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Summarization of Major Art Book Fairs in China and Study on Their Subject Value

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ABSTRACT

In a time of unavoidable saturation by visual messaging for entertainment and marketing purposes, the Art Book Fair plays a vital role of advocating for the community devoted to the printed page. Book fairs enter the Chinese exhibition space as a way for interactive, multi-faceted, multimedia promotion of the art book publishing industry and engagement in a visual discourse between authors and readers. This paper makes a preliminary study of existing art book fairs in China to present the course of their development, and finds that in addition to providing an urban space for artistic and literary-minded to meet and exchange ideas, they provide a forum brings together the independent publisher, writer and artist in the spirit of collaboration and common interests. We propose that art book fairs are an integrative, collaborative, multimedia artistic space that merits recognition as a relevant venue for exhibiting art.

Keywords: Art book fair, artists' books, art practice, independent publication.

JEL classification: Y9, Z11, Z13, Z3.

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1. Introduction

The study begins with the premise that art book fairs represent a distinct variety of trade exhibition largely unincorporated into the art-book publishers' marketing strategies. Models of traditional book fairs cover large-scale international book fairs up to now, namely the Frankfurt Book Fair, the London Book Fair, the BookExpo. These modern events are based in the old tradition of traveling printers selling books in 15th-century European marketplaces. At that time, booksellers were necessary as an intermediary (importer or distributor) for retail and wholesale businesses (Mejía & Fusté-Forné, 2020). With this dynamic development, the structure of book trade fairs has taken shape and become an important trading platform for competitive exhibitors. All book fairs, including the art book fair in question, have these attributes in common, yet while art book fairs are primarily venues for sales-oriented exhibition, they bring together a much greater diversity in the forms of works presented. They are not industry events in which commercial publishing organizations participate as the major

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exhibitors, but fairs—with a touch of cultural and creative nature—to publicize self-publishing bookstores, institutions, authors and artists in a free and relaxing manner (Meng, 2018). In art book fairs, books are naturally the core of the exhibition as well as the pivot for all the design, creativity and publicity activities. The artists behind the books, namely their creators, are the ones gathering the ideas and works, whose books can be read by a variety of readers. But artists' books resist definition, taking multiple forms and pursuing multifarious themes. They transmit ideas and explore forms of knowledge transfer that go beyond the restrictions of a single artwork or written word, with their unique power and agency stemming from their nature as hybrids." (Milne, 2019). The diversity of the subject affects the multiculturalism of the exhibition as well. In content, the style has changed to embrace "individuality" and "originality", revealing that this type of book fairs is under innovation toward an artistic context and conveys the ideas, attitudes and emotions of the creators.

Perhaps the most distinctive aspect of these types of events is in the sheer variety of the forms of visual art on display based mostly on paper printing, such as photo-books, travel notes, independent magazines, ZINE brochures, postcards and posters. In the revolutionary spirit of the 1960s and 1970s, artists in Europe and America produced handmade to disseminate art and ideas directly to the public, beyond the control of the profit-hungry commercial establishment. Since then, artists have been experimenting with medium and have produced various forms of artists' books (Myoung, 2018). Visitors/readers take part in today's art book fairs in seek of something different, namely "beautiful books"—a kind of extremely textured and hand-made books. "Conceptually these books explored the book form, sequence and turning of pages towards the developing of visual narrative." (Taylor, 2020).

Compared with the West, art book fairs in China had a much later start, featured by comparatively fewer systematic fairs and few innovations in both scale and manners. Under such circumstances, based on the development of the three most well-developed book fairs in China, the subject value and the implementation feasibility of the current art book fairs were explored as the focuses in this paper.

In this paper, three major representative art book fairs, taking shape during the period from the emergence of art book fairs in China to this day (2015-2020), are introduced and sorted out to offer an analysis of their common characteristics and major themes, namely highlighting the creation of artists' books and individuality of independent publication—two commonalities featuring most of such book fairs. It is suggested to create and present paper books at art book fairs in diversified forms and improve the platform mechanism for independent publication and distribution.

