

PAGES

archives and office, stationery and document

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UNIVERSITY OF LEEDS

Creative and Cultural Industries Exchange, University of Leeds

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PAGES 2014 and the 17th International 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 17th International Contemporary Artists' Book Fair and includes a series of essays and texts which reflect on the accompanying exhibitions and events, responses to aspects of archives and office, documentation and stationery, and the The Tetley itself, venue for PAGES 2014.

We gratefully acknowledge the support of both The Tetley and the University of Leeds Creative and Cultural Industries Exchange in making this collaboration possible.

John McDowall and Chris Taylor
PAGES

A New Leaf

Inspired by the past life of its new home this year's Contemporary Artists' Book Fair explores context-specific themes of archive and office, stationery and document. Within its 82-year life, the building which is now The Tetley has borne witness to countless acts of word processing, paper pushing and visual marketing. We hold within The Tetley Collection a repository of brewing- and business-related books from the mid-20th Century, as well as marketing brochures, hand-written daily brewing ledgers and notebooks, and other precious relics of Joshua Tetley & Son.

Having exploited print as a curatorial format over the past seven years, (through founding small imprints, micro-bookshops, libraries and producing various publications), we hold a longstanding interest in artists' books and self-publishing. We are delighted to be collaborating with the Book Fair's curators and hosting the event within our programme, placing this mode of production centrally within the major currents of contemporary art practice.

Our love of experimental print is reflected in The Tetley's first publication, *A New Reality*, which extends the exhibition format of our inaugural programme. Replicating the characteristics of this nine-month opening series, the publication is simultaneously a facet of and an archive for the project. We consider it to be a live document, growing accumulatively as participating artists periodically produce loose-leaf inserts for it.

We also hope that our newly commissioned Resource Space at The Tetley, designed by artist Natalie Finnemore, will encourage visitors to spend time with printed matter, joining the ranks of other public and private 'reading room' gems scattered throughout the city.

As a city of three academic institutes and thousands of students, Leeds ironically has in recent times had very few book retailers - in particular of the independent, second-hand and specialist variety. We hope that the art gallery concessions and two new independent art and design bookshops in the city mark a new trend! Throughout the historic drought of book distributors here, the annual Contemporary Artists' Book Fair has helped showcase practitioners active in the region alongside their national and international counterparts. It has long proved to be a spark of excitement and inspiration on the annual arts calendar.

The many stallholders and hundreds of publications on temporary display at the Book Fair reflect the collaborative practices and inter-dependant relationships which regularly feature in the production of artists' books – an ethos echoed within our curatorial approach and within the practice of many of the artists that we work with.

In a transitional age of de-materialised labour, craft and technology, print and pages are by no means dead - the solid comfort of tangible printed matter is as alluring and inspiring as ever. The built-to-last architecture and handcrafted features of The Tetley now provide a site for cultural production which is an apt home for this celebration of new ideas, innovative production methods and the historic format of the published page.

The hand-held scale of the book provides the structure for an intimate, real-time, one-to-one interaction with a work of art – be it craft, fine art, illustration, design or creative text. As bespoke handcrafted originals, artists' books offer an affordable entry point for budding art collectors and furnish individuals with an artwork to take home, keep, lend and share. The Book Fair builds upon a historic craft but brings innovation to bear, and offers artists the opportunity to create small-scale editions for wide distribution.

Kerry Harker (Co-founder and Director) and Zöe Sawyer (Curator), The Tetley



Top left: Still from *Mouth Scroll*, Louise Atkinson, a new video for *Book Act*, 2014
Top right: *Ex-library Book*, Sara MacKillop, artist's book, 2012
Bottom: *Question for Seller*, Nicky Bird, unique artist's book, 2006

Archives and Office, Stationery and Document

Chris Taylor

Archives and office, stationery and document are this year's themes for PAGES, its series of exhibitions and events at The Tetley and satellite programme at the University of Leeds (*Hidden*, bookworks and paintings by John McDowall and Tim Renshaw respectively), Leeds Art Gallery (the recent acquisition and display of Karen Babayan's *PERSE (ANCIENNE)* dressée digital print folio) and Leeds College of Art (Sharon Kivland's *Library Interventions*).

