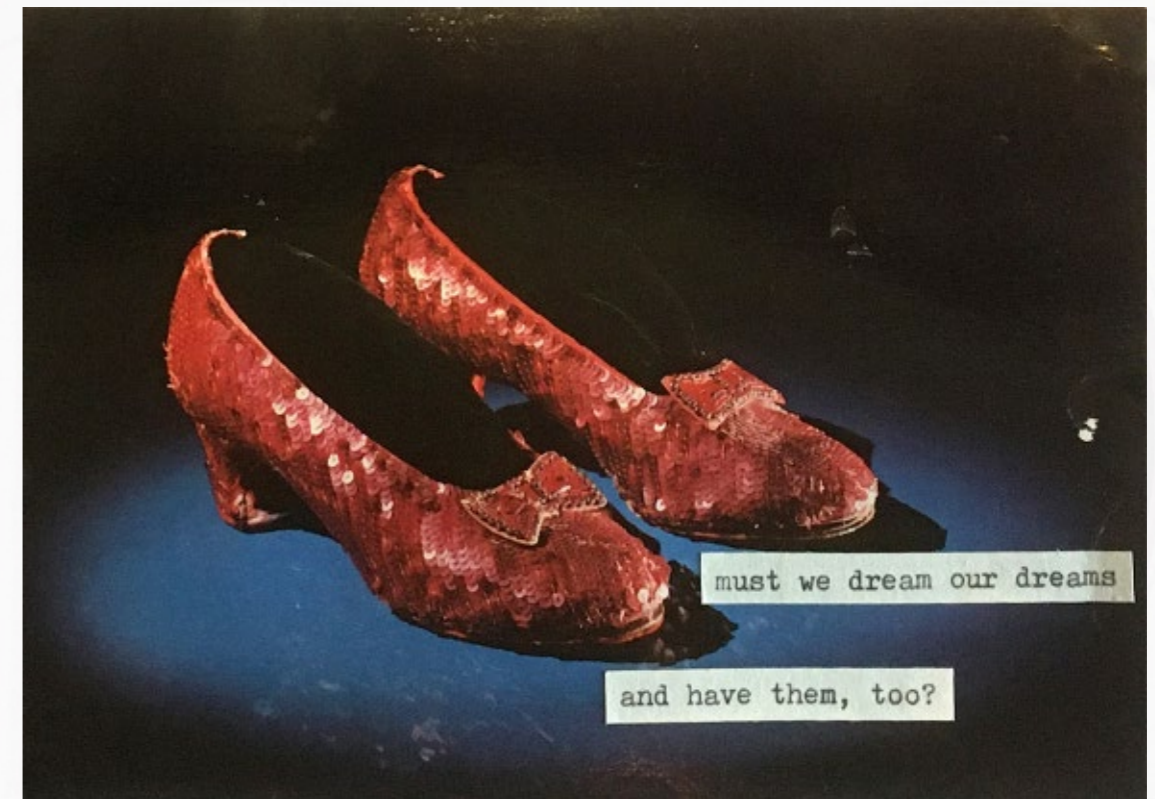
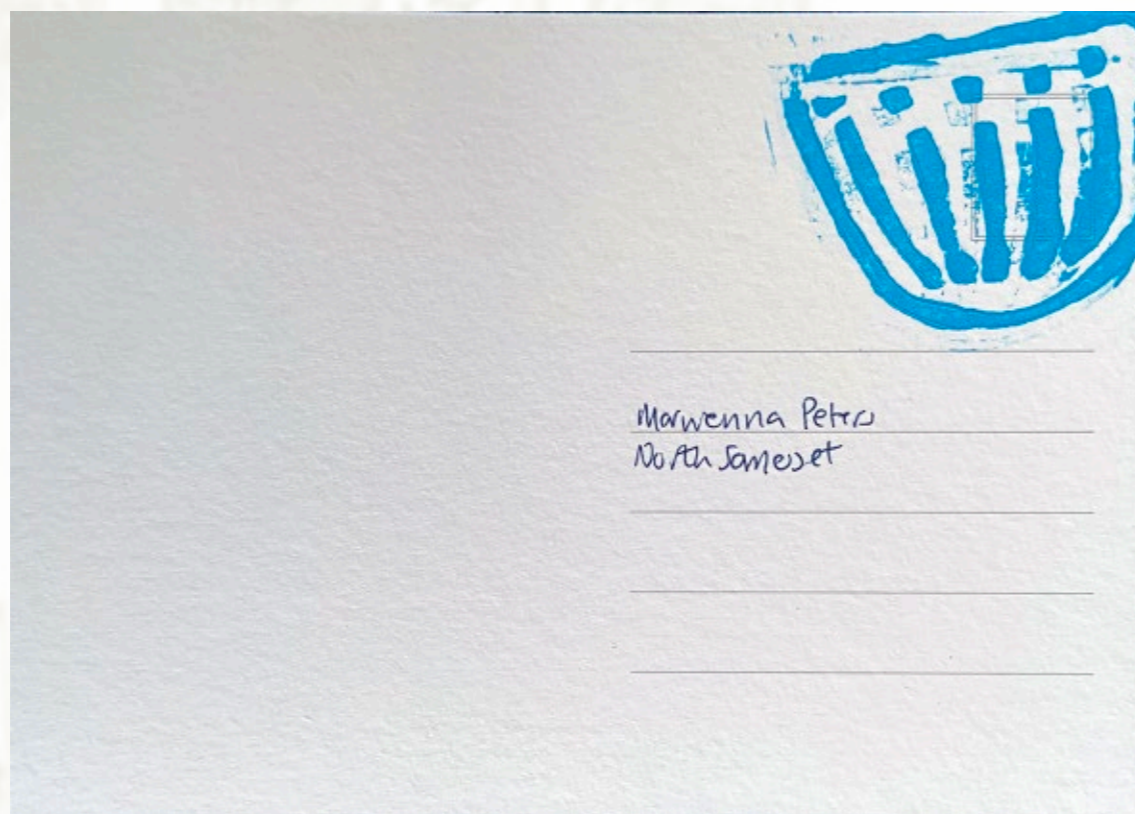