2. Literature review

At present, there is scant international literature regarding the exploration of art book fairs in China. As for Chinese domestic studies on art book fairs, some of them focus on overseas art book fairs and some others on those in China, though little research explores the subjects and themes of art book fairs in China, with most of it reported in the form of news in journals or magazines. For instance, Unfold 2019: The Book Also Is an Art (An, 2019) reported ZINE, photobooks, and hand-painted books that were exhibited at the UNFOLD Shanghai Art Book Fair in 2019. In 2018, Art Monthly, a journal of paintings and photos in China, interviewed the organizers and initiators/curators of the Art Book in China (abC), and published the transcripts (Jiang & Yan, 2018; Meng, 2018; Meng & Liu, 2018; Meng & Tang, 2018; Meng & Zhou, 2018) to present the concepts/purposes behind the emergence, current development, and future plans/objectives of the first art book fair in China. There is also some relevant research focusing on case analysis of a certain book fair and the creation and development of artists' books. "On the Cultural Ecology of Independent Art Publishing in China—A Case Study of abC" (Qi, 2021) focuses on one of the earliest and most representative independent art publishing fairs in China, points out the currently new characteristics of publications, and analyzes the cultural ecological manifestation of independent art publishing in China. It demonstrates the abundant cultural and artistic value embodied in independent art publication as well as multiple possibilities for the cultural and creative industry. Historical Context and Development Status of Artists Books (Xu, 2018a), argues that artists' books have gradually witnessed the formation of an artistic language of themselves after years of development. By comparing such a trend of creation with the current development of artists' books in Europe and America, the author pointed out that driven by the tendency of abundant and diversified forms of art fairs, artists' books will a promising prospect in the future. Related studies explore from

the perspective of book publishing on the one hand, and make interpretations from the point of artistry and artistic language on the other hand.

This study was carried out to spot the correlations between art book fairs—the subject in question—and art and books by analyzing the development of art book fairs that are influential in China, and demonstrate that artists' books, as the core of art book fairs, exist as artworks and are of artistry as well as artistic value.

3. Methodology

This paper draws analysis and reference material from journals/magazines and official websites or through site investigation. It organizes specific exhibitions, themes, focuses and characteristics of exhibitions of the three major art book fairs in China from their first session to 2020. This study also analyzes the artistic value of artists' books by regarding them as a means of artistic practice to establish a correlation with art. In this manner, it is possible to explore the significance of books with specific features for independent publication in the overall context of digital media.

4. Development of Art Book Fair in China and Current Major Art Book Fairs

The initial "voice" of the contemporary art book fair is generally believed to have been the NY Art Book Fair in 2005. Compared with exhibitions in museums, art galleries, art centers, every book fair like this is organized like a grand party. Similar book fairs in China mainly include the Art Book in China (abC), UNFOLD Shanghai Art Book Fair, and the art book fairs planned and organized by the BonJour Independent Publishing Organization.

4.1 Art Book in China

abC is currently China's largest and oldest art book fair, with a complete system that it displays with continuity. In September 2015, the team of "Dream Factory", the organizer of the book fair, tried to carry out a smaller event in Hangzhou, bringing together some groups of self-publication entities in China. Focusing on "books" as the major introduction point, the Hangzhou book fair showcased the vibrant state of the current diversified self-publication, Artists' Books, and other application prints (http://artbookinchina.com/zh/abc_fair/2015/). It set up two exhibition parts, one for "Artists' Books" and the other for "free publication" as well as sharing activities through conversation. Dream Factory not only organized the book fair, but also participated in it as an independent publishing organization. From their beginnings as a small team producing interactive books in a manner appropriate for art studios, to the creation of an independent publishing platform, and finally to the establishment of the Dream Co. Space—a complex incorporating bookstore, exhibition hall, and studio in Beijing— Dream factory has created an art community based on the independent publication (Meng & Zhou, 2018). Dream Factory has conducted, within its own context, an all-round exploration for the "realization of time and space". The 1st abC was held in 2016, with its first exhibition at the Shanghai 21st Century Minsheng Art Museum, and now, abC is organized respectively in Beijing and Shanghai each year.

Activities such as exhibitions and sales, dialogue lectures, workshops, and new book releases were incorporated in the fair in Shanghai Station in August 2016. At this event, units including Artists' Books, Independent Publishing Entities, Magazines, Bookstores, Galleries, Studios, Individuals as well as the special units like the Special, German Independent Publication and Hong Kong Independent Publication were arranged. There were 25 Artists' Book exhibitors, 80 independent publishing exhibitors/entities, and three exhibitors of special showcasing books, with about 360 types of books (http://artbookinchina.com/zh/abc_fair/2016•shanghai/). The Beijing Station fair in September was decided to be held in a traditional Hutong courtyard, its exhibition consisting of small showcasing stations including Art Bookstore, Art Space and Work Camp. This is an example of how the unique charms of a traditional form of Beijing urban community incorporating the characteristics of a living space within the exhibition provide in a more innovative and dynamic public experience (http://artbookinchina.com/zh/abc_fair/2016•beijing/).