Our collaboration with The Tetley, firstly as a partner in the staging of PAGES 2014 and the International Contemporary Artists' Book Fair and, secondly, with the history of the building and its previous use as Head office of a national brewery, offers new opportunities as we depart from our comfort zone of academia and return to a setting similar to where the Artists' Book Fair first began in 1998 - in the rejuvenated halls of a once thriving business. As with Dean Clough in Halifax, the Tetley's past resonates in its paneled offices and portrait lined Board Room whilst the 'Cultural Industries' fight to make their mark within a building transformed into a centre for contemporary art and learning.

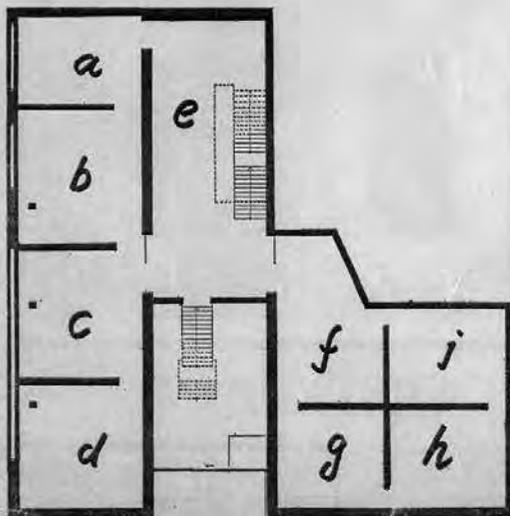
Following The Tetley's own inaugural programme of exhibitions, *A New Reality*, PAGES 2014 has brought together a number of artists and curators researching and producing within an area of practice in which archives and collections play an important role, whether for primary research or as actual resource material that will take its place within a curated body of work. The Tetley's own archive of documents, photographs, objects and ephemera, retrieved from the basement after decades of being part of the everyday working environment of the community that was the workforce and the management, acts as a signifier to those artists and curators wishing to respond to this rich seam of history, labour and production values. William Morris (and possibly even Marx and Engels) would be justly proud.

Artist Sara MacKillop quietly exploits the "aesthetics of administration" (Alexander Alberro, *Conceptual Art: The Politics of Publicity*, 2003). In her 'stationery' world inconsequential objects cling to corners of a room, lie indifferently on a table top and retain a presence through their faded surroundings when absent. Slowly the mundane material in MacKillop's exhibition, *Extended Range*, begins to resonate with its surroundings and finds itself a new purpose that is at once a remnant of an activity and a symptom of Minimalism. Likewise, the photographic images installed in "*To who that it may concern:*" by photographer, psychogeographer and typologist Oliver Griffin compels us to question our relationship with the mundane and our desire to engage with what can seem like an infinite amount of stored documentary evidence. The formal structures of the moveable shelving which Griffin refers to in his work, archive the memories from which a collective, psychogeographic journey is made possible.

