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Bottom Right: Exhibit wall from the Amplify & Multiply exhibit at Colorado College (pg 9)



Upcoming Book Fairs, Conferences, Classes, Exhibits & Events

NETWORKING

*Early Bird Registration for CBAA Conference**Deadline: December 1, 2017*

Collective Relevance: The Reciprocity of Art and Artifact is the theme of the 2018 College Book Art Association

Conference, which will be held in Philadelphia, PA from January 4–6, 2018. For more information about the conference, see page 7 of this newsletter. Early bird registration is \$195 while late or on-site registration is \$225, so register today! For more information about the conference, please visit <https://www.collegebookart.org/Philadelphia>. To register directly, visit <https://cbaa.wildapricot.org/event-2421264>.

*Intro to Hardcover Bookbinding at Oregon College of Art and Craft**December 5-7, 2017*

The journal is a vessel that holds our ideas, dreams, and plans. Learn the step-by-step process of making your own hardbound journal! From paper preparation, stitching, to designing the

hardcover of your journals, explore the techniques and proper use of tools in class and through video tutorials for viewing at later dates. While Moleskin journals are trending, nothing is a better keeper for your best ideas than a journal made by hand. The class runs from 6:45pm - 8:45pm (Tue, Wed, Thu). More information and to register, visit <https://community.ocac.edu/courses/intro-hardcover-bookbinding>

*14th Pyramid Atlantic Book Arts Fair (PABAF)**March 2-4 2018*

PYRAMID ATLANTIC
art center

Pyramid Atlantic Art Center presents the 14th

Biennial Book Arts Fair and Conference, the preeminent book arts event on the east coast. The Pyramid Atlantic Book Arts fair is now in its 3rd decade, and for the first time, will be in its new home, Hyattsville, MD. The fair will showcase a dynamic array of innovative artists' books, limited edition prints, fine papers, and specialty tools along with a rich array of notable speakers, surrounding events, and demonstrations. This three day event will connect international artists, scholars, collectors, publishers, art lovers, and inspire all who are intrigued with the printed form and the book as art. Book Artists, Printmakers, Papermakers, Fine Printers, Book and print publishing organizations, Fine Booksellers, and Tool makers are invited to apply for a booth at the fair. This year's theme is Radical Formats.

More information on speakers, demonstrations, schedule of events, etc, will be posted to pyramidatlanticartcenter.org

Exhibiting Opportunity:

The booth space (roughly 6' x 8') fee includes one 2.5'x 6' table and two chairs. Artists are responsible for display equipment and lighting. Double booth spaces are also available on a limited basis. Artists may share a space with another artist or apply as a collective. All artists must be represented on the application. Deadline: December 8, 2017 Fee (USD): \$30.00

Visit <https://pyramidatlanticartcenter.slideroom.com/#/login/program/40034> to register as an exhibitor.

Grants, Residencies & Internships, Calls for Entries

OPPORTUNITIES

Call for Entries to By Hand: An International Fine Craft Exhibition & Competition at Blue Line Arts
Deadline: December 1, 2017



By Hand is an international biennial fine craft competition. Handcrafted items include everything from furniture, elegant vases and jewelry boxes to wall hangings, pottery and sculpture made by hand from glass, clay, wood, metal and fiber. Any craft media.

More information at https://www.callforentry.org/festivals_unique_info.php?ID=4616

Navasota Artist in Residency Spring 2018
Deadline: December 10, 2017



The City of Navasota and The Arts Council of Brazos Valley invite artists to apply for a six month residency in Navasota, Texas! The Artists in

Residence will have an opportunity to live, work, and exhibit in the historic Horlock Home in Navasota, Texas, which includes living and studio space for each of the three selected artists as well as a retail gallery space. The residency period is six months from mid-February to mid-August 2018.

The City of Navasota will provide amenities including living/studio space, retail gallery space, internet, cable, and utilities free of charge to selected artists with the purpose of providing artists the opportunity to create and sell their work. Each artist will also receive a one-time \$600 stipend at the beginning of the residency to assist with groceries, fuel, and supply purchases.

For more information, visit https://www.callforentry.org/festivals_unique_info.php?ID=4789

The Project Space at Visual Studies Workshop

Visual Studies Workshop

The Project Space at VSW is a gallery workspace for

artists working in photography, visual books, and moving images.