The 2nd abC, Shanghai Station was held in Shanghai Minsheng Art Museum in August 2017, covering more than 400 types of books. The fair consisted of three "special units": Looking Around, Norwegian Independent Publication, and Taiwan Independent Publication. The Beijing Station of the

fair in November, NOT LEAST, COMICS, focused on comics. The possibility of exploring the boundaries of comics was realized in a number of ways, such as by bringing the comics from paper to shelves, and then to items specially made in combination with spatial environment as well as through multi-screen projected dynamic comics and even tattoos and food

(http://artbookinchina.com/zh/abc_fair/2016•beijing/).

The 3rd abC, Beijing Station was held at the M WOODS Museum in June 2018, in which a total of 128 exhibitors participated, including art publishing organizations and creative individuals from 16 different countries and regions, including the Middle East. To look at another specific 20 types of German independent magazines, covering contemporary art, photography, design, and travel and life, were introduced in the Focus Unit in this fair for the first time. In the Special Showcasing Unit, two art publishing organizations, Printed Matter (New York) and EINSTEIN STUDIO (Tokyo), were invited. In addition, the Desktop Art Fair was presented in collaboration with eight contemporary art galleries for the first time in history. The Shanghai Station took place in the Modern Art Museum, Shanghai in November, in which 126 exhibitors from 15 different countries participated. Among them, publishing organizations and artists from Spain, Colombia, Romania, Singapore, Thailand and other regions made their debut in China (http://artbookinchina.com/zh/abc_fair/2018•shanghai/). In the Focus Unit of the fair, two organizations from Brazil and Norway were also invited. In the Special Showcasing Unit, audiovisual publications were introduced in the book fair for the first time. At the same time, the founder of abC had begun to prepare the Art Book in China Archive (ABCA), a non-profit program in 2018, and had collected and gathered art publications of outstanding art creators and independent publishing organizations. This program has summarized the development of art publications in China and initiated and assisted academic research in this field (<http://artbookinchina.com/zh/>).

The abC, Beijing Station was held at the Times Art Museum in June 2019, with 162 participants from 49 cities in 19 countries and regions, and demonstrated an escalation in scale, the number of exhibitors, and diversity in forms of artistic expression. The Shanghai Station was held in August at the Modern Art Museum, Shanghai with a total of 146 exhibitors from 39 cities across 15 countries and regions. The exhibition area of Printing/Materials and the Light and Shadow Discovery photo book area were added in this fair.

The 5th abC, Beijing Station was held at the Times Art Museum in July 2020. Due to the recent global epidemic, the number of exhibitors was reduced by about half, with only 86 local participants from China and 17 faithful representatives of international publishing organizations. The theme of the Focus Unit was: "Books of the world, get united!" More than 300 excellent art publications from Germany, the Netherlands, Sweden, and Switzerland were presented at the fair. Additionally, 10 short films by global independent animation directors, planned by the Phenaki Animation Group, were exhibited in the Screening Room, while in the Reading Room were displayed the winners of the International Art Book Award. In a related further distinction for this fair, the first abC Art Book Award was also launched here. It was initiated by the abC, and is the first award for Artists' Books, interactive books, and informal publications, in an attempt to encourage local creators to carry out visual and conceptual free expressions and explorations in the vast space in which the "books" serve as the supporting means (<http://artbookinchina.com/zh/abc-art-book-award/>). The Shanghai Station was held at the OCAT Shanghai Gallery in September 2020 and included a special exhibition. One section of the book fair, called One Apple Every Day was included, in which creative works of blessings for the people in the suffering of pandemic and similar expressions and thoughts were displayed, and apples harvested during the quarantine exhibited.

4.2 UNFOLD Shanghai Art Book Fair

As a new book fair brand to promote art publication and printing culture, UNFOLD Shanghai Art Book Fair is named after its host city, but accepts exhibitors from all over the world. It is held once every year, gathering global art publishing presses, artists, art bookstores, gallery publishing studios, and independent publishers to Shanghai, a cultural and artistic center, through a three-day on-site book fair, abundant lecturing activities, theme exhibitions and other planned activities (<http://www.shanghaiartbookfair.com/2019/>). Taking books as a medium, UNFOLD intends to find more ways of expression and dissemination to help readers understand that "books", especially

BOOKS/ZINES in the art book domain, can be relied on as the best physical medium for creators to express ideas in the digital age (<http://www.shanghaiartbookfair.com/2018/>).