I was thinking about this when I was in my library the other day. I recalled reading something in the red hand files which had stuck with me. Although the context was about dealing with loss and how to comprehend unexplainable instructions, the sentiment of 'never, words meaning... because meaning is the antidote to despair' feels relevant right now. Is there a deeper meaning to what is happening in the world? Is someone or something in control? Is it coincidence or destiny? or denial of all meaning? Whatever it is, it's beyond my control and all I can do is try to ride the wave. When I was a little girl, we were in the sea and was tossed over and over in the wind, flapping onto the shore gasping for breath. Later I had a recurring dream where I was back in those righting waves, except the end of my wave differed: at the right moment, I ducked under the crest of the wave and bobbed up a few seconds later in the calm. I never had that dream again.

So maybe this is what I will have to do: bob along, adjust and react to events, but keep in mind that even if there is no right meaning to it all, there will be a time I bob back on these days, and think how lucky we are to duck beneath the crest and bob up on the other side.

19 19 19 19 19 19 19 19 19 19  
19 19 19 19 19 19 19 19 19 19

Morwenna Peters, UK.

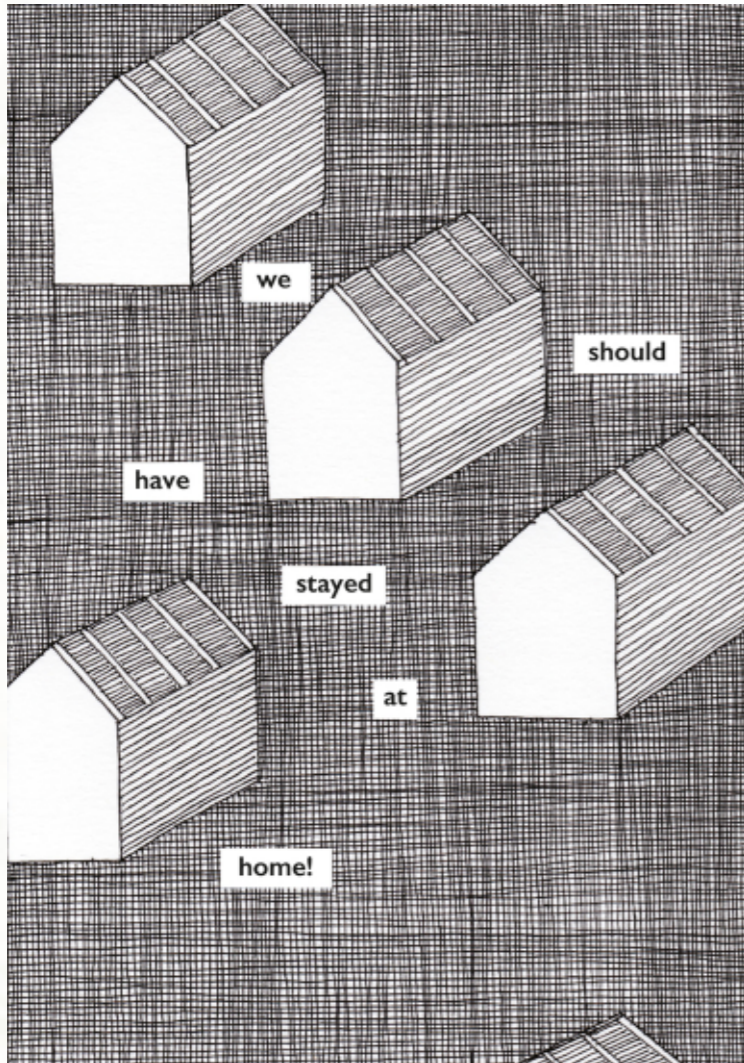


Gen Harrison, Scottish Borders. *Wherever that may be.*



Mónica Goldstein. From my atelier, in Buenos Aires, Argentina.

