



www.bookarts.uwe.ac.uk



Our room at the Centre for Fine Print Research



Our room at the Centre for Fine Print Research

CFPR Artists' Book Exhibitions & Events Archives

There are regular artist's book exhibitions in the Special Collections Room of the Library at UWE's Bower Ashton campus, all of which are archived below.

These exhibitions are also detailed in the bookarts newsletters, which can be downloaded from the link above. Other Artist's book events such as residencies and national and international Artist's Book fairs in which the CFPR has taken part are also archived on this page.

Book Arts Websites

For live listings and descriptors to other Book Arts websites featuring work by many of the Artists in the exhibitions below.

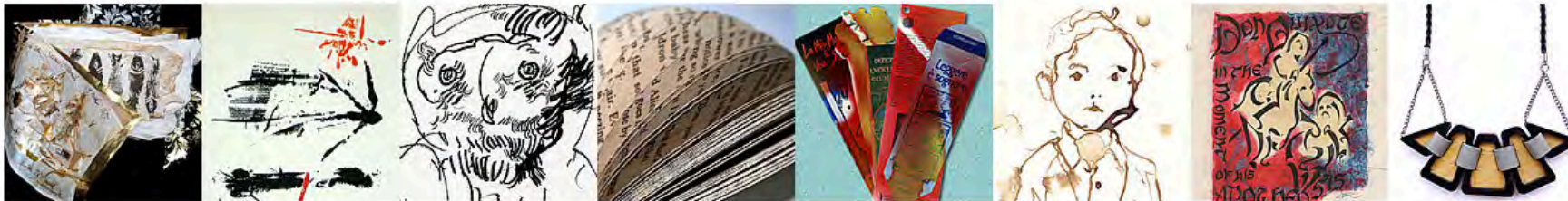


2013

- Britannica Challenge comes to Bristol (05/11/13 - 30/11/13)
- Letterpress works from the MCBA Artist Community, USA (28/09/13- 30/10/13)
- Bookworks by Barbara Sykes (28/09/13- 30/10/13)
- Al-Mutanabbi Street Starts Here - Center for Book Arts New York, USA (10/07/2013-21/09/2013)
- Open Books : 3rd July- 23rd August 2013
- The 2013 Agassi Book Arts Prize awarded to Hazel Grainger
- Book Art Object : Edition 4 Part II 3rd June - 20th June 2013
- BABE Bristol Artist's Book Event (20/04/13 - 21/04/13)
- Some Small, Good Things, a video and zine for World Book Night 23/04/2013
- Jon Bentley: Peter and Jane, the lost episodes 15th April - 2nd June 2013
- An Inventory of Al-Mutanabbi Street : John Rylands Library, Manchester UK (06/02/13-29/07/13)
- Book Art Object Edition 4 Part I, - 4th March - 14th April 2013
- Regards Croisés: France-UK; 1st February - 1st March 2013

2012

- Bound - 3rd December 2012 - 31st January 2013
- Book Art from Stroud (01/11/12-30/11/12)
- Views across the pages: les vues à travers les pages, Sarah Bodman, St Etienne (29/09/12)
- Dead Search : free download artist's book by Sarah Bodman
- Otto (03/09/12 - 03/10/12)
- Codex Event 8: Australian and British collaboration of pulp-printing, installation & artists' books
- Connecting Small Artists' Books - 2012; Organised by Jan Melville, Australia
- Elaine Knight; A Bit On The Side: An artist printmaker's affair with book arts (06-30/06/12)
- Sketch Club: David Sully and Philip Bowden (01/06/12-01/07/12)
- The Secrets of Metahemeralism (24/04/2012)
- The Caserom Press and Kurt Schwitters' Merz Fairy Tales (13/04/12-30/5/12)
- An Inventory Of Al-Mutanabbi Street - - artists' books gallery
- Stephen Fowler Residency Report
- Field In A Box: Publications, assemblings & artists' ephemera by Field Study (02/03/12-11/04/12)
- X Exercises for Kurt Johannessen : Sarah Bodman 21st February 2012
- The Sunderland Book Project, Theresa Easton - curator; 1st February - 1st March 2012



Artists' Books Partnership, exhibition Programme (ABPP)

The artists' books partnership exhibition programme (ABPP) has been running for 8 years, and has loaned works for over 60 exhibitions, workshops and events to universities, collections, schools, libraries, galleries, clubs and bookshops in Europe and the USA. The programme lends artists' books from Sarah's collection at CFPR, on a no fee basis - to set up projects, workshops, clubs, exhibitions and events promoting artists' books to a wider community.



Some of the loans made during this time include: *The Art of the Book: Collaboration* exhibition at the University of Missouri, USA curated by Marian Amies, Associate Professor in the Department of Art and Art History at the University of Missouri; *Book Arts Center at Limfjordscenter* Doverodde, Denmark; *Cowles Library*, Drake University Des Moines, USA; *AKI (ArtEz)*, Enschede, The Netherlands; *Stroud College*; *Quay Arts Centre*, Isle of Wight; *The Greenhouse*, Guernsey; *University of Leicester*; *londonprintstudio*, London; *The New Art Gallery* Walsall; *Swindon College*; *Bristol Reference Library*, *Yateley Library*; *University of Chester*; *Internationales Bentlager Druckgraphik*, Germany; *Galleri VOX*, Bergen, Norway; *Public Space With A Roof*, Amsterdam; *The Richard Attenborough Centre*, University of Leicester; *Stroud College*; *Isle of Wight Book Arts Group*; *the Society of Bookbinders*; *The Art of the Book: Journals Then and Now*, UK and USA tour; *Solihull Gallery: Lit & Phil*, Newcastle upon Tyne; *Wood Green School*, Witney; *Spacex Gallery*, Exeter; *Birkbeck College*, London; *Spike Print Studio*, Bristol; *The Sunderland Book Project* curated by Theresa Easton; *Simon Goode's Book Arts Workshops*; *Horfield Prison Book Workshops*; *Royal West of England Academy*, Bristol; *A Sense of Place* exhibition at the University of Minnesota, USA; *art + power*, Bristol, and *Press & Release* Brighton, UK.

If you would like to borrow some books for a project or exhibition, download the [artists' books list](#) or [zines and multiples list](#) and contact [✉ Sarah Bodman](mailto:sarah.bodman@uwe.ac.uk).

Artist's Book Study Area: Collection and Exhibition Programme

The Bower Ashton library collection of artists' books is a study resource for students and staff, with public access. Alongside a collection of c. 800 books, there is a regular artist's book exhibition programme curated by Sarah Bodman, documented through this website and the regular *Book Arts Newsletter*, which can be [downloaded as a free, colour PDF](#).

The monthly programme has seen over 150 national and international artists' books exhibitions since the launch of the area in May 2002. These have included individual artists such as Ian Tyson, Otto, Jackie Batey, John Bently, John Dilnot, Baysan Yüksel, Karen Hanmer, Salt & Shaw, Abigail Thomas, Les Coleman and Stephen Fowler.

Touring and group shows have included: *The Caserom Press and Kurt Schwitters' Merz Fairy Tales*; *Sons of the Sea*: an international artist's book project between Russia and the UK; *Field In A Box*: Publications, assemblings and artists' ephemera by *Field Study*; the *Wexford Artist's Book Exhibition* curated by Andi McGarry and Denis Collins; *FACTION*, and Guy Begbie and Lawrence Upton.

For full details of recent and archived exhibitions, please see the [Exhibitions and Events](#) pages.



Bookmarks - Infiltrating (and Escaping) the Library System

423 artists have contributed 42,300 bookmarks to the eleven projects to date. Edited bookmarks are collated into sets; one full set being sent to each of the contributing artists and the rest divided and sent in distribution boxes to participating host venues around the world, for visitors to take.



Most projects are listed below under umbrella headings of: *Publications; Curatorial and Community; Professional Development and Education*, and *Archived projects*, to give an idea of some of our activities.

Publications

We write, edit and publish reference books and journals on artists' books under our Impact Press imprint here at CFPR. We also contribute to other journals and news-sheets including *Printmaking Today* and *Arlis*, and often write chapters, essays, articles and introductions for books, exhibition catalogues and journals.

Our own publications include:

Artist's Book Yearbook (ABYB)

The ABYB was founded in 1994 by **Tanya Peixoto, John Bently, Stephanie Brown and Stefan Szczelkun**. Tanya Peixoto published the ABYB under her Maggie Press imprint until 1999 when she went on to set up *bookartbookshop* in London, a fantastic place to peruse and buy artists' books, and we took over from the next issue published in 2001.

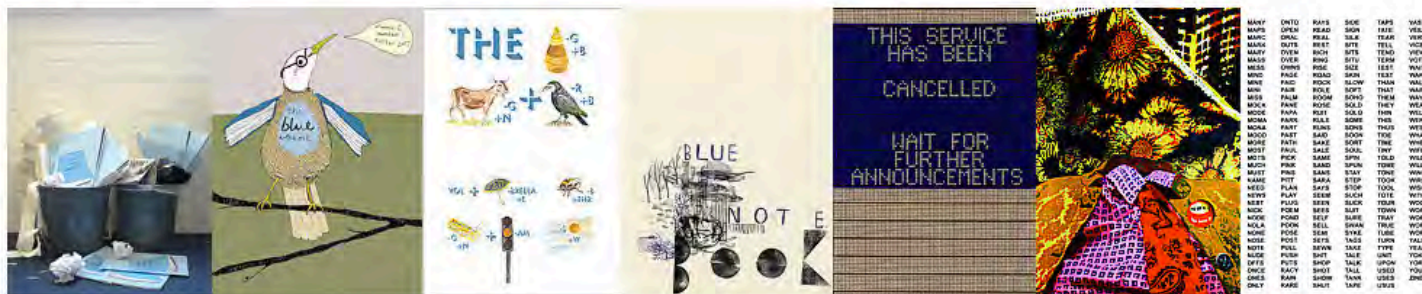


The ABYB is a biennial reference publication focusing on international activity in the field of book arts. It serves as a resource for artists, academics, students, collectors, librarians, dealers, publishers and researchers. Each edition includes a series of essays, discussions and information on many aspects of the book arts. Alongside these are: artists' listings of books published, information on book arts galleries, archives and collections, centres, studios, courses, events, fairs, journals, reading lists and websites, with contributors from around the world.

Please see the [publications pages](#) for issues 2001-2, 2003-5, 2006-7, 2008-9, 2010-2011 and 2012 -2013, and the current issue 2014-2015, all of which can be ordered from our [online store](#).

The next issue of the ABYB will be published this September (2013) as the 2014 - 2015 edition.

The Blue Notebook: journal for artists' books



Our journal is published twice a year in October and April, as a peer-reviewed journal of essays, articles and artworks on contemporary artists publishing. The journal provides a platform for the discussion of worldwide, contemporary book arts practice.

Subscription is £10GBP per annum (anywhere in the world) and includes a printed black and white version, access to a colour version online, stickers and a badge designed for each volume by a guest artist.

Our referee panel reviews written contributions: **Dr Anne Béchard-Léauté, France; Maria Fusco, UK; Susan Johanknecht, UK; Jeff Rathermel, USA; Dr Paulo Silveira, Brazil and Ulrike Stoltz, Germany**. Artists' contributions are at the invitation of the Art Editor: **Tom Sowden**.

Artists' Books Creative Production and Marketing

3rd Edition, May 2010

ISBN 978-1-906501-05-1

Download a free, 87pp PDF version with colour images.

www.bookarts.uwe.ac.uk/surv10.htm



bookartbookshop, 17 Pitfield Street, London



Printed Matter Inc. 195 10th Avenue, New York. Photo: Tom Sowden

Artists' Books Creative Production and Marketing

Sarah Bodman

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Download a free, 87pp PDF version with colour images. www.bookarts.uwe.ac.uk/surv10.htm

Artists' Books Creative Production and Marketing



Artists' Books Creative Production and Marketing





Download a free, 87pp PDF version with colour images. www.bookarts.uwe.ac.uk/surv10.htm



Figure 1
INFORMATION SHEET

TITLE OF BOOK

ARTIST

AUTHOR (if applicable)

ISBN (if applicable)

PUBLISHER OR IMPRINT NAME

SHORT DESCRIPTION OF THE BOOK:

DATE AND PLACE OF PUBLICATION

SIZE OF BOOK

NO. OF PAGES

EDITION SIZE

PRODUCTION MEDIA

RETAIL PRICE

YOUR CONTACT NAME AND ADDRESS

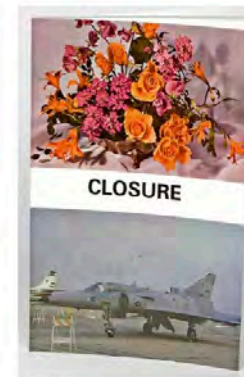
TEL

FAX

WEBSITE

EMAIL

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Closure, Sarah Bodman, book made using P-O-D via blurb.com



Democratic Multiple, Tom Sowden, book made using P-O-D via lulu.com



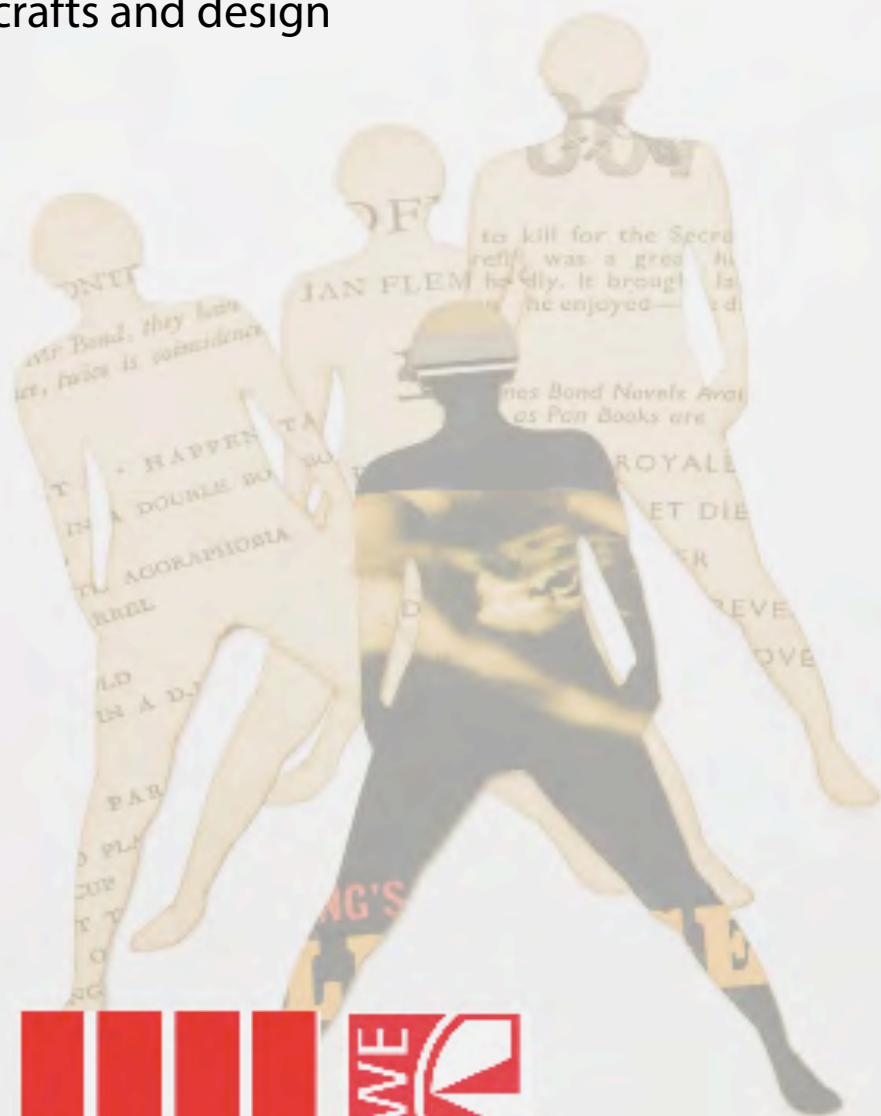
Is it a game or is it real?, Paul Laidler, book made using P-O-D via blurb.com

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Paper Models: investigating laser-cutting technology to develop new artists' books and paper-based creative practice for arts, crafts and design



Arts & Humanities
Research Council



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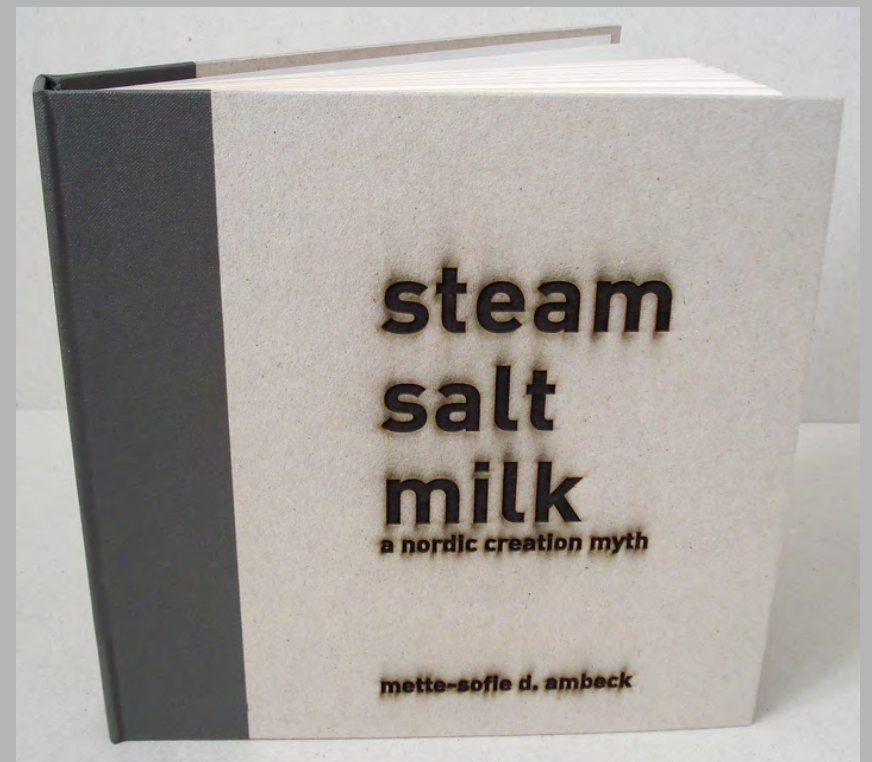
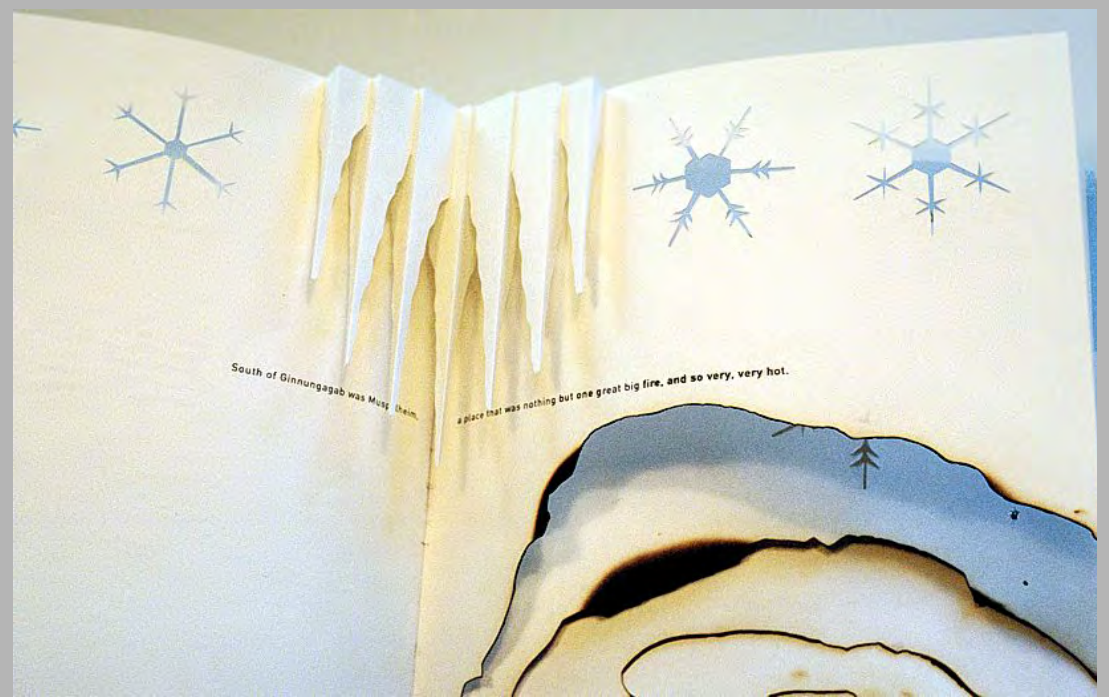
BRISTOL



Tom's tunnel book laser cutting experiments for the project.
www.bookarts.uwe.ac.uk/papermods11.htm

Laser cutting courses at the Centre for Fine Print Research





Steam, Salt, Milk by Mette-Sofie D. Ambeck, 2010
72 pages, inkjet-printed and laser-cut by Tom Sowden, UWE Bristol. 20 x 20 cm,
edition of 10. Winner of the *Birgit Skiöld Award of Excellence* at the London Art Book
Fair 2010.

