





# PAGES

16<sup>th</sup> Contemporary Artists' Book Fair



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## **PAGES 2013 and the 16<sup>th</sup> Contemporary Artists' Book Fair**

PAGES is an integrated programme of artists' book related initiatives coordinated by John McDowall and Chris Taylor. The project's aim is to provide wide-ranging possibilities for the development and awareness of the book as primary medium in artistic practice. This catalogue documents those participating in the 16<sup>th</sup> annual Contemporary Artists' Book Fair and includes a series of essays highlighting aspects of collecting and collections.



## PAGES Reviewed / Collections Revisited by Chris Taylor

It was in response to the growing interest in the genre by artists, publishers and numerous teaching and research staff and students in educational establishments around the UK, that the International Contemporary Artists' Book Fair<sup>1</sup> was initiated by John McDowall and Chris Taylor. Held at Dean Clough for the first nine years, this was the only event of its type and scale to take place outside of London. During this period The Bookshop<sup>2</sup> also emerged to provide an intimate gallery space with a bespoke interior for the curation of work by artist-bookmakers or individual imprints, where the audience could sit, spend time and view the items on display; a rare opportunity when the only other two similar outlets were in London or Dundee<sup>3</sup>. As demand to participate outgrew the available space and our wish to broaden the scope of the fair and develop new audiences became a priority, the Fair and associated events relocated to Leeds as PAGES in 2007.

For many people, young and old alike, the book form is still an everyday and familiar encounter and the intriguing and varied examples available to view at the Fair have the potential to engage the audience on many different levels. Often referred to as a self-contained exhibition, the artist's book is first curated by the artist her/himself through formal and conceptual decisions and then encountered and 're-curated' by the audience through quick-fire editing and/or a more selective, in-depth investigation. This additional level of curatorial selection is placed upon the Book Fair audience who must curate their own personal experience by navigating their way through the multitude of 'self-contained' exhibitions, the thousands of artifacts on show, selecting from individual or multiple artists displayed on each table and deciphering the cacophony of visual stimuli created through print and typographic media. With the price of most artists' books being relatively low, audiences quickly discover that they can build their own collections and in the process, a desire to know more about the history and context of the genre and its place within the art canon is generated.

Through the book fair structure, i.e. table top, fixed time period and a combined general and specialist audience, the artist, particularly those whose practice is defined by the genre rather than simply being



International Contemporary Artists' Book Fair, Leeds, 2007

an occasional adjunct for the artists' dealer, can side-step the imposed and often unsympathetic gallery display systems. Not only this, but the reproducibility and transportability of most artists' books means that they have the potential for national and international distribution and display within days of coming off the litho press or the ink-jet printer; not to mention the instantaneous dissemination of electronic publications and related works via the internet.

In 2001, Contemporary Artists Books & Related Events<sup>4</sup> was established as an umbrella organisation for developing and overseeing a number of related artist book projects. One of these, ARCHIVE, exists as a collection of fifty-five artists' books, catalogues and documentation, an accessible and tangible resource housed in a cabinet of eighteen drawers and available as a portable exhibition. Defined by three criteria: a decision to incorporate a diverse range of production techniques, a set budget and, most importantly, to highlight the array of



ARCHIVE, Contemporary Artists' Books & Related Events, 2003

conceptual experimentation currently at play within the structure and function of the book format, ARCHIVE provides an educational resource to inform and inspire an audience through the book's natural interplay of space, rhythm and sequence, something it successfully continues to do on a daily basis.<sup>5</sup> Searching through or opening a random drawer, the reader/viewer has the ability to navigate their own path, as with the Artists' Book Fair, selecting exhibits and curating their own interactive exhibition en route.

A decade on and the International Contemporary Artists' Book Fair has created a tried and tested template for other artists and groups to set up their own events in Bristol (Bristol Artists Book Event), Glasgow (Glasgow International Artist's Book Fair), Liverpool, London (Small Publishers' Fair), Manchester (Manchester Artists' Book Fair) and Newcastle (Book Fair BALTIC) providing much needed outlets for display and audience engagement. At the same time we have continued to experiment with and extend the boundaries of our own event in order to illustrate the relationship between the core aspects of the book format such as the space of the page, typographic interplay and narrative. Over the years these have been exemplified by an expanded context of the book through installation, sound and the moving image with commissioned works by artists Kate Farley, Vanalyne Green, Simon Morris, Stuart Mugridge, Dan Robinson, Colin Sackett and Alison Turnbull, exposing the genre to a much broader audience outside of the traditional gallery system through alternative and complementary modes of presentation.

The transfer of the Book Fair from Halifax to Leeds in 2007 was a strategic move providing the opportunity to connect with an even greater and more diverse general public as well as specialist and academic audiences. Furthermore, it allowed us to locate PAGES central to a number of important venues, artist groups and resources with whom we continue to interact and collaborate, such as the Henry Moore Institute Library and Artist Book Collective.

With the start of the PAGES project came an extensive exhibition of artists' books entitled *Special Collections*<sup>6</sup> shown in what was then the University of Leeds Gallery, and now the Stanley & Audrey Burton Gallery. The exhibition examined 'collections of books, for instance those gathered together in libraries and museums, and artists' books that are in themselves collections'<sup>7</sup>, bringing together unique and historical material from the University's own Special Collections housed in the Brotherton Library, contemporary artists' books selected from a number of private and public collections in the UK<sup>8</sup> together with three commissioned books<sup>9</sup> and a small number of related works<sup>10</sup>.

Artists' books, books conceived and produced by artists as a vehicle for creative production, hold an increasingly important position within contemporary art practice and education. The familiarity of the book format as a traditional mode of communication allows artists' books to be experienced and engaged by audiences of all ages and backgrounds. However, the



*Special Collections* exhibition, University of Leeds Gallery, 2007

subject of display and audience interaction with such artefacts when exhibited within a museum or gallery environment, particularly those from public collections, still raises a number of issues relating to display and access. Firstly, the notion of the 'special collection' – what determines something as being 'special' and how has this affected public access to such artefacts; secondly, the relationship between artist, audience and artefact (in this case the artist's book) and finally, the responsibility of the curator and/or the gallery/museum in making such works of art accessible.

The *Special Collections* exhibition arose from this new positioning of the ongoing, collaborative project. Partly inspired on encountering the sixteenth century Jacobean Travelling Library, one of many historic curiosities held in the Special Collections of the Brotherton Library at the University of Leeds, the exhibition brought together unique and historical material, contemporary artists' books and commissions selected for 'concerns in presenting accumulations, inventories and typologies within the serial form of the book'<sup>11</sup>. It included seminal book works by Marcel Duchamp, Susan Hiller, Sol LeWitt and Ed Ruscha and presented an instance of the relationship between the artists' book as an intentionally accessible form of visual communication and works that now reside within public and institutional collections. At the same time, the exhibition highlighted issues of production and distribution, acquisition and access, points that were further emphasised through the modes of display we chose to employ; laid bare on table tops or encased by glass. Those books available through commercial outlets or on loan from the artists themselves were accessible to visitors to hold and manipulate, with the remainder from national museum collections placed within the confines of conservation standard display cases.

Chris Sheppard, then Director of the Brotherton Library Special Collections stated that, "Special Collections is a conventional term for a library's holdings which are not only locked up safely in environmentally controlled storage areas but must be used under close supervision. The aim is to ensure that holdings difficult or impossible to replace are protected from damage and loss and yet remain accessible"<sup>12</sup>.

Whilst artefacts from any special collections may be handled when accessed within their respective environments, once they are removed from the safety of their 'home' they become subject to a variety of additional conservation regulations, usually denying any form of physical contact by the audience. Whilst the conservation and storage within museums worldwide is a necessary act of preservation for ourselves and future audiences, the consequences can be restricting. *Special Collections* explored and made evident this problematic relationship between the public and the private, acquisition and access, whilst at the same time highlighting the important material that is currently available in collections nationwide (and beyond) that is relevant to the current discourse surrounding artists' publications and contemporary art practice.

In 2008, *From Book to Book*<sup>13</sup>, an exhibition of fifty book works, was selected from an open submission and exhibited in the main entrance hall of Leeds Art Gallery. These new works created specifically for the show by local, national and international artists presented 'a consideration and celebration of the book



*From Book to Book*, Leeds Art Gallery, 2008

and an acknowledgement of the connections from book to book<sup>14</sup>. In the spirit of the theme and the nature of the medium, visitors were encouraged to handle the exhibits enticed by a display system designed by McDowall and inspired by fifteenth century rotating reading machines that drew the viewer along the display, weaving in and out of the overlapping sections.

*From Book to Book* encapsulated many of the aims and objectives that PAGES strived for; local and international participation, a broad audience appreciation of the genre, and a rapport with gallery curators and invigilators where a belief in the nature of the work and the means for promoting it can be made evident without compromise, audiences willing to engage if provided with the appropriate means.

In the exhibition *Starting Point*<sup>15</sup>, a selection of artists' books, musical scores and concrete poetry were presented, the majority of which were again sourced from the Brotherton Library Special Collections. These included John Cage's *Fontana Mix* (1960), Dick Higgins' *Piano Album* (1980) and text based works such as George Brecht's *Water Yam* (1963) and Raymond Queneau's *Cent Mille Millions de Poèmes* (1961) all of which, 'by various formal means, consist of instructions; invitations to the reader/viewer to consider extending their usual material and conceptual interaction with the book'.<sup>16</sup>

As a response to this, artists Sam Belinfante and Elisabeth S. Clark were invited to work with students from the School of Fine Art, History of Art & Cultural Studies, exploring the potential of the items in the exhibition and developing new and alternative scores that were performed in public by the students and artists within the Book Fair itself. This extension to the public's 'usual material and conceptual interaction with the book' was revisited in 2012, this time with a choir from the School of Music to perform the student's scores in response to Belinfante's *John Cage: One-Hundred* exhibition<sup>17</sup>, one-hundred texts, images or sounds selected from the University's art and music library and Special Collections, these items subjected to chance procedures which determined where and how they were displayed, if at all.

Such interactions are typical of the way that PAGES events 'engage artists and audience and the audience with the possibilities of artists' books through the varied aspects of showing and making'.<sup>18</sup> Whilst the Fair remains the hub around which everything (talks, workshops and exhibitions) revolves, it is the exchanges between artist, audience and curator that are the focus of our research and continues to inform our future initiatives in relation to the format of the book. PAGES 2013 re-examines the issues surrounding collections and collecting and presents projects and exhibitions that are the result of individual and collective engagement with the format of the book.