The Project Space provides artists the opportunity to experiment with new work or new display strategies, and to have discussions with the community about works in-progress. At the conclusion of their time in the Project Space, artists take part in a public presentation and conversation with selected writers, curators, and historians from other disciplines about the ideas and strategies presented in the newly developed work. Artist's awarded residencies through our open call receive four weeks time in the Project Space, a studio apartment, access to the VSW collections and production labs, assistance from VSW staff, and a \$600 stipend.

The Project Space application portal opens every fall and is now open. Visit <http://www.vsw.org/exhibitions/projectspace/> to apply for 2018 residencies.

Exchange program at Druckwerk Printmaking Studio

EDITION/BASEL

Edition/Basel is a 12-day program for artists working in intaglio, relief, lithography and letterpress

techniques at the Druckwerk Printmaking Studio in central Basel, Switzerland. The program is an opportunity for art making and for cultural exchange through a shared interest in the graphic arts. Started in 2012 by Megan Adie from the United States, and joined in 2013 by Margarit Lehmann from Switzerland, the program has hosted artists from many countries including Switzerland, the United States, Germany, Canada, Brazil, Australia, Norway, Denmark, Japan, India and Cuba. Each session has a theme, which is chosen collaboratively and interpreted individually by

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Grants, Residencies & Internships, Calls for Entries

OPPORTUNITIES

(continued from previous page)

the artists, with an exhibition presented at the end of the period.

There are three sessions being organized for 2018. Applications are currently being accepted for the July and August sessions (please specify which session you are interested in):

July 18 - 29, 2018

(with exhibition at the Basel Paper Museum)

August 1 - 12, 2018

(with exhibition at the Kaskadenkondensator Gallery)

Price for each session is \$400, with housing available on site, and running around \$550 for the entire period. Basic materials (ink, tarlatan, rags, etc) are included in the fee. A good selection of paper, linoleum, and other materials is available for purchase directly from the print shop. Housing includes access to a kitchen, bathroom with shower, laundry, and outdoor terrace.

For more information, please contact Megan or Margarit at editionbasel@gmail.com or visit editionbasel.com.

Black Rock Press Fellowship
Deadline: March 5, 2018

BLACK ROCK PRESS Fellowship Opportunity at the University of Nevada Reno
The Black Rock Press in the Art Department at UNR announces the BRP Redfield Fellowship — the purpose of this fellowship is to give artists the opportunity to work at the Black Rock Press, and gain experience at an established academic book arts program, which conducts a range of activities within the field of artists' books, fine press printing, and publication arts. The chosen candidate will be considered a member of the Black Rock Press staff, assisting with operations and projects, but will also be given the time and opportunity to do their own creative activities, and will be expected to produce a body of work during their

fellowship period. The fellowship is for the duration of two academic years (late August to mid-May), and is a 20 hour per week commitment with an \$11,000 stipend per year. There may be additional opportunities for the fellow to participate in summer projects and teaching. For details please email Inge Bruggeman at ibruggeman@unr.edu. Details about the fellowship can also be found on their Facebook page.

Deadline for submission is Monday, March 5th, 2018.

Call for Entries: Fifth National Monotype/Monoprint Juried Exhibition at The Art Complex Museum, Duxbury, MA
Deadline: February 15, 2018

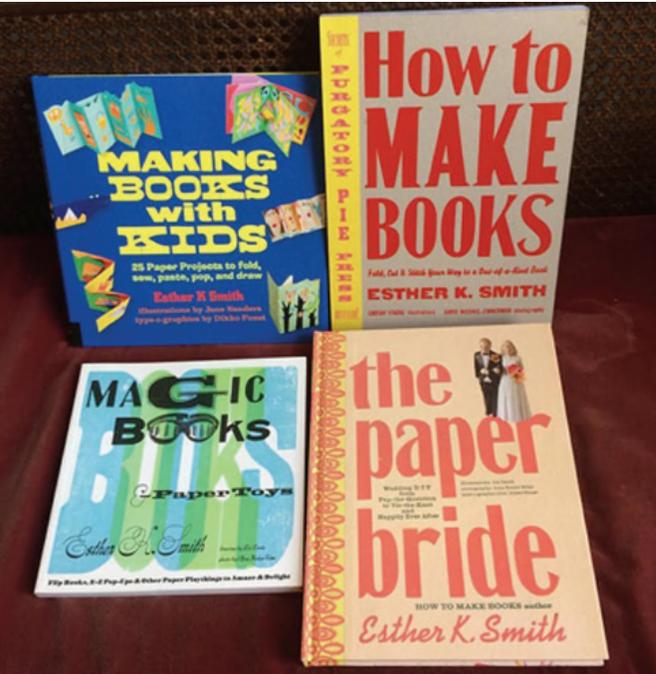


In celebration of the expansive vision and myriad techniques employed by monotype and monoprint artists throughout the United States, the Monotype Guild of New England announces its Fifth National Juried Exhibition. The Monotype Guild of New England invites artists working in the monotype and monoprint medium to submit up to three monotypes or monoprints. The exhibition will run from May 6 - September 2, 2018 and the Call For Entries Deadline is February 15, 2018.