www.ambeckdesign.blogspot.com



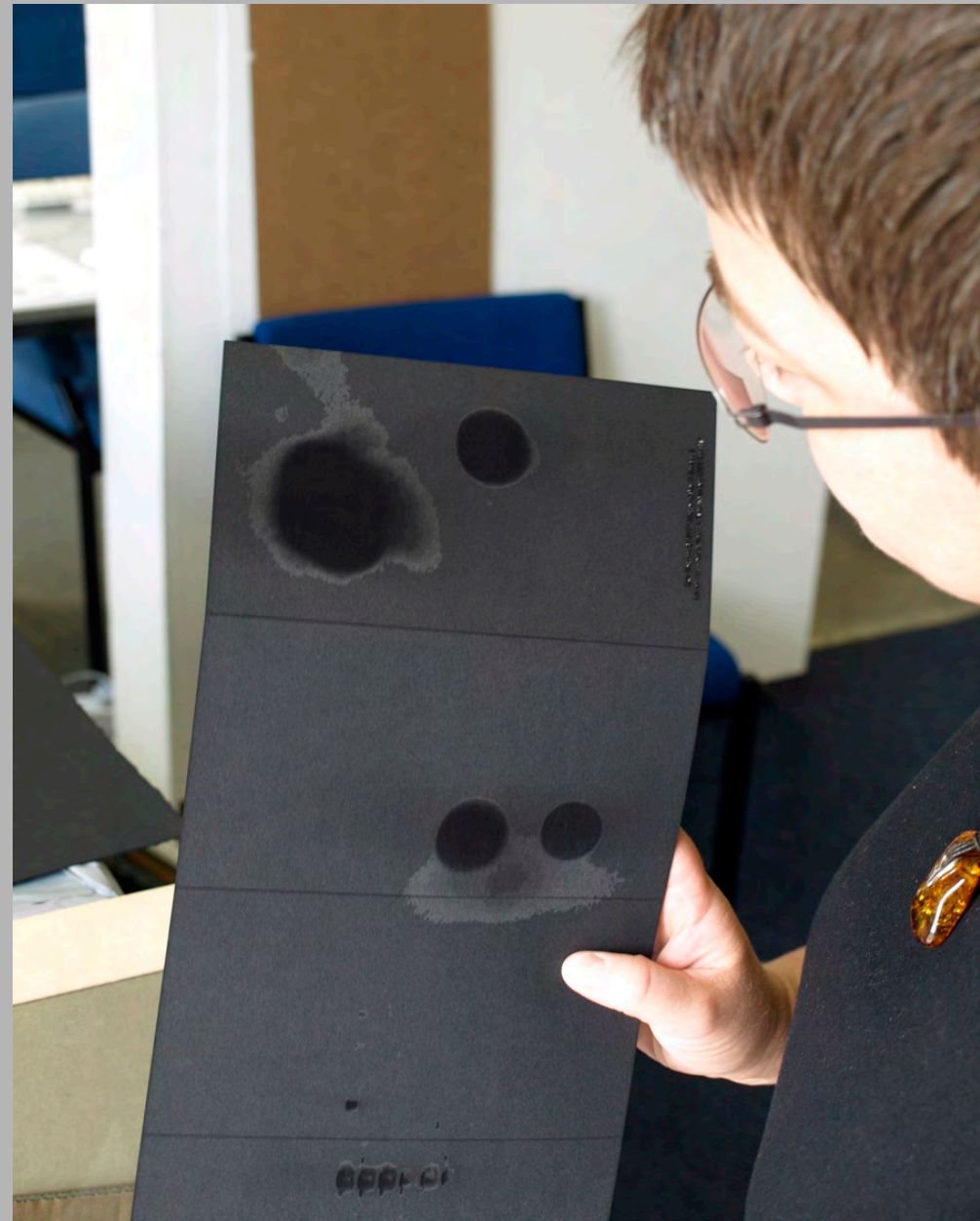
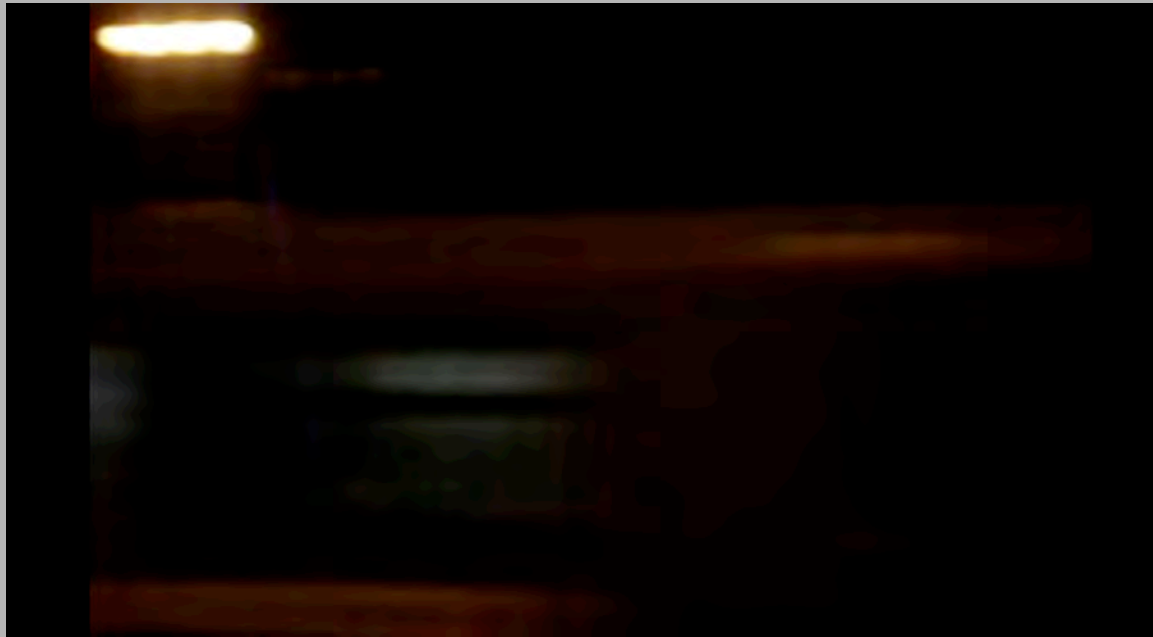
Su Blackwell's laser cut work for an exhibition at the Brontë Parsonage Museum November 2010. www.sublackwell.co.uk



Su Blackwell's laser cut work for an exhibition at the Brontë Parsonage Museum, November 2010. www.sublackwell.co.uk



Up and down the trunk scurries the squirrel



Day Return, Mette-Sofie D. Ambeck, Denmark, 2010. www.ambeckdesign.blogspot.com

A Manifesto for the Book

Sarah Bodman and Tom Sowden

A free download 187pp reference publication: *A Manifesto for the Book*, one of the results of a two-year, Arts and Humanities Research Council March 2008 - February 2010:

In an arena including digital and traditional artists' publishing formats
- What will be the canon for the artist's book in the 21st Century?

The research project was a responsive exploration with a collaborative, international audience of artists, academics, presses, publishers, curators, dealers, collectors and students involved in the field, in order to propose an inclusive structure for the academic study, artistic practice and historical appreciation of the artist's book.

You can read all of the published outcomes online including, interviews, essays, conference papers, case studies and the *Manifesto for the Book* on the project's home page.

www.bookarts.uwe.ac.uk/canon.htm

A Manifesto for the Book

Sarah Bodman
and Tom Sowden



All Groups My Groups

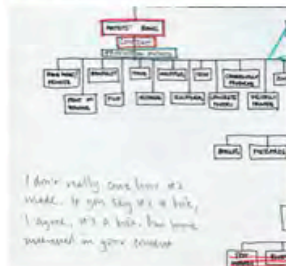


21st Century Book

Created by [Tom Sowden](#)

[Send Message](#) [View Groups](#)

Information



A group to discuss and contextualise traditional publishing formats for artists' books and also quantify how artists are using new technologies as publishing tools.

Website: <http://www.bookarts.uwe.ac.uk/canon.htm>

Members: 101

Latest Activity: Aug 15

[Like](#) 1 member likes this

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Background to this Discussion

[Edit](#)

We believe that content is paramount for any artist's book, yet format is also part of its context. We are currently working on a 2-year AHRC funded project (www.ahrc.ac.uk) at the Centre for Fine Print Research at the University of the West of England, UK, where our aim is to create a manifesto for a canon of the 21st Century artist's book.

This discussion will form part of the related publications, which as a whole, we hope will illustrate and contextualise all formats of artists' publishing. The study will consider the traditional publishing formats for artists' books and assess their potential for future expansion within the field. We also aim to quantify how artists are using new technologies and screen-based media as publishing tools.

In the UK we are hosting seminars and a conference, organising an exhibition and running free publishing day surgeries for artists as part of the project. We are also interviewing artists, librarians, collectors, publishers, curators, educators and students around the world. These will all be added to our website, which we are regularly updating (www.bookarts.uwe.ac.uk/canon.htm) and where we are also conducting an online survey that we invite you to join.

Johanna Drucker stated in 2005 that "... we don't have a good, specific, descriptive vocabulary on which to form our assessment of book works." (see the whole article online at www.philobiblon.com/bonefolder/ *Critical issues/Exemplary works*, Johanna Drucker, *The Bonefolder*, Volume 1, Number 2, Spring 2005).

We would like to address some of these problems with input from the international community, and will publish all our results as freely and accessibly as possible. The questions for the discussion start with What will this terminology be? We think that perhaps "book arts" or "artists' books" have become too small an umbrella; perhaps "artists' publications" would give us a better heading to start classifying and contextualising the field.

Wouldn't it be great if a book artist could go anywhere and say what kind of book they made, and everyone they met would understand exactly what they meant? So, perhaps to put it simply, this is what we are trying to do, to make a proposal for an international language; a contextual descriptor for any type of artist's book.

We are really keen to hear your views. The most efficient way of doing this is to start the discussion online and we will do our best to monitor and keep the threads going regularly.

Please note: Before you do join in the discussion, please be aware that this is part of a research study, and the comments made in this public domain could be used as part of our research findings free online publication (accredited to you) available from www.bookarts.uwe.ac.uk in 2010. For further details on the project please visit: www.bookarts.uwe.ac.uk/canon.htm

Discussion Forum



Artists' Books or Artists' Publications?

Started by Tom Sowden. [Last reply](#) by Pickaxe Publishing Jun 22.

[40 Replies](#) [0 Likes](#)

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Sarah Bodman

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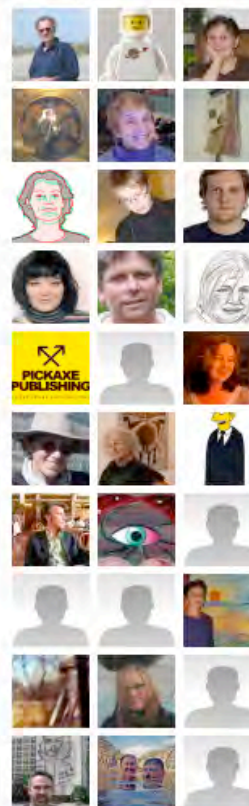
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Major event



IMPACT 7

International multi-disciplinary printmaking conference

27 - 30 September 2011

Monash University

Melbourne, AUSTRALIA

Program of speakers and registrations available at

<http://impact7.org.au/>

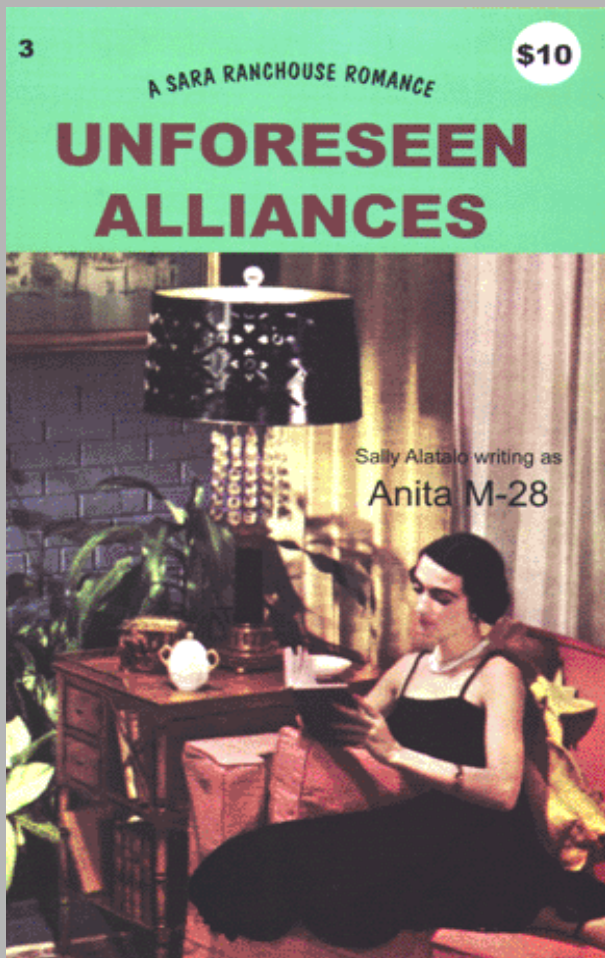


Month of Print program of exhibitions, workshops, masterclasses, talks, lectures and events presented by the [Print Council of Australia](#) in association with Impact7 conference. Supported by Arts Victoria.

[For details click here.](#)

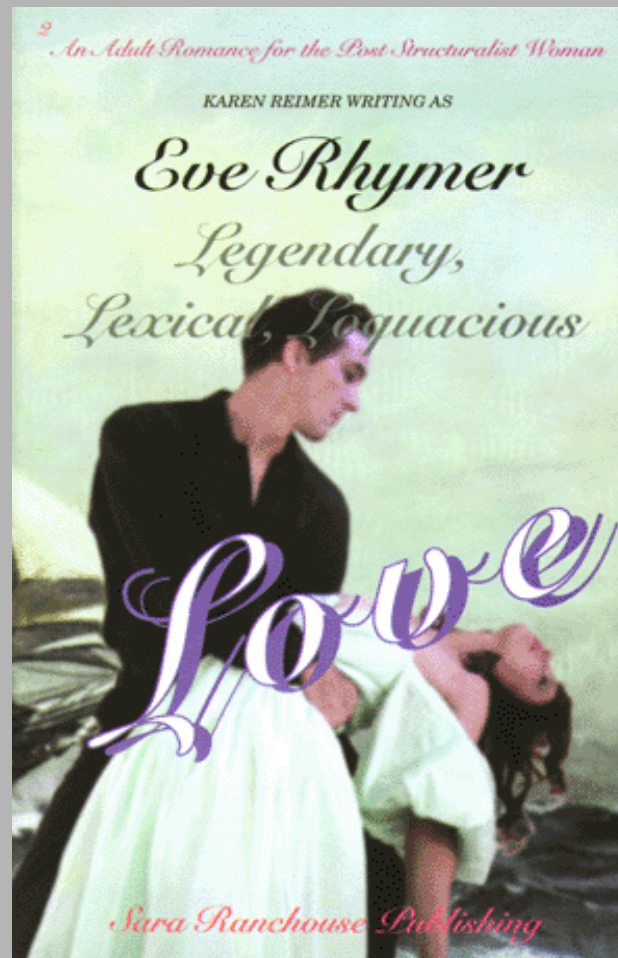
Book Jacket by Sally Alatalo, insulated with shredded romance novels
<http://sararanchouse.com>





Unforeseen Alliances
Anita M-28 (Sally Alatalo)

<http://sararanchouse.com>



Legendary, Lexical, Loquacious Love
Eve Rhymer (Karen Reimer)

<http://sararanchouse.com>



Love Takes Two & The Other Side
Anita M-28 & Sal Clarke (Sally Alatalo)

<http://sararanchouse.com>



New Wave: artists' publishing in the 21st Century (2009) a hands-on room of 133 artists' books, and a reference book reading room of contextual publications, proposed an inclusive structure for the book in the digital age, with examples of artists' books, from traditional crafts to experimental works, from unique knitted books to iPod publications, free download e-books, hypertext works, phone-based works, POD books, letterpress, generative texts, reassemblings, DIY books and so on. Each book is archived online at www.bookarts.uwe.ac.uk/newwave09.htm

New Wave : artists' publishing in the 21st Century

Exhibition Gallery 1

Gallery 2 • Gallery 3 • Gallery 4



Éric Watier



Éric Watier



David Bellingham



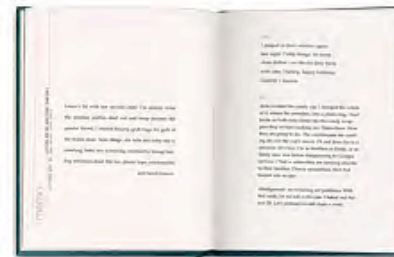
David Bellingham



Nancy Campbell/Paula Naughton



Amber Hares



Amber Hares



Francis Elliott



Francis Elliott



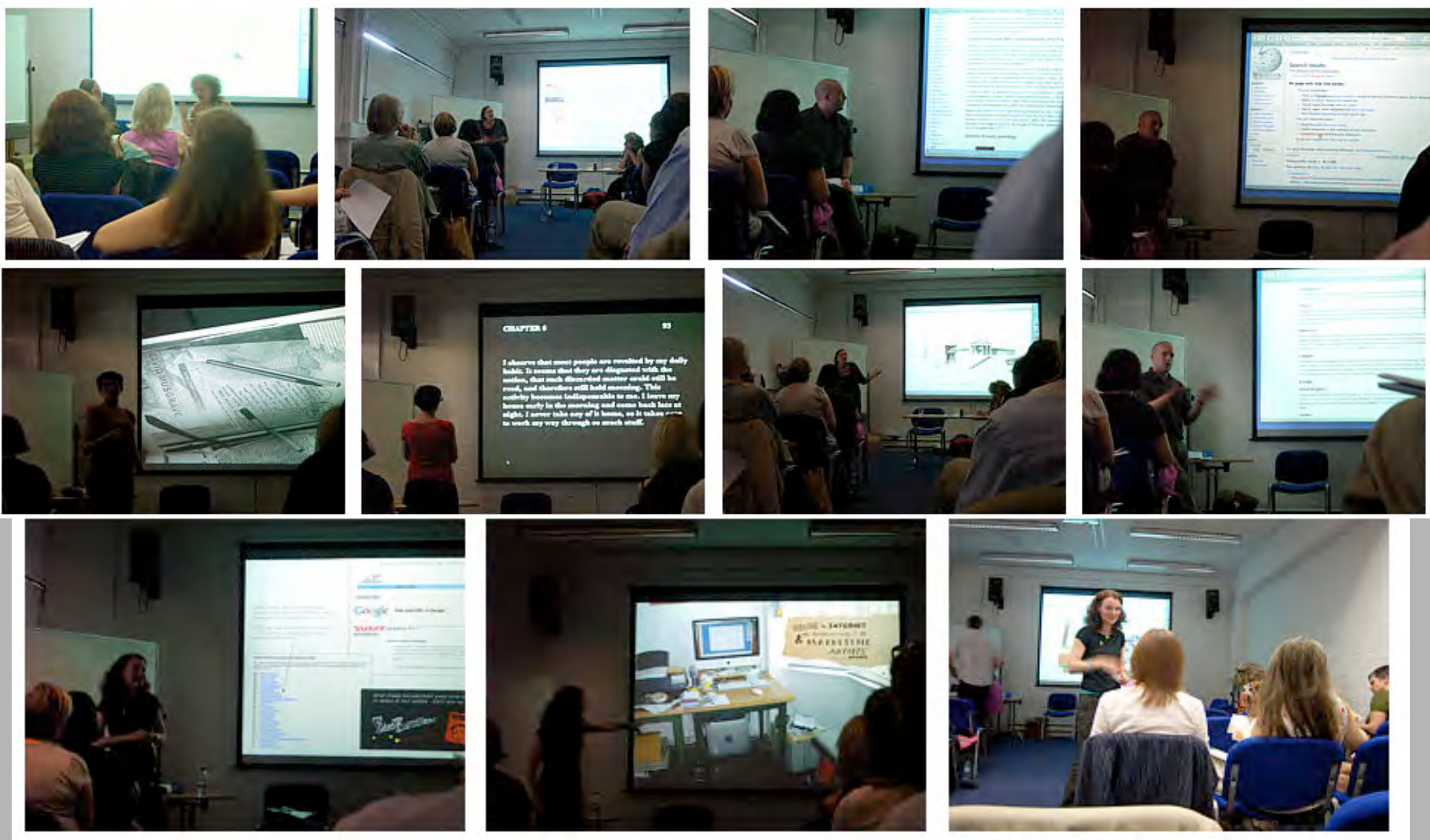
Francis Elliott & Cas Serafin



Francis Elliott & Cas Serafin

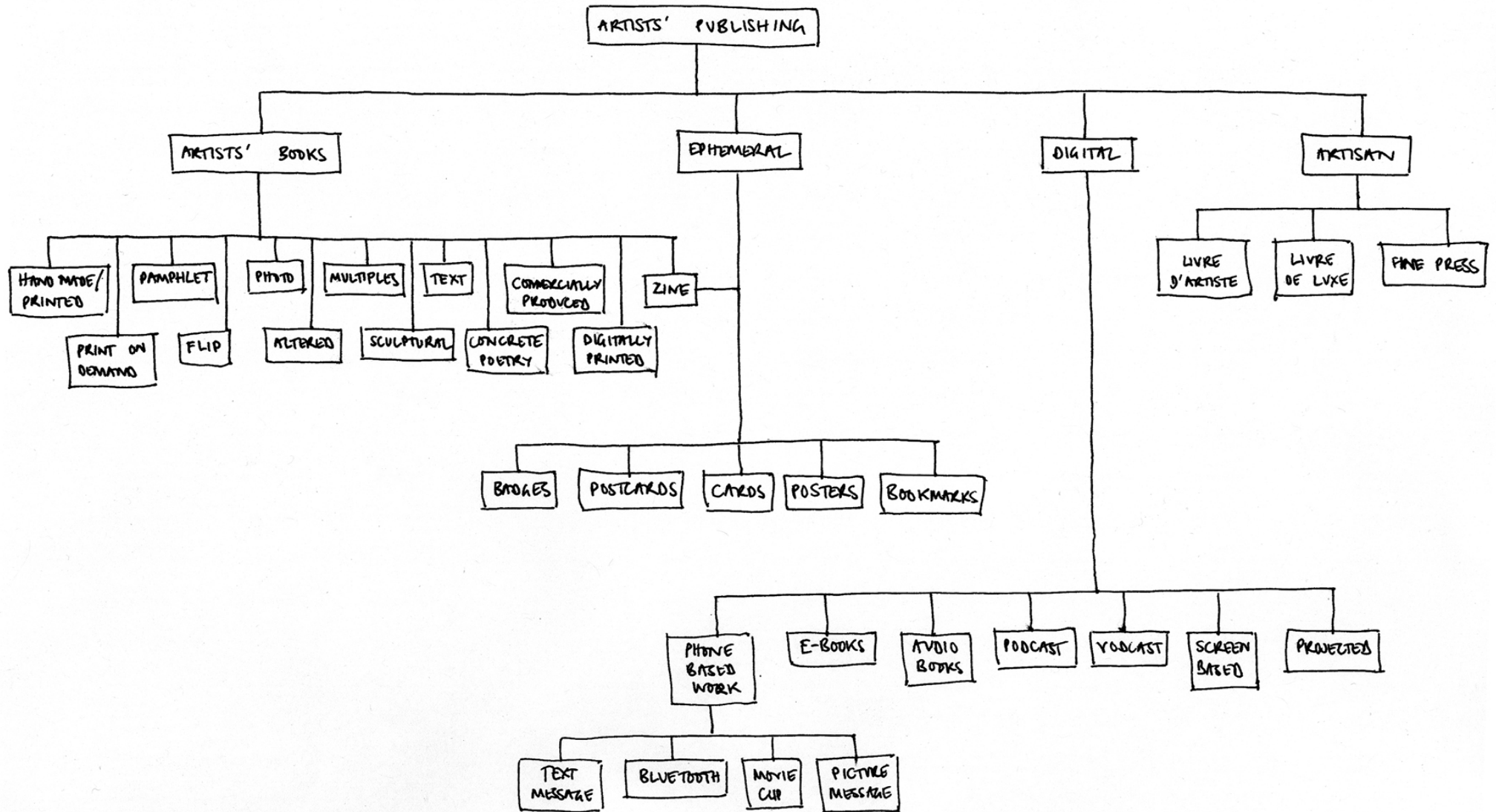


Zenon Fajfer



Seminar 1: *How are artists using and investigating new media for publishing? Where are we going with this? Where will the books end up?*

A day of presentations and discussions on current and future artists' books and multiples, which looked at aspects of utilising the Internet, from building your own website, to contributing to Wikipedia; artists' use of cellular technology and how we might collect future formats of artists' publishing. All talks online at: www.bookarts.uwe.ac.uk/seminar08.htm



London Centre for Book Arts



London Centre for Book Arts (LCBA) is the UK's first open-access book arts resource and educational centre, located in Fish Island, near Hackney Wick in east London.

