

# 13<sup>th</sup> Contemporary Artists' Book Fair

2010



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## PAGES: exhibitions and screenings

John McDowall and Chris Taylor

The Contemporary Artists' Book Fair is the core around which PAGES, an integrated programme of related initiatives, has been developed to provide opportunities by engaging artists with audience and the audience with artists' books. The dynamic of these initiatives provides wide ranging possibilities for the development of artists' practice and audience experience, the results of these building into a core of knowledge to inform future initiatives and exchanges between practitioners and public.

In conjunction with this year's book fair we have invited artists and curators to present a series of exhibitions and screenings. Though independently developed, underlying connected themes of materiality, of handling and access and of reading and viewing are perceptible.

**Beyond Content** presents a selection of books from the Brotherton Library Special Collections and private collections, which have acquired a serendipitous material uniqueness beyond their texts and original form.

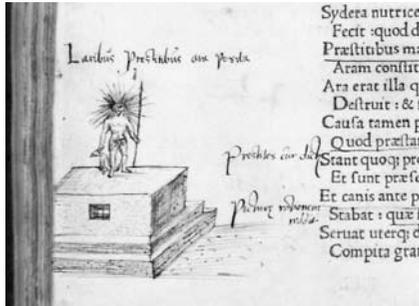
Books by artists integrate concept, sequence and material structure, the viewer becomes aware of holding a book where often there is a deliberate play by the artist with the physical form and the expectations of the reader:



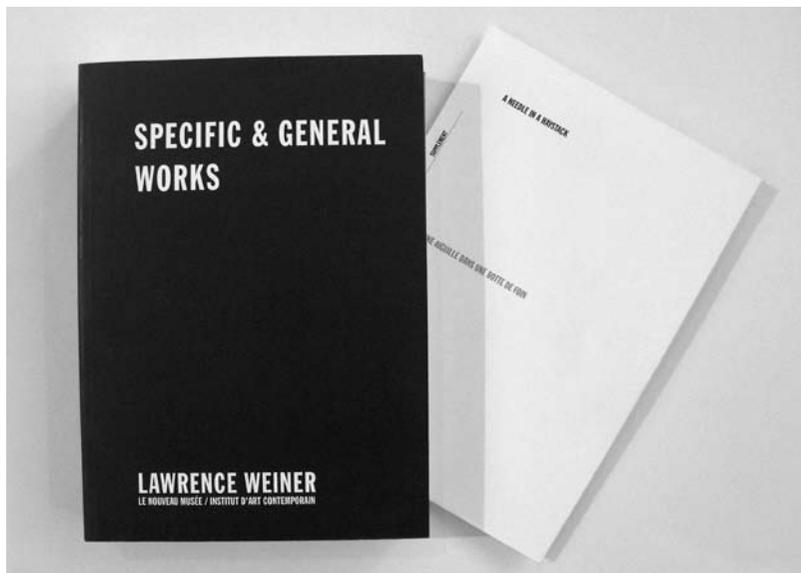
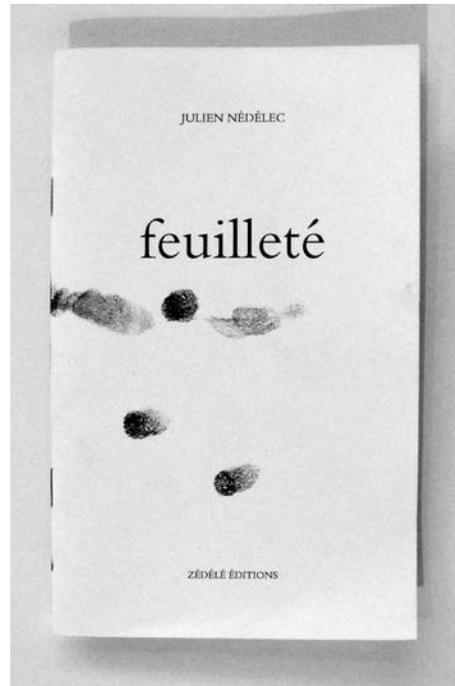
All books inevitably become unique, each individual copy of an initially uniform print run gather very subtle marks and traces as they are handled and read. Rather than incidentally, these additions can be intentional as their owners and readers annotate or censor content.

In this exhibition contemporary artists' book works and publications from earlier periods illustrate instances of these material interventions, with intriguing correspondences evident between books past and present.

Examples of additions to the book through mark-making are the 15<sup>th</sup> century edition of Ovid's *Opera* with extensive marginal annotations and sketches,



illustrative, diagrammatic and caricature, throughout. Julien Nédélec's *Feuilleté* (2008), an otherwise blank and pristine book within printed covers has marks from ink-covered fingers on every page as each copy of the book has been leafed through prior to its distribution.



Instances of the addition and removal of pages as intervention in the material integrity of the book include a single sheet from the first edition of Gutenberg's Bible (1456), a case of extreme excision,

with all the other pages being dispersed to libraries and collections throughout the world. Conversely, Yann Sérandour has produced a supplement sheet (2004) with the printed text, 'A NEEDLE IN A HAYSTACK', to be placed at random in copies of Lawrence Weiner's *Specific & General Works*.



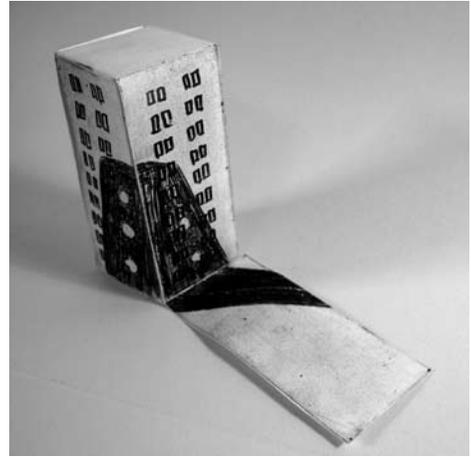
Klaus Scherübel's *Le Livre* (2005) consisting simply of a dust jacket is an encapsulation of Stephan Mallarmé's concept of 'the book' which would be the sum of all books following his idea that "Everything in the world exists in order to end up in a book".



**Cabinet of Curiosities**, curated by Louise Atkinson, is an interactive exhibition of new relational book works by the international online Artist Book Collective. The locus of the exhibition is a large cabinet with fourteen drawers. Each drawer contains site-specific work by a different artist, each pushing the defined boundaries of book art through the use of found objects, text,

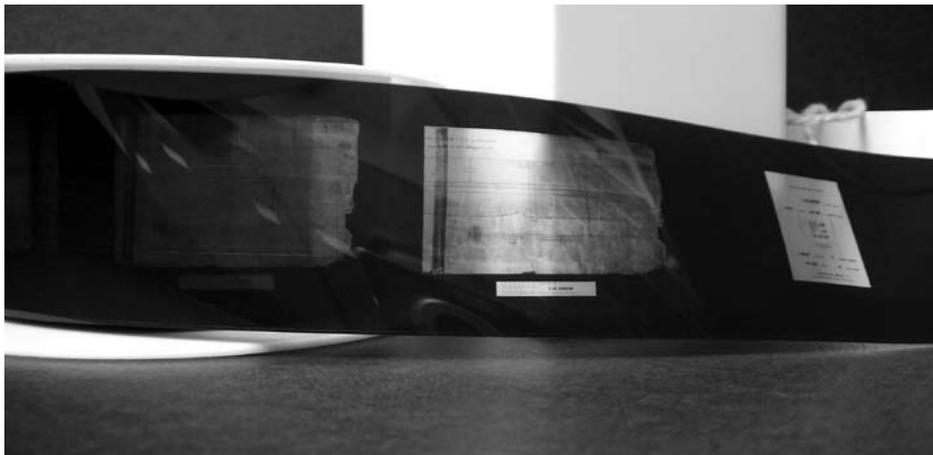


audio, sculpture and photography. Instructions are provided as part of, or alongside artworks, producing an interactive element to encourage the audience to contribute to the creation and



dissemination of the work. By bringing together text, performance and collaborative practice the work also references previous art movements such as Surrealism and Fluxus. The exhibition is complimented by additional bookworks exploring this interaction and collaboration.