Mónica Goldstein, Argentina.



Jude Maguire, UK.



Emma Brown, UK.  
Sent from *The Phantom Library*.



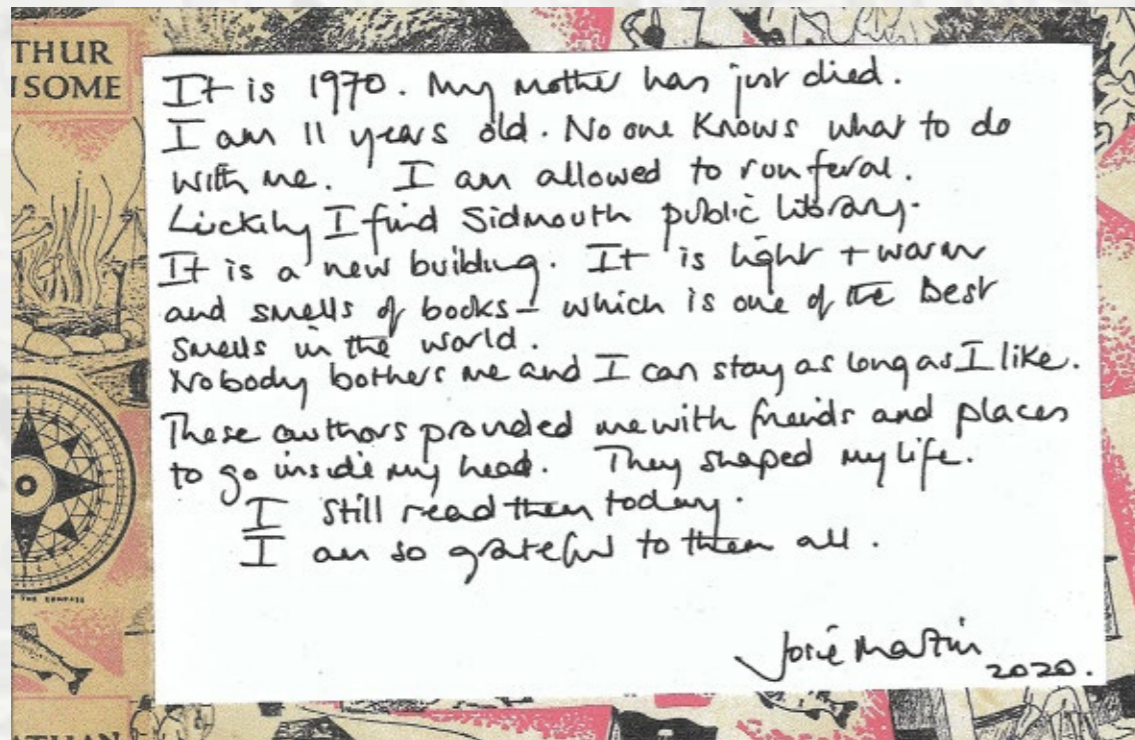
Heather Chou, UK.



Alyn Smith, Wales.  
*Under the Library Tree, Cardiff.*  
@printedbyalyn

Rosemary Sutcliff, Richmal Crompton, Geoffrey Treece, B.B. , Mary Norton, Enid Blyton, C S Lewis, Laura Ingalls Wilder, Ian Seraillier, Arthur Ransome, E B White, Jill Paton Walsh, Elizabeth Goudge, Kenneth Grahame, Alan Garner, E Nesbit, Mary Norton, Esther Hautzig, Elizabeth Jane Speare, Leon Garfield, Harper Lee, Frances Hodgson Burnett, Joan Aiken, Dodie Smith, Nina Bawden, K M Peyton, Michael Bond, Anthony Buckeridge, Joan Aiken, Alan Garner, Lewis Carroll, Anne Holm, T H White, J R R Tolkien, AA Milne, J M Barrie, Louisa May Alcott, Susan Coolidge, Anna Sewell, Robert Louis Stevenson, J Meade Falkner, L Frank Baum, Felix Salter, Noel Streatfield, Antoine de Saint Exupery, Astrid Lindgren, Richard Adams - and any comics I could lay my hands on..

Josie Martin, UK. Posted from Sidmouth Public Library in 1970 to myself in 2020.