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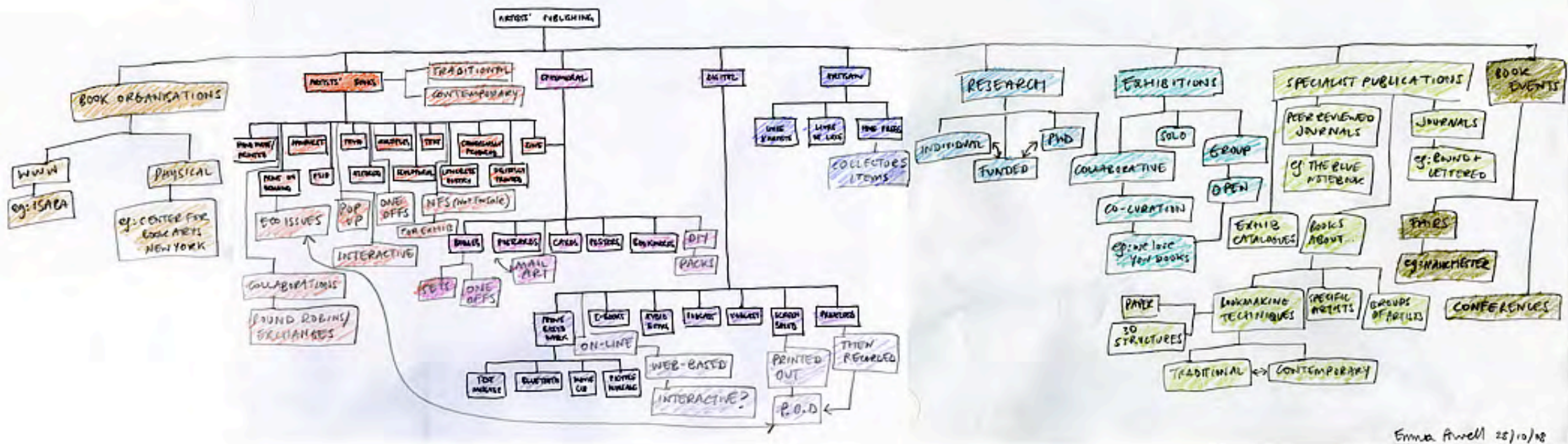


high resolution

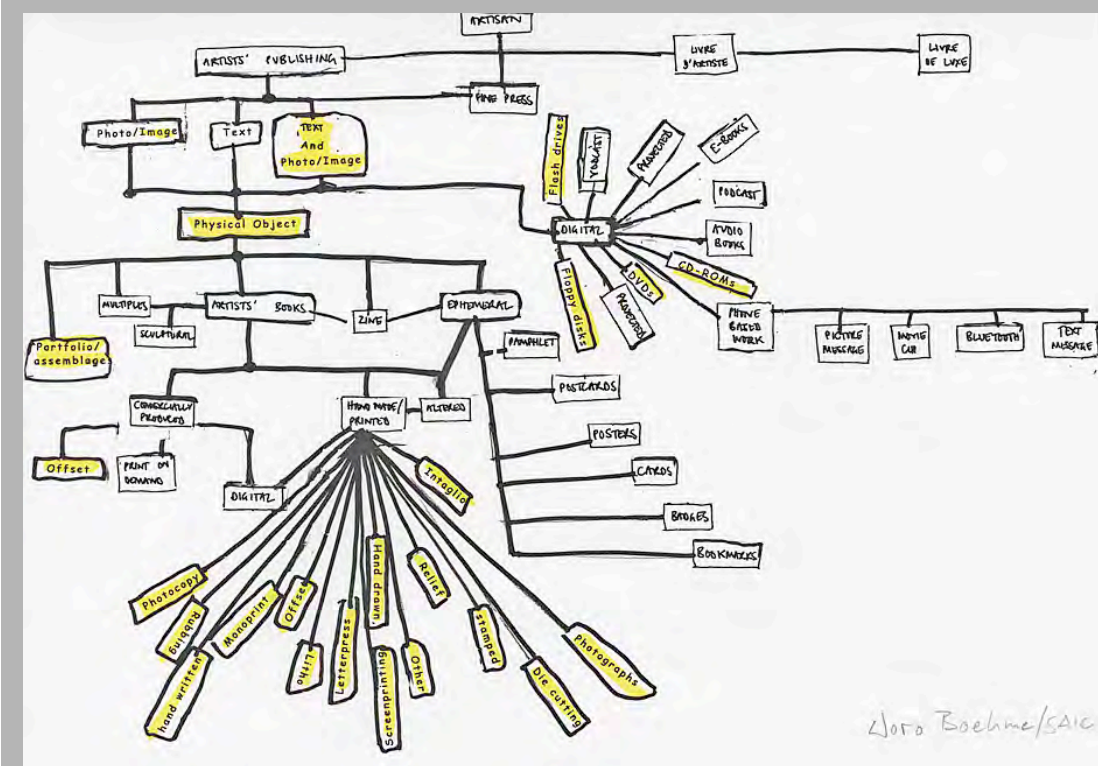
Happy to announce that **X Marks the Bökship** will have a selection of books available for purchase at LCBA during our **Open Day this Saturday 26 Oct from 11am - 4pm.**



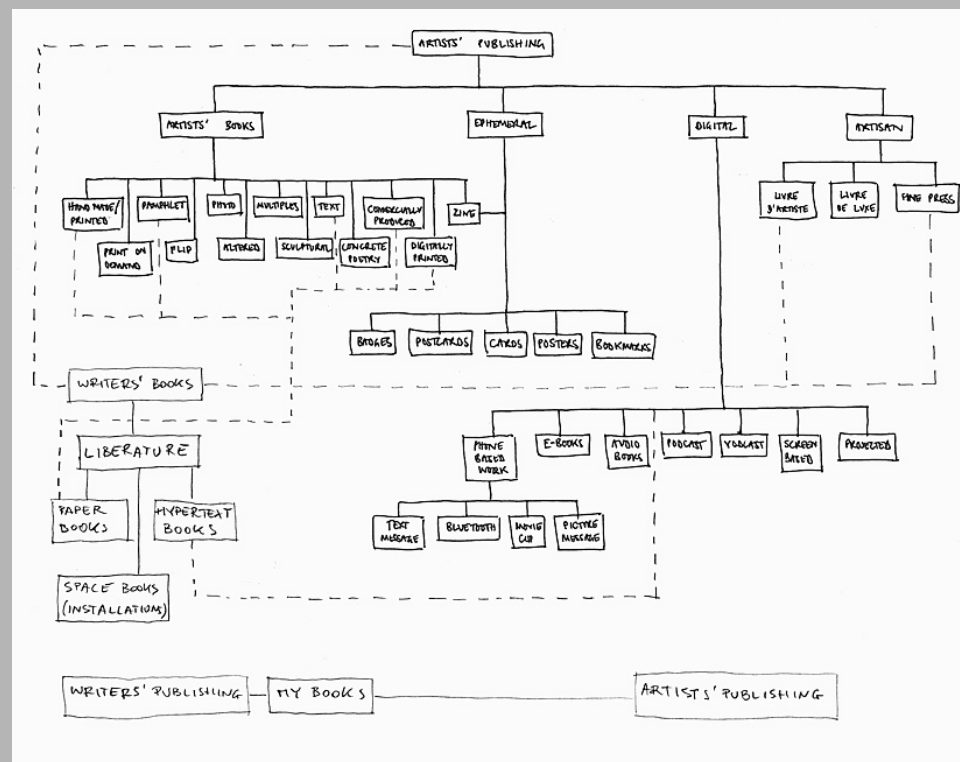
New Wave exhibition 2009. www.bookarts.uwe.ac.uk/newwave09.htm



Emma Powell 28/10/18



Ljora Boehme/SAIC



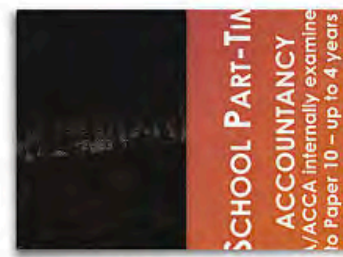
Some of the ABTree diagrams returned for the project. www.bookarts.uwe.ac.uk/canon.htm



Mari-aymone Djeribi



Mark Pawson



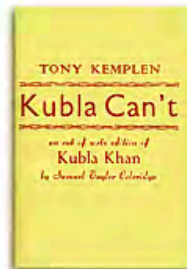
Mark Pawson



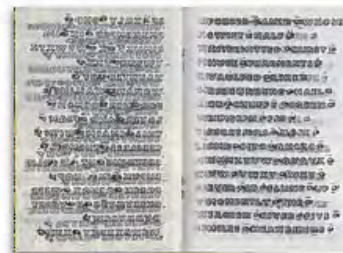
Les Coleman



Les Coleman



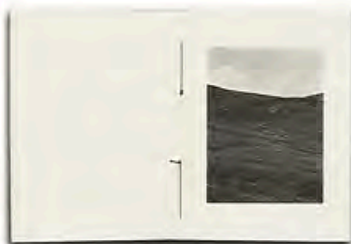
Tony Kemplen



Tony Kemplen



Helen Douglas & Telfer Stokes



Helen Douglas & Telfer Stokes



Ann Tyler



Ann Tyler



Rose Gridneff



Rose Gridneff



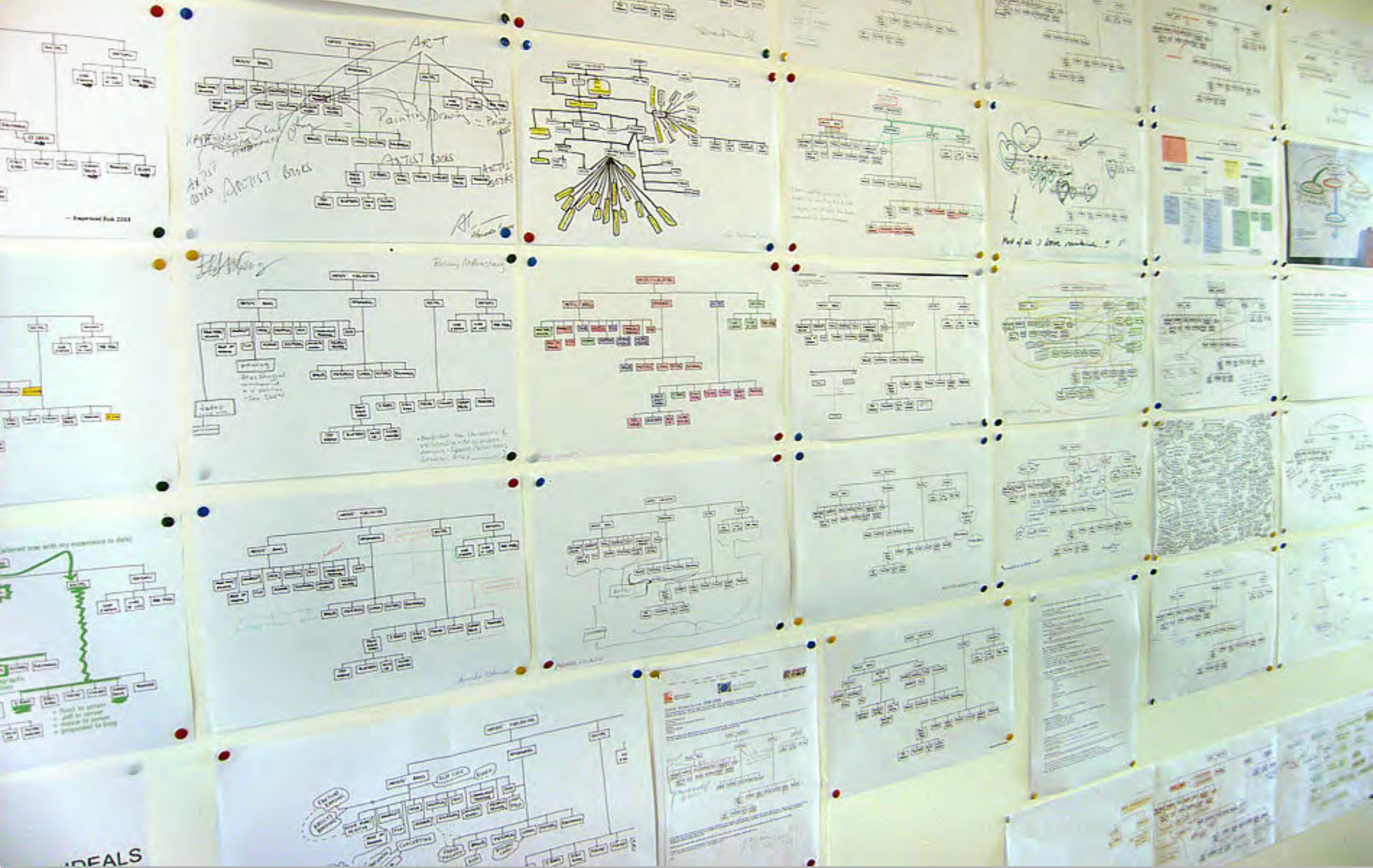
Ann Tyler



Ann Tyler



David Shrigley



Part of the ABTree-wall from the project, on display at the project's conference

Replies to This Discussion



👁️ Reply by [Caren Florance](#) on September 24, 2008 at 20:11

x

One of the things I find interesting about this debate is the way 'artists' books' (and that apostrophe is a constantly shifting or forgotten entity) have shifted from 'books made by artists' to 'books made by book artists'. We now have people whose whole practice revolves around producing books as an artform, and yet they aren't identifying with traditional* press culture. But surely a practice totally based on books IS a press of some sort?

*By 'traditional', I don't mean traditional print practices like letterpress. I mean traditional as in a body or individual who produces books for distribution. Many private presses were individuals.

▶ Reply ✉ Message



👁️ Reply by [Sara Bowen](#) on September 24, 2008 at 22:00

x

Is the question really about intent? "Publication" is the action of making something public. Do artists who make books (who may not be the same as 'book artists', as I picked up from Caren's comment) make them with the intention that they should be public? To me it doesn't seem quite the same thing as 'publishing' in a literary sense, where the existence of a 'readership' is implied by the act of publishing a book. Publishing a book seems like a sort of giving birth of something that needs to be outside of oneself in order to function. Is that what artists do? Is a need for an audience or 'readership' implied? I'm not sure, or perhaps it is more accurate to say that for me, the potential audience isn't really part of the act of making something. My work has a function for me, because it is something that I needed to make, to work out. All other potential 'purposes' for any work that I make are almost coincidental; certainly not implied. I suppose I define my arts practice as one that happens to include book making (in a very loose sense) as part of its methodology. I do want an audience, of course, for all sorts of reasons...

Perhaps I'm missing the point of the question; it's just that in terms of how I view my own work, "artists' publications" doesn't have the sort of meaning that I associate with my work.

▶ Reply ✉ Message

Artists' Books Seminar 2 : Friday 20th March 2009

University of the West of England, Bower Ashton Campus, Bristol

Artists' books reports from Poland, Germany and the USA, plus two views from the UK.

This was our second seminar, held as part of a two-year, Arts and Humanities Research Council (AHRC) funded project: *'In an arena including digital and traditional artists' publishing formats - what will be the canon for the artist's book in the 21st Century?'* (March 2008 - February 2010).

Sarah Bodman and Tom Sowden reported back on the project's findings to date, and the series of interviews with artists working with books over the last six months. We discussed how artists in different areas work with books, how artists' books are perceived and showed examples of the variety of concepts and formats we have studied recently. Guest speakers offered two views of their own practice.

[Download the PDF information handout from the day](#)

Session 1

Sarah Bodman and Tom Sowden - reporting back on artists' publishing in Poland: Krakow, Kielce, Lodz, Warsaw and Poznan.



How artists and writers work with the book format with examples of regional variations of the book; from traditional fine press publications to performance, Internet and experimental works in the book format.

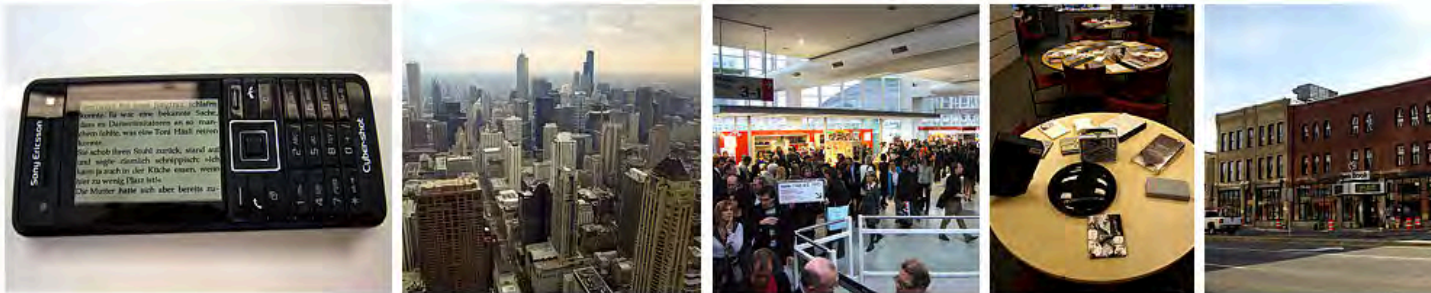
[You can listen to the talk as an MP3 audio file](#)

[View the PDF file of images shown](#)

[You can also read or download all of our interviews from Poland and watch videos of Radoslaw Nowakowski talking about his books from the links at](#)

Session 2

Sarah Bodman and Tom Sowden - reporting back on new publishing media shown at the Frankfurt Book Fair. Plus, USA: an overview of MCBA Minneapolis as an example of best practice for traditional book arts and our interview with director Jeff RATHERMEL; Doro Böhme and the collection policies of the Joan Flasch Artist's Book Collection at the School of the Art Institute, Chicago; Sara Ranchouse Publishing as a model of 'artists' publications'; Clifton Meador's use of traditional and P-O-D bookworks, and E.F. Stevens' Awaiting Transmission phone book project.



[You can listen to the talk as an MP3 audio file](#)

[View the PDF file of images shown](#)



Alicja Slowikowska (curator of the Contemporary Polish Book Art exhibition series) and Joanna Stokowska (paper artist) at the The National Library of Poland, Warsaw, Poland

The Book Art exhibitions include invited artists and open calls; there are no limitations on what can be included under the Book Art umbrella. Both established and younger artists are encouraged to participate and show objects, illustrations, fine press books, authors' books, limited editions, artists' books and book installations.

www.bookart.pl

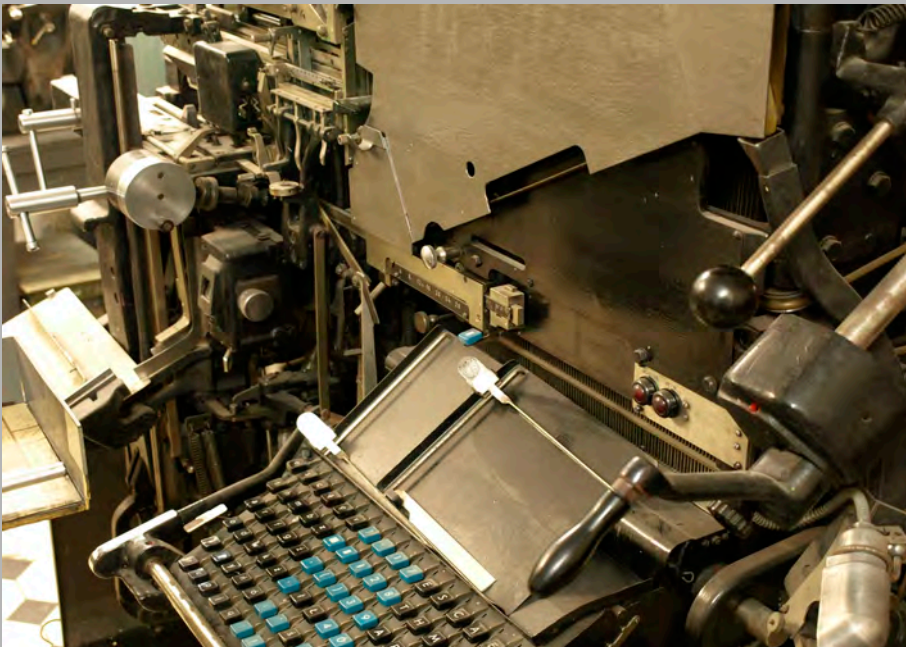
<http://korespondencja.bookart.pl>





Book Art Museum, Lodz. <http://book.art.pl>

Book Art Museum, Lodz





Tomasz Wilmanski and Joanna Adamczewska at Galeria AT, Poznan, Poland

www.bookarts.uwe.ac.uk/wilmanski.htm



BOOK AND WHAT NEXT 2 – Galeria AT, Poznan, Poland
JOANNA ADAMCZEWSKA Acoustic books (performance) 1991

<http://free.art.pl/at/pl/ang/ogalerii.htm>



Joanna Adamczewska "Acoustic books", Kraków 1997
<http://www.youtube.com/watch?v=RoLEoP5D2II>



BOOK AND WHAT NEXT 7 - Roman Bromboszcz, Tomasz Misiak, Lukasz Podgorni
wystawa -"fail.unlimited", performance "The Plasma Collision AT Poruterak". Galeria AT, Poland, 2008. <http://galeria-at.siteor.pl>



BOOK AND WHAT NEXT 8 - Radoslaw Nowakowski "liberATorium - wolne ksiazki" / *liberATorium - free books*
Galeria AT, Poland, 2009. <http://galeria-at.siteor.pl>

Radosław Nowakowski : Interview Clips



Non-description of the world (part one)
running time 4:47



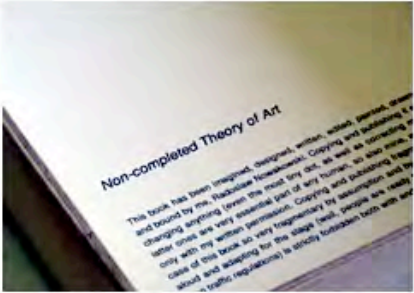
Non-description of the world (part two)
running time 4:11



Elephant's Tail
running time 3:59



Łysopisy
running time 4:26



Non-completed Theory of Art
running time 3:11



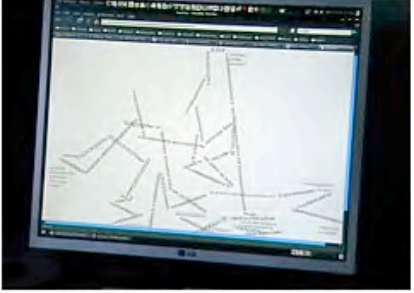
Non-description of the world (part three)
running time 3:47



Hasa Rapasa
running time 2:42



Sienkiewicza Street in Kielce
running time 3:33



End of the world according to Emeryk
running time 8:20

These interviews took place during 2008 in Nowakowski's home in the hamlet of Dabrowa Dolna near Kielce, where many of his books are based.

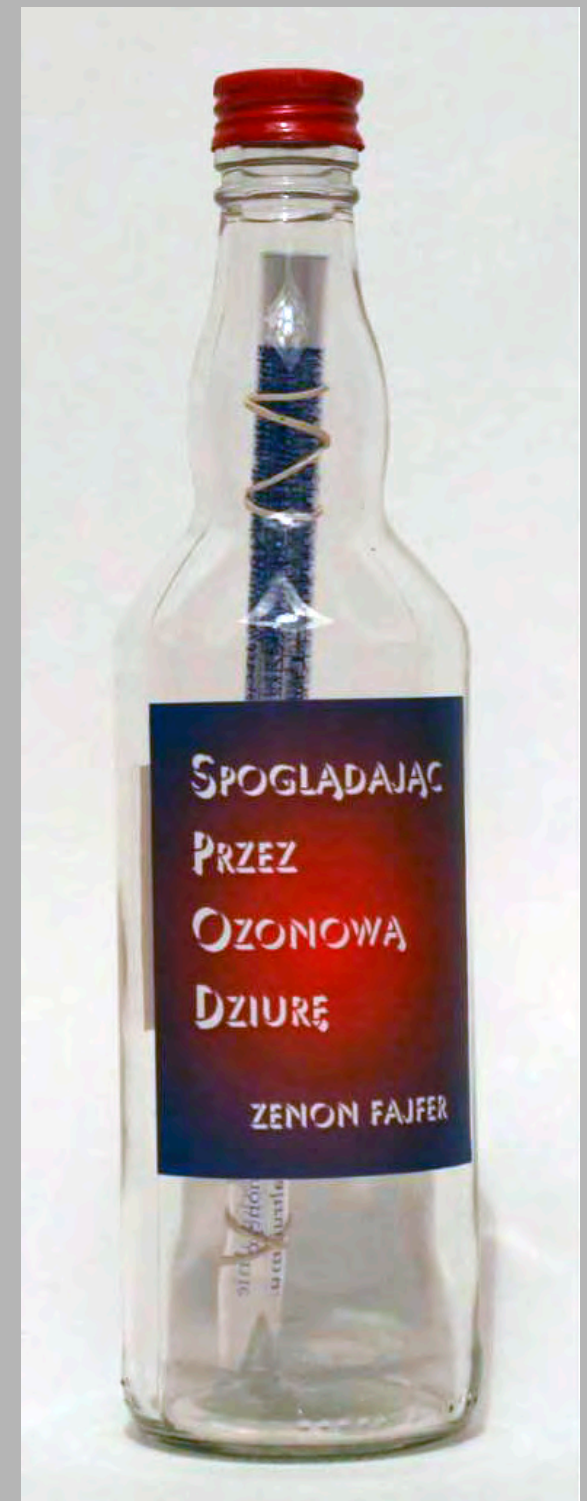
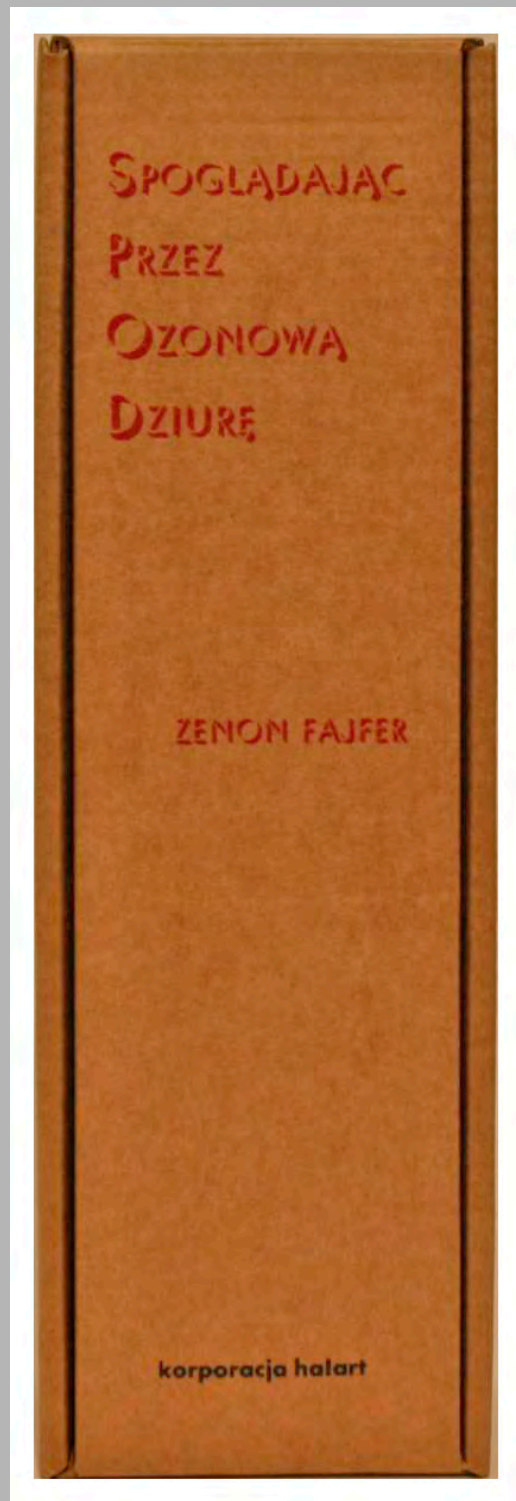


Katarzyna Bazarnik and Zenon Fajfer, Krakow. Founders of the Liberature movement. www.liberatura.pl
www.bookarts.uwe.ac.uk/contrad09/liberature.htm

Spoglądając przez ozonową dziurę
Detect Ozone Whole Nearby, Zenon Fajfer, Poland
The poem has an innovative “emanational”, multilayered structure in which initials of the words form a hidden text.