**Micro-Pages**, curated by Abigail Thomas, is an exhibition presented on micro-fiche of artists' responses to issues of accessibility and handling of book works, it proposes a conversation about these issues concerning the display of artists' books. A series of selected artists' books will be transferred onto a reel of microfilm for this touring exhibition. The work is accessed through



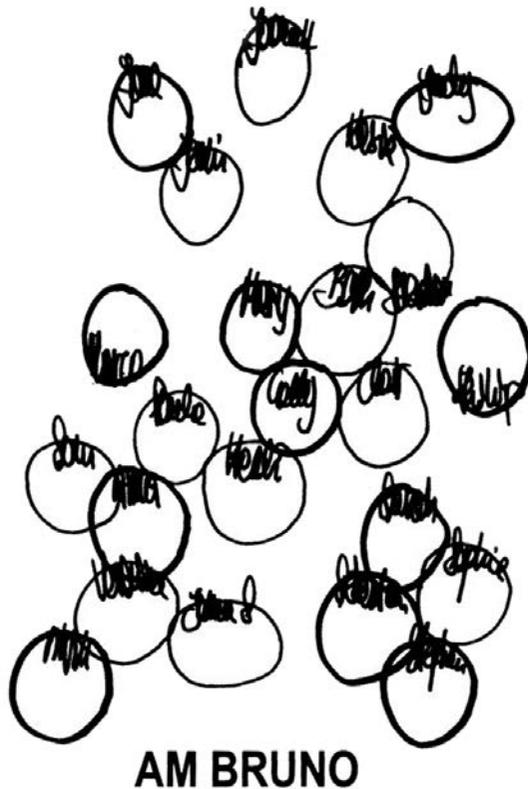
microfilm readers in participating libraries and archive centres. The books selected relate to the history of artists' books, archives and libraries and challenge the preconceptions of the future of document preservation. *Micro-Pages* as an exhibition of books on microfilm is not an answer to these issues but creates a dialogue between the artists, the libraries and the public.





# Participants

# AM Bruno

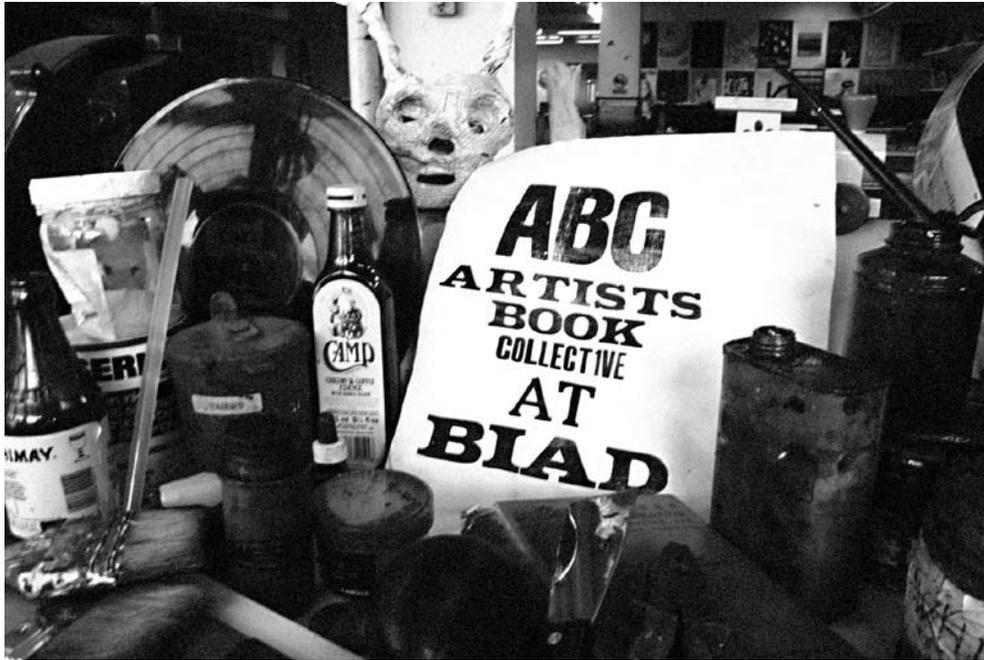


AMB is an umbrella group for artists working in various disciplines. It includes artists materialising concepts with paint, cameras, and performance, sharing a common wish to go beyond usual media practice. They were first unified two years ago by the medium of artists' books, this culminated in 16 books, shown at fairs in UK and US. Now they are extending their work to a new medium with the production of 12 new video works.

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# ABC@BIAD



Hello we are ABC@BIAD - An Artist Book Collective from Birmingham Institute Art & Design.

Our business is printing and our prints mean business.

We are a bunch of Brum-based illustrators who love to draw, silkscreen and sing, dedicated to gaining experience and exposure for our vast variety of styles and processes. On our table you are likely to find artists' books, toasters, zines, birds, screen prints, monsters and badges, and they all need a home! With experience on the fair circuit, and the notorious Chiu at the wheel, we are set to impress.

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# Ambeck



The working trademark of Mette-Sofie D. Ambeck is cutting into paper to create artists' books, using the physical structure of the piece to direct the reader through a narrative sequence. Indeed storytelling, typography, image making and the influence of light on the material structure are all vital to her work.

Her latest book was created for the first Doverodde Book Arts Festival held in Denmark in May 2009, to the theme of 'Ø' (Island). 'Ø: ankomst/afgang' shows the island – Northern Jutland – on which she grew up and the four bridges she crosses each time she wants to arrive (ankomst) or depart (afgang).

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# Anne Rook @ MM.Visual Catering



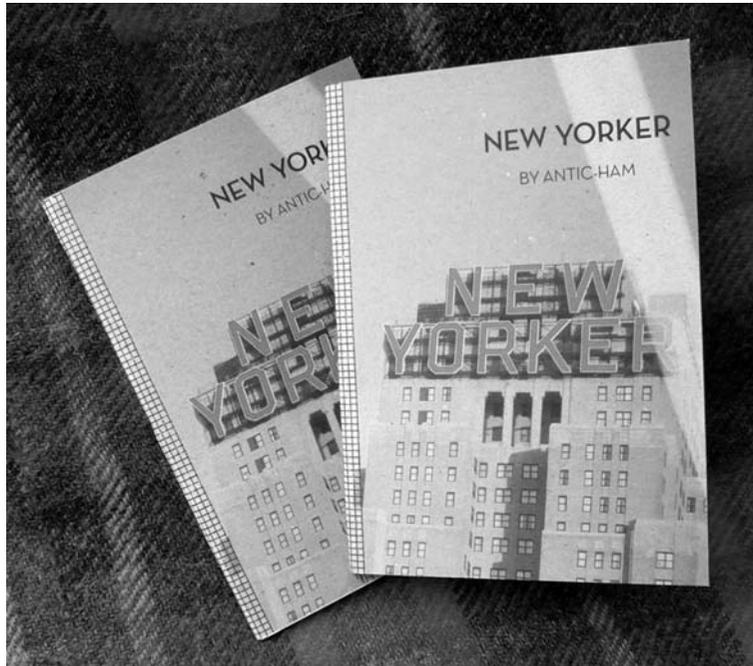
Landscape and architecture: spontaneous cities.

Shanty towns are collection of houses or shelters constructed of scrap-metal, cardboard, scrap wood, plastic and other re-used materials. Shanty towns are characterized by a vulnerability to weather conditions and to disease due to poor sanitation.

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# Antic-Ham



Antic-Ham (Kim Hye Mee) was born in Seoul, South Korea in 1974, studied 'Play Writing' in the Seoul Art College from 1996 to 1998 and photography from 2000 to 2004. Since then she has been making artist books with photographs, collage, drawings and writing. She had various artist book exhibitions with Sujak, a book art group in Seoul, and has participated in artists' book fairs in London, Oxford, Manchester, Glasgow, Mainz, Ghent, Paris, Frankfurt and Seoul. She lives in Seoul and in Achill Island, Ireland and makes book collaborations with Francis van Maele.

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# Archive Books

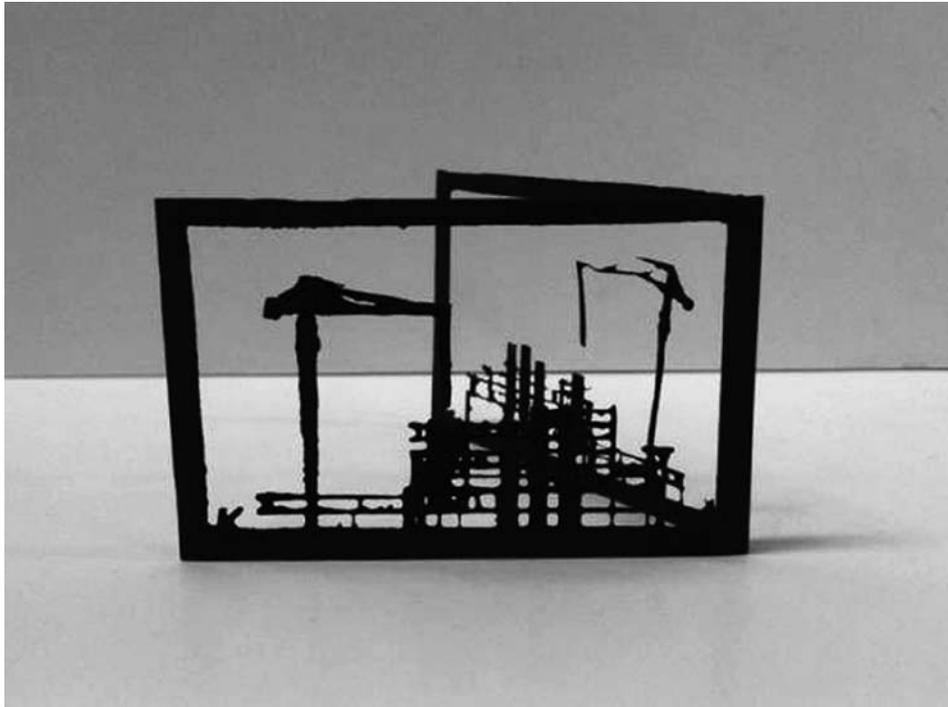


Victoria Lucas creates artists' books that record places and objects specific to the notion of time continuum. Consisting of photography, scanned images and text, her books present collections of these subjects in a way that draw attention to categories through their function, history and cultural references.