For more information, visit <http://mgne.org/5thnational/>

Esther K. Smith & Dikko Faust
Purgatory Pie Press

ARTIST SPOTLIGHT



Artists

Esther K. Smith & Dikko Faust

Press Name

Purgatory Pie Press

Website

PurgatoryPiePress.com

How many years have you been practicing in the field of book arts?

The Press's 40th anniversary is this year and I have been been artistic director since 1980 (so 37 years for me).

What is your favorite thing about teaching book arts/related courses?

My teaching grew into writing book arts books, some based on my classes. *How to Make Books* is my best known book; it has sold 50,000 copies. I meet book artists who tell me that my book started them on their way in the field. (Like a gateway drug?)

I like to show people how to make things, and to see the things my students make that I had not thought of before. Sometimes they do something **WRONG** that is a fascinating new structure.

I also like teaching artists who work in many different media, because I like so many different kinds of art.

When I teach teachers, I like the ripple effect—that children in their classrooms will grow up knowing how to make books—as I did, since in kindergarten we all made books of *How a Seed Grows*.

I taught *Instant Artist Books* for 20 years at Cooper Union in Continuing Education. Peter Cooper started the first Continuing Education program in the US. Many artists took my class—and in 6-10 weeks they were book artists—a few stayed in touch, and seeing what they do as they show their work is exciting.



Above: a selection of Purgatory Pie Press published books
Below: Esther K. Smith & Dikko Faust

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Esther K. Smith & Dikko Faust
Purgatory Pie Press

ARTIST SPOTLIGHT

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What is your favorite artist book or other work of art and why?

Favorites are hard—I like so many different kinds of art—that's why I live in New York City: I love going to museums and galleries.

A recent exhibit I attended again and again was Lygia Pape at the Met Breuer (former Whitney museum building). Her sequential paintings were book-like to me, and they even had a reproduction of one of her movable books that people could touch.

There is a Louise Bourgeois cloth book with buttons that I love: <http://eyesopenforthenicelittlethings.com/2010/09/06/moma-ny/>

Some favorite contemporary artists include Tauba Auerbach and Andrea Zittel. Russian Futurist typography has influenced me, and I am excited to see works from South America that are only now beginning to be shown here.

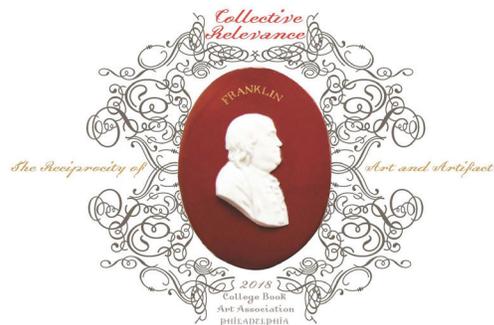


Above top: 2016 anniversary exhibition display
Above center: logotype from PurgatoryPiePress.com

Collective Relevance:
The Reciprocity of Art and Artifact

CBAA 2018 CONFERENCE

Register today at www.collegebookart.org



January 4-6, 2018

Philadelphia, Pennsylvania

Host: University of the Arts

Co-Chairs: Cynthia Thompson, Lauren McDonald,
Isabel Lederman, Amanda D'Amico, David Charles Chioffi

As diplomat, inventor and printer, Benjamin Franklin [1706–1790], contributed greatly during his lifetime in each of these capacities. The act of providing for the needs of his countrymen was a part of his being. Franklin stated: “As we enjoy great advantages from the inventions of others, we should be glad of an opportunity to serve others by any invention of ours, and this we should do freely and generously.” This is illustrated in his 1784 invention of the double spectacles, later to be known as the bifocal lens, which utilizes the principle of refraction to enhance sight. Franklin’s need to clarify what was before him is based on his classification of distance to reading. This nomenclature and the physical form of the double spectacles implied within the cameo portrait of Franklin serves as the icon and rich metaphor for the conference: *Collective Relevance: The Reciprocity of Art and Artifact*.