The procedure of reading the initials should be repeated until the whole text is reduced to a single word.

www.liberatura.pl





Radoslaw Nowakowski at his home in the hamlet of Dabrowa Dolna, Poland
<http://www.bookarts.uwe.ac.uk/poland.htm>





NON-DESCRIPTION OF THE HILL
Radoslaw Nowakowski, Poland.
<http://www.liberatorium.com/gora/gora.html>

b ły ś n i e

t u m r u g n i e

C Z A R N A

c i e m n a w o d a

P R A W I E

niczego nie mogę dostrzec

światło jakby za ostre

kontury jakby rozmazane

nie wny dzień

co się dzieje?
zawsze wszystko dostrzegałem a teraz nie dostrzegam
powietrze inne?
przecież nie ma mgły a chmur niewiele
oczy inne? ktoś mi podmienił oczy?
chyba się zmęczyłem - latam już i latam nad tą łąką
unoszę się i unoszę
latami latam
panuję i szybuję
to teraz mógłbym zacząć po niej chodzić - zobaczyłbym łąkę z bliska -
obejrzałbym ją z bliska - zwiędził dokładnie
bo zawsze tylko BĘĆ! w dół i FRRRR! do góry - a teraz nie! teraz bym
przez nią szedł-pełził-skakał niezdarne i powoli dokładnie
ale by się dziwili ci którzy by mnie widzieli
myśleliby że mój chorą że zwariowałem że oszalałem że straciłem panowanie
nad sytuacją
a ja bym się przyglądał niebu z dołu z ziemi
a gdybym się położył na plecach i łapy wyciągnął do góry to bym miał
niebo POD SOBA
dopiero bym nad nim panował! bo kiedy latam jestem nad ziemią i W
niebie czyli zawsze trochę nieba nade mną a jakbym leżał na trawie na
plecach to całe niebo byłoby PODE mną - co bym wtedy zobaczył?

tę łąkę zilustruję - jestem przecież Wielkim Lustratorem
może gdzieś wypatrzę smakowity kąsek
choćby i niesmakowity ale kąsek kąsek to kąsek

co za dziwny dzień
co za dziwne myśli

co za dziwne wizje
co za dziwne widoki

pierwszy dzień starości?

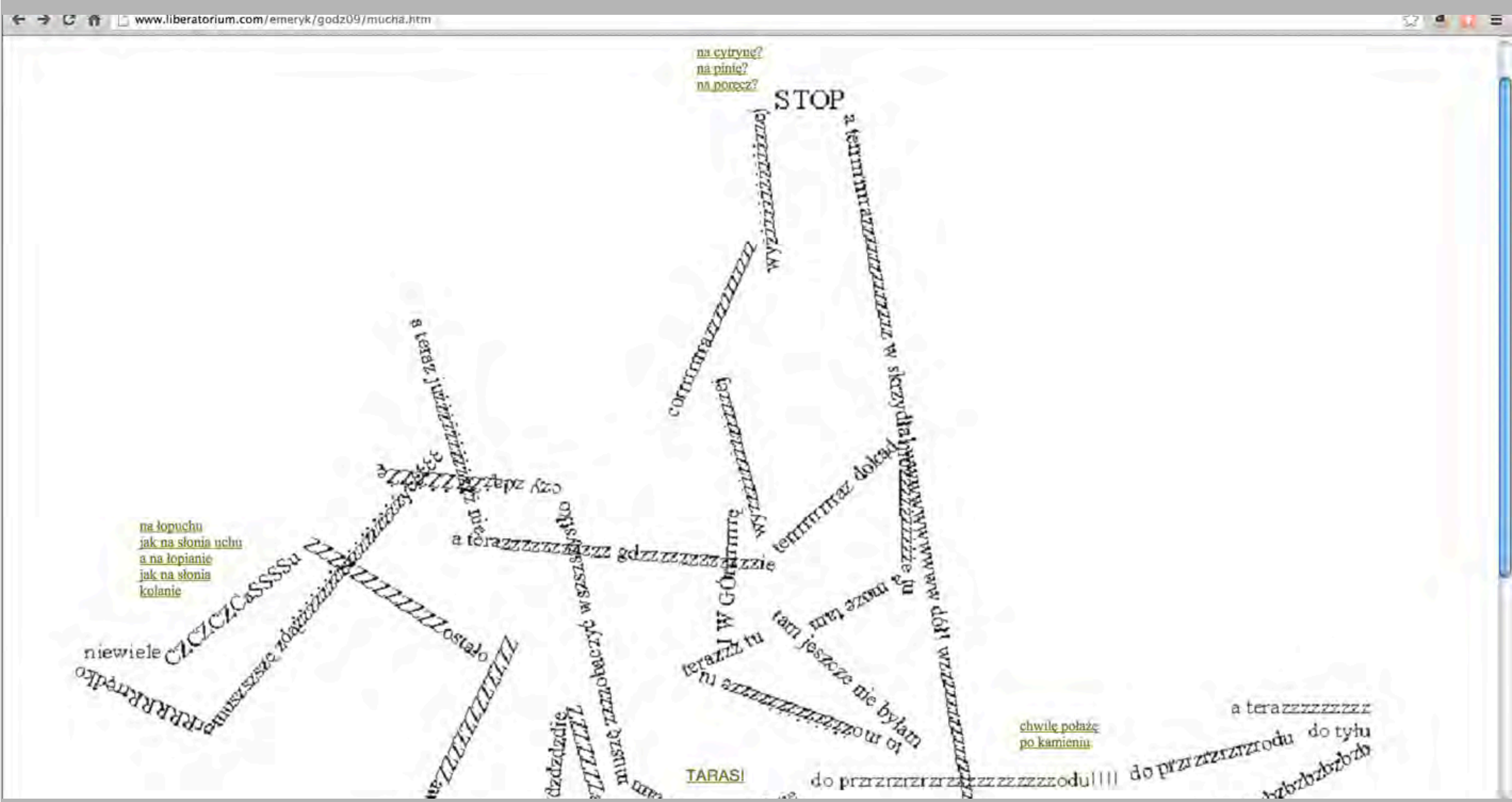
brr rrrrrrr!

zobaczę tam bliżej drogi

e ta biała plama? obok tej większej granatowej? za
duża
a ta mniejsza biaława? przesuwają się od granatowej do
białej -
też za duża

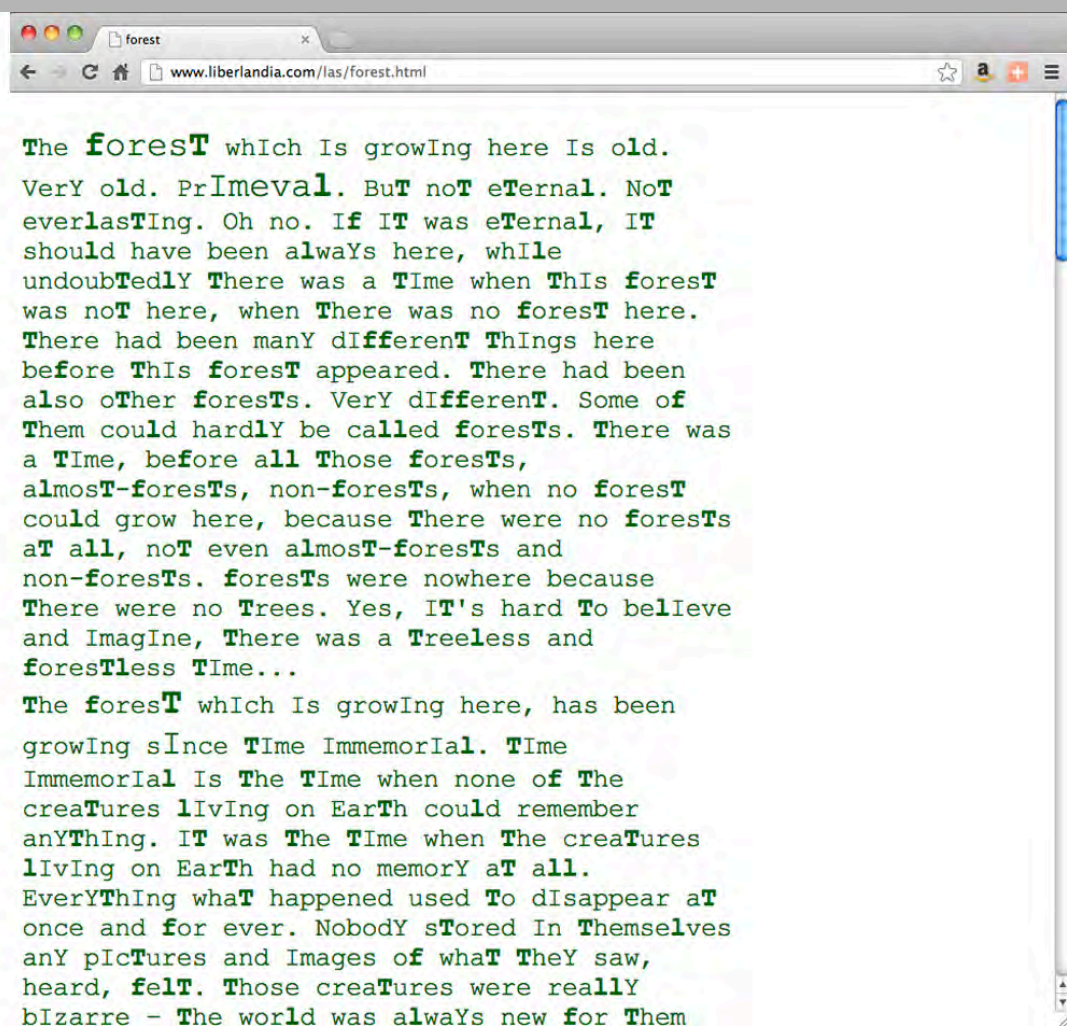
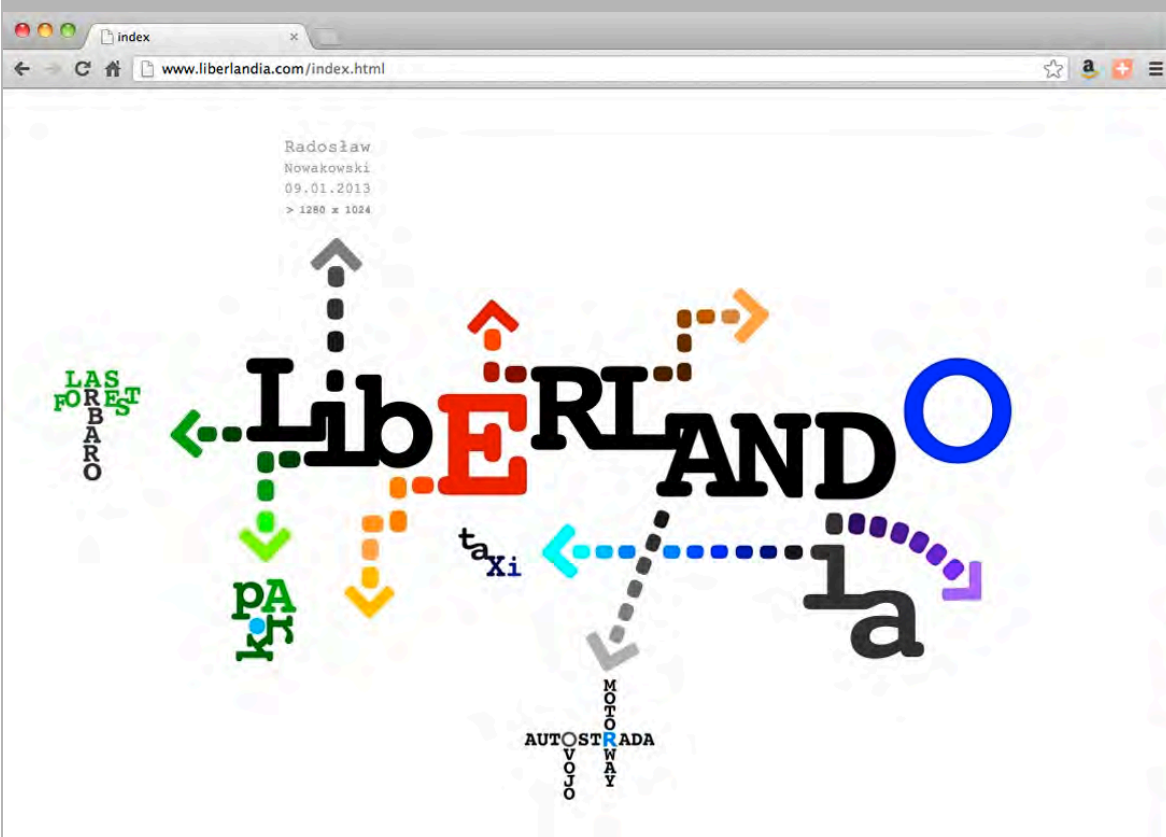
Radosław Nowakowski. END OF THE WORLD according to EMERYK.

“Hasarapasa hypertext tale in four parts about what may happen one hot summer’s day in a few or in a dozen of years when p-paper is finally replaced with e-paper”. <http://liberatorium.com/emeryk/brzask.htm>



Radoslaw Nowakowski. *END OF THE WORLD according to EMERYK*.

“Hasrapasa hypertext tale in four parts about what may happen one hot summer’s day in a few or in a dozen of years when p-paper is finally replaced with e-paper”. <http://liberatorium.com/emeryk/brzask.htm>



Radosław Nowakowski *Liberlandia*

"This is my state. My country. Neither democracy, nor kingdom. A textdom. A hypertextdom. A work in constant progress. Endless construction. Infinite reconstruction. A tale having its beginning in the middle and being developed and spread in all directions. A free book for a free reader. You pay almost nothing visiting this country, only the time you waste for reading. You can even earn a little for you can always spend the same time doing something even more needless and unnecessary."

<http://liberatorium.com/liberlandia.html>





Antic Ham at the Mainz small press fair. <http://franticham.blogspot.com>

Artists' Books in South Africa



ABOUT | DATABASE OF SA ARTISTS' BOOKS | EXHIBITIONS | TEXTUAL RESEARCH
 NEWS | FEATURED SOUTH AFRICAN ARTIST'S BOOK | ONLINE RESOURCES
 THE BIBLIOGRAPHY OF THE JACK GINSBERG COLLECTION ON ARTISTS' BOOKS



THIS WEBSITE EXPLORES RESEARCH, PRACTICE, PRODUCTION, COLLECTING AND DOCUMENTING OF ARTISTS' BOOKS IN SOUTH AFRICA.

The site accounts for the presence and nature of the artist's book in South Africa. It consists of textual research conducted on the history, contemporary context and theoretical positioning of the artist's book; interactive digital catalogues of major exhibitions of artists' books held in South Africa; a searchable database of all South African artists' books thus far researched; links to online resources and related sites of interest; news on book arts events as well as featured artists' books.

At the centre of much of our exploration is *The Jack Ginsberg Artists' Books Collection* which consists of *The Collection of South African Artists' Books*, *The Collection of International Artists' Books*, and *The Collection on Artists' Books*.

New to the site is *The Bibliography of The Collection on Artists' Books*, which is an index to thousands of printed items (books, scholarly texts, catalogues, pamphlets, tracts etc.) on artists' books, collected by Jack Ginsberg over the last forty-five years. This bibliography will be of great interest to collectors, librarians and scholars of the artist's book.

» **OUR FIFTH FEATURED SOUTH AFRICAN ARTIST'S BOOK: STEPHEN HOBBS: 'BE CAREFUL IN THE WORKING RADIUS' 2013**

A limited edition artist's pop-up book featured on the exhibition 'Be Careful In the Working Radius' held at David Krut Projects, 30 May – 13 July 2013



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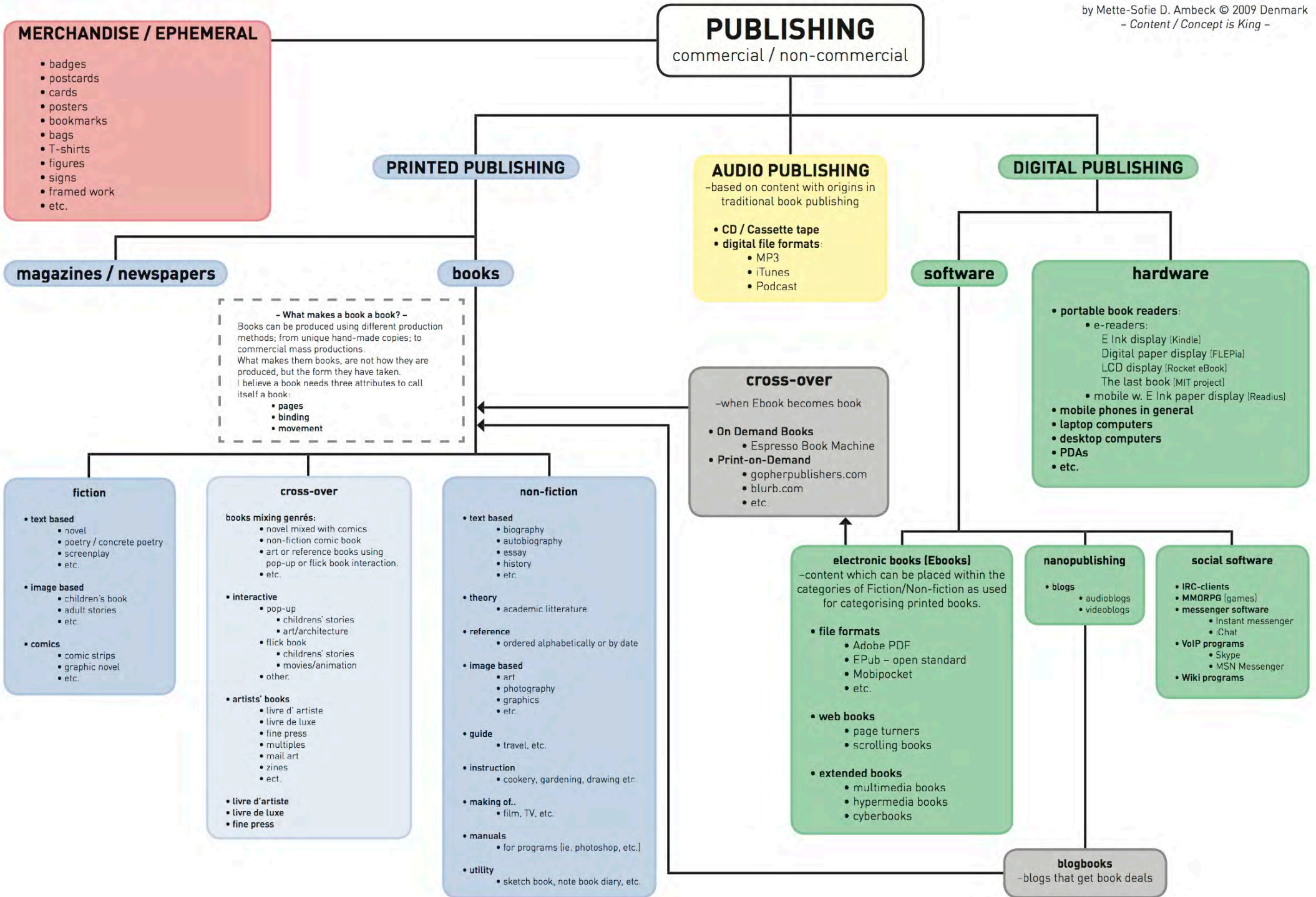


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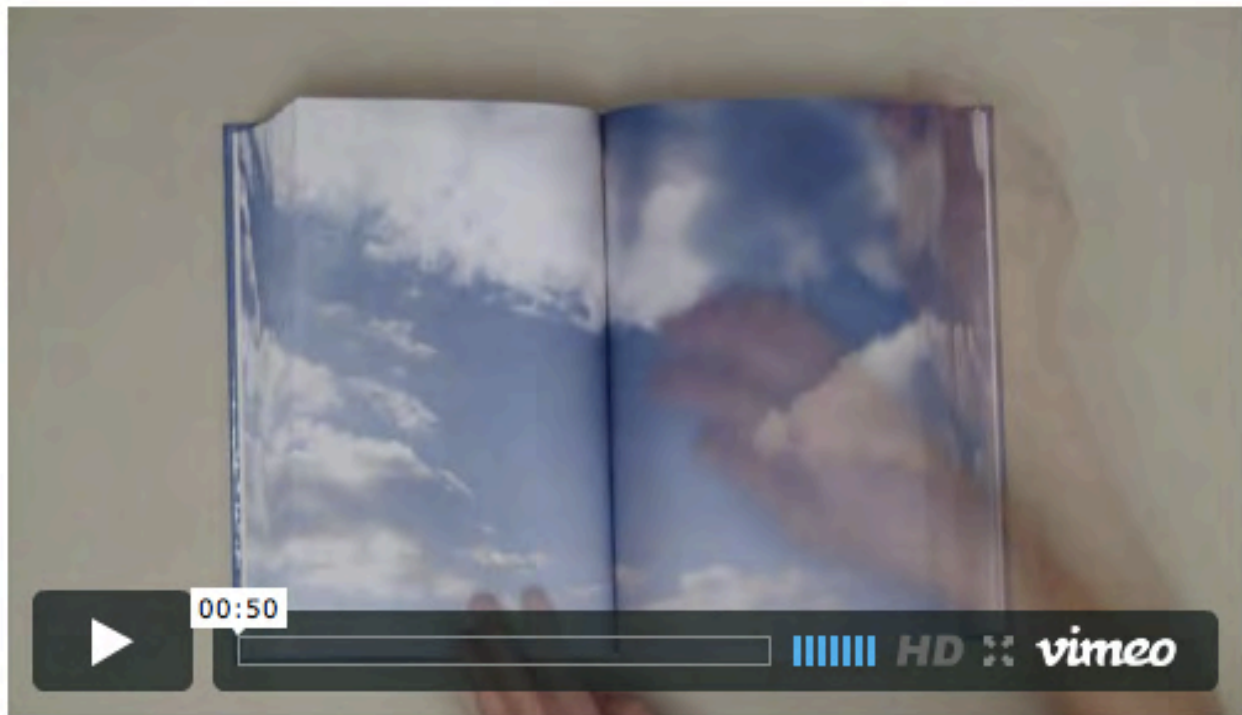
If there are any queries in this regard, you are welcome to [contact us](#)