The first UNFOLD Shanghai Art Book Fair was initiated at the O Art Center in Shanghai M50 Creative Park in June 2018, hosted by the Bananafish Bookstore. 93 exhibitors from more than ten countries and over twenty cities including Zurich, Berlin, New York, London, Tokyo, Seoul, Hong Kong and Taipei participated in it. Forty-one of the exhibitors were publishing organizations and individuals from China, and the other 52 came from overseas, covering all kinds of publication categories of art, photography, illustration, comics and design involving exhibitors from small art publishing presses, art book distributors, independent magazines and Zine Maker to graphic designers (https://mp.weixin.qq.com/s/zgrBicclXry2NIB_ggPkw). In addition to the major exhibition units, activities such as lecture sharing sessions/seminars, workshops, new book releases and book signing were also organized in the fair. The book fair was also planned with branch exhibition venues. For example, as the second branch exhibition venue, the Undefined M50 Space was arranged for the independent photography book fair: Why I do photography? The Naxing Zero Space of Garden Office in Shanghai, the third branch exhibition venue, was the site for the exhibition of Asia Art Book Library, showcasing 241 Artists' Books and photography books selected by independent publishers and exhibition planners from five Asian countries and regions.

The 2nd UNFOLD Shanghai Art Book Fair was held in May 2019. A total of 190 exhibition applicants from across the world were selected to participate in the fair, and there were 33 lectures given during the three-day event, with topics involving art publication, art bookstores, planning concepts of gallery publications, Zine production and printing, the combination of screen printing technology with books, graphic design practice and book design (https://mp.weixin.qq.com/s/y5BtTo3VRWa_EWvwWYzPFQ) Thirty-four new book releases and 5 workshops on the making and printing of interactive books were organized by the organizing committee, including Bananafish Books & Jiazazhi Library, who had planned for 8 special exhibitions and cultural design activities related to art books. The Oil Tank Art Center Station outside the major exhibition venue served as a new concept of the extension plan and experimental book fair of the UNFOLD Shanghai Art Book Fair. This station was established as the part of art book fair of the first Oil Tank Player Art Festival incorporating exhibitions, book fairs, performances, activities and markets (https://mp.weixin.qq.com/s/D_nV_PbIJL6SKlgEYwWv-g). In this extended part of book fair, namely the TANK EDITION, there were 54 exhibitors from 20 cities and regions in 11 countries.

The 3rd UNFOLD Shanghai Art Book Fair happened in October 2020. 168 exhibitors participated in this book fair, of which 47 came from overseas and 121 were exhibitors/individuals from more than 20 cities in China. A professional seminar, 2 planning fairs in branch exhibition venues, 4 interactive book workshops, 31 cultural and artistic lectures and more than 30 new book release activities were arranged during the book fair (<http://sh.people.com.cn/n2/2020/1016/c134768-34355081.html>). One example was Risograph, a traditional printing method. After the launch of the Asia Risograph Conference (ARC) in 2018, ARC returned to the 2020 Shanghai Art Book Fair. Various studios and artists conducted discussions on this theme. Artron Art Books, a well-known publishing organization in China, Shanghai Children's Picture Book Research Center, Power Station of Art, the first contemporary public art museum in China, and Shanghai Rockbund Art Museum were also among the exhibitors. After a two-year development, the book fair in 2020 gave priority to the stages of composing a book for publication, bringing people a new understanding of book design, art publication, and printing culture. In addition, discussion and exchange became another focus of this event, as it gathered a number of graphic designers who work as book design directors for famous publishing houses and private publishing studios in China. The visitors communicated with the designers of their favorite books face-to-face, so that they could understand the history of the Artists' Books and the creation concepts of Artists' Books/personal interactive books more directly. With this, the book fair was more than a pure market—it had begun advancing towards a professional field of discipline. In addition, UNFOLD Shanghai Art Book Fair has become a key program funded by the special cultural and creative development funds of Putuo District in Shanghai, and has also grown into a cultural and artistic platform with a radiating influence over the entire city (https://www.sohu.com/a/422968095_556783).