Performance for the voice coordinated and conducted by Sam Belinfante in response to *John Cage: One-Hundred*, International Contemporary Artists' Book Fair, Parkinson Court, University of Leeds, 2012

*Chris Taylor is an artist and curator. He is Senior Lecturer in Fine Art and Executive Member of the Centre for the Comparative Histories of Print at the University of Leeds.*

(Endnotes)

- 1 The International Contemporary Artists' Book Fair took place in the Crossley Gallery, Dean Clough, Halifax from 1998–2006. Since 2007 it has been held in the Parkinson Court, Parkinson Building, University of Leeds.
- 2 The Bookshop, Dean Clough Galleries, Halifax. Curated by Chris Taylor 1999–2007.
- 3 Bookartbookshop, London and Dundee Centre for Contemporary Arts, Scotland.
- 4 Contemporary Artists' Books & Related Events, a Regional Arts Lottery Project coordinated by John McDowall and Chris Taylor. Funded by the Arts Council of England, March 2001–March 2003.
- 5 ARCHIVE is currently located in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds. See [www.leedsartbookfair.com](http://www.leedsartbookfair.com) for further details and access.
- 6 *Special Collections*, University of Leeds Gallery, 12 February–16 March 2007 (part of PAGES: 2007 Arts Council England funded project).
- 7 Preface, *Special Collections*, published by the Wild Pansy Press, Leeds, 2007.
- 8 Henry Moore Institute, Leeds, Chelsea College of Art, London, Sir Kenneth Green Library, Manchester Metropolitan University and Leeds College of Art.
- 9 *Fieldwork* by Helen Douglas (Scotland), *Tenebrae* by Ian Tyson (France) and *Textbook* by Sabine J. Bieli (England), 2007.
- 10 *The Pelican Freud Library*, Simon Morris, offset litho double-sided poster; published by information as material, York, 2007 and *My Virtual Library*, Yann Sérandour; digitally projected web page, ongoing [www.rearsound.net](http://www.rearsound.net)
- 11 *Special Collections*, McDowall, J. and Taylor, C., p.5, Wild Pansy Press, Leeds, 2007.
- 12 Chris Sheppard, *On Special Collections* in 'Special Collections', McDowall, J. and Taylor, C., p.18–19, Wild Pansy Press, Leeds, 2007.
- 13 *From Book to Book*, an exhibition of artists' books curated by John McDowall and Chris Taylor; Leeds Art Gallery, 6 March–20 April 2008 (part of the PAGES: 2008–2010 Arts Council England funded project).
- 14 *From Book to Book*, published by the Wild Pansy Press, Leeds, 2008.
- 15 *Starting Point*, curated by John McDowall and Chris Taylor; 6–11 March 2009, Stanley & Audrey Burton Gallery, University of Leeds (part of the PAGES: 2008-2010 Arts Council Funded project).
- 16 From the Introduction in the 12<sup>th</sup> Contemporary Artists' Book Fair catalogue, McDowall, J. and Taylor, C., Storyboard Press, 2009 (part of the PAGES: 2008-2010 Arts Council England funded project).
- 17 *John Cage: One-Hundred*, selected and coordinated by Sam Belinfante, School of Fine Art, History of Art & Cultural Studies, School of Music and the Brotherton Library, University of Leeds, 9–30 March 2012.
- 18 From the Introduction in the 12<sup>th</sup> Contemporary Artists' Book Fair catalogue, McDowall, J. and Taylor, C., Storyboard Press, Bradford, 2009 (part of the PAGES: 2008–2010 Arts Council England funded project).

AMBruno: Collaborative Projects and Collections by Sophie Loss



AMBruno at the London Art Book Fair, The Whitechapel Gallery, London, 2011

AMBruno is a group of artists who make books as part of their practice; now and again the group invites other artists to participate in distinct projects. They produce and show new works for exhibitions and book fairs, and are invited on these occasions to engage with a given theme, the last three were: *Blue*, *One fold books* and *Black Circle*. For this Contemporary Artists' Book fair in Leeds the subject is *16* and AMBruno are showing twenty books.



AMBruno presentation at X Marks the Bökship, London, 2012

At each event these books form a diverse yet interrelated display and collection, which may then be acquired as a complete set by library collections, for instance, *Blue* (shown at the Whitechapel Art Book Fair in 2011) by the National Art Library, V&A and *Black Circle* in 2012 by Leeds College of Art Library.

Just as the individual members of the collective are brought together by their shared interest in books so the works themselves, gathered in varying combinations at different times, engender new conversations. The display at the School of Fine Art, Cultural Studies and Art History presents a survey of this production, a selection from the group's first four years of activity.

*AMBruno: Collaborative Projects and Collections*, Old Mining Building, University of Leeds, 8–29 March 2013

*Sophie Loss is an artist and an instigator of AMBruno*

## 'Books and the Child' by Benedict Read

This is the title of an article my father wrote late in life. I mention it only because (a rarity) I did actually get a mention in it as an ardent bibliophile. I was a teenage printer at school. It was proper stuff, a hand operated Arab Platen Press, hand setting Bembo type plus a bit of Perpetua (Gill) with a set of van Krimpen for a special occasion.

My father had an enormous library –14,000 volumes, now in the University of Leeds Special Collections. It spread all over the house; my mother used to say to visitors “we have books the way some people have mice” (we had them too).

The Holy of Holies was my father's study, where he preferred to be left in peace. Somehow I was allowed to browse silently. In my early teens I found an early 18th century volume of Dryden's *Fables*. There was an engraved frontispiece, a black and red title page (a colour combination learnt at the printing press). I was transfixed. My father noticed – “you can have it if you like”. He had dated where and when he had acquired it – ‘Salisbury June 1923’; I dated it in turn, ‘Stonegrave Feb. 1960’, and have never looked back.

On one occasion I returned from university for the summer and was unpacking my books. My mother started giving me a row. My father passed – “Tell him he can't collect books” – “He can collect books if he likes”... He was impressed by my purchase of the first four volumes of *The Burlington Magazine* (1903-04) which he had edited in the 1930s. They are bound in white cloth with gold lettering.

I became the sort of unofficial librarian. I had a letter from my father (in those days it was much cheaper than a long-distance Trunk-call) asking me if I knew where, as he put it, my godfather's Biography of my brother's godfather was (Robert Speaight on Eric Gill). I replied, ‘go to such and such a bedroom, the shelves to the left of the door about four down...’

So I grew up surrounded by books of all sorts. It is important to remember my father's engagement with poetry (which came first) as well as art. So the books ranged from two early volumes of his own poetry, *Eclogues* (1919) with wood engraved illustrations by Ethelbert White, the same year as *Naked Warriors* (1919) with a woodcut by Wyndham Lewis that had been used in *Art & Letters* which my father worked on with Frank Rutter whom he had met while a student at Leeds.

From the 1930s came Surrealist limited edition volumes illustrated by Man Ray, Mesens, Picasso, Dali etc. Then there was *Le Surréalisme en 1947* kept in a cupboard, not because his sons would have manhandled the naked rubber breast but because my mother could be very prudish. My father told me (on my asking) his first wife had ripped some pages out of Krafft Ebing's *Psychopathia Sexualis* in case my older half-brother read things he shouldn't.

On the open shelves were Max Ernst's magnificent illustrated books, Ernst interestingly being the first Surrealist artist featuring in my father's 1931 *Listener* articles. Then there was Duchamp's *Green Box* – but this is simply the tip of a collection of books and catalogues featuring most of the major 20<sup>th</sup> century Modernist artists. My father would stick souvenir postcards in relevant books, like the post card from Picasso, Penrose, Nusch et al saying, “having a lovely time on the Riviera”. There was a postcard stuck in my father's copy of the younger Sadler's translation of Kandinsky's *The Art of Spiritual Harmony*, a talisman in a way of the Leeds Arts Club. The card is from Kandinsky to my father, but it was stuck on top of an only vaguely rubbed out dedicatory inscription from the younger Sadler to Jacob Kramer. I have to say, in my rummaging, I found a letter from Kandinsky to my father tucked in a catalogue. I brought it to my father's attention and I am sorry to say it was included in the manuscripts and papers that went to the University of Victoria, British Columbia in the mid 1960s. There were rare monographs on German artists, like Grohmann's 1934 slim volume on Klee's drawings, much of which was pulped by the Nazis as ‘Degenerate’. There is the volume of *XXe Siècle* featuring Léger, inscribed by the artist.

There was a volume of Eric Gill Woodcuts and an array of Gill's self published and illustrated pamphlets, including *Clothes* with its chapter on 'Trousers and The Most Precious Ornament'. There was a later acquisition of the magnificent Cranach Press 1930 limited edition of Shakespeare's *Hamlet*, given by my godmother, the widow of original owner J. L. Garvin, with a Gill titlepage and illustrations by Edward Gordon Craig. I was allowed to keep both of these in my attic bedroom cum study.

From the post-war period there was a limited edition illustrated by Alberto Burri with two original free floating collages, so rare that the Burri Foundation did not know of its existence until it was shown at the recent Burri exhibition at the Estorick Collection. My father had written a two-part introduction for a Burri exhibition in London, one a prose text, the other one of his late word-poems. This was the book I was least happy to hand over.

Earlier there had been what one might call 'Designer books' – particular key texts by my father presented sometimes in an exceptional (for the time) 'Modernist' style: *Art Now* of 1933 with its emphatic Eric Gill sans-serif type, the same year as a more traditional work like the first edition of his autobiographical *The Innocent Eye* (1933) with a photographic frontispiece by Chagall and two wood engravings by Catherine de la Mare. *Art and Industry* (1934) was designed by Herbert Bayer from the Bauhaus in emphatic Bauhaus style throughout, to go with its eponymous message (later editions changed this). In 1945 came the Grey Walls Press edition of *The Green Child* with illustrations by Felix Kelly.

The collection remained almost intact after my father's death in 1968 - I did slip a few books into the only lockable glass cupboard in The Morgue (as the vast, freezing spare room was called) and so it stayed until after my mother's death in 1996. Once we had decided we could not afford to keep on the huge house either collectively or individually the question then arose about what to do with the books.

By then I was working at the University of Leeds, and I just happened to mention to Chris Sheppard, Head of Special Collections in the Brotherton Library, that we might have to disperse the collection. There had been a meeting of the siblings – one simply wanted cash, another wanted to cherry pick whilst another brother had been a student at Leeds. The key sibling had already been given what she wanted by my father, so the vote came down in favour of a sale to Leeds if they were interested. There was a visit from Sheppard together with Reg Carr, the then Brotherton Librarian. They liked what they saw (I swear I could hear them exclaiming from where I was downstairs) and the purchase was secured.