Orange Rumba a video bookwork activation by Begbie Crewe. <http://vimeo.com/37903577>



Cloud Book Study, Heidi Neilson, 2011
752-page hardbound digital-offset
Printed book and 50-second video.
The book and video are intended to be
viewed together.
<http://heidineilson.com>

IDEA CONCEPT IDEALS

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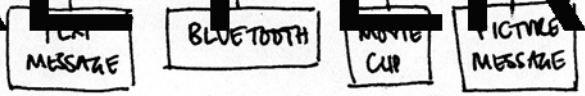
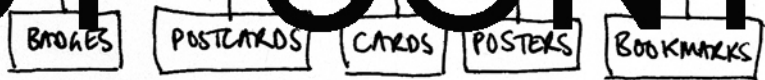
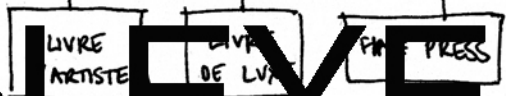
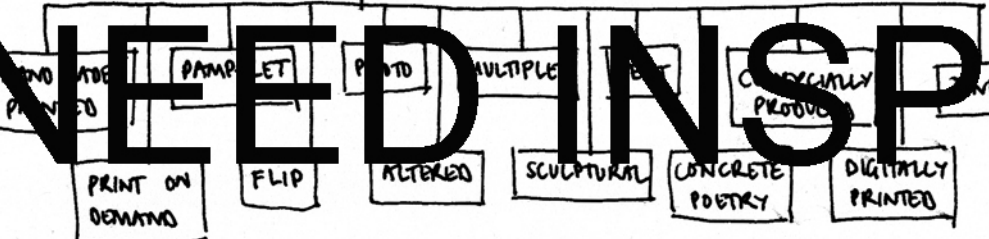
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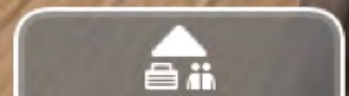
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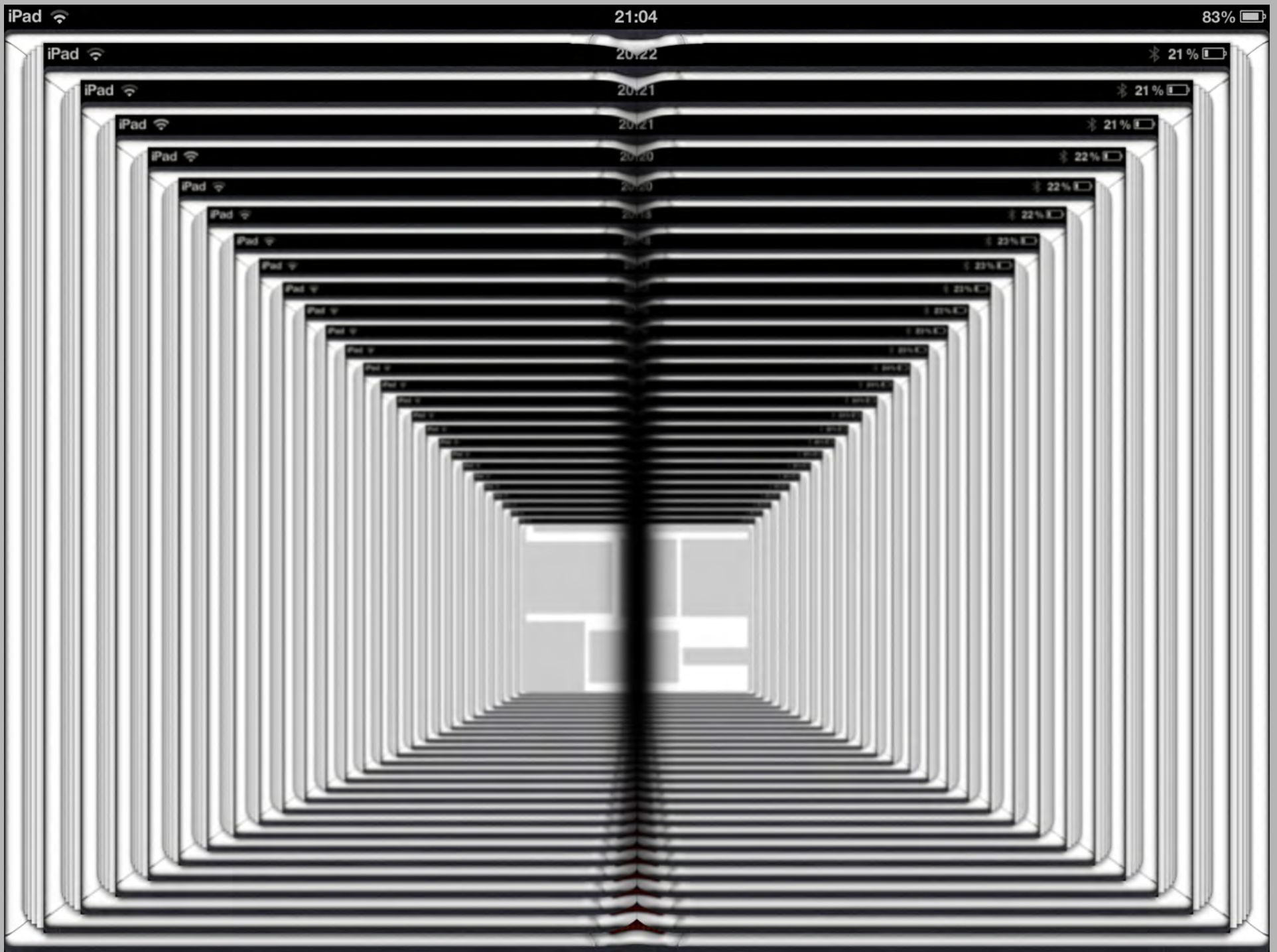
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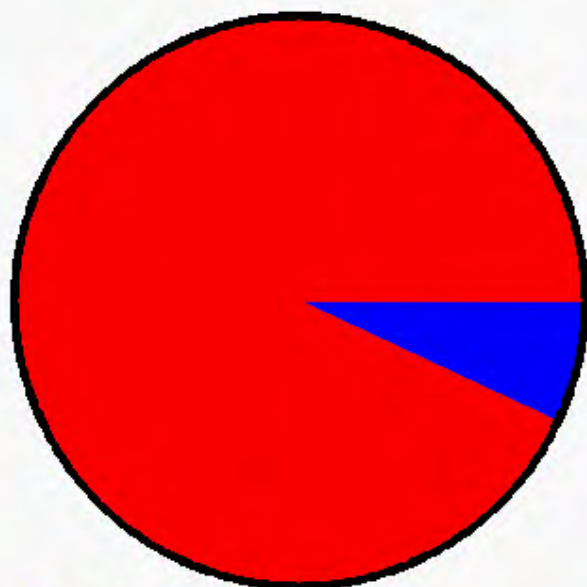
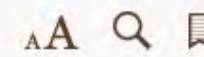
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Digital Art books

A project by the French artist Nicolas Frespech "I started the production of art books in the native format Epub, and designed artists' books using the properties of this new format and the procedures of reading on tablets and mobile phones. Visit <http://frespech.com/ebook/> for the QR codes or to download the free Calibre e-reader.

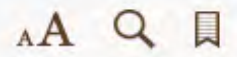


Prendre du recul / Stand Back. Florent Lagrange. May 2012. <http://florentlagrange.eu>

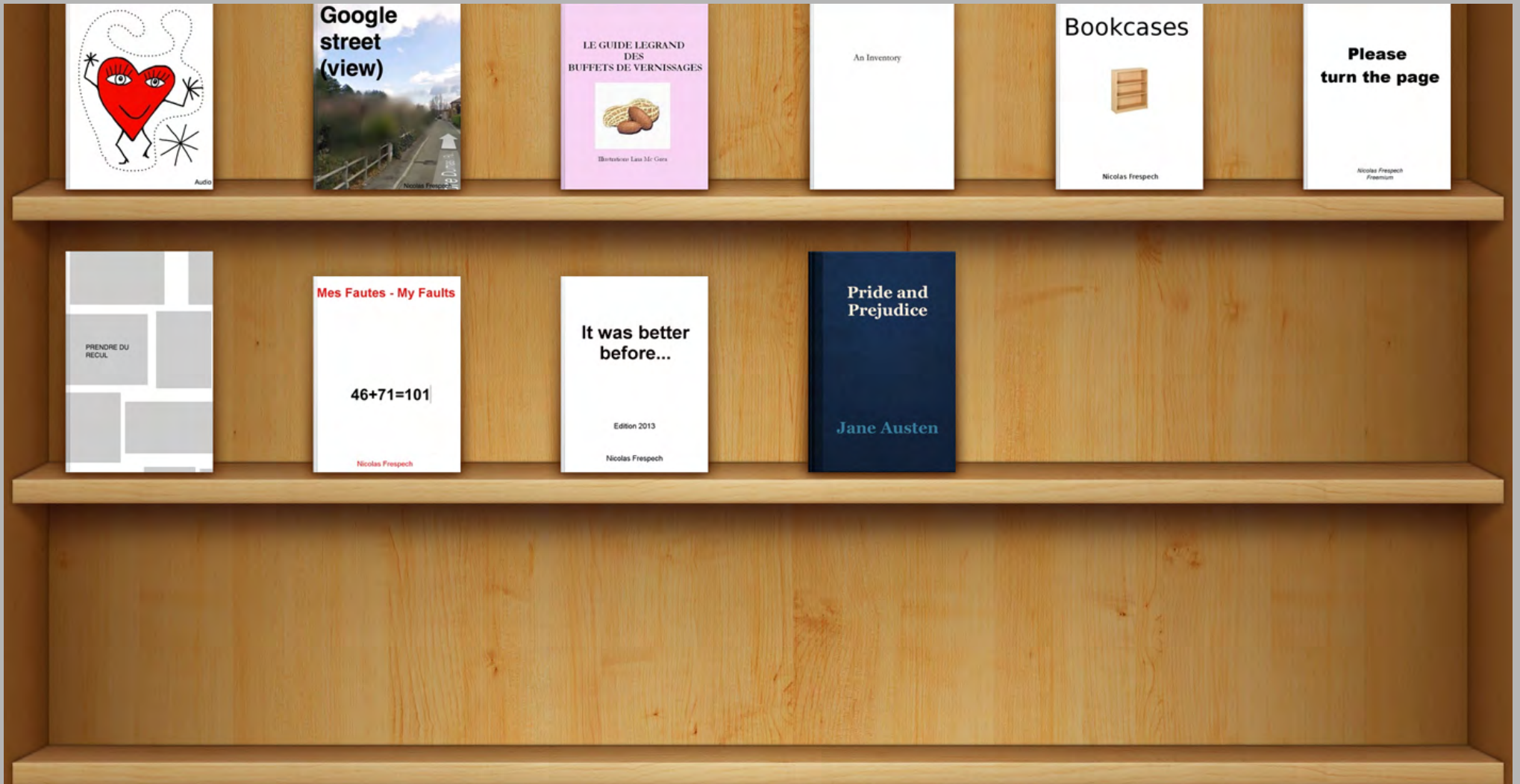


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■ Insatisfaction: 93 %

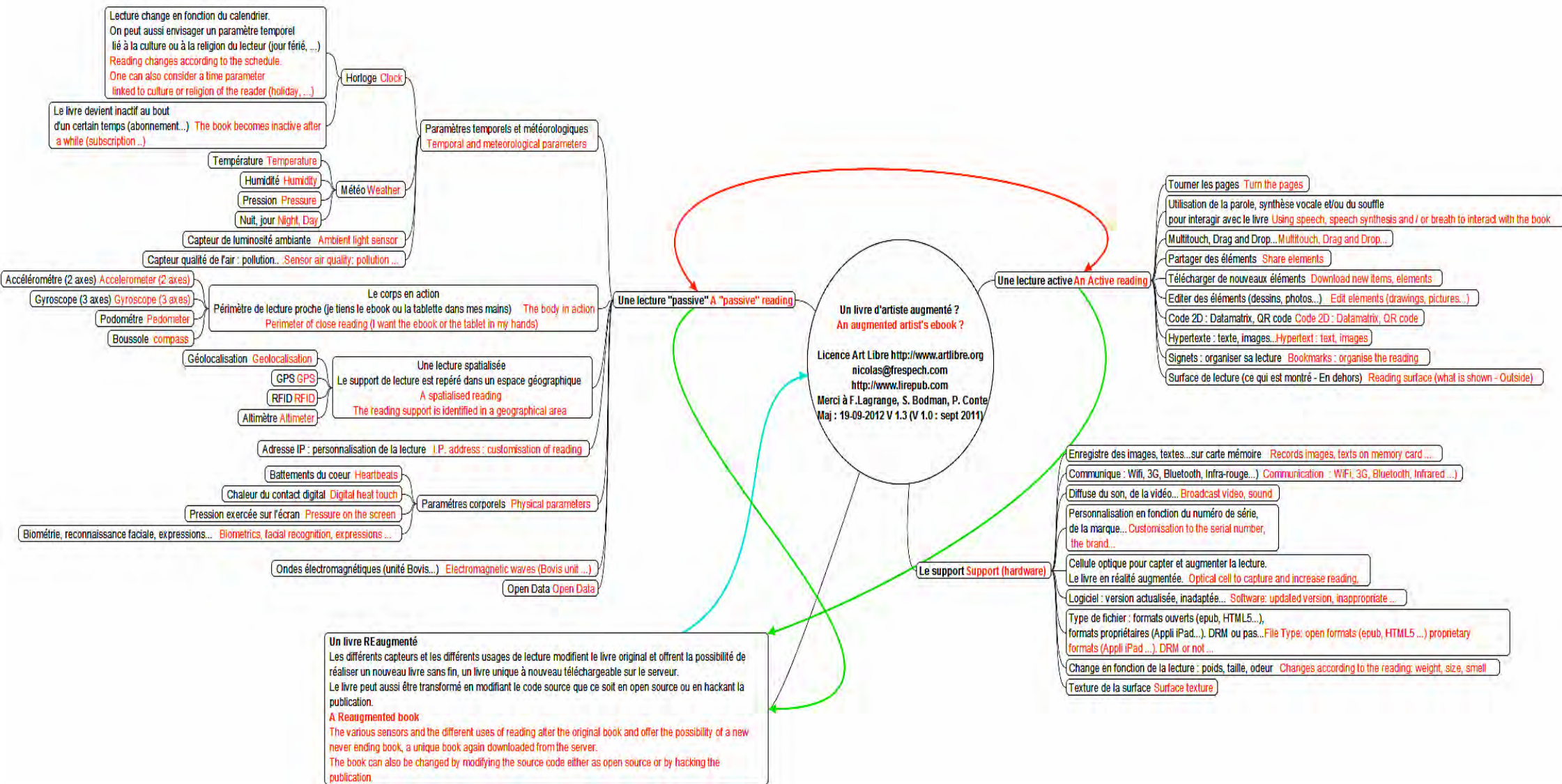








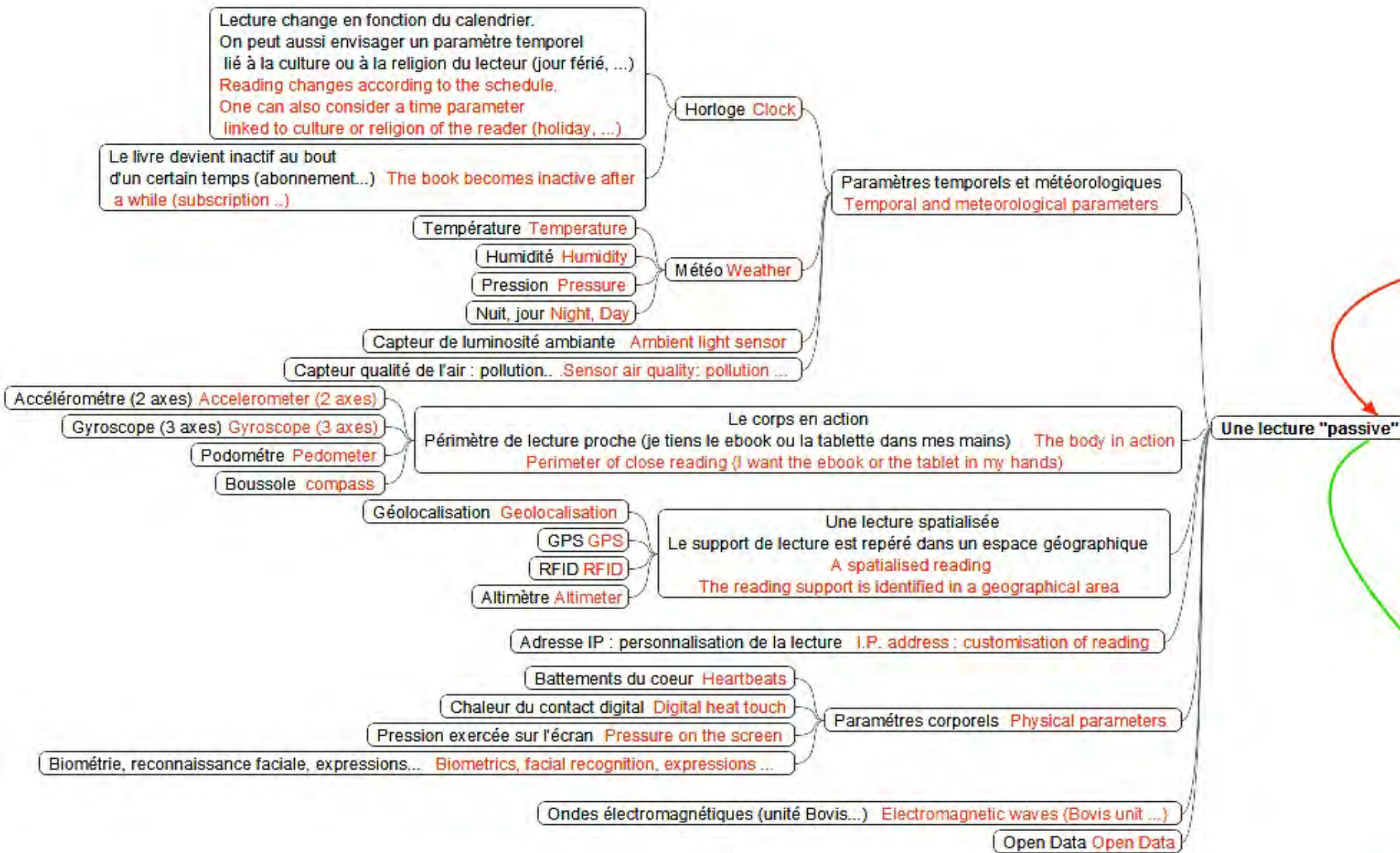
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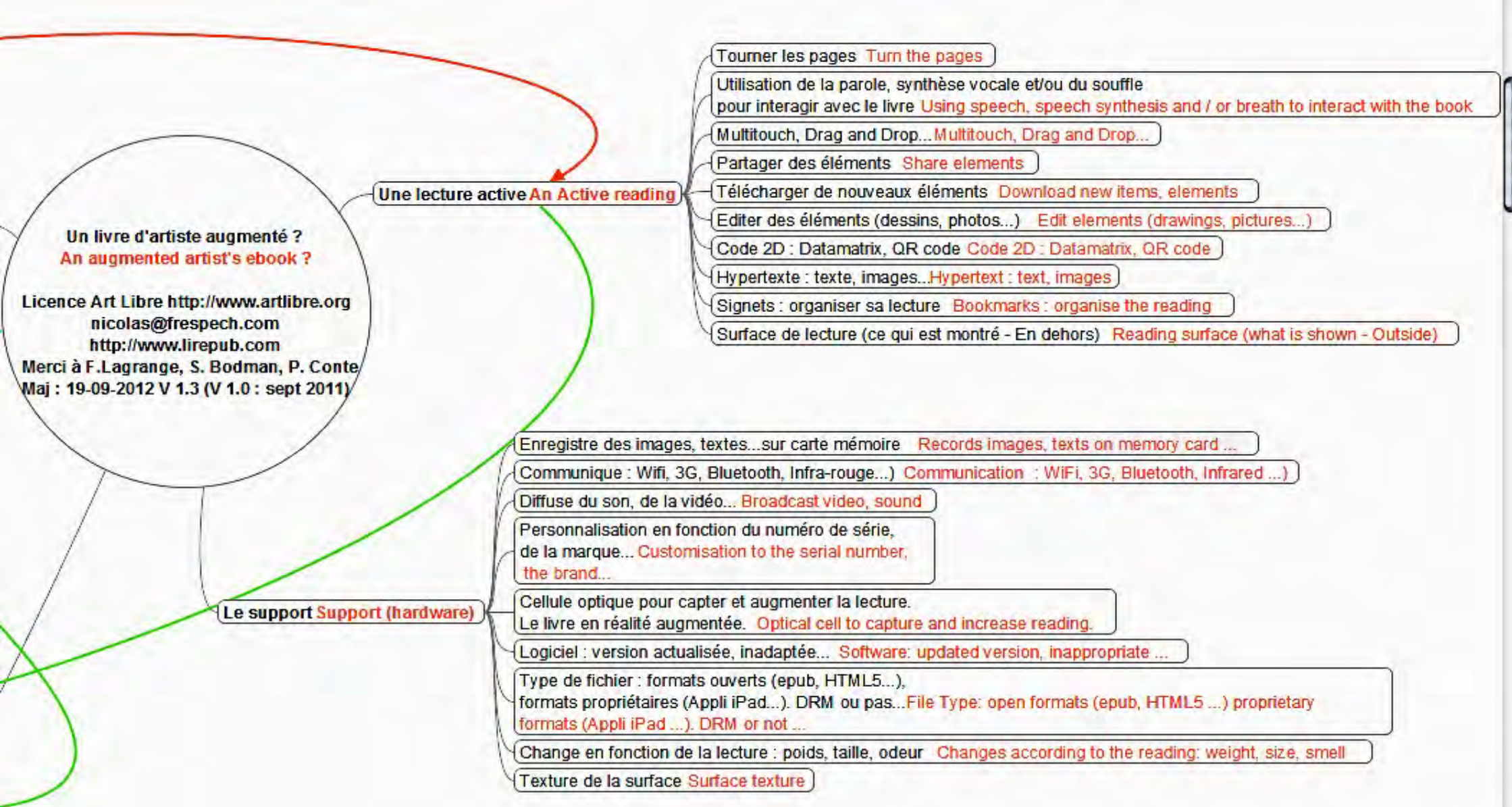


Nicolas Frespech - *Un livre d'artiste augmenté? An augmented artist's e-book?*

<http://www.lirepub.com>

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Un livre d'artiste augmenté? An augmented artist's e-book?