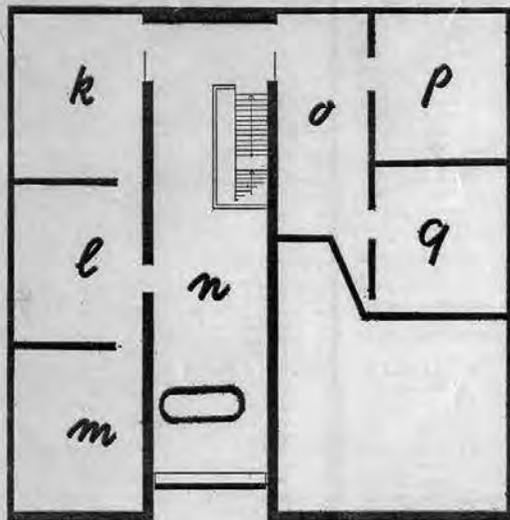
This activity of extracting a history, a journey, from the material we knowingly collect or unconsciously hoard is made explicit by Nicky Bird in her commentary on the working processes of artist Karen Babayan (p.13) and the exhibition *Image>Archive<Memory*, in particular her artist's book, *Blood Oranges Dipped in Salt* (Wild Pansy Press: 2012), a collection of 12 short stories constructed from family memories and photographs. Bird suggests that "photographs are places of performance: firstly, at the original time leading up to when they were taken; secondly in telling of the story between relatives over the following years; and finally in the creative retelling of the story by the artist". Whilst the photographic image may not always tell *the* truth, it tells *a* truth of sorts, acting as a link between the differing recollections by related people of a certain event and a conduit through which a 'psychogeographic journey' may be undertaken and a collective memory formed. As Babayan has herself remarked, "these works aren't meant to be seen as a series of finished works, but rather map out a series of points on a long journey, with reality always in a state of flux."

PROSPECT 68

Katalog-Zeitung zur Internationalen Vorschau auf die Kunst in den Galerien der Avantgarde 20.—29. 9. 1968
Herausgeber Städtische Kunsthalle Düsseldorf Organisation der Ausstellung Konrad Fischer Hans Strelow



KUNSTHALLE 1. ETAGE
2. ETAGE



24. 9. 68 Dieser Katalog gilt als Tageskarte

Kunsthalle
Sektion

Galerien

Katalog
Seite

h	Apollinaire, Milano	20
a	Axiom, London	26
e	Bischofberger, Zürich	28
b	Iris Clert, Paris	12
m	Dwan, New York	22
q	Mathias Fels & Cie, Paris	18
g	Robert Fraser, London	6
d	Kasmin Limited, London	32
n	Yvon Lambert, Paris	10
l	Del Naviglio, Milano Venezia	16
k	Ileana Sonnabend, Paris	24
i	Sperone, Torino	4
o	Swart, Amsterdam	2
c	M. E. Thelen, Essen	30
p	Wide White Space, Antwerpen	14
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Auswahlkomitee

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Enno Develing, Den Haag
Karl G. Hultén, Stockholm
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Dr. Hubert Peeters, Brügge
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Similarly with the exhibition *The Card Index as Writing Machine*, curator John McDowall discusses in his essay (p. 9) how the fragmentary and the collected have provided a source for artists, writers and composers alike, "that this facility for a material and intellectual manipulation becomes a creative procedure," inviting the audience to "assemble" meaning. Accumulations, the staple of many an artist's book, provide the material which is made manifest through visual and verbal processes, the inclusion of Boris Mikhailov's *Unfinished Dissertation* (Zurich: Scalo Publishers, 1999) a prime example of this montage approach to constructing a narrative.

Referencing the book of the same title, *The Imaginary Museum* by André Malraux, curator Louise Atkinson has selected 16 artists who have responded to the notion of the museum archive or display. These temporary collections are only made 'real' through the multiple format of the printed postcard, 16 in total, their non-existence as permanent acquisitions simply providing "points of departure" for a wider audience, each image a tableau of objects and ephemera that the audience may conceive as 'authentic' museum material. As Atkinson explains in her essay (p.17), these 'rival worlds' question the ability of the museum to provide an explanation of the objects and artifacts that surround us, when in effect it can only reflect a world that is its own or that of the people who work within it.

The Artists' Book Fair, the hub of the PAGES project, is itself a provisional collection, a typology of artifacts that come together and are exhibited for a limited period. The Artists' Book genre lends itself perfectly to the transient nature of this event in which a temporary collection is accumulated through invitation and selection and the audience, through their own personal preferences and also acquisition, disrupt that interim structure by establishing their own private museums. Yet, the Artists' Book fair is much more than that; it is a time for conceptual and philosophical exchange as well as that of material objects and currency. AMBruno's *Book Act*, a new project initiated by Sophie Loss, invites artist book-makers to perform and embody the concept or essence of one their existing books through the medium of film. The exhibition will comprise of the originating books and corresponding video work. The GUERRILLA WRITERS, a group of artists from Sheffield Hallam University (Silvia Champion, Chris Graham, Sharon Kivland and Katya Robin) will each be delivering live interventions resulting from material that has arisen from the development of new projects and publications and, in Champion's case, will be a direct result of listening, transcribing and typing throughout the book fair itself.