As I say, I had been unofficial Librarian of the collection since my father's time. He designated me his Literary Executor (though the youngest of his children). Few things have satisfied me so much as the knowledge that my father's books – of which you see only a minute sample in the *Herbert Read and Artists' Books* exhibition – came to his Alma Mater as the truest, fullest record of his extraordinary intellectual working life. For me, it had been like growing up in a 'Palace of Art', the books co-existed with the works of art, some now in Museum Collections or international exhibitions. These in turn were integrated with furniture, ceramics, fabrics, even the glazed artistic finger plates placed by my father on some doors, covering items extracted from magazines – my bedroom had a sly naked lady, I think in retrospect by Dufy. It was an altogether rare experience.

*Benedict Read is Senior Visiting Research Fellow, School of Fine Art, History of Art & Cultural Studies, University of Leeds*

## Herbert Read and Artists' Books

Stanley & Audrey Burton Gallery, University of Leeds, 4 March–27 April 2013

The Brotherton Library's Special Collections at the University of Leeds holds the 14,000-volume library of the poet, art historian, critic and anarchist Sir Herbert Read (1893-1968). The collection contains many published titles by Read himself, with volumes of his poetry including *Naked Warriors* and first and later editions of his critical works such as *A Concise of Modern Painting*. The Library also has Read's archive, including artworks, photographs, extensive correspondence with artists and the original manuscript of his only novel *The Green Child*.

This display includes a selection of Artists' Books from the collection, to coincide with the 2013 International Contemporary Artists' Book Fair. These were acquired by Read through his connections with artists such as Alberto Burri, Marcel Duchamp, Max Ernst and Man Ray.

*The exhibition has been curated by Laura Millward, Art Gallery & Collections Assistant, The Stanley & Audrey Burton Gallery, University of Leeds*

## Collecting and Collections: PAGES seminar series

The Stanley & Audrey Burton Gallery, 8–9 March 2013

Louise Atkinson, *Curating artist books: from Facebook to Doctoral degree*

A brief history of the Artist Book Collective and the process of curating book art through social media collaborations.

Patrick Wildgust, Curator, Shandy Hall, Coxwold, *Pause on the Landing*

A homage to 'Tristram Shandy' by Patrick Cauldfield and other recent and forthcoming artist and writer interventions within the collections of the Laurence Sterne Trust.

AMBruno, *Collaborative Projects and Collections*

Sophie Loss will introduce AMBruno and the group's modus operandi - from collaboration to collection, followed by some of the projects' contributors. Judy Goldhill will outline the a history of the group through her own artist's books; Steve Perfect will discuss the practice of walking made manifest in books and Marco Cali will highlight the mechanics of the book and its influence on authors and readers with reference to his AMBruno contributions.

Dr Sharon Kivland, artist and writer; Reader in Fine Art at Sheffield Hallam University, tutor in Critical Practice at Wimbledon College of Art, UAL, and a research associate of the Centre for Freudian Analysis and Research, London, *Reproductions I*

"How I address my collections of postcards, magazines, cuttings, and other printed ephemera, in futile but I hope alluring attempts to organise, catalogue, and archive. Perhaps I will unpack my library..."

## Filter

8–22 March 2013, various venues in Leeds

Curated by Louise Atkinson in conjunction with PAGES and Divided We Fall, Artist Book Collective has invited existing artist book and zine collectives to create pop-up archives in coffee shops across the City. With a map of participating venues available, the publications will be available for customers to browse.

The project aims to increase the accessibility of artist books and to promote and work with non-traditional art spaces in the surrounding area. Inviting existing archives and collectives to participate showcases the wealth of independent publishing activity, building links with new audiences to create longevity after the project has finished.

## Artist Book Collective by Louise Atkinson

Artist Book Collective began as a Facebook group in 2008 as a way to combine my interest in artist books and curating exhibitions through developments in social media. Originally conceived as a democratic resource for members to be able to curate on/offline exhibitions and collaborations, the collective has to date developed six exhibitions and participated in three artist book fairs, with artists from across the UK, Europe, the Middle East, the US and Australia taking part.

The projects are often developed in a reflexive manner; with a brief sent out to members, who may respond with images of work or proposals to be developed. Connections between the work, the curatorial concept and the exhibition space then evolve as part of the curatorial process. Each exhibition is comprised of responses to an implied question or questions within the brief. However, as is often the case, throughout the process of curating the exhibition (or sometimes as a result of the audience reaction) this can open up many more questions to be resolved in future work. In this way, this curatorial project is very much a journey with a continuous narrative thread, despite the differences in settings and concepts between different exhibitions.

As exhibitions are often organised without a budget, there is a strong culture of barter and collaboration in the process, and exhibiting artists support the project by helping with installation, invigilation and promotion. The exhibitions are usually (though not always) developed with a site in mind, where all the artwork functions together as a cohesive unit within an immersive environment. This aims to strengthen the proposed concept of the exhibition and encourage audience interaction with the work.



Installation and detail from *Cabinet of Curiosities*, Old Mining Building, University of Leeds, 2010

Themes addressed by the group have included associations of place and memory (including how we curate the spaces we live in)<sup>1</sup>, hierarchies of ideas and labour<sup>2</sup>, ways of communicating with each other and the audience<sup>3</sup>, ideas of home<sup>4</sup> and the concept of the bound object<sup>5</sup>. These projects have included a wide range of book art practice from traditional book works to sculptural objects, text, narrative, video, furniture, mail art, relational aesthetics, audio and performance.

The overall aim of the project is to open up archives and collections of time-based, tactile media to the general public and to increase awareness of the book arts. This has developed into organising touring shows and building an archive to be used for research and recreation. As part of this, Artist Book Collective has now started to work with other collections on its current project, *Filter*, by creating a series of pop-up archives in coffee shops around Leeds.

*Louise Atkinson is an artist, curator and PhD researcher in Fine Art Practice at the University of Leeds*

<sup>1</sup> *Time and Space*, The Bowery, 13 June–15 August 2008

<sup>2</sup> *sub(Missive)*, Corridor Gallery, University of Leeds, 6–18 March 2009

<sup>3</sup> *Cabinet of Curiosities*, Old Mining Building, University of Leeds, 8–19 March 2010

<sup>4</sup> *Home from Home*, 153 Woodhouse Lane, Leeds, 11–18 March 2011

<sup>5</sup> *Bound*, Leeds Central Library, 14–24 August 2012 and Bower Ashton Library, Bristol, 3 December 2012–31 January 2013

## A Dialogue in Useful Phrases by John Clark

The idea for the Sheffield Artist's Book Prize began to take shape after conversations at Leeds' International Contemporary Artists' Book Fair in 2008. The originator of the Prize, John Clark, was in the throes of establishing a new multi-disciplinary arts centre, Bank Street Arts in Sheffield and, as a hybrid medium, wanted artist's books to figure prominently in the programming.

The Prize itself was a response to the challenge to find an appropriate context for showing artist's books and one that would fit with the centre's aims of innovation and inclusivity. The aim was to encourage visitors to the centre to dedicate time to viewing the books on display, as opposed to affording only the cursory glance that most art works frequently get within a gallery exhibition context. As such, the decision was taken to make the visiting public arbiters and judges of the Prize with everyone being asked and encouraged to vote for their favourite book(s). To encourage submissions, entry was free with all submitted books shown in the inaugural exhibition.



*Airborne*, Chisato Tamabayashi, Book Prize Runner-up 2011

The first Sheffield Artist's Book Prize in 2008 attracted over fifty entries from all over the world and several hundred people cast votes for their favourite book in the exhibition. The clear winner was student Katherine Johnson, who in addition to the cash prize suggested that winners also be awarded an exhibition. The suggestion was taken on board and built into future Prizes; this constant re-evaluation of what the Prize is and how it should develop has been a feature of each edition. The Prize has facilitated contacts between the Centre and a number of artists. We have gone on to work with Katherine on several other projects: what began with very modest ambitions has developed into a way of establishing collaborative relationships with artists and linking their book works to other parts of their practice.

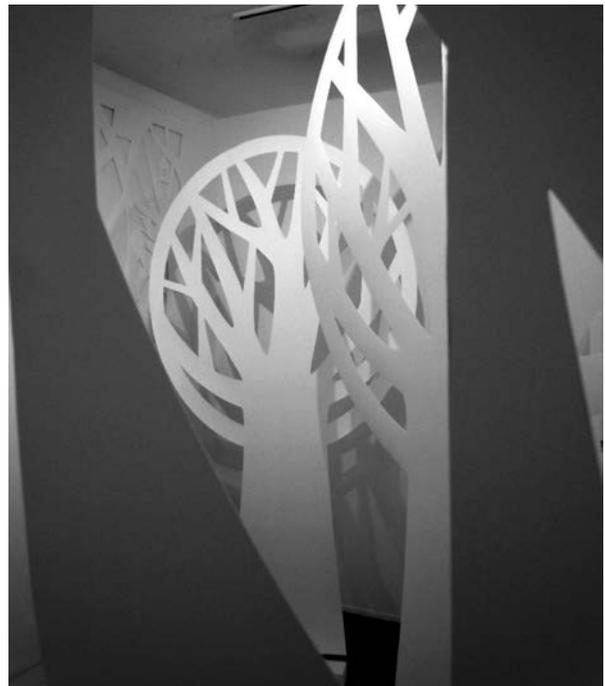
This development was taken a stage further with the second installment in 2009 when additional prizes were added to broaden the scope of the event itself. The Main Prize was retained to ensure the link between visitors and exhibits but we added a Student Prize and Special Jury Prize, encouraging a greater range of artists to submit and leading to more exhibitions arising from the event. The Jury was made up of established book artists Tony Kempen from Sheffield and Chris Taylor from the School of Fine Art at the University of Leeds, whose early and subsequent support helped to initiate and build the event. In 2009, we received over 85 entries and many more visitors to the exhibition. The winners were Danish art collective Artrovert, while the Special Jury Prize was awarded jointly to Claire Tindale and Anne Rook. The Student Prize was won by Angie Butler. In the gallery we continued to focus on presenting the books in a quasi-domestic environment with sofas and chairs dotted around the spaces, creating a 'low-tech' and homely feel.

The following year we decided to make it a biennial, developing the profile of the Prize and allowing more time to prepare and follow up on the show itself whilst retaining the open and free submission policy.

The 2011 Prize was the most successful to date, with over 180 entries from 22 countries, including nearly 50 entries for the Student Prize alone. Books were submitted from five continents and included entries from as far a field as Argentina, Australia, Canada, Croatia, India, Japan, Korea and the United States with almost 40 entries coming in from Germany and the Netherlands combined. The Exhibition prizewinner was Kaho Kojima's *A Drop of Cloud*; runner-up was Chisato Tamabayashi's *Airborne*. Over 500 visitors cast their vote and over two thirds of books entered received at least one vote. Most pleasing was the fact that many visitors came back time and again whilst others stayed for hours, the exhibition successfully working on different levels, from those who just want to skim and look at the odd title to those who have the time to engage fully with the books on show.