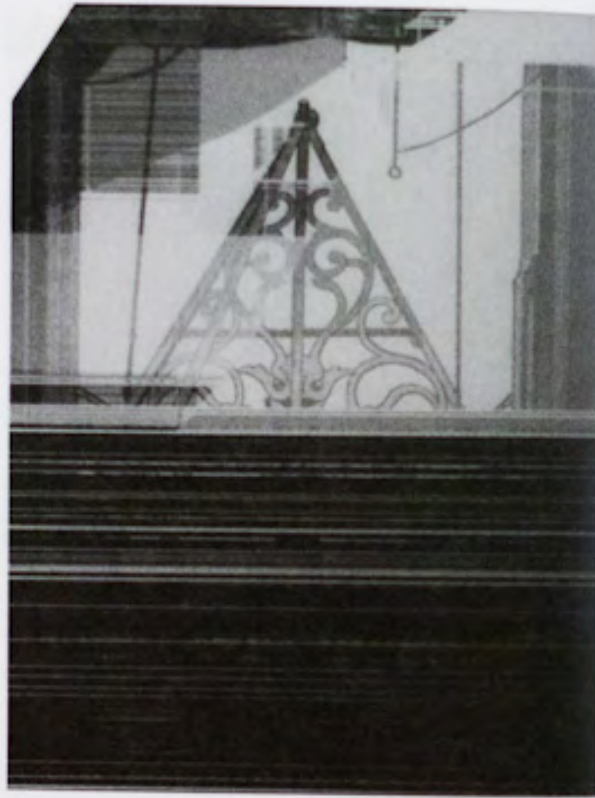
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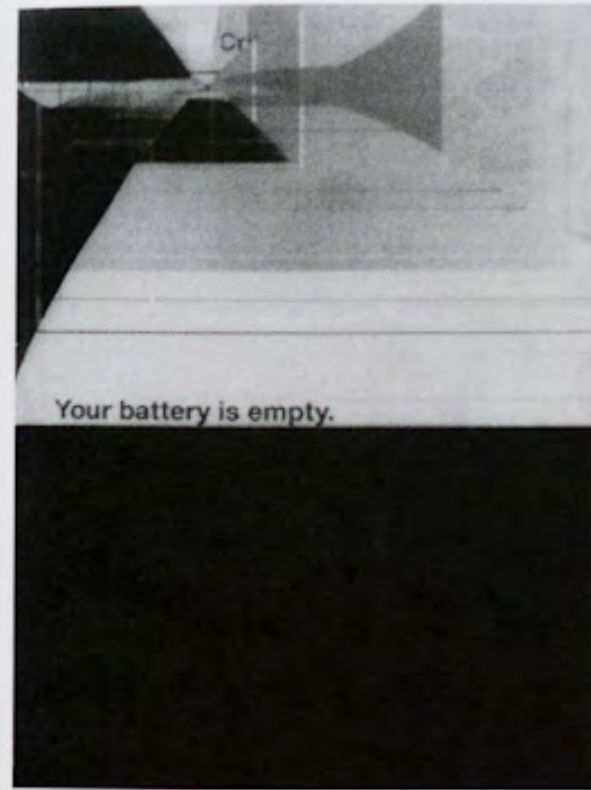
56 Broken Kindle Screens, Sebastian Schmieg in collaboration with Silvio Lorusso (www.silviolorusso.com), 2012.

A print on demand paperback of found photos depicting broken Kindle screens.

You can also download a Kindle version from the website. <http://www.sebastianschmieg.com/56brokenkindlescreens>



18



19

56 Broken Kindle Screens, Sebastian Schmieg in collaboration with Silvio Lorusso (www.silviolorusso.com), 2012.

"The book takes as its starting point the peculiar aesthetic of broken E ink displays and serves as an examination into the reading device's materiality. As the screens break, they become collages composed of different pages, cover illustrations and interface elements."

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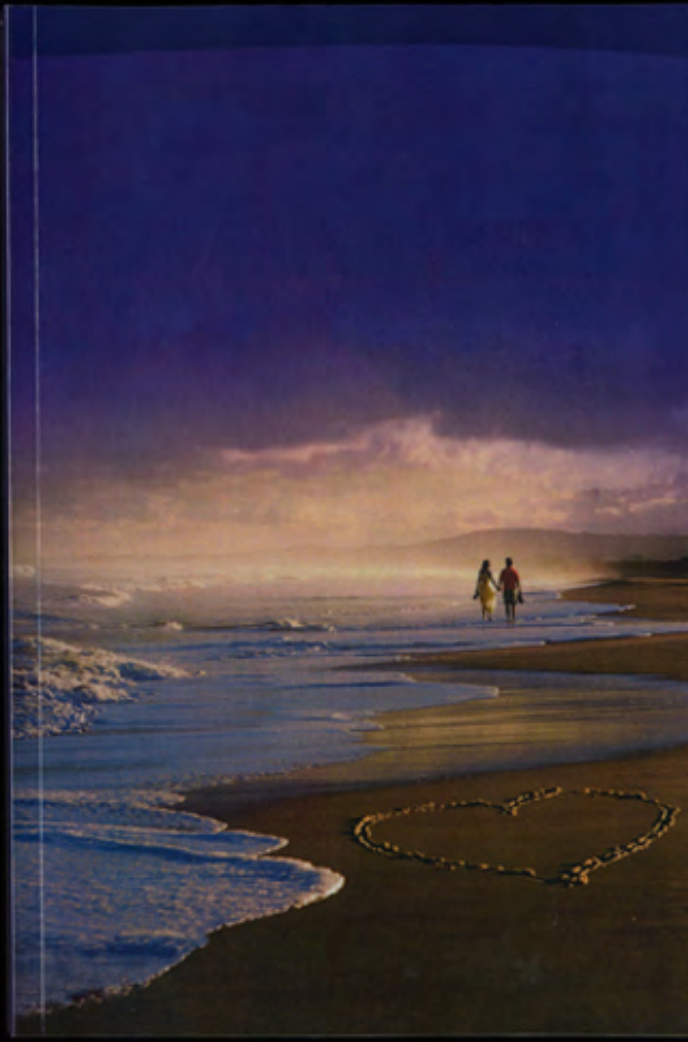
53

56 Broken Kindle Screens, Sebastian Schmiegl in collaboration with Silvio Lorusso (www.silviolorusso.com), 2012.

A print on demand paperback of found photos depicting broken Kindle screens.

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Networked Optimization, a series of three bookworks by Silvio Lorusso, Sebastian Schmieg and Amazon Kindle Users, (2013).

<http://silviolorusso.com/work/networked-optimization>

Our behavior is a function of our decisions,
3,187 highlighters -----
not our conditions. We can subordinate feelings to values. We have the

initiative and the responsibility to make things happen.

The Five Love

37.858 Highlights -----

Languages

The Secret to Love

that Lasts

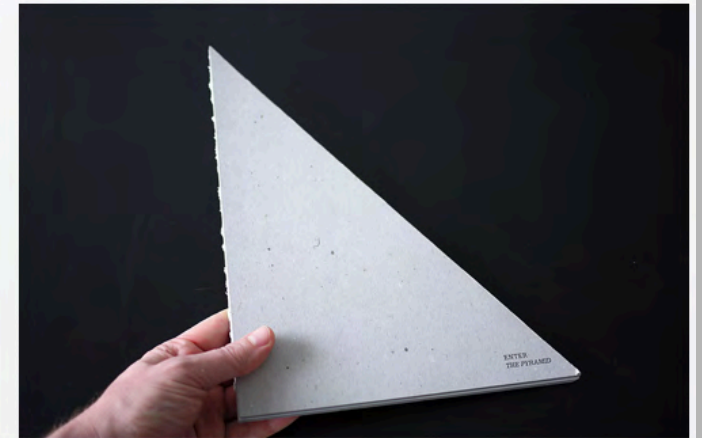
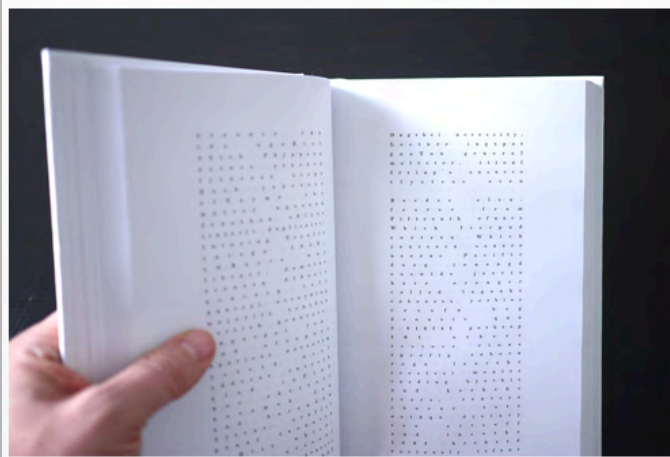
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Library of the Printed Web, founded in 2013 by artist Paul Soulellis
www.soulellis.com

<http://libraryoftheprintedweb.tumblr.com>

SEARCH
COMING
PRINT

Towards a new artist's web-to-print practice.
Paul Soulellis



I collect artists' books, zines and other work around a simple curatorial idea: web culture articulated as printed artifact. I began the collection, now called **LIBRARY OF THE PRINTED WEB**, because I see evidence of a strong web-to-print practice among many artists working with the internet today, myself included. All of the artists—more than 30 so far, and growing—with data found on the web, but the end result is the tactile, analog experience of printed matter. Looking through the works, you see artists sifting through enormous accumulations of texts. They do it in various ways—

Self-publishing has been around for awhile. Ed Ruscha, Marcel Duchamp, Benjamin Franklin (*The Way to Wealth*), Virginia Woolf (*Hogarth Press*) and Walt Whitman (*Leaves of Grass*) all published their own work. But it was difficult and expensive and of course that's all changed today. Lulu was founded in 2002 and Blurb in 2004. These two companies alone make most of this collection reproducible with just a few clicks. I could sell **LIBRARY OF THE PRINTED WEB** and then order it again and have it delivered to me in a matter of days. Just about. Only half of it is print-on-demand, but in theory, the entire collection should be available as a spontaneous acquisition; perhaps it soon will be. With a few exceptions, all of it is self-published or published by micro-publishers and that means that I communicate with artists to acquire the works. Some of it

or techniques have everything to do with the state of technology right now—screen-based techniques and algorithmic approaches that for the most part barely existed in the 20th century and may not exist for much longer. If something like Google Glass becomes the new paradigm, for example, I could see this entire collection becoming a dated account of a very specific moment in the history of art and technology, perhaps spanning only a decade. And that's how I intend to work with this collection—as an archive that's alive and actively absorbing something of the moment, as it's happening, and evolving as new narratives develop. So here are three or four very basic ideas at the heart of **LIBRARY OF THE PRINTED WEB**. They are by no means comprehensive, and in each case the techniques that are described cross over into one another. So this isn't a clean categorization, but more of a rough guide. My goal is not to define a movement, or an aesthetic, or ways of working that might understand the shifting (archivist), the

was originally a 90-volume set, an two-volume compact edition, containing the photographs, banal photographs of Flickr's data piles, banal photographs or plates of food or sunsets are reframed as social commentary. Schmid reveals a kind of vernacular photography, a genre removing the author and reorganizing according to pattern recognition, social themes—the language of the work's physicality as a set of critical, because it further distills the digital origins of the image, owning and physically holding we continue Schmid's "people's photographs" idea is made even more enriched, by it being

Texts can be based work in Bradbury's *Heart of Darkness* Phantom



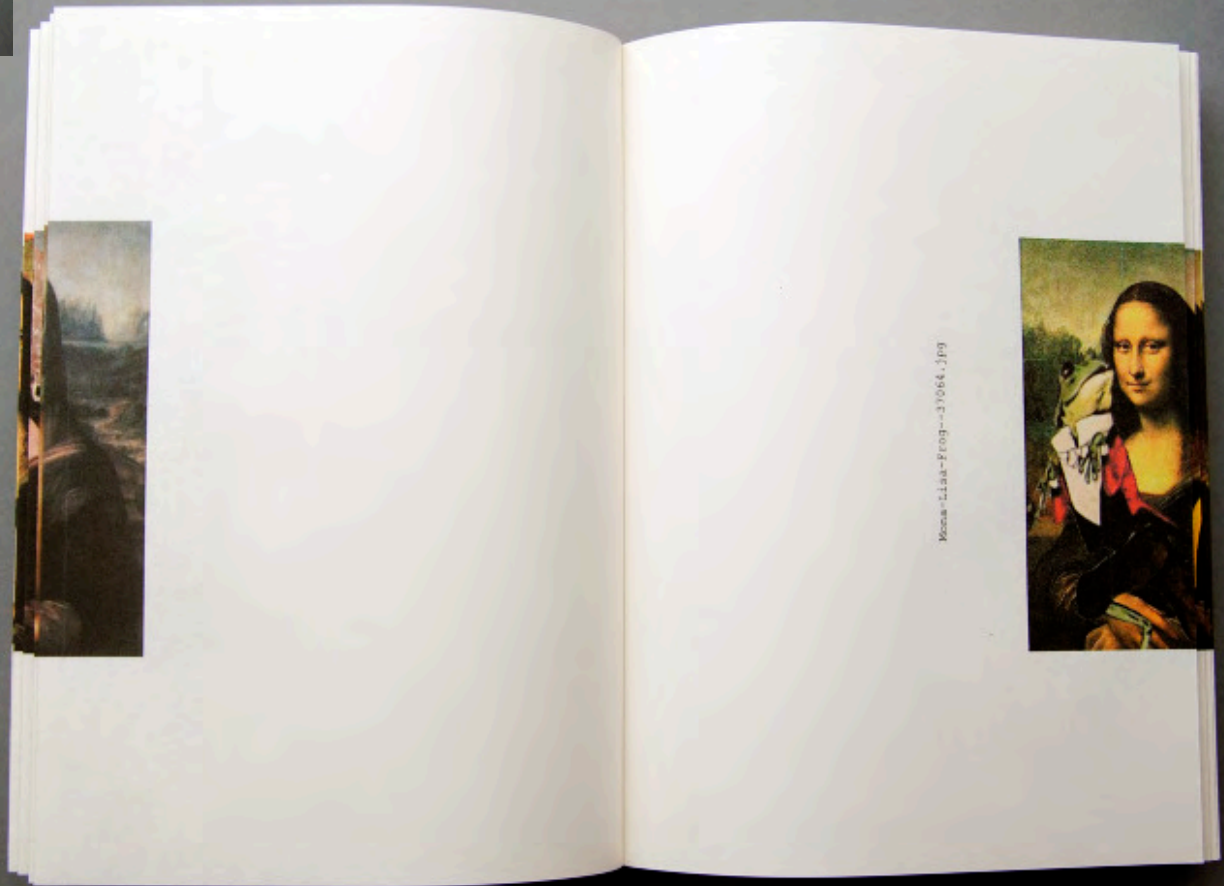
Details from the Least Popular, Heidi Neilson, 2013. Digital offset print-on-demand, 208 pages, edition of 50. The most plain, uninteresting detail areas from the one hundred least popular images in the Hubble Space Telescope image gallery, in order with the least popular first. Accessed on November 30, 2012, the gallery contained 1298 images. <http://heidineilson.com>

Featured in the collection of the Library of the Printed Web
<http://libraryoftheprintedweb.tumblr.com>



Mona Lisa (2012) – Book
Fraser Clark
Flip book containing 240
versions of Leonardo da
Vinci's *Mona Lisa* found
online. According to the
original file name, the images
are sorted into alphabetical
order and combine to form an
archetypal hybrid of the Mona
Lisa along the fore-edge.

www.fraserclark.eu



Apparition of a distance, however near it may be
Paul Soulellis, 2013

A collection of found images portraying Google Books employees physically interacting with books inside the digital space of the book scanner, gathered into a 42-page print-on-demand publication.

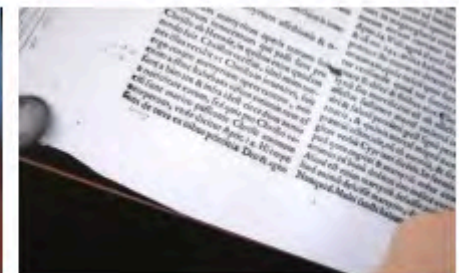
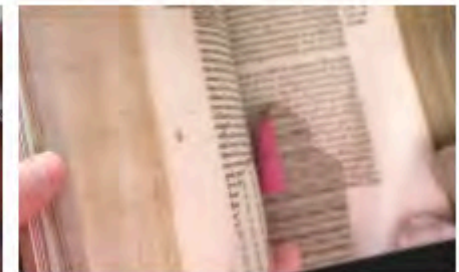
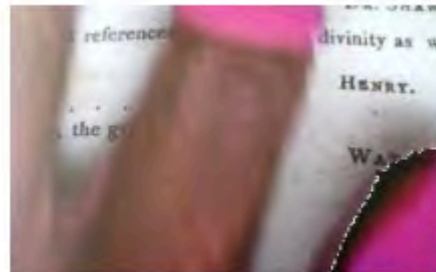
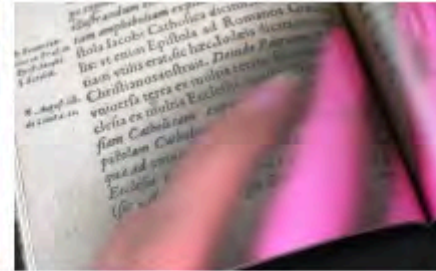
As accidental recordings, the images mistakenly add human physicality, movement and distortion to the experience of consuming the static book in a browser window.

These anomalies are usually corrected or removed by bots, but sometimes the errors remain, becoming spectral additions to the Google Books library and permanently altering the viewer's perception of the content.

<http://soulellis.com/projects/apparition/>

Paul Soulellis is the founder of the Library of the Printed Web.

<http://libraryoftheprintedweb.tumblr.com>



Apparition of a distance, however near it may be
Paul Soulellis, 2013

...I search for these mistakes and work with
them as found photography. They expose
deviations in the algorithms hiding deep
within the data.

As a printed book work, *Apparition of a
distance, however near it may be* proposes value
in the extended translation of print to digital,
and then back to print: a wider view of the
book as an object that exists simultaneously in
digital and physical realities.

<http://soulellis.com/projects/apparition/>



Wild Cherry Tin Mine: London Tank
Codex Event 3
Australia

A collaborative artist's book by: Darren Bryant, Jan Davis, Libby Elton, Claudie Frock, Sarah Jones, Tim Mosely and Scott Trevelyan. 2006, unique book, pulp printing and screenprint on handmade papers, 32 x 18 x 1.5 cms.

Case bound with slipcase by Silverwattle Bookfoundry.
silverwattlebookfoundry.blogspot.com.au





1833km fence Australia 1907
Codex Event 2
Australia

Darren Bryant, Jan Davis, Libby Elton, Claudie Frock, Sarah
Jones, Tim Mosely and Scott Trevelyan

silverwattlebookfoundry.blogspot.com.au



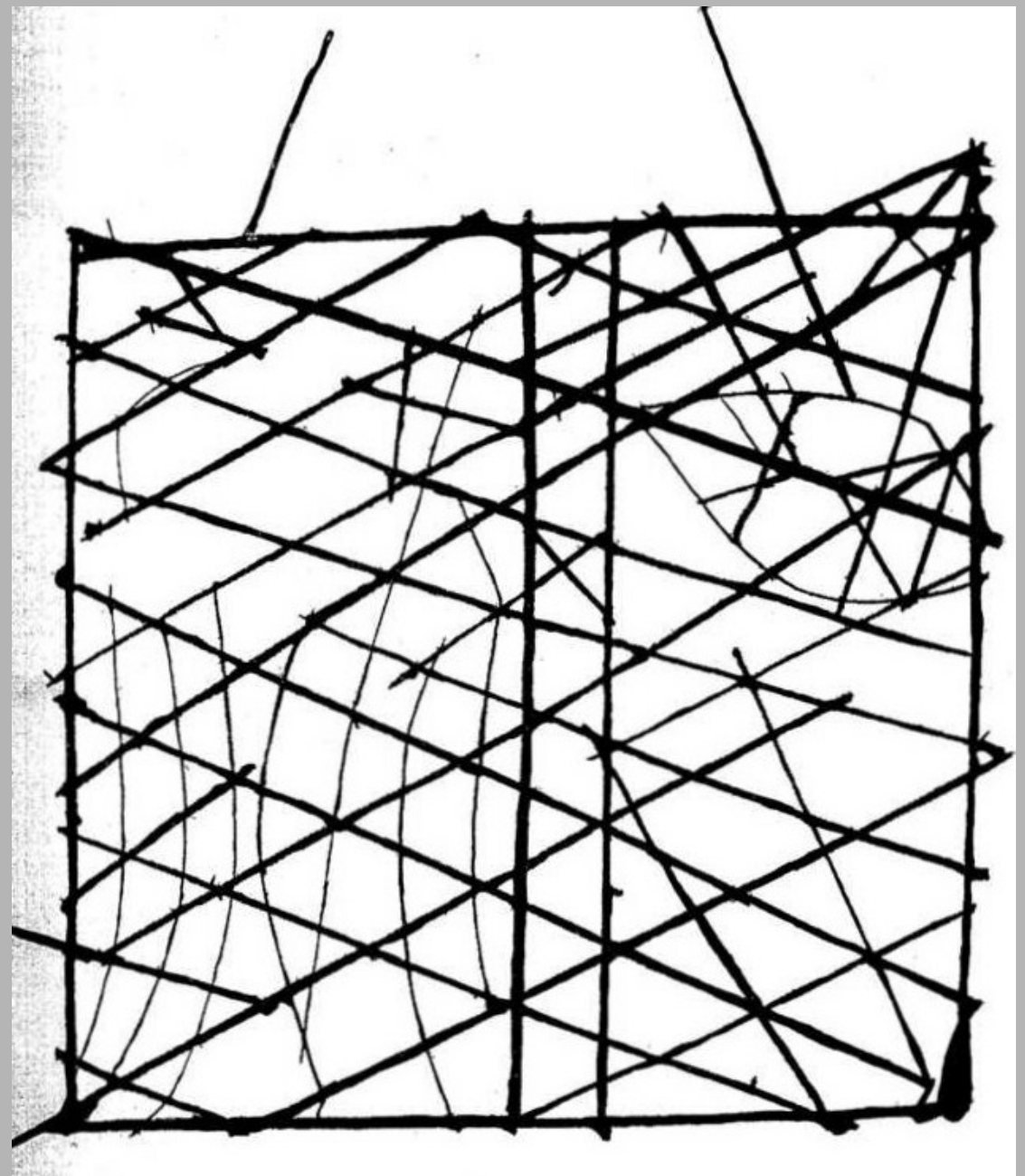
We, the Navigators

The Ancient Art of Landfinding in the Pacific

SECOND EDITION



David Lewis Sir Derek Oulton, Editor

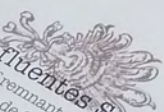


Polynesian navigation device showing directions of winds, waves and islands
From Wikipedia Commons



the Confluentes Sea
an archipeligo of remnant gardens
the Sangre de Christo Isles
the háptic atolls

tim mosely
announcing an anthology of artistic books
to be released in 2014 @ silverwattle bookfoundry



the Confluentes Sea
an archipeligo of remnant gardens
the Sangre de Christo Isles
the háptic atolls

tim mosely





Tim Mosely: *The Confluents Sea: an archipelago of remnant gardens ; the Sangre de Christo Isles; the haptic atolls*. This series of books will be released in 2014 within a body of work titled and exhibited as *re/membering touch*

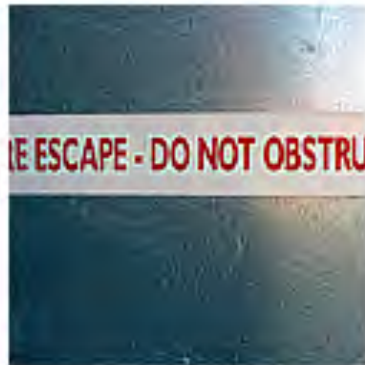
Silverwattle Bookfoundry

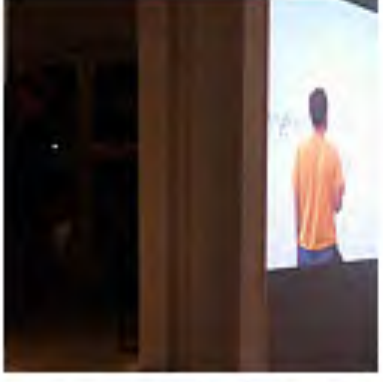
<http://silverwattlebookfoundry.blogspot.com.au>

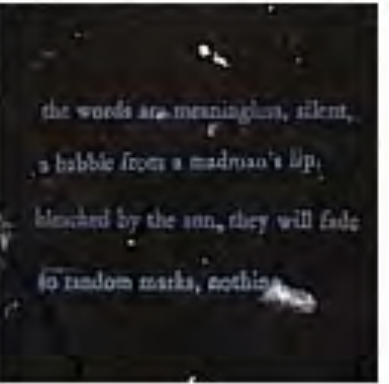
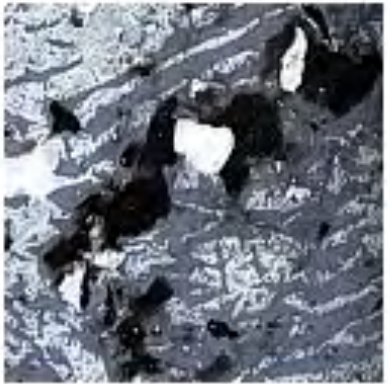
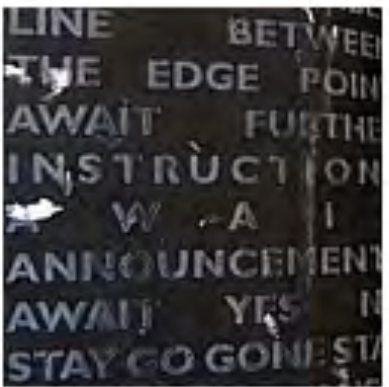
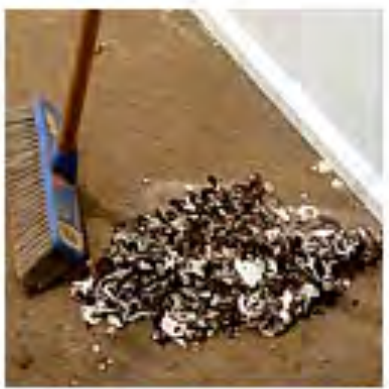


Codex Event 8

An Australian and British collaboration of pulp-printing, installation and artists' books with Sarah Bodman, Paul Laidler, Tim Mosely, Monica Oppen and Tom Sowden, based on Deleuze and Guattari's exploration of smooth and striated space in their publication *A Thousand Plateaus*. www.bookarts.uwe.ac.uk/codex8_sb12.htm









RESERVED

RESERVED

FIRE HYDRANT
PUMP INSIDE

WATER
CYCLES
ONLY



Codex Event 5, Sheet Music For A Jabberwocky Quintet. Taryn Eales, Louise Irving, Sarah Jones & Tim Mosely, 2008 Handmade Paper, Pulp Printing, 8.2 x 1.75 m

Silverwattle Bookfoundry

<http://silverwattlebookfoundry.blogspot.com.au>



plight of the paper balloons
Codex Event 4 collaboration 2008
Organised by Tim Mosely
Australia



plight of the paper balloons is a series of collaborative bookworks made over a period of 8 months between, Sara Bowen, Darren Bryant, Liz Deckers, Rebekah Evans, Louise Irving, Joanna Kambourian & Tim Mosely.