The significance of relational aspects of *archives and office, stationery and document* within art practice and the artist book genre will be further discussed in two talks, the first, *Question for Seller – the re-emergence of the photographic archive in artists' books* by Nicky Bird and, the second, *Unconcealment: Prospect 68, a book from 46 years ago and the knowledge it represents* by Lynda Morris, Professor of Curation and Art History at Norwich University of the Arts. Bird is an artist whose work investigates the contemporary relevance of found photographs, their archives and specific sites explored through photography, artists' bookworks, and the Internet, creating artworks that make visible the process of collaboration with people who have significant connections to a hidden history. Curator and writer Morris will focus on a single document, *Prospect 68*, an exhibition catalogue for a seminal exhibition of international conceptual art held at the Kunsthalle and Kunstverein in Düsseldorf, 1968. In what could be read as a prologue to PAGES 2014 Morris says, "We need the books and documents to constantly prompt and help us to understand the recent past. Our primary material is both the work and the word of the artist".

Chris Taylor is co-Director of PAGES, artist, curator and Senior Lecturer in Fine Art at the University of Leeds.

Opposite: *Prospect 68*, exhibition catalogue, 1968, from the archive of Lynda Morris.



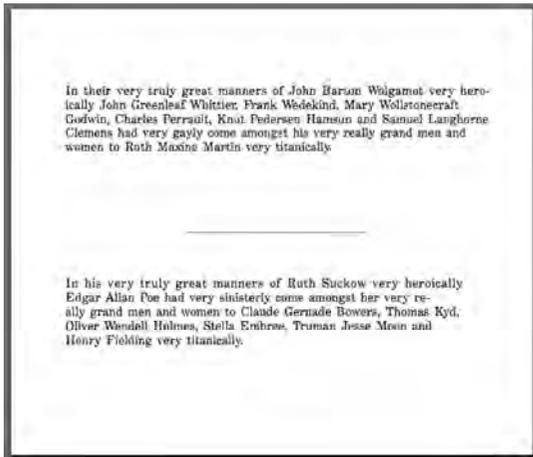
Arno Schmidt



Arno Schmidt's card index



Lev Rubinstein



John Barton Wolgamot, *In Sara, Mencken, Christ, and Beethoven There Were Men and Women*



Janna Ullrich, *Covernent*

The Card Index as Writing Machine

John McDowall

This is an exhibition of artists' books and related works of literature and music that either have their genesis in the fragmentary or comprise of collections of discrete items such as written texts or images.

Many writers have used and still do use note cards to record and organise ideas, citations and facts. And for some, the manifold possibilities of gathering, arrangement, selection and rearrangement, more than simply a reference base, are central to their process of composition. These characteristics of the systematic and the aleatory in the card index, of specific or at times serendipitous selection and of montage and material accumulation are also evident in some artists' bookworks.

Arno Schmidt, writing in Germany from the late 1940s to 1979, filled thousands of cards, each with just a few words. Brief notes of inner and self-consciousness reflections, descriptions of landscape, quotations from and references to literary, scientific, historic and multifarious other sources. These jottings and his thoughts on these jottings and on his own past writing, form an expansive intertextual database from which material was gathered to produce compositions combining colloquial speech, neologisms and citation interweaved into complex narratives. Accentuated by idiosyncratic punctuation, syntax and layout, language and ideas flow in rhythms of repetition and allusion with a modernist self-reflexivity.