The manner of experiencing and interacting amid the vast collections housed within Franklin’s city during the conference days are without end: all which is far and near, historical and contemporary, as well as a focal point of research, academic exploration and creative inspiration. All are seen through the distinct pedagogical lens of each participant and all extend beyond the University, into the prominent historical institutions of Philadelphia which provide arenas for research, academic exploration and inspiration—a fluid classroom. The city of Philadelphia, vibrant in history, culture and contemporary art, is a central component and well-acknowledged companion to our MFA program at The University of the Arts.

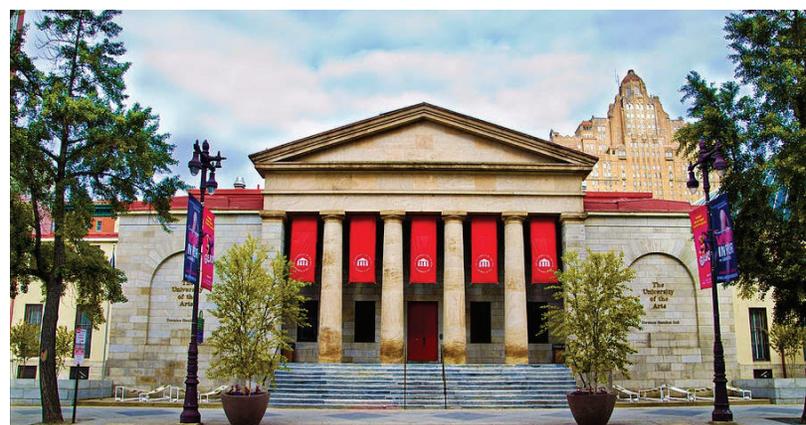
Moreover, Philadelphia also offers a vital contemporary art landscape from printmaking collectives such as Second State Press and Space 1026, to artist-run spaces such as Vox Populi to the established Fabric Print Workshop and Museum and the Print Center. The opportunities for exploration and discovery are vast.

Register for the conference here:

<https://cbaa.wildapricot.org/event-2421264>

Questions may be directed to conference

organizers: conference1@collegebookart.org



CBAA zine archive & travelling exhibit

RISING TOGETHER

The College Book Art Association (CBAA) will host a four-year digital and traveling exhibit of artist books and zines based on social justice themes. The two-part exhibit will be comprised of 1) an open-call digital archive, housed on the CBAA website, of single-page zines, and 2) a traveling exhibit of 20-30 artist books, prints and zines.

The purpose of this exhibit is to give CBAA members an immediate way to react and give voice to issues of social justice, power, politics, and environment, as well as an extended opportunity to demonstrate how artist books give activism a visual voice, and can serve as powerful agents in effecting positive social change.

ZINE/CHAPBOOK ARCHIVE

[http://www.collegebookart.org/
Rising-Together-Zine-Archive](http://www.collegebookart.org/Rising-Together-Zine-Archive)

Call for Participation

CBAA invites you to submit to *Rising Together | a Digital Archive/Exhibition of Zines & Chapbooks with a Social Conscience*, an open digital archive/exhibition held from 2017-2021. The digital archive/exhibition is open to current CBAA members as well as students and colleagues of CBAA members.

For inclusion in the digital (website-based) archive, participants must submit their zine/chapbook digitally, anytime between February 2017 and January 2021. The archive will be ongoing throughout 2017-2021, with submissions displayed as received. See the link at left for more details and to submit.

TRAVELLING EXHIBIT

[http://www.collegebookart.org/
Rising-Together-Artist-Books](http://www.collegebookart.org/Rising-Together-Artist-Books)

Submission period now closed

CBAA received over 70 submissions ranging from artist books, sculptural books, book objects, to zines, chapbooks, altered books and broadsides. The exhibition is now in the process of being juried by Amos Kennedy, Jessica Spring and Chandler O'Leary. Look for more information on the CBAA website and social media pages for announcements about the show opening and confirmed locations.

AMPLIFY & MULTIPLY

the organizing of an exhibit of recent printed activist ephemera

MEMBER EXPERIENCE

by Aaron Cohick



Images of the Amplify & Multiply exhibit at Colorado College

Printers, artists, and activists have been doing this forever, of course. The work of Amos Kennedy is a very powerful model for exactly this kind of thing. Following Amos's lead I had already done similar things with my students in support of the Black Lives Matter movement and to raise money to help the victims of natural disasters. Bringing people together to print and easing their feelings of helplessness was paramount.