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# Art & Design (Interdisciplinary), Leeds College of Art



Students from the B.A (Hons) Art & Design (Interdisciplinary) course have experimented and explored their individually driven concepts through a variety of formats and forms incorporating hand-cut metal, laser-cut surfaces and found/reclaimed materials and images.

A broad range of books, publications, zines and multiples have been developed by means of linear, traditional forms of narrative and more ephemeral and conceptual of approaches.

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Karen Ridley

# Bank Street Arts



Bank Street Arts is an independent and unfunded arts centre in the heart of Sheffield city.

Through a unique residency scheme, collaboration with festivals and open submission competitions we present a diverse programme of exhibitions and events spanning visual art, written and spoken word, experimental music, performance and in particular we encourage challenging hybrid collaborations.

The organisation is in its infancy and very much open to new initiatives, such as the Sheffield Artist's Book Prize, first held in 2008, and subsequent exhibitions for the winners.

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*Bag Ladies*, Danish Art Collective, Artrovert, 2009

# David Barton



Despairing of my self and knowing the immanence of something more than my self; I throw my self out as bait, to be devoured and lost within the images which find me.

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# Tatjana Bergelt



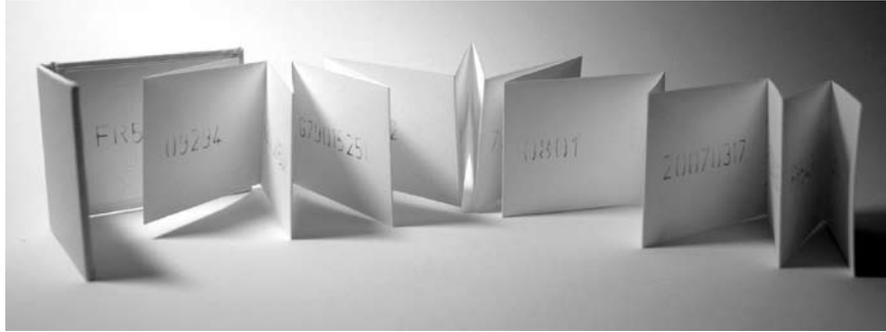
Having a multicultural background, German-Russian, and moving from one place to another in space as well as in mind, has become my way of being. The need for communication and the difficulty of achieving it, as well as the experience of several languages, verbal and visual, are driving forces in my working process. Different found materials related to places and to people are painted over, collaged, overprinted, re-invented.

I am, as a person, a woman, a mother, a deadly creature, interested in the need and fragility of human relationships, the phenomenon of the humane versus the inhumane.

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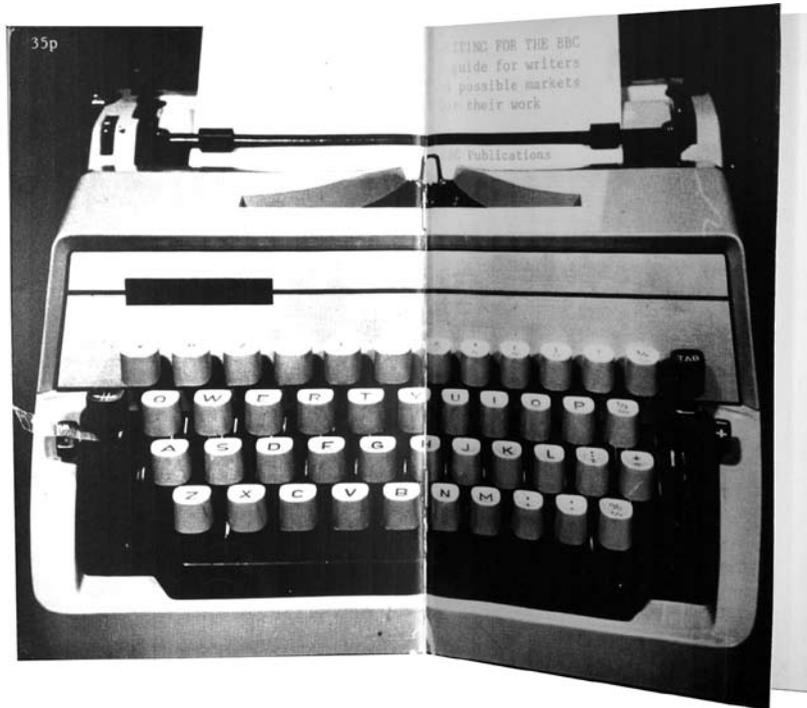
# Kim Bevan



The pieces vary, from work that incorporates personal experiences to the more playful using poetry and narrative. Through exploring different binding methods the books offer unconventional elements that provoke the need for an interaction between the book and its viewer beyond the act of reading. Whilst some are quite open and fully accessible, others are only viewable from particular angles or when twisted and turned in a particular way.

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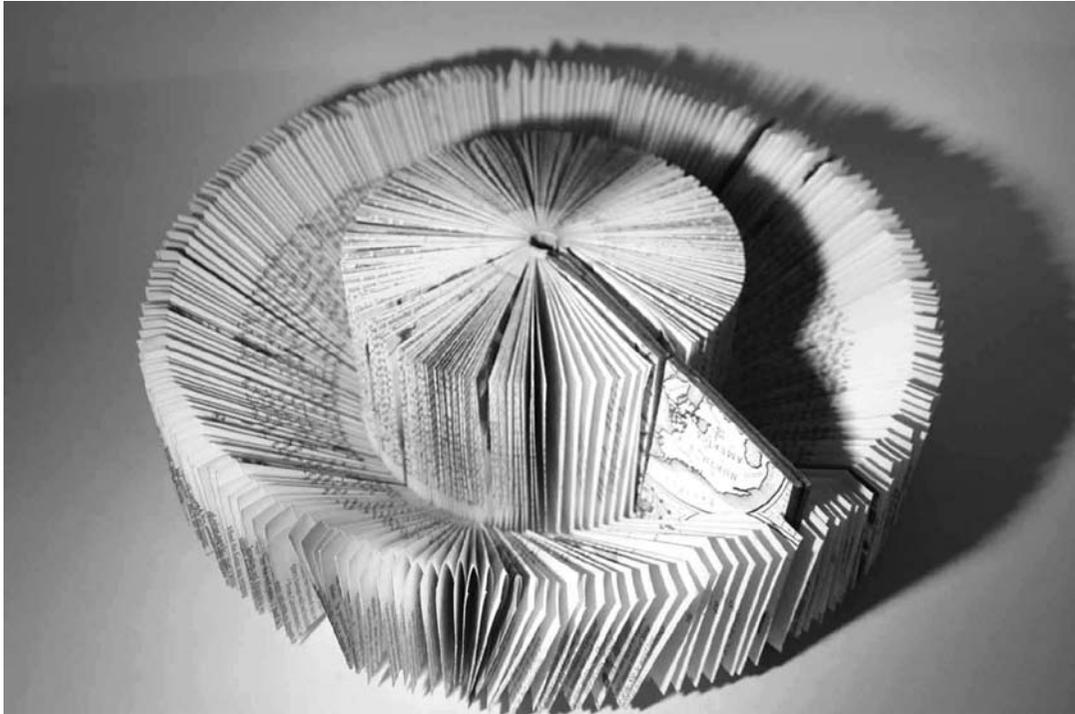
# Blue Feint



The books are made with found graphics as a starting point. I'm interested in printed material that has fallen from use, envelopes, secondhand books and raffle tickets. I often make use of the form of the book, its pages and cover, as a way of structuring and reorganising the information.

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# Book Transformations



Kate Bufton's work is an ongoing developmental exploration, manipulating the shape and form of old books. The physicality of old books is an important inspiration for her work with the stained pages holding many unknown possibilities. The rough textures and musty smells are integral to the progress of her practice as she continues to explore their physical structures. By altering the books' original form through various cuts and folds they are transformed from a carrier of text to an object that may be admired.