One of Schmidt's last works, the 1,334 page novel *Zettels Traum*, is formulated from the material on 130,000 index cards and presents, in the main, four characters discussing over a period of 25 hours the translating of Edgar Allen Poe.¹

David Markson's quartet of novels, *Reader's Block*, *This Is Not A Novel*, *Vanishing Point*, and *The Last Novel*, comprise of short, mostly a single sentence or phrase, items of information on the lives of, and quotes from, cultural figures of the past.² In the context of their creative practice, these separate single articles of facts principally document illness, privation, prejudice, death, the envy and betrayal of others, the often-ironic results of the effects of contingency and bad timing. Very occasionally interspersed amongst these are comments by the/an author (in the third person) named respectively Reader, Writer, Author and Novelist, observations on the act of writing the book.³ References to particular people or subjects are reprised throughout, so that patterns of relation, intertextuality and allusion, and of syntax, are there to be apprehended in the reading. These form an intricate and affective collage, which as Françoise Palleau-Papin writes, "gives to understand without telling."⁴

The Russian poet Lev Rubinstein's work is not only developed by means of series of index cards but this remains the (very appropriate) method of printed and performed dissemination. Rubinstein was a founding member of the movement Moscow Conceptualism, and at one time worked as a librarian, an experience that must have informed his practice and medium. Each card carries a separate very short sentence, phrase or single word. Many of these are found texts, fragments of conversation and literary quotations, they reflect playfully on the quotidian and on diverse modes and genres of discourse. It is in the connections from line to line, card to card that discursive themes and poetic rhythms are assembled. In performance Rubinstein reads through the stacks of note-cards; shreds of speech, caught, recorded and arranged, now returned to the air.⁵

The poems are often collected and published in a book, but also as sets of loose cards such as the recent *Thirty-five New Pages*.⁶ This has a minimal format, each otherwise blank card has a page number as title, printed next to which a superscript number refers to a footnote. These in turn refer back to the card and its potential or possible content.

Robert Ashley's readings of a text by John Barton Wolgamot and Anne-Marie Chaton's *Événements 09* are two examples of collected found material and the reiterative combination of words transformed into sound.

The experimental poem *In Sara, Mencken, Christ, and Beethoven There Were Men and Women* by Wolgamot was self-published in 1944. It consists of 128 stanzas, each comprising of the same introductory phrase, followed by a series of proper names (of Western cultural figures), a name construction, adverbs and ending with *very titanicly*. The shifting, complex rhythm of the writing and of Ashley's reading of this textual repeating assemblage is underlined by the accompaniment of a Moog synthesiser.⁷

The sound poet Anne-Marie Chaton's material is the everyday and most ephemeral of printed matter; the text of train tickets, retail and credit card receipts and packaging. In this performance he overlays the recitation of each of these gatherings of cut-ups of inconsiderable documents with a repeated newspaper headline, the 'event' of the work's title.⁸

Janna Ullrich noticed that there was sameness to cinema poster/publicity images, a variety of standard compositions were employed for different films. Gathered from online sources, she started collecting and collating these by series into a database; of the many categories she identified, 'man or woman sideways' was made into her book *Coverment*.⁹ She cropped the photos to frame the faces and with one to a page, staggered all the pages so that they themselves formed the cover giving an abbreviated view of the whole. This also acts as an invitation to flip through and so animate the sequence of different and yet very similar actors' poses. Heads progressively turned (and now turning) at subtly differing angles and always looking at the camera/viewer/spectator.

Another instance of the use and re-framing of found material is Rachel Smith's *White Noise*, in this case the spoken language of television advertising.¹⁰ The artist set out to write down, to materialise the words of this intangible and fleeting source. Unable to keep up with the pace of transmission, the words and phrases collide together; meaning is truncated or eclipsed, the written text of the book is fragmented accumulation transformed into a continuous movement/flow.