A metaphor for the very public plight of refugees coming to Australian shores, trying to cross boundaries from oppression. The balloons developed into deflated objects symbolic of the deflated hopes of so many refugees and in their final form as books they take the shape of a boats when opened. The names for the "boats" were taken from the identified detention centres used by the Australian federal government to "deal" with the illegal immigrants.

Silverwattle Bookfoundry <http://silverwattlebookfoundry.blogspot.com.au>



Our future research plans...

The Cover of a Book is the Beginning of a Journey
Arnolfini, Bristol
22nd November 2008 - 18th January 2009

Curated by Arnolfini, the Centre For Fine Print Research,
University of the West of England and the Performance Re-
enactment Society



FORTYNINE

COACH

SEATS

TWENTYSIX

GASOLINE

STATIONS

Fortynine Coach Seats, Tom Sowden, 2003. Perfect bound book, digital print, edition of 49, 180 x 140 mm

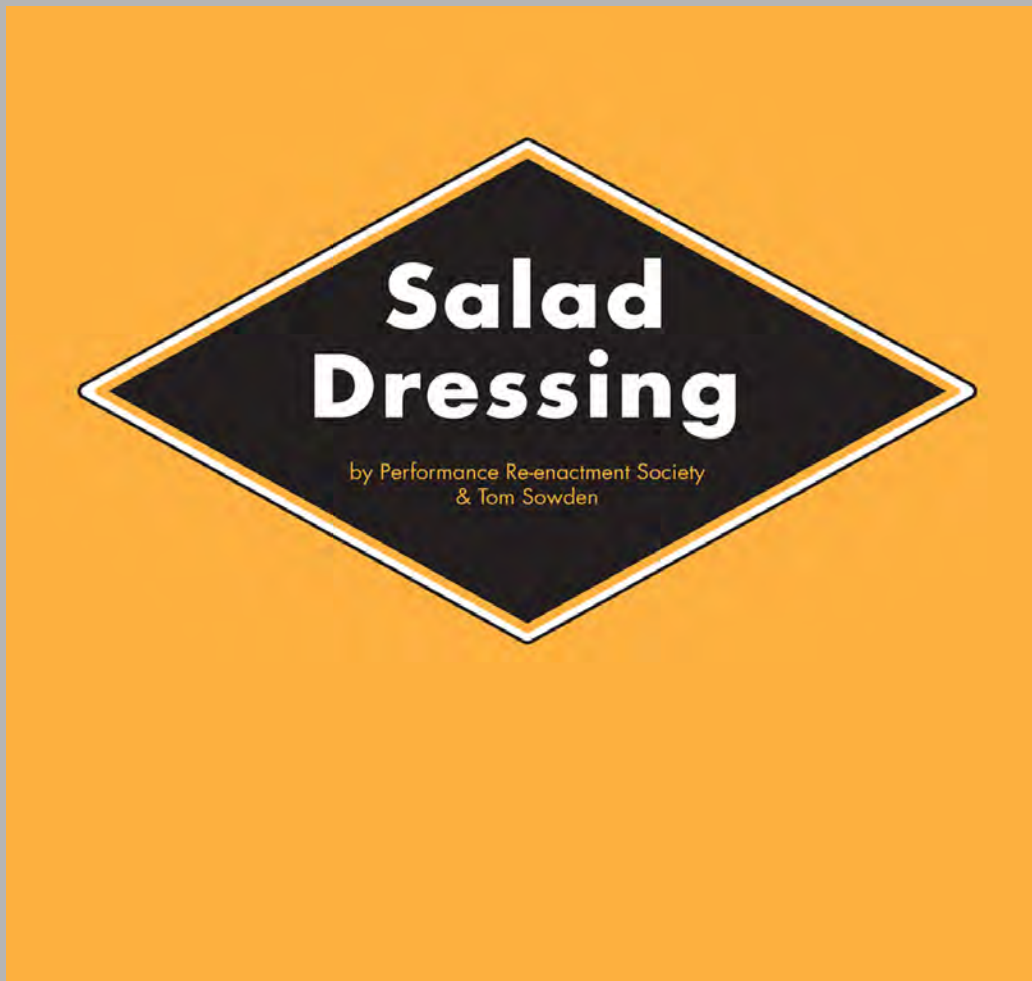
Twentysix Gasoline Stations, Michalis Pichler, 2009. Perfect bound book, 36 pp, offset-printed edition of 600, 180 x 140 mm



Follow-ed (after Hokusai), curated by Tom Sowden and Michalis Pichler.
The specially built stage set at Arnolfini, Bristol, UK for the *Salad Dressing* photo-shoot, and exhibition of *Follow-Ed*.



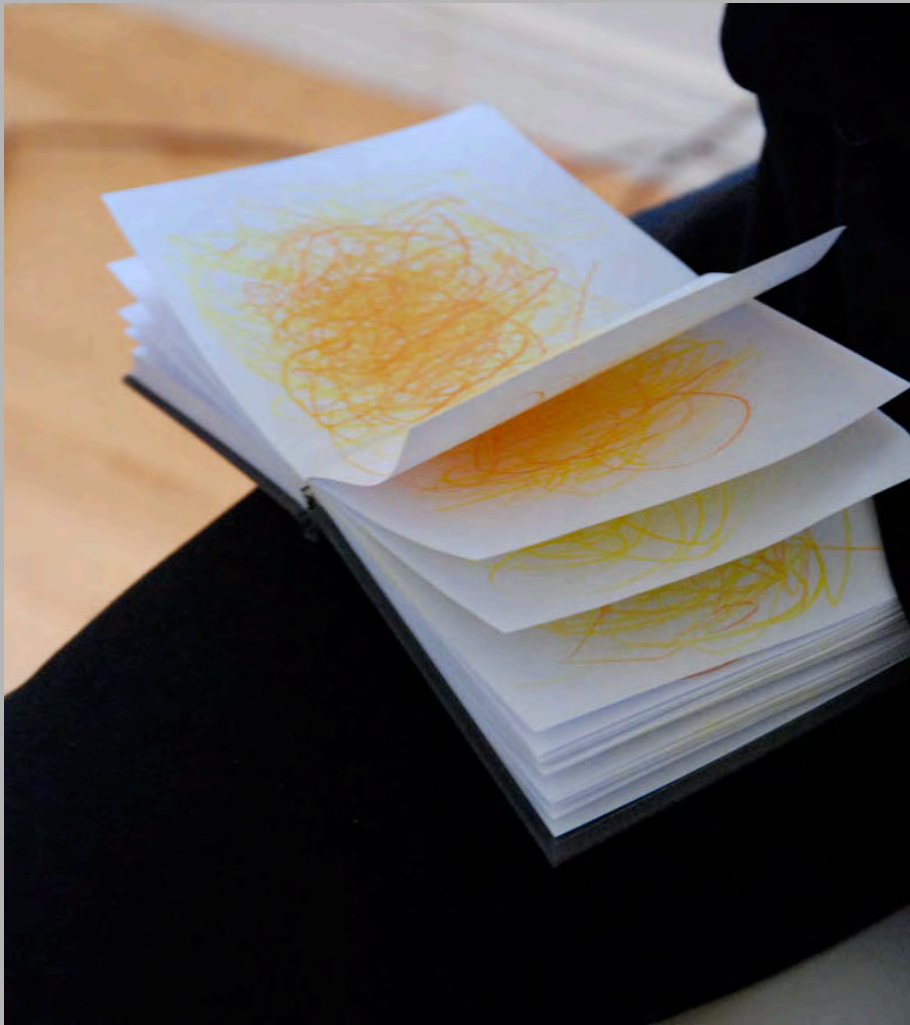
One of the stills from the photo shoot for *Salad Dressing*



Salad Dressing

An artist's book by the Performance Re-enactment Society (PRS) and Tom Sowden. *Cover-ed* was a series of curatorial and creative interventions over April 2011 at Arnolfini, Bristol around Ed Ruscha and Mason Williams' iconic 1969 photo bookwork *Crackers*. Their bookwork was the script, score and instruction for a new artist's book *Salad Dressing*, produced through a photo shoot in a specially built set at Arnolfini, with an online video ending. <http://www.arnolfini.org.uk/salad-dressing>
www.tomsowden.com

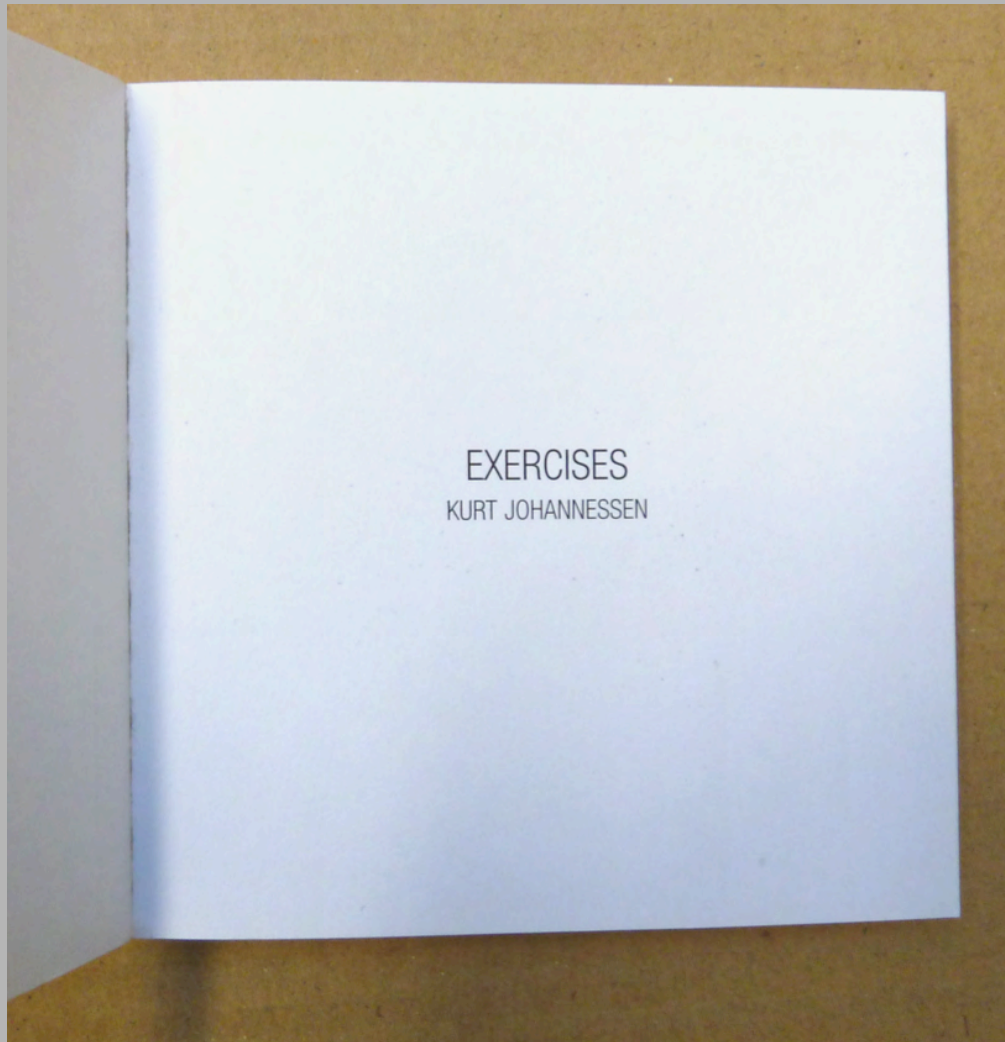




The Explanation Of Nearly Everything
Kurt Johannessen, 2011 (5 hour performance)
Photos: Pavana Reid
www.zeth.no



TO KEEP A DEAD FLY IN THE HAND JUST IN FRONT OF A GLACIER
Kurt Johannessen, Norway. Ved Nigardsbreen, Jostedalen, 5 September 2009
Time: 50 minutes Photo: Torill Nøst. www.zeth.no



Exercises, Kurt Johannessen, 2001
www.zeth.no

Some of the exercises:

Climb to the top of a high mountain.
Try to stand on your head.
Then climb back down.

Bake bread that looks like an airplane.
Put it outside and let the birds eat it.

Kiss the wind.

Follow a snail for a day.

Talk friendly to all butterflies you meet.
See if there are any letters for you the next
day.

Bury an umbrella on a rainy day.

Hold a stone in your hand. Close your eyes. Imagine that the stone is inside your hand.
Open your eyes. Close your eyes. Imagine you are inside the stone. Open your eyes.

Go to the top of a high mountain. Make a little dot on the mountain with a felt-tip pen.
Make a similar dot on your fingertip. Hold your finger against the dot on the mountain.

Get out of bed in the middle of the night and open a window.
Hold a ping-pong ball out in the night-darkness.

Model a fish out of clay. Cast many cement copies of the fish.
Take all the cement fish on a rowing trip.

Put a flowerpot filled with dirt on your windowsill. Plant a little globe in it.
Water it well and make sure it gets lots of sun.

Place your mouth over a small bowl of water.
Let your lips barely touch the water.
Throw the water into the ocean.

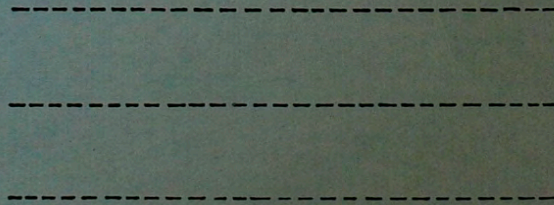
Other Other Exercises, Kurt Johannessen, December 2012

This is the third book of exercises. The previous two books were published in 1994 and 2001. The design is the same but the content is different. In the same way as the tone of the second book was related to other works in 2001, *Other Other Exercises* also has references to books and works produced in 2012.

<http://zeth.no/boker3.shtml>

Exercise

BOOK



1. There was an old lady
2. Another old lady
3. A boy waiting
4. A day just like any other
5. Making bread
6. Last night
7. Silent wolves
8. Nothing
9. Pulling up
10. Not believing
11. Twilight
12. It's raining
13. Volcano
14. Oil
15. Winter
16. Turn left
17. No 43
18. The locker
19. More volcanoes
20. Bright orange
21. No rainbow
22. Work
23. Young offenders
24. Rowing boat.
25. The world turns
26. 197 years
27. White lilies
28. That's life
29. Who knew?
30. My ancestors

31. The earth
32. Carpe diem
33. Maps of the invisible world
34. A subversive stitch
35. A fork in the road
36. Caterpillars
37. The darkness
38. Suicide
39. Three ships
40. Equations
41. It's beginning to hurt
42. Delicacy
43. Grains
44. Security
45. A burning question
46. Curtailment
47. While memory lasts
48. A girl waiting
49. Gone fishing
50. Authenticity
51. Rapunzel
52. Silicon Valley
53. Protein
54. Motorway services
55. Sacrifice
56. Unchartered democracy
57. Premeditation
58. Stilled lives
59. Whiskey, no water
60. Aleksandr Solzhenitsyn
61. Can you pin your hopes on a museum?
62. Vindication
63. Collaborative dreaming for Dick Turpin
64. Counting
65. To see what he could see

66. California dreaming
67. Mise en place
68. Just like the movies
69. The missing typewriter key
70. Intolerable cruelty
71. The daisy chain
72. The spoiler
73. That unbearable lightness
74. Dust
75. Night work
76. Poison
77. Not quite drowning
78. Curtains
79. Speed dating
80. A work in progress
81. Hope
82. Painting by numbers
83. Pulp fiction
84. The birds
85. Transparent
86. Where the dead live
87. Superstition
88. The clearing
89. Other people, other rooms
90. True grit
91. I make my wallpaper form your postcards
92. Ghosts
93. Now I'm a cowboy
94. Just add water
95. Paradise lost
96. Knowledge
97. Snow falling in daylight
98. Deirdre
99. Throwaway
100. An exercise



An Exercise for Kurt Johannessen, free download self-assembly book: <http://www.bookarts.uwe.ac.uk/kurtj10.htm>

Photograph by Paul Laidler

WEDNESDAY, JUNE 20, 2012

Ghosts -- Edition 4, Group 3

I've finished my contribution to Edition 4 at last. Here is a sneak peak at the book:



As you can see, *Ghosts* is the title. I did quite a lot of research on ghostly apparitions and read Victorian ghost stories, and went to see *The Woman in Black*, and generally thought that my book would include some things that go bump in the night. What actually happened was that after a couple of false starts, I found myself wanting to make a different sort of book. One that has a haunting, to be sure and.....oh, but I shouldn't spoil the surprise before the members of my group (Group 3) get their copies.

I'm hoping to mail them all off this week, as I'm going to be crazy busy the rest of this summer. So if you are in Group 3 and you'd like your copy, don't forget to send your mailing address to our group coordinator, Ronnie, if you haven't already done so! :)

THURSDAY, SEPTEMBER 27, 2012

The Missing Typewriter Key - Reveal



Book Art Object, an international book group, founded in Australia by Sara Bowen saw 100 members working with the 100 titles of my stories. <http://bookartobject.blogspot.co.uk/p/edition-four.html>



Book Art Object

An exhibition of
Australian and
International artists'
books

17 October–28 November

Never Stand Still Academy Library



Canberra

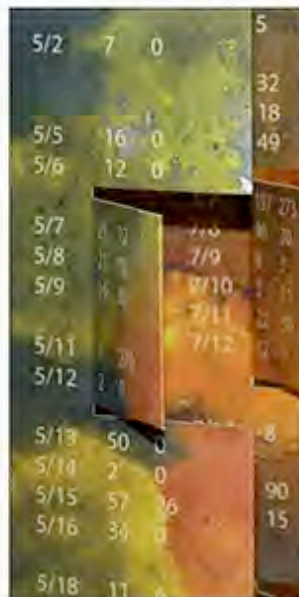
Opening:
Thursday 17 October 2013
5.00pm

RSVP:
events@adfa.edu.au
or (02) 6268 8421
by Friday 11 October

Library Exhibition Space
Academy Library
UNSW Canberra at the
Australian Defence Force Academy
Northcott Drive, Campbell
Canberra



Book Art Object Exhibition



An exhibition of Australian and international artists' books made by the Book Art Object (BAO) project in response to British artist Sarah Bodman's book project. This selection from 100 books showcases an exciting variety of creative, portable approaches to the book as art.

BAO is an informal group of book artists scattered around the globe. Under the BAO banner artists make small editions of handmade artists' books in response to texts and exchange them with each other. For more information on Book Art Object visit:

www.bookartobject.blogspot.com

Image and detail: Tara Bryan (Walking Bird Press, Canada), *Making Bread (not bombs)*. Inkjet on laser-cut paper, 2013. Photographer: Terence Uren.