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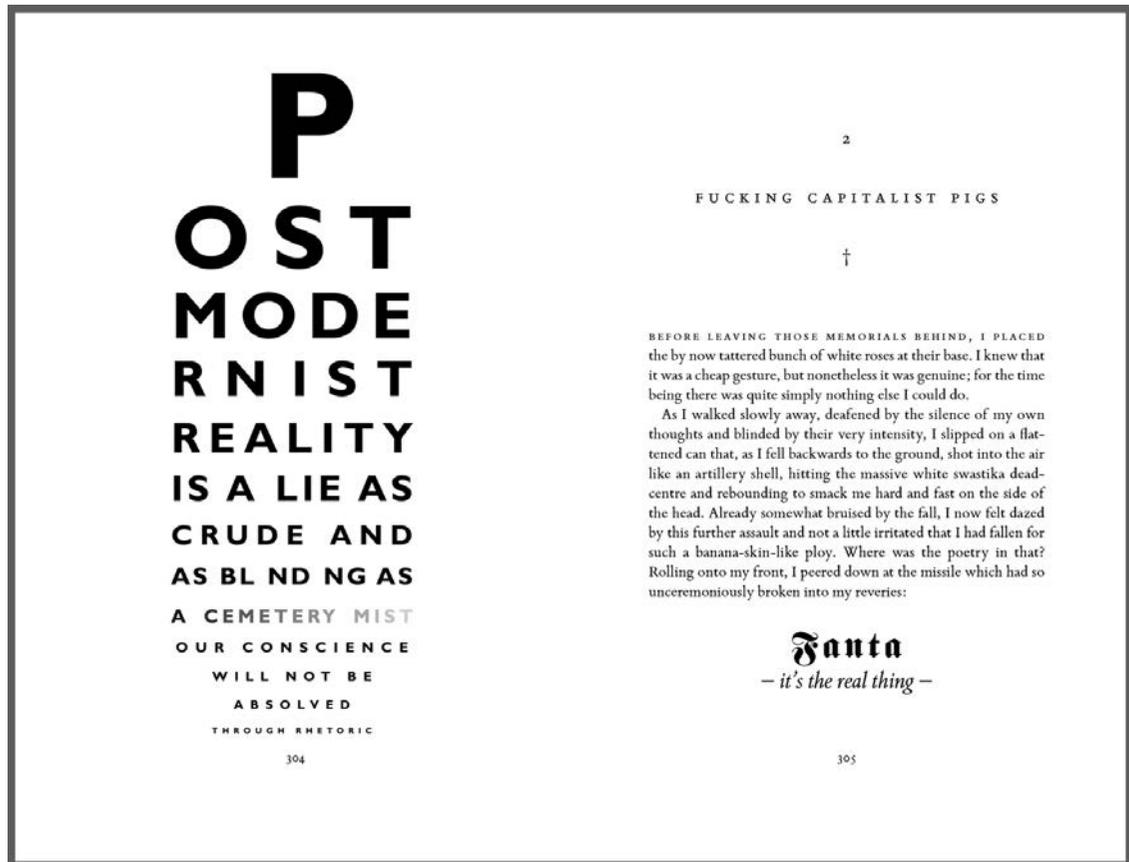
# Diane de Bournazel



I am a dreamer. My books are made with these dreams, happy or/and troubled, they are wandering, travels through pages, windows and pop-ups, single and different.

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# Bradford School of Arts & Media



Bradford School of Arts and Media has a long standing commitment to book arts both as an educational tool and as an exciting vehicle for exploring visual and textual languages. The book form influences a broad range of students and artists working in the school with printmakers, illustrators, graphic designers, photographers and multimedia artists embracing the conceptual and aesthetic pleasures, possibilities and challenges that the medium offers.

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# Café Royal



Café Royal was founded in 2005 by Craig Atkinson, with the aim of publishing high quality, limited edition books and zines. Our print runs vary from 25 to 100 copies. There are usually 5 signed copies of each title available as a special edition. We use a variety of papers and various print and binding techniques as determined by each particular publication.

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# Camberwell College of Arts



The MA Book Arts specialism at Camberwell College of Arts explores the concept of the book and its increasingly important role within fine art practice. Students pursue their study through individual project proposals producing work which encompasses multiples, the unique, the precious, the ephemeral, installation, digital imaging, paper engineering, documentary and poetry.

The aim of the course is to enable students to understand what it means to work with the book both in theoretical and practical contexts, and to develop each student's critical, creative and professional potential. Core staff include artists Susan Johanknecht, Les Bicknell and Helen Douglas.

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# Deckle Edged

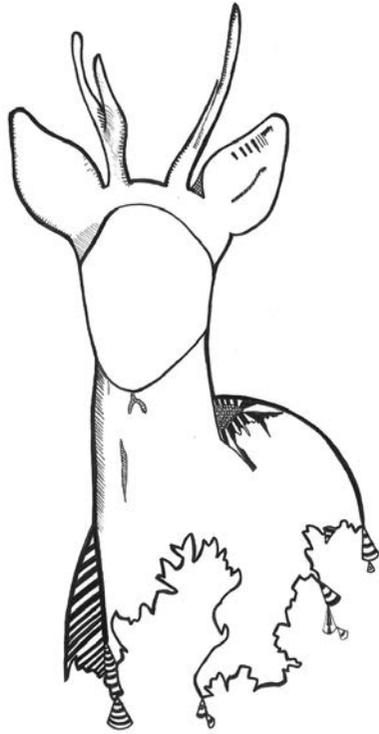


I am especially interested in architecture and the skyline relationship, 'The New' and 'The Old'. I cut and shape card, making my imagined cities look oddly familiar. I bind them into book form, each is unique, I do not use templates. I go from my thoughts to paper and cut the outlines. I also like to alter books. My inspiration for this comes from childhood memories of the pictures coming to life and books becoming close friends. I hope these altered books take the viewer into a fairytale land and evoke nostalgic emotions and responses to the work.

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# Drawing & Image Making, UCLan

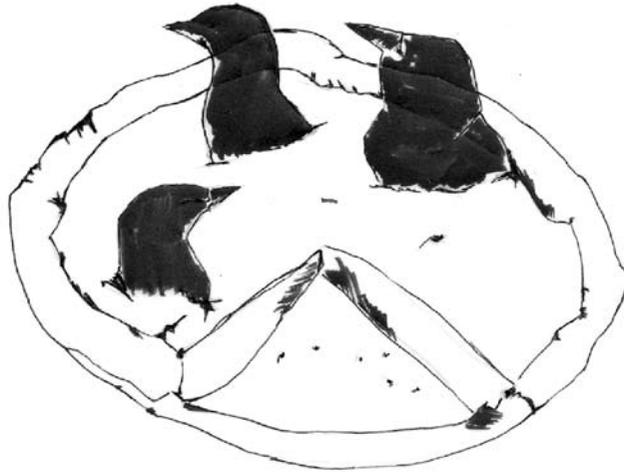


The Drawing & Image Making course at the University of Central Lancashire [UCLan] is committed to the exploration and practice of drawing in its broadest possible context and the application of drawing based research through other media including print. The course employs drawing methodologies in order to focus intellectual curiosity and to develop and communicate new ideas. The course has an emphasis on breaking down the traditional boundaries between subject areas within art and design, recognising the relationship between craft/skill based areas and the development of an experimental approach to making art.

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# Dyed Apple Pie



*A dream of blackbird pie...*

Dyed Apple Pie are Jess and Alex, producing an eclectic mix of books, prints and arty bits and pieces inspired by a few of our favourite things.

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# Ensixteen Editions



Mike Nicholson, in his continuing 'bio auto graphic' series of graphic narratives (under the Ensixteen Editions banner) – merely seeks the punch-line to Life as we know it.

Acquire one of these moderately-priced editions and consider his progress in this matter:

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# Essence Press



Essence Press publishes works by Julie Johnstone. These tend to explore perception, distillation, and contemplative experience.

Essence Press also publishes *less* – a minimalist, and minimal, journal. Each issue normally consists of just one work, either new or reprinted.

*less* is conceived as an anthology issued in individual parts – each work existing in isolation for contemplation, and yet part of a project that loosely gathers under the conceptual idea of 'less'.

*the less you have in front of you, the more you can see*

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# Fine Art, University of Leeds



For the book fair, the Fine Art students have been encouraged to look at the ways in which artists use the medium of the book, in terms of form and structure. Very diverse aspects of quotidian experience can be mapped and reproduced in the appropriate form of a book, a form easily re-introduced into the world.