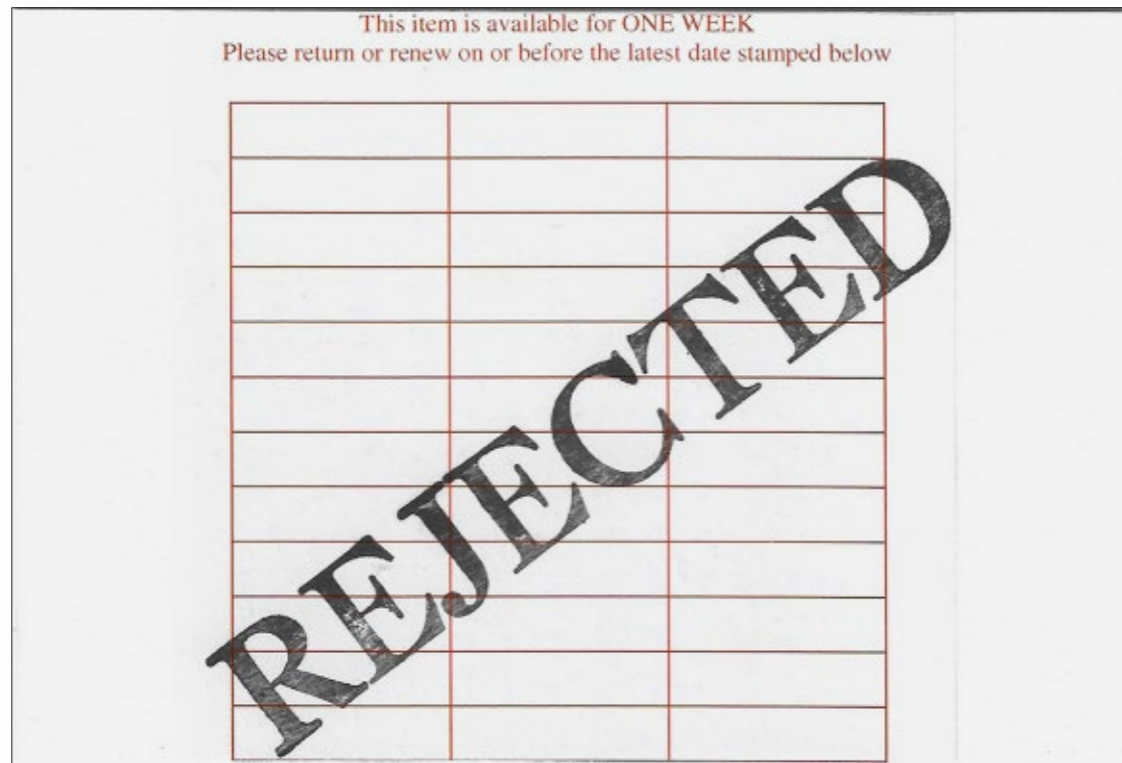


- |                             |                            |
|-----------------------------|----------------------------|
| 1 Birds                     | 40 Commercial Vehicles     |
| 2 British Wild Flowers      | 41 Heraldry                |
| 3 Butterflies               | 42 Postage Stamps          |
| 4 Trees and Shrubs          | 43 Cathedrals              |
| 5 Wild Animals              | 44 Flowering Trees         |
| 6 Freshwater Fishes         | 45 Zoo Animals             |
| 7 Grasses, Sedges & Rushes  | 46 House Plants            |
| 8 Dogs                      | 47 Soccer                  |
| 9 Horses & Ponies           | 48 Manned Spaceflight      |
| 10 Geology                  | 49 Cricket                 |
| 11 Aircraft                 | 50 London                  |
| 12 Ferns                    | 51 Pottery & Porcelain     |
| 13 Architecture             | 52 Unmanned Spaceflight    |
| 14 Larger British Moths     | 54 European Costume        |
| 15 Ships                    | 55 Awards & Medals         |
| 16 Music                    | 56 Ancient & Roman Britain |
| 17 Insects                  | 57 Sewing                  |
| 18 Birds' Eggs              | 58 Golf                    |
| 19 Mushrooms                | 59 Coarse Fishing          |
| 20 Mosses & Liverworts      | 60 Show Jumping            |
| 21 Sea & Seashore           | 61 Motorcycles             |
| 22 Weather                  | 62 Glass                   |
| 23 Railway Locomotives      | 63 Atlas of Gt Britain     |
| 24 Pond Life                | 64 Small Craft             |
| 25 Garden Flowers           | 65 Tropical Fishes         |
| 26 Painting & Graphic Art   | 66 Farm Animals            |
| 27 Cacti                    | 67 Vegetables              |
| 28 Sea Fishes               | 69 Coins                   |
| 29 Flags                    | 72 Pets                    |
| 30 Cat                      | 73 Cotswolds               |
| 31 Sea & Seashore           | 74 Lake District           |
| 33 Lichens                  | 75 Firearms                |
| 34 Modern Art               | 78 Castles                 |
| 35 Furniture                | 79 Cathedrals              |
| 36 Churches                 | 82 Sea Fishing             |
| 37 Sculpture                | 95 Canals                  |
| 38 Basic Aircraft. Civil    | 99 Observer's Books        |
| 39 Basic Aircraft. Military |                            |

