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**COVER PAGE** - Center for Book Arts, New York, USA - *Vico's Spiral: Half Century of Artists' Books* SEE PAGE 13

**IN THIS ISSUE: NATIONAL AND INTERNATIONAL ARTISTS' BOOKS EXHIBITIONS PAGES 2 - 23**

**COURSES, CONFERENCES, LECTURES & WORKSHOPS PAGES 23 - 34 OPPORTUNITIES PAGES 34 - 40**

**ARTIST'S BOOK FAIRS & EVENTS PAGES 41 - 45 INTERNET NEWS PAGE 45 NEW ARTISTS' PUBLICATIONS PAGES 45 - 57**

**ANNOUNCEMENTS, REPORTS & REVIEWS PAGES 57 - 60 STOP PRESS! PAGES 60 - 66**

Artists' Books Exhibitions in the Bower Ashton Library showcases, UWE, Bristol, UK

**Bernard Fairhurst - Making work...**

Wednesday 6th November – Tuesday 3rd December 2024

"To make work you have to be making work" but what happens if you struggle with the physical demands of making or showing work?

So in spring 2023 standing by a table showing *Best Books by Bernard & Anwyl* at Leeds Pages I thought, "why am I doing this?" In February we had sold lots of work at Edinburgh Fruitmarket. In 2022 after lockdown things had started to get going again, we had been to Malmö Artist's Book Biennial and Norwich Turn The Page, but here I was yet again in a ridiculous amount of pain asking myself "why".



A selection of Bern's Books, Bernard Fairhurst.

I love making artists' books. I love showing artists' books at bookfairs. I love interacting with visitors, even students who want to take loads of photos of the work, they make me happy.

I like the way that artists' books and bookfairs subvert the art market without the reverence of the gallery space. I like the way that artists' books are presented as a 'serving suggestion', where the viewer can handle the work and engage how they will. Scrutinising the structure or the detail of the making, opening at random or actually working their way through the book. I especially like it when they get the work and smile. Sales are a bonus but are not the primary purpose.

I have been amazingly fortunate to work with Guy Begbie on a BA and Sarah Bodman during an MA. Showing artists' books around the country since 2005 and since 2014 together with Anwyl Cooper Willis with Best Books plus getting motivation from meetings with Stroud Artists Books. However, standing by that table in Leeds I realised things had to change.



*Rain; as if life wasn't bad enough already*, Bernard Fairhurst.

Since August 1976 my life has been a compromise between ability and what capacity I have for delivery. Making artists' books is ideal because the task can be sliced and paced over time. You do not need to spend the day in a workshop. It is not like screen printing when after you have finished you cannot go home and rest because you still have to clean every surface you have been near and make sure everything is useable for the next person. Artists' books are well behaved. They can be left part way through a task, and they are still where you left them some days later; so long as you have the wherewithal to maintain focus on a project over an extended period of time. But bookfairs are gruelling events, however successful in terms of interest, positive feedback and sales. So it is time to call a halt as I did to teaching in 1994 and psychology casework in 2010.

After donating my back catalogue to the UWE Library collection I am delighted to be able to exhibit a selection of my work. Contemporary art in book form. One-off, unique, handmade sculptural pieces; or online printed limited editions. Some with intentional humour used to ask serious questions. Often exploring the mundane but with a certain irreverence.

<https://www.bookarts.uwe.ac.uk/bernsbooks24/>  
This exhibition is free and open to the public at Bower



on demand

**Angelo Ricciardi  
la centrale edizioni**

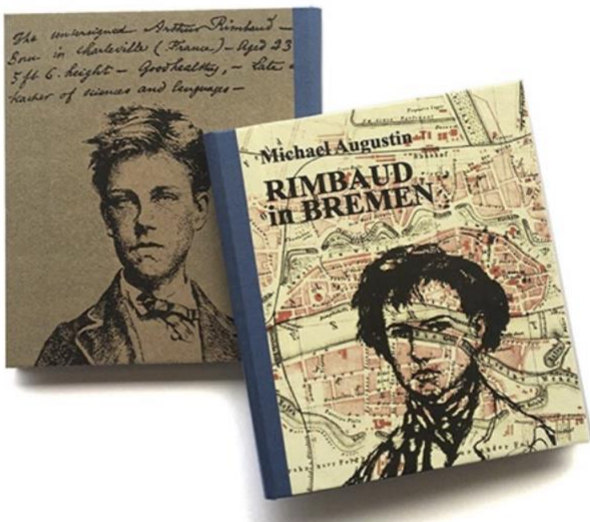
The book contains the captions of the images cut out for the collage *on demand* from the daily newspapers *il manifesto*, *la Repubblica* and *Corriere della Sera*, in particular from their Sunday cultural inserts, respectively *Alias*, *Robinson*, *La Lettura*, published between September 2023 and February 2024. The collage (2023-2024) can only be viewed, on request, at the artist's studio.



“An artist’s book that reveals the hidden texture of a collage that can only be seen on demand. A kaleidoscope of captions hiding a mosaic (of fragments) of images, but promising a private exhibition.” (Vincenzo Cuomo)

12 x 16.5 cm, b/n, 64pp. 2024, limited edition of 50 copies. Euro 20 (1-25 numbered and signed, Euro 50).

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**Rimbaud in Bremen  
Michael Augustin  
Redfoxpress**

Except for Rimbaud’s letter written and probably delivered to US consul Wilson King on Monday, May 14th, 1877

the (former) poet doesn’t seem to have left any traces in Bremen. We do not know when exactly he arrived in the port city, nor do we have any notion where he may have stayed. Or did he even sleep rough as a consequence of being 'without any means'? Whom, apart from the French and the US consuls, did he meet and talk to after he arrived and before he left the city for good and probably in a state of frustration? Plenty of room for guesses and the imagination.



I’m grateful to the folks at the Bremen State Archives for allowing me to consult the original newspapers of the time: Bremer Nachrichten, Courier and Weser-Zeitung as well as maps and directories. As you can see I have also hijacked various drawings or rather fragments thereof done by his sister Isabelle and his friends Paul Verlaine and Ernest Delahaye, by Frédéric Auguste Cazals, Germain Nouveau, Jean-Louis Forain, Félix Régamey and others like Frédéric Charles Wentzel, Manuel Luque and Armand Coussens. I’m aware that I’ve been quite unhistorical by freely integrating these visual quotations into my collages. By ignoring their original context, I boldly gave them a new context in this little artist’s book.

This is Michael Augustin’s 8th book published by Redfoxpress. He was born in Lübeck in 1953, has strong bonds with Ireland and now lives in Bremen. 44 pages. 14 x 16 cm, hard cover, hand bound. Limited edition of 150 numbered copies. €32 / \$36 US / £30 GBP.  
<https://www.redfoxpress.com/AB-augustin.rimbaud.html>

**Earth Station**

Elisabeth Tonnard

I am happy to announce my new book *Earth Station*, made as part of AMBruno’s project ‘Intervals’ which will launched recently at Tate Britain in London.

The book uses intervals between images found on postcards from the 1950s and 1960s, when mass tourism began to grow, as a playful method of critique - creating brief visual stories about how humans changed nature. See more images at: <https://elisabethtonnard.com/works/earth-station/> (though because of the intervals, this book needs to be held in hand: without intervals there is no story).

Edition limited to 50 copies (not numbered), inkjet printed and wire bound. 40 pages, 14 full colour illustrations, size 21.5 cm wide x 17.2 cm high.