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# Fine Art for Design, Batley School of Art & Design



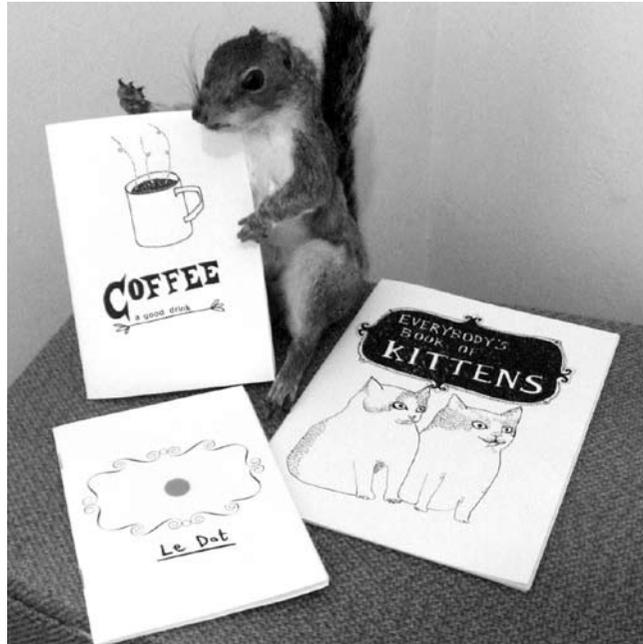
In a quiet corner of the educational world we playfully, ironically, inventively, seriously, sculpturally, electronically and collectively – explore possibilities.

We know that big is not always clever.

We know that in small quiet corners are often the most unexpected finds.

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# Fine City Friends



We are the Fine City Friends, a group of illustrators who met at art school in Norwich. We produce zines, limited edition prints and hand printed stationery items. We focus on a range of subjects including day-to-day life, collecting things, humour and animals we would like to have as pets.

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# Stephen Fowler



'Kunter Bunt', is German for 'Higglety Pigglety', and the title of Stephen Fowler's publication series, presenting a gallimaufry\* of top shelf views, magic, shellfish, the clergy, Primitive London, and masculinity in the British Museum.

*Kunter Bunt 5* is launched at this year's Leeds Book Fair. Look out for Stephen's stall holding a pot pourri of limited edition frottage, silkscreen and rubber stamp prints, all at reasonable prices.

\*Gallimaufry – Shakespearian meaning, any inconsistent or absurd medley or miscellaneous gathering.

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# Ghosts Publications



Lynette Willoughby, Sue Wray, Jean Sagheddu and David Honeybone started working together as students. During the course they discovered a common interest in book art which brought together their different styles of working. Books were the starting point but experiments and investigations have taken them in many directions both in form and content - an eclectic mix of craft, play and conceptual art.

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# Graphic Design, Leeds College of Art



BA (hons) in Graphic Design at Leeds College of Art is a programme that supports a specialist and critically informed approach to contemporary graphic design. By integrating a conceptual and contextual engagement within the ongoing development of studio practice, the course focuses on establishing rigorous and flexible approaches to the development of creative, challenging and inventive solutions.

The programme encourages students to investigate the relationship between traditional and digital media and their affects on communication and distribution.

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# Hard Copy

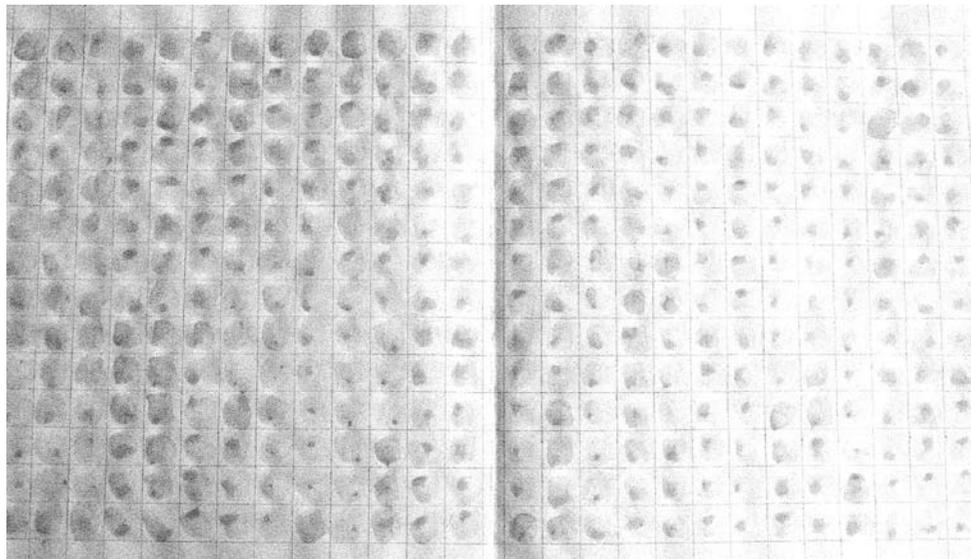


Position: We are two artists <sup>top left</sup> who make <sup>page</sup> books, multiples <sup>copy</sup> and trans-objects <sup>select</sup> as part of our <sup>print</sup> practice. Themes <sup>scale to fit media</sup> run from <sup>preview</sup> natality to mortality <sup>bleed</sup> and what <sup>override default</sup> happens between. Concept, form, structure, content and materiality <sup>(fewer options)</sup> are closely linked layers.

Janet Allsebrook  
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Burley-in-Wharfedale  
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# Angelika Hauck



Each book I make is a place for a gathering of handwritten texts and drawings.

Angelika Hauck  
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Shaw OL2 8DQ

T: 01706 845371 M: 07742 227077 E: [lika@lika.co.uk](mailto:lika@lika.co.uk)

# Pat Hodson



My work is the interaction of illusory image and the tactile surface of the page.

A collaborative residency in Iceland in August 2009 has resulted in several new books including *Skagastrond*, a collaborative response to the remnants of an old fishing port in the north of Iceland. This screen book comprises of a sequence of still digital images, sound and word. The original still images making up the sequence are printed on acetate, overlaying words from the poem.

Mike Hodson  
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[www.pathodson.co.uk](http://www.pathodson.co.uk)

# Hot Bed Bookstars



United by a love of books and printmaking we are a group who meet monthly at the Hot Bed Press Printmakers' Studio in Salford to share experiences and try out new ideas. We see the book as a format with numerous possibilities, each individual exploring the book form in their own way.

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# Impact Press



We explore many aspects of artists' publishing: from the history of the artist's book to creative processes and output, current developments and critical assessments. We also publish the *Artist's Book Yearbook*, with essays, listings and information on many aspects of the book arts, the free download *Book Arts Newsletter*, and *The Blue Notebook: Journal for Artists' Books*.

Visit our website for our artists' books projects, publications, news, events, lectures, essays, symposia, workshops and exhibitions, which are all archived online, and where student resources, marketing guides and out of print publications are available as free PDF or audio downloads at: [www.bookarts.uwe.ac.uk](http://www.bookarts.uwe.ac.uk)

Sarah Bodman / Tom Sowden  
Centre for Fine Print Research  
School of Creative Arts, UWE Bristol  
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[www.bookarts.uwe.ac.uk](http://www.bookarts.uwe.ac.uk)

# Paul Johnson



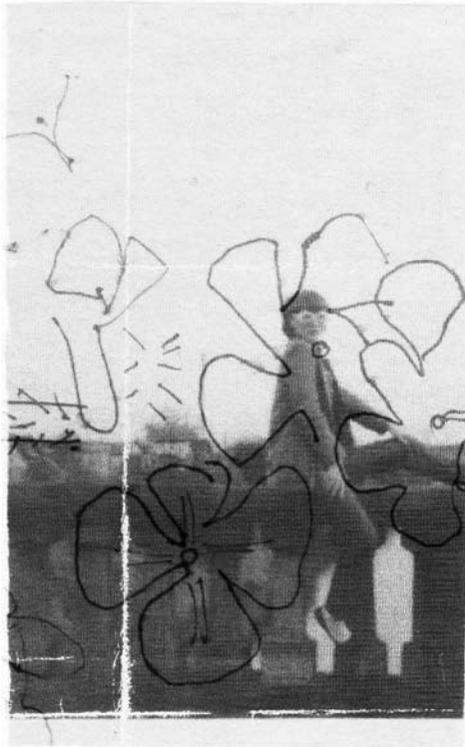
I have been making one of a kind movable books for over twenty years but in the last year or so have been experimenting with structures that do not require folds. All joints are either dovetail or mortise and tenon in essence and design. Paper fatigue is therefore eliminated. Many of my one hundred and eighty degree pop-up structures are literally suspended on a very simple base of just two primary hinges. I sometimes use a tension cable but this is just to stop the structure, often comprising over one hundred smaller units, from swaying from side to side.

I also produce limited edition pop-ups. These are all made from single sheets of paper, laser printed and assembled my hand.

Paul Johnson  
11 Hill Top Avenue  
Cheadle Hulme  
SK8 7HN

T: 0161 485 2174 E: pauljohnson@bookart.co.uk www.bookart.co.uk

# Knock-off Ginger



*...and he handed her an egg.*

A collection of illustrative books and prints made over a period of six years. Borne from the tangled chains of separation, solitude, revelation and hope, the original pocket books are exhibited in memoriam to wounds now healed. Removed from their original 'bodies', the individual prints taken from the collection are self contained fragments, of a wider, more convoluted story.