4.3 BonJour Independent Publishing Organization

BonJour launched in 2011 as an independent publishing organization dedicated to the management of BonJour independent magazine, cultural and creative products, art book fairs, and art spaces. BonJour's independent magazine, formerly named SOLO, is considered to be the source of the original creative spark that has driven the collective. From an independent magazine to an independent publishing organization and finally to the BonJour art bookstore (a BonJour art space incorporating art bookstores, exhibition spaces, leisure spaces and Liveshouse), BonJour created a communication platform between "the public" and "the niche art" on its own through its "experimental" experiences.

The Nanjing Art Book Fair (NABF), the first of its type, was held in Nanjing Yuejie Fantasy City in November, 2019. More than 180 independent magazines, independent bookstores and studios of zine, art design, comic illustration, video photography, music production, paper book from all over the world participated in the book fair (https://www.sohu.com/a/321620372_99895515). In the exhibition, the book fair and interactive units were presented in a basement exhibition scenario in the BonJour Art Space, in which nearly 20 special exhibition areas, more than 40 sharing sessions and new book releases, over 10 experience courses, as well as a sound laboratory were arranged.

The Hangzhou Art Book Fair (HABF) was the first offline, or in-person, book fair in 2020. Affected by the epidemic, the on-site exhibition was postponed to be held at the Liangzhu Culture and Art Center in Hangzhou in May. The Xiaosong Library, a cultural landmark of Hangzhou known as the "big roof" and also a public library, was chosen as the exhibition site. The library is considered a world-class architectural design. In addition to the major exhibition unit, band performances, live parties, multiple sharing sessions, new book releases, workshops, and art markets were also arranged in the book fair. A special wall was set up to carry forward explorations of different themes, different expressions and the integration of different artistic elements having to do with topics other than the epidemic. Participants of the fair were more than 140 exhibitors from over 30 cities and countries, including independent bookstores, galleries, brands/studios, art creation individuals/groups, publishing presses, and book distributors (https://www.sohu.com/a/392870983_120673105).

The Chengdu Art Book Fair (CHABF) was held at the A4 Art Museum in Chengdu in September, where 160 organizations/individuals participated as exhibitors. Like other book fairs, booth exhibitions, sound aesthetics laboratories, and "extracurricular activities" units such as sharing sessions, workshops, and new book releases were held in this fair, with an additional "potted plant" exhibition. With art books and zine as the main thread in the planning of the book fair, the artistic expression of interactive books, the diversity of paper and printing technology, the experimentation of comic illustration/photographing, and the creativity of organizations/individuals combined to spread the independent spirit of self-publication to the public.

The 2020 Nanjing Art Book Fair (NABF2020) was organized in three different venues in October. The exhibition units consisted of publishing houses, bookstores/distributors, galleries/magazines, music production, brands/studios, and individuals/groups of art creation. It featured 197 exhibitors from 33 cities and countries to participate, which included 10 large-space special exhibition areas consisting of theme exhibition zones of poetry, photography, installations, sound, illustration and other exhibition elements, and a paper book exhibition area (https://weibo.com/taoyoucm?is_all=1&stat_date=202009). One special exhibition planned for this event was "Experimenting the World with Paper," which coupled the decorative paper constructions of six featured studios, with handmade printing paper and traditional printing methods and created an excellent interactive experience for the public. At the same time, it brought about a new understanding of paper as a composite raw material used for printing, calling for exploration of the boundaries of the world through the twin media of language and paper. The themes of the exchange and sharing sessions also covered printing techniques, image exploration of illustration, the creation and thinking of artists, typeface experiments, text characterization, publication and photography (<https://mp.weixin.qq.com/s/S391tzFyEFg4i5q9HgdLPg>).

Three kinds of art book fair have been discussed in previous paragraphs, but there is a need to add more details to the above examples. The three are currently large-scale book fairs featured with continuity in China, that are all characterized by stable major exhibition units. Among them, the number of participants as well as the diversity among participating entities is on a gradual rise. Art book fairs in other cities have also been organized at different times, and some of them are also included as parts of some art festivals or large-scale events.

5. Subject value of current Art Book Fairs in China

Since NY Art Book Fair in 2005, Art Book Fair has been successively started in many countries, regions and cities. For instance, in Europe, Art Book Fair has been held in London, Paris, Berlin, and in Asia, and has extended to Tokyo, Seoul, Singapore, Bangkok, China Taipei and Hong Kong. It is also on the rise in many Mainland cities like Shanghai, Beijing, Hangzhou, Nanjing, and Chengdu. On and behind the scene of Art Book Fair, it can be seen that artists themselves and artists' works are the main 3.1

5.1 Identification in the Art Circle: Artists' Books and Art Practice

To identify artists' books, firstly, it is required that the authors must be artists themselves. Secondly, the work creation should be artistic. "Artists' books own their unique and attractive art language, which not only conveys information but also possesses the inherent cultural gene of the printed word. In addition, the creation of artists' books is relatively free and flexible" (Xu, 2018b). By choosing "books" as media, that is, choosing traditional papers as materials, artists can create on paper of various forms. Meanwhile, this creation is also a process that integrates writing, painting, typesetting and distributing, paper selecting, book binding and other related aspects of book production together. The characteristic of each presented work varies with the difference of each artist's creation. In short, artists' books are the art expression forms that artists create on paper, bind into books and express ideas through the print medium.