Our contemporary social media feeds seem to oscillate between cruelty and inanity. I remember noticing a change in January of 2017—people were fired up. Printers were making signs and other ephemera—as fundraisers, for marches, and just to make it known that we would not go quietly. *Activate a language of empowerment.* At the Women's March in Colorado Springs we were surrounded by people in solidarity, carrying and displaying that language. Videos taken in the crowds of the airport protests showed the same kind of experience. I wanted to find a way to hold that for a moment, and to make it an experience that could be shared and returned to. *Make space. Get people together to do the same.*

And there was a convenient opening in one of our campus galleries. So, an exhibition. *AMPLIFY & MULTIPLY: Recent Printed Activist Ephemera.*

I wanted the call for entries to be very open in terms of who could participate and what kinds of objects could be submitted, but it also needed to be very direct as to what the show was about:

“AMPLIFY & MULTIPLY will be an exhibition of activist/social/political printed posters, protest signs, objects, fundraiser publications, and other ephemera, made in (roughly) the last 6 months, advocating for social and environmental justice, equality, and the rights of oppressed people. This is a show that will stand in opposition to fascism, racism, white supremacy,

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AMPLIFY & MULTIPLY

the organizing of an exhibit of recent printed activist ephemera

MEMBER EXPERIENCE

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misogyny, and every other horrible tool that power uses to maintain its killing grip. We are looking for work that has been deployed in the real world, as opposed to being made just for this show. This show is not limited to professional artists. It is open to anyone who has felt compelled by recent events to produce and share a message in the print medium.”

Over 150 people sent in work, and although I was never able to make an official count, I am confident that there were more than 500 pieces in the gallery. We filled it top to bottom, wall to wall. Most of the participants were able to donate their pieces to a permanent and publicly accessible archive to be held at the Tutt Library Special Collections at Colorado College. That archive is available for research and potentially for other exhibitions. I also put together a website documenting the show and all of the work. The site went live on November 13, 2017, and you can find it at: <https://www.amplify-and-multiply.com/>

The exhibition was a moment. The work will never stop.

Aaron Cohick is the proprietor of the NewLights Press, a small press focused on the intersection of experimental writing and artists' publishing. He is also the Printer of The Press at Colorado College, a letterpress studio that creates an interdisciplinary space within the liberal arts curriculum.

NewLights Press
<https://www.newlightspress.com>
 The Press at Colorado College
<https://libraryweb.coloradocollege.edu/library/index.php/press>



Images of the Amplify & Multiply exhibit at Colorado College, all available (with artist credits) on [amplify-and-multiply.com](https://www.amplify-and-multiply.com).

MEMBER NEWS & PUBLICATIONS

News from the Codex Foundation

The CODEX Foundation is pleased to announce a new and forthcoming publication, The CODEX Papers, an international review of contemporary book arts. Our editorial brief is to publish papers that promote a clear understanding of the enormously complex and historically rich field of the book arts, including:

- Scholarly, bibliographical, and historical perspectives
- Research, reports, and critical articles on contemporary book arts
- On the future development of the codex
- Photo essays documenting studios, ateliers, and libraries Interviews and profiles
- Book and exhibition reviews and publishing perspectives
- Collecting contemporary book arts
- Dispatches from the global perspective
- Codex Antipodes
- Codex Mexico
- Codex Nordica
- Letters to the editors, opinion, and travel

The CODEX Foundation's mission is to preserve and promote the arts of the book and, in the broadest possible context, to bring to public recognition the high artisanship and the rich history of printing and publishing as an instrument of civilization.

The Foundation's focus is to create an exciting and lively marketplace for contemporary book arts. To that end we established the biennial CODEX International Book Fair and Symposium as a global resource for artists, collectors, curators, librarians, printers, students, and scholars.

In support of our mission and to record the lectures presented at the first CODEX International Symposium

in 2007, we published Book Art Object 1 followed in 2012 by Book Art Object 2. Both volumes were received to great acclaim, broadcasting word of the CODEX Book Fair and Symposium far and wide. These substantial reference volumes (972 combined pages) are complimented by CODE(X)+1, a series of small monographs (this Summer we published No. 14) dedicated to single critical themes and the artist's voice.