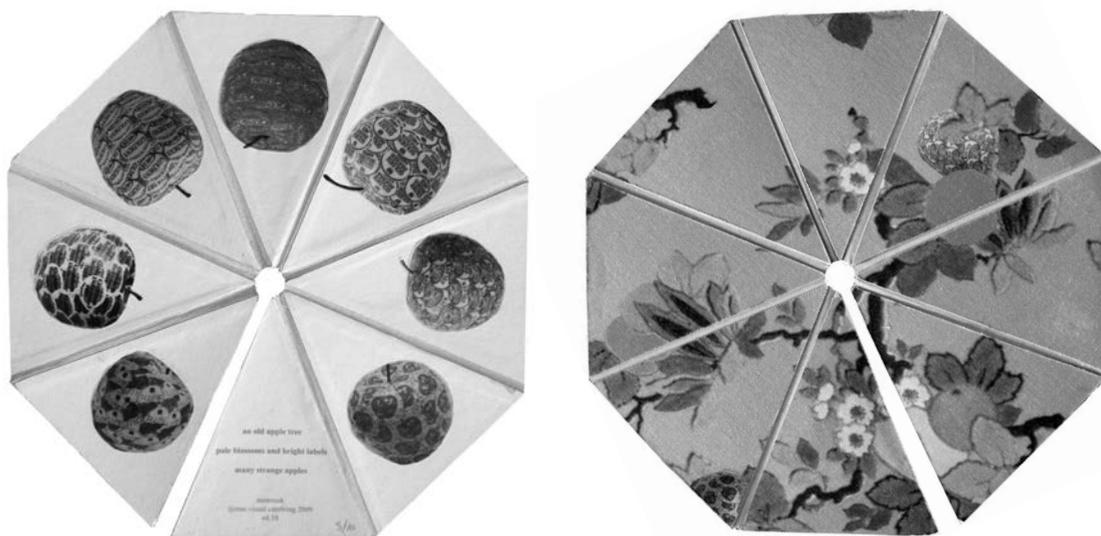
For the judges it was an unenviable task selecting the winners from the 180 submissions. The jury consisted of Sarah Bodman from the Centre for Fine Print Research, University of the West of England and Maria White from the Tate Library in London who assisted John Clark from Bank Street Arts in selecting the two Jury Prizes. Submissions for the Student Prize in particular, displayed an enormous range of originality, creativity and skill; after much deliberation Clare Rogers book, *Inventory: A list of everything in my home*, was selected as the winner with special mentions for other student entries from Zabby Allen, Clare Isabel Anderson, Eddy Dreadnought, Hazel Grainger and Eleanor Symms.

The special Jury Prize was awarded to Elisabeth Tonnard for her book, *A Dialogue in Useful Phrases*. What particularly appealed to the judges was the originality of the idea and the flawless execution of that idea in the book itself: an exercise in simplicity and imagination. The follow up exhibitions by the three prize winners proved to be highlights of our 2012 programme and in particular Kaho Kojima's exquisite installation, *White Forest*, a room-size realisation of the visual ideas from her prize winning book, which certainly assisted in capturing the attention of potential sponsors.



*White Forest*, Kaho Kojima, installation, Bank Street Arts, 2012

A significant feature of the Prize, since its initiation, has been the unique and growing Book Collection that has developed at Bank Street Arts. In the spirit of sharing and handling books, which the Prize seeks to foster, entrants are encouraged (though not obliged) to donate their books to our Collection. This is exclusively made up of entries to the Book Prize and is available for public view and shown in exhibitions, conferences and fairs. Donating books in this way has also allowed them to find their way into other collections (with sale proceeds going to the artists). Notably, Katherine Johnson's 2008 Prize winning book, *Make*, was acquired by the Centre for Fine Print Research Collection at UWE in Bristol, while Claire Tindale's *Memory Loss* was acquired by Tate Library, London. In 2011, over 95% of those who submitted a book were generous enough to donate to our collection following the exhibition. In this way, those entering help us with another key objective of the Prize – the dissemination of the breadth of work in this field. As well as touring to book fairs and using the Collection for educational activities at Bank Street Arts, we stage exhibitions year round showcasing items from the Collection and offering artists and volunteers an opportunity to work with the books. In return, we promote the work of those donating books both on a dedicated website and at fairs and events.



*Applebook* (recto and verso), Anne Rook, Special Jury Prize Winner 2009

The planning for the 2013 Prize is well underway and we hope to increase the number of entries and visitors to the exhibition as well as build on the past achievements by including master classes, visiting talks, workshops and more. Sponsorship from the Open College of the Arts and public funding from Arts Council England, together with support for two of the prizes (The Student Prize sponsored by Cupola Gallery and the Jury Prize by the University of Sheffield) will greatly assist in our ambition to establish it as a major event in the artist's book calendar.

Although we seek to constantly develop and improve upon the format, these three key elements - free to enter; open to all (with all submissions exhibited) and the main prizewinner selected by the audience – remain integral to the 'curatorial' process and project ethos.

*John Clark, Bank Street Arts*

## **COPY Writers Retreat at Wild Pansy Press Project Space**

Old Mining Building, University of Leeds, 4 February–9 March 2013

COPY is an artists' publishing platform based in Yorkshire. The current COPY programme explores writing and publishing practices, drawn in relation to reading, action, object and site, through a series of projects, events and publications. COPY was initiated and is run by Leeds based writer Joanna Loveday and Sheffield based artist Charlotte A Morgan.



Archive photograph supplied by COPY, 2013

Working with the idea of a 'writers retreat' COPY will spend six weeks working from the Wild Pansy Press Project Space within The Old Mining Building of the University of Leeds. Using the space to work on their own practice and consider models of retreat, COPY will develop a project that reflects upon the influence of spaces and environments on the writing and publishing produced within them. COPY will create a guide for a retreat space, which weaves together real Leeds University campus sites and everyday details relating to the Wild Pansy Press Project Space, with idealised retreat locations and fictional spaces. COPY will use the

resources of the School to produce a publication in-house to be launched from the Portable Reading Room at the International Contemporary Artists Book Fair as well as programming events to run alongside and feed into both the Project and Fair.

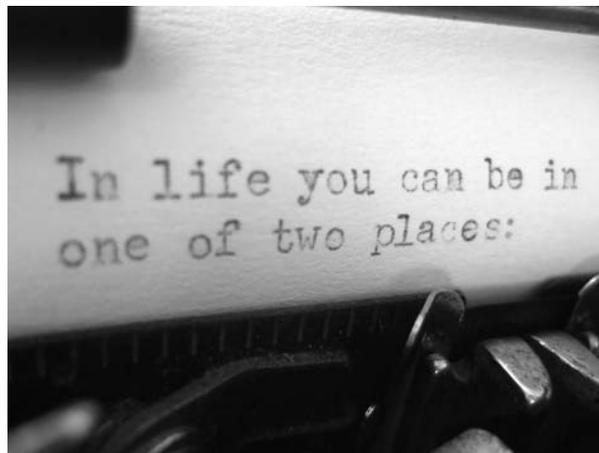
*Joanna Loveday and Charlotte A Morgan*  
[www.copypages.org](http://www.copypages.org)

## **E.N.D.** by Alex Pritchard

The Wild Pansy Press Portable Reading Room, Parkinson Court, University of Leeds  
8 & 9 March 2013

A short story dealing with worry, anxiety and choices. A secular psalm from recent history, borne of an environment that bred a new type of anxiety into its inhabitants and the wider common culture. A piece of philosophy made by those who have lived daily with an ever present worry, embraced it with a wicked grin, and survived. The story of its origin is varied but unimportant, its application can be relevant for anyone, anywhere at any time.

*Alex Pritchard is an artist, archivist and MFA postgraduate student, University of Leeds*



*E.N.D.*, Alex Pritchard, 2013



A collage of Rebecca Bennett pasting a picture on a collage for *Elizabeth R of Canada*, Peter Trepanier; Wild Pansy Project Space, 2012

## A Page from Canada by Peter Trepanier

Last year I was invited to create an installation in the Wild Pansy Press Project Space as part of the PAGES 2012 exhibitions and events. My project was entitled *Elizabeth R of Canada*. Three students collaborated with me to paste over one wall, in "bulletin board fashion", printed materials from disparate Canadian sources on the portrayal of Canada's monarchy during the Queen's Diamond Jubilee year.

I first learned of the Contemporary Artists' Book Fair in 2006, when Chris Taylor came to Ottawa to see *Art Metropole: The Top 100* exhibition, held to mark the gift of the collection to the National Gallery of Canada. The donation consists of over 13,000 items of artist-generated printed matter (artists' books, multiples, video and audio works, mail art, posters, postcards, and stamps) acquired by the Toronto based artist-run centre, Art Metropole. Chris taped our conversation and published it later in *Special Collections* (Wild Pansy Press, 2007).

While in Leeds last year, I was invigorated by the entire experience: contributing an installation, looking at numerous exhibitions and displays, listening to readings, attending performances, and handling many books. Despite the wonders of the electronic age, the experience of being physically present reinforces the tactile nature of books and paper. Informal encounters with new people led to delightful discoveries and surprises. John McDowall and Chris Taylor are to be credited for having the vision to secure a niche in the art book world by making the Fair a 'community' event. Reviewing past PAGES programmes reveals diversity and innovation of these with each passing year; the organisers taking advantage of multiple sites in the city: schools, museums and libraries.

Last September I also attended the annual New York Art Book Fair presented by Printed Matter, Inc., and held over three days at MoMA PSI. Two hundred and eighty-three international presses, booksellers, antiquarians, artists, and independent publishers from twenty-six countries were represented at the fair and nearly 20,000 people attended. A wide range of material was on display: books, catalogues, periodicals, and zines. An area designated as "The Schoolyard" was comparable in size and scope to the Leeds Book Fair. It included mostly younger artists, cooperatives, and publishers, whose work was both innovative and affordable. Both fairs provided me with an opportunity to see and handle books produced by artists or publishers I would not otherwise have encountered. Our conversations introduced me to fresh ideas and allowed me to acquire material that will enrich our collection.