In the mid 1980s Boris Mikhailov pasted his photographs of daily life onto the back of sheets of an abandoned dissertation. Mounted in pairs the photos of people taken either seconds apart or at very different locations/occasions form dialogues. A correlation made more complex by the writing in the spaces around these images, hand-written notes, observations of domestic and urban life, citations from books read and musings and thoughts on art and philosophy. Mikhailov's book *Unfinished Dissertation* re-presents this flux of inner and outer life, of the fragmentary mutability of thought and of a particular specificity of photography.¹¹

Starting from the premise that the full stop delimits and fixes an author's intention (and the reader's expectations) but that the potential of language, made of manifold connections, is infinite, the writer and poet Roger Lewinter's work consists of the continuing elaboration of a single unfinished phrase. There is an implicit indication, in layout and punctuation, that the order of the words and phrases in his book *Qui -dans l'ordre -au rouge du soir- des mots-* have been, and will be, assembled and re-assembled in repeatedly changing combinations.¹² A material instance of this is given in the form of a separate unbound section containing another version of the book's contents.

Walter Benjamin's *Passagen-Werk*, or *The Arcades Project*, was left unfinished at his death in the form of many loose sheets of notes and citations gathered into sheaves. This work was always intended by him to comprise of the large number of quotes and excerpts from a great variety of sources juxtaposed, but with a minimum of analysis and comment.¹³ As Benjamin writes, "Method of this project: literary montage. I needn't say anything. Merely show."¹⁴

Perception and memory in time is not linear but fragmentary and palimpsestual. And there is a manifest correlation between strategies to establish/discover structure, or the poetic, in the randomness of thought and in that of disparate textual material. The collecting of distinct objects into books tend to the sequential more than the consequential - one thing, and another, and another rather than because of and so is inclined to the associative logic of modernism rather than a linear one of realism. In these works there is an invitation for meaning (or another meaning) to be assembled by the reader/viewer as with a construction kit, connections made from one item to another, and patterns, rhythms and resonances perceived across the whole.

John McDowall, artist and co-director of PAGES, is currently undertaking a Practice-led PhD in Fine Art at the University of Leeds.

The Card Index as Writing Machine, curated by John McDowall, The Tetley, 7-23 March 2014.

1 Arno Schmidt, *Zettels Traum* - typescript facsimile 2004 Fischer S. Verlag, Frankfurt am Main and *Zettels Traum Bargfelder Ausgabe Werkgruppe IV/1*, 2010 Suhrkamp Verlag, Berlin.

2 David Markson, *Reader's Block*, 1996 Dalkey Archive, Champaign, IL.
- *This Is Not A Novel*, 2010 CB Editions, London.
- *Vanishing Point*, 2004 Shoemaker & Hoard, Washington D.C.
- *The Last Novel*, 2007 Shoemaker & Hoard, Washington D.C.

3 "Markson indicated some index cards neatly arranged in two shoebox lids. That was the book. Red cards were stuck in between the rest. Bookmarks, I supposed. The red cards, Markson said, are when my narrator makes some appearance. I saw very few red cards." Paul Maliszewski on *The Last Novel*, <nplusonemag.com>, 6 September 2010.

4 Françoise Palleau-Papin, *Ceci n'est pas une tragédie: L'écriture de David Markson* 2007 ENS Éditions Paris, p.236.

5 Video recordings of Lev Rubinstein's performance/readings can be viewed at <www.youtube.com/watch?v=jeBuK7Q9ksU>, <www.youtube.com/watch?v=-wRKMQAe8a>.

6 Lev Rubinstein, *Thirty-five New Pages*, translated by Philip Metres and Tatiana Tulchinsky, 2011, Ugly Duckling Presse, Brooklyn, NY.

7 This was designed and played by Paul de Marinis and was derived from the sound of the read poems electronically processed. The first recording was issued by Cramps in 1974 - Robert Ashley, John Barton Wolgamot, *In Sara, Mencken, Christ, and Beethoven There Were Men and Women*, 2002, Lovely Music Ltd, New York.

8 Anne-Marie Chaton, *Événements 09*, 2011, Raster-Noton, Berlin.

9 Janna Ullrich, *Coverment*, 2010, self-published, Arnhem.

10 Rachel Smith, *White Noise*, 2013, self-published, Sheffield