We are now pleased to add The CODEX Papers to our distinguished list of publications.

We are now accepting submissions for the inaugural issue, forthcoming in the Fall of 2018. Please submit proposals including title and subject to The CODEX Papers editor, Gerald W. Cloud, at gwcloud@codexfoundation.org by December 15, 2017. Copy deadline is February 1, 2018.

News from the Sheryl Oring*Activating Democracy: The "I Wish to Say" Project*

Driven by a powerful belief in the value of free expression, Sheryl Oring has for more than a decade been helping people across the country voice

concerns about public affairs through her "I Wish to Say" project. This book uses that project as the starting point for an exploration of a series of issues of public interest being addressed by artists today. It features essays by contributors ranging from art historians and practicing artists to scholars and creators working in literature, political science, and architecture. All the contributors offer a different approach, but they share a primary goal of sparking a dialogue not just among makers of art, but among viewers and readers, and the concerned public at large. The resulting volume will be an essential resource for politically engaged contemporary artists searching

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MEMBER NEWS & PUBLICATIONS

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for innovative, cross-disciplinary ways of making and sharing art.

Sheryl Oring is associate professor of art at the University of North Carolina at Greensboro, as well as a practicing artist.

Activating Democracy: The “I Wish to Say” Project

Editor: Sheryl Oring

ISBN: 978-1- 78320-671- 1

Published by: Intellect

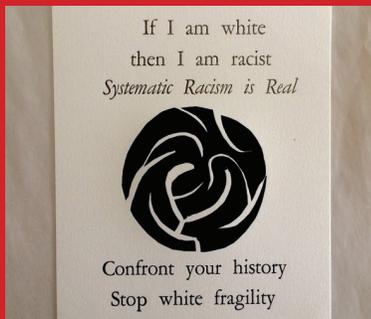
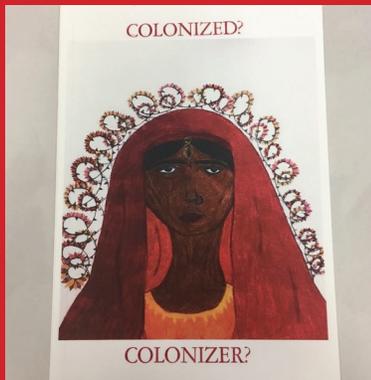
Publication Date: October

Price: £27 / \$38.50

Website: www.intellectbooks.com

For more information please contact Eden Joseph |
eden@intellectbooks.com | +44 (0) 117 958 9910

CLASSROOM SPOTLIGHT



Top: Subaltern, by Sahana Mehta, Scripps College '20 Bottom: Examination, by Eden Rose Niles, Scripps College '19

Race & Identity in Artists' Books
Tia Blassingame
Director, Scripps College Press
Professor in Book Arts, Art Department
Scripps College

During the Spring 2017 semester, students in this seminar course studied artists' books, prints, and zines focused on issues of race and identity. Students experienced the physical handling of relevant hand-printed and hand-bound works, and interviewed book arts curators, collectors, booksellers and participating artists working in the book form about the role of race and identity in the book arts field and their own practice or work. Interviewees included: Islam Aly, Andre Bradley, Irene Chan, Mark Dimunation, Nabil Gonzalez, Sakura Kelley, Allison Milham, Katherine Ng, Monica Oppen, Jessica Peterson, Alison Saar, Judy Sahak,

Jaime Lynn Shafer, Clarissa Sligh, Bill and Vicky Stewart, and Tona Wilson. These conversations on race and identity culminated in a student-curated exhibit held in April 2017 at the Denison Library at Scripps College, as well as a final print project where students designed, typeset, and letterpress printed broadsides detailing various issues related to identity and race. The *Together* print portfolio contains fourteen prints and was printed in an edition of twenty five under the Scripps College Press imprint. *Together* was recently acquired by Bibliotheca Librorum apud Artificem, Chapman University, Lafayette College, Claremont University Consortium, Mills College, and University of Texas at San Antonio. To view the prints and learn more, visit <http://booksofcolor.omeka.net/> and see the CBAA website for a behind-the-scenes feature on this seminar course.

2017 CBAA LEADERSHIP

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The College Book Art Association Newsletter is published three times a year for its members by the CBAA Communications Committee.

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Contributions are welcomed: please send submissions, questions, corrections, or other correspondence regarding the newsletter to executivevp@collegebookart.org.

Submission deadlines are May 1, October 1, and February 1.