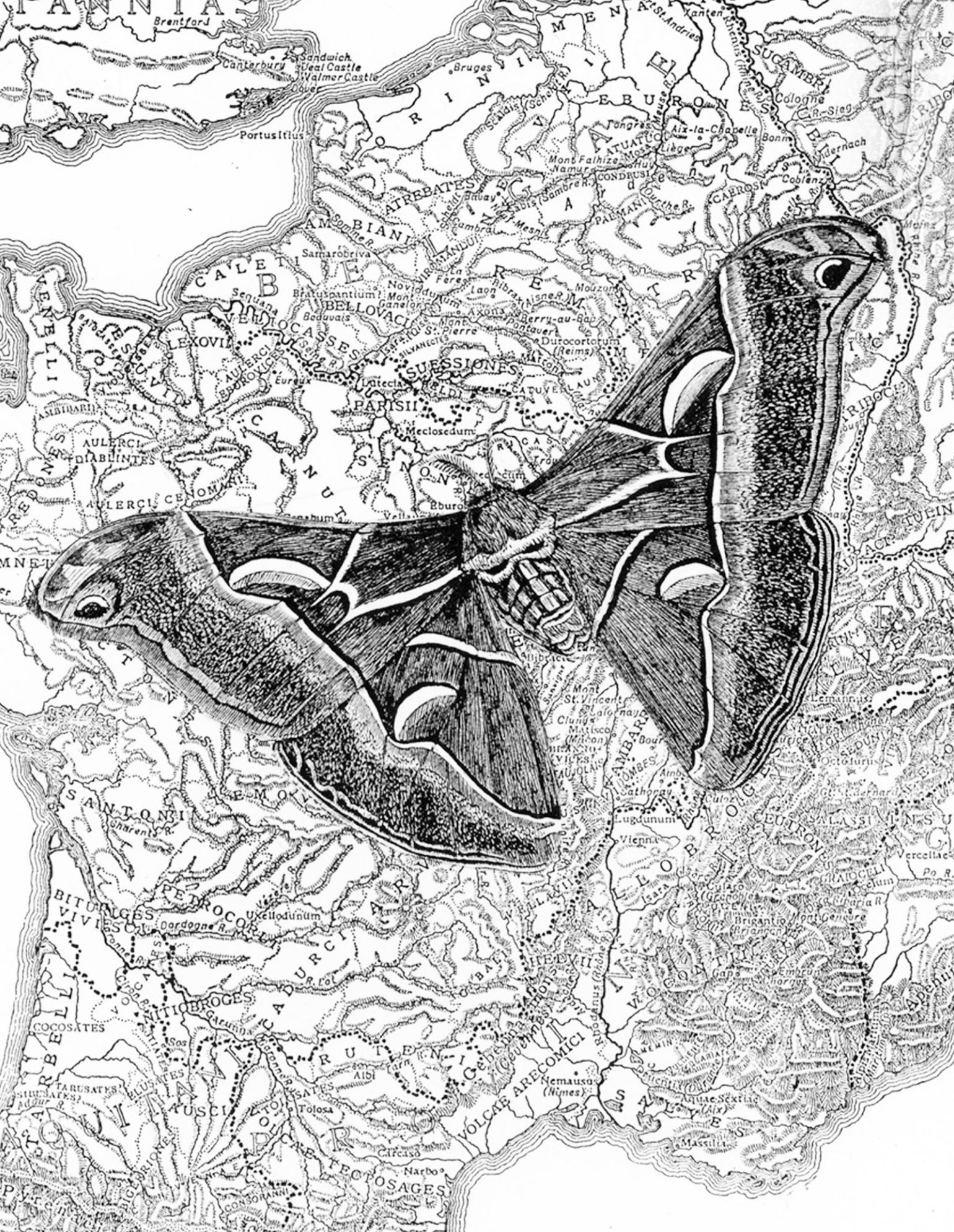
Similar to PAGES in Leeds, the New York Book Fair also hosted and organized exhibitions, performances, artist-led workshops, readings, book-signings, screenings, performances, and a conference "on emerging practices and debates within art-book culture." One of the keynote speakers was Lucy Lippard, a prominent critic and champion of artists' books. Lippard also compiled a definitive book on conceptual art, entitled *Six Years: The Dematerialization of the Art Object*. At the nearby Brooklyn Museum, the exhibition *Materializing "Six Years"* reassembled the material that Lippard's book had chronicled. A provocative session entitled "Appropriation and Intellectual Property" examined interpretations of fair use and the legal implications for artists who reinterpret images for use in their own art. The late Steven Leiber (1957–2012), a San Francisco-based dealer who specialized in artist-generated documentation, was honoured by an exhibition at the Fair. The display featured his sales catalogues, which were based on historical models chiefly from the conceptual and minimalist eras. Leiber's sales catalogues reveal his astute observation and keen understanding of contemporary art history, its publications, and its exhibition-related documents.

The number of attendees at both events attests to the current interest in art and book culture. As a librarian, I enjoyed burrowing among the bookstalls and finding undiscovered gems to acquire for our library's collection.

*Peter Trepanier is Head of Reader Services, Library and Archives, National Gallery of Canada, Ottawa*



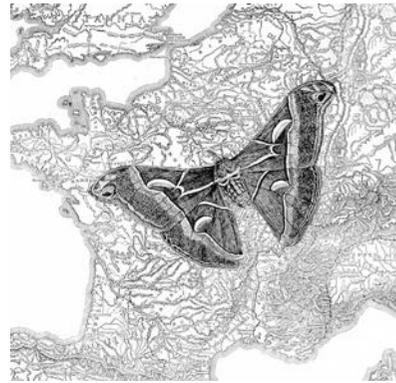
# Artists' Book Fair Participants



## Joan Ainley

Joan Ainley  
E: j.ainley@w3z.co.uk

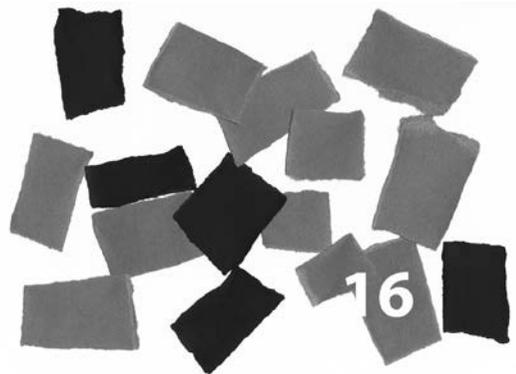
Book works are one aspect of a practice which includes prints, drawings, installations and other formats.



## AMBruno

Sophie Loss  
E: sophie\_loss@hotmail.com  
<http://www.am-bruno.blogspot.com>

AMBruno is a London based group of artists brought together by common interest in producing/making/creating books. They produce and show new work at events such as exhibitions and fairs and are invited on these occasions to engage with a given theme. *16* is the subject for the 2013 Leeds Contemporary Artists' Book Fair.

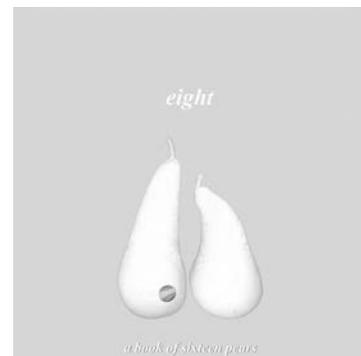


## Anne Rook MM.Visual Catering

Anne Rook  
E: annerook27@yahoo.co.uk  
[www.annerook.net](http://www.annerook.net)

A book of sixteen pears is a playful comment on supermarket culture and on Jeremy Bentham's dual principle of utility; a wondering about eating, growing and selling pears; a collecting of 'utilitarian' fruit labels.

Edition 20 - 2013

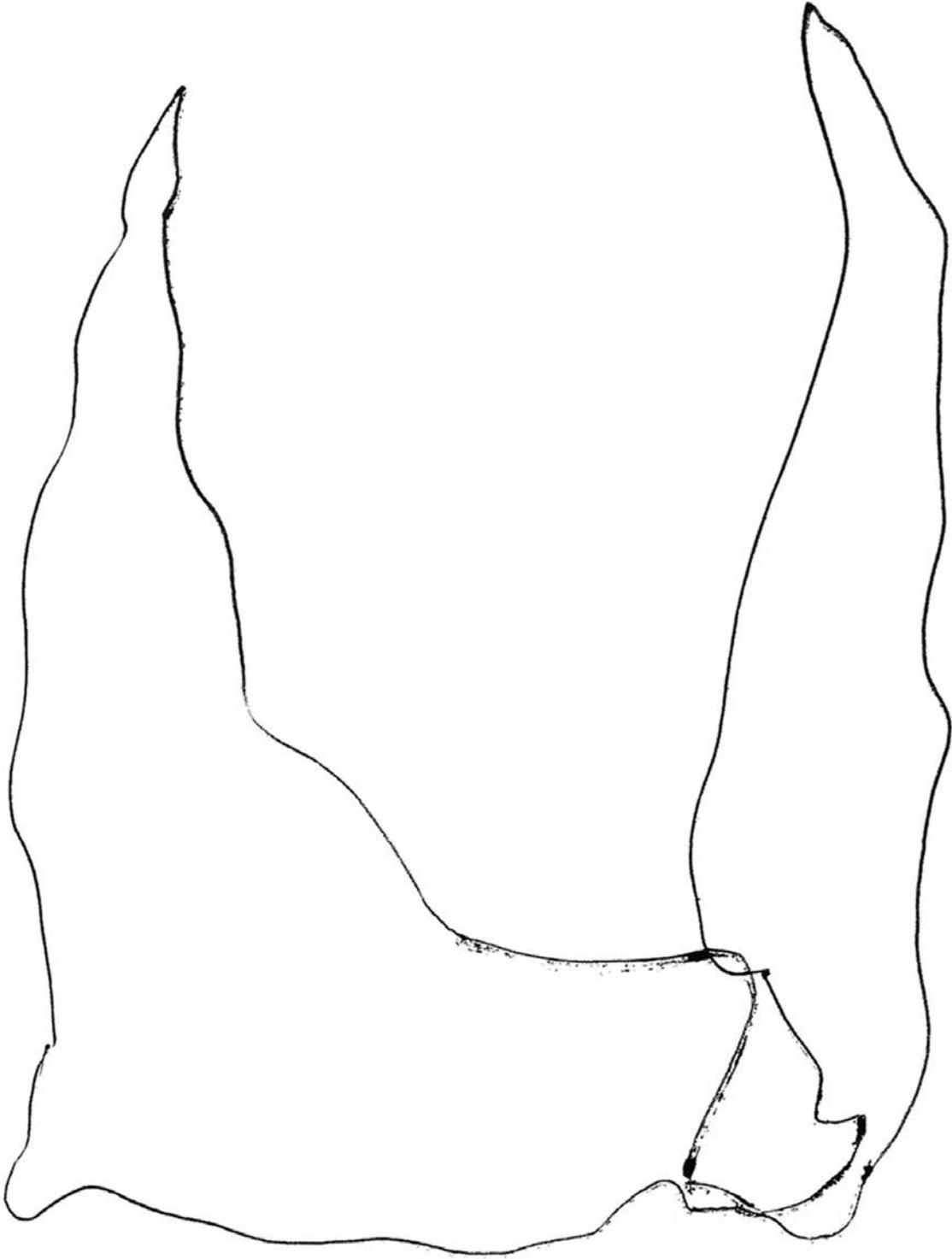


## AP Books

Alex Pritchard  
E: alex-pritchard@hotmail.co.uk

A book artist with a passion for science and history, and astronomy in particular. Through my books I hope to impart a small taste of how weird, wonderful, and interesting our universe, and the story of our existence, really is.