LEGEND: 13 Building 13 Academy Library, UNSW Canberra



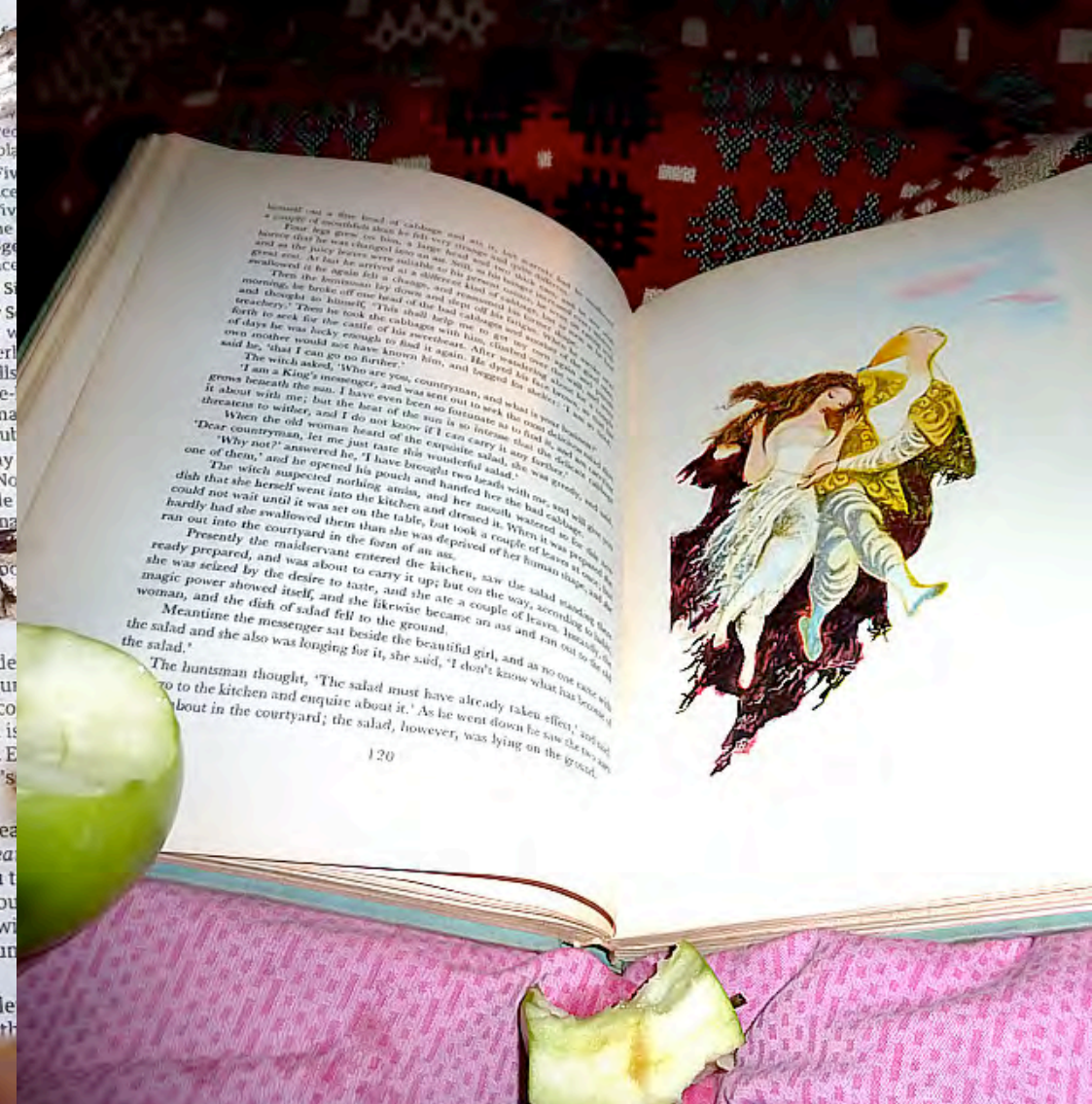
Sarah Bodman

It's beginning to hurt

Title 41, *It's beginning to hurt* by Terence Uren



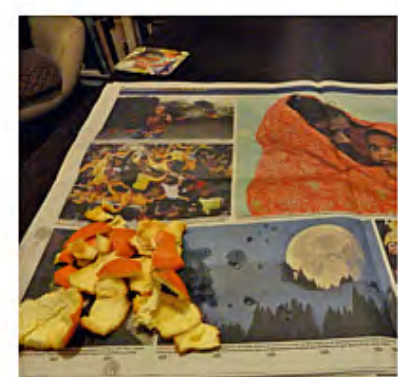
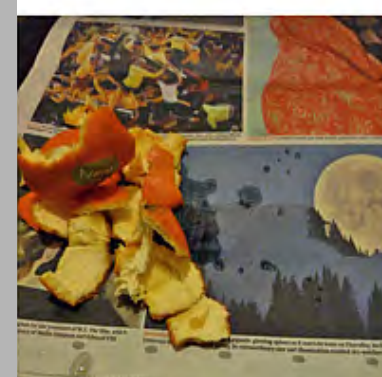
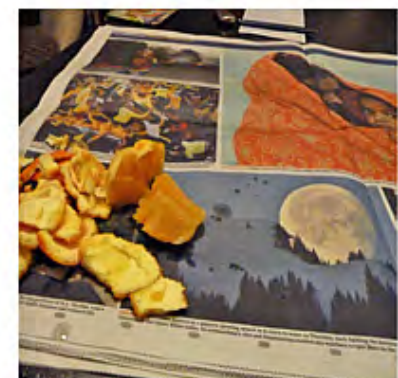
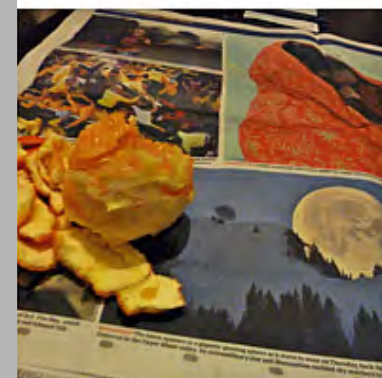
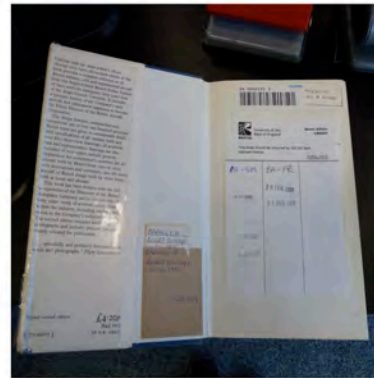
Title 45, *A burning question* by Sara Bowen



X Exercises for Kurt Johannessen an image only artist's book.
 The exercises can be identified through reading the texts in Kurt Johannessen's 'Exercises'.
 Published as a free download, DIY self-assembly book on 21.02.2012.
www.bookarts.uwe.ac.uk/kurtj12.htm

X Exercises for Kurt Johannessen
an image only artist's book.

The exercises can be identified through reading the texts in Kurt Johannessen's 'Exercises'.



Published as a free download, DIY self-assembly book on 21.02.2012.
www.bookarts.uwe.ac.uk/kurtj12.htm

Sarah Bodman & Nancy Campbell : Dinner and a Rose 2010

An artist's book produced in an edition of 20, commissioned as part of the University of Dundee's AHRC funded project, Poetry Beyond Text: Vision, Text and Cognition.



running time 4:55

Artist Sarah Bodman and poet Nancy Campbell produced *Dinner and a Rose*, an artist's book in homage to the novel *The Talented Mr Ripley* by Patricia Highsmith.





as keelsons
must sleep

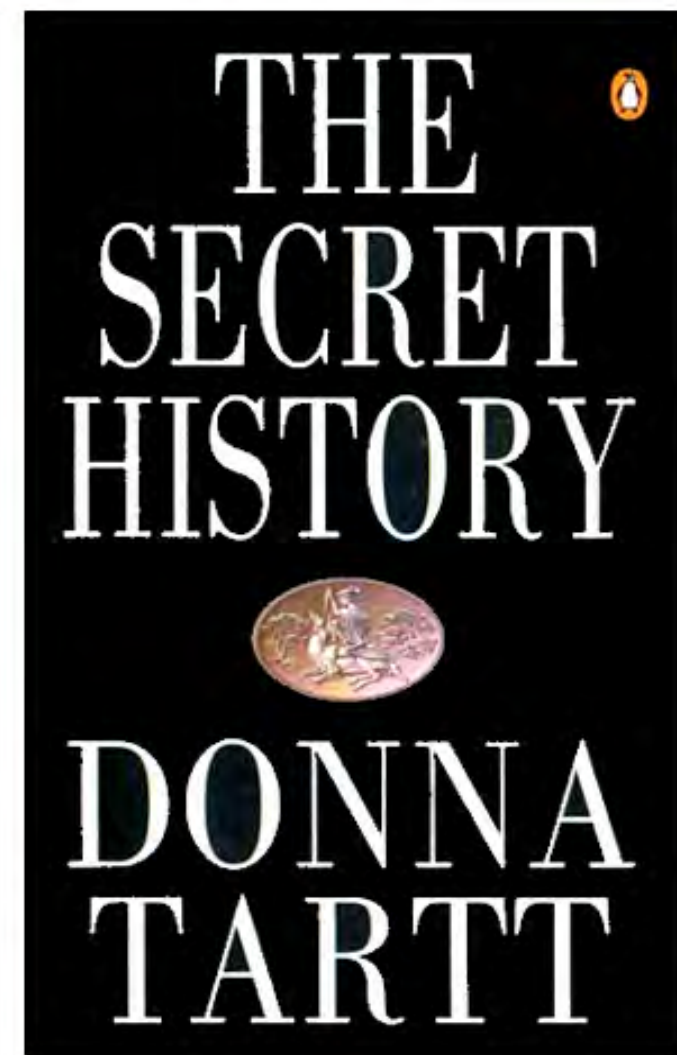
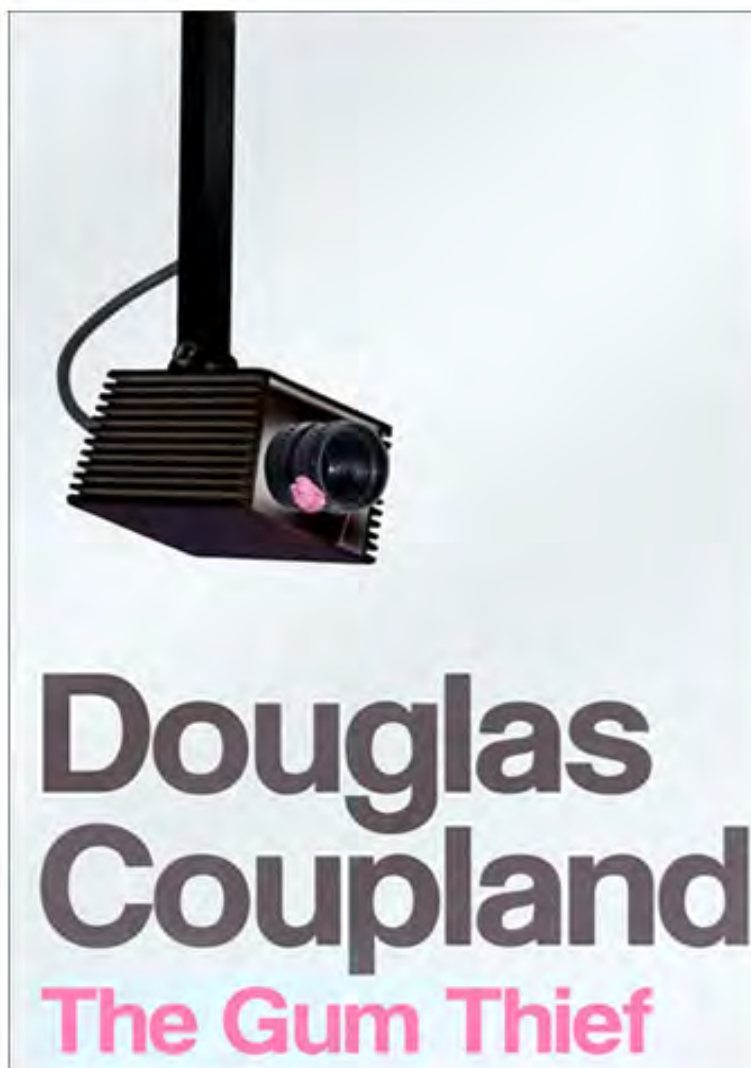
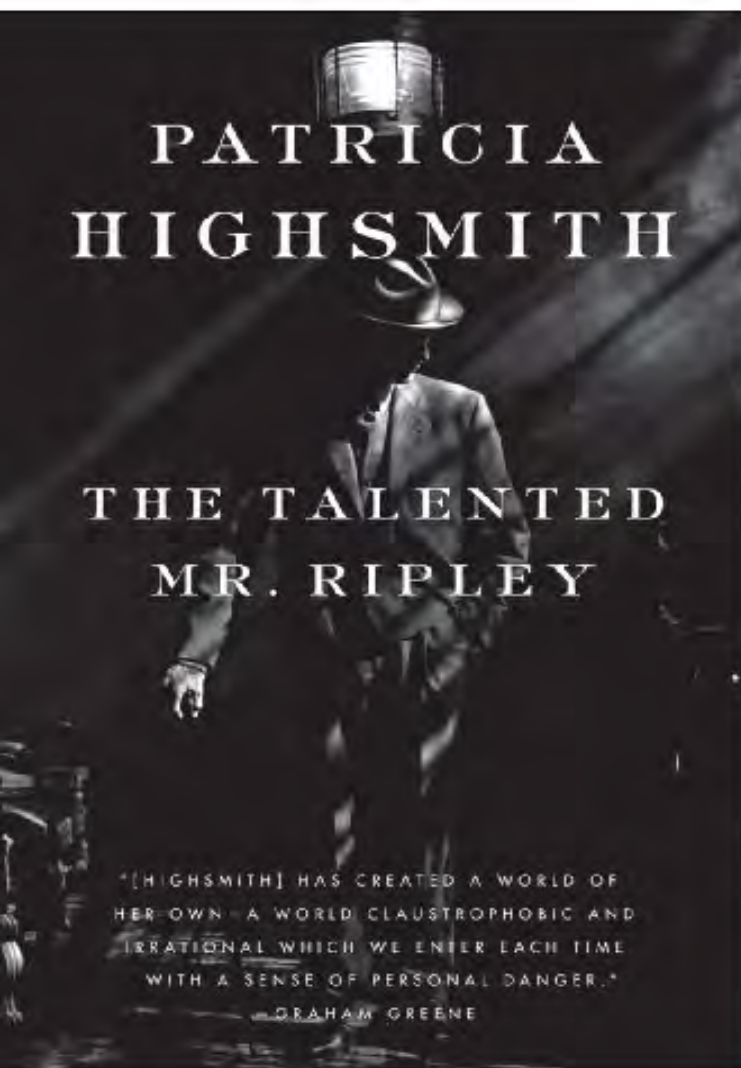
sanguine
the little thief

follows
his understudy

and passes
please







World book nights

Some Small, Good Things, a collaborative video and zine for World Book Night 2013, www.bookarts.uwe.ac.uk/13smallgt.htm

The Secrets of Metahemeralism, an artist's book, print edition and video for World Book Night 2012, www.bookarts.uwe.ac.uk/12secrets.htm

TOAST: A Night on Weevil Lake, an artist's book and video for World Book Night 2011, www.bookarts.uwe.ac.uk/toast11.htm

Dinner and a Rose, Sarah Bodman & Nancy Campbell, World Book Night 2010. www.bookarts.uwe.ac.uk/dinner1.htm

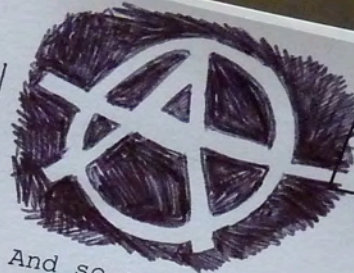
An artist's book commissioned as part of the University of Dundee's AHRC funded project, Poetry Beyond Text: Vision, Text and Cognition.

STAPLES

I hereby propose a toast to Roger, (having googled Sacco & Vanzetti and stumbled upon Joan Baez):

It if had not been for that Bubblicious theft, you might have lived out your life writing *Glove Pond* for scorning men. You might have died, un-highlighted, unlined, a Loser. Now you're a writer and a thief. This is your career and your triumph. Never in our full working lives at Staples will any of the rest of us do such work to secure their own fate, either by overdosing on painkillers or taking the last bus to nowhere, as you do now by accident: neither our words - our weevils - nor our pains! The taking of our lives - the lives of a sweet thing named Julie and poor Paulette - all! But no matter the outcome of the disciplinary, that last moment belongs to everyone, since it was caught on CCTV. Once it hits youtube, I fear you'll be subject to a public trial, and that particular agony, Roger, might mean you're toast.

From: Bethany, Aisle 3-South, (ward 3), Lions Gate Hospital, 231 East
15th Street, North Vancouver, British Columbia, V7L 2L7 VIA FEDEX



PLACE
STAMP
HERE

And so raise your glasses
and let's drink to Roger
(or Steve):

Here's to you:

Roger (or Steve).
You find yourself
among those who grieve.
Your final moments
caught on youtube:
That anarchy is your
triumph.

TOAST: *A Night on Weevil Lake*, a collaborative book and video produced on World Book Night, Saturday 5th March 2011.

A tribute to Douglas Coupland's novel *The Gum Thief*, which consisted of an evening of nothing being cooked, no hosting and Chinese food having to be ordered in and eaten off of paper plates from Staples. <http://www.bookarts.uwe.ac.uk/toast11.htm>



Sharpie

FINE POINT

AP

WINTER STICKS
SPEAK CHEVIN

les

TOAST: A Night on Weevil Lake

on World Book Night, Saturday 5th March 2011

In tribute to Douglas Coupland's novel The Gum Thief, an evening of nothing being cooked, Chinese food having to be ordered in and eaten off of paper plates from Staples.



Contributors UK and USA:

Helen Allsebrook

Christine Baeumler

Sarah Bodman

Angie Butler

Simon Butler

Nancy Campbell

Lilla Duignan

Jenny Gal Or

Paul Laidler

Natalie McGrorty

Kris Merola

Abbie Mills

Joe Mills

Tate Shaw

Simon Smith

Tom Sowden

EF Stevens

Music:

Written by Simon Smith

Performed by Simon Smith and Joe Mills

Produced by Joe Mills

The

S e c r e t s

of

M e t a h e m e r a l i s

B y A n o n



Charles E. Camilla
165. Sisyphus of Hegeso, c. 400 B.C.
Athens, National Museum.

Figure I

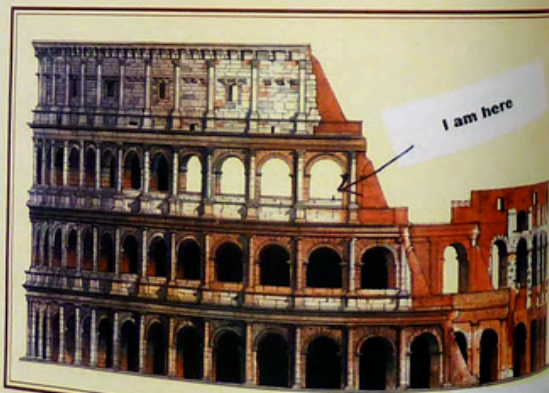


Figure II

Roma - Anfiteatro Flavio (Colosseo), 79 d.C.

Donne's Compleat Anglee gave walton some great ideas for his sermons at St Pauls. "Batter my heart three6 peron'd God and make me a Fischer of Men". Between them they founded a new school of thought which they called pescoral theology but they suckumbed to pressure in renaming their coterie the metahaemrhoids.

When Donne posed for his portait he invited his mate Walton a long for one of the sittings. This fact used to be deined by critics but recent investigations into the paint laiers in the shroud of the pourtrait clearly shows that the shroud has been repained. Under ultra-violet light clearly visible is Donne's hand holding up a large fish. Research suggests that it was a carp, which casts doubt on the r puted filthiness of the Tems at this time. It remanes unclear whether Dunne is holding up his owb catch or whether he is displaying wolton's prize catch in hommidge to his friend and mentor,

Walton's

Gentlemen songsters off
on a spree...
Doomed from here to eternity

He licked
thoughtfully
at the spoon

"I'm not dead" he said,
"I'm just having a bit of trouble
with my passport"

...expendable past, disposable
as a plastic cup.

Quotes from, and inspired by The Secret History by Donna Tartt

The Secrets of Metahemeralism

23 April 2012

An artist's book, letterpress print and video launch on World Book Night 23rd April 2012, for our project in tribute to *The Secret History* by Donna Tartt. The annual collaboration organised by Nancy Campbell and Sarah Bodman to produce an artist's book in tribute to a particular novel began in early April.

To date books have been made for Patricia Highsmith's *Ripley* series and Douglas Coupland's *The Gum Thief*. This year we used Donna Tartt's novel *The Secret History*, with the first part of the collaboration taking place over the Easter weekend, in an aptly situated venue in Oxford, UK.



The Secrets of Metahemeralism by Anon - artist's book

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 an artist's book, colour photocopied in tribute to Richard's part-time job at college. The book also includes copies of postcards, notes, and scraps of paper produced for the project. Contributors to the book were: Helen Allsebrook, Helen Barr, Sarah Bodman, Angie Butler, Simon Butler, Arthur Buxton, Nancy Campbell, Jenny Gal-Or, Hazel Grainger, Charlotte Hall, Anna Lucas, Kirsten Norrie, Simon Smith and EF Stevens.

Edition of 25, 25 single-sided pages, colour copied on A4 recycled off-white paper, bound with a black plastic spine bar in the style of a student thesis. The book is available at 10 GBP including postage. If you would like a copy, ✉ Sarah.Bodman@uwe.ac.uk for details, all proceeds will go to the Letterpress Etiquette Network at UWE.



Letterpress poster by LEN

Angie Butler and Hazel Grainger of The Letterpress Etiquette Network have printed a beautiful, letterpress broadside edition with lines of text selected from the evening, and a rubber stamp addition designed by Nancy Campbell. Paper size - 42 x 29.7 cm, 100gsm printing wove paper, printed in an edition of 50, available at 5 GBP each including postage, the poster can be ordered via the online store.



BABE - Bristol Artist's Book Event at Arnolfini 20/04/13 - 21/04/13

A Small, Good Thing

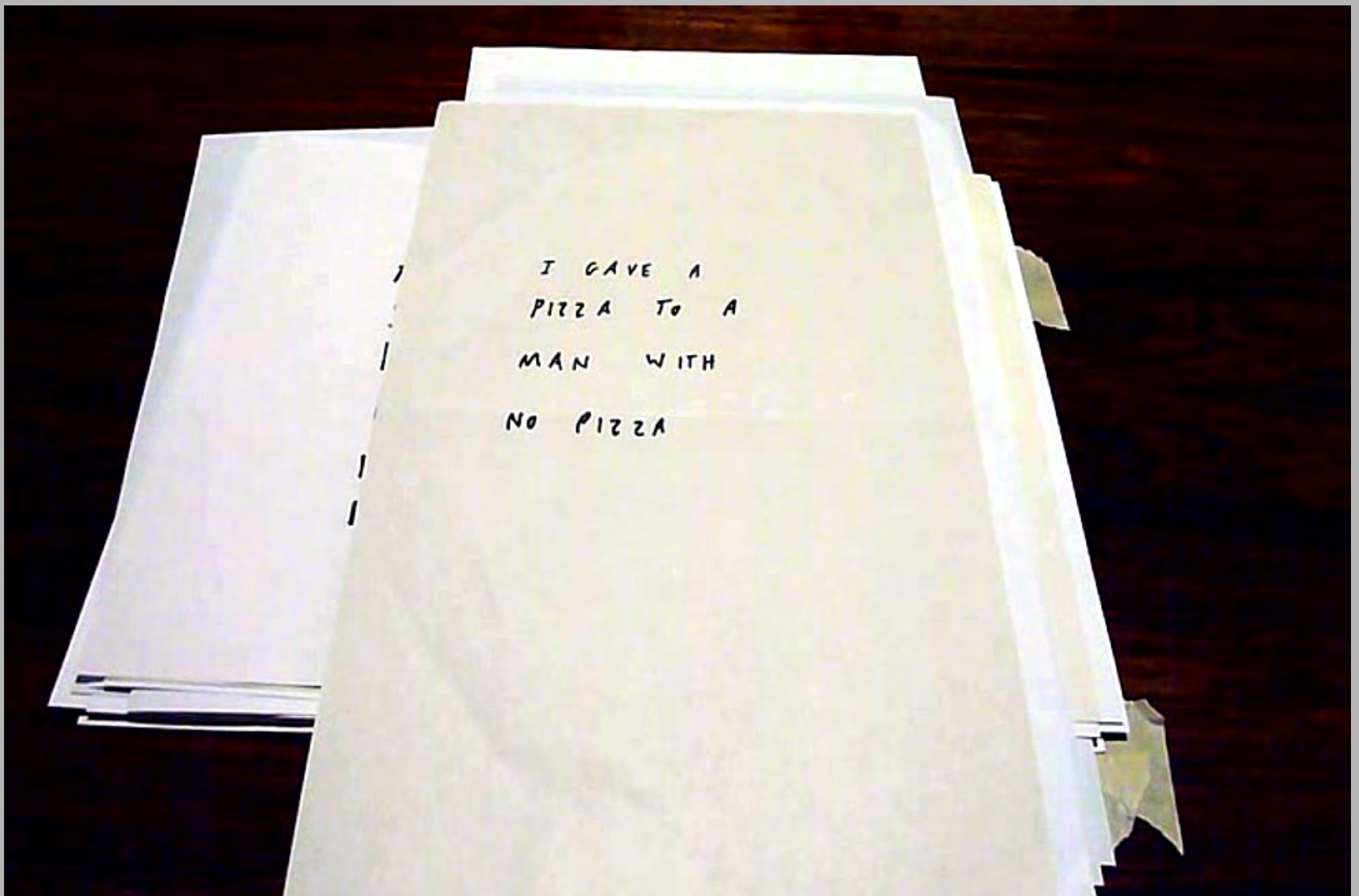


By Raymond Carver

Edited by Raymond Souland, Jr. & Cassandra Souland



Subterranean Homesick Blues by Bob Dylan



Some Small, Good Things, a collaborative artist's book and video for World Book Night 2013
www.bookarts.uwe.ac.uk/13smallgt.htm

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SOME SMALL,
GOOD THINGS



Swissroll man, Kurt Johannessen, at Oslo Literature Hall, 2011, 90 minutes
Photo: Rune Teigen
www.zeth.no



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