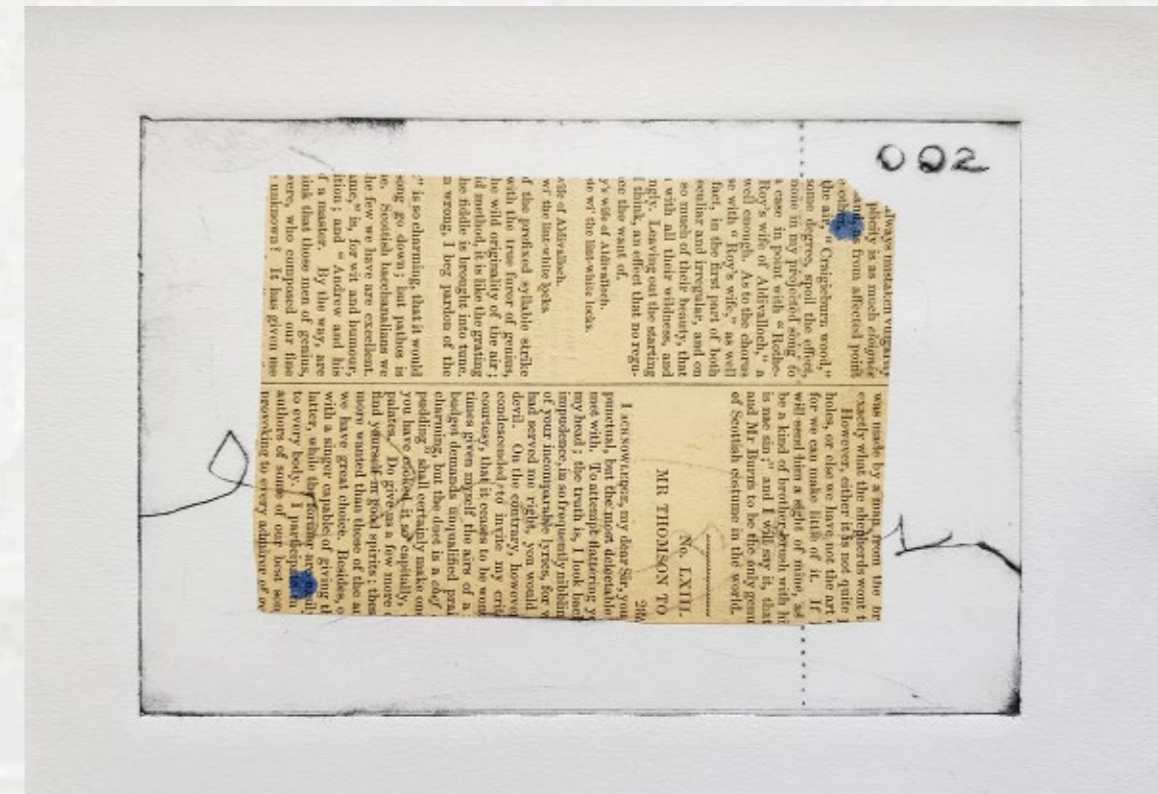
Kate Fraser, UK.  
From home, Observer Books collection.



Sarah Bradicich, UK.



Hazel Grainger, UK.



Susannah Sendall, Nottinghamshire, UK.

The library is not what most people imagine.  
It is a bustling, urgent, restless place, always striving to stay one step ahead of the next need, the next request.  
It is not the secluded, silent, retreat that some picture.  
It is a tiny part of a massive network, proactively sourcing, collecting, and sharing information, knowledge and skills.  
It is not a steady, slow, reliable safe space.  
It is dynamic, reacting instinctively and lending to the ever-changing tides of opinion, thought and debate.  
It is not about rules and stillness, stuck in its attitude.  
It is welcoming, inclusive and protective.  
It is not made of books, but of people.  
The library is not what most people imagine.