# Are we nearly there yet?

Jeni McConnell  
E: jeni.mccconnell@gmail.com

We playfully explore the depths of being human and the journeys that our bodies and minds take as we physically, mentally and metaphorically become hooked into getting 'there'.

What journey have you taken, have you reached your destination, are you nearly there yet?



# BA Art & Design, Univ. of Leeds

Filipa Dobson  
E: sdfjd@leeds.ac.uk

In a digital age how does a group of students respond to ideas about artists' books as powerful and physical objects? The University of Leeds School of Design will present a small library of artists' books, co-ordinated and catalogued by BA Art & Design student Melanie Gordon and PhD student Filippa Dobson.



# BA Art & Design Interdisciplinary Leeds College of Art

Cheryl Huntbach  
E: cheryl.huntbach@leeds-art.ac.uk

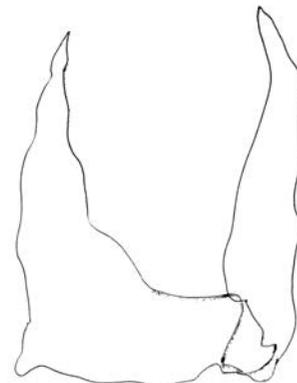
The students studying on the B.A (Hons) Art & Design (Interdisciplinary) programme use a diverse range of formats and media to communicate ideas from the slight to the complex producing books, zines, multiples and other paper-based visual matter. Spur, a collaboration by students across several programmes, is a Leeds based arts and culture publication.



# David Barton

David Barton  
E: moya.barton@ntlworld.com

The pursuit of an image through its continuing metamorphosis is at the centre of my working process. When an image becomes an obsession I test it through all the methods at my disposal, line drawings, gouache and oil paintings, three dimensional pieces and texts, which I present in book form.





## Kim Bevan

Kim Bevan  
E: kim\_bevan@yahoo.co.uk

Kim Bevan creates book works that respond to her interest in human nature, conversations and the everyday. She wants to ignite the curiosity in humans and therefore makes work that draws the viewer in to become intrigued by the hidden and unseen in the world. Her work varies, from work which incorporates personal experiences, messages or poems to more visual pieces using cut work and photography.



## Mandy Brannan

Mandy Brannan  
E: mandybrannan@yahoo.com

My books arts practice is currently focused on creating a structural visual language that explores Interaction and engagement with architectural environments. By examining the elements brought together to build structures I look to develop work that uses images of these elements to create a spatial quality within the book arts format.



## Café Royal Books

Craig Atkinson  
E: craig@craigatkinson.co.uk  
www.cafeyroyalbooks.com

Café Royal Books collaborate with artists to produce editions of their work. Focusing on photography and drawing, publishing on average fifteen titles each year. Café Royal publications are collected by many major international museums and galleries.



## Coffee Club Collective

Tristram Tolliday  
E: hello@coffeclubcollective.com  
www.coffeclubcollective.com

Coffee Club is a collective of six eclectic illustrators and creatives who met in Birmingham. Since forming last year they have exhibited across Birmingham with coffee inspired art works. Gaining momentum and with new work taking on a Circus theme, they are surely ones to look out for.





## Jane Cradock-Watson

Jane Cradock-Watson  
E: jcradock\_watson@me.com

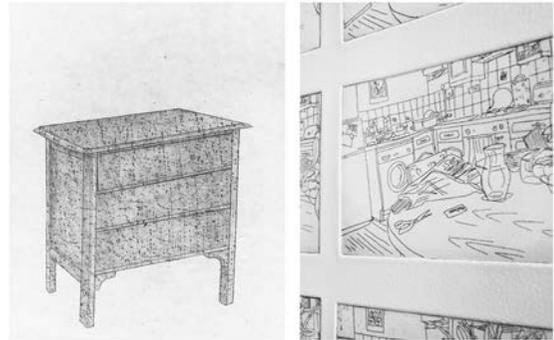
My books are sensual. They can be read by sense of touch. Their subject matter is primarily focused on nature and the conceptualization of the garden. The material and physical properties of the book are integral to its reading, providing the reader with an intimate and sensory experience with nature.



## Aimee Day / Kathryn Desforges

Aimee Day / Kathryn Desforges  
E: kathryndesforge@hotmail.com  
www.aimeeday.co.uk

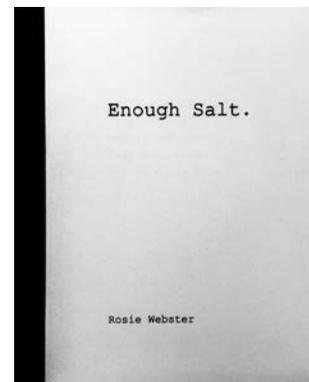
Two artists who share an interest in using drawing, print and artists' books to document their everyday surroundings and domestic environments. Aimee's work involves the chronological and consecutive frame documentation of the everyday. Kathryn's work attempts to make physical and emotional connections to everyday objects or places.



## Drawing and Image Making at UCLan

Craig Atkinson  
E: catkinson1@uclan.ac.uk  
www.drawingandimagemaking.com

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, animation, artists' books and illustration.



## East Street Arts

Hondartza Fraga  
E: hondartza@esamail.org.uk  
www.eaststreetarts.org.uk

For this year's fair, East Street Arts will present a selection of publications and artist books by its members as well as specifically commissioned works from a collaboration between Footprint workers co-operative (a small ecological minded printers based in Chapeltown) and East Street Art's neighbouring workspace, Union 105.





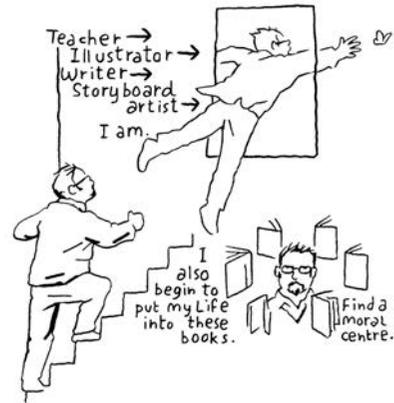
## Ensixteen Editions

Mike Nicholson  
E: ladnicholson@yahoo.co.uk  
<http://www.ensixteeneditions.blogspot.com>

Mike Nicholson is artist/writer and sole proprietor of Ensixteen Editions.

His ongoing 'bio auto graphic' narrative series comments on – and responds to – the 21st Century human condition.

It marries the public and private, the global and local. It laughs and it cries and it sighs.

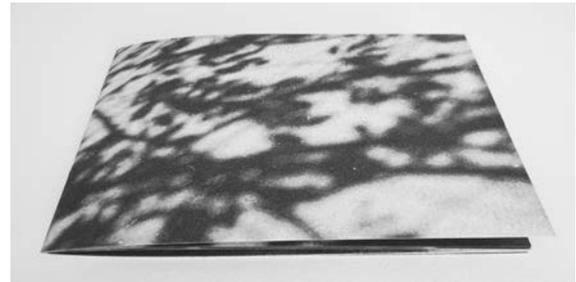


## Essence Press

Julie Johnstone  
E: julie.johnstone@spl.org.uk  
[www.essencepress.co.uk](http://www.essencepress.co.uk)

Essence Press publishes works by Julie Johnstone and, occasionally, other poets and artists.

Works explore perception, distillation, and contemplative experience.



## Fine Art for Design, Batley School of Art

Eve Gray  
E: egray@kirkleescollege.ac.uk  
[www.kirkleescollege.ac.uk](http://www.kirkleescollege.ac.uk)

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.

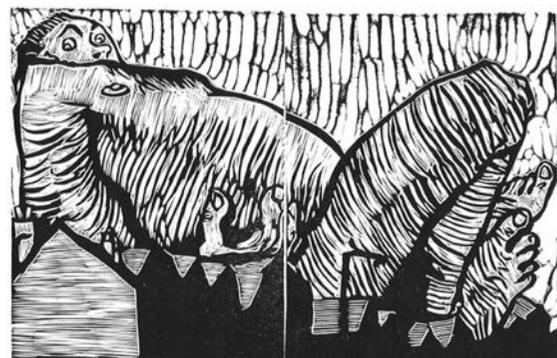
We know that in small quiet corners are often the most unexpected finds.



## Oliver Flude

Oliver Flude  
E: oliverflude@talktalk.net  
[www.oliverflude.com](http://www.oliverflude.com)

Handmade books and relief prints, inspired by modern culture, myths, legends and stories. I am based in Greater Manchester and have a studio at Hot Bed Press printmakers' workshop in Salford.





## Alice Fox - artist

Alice Fox  
E: [alice@alicefox.co.uk](mailto:alice@alicefox.co.uk)  
[www.alicefox.co.uk](http://www.alicefox.co.uk)

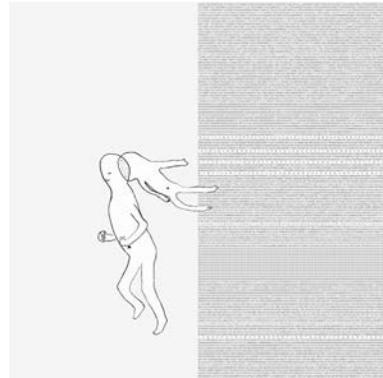
Alice makes small artist's books in concertina format. She uses found objects to make rust prints and collagraph prints which are combined with hand stitch. Her *Tide Marks* books explore the marks and patterns of material along the tide line of a beach; they are small records of walks on the beach.



## Laura Frame

Laura Frame  
E: [laura@lauraframe.co.uk](mailto:laura@lauraframe.co.uk)  
[www.lauraframe.co.uk](http://www.lauraframe.co.uk)

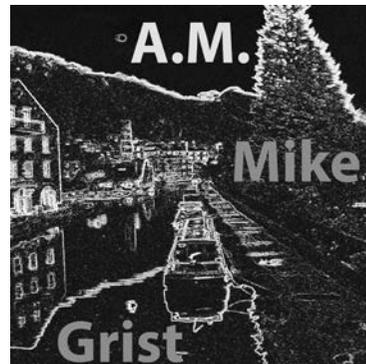
Laura Frame graduated from The Glasgow School of Art's MDes Communication Design course in 2012 and has since had her drawings and artist's books exhibited in esteemed galleries around Europe, including Saatchi & Saatchi Geneva. Alongside gallery work, she regularly makes illustrations to be used for giftware.