Hollie Kritikos-Blades  
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22 Moorland Road  
Leeds LS6 1AL

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# Susan Kruse



My books tell the story of natural processes. They are made in collaboration with wind, rain, snow, rust and smoke. They are about mark-making and drawing at their most extreme. They are prints, memories, moments captured – Gaia herself speaking.

Susan Kruse  
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Olton  
B92 7NF

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# Littlebits



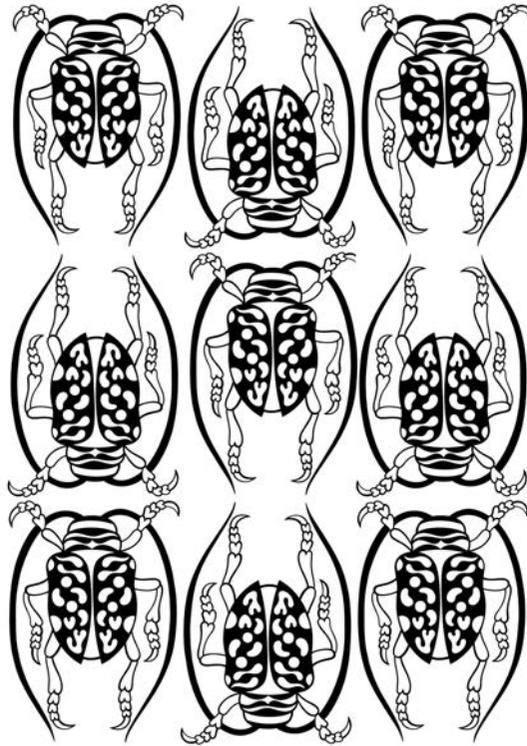
Reclaimed Romance.

With the romantic notions of Wordsworth and Coleridge in mind, I take objects that have been left in the weather, slowly being worn by nature and so becoming one with nature. My work involves these forgotten objects that have been thrown out and inserting them into books that can be taken with you wherever you go.

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2 Fieldview Cottages  
Faugh, Headsnook  
Brampton  
Cumbria CA8 9EG

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# Lonely Panda Press



After completing an MA in Visual Communication Karoline developed her illustrative style by working predominantly in black and white. Hand drawn lettering was combined with quirky characters and humour and these have remained important elements of her work. She now uses them in the artist's books and multiples she designs and makes with illustrations and text meticulously drawn or painted by hand with digital input kept to a minimum. To maintain this handmade aspect of her work, books are reproduced in limited editions using a combination of Japanese Gocco printing, or screenprinting, with litho or digital printing. Karoline has initiated a number of collaborations with other illustrators including the *Girls Who Draw* series of postcard books, which are accompanied by small exhibitions.

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# John McDowall

Considerable Life of Oscar Wao – *Junot Diaz*    Frost  
: QED and other early writings – *Gertrude Ste*  
Kiss Kiss – *Roald Dahl*    David Golden – *Iren*  
*avron*    Dark Paradise – *Rosa Likson*    The  
are More Than You – *Miranda July*    Guantana  
*borah Solomon*    Kafka on the Shore – *Haruki*  
*ardo Sciascia*    That They Might face the Risi

Three books. In *Mise-en-scène* the written evocation the senses gives a human presence to the representations of empty space with the agency of the reader/viewer. In *Story of the time*, size and format, visual content, paper and print texture combine to establish the connection between reader and book. And with *Still life* the title's subject is the book, so although there are many influences on its development, and on its possible resonances, the piece itself is succinctly self-reflexive.

John McDowall  
Flat 2  
259 Manningham Lane  
Bradford BD9 7EP

T: 01274 543912    E: [j.mcdowall@leeds.ac.uk](mailto:j.mcdowall@leeds.ac.uk)

*Books read on trains and in bed*, John McDowall and Erica Van Horn, 2010

# Sarah Morpeth



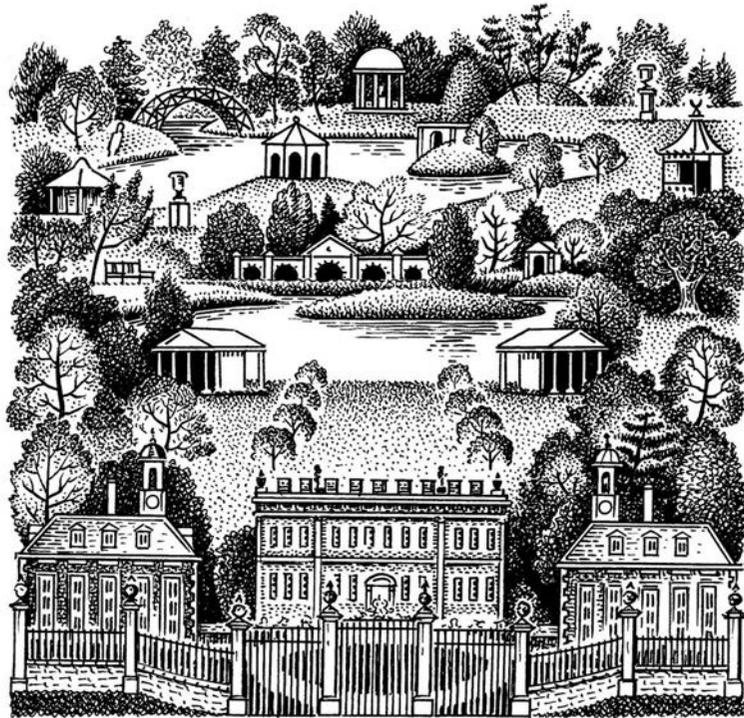
Sarah's current work takes its inspiration from Powell and Pressburger's film *I Know Where I'm Going*, a film that she has been obsessed with for many years. Sometimes the pieces reflect an aspect of a character in the film, sometimes they form a response to how the character is constructed and treated, through such aspects as the editing and visual film making process itself.

Her work explores the physical structure of books and how that structure interrelates with content, the way in which the form of the book can itself be expressive and the ways a reader/viewer interacts with it.

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Elsdon  
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NE19 1BH

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www.sarahmorpeth.com

# New Arcadian Press



The New Arcadian Journal is the unique, fine press hybrid that combines art and scholarship. Published annually, this limited edition monographic book investigates the cultural politics of historical landscapes by exploring the architecture, gardens, monuments, sculpture and inscriptions of the chosen place. The NAJ also explores the garden works of contemporary artists, especially Ian Hamilton Finlay at Little Sparta and elsewhere.

NAJ 65/66 (2009), *The Grenville Landscape of Wotton House* (140 pp., 90 illustrations), marks the first decade of the painstaking restoration of the place designed by two prime ministers, William Pitt and George Grenville, and realised by 'Capability' Brown.

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# Nice Guy Publications



*Shadows of Thoughts* (2009) is concerned with the chasm that exists between the temporal, complex world of thought and the simple, solid world of the printed word. Its form follows principles of clarity and succinctness.

All nice guy publications are unique, small editions. The differences between each of the books are the inevitable, subtle differences involved in the hand-made processes and deliberate ones in the form or content of each book that makes each one a unique artefact. Not only hand-made but also home-made, they actively encourage the viewer to 'try this at home'.

Michael Guy  
12 Talbot Gardens  
Sheffield S2 2TE

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# Northern Young Artists



Northern Young Artists are a group of diverse contemporary artists and designers based in Yorkshire. Our collection of artists books illustrates the diversity of this art form, and demonstrates numerous interpretations. The genre of 'artists books' is broad, they can be humorous, serious, political, fun, hand-made, beautiful, tactile, simple, interactive, conceptual.

Our work includes hand-made books of series of etchings and mono-prints by Fiona Halliday, printed books of photographs by Kate Burton and a professionally reproduced journal entitled *Looking for Truth* by John Ledger. Carys Bryan's work explores the formal and conceptual relationship of artists books, through mark-making, drawing and photography, while Sophie Littlewood's small montages transform into uncanny narratives which explore ecological ideas.

Fionah Halliday  
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Prospect Road  
Longwood  
Huddersfield HD3 4UZ

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[www.northernyoungartists.co.uk](http://www.northernyoungartists.co.uk)

Carys Bryan

# Oxford & Cherwell Valley College



BA Design Crafts and BA Graphic Design & Illustration students at Oxford & Cherwell Valley College have worked collaboratively to produce a unique and exciting range of artists' books. The brief required them to produce a minimum of three editions and work to a chosen theme. The collaborative nature of this project encouraged the students to respond to the brief in a personal way applying their own individual skills and areas of expertise.

The resulting collection demonstrates the wide range of techniques and processes adopted by individual students in response to the project.

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# Page, Paper and Stitch



Page, Paper and Stitch is a group of three professional textile artists, Annwyn Dean, Joan Newall and Elizabeth Shorrock, each specializing in the construction of unique, hand made books. Each artist utilises her own range of techniques and sources of inspiration, bringing to the group a wide variety of content and styles. They exhibit individually in private and public galleries throughout the North West, and with Textilia III, an art group based near Skipton.