At the fair, these artists standing behind the booth and attending the communication aimed to convey their reflections on creation and to present carefully selected examples of their work in its different forms. The public interest in the exhibited works actually shows the public's concern for the works' creators, which means the public are actually engaged critically with the artists' ideas and expressions. Among all the independent individual units of the Art Book Fair, artists should be highly emphasized. This is because the organizations and institutions participating in the fair are actually conveying the artists' works. Besides, the special art integration and performance of artists' books reflect that they are carrying out the experiment on the art creation. Therefore, to gather art works together and publicize work ideas and expressions like this are essential to expanding art fair forms and extending the public reach of art practice.

5.2 Another book expression form: Independent Publication

Nowadays, with the rapid development of digital technology, people's expectations for reading content and innovative reading method have also rapidly evolved. Now, people not only need the novel content and theme, but also require expanded experience. With this background, the organization of Art Book Fair brings more innovation in reading content, and reading method, providing a platform for the author, publisher and reader to communicate with each other. Meanwhile, the publications like self-publication, independent publication and niche publication are also evolving to meet the demands of different groups.

In the above mentioned main Art Book Fairs of China, the interactive books created by artists, organizations or individuals are what attract the most visitors. Usually, the interactive books are not printed, and can thus operate on a larger scale, aiming to display independent ideas and spirit. The fund source, style and theme, print and layout of interactive books have obvious individual characteristics, so they have entered into the independent publication industry and are the most significant expression forms among all the publications in Art Book Fair. The independent publication not only emphasizes design, but also attaches great significance to the artistic sense, the content selection, the visual effect of the publication and the content integrity. Here, the term "independent" refers to the independent operation, independent fund source, as well as the independent design language adopted by the designer or producer. At the beginning, when judging from the publication and series number legitimacy aspect, the independent publication may be regarded as "underground" or "outside the system". However, with the publishing ecosystem becoming more and more friendly, it should be said that independent publication is currently free to serve and attract specific people, or people with same interest. It does pursue a commercial interest, but rather pursues the ideological exchange by collecting publications from a minority perspective. Thus, the value of the new expression methods of the independent publications are reflected in the uniqueness of their creators and works established in reality, through imagination and symbolic systems.

6. Conclusion

With the rapid development of digital technology and social media platforms, artists' books in the fields of art practice and crafts and design have experienced an exponential growth. This paper demonstrates that in this era's appetite for non-print communication, producers of art books are increasing the scale of their marketing and distribution through the alternative means of art book fairs, which emerges ironically as a novel medium for the digital age. Taking into account the rise of electronic books and electronic pictures in the digital era, we sorted out the development of well-developed art book fairs and analyzed book fair models in China, verifying the possibility of novel paper books that we are still expecting. For this reason, it is possible for the continued development of art book fairs after their vibrant rise in various countries, cities and regions. Based on cities and by virtue of local activities such as cultural festivals and tourism festivals, art book fairs can be held once a year to invite artists, enthusiasts of writing and photography, and creative people who are willing to share their stories/experiences and knowledge of bookbinding across the world, thus turning the cities into places for art exhibitions and promoting face-to-face communications between authors and readers.

In terms of publishing, a viable new model has emerged with individuality and the spirit of independence intertwined from planning to operations. Considering the integration of paper-based art and independent publication, one good proposition is to set up a new category unit at the site of art book fairs to offer opportunities for artists and individuals who attempt to publish their works. According to this initiative, publishing organizations participate in the exhibition to show their publications and screen the works contributed at the fair. In addition to the on-site contribution, some mechanisms are set up to invite readers at the fair to determine whether the contributed works will be published or not. Models like this not only further diversify the book fairs, but also keep the independent publication in good order.

We should give play to its influential power to maintain the ecological balance of the industry, and integrate the new carrier of culture into the practice of localization to identify more possibilities.

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