## Grist Book Collections / Life Images - Silver Volume

Robert P. Clarke  
E: [rcpweb@aol.com](mailto:rcpweb@aol.com)  
[www.artcollab.co.uk](http://www.artcollab.co.uk)

Mike Grist is a gritty social economic writer who explores everyday life from the working perspective. Influenced by life, he walks the night streets to gain inspiration. Robert P. Clarke is producing a series of books that explore his life through his poetry, writings, art, photography and screenplays.

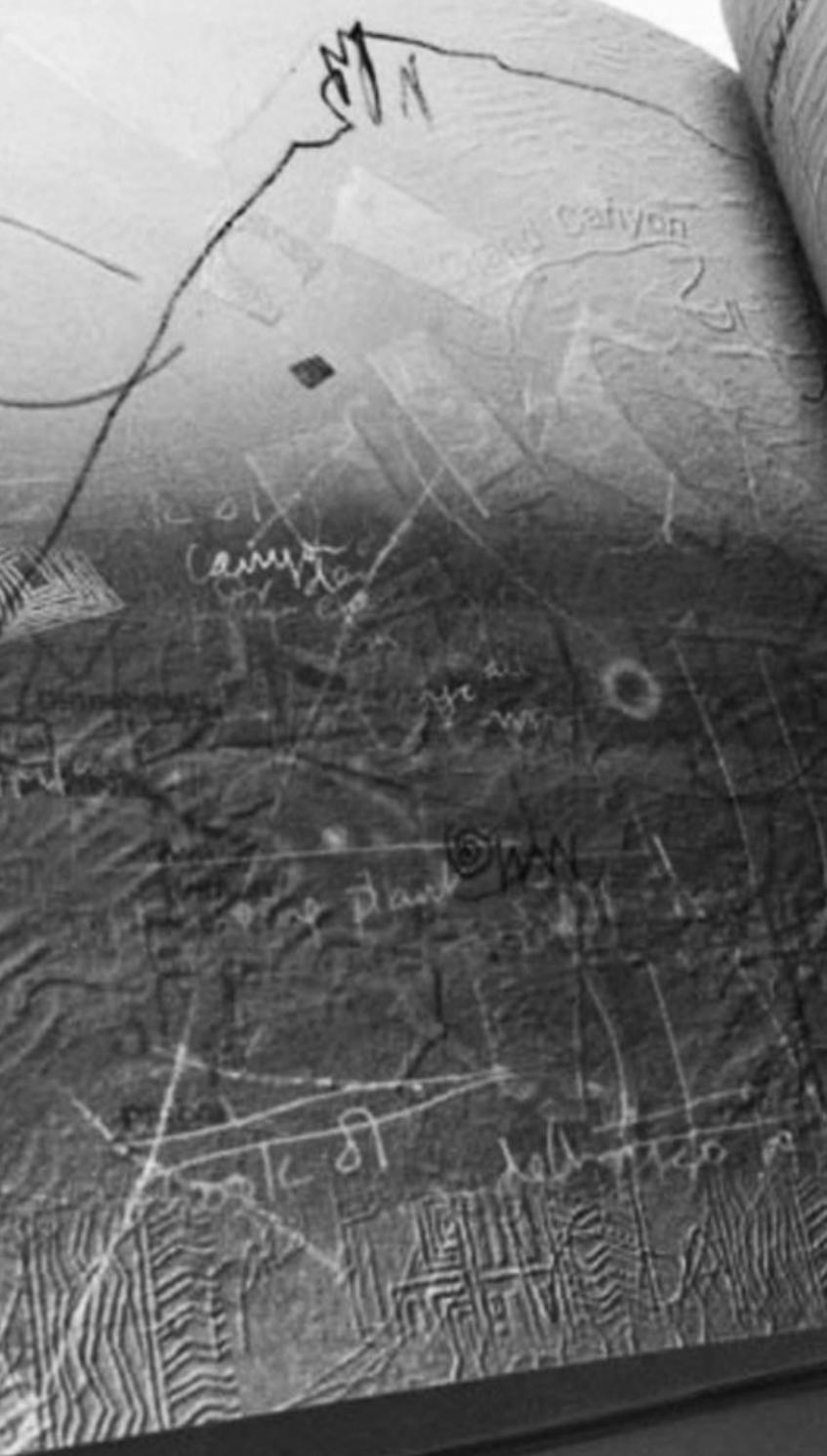


## GUERRILLA WRITING & independent works

Dr Sharon Kivland  
E: [s.kivland@shu.ac.uk](mailto:s.kivland@shu.ac.uk)

The MA course in Fine Art at Sheffield Hallam University sometimes runs an elective programme entitled Writing Art, which addresses the hybrid forms of textual production in art, including those of artists' books. When it does not run, we form a guerrilla writing group, working in the margins, early in the morning and late at night.





... turned RED then PURPLE.  
... valley was filled with shadows  
- the sky dark BLUE

## Hard Copy

Janet Allsebrook/ Caro Blount-Shah/ Barbara Greene  
E: jfallsebrook@aol.com  
E: carobs04@yahoo.co.uk  
E: b.r.greene@btopenworld.com

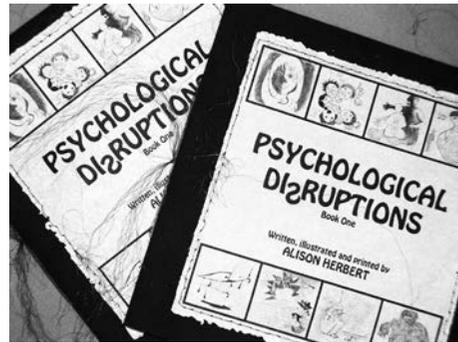
Hard Copy are three artists: Janet Allsebrook, Caro Blount-Shah and Barbara Greene who make books and multiples as part of their practice. Themes run from natality to mortality and what happens between. Concept, form, structure, content and materiality are closely linked.



## Alison Herbert

Alison Herbert  
E: allieh@btinternet.com  
www.alisonherbert.blogspot.co.uk

Illustrated bookworks considering the complexity of psychological problems and the human psyche. The illustrations are reflexive drawings of the artist's countertransference responses as an art psychotherapist. These tactile books are made to stimulate the senses whilst the viewer considers their emotional responses to the images and their own personal experiences.



## Pat Hodson

Pat Hodson  
E: pathodson26@gmail.com  
www.pathodson.co.uk

I exploit the essential sensuality of the book - whether using paper, silk or polyester and use dye or digital print, hand cut or laser. Colour on colour, on and fused within the surface; a complex interweaving of image with word - glimpses of fundamental patterns - hidden myth, lost paths and forgotten journeys.



## Paul Johnson

Paul Johnson  
E: pauljohnson@bookart.co.uk  
www.bookart.co.uk

I specialise in unique pop-up books made without folds – dovetail joints and piano hinges join all the units – and using industrial textile dyes to make the brilliant colours. My work is in most major collections in the USA including the Cooper-Hewitt Museum in New York and the Library of Congress, Washington DC.





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## Karen Joyce

Karen Mercer  
E: [k.joyce3@ntlworld.com](mailto:k.joyce3@ntlworld.com)  
[www.karenjoyce01.com](http://www.karenjoyce01.com)

My books are handmade mostly relief printed, normally in reasonably limited editions due to the limitations of my patience, and scattershot in their subject matter. Recurring themes are colour, landscape, pattern and stories.



## Rosie Kearton

Rosie Kearton  
E: [rosiekearton@gmail.com](mailto:rosiekearton@gmail.com)  
<http://www.ruminations-and-rambles.blogspot.co.uk>

My books are based on the theme of time and journey, layers of meaning and memories, and concern with what has been lost or discarded. I often use recycled postal and travel ephemera within my work. Many of my books are blank books for you to record your own personal journeys.



## Kruse

Susan Kruse  
E: [susankruse@yahoo.com](mailto:susankruse@yahoo.com)  
<http://www.thelibraryoflostbooks.blogspot.co.uk>

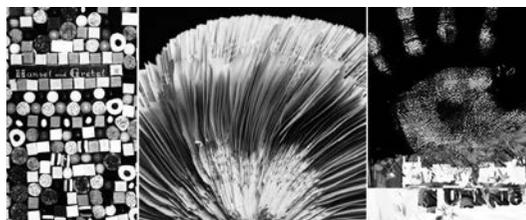
The Library of Lost Books is an ongoing project to make art using old, discarded library books. Curated by Susan Kruse, it currently involves over fifty UK based artists and illustrators. We are exhibiting a small sample of the re-worked books and have other artists' books available for sale.



## Leeds City College

Tony Baker  
E: [thegalleryatflannels@gmail.com](mailto:thegalleryatflannels@gmail.com)  
[www.leedscitycollege.ac.uk](http://www.leedscitycollege.ac.uk)

Taking their inspiration from anything and everything, students from the Visual Arts department at Leeds City College can be found fashioning old mighty tomes into semblances of something else, mutating classic fairy stories into modern-day interpretations and, amongst other things, creating obscure photographic narratives.



REMEDY



## Leeds Fine Art

Chris Taylor  
E: [c.a.taylor@leeds.ac.uk](mailto:c.a.taylor@leeds.ac.uk)  
[www.leeds.ac.uk/fine\\_art](http://www.leeds.ac.uk/fine_art)

Fine Art students at the University of Leeds are encouraged to experiment and develop ideas within the book format. Many engage with, and participate in the Wild Pansy Press imprint and Project Space, and Portable Reading Room events.

This year's stand is curated by Rebecca Jones from the BA(Hons) Fine Art programme.



## LEN & Friends

Angie Butler  
E: [angiebutleruk@hotmail.com](mailto:angiebutleruk@hotmail.com)  
<http://len4letterpress.blogspot.co.uk>

LEN: The Letterpress Etiquette Network operates from the Relief Studio at U.W.E. MA students, staff, artists and invited guests print together, show examples of work, swap tips, discuss their research, and support each other - developing practice both individually and collaboratively.



## Victoria Lucas

Victoria Lucas  
E: [victoria\\_lucas@me.com](mailto:victoria_lucas@me.com)  
[www.victorialucas.co.uk](http://www.victorialucas.co.uk)

Victoria Lucas uses a variety of mediums to examine the ephemeral nature of existence against the passage of time. In current works objects, animals, places, sentiments and people are depicted as a way to retell histories, stories and events.



## MA Book Arts, Camberwell College of Arts

Susan Johanknecht  
E: [s.johanknecht@camberwell.arts.ac.uk](mailto:s.johanknecht@camberwell.arts.ac.uk)  
[www.camberwell.arts.ac.uk](http://www.camberwell.arts.ac.uk)

MA BookArts students at Camberwell College of Arts explore the book through individual project proposals which may encompass multiples, the unique, the precious or ephemeral, installation, digital imaging, paper engineering, documentary or poetry. Core staff include: Susan Johanknecht, Les Bicknell, Helen Douglas and Denise Hawrysisio.