Elizabeth Shorrock  
Applegarth, Sunnybank  
Cask-in-Cartmel  
Cumbria LA11 7PF

T: 01539 558536 E: eashorrock@aol.com

# Pocketful of Pictures



## Pocketful of Pictures

Envelope books  
Ceramic pages  
Printed editions and variations  
Zines  
Box books

Helen Cole  
426 Meanwood Road  
Leeds  
LS7 2LP  
M: 07887 734850 E: [findhelencole@yahoo.co.uk](mailto:findhelencole@yahoo.co.uk)

# Redfoxpress



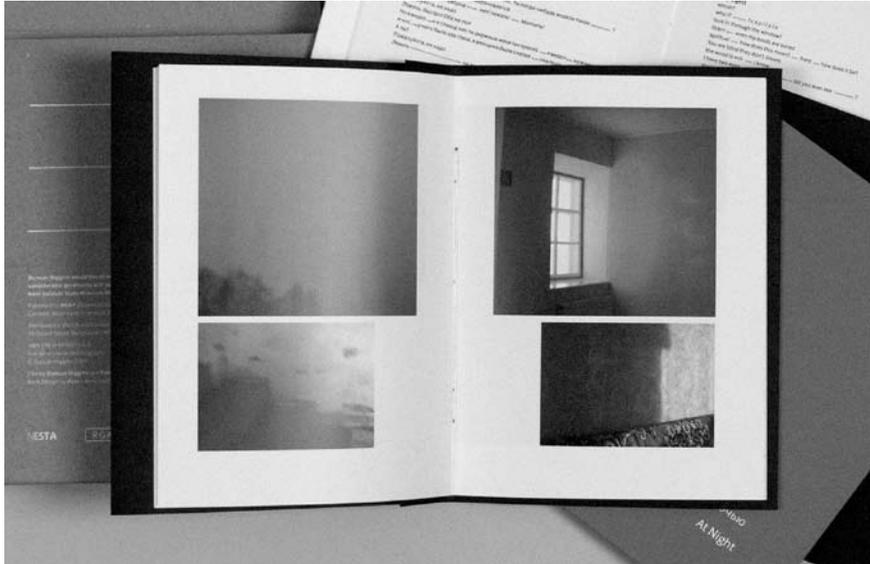
Redfoxpress is run by Francis Van Maele in the West of Ireland. From 1980 to 2002 he made and published artist's books in Luxembourg until deciding to move to the quiet and remote County Mayo.

In his silkscreen studio he prints and publishes collaborative works with artists and authors in limited hand printed editions. He also makes his own artist's books using all possible techniques: collage, photography, laserprinting, solvent transfer, mono print, stencil, rubberstamping, drawing, frottage, found objects and ephemera. Redfoxpress also publish a collection of visual poetry and fluxus named "*C'est mon dada*" and is also very active on the international mail art network. Since 2005, he has collaborated intensively with Antic-Ham from South Korea, publishing artists' books and a zine under the name of *Franticham*.

Francis Van Maele  
Dugort-Achill Island  
County Mayo  
IRELAND

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[www.redfoxpress.com](http://www.redfoxpress.com)

# RGAP



RGAP (Research Group for Artists Publications) was formed in 1993, and is an independent, artist-led organisation, now based in Sheffield. We have an ongoing programme of publishing books and editions with artists, and work with other centres in the UK and abroad, setting up collaborative projects, publications, exhibitions and events. As well as collaborations with visual artists, RGAP has published editions by composers, writers, sound, and performance artists, together with works of research and criticism. RGAP has staged many events including readings and performances, film screenings, international exhibitions, conferences and workshops, and founded the Small Publishers Fair held annually in London.

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RGAP  
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M: 07789 338952 E: [info@rgap.co.uk](mailto:info@rgap.co.uk) [www.rgap.co.uk](http://www.rgap.co.uk)

*Unloud, Duncan Higgins*

# Salt + Shaw



Our books combine a sensory and conceptual exploration. The use of leather, wood, paper, plastic, wire, fabric or metal. The narrative of words, images and found objects. The sound of a cover opening, the creak of metal hinges, the slap of wood shutting and the crispness of pages turning. The smell of polished wood and tanned hide. The discovery of hidden text.

Paul Salt and Sue Shaw

T: 0114 274 0418

E: [sueshaw@picturetext.fsnet.co.uk](mailto:sueshaw@picturetext.fsnet.co.uk)

# School of Design, University of Leeds



The range of work on show has been produced by students interested in the medium of the book. The course allows students to develop individual and personal agendas and outcomes and the work reflects the developing interest and investigation in the book form within art practice.

Mirian Thorpe / Judith Tucker  
Contemporary Art Practice / Art and Design  
School of Design  
University of Leeds  
LS2 9JT

M: 07944 577144 / 07713 322445 E: fh06mt@leeds.ac.uk / j.a.tucker@leeds.ac.uk

# Catherine Scriven



By focussing on repetitive process, my practice seeks to expose new insights into routine everyday structures and systems. In this process I am endeavouring to 'layer' slices in time and create complex images. My works attempts to extol the virtue of the ordinary and the routine.

The techniques used in my practice are a combination of digital photography, drawing, and printing on a variety of papers including handmade. In bookmaking I enjoy exploring both the printed image, and the repetition and play within structure of the book itself through the use of everyday materials.

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York YO60 7PF

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[www.catherine-scriven.blogspot.com](http://www.catherine-scriven.blogspot.com)

# Semper Fidelis



David Faithfull is an artist, printmaker and curator based in Edinburgh. He publishes artists' books, prints and multiples under the Semper Fidelis imprint.

Much of his work involves his relationship with the natural environment, through palindromic and panoramic forms and sequences, including extensive studies on the Scottish Hebrides, most recently in collaboration with the Scottish Book Trust and poet John Burnside on the Isle of Jura. This involved a residency on the island, drawing with traditional iron gall ink.

These investigations first appeared in the *The Spirit of Jura*, published by Birlinn and in the artist's book *Jura* in 2009.

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[www.davidfaithfull.co.uk](http://www.davidfaithfull.co.uk)

# Somethink Collective

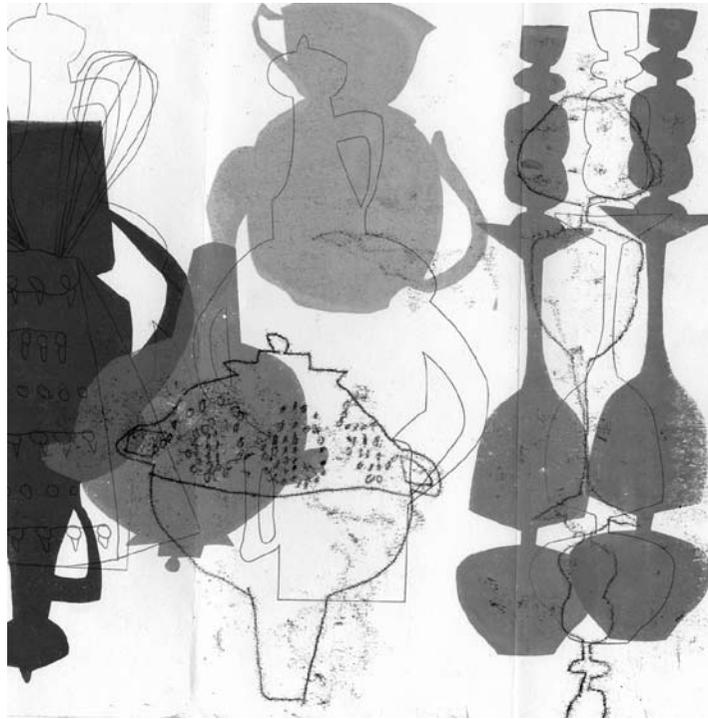


Somethink Collective aims to encourage different collaborations and projects within a wide range of creative disciplines in order to boost and promote the artistic practice. Our group is inspired by ideas that stimulate creativity so developing debate and showcasing new work and projects that create exciting experiences and opportunities for both artists and audiences.