**NO PROBLEM**



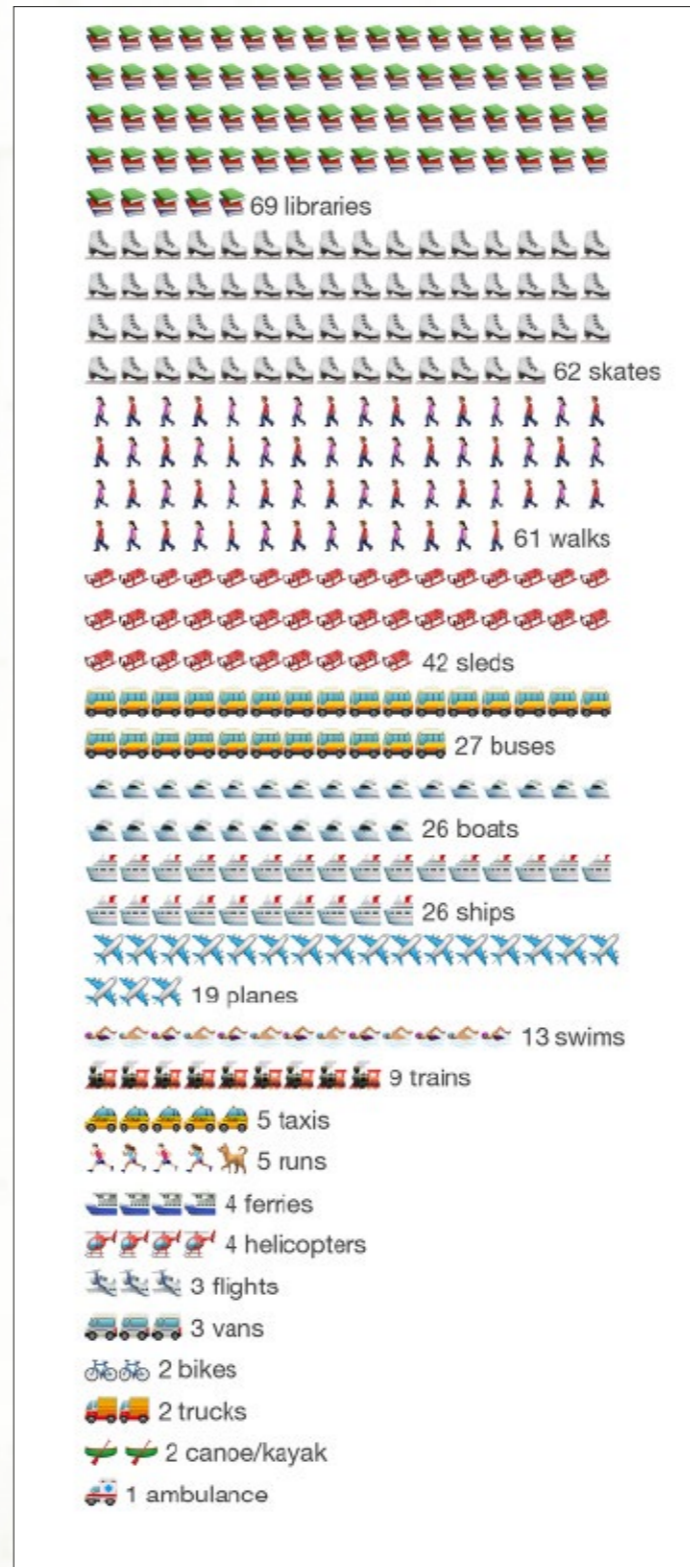
Irmari Nacht, USA.



Sumi Perera, UK.

I am seated at Gatwick Airport on the 15<sup>th</sup> March 2020, waiting to reclaim my bag from Belfast.  
 I am recollecting the two attempts I made to visit Emily Dickinson's home in Amherst & failing twice, as there were no buses to get me there on time over a decade ago.  
 I am reading Elizabeth Bishop's poem: 'Questions of Travel' on my iPhone screen.  
 I am dreaming of all the Invisible Cities described by Italo Calvino...  
 I am thinking of places I did not visit since 2012, during these last 8 years, due to unforeseen circumstances.  
 Again, there may be many places we cannot visit...for how long?..  
 A postcard sent to myself of an image of a place I never visited, but pictured in my mind..  
 [As of 15<sup>th</sup> March Emily Dickinson's home was closed due to the Covid 19 crisis]

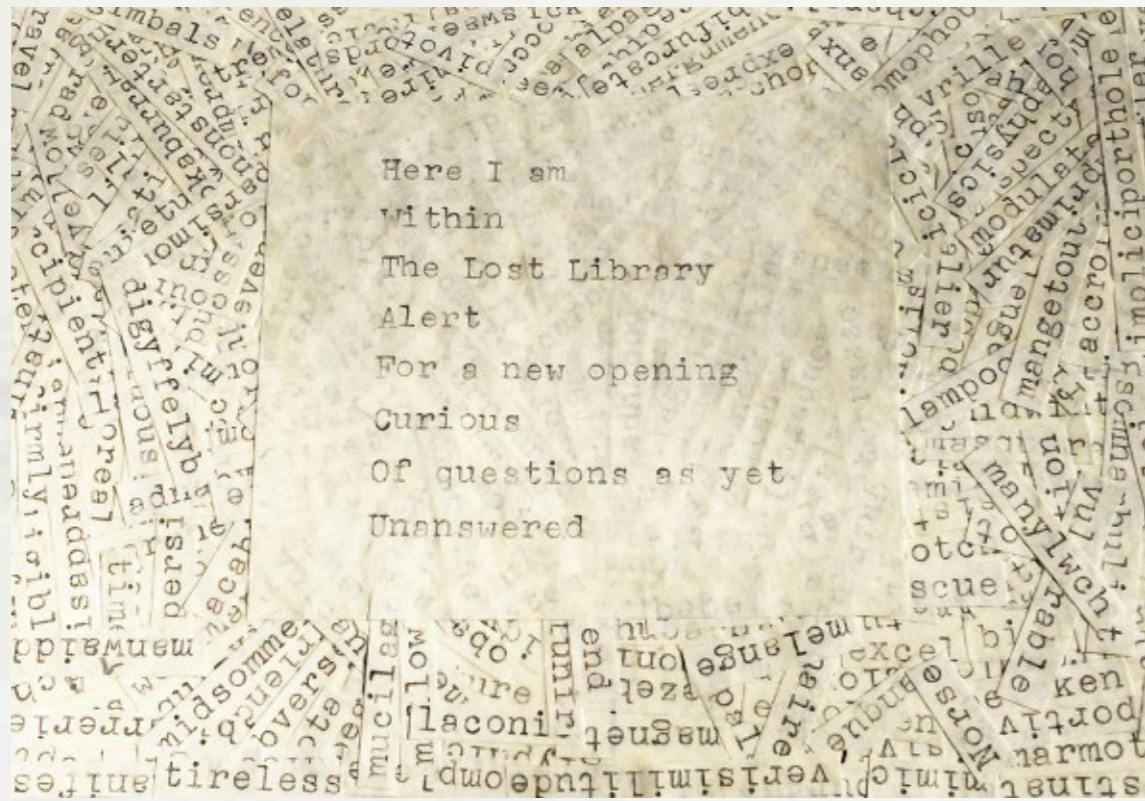
TO:



Linda Parr, UK. Travel within *The Library of Ice* by Nancy Campbell.



Linda Parr, UK. Travel within *The Rings of Saturn* by WG Sebald.



Catherine Wynne-Paton, Wales.



Yasushi Cho, Japan.

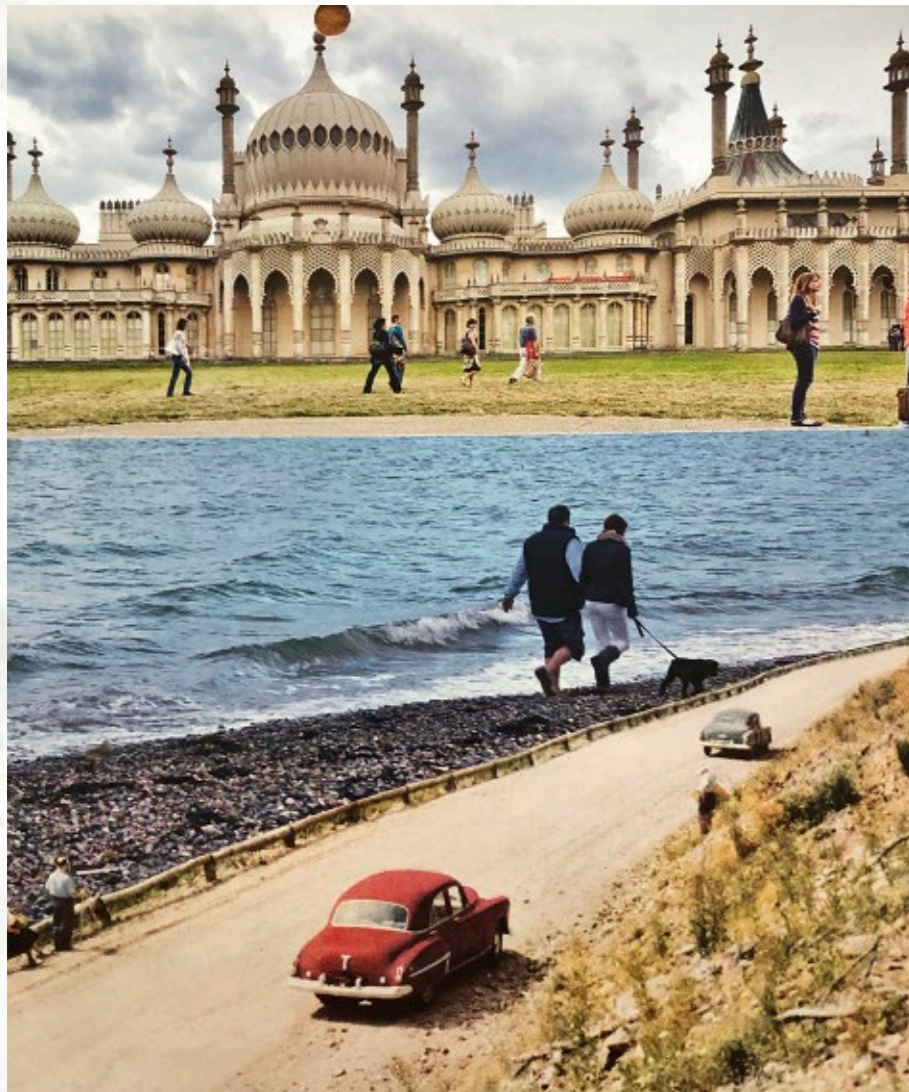


Angie & Si Butler, UK. *How to make a waterfall.* Confined to home, thus we travelled in our imagination(s), using our experiences of Nature as our library. We fashioned instructions to form a natural element and an object made from household materials: “turning to waterfalls under our very eyes”.





Éilis Kirby, UK.  
#1 of the series  
“Oh, must we dream  
our dreams and  
have them, too?”



Éilis Kirby, UK.  
#2 of the series  
“Oh, must we dream  
our dreams and  
have them, too?”