CHECK LIST

Mr Smith

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ITEM	QTY
Inner	1
Outer	1
Pegs 7" Alloy	12
7'0" Loose Guy	1
4'0" Loose Guy	1
4'1" x 4 pce. Alloy Upright	1
2'4" x 3 pce. Alloy Upright	1
Pole/Peg Container	1
Valise	1
Erecting Instructions	1
Care of Tent Leaflet	1

The Contents should be checked against this list. If there is any discrepancy or cause for complaint this slip should be returned to the manufacturer.





FORGETFUL AS A WIND



## Page Paper Stitch

Elizabeth Shorrock  
E: [eashorrock@aol.com](mailto:eashorrock@aol.com)  
[www.pagepaperstitch.co.uk](http://www.pagepaperstitch.co.uk)

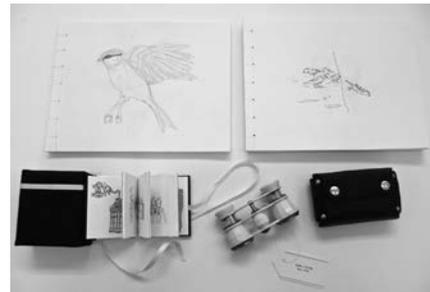
PagePaperStitch is three artist bookmakers, Annwyn Dean, Joan Newall and Elizabeth Shorrock who have exhibited together since 2010 while also continuing their individual artistic practice. They enjoy working together, sharing knowledge and experience but express their ideas in different ways, exploring varying formats and styles found in the art book field.



## BA Printed Textiles & Surface Pattern, Leeds College of Art

Debra Roberts  
E: [debra.roberts@leeds-art.ac.uk](mailto:debra.roberts@leeds-art.ac.uk)  
[www.leeds-art.ac.uk](http://www.leeds-art.ac.uk)

The works selected reflect a diverse range of approaches underpinned by a professional approach and a thorough understanding of bookmaking skills and paper based printmaking techniques. Students exhibit the outcomes as a celebration and recognition of the importance of slow crafting within a technologically advanced world.



## Project Space Leeds

Zoe Sawyer  
E: [zoesawyer@projectspaceleeds.org.uk](mailto:zoesawyer@projectspaceleeds.org.uk)  
[www.projectspaceleeds.org.uk](http://www.projectspaceleeds.org.uk)

PSL was founded in 2006 by artist-curators to provide a platform for emerging artists to make and show work, including the publishing of artists' projects in print.

In 2013 we will open The Tetley, a new centre for contemporary art in central Leeds.



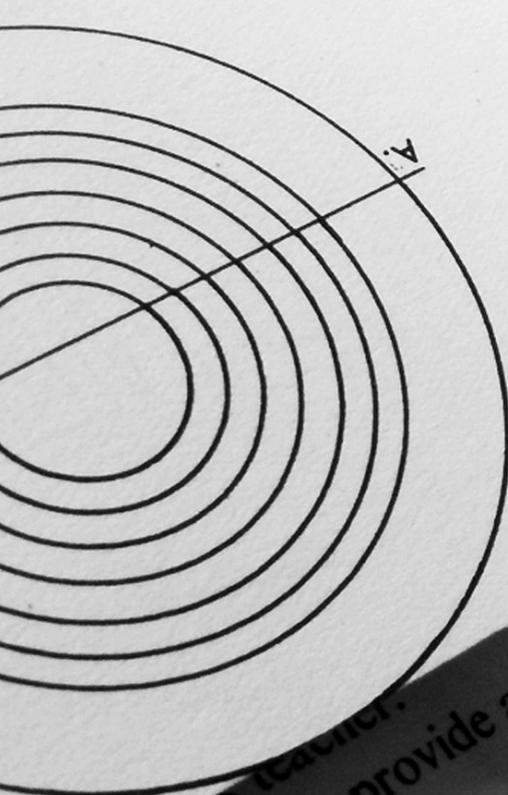
## Karoline Rerrie

Karoline Rerrie  
E: [karoline@chichira.com](mailto:karoline@chichira.com)  
<http://www.karolinemadethis.blogspot.com>

Karoline is an illustrator who sees her work as a craft and strives to maintain a handmade element. She designs, prints and sells a range of multiples including cards, artists' books and screenprints. Karoline also collaborates with other women illustrators to publish limited edition postcard books, fanzines and colouring books.



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## Robert Ridley-Shackleton

Robert Ridley-Shackleton  
E: [robbyshackleton@btinternet.com](mailto:robbyshackleton@btinternet.com)  
<http://hissingframes.blogspot.co.uk>

Robert works as both a visual artist and musician. Illustrating new worlds, with an interest in spirituality and the multiverse through abstract but sometimes more realistic gestures. His works are visions or beliefs that the artist not yet understands.



## Scriven

Catherine Scriven  
E: [catherine.scriven@hotmail.co.uk](mailto:catherine.scriven@hotmail.co.uk)  
[www.catherinescriven.co.uk](http://www.catherinescriven.co.uk)

Catherine Scriven creates handmade papers, artist's books, drawings, prints and digital artwork. Her artwork uses repetition, layering and incorporates reused materials. Recently she has explored the use of textiles, patchworks and stitching in her bookmaking. In 2012 she participated in *The Library of Lost Books* project with Susan Kruse.



## Sheffield International Artist Book Prize

John Clark  
E: [john@bankstreetarts.com](mailto:john@bankstreetarts.com)  
[www.artistsbookprize.co.uk](http://www.artistsbookprize.co.uk)

The Prize is a response to the challenge to find an appropriate context for showing artist's books and one that fits with the centre's aims of innovation and inclusivity. Integral to the 'curatorial' process and project ethos, the Prize is free to enter, open to all and has the main prizewinner selected by the audience.



## Kristine Steele

Kristine Steele  
E: [kristinesteele@hotmail.com](mailto:kristinesteele@hotmail.com)

Pages from old books are reused and assembled into something new, with the paper manipulated so that when the book is opened it allows the paper to expand into a wider space.





## Surrealist Editions

Kenneth Cox  
E: [surrealism@madasafish.com](mailto:surrealism@madasafish.com)  
[www.surrealisteditions.co.uk](http://www.surrealisteditions.co.uk)

Established in 2007 Surrealist Editions is the publishing arm of Leeds Surrealist Group, which was founded in 1994. Our aim is to publish written and visual material, that not only reflects current surrealist activity, both locally and internationally, but is *in itself* surrealist. In 2008, we launched our journal, *Phosphor*.



## TBOOKS COLOGNE

(Tim) Grothaus  
E: [tbookscologne@gmx.de](mailto:tbookscologne@gmx.de)  
[www.tbookscologne.blogspot.de](http://www.tbookscologne.blogspot.de)

TBOOKS COLOGNE is a great small project. It's pure paper publishing and it is a statement: handmade books and zines in small editions, straight outta Cologne, Germany are the ingredients that constitute the bastion against virtual reality and electronic reading comprehension. TBOOKS was brought to life by Tim Inklammern on a warm spring day in early 2010.



## Thomas Tomasska

Thomas Tomasska  
E: [thomastomaska@gmail.com](mailto:thomastomaska@gmail.com)  
[www.thomastomaska.com](http://www.thomastomaska.com)

Often I combine text with imagery or simply use the written word as a starting point, de-contextualising it, obscuring its descriptive nature and highlighting the beauty of type. I prefer a free-er flowing connection to the finished product devoid, as much as is possible, of conventions of applied thought.



## Stephanie Turnbull

Stephanie Turnbull  
E: [tvaussie@aol.com](mailto:tvaussie@aol.com)  
[www.stephanieturnbull.weebly.com](http://www.stephanieturnbull.weebly.com)

Documentation and discovery are important themes throughout my work. My fascination with other places and cultures has inspired my interest in discovery and interaction. All these experiences are personal and intimate; they are discoveries inspired by the journey and a search for life's hidden beauties.

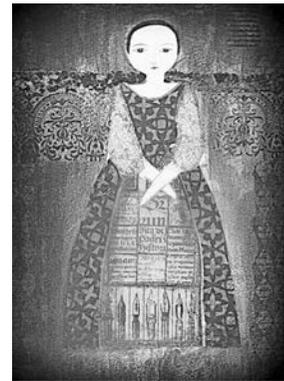




## Valentine & Valentine

Joanna Valentine  
E: joanna.valentine@btinternet.com

We produce limited edition hand-made artists' books combining original design with rare literature. We will be launching *Some Japanese Poems* by R.B. Marriott-Watson, killed in WWI; the uncanny *Do Marionettes Die?* by Maria Luise Weissmann, a neglected Weimar poet; and *British Rainfall 1910*, from an Edwardian weather survey.



## West Yorkshire Print Workshop

Julie Gaskell-Johnson  
E: Julie@wypw.org  
www.wypw.org

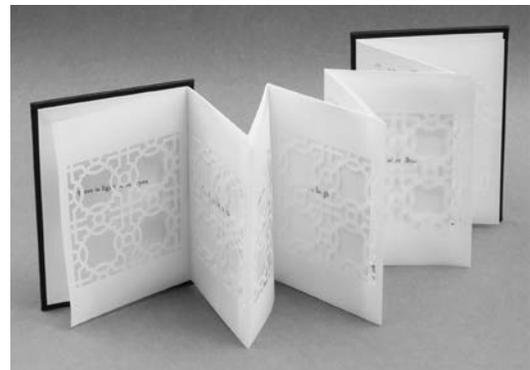
West Yorkshire Print Workshop is one of the leading open access printmaking facilities in the North of England. The organisation supports artists and creative businesses by providing relief printing and screenprinting facilities, specialist printmaking workshops and courses, affordable studio spaces and regular exhibition and selling opportunities for its members.



## whnicPRESS

Pauline Lamont-Fisher  
E: pauline@burntbarn.co.uk  
www.burntbarn.co.uk

whnicPRESS is an imprint started by graduates from the MA Book arts at Camberwell as a vehicle for collaboration. Various artists are exploring themes as diverse as place, memory and the boundary between what is public and what is private through various concepts and structures of the book.



## Wild Pansy Press

Simon Lewandowski / Chris Taylor  
E: wpp@leeds.ac.uk  
www.wildpansypress.com

The second in the series of Wild Pansy Press annuals will be the *Guide Book to Neo-Mediaevalism*. An open call invites artists and writers to respond to the idea of the 'Neo-Mediaeval' in culture, politics and social relations today.





## Elizabeth Willow

Elizabeth Willow  
E: violetelizabeth@poetic.com

Elizabeth Willow is a fine artist and collector of dubious treasures. She creates small, intimate, old-fashioned and new-fangled books, telling of such things as time, death, skips, lists, the joys of gardening, flying, floods, and gin. She is inspired by dreams and memories, by lost things and found things.



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