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[www.somethinkcollective.blogspot.com](http://www.somethinkcollective.blogspot.com)

# Surface Pattern & Printed Textiles, Leeds College of Art



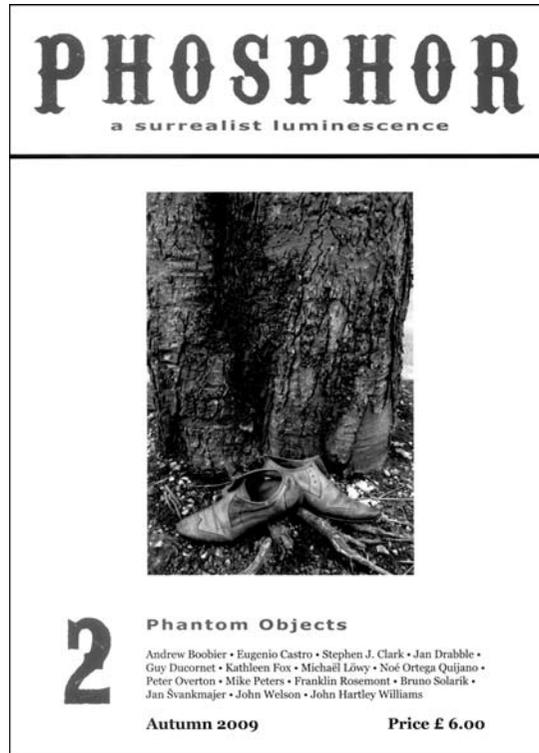
The artists' books selected reflect a diverse range of approaches and interests that are underpinned by a professional approach and a thorough understanding of the genre.

The course fosters individuals working with a high degree of autonomy and responsibility for their own development. Traditional working methods such as block printing and natural dyes are used alongside new technologies such as digital printing and laser cutting to create innovative designs by expanding and developing new methods of design and production.

Duncan Harrison  
Surface Pattern & Printed Textiles  
Leeds College of Art  
Blenheim Walk  
Leeds LS2 9AQ

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# Surrealist Editions

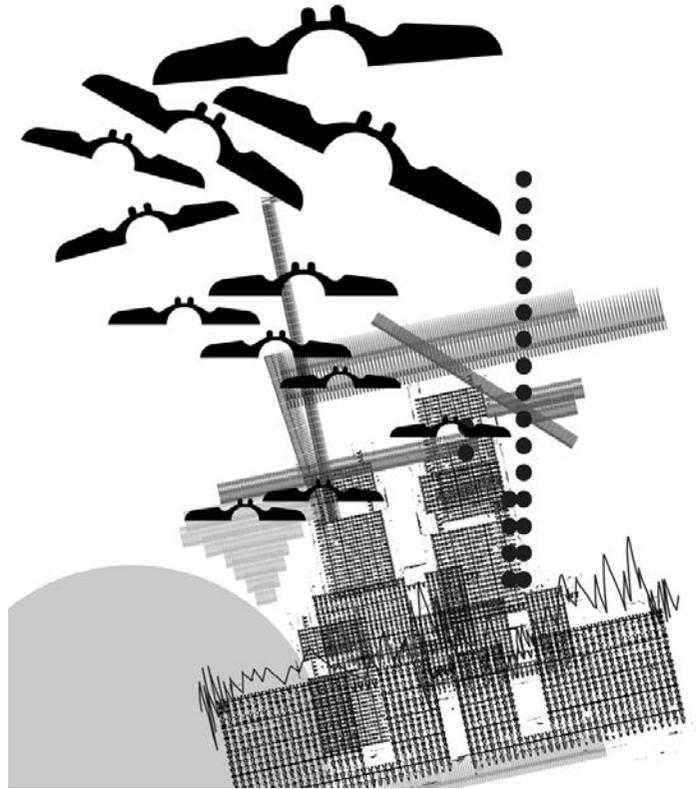


Established in 2007, with the publication of our first two titles, *Down Victory!* and *The Bridge of Shadows*, Surrealist Editions is the publishing arm of Leeds Surrealist Group, which was founded in 1994. We publish written and visual material to a high production quality that not only reflects current surrealist activity, both locally and internationally, but is in itself surrealist. In 2008, we launched our journal, *Phosphor*, with the intention of presenting evidence of surrealism's continuing creative luminescence, as well as drawing attention to neglected aspects of the movement's history.

Kenneth Cox  
6 Aberdeen Grove  
Leeds  
LS12 3QY

T: 0113 279 0891 M: 07837 987094 E: [surrealism@madasafish.com](mailto:surrealism@madasafish.com)  
[www.leedssurrealistgroup.wordpress.com](http://www.leedssurrealistgroup.wordpress.com)

# Tech & Pro



The works on show represent a new venture for both students and staff of Bradford School of Arts and Media, particularly the BA (Hons) Graphic Design, Illustration, Digital Media course.

The bookworks aim to demonstrate the links between typographic design, illustration, printmaking and photography. The course has embraced a diverse range of experimentation with specific reference to music, literature, film and the expressive arts. The imprint, 'TECH & PRO' is an abbreviation for techniques and processes, this being one of the course modules, from which work is chosen.

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Bradford School of Arts & Media  
Bradford  
BD7 1AY

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*Love Letters, A&G, Kimberley Tinker*

# Turn Press



Turn Press' body of work specifically seek to question the very object, entity, nature and composition of the book. Treated not as 'books' but as 'works', as sculptural/audible/performative objects – as 'score-objects' the book as we know it becomes far more soluble, always on the verge of becoming – its very definition expanded, renegotiated and challenged.

Sam Belinfante / Elisabeth S. Clark  
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# University York St. John



University York St. John Fine Arts students engage with contemporary artists' book making as integral elements of the Fine Arts programmes. A selection of their innovative and imaginative responses to book projects will be showcased at this international event.

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York YO31 7EX

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# Visual Communications, Leeds College of Art



BA Visual Communications will be showing a variety of work from modules supporting the technical and theoretical production of books. The books and zines produced at Year 1 Visual Exploration module document passions and interests. Year 2 are in response to the Collections brief which explores the collation, organisation and presentation of material. Year 3 are personal investigations and experimentation into print and communication.

Graham Tansley  
BA(Hons) Visual Communications  
Leeds College of Art  
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# We Have Beaks



We Have Beaks is collectively Sarah Mitchell, Caroline Pratt, Ruth Viqueira and their new feathered friend Gareth Wadkin.

Still keeping warm in their nest of papery goods, this little flock likes nothing more than a spot of printing and folding, oh, and a good helping of tea and cake too, of course.

Caroline Pratt  
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LS4 2QY

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# Weproductions



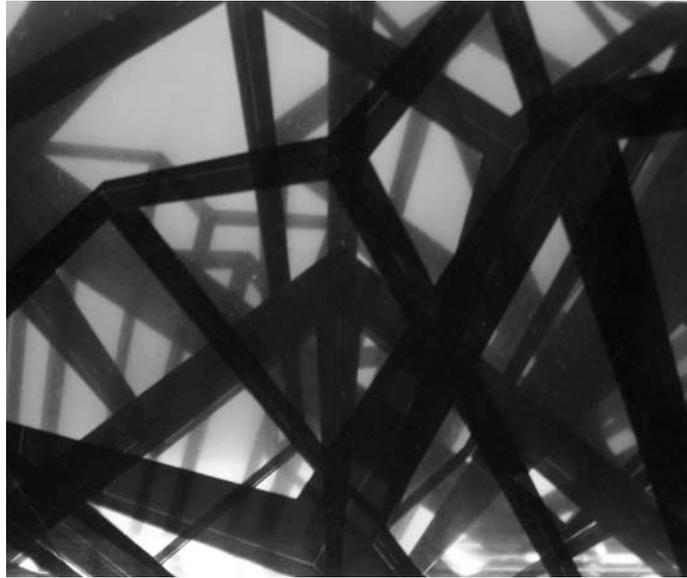
Weproductions has been publishing since the early 1970s and is committed to producing artists' books which are printed offset and marketed at an affordable price. In recent years Helen Douglas has also produced smaller hand printed digital editions.

Soon to be published is *A Venetian Brocade* by Douglas. This book, inspired by a month's residency in Venice, explores the city as a place of contrasts in which stone, water, inside and out, night and day, past and present, are all ornately interwoven into one.

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# West Yorkshire Print Workshop (WYPW)



West Yorkshire Print Workshop is one of the leading open access printmaking facilities in the North of England, and is currently celebrating its 25th birthday. The organisation supports artists and creative businesses by providing open and accessible relief printing and screenprinting facilities, affordable studio spaces, and specialist printmaking workshops and courses.

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*Frame Box, Adrian Burnham and Mark Milnes*

# Wild Pansy Press



Edited by Simon Lewandowski and Chris Taylor, the Wild Pansy Press initiates and coordinates artist-led projects in which outcomes may utilise the book format as a mode of visual communication and where traditional avenues of distribution specific to the artist book genre are exploited and developed.

Recent publications and collaborations include *100 Things With Handles*, Simon Lewandowski (2009), *A Random Dispersal of Dust (Mutely Understood)*, Sean Kaye and Jenny West (2009), *Islands & Bridges*, Déirdre Kelly (2009), *The Journal of the Imaging Machine Volume One*, Simon Lewandowski (2009) and *The Wild Pansy Book of Rainy Day Activities* (2010), eds. Simon Lewandowski and Chris Taylor.

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the Parkinson Court, University of Leeds, 12 & 13 March 2010

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Edited by John McDowall & Chris Taylor

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