Éilis Kirby, UK. #3 of the series “Oh, must we dream our dreams and have them, too?”.



Éilis Kirby, UK. #4 of the series “Oh, must we dream our dreams and have them, too?”.

Éilis Kirby, UK.  
#5 of the series  
“Oh, must we dream  
our dreams and  
have them, too?”.



Csilla Bíro, UK.  
Pochoir prints with watercolour.



Éilis Kirby, UK. #6 of the series  
“Oh, must we dream our  
dreams and have them, too?”.





Stephen Fowler, UK.  
Rubber stamps.



Zelda Velika, UK.





Zelda Velika, UK.

*Nothing thrills, calms me more as I visit a library, sit down in a sofa or chair, open a favourite journal or book in my hands. The swarm of visitors in the reading room, their eyes glued to the computer monitor screen, or hard copy book pages, some moving their lips, a few letting out low yet audible grunts of surprise, joy, pain, puzzlement or whatever.*

*You walk into a library not only to browse books and amass knowledge. You also come to fathom different characters: blank faces, intelligent, beautiful, handsome, comical, scowling, those in distress, in a dark mood. Strangers whose looks you find quite engrossing, as you glance occasionally avoiding their eye.*

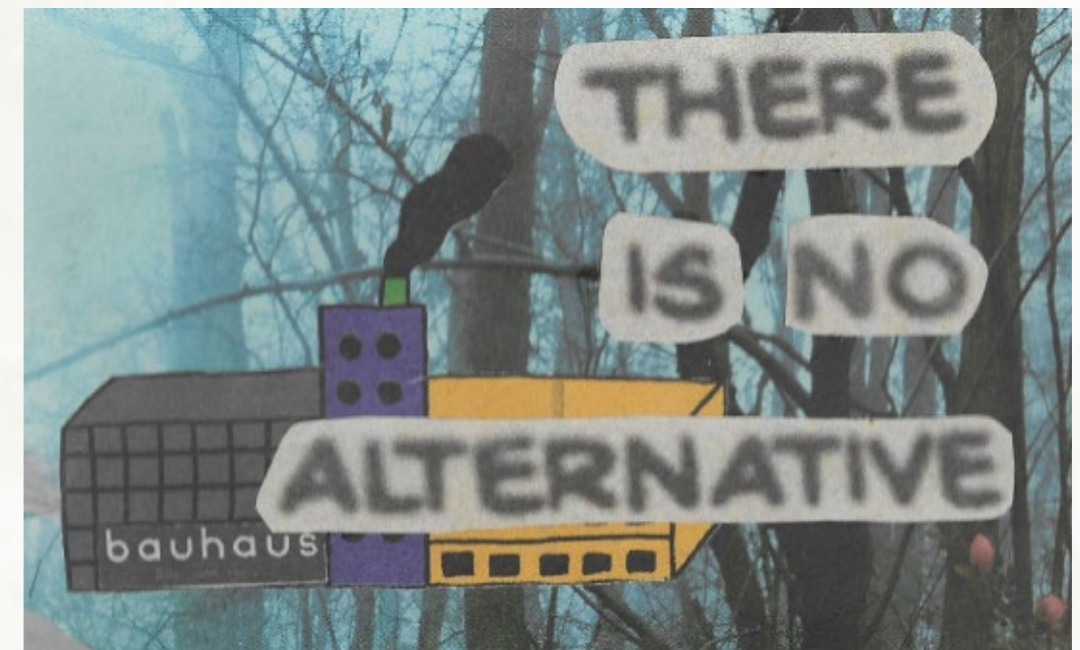
*A library is where you arrive to take refuge, to hide your time, let down your guard on life's doubts, uncertainties, boredom and fear. A trip to the library is a powerful tonic. You're sent back home recharged, repackaged and reinvigorated!*

**POST CARD**

From Bindu Adhikary, Kathmandu, Nepal.

Bindu Adhikary, Nepal.



AMERICA



Chrystal Cherniwchan UK & Dimitri Daniloff, Spain.  
In response to text, *Instructions*: I dreamed I was leafing through an American magazine with photographs of ponds and pools. I saw everything, detail by detail. The letters A, B and C described precisely every component part of the plans and outlines. I eagerly began reading an article entitled: 'How to Build an Ocean: Instructions'.  
Olga Tokarczuk, *Flights*, Fitzcarraldo Editions.



Sylee Gore, Germany.

***Should we have stayed at home and thought of here?***  
Launched as a virtual exhibition on World Book Night -  
Thursday 23rd April 2020.

The WBN United Artists selected texts for 2020 were nominated by Csilla Bíro, Sarah Bodman, Nancy Campbell and Linda Parr.

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

The exhibition and exchange for 2020 has been coordinated by Sarah Bodman and Linda Parr.

For all of our World Book Night collaborations, please visit:  
<http://www.bookarts.uwe.ac.uk/exhibitions/>

*Post-Card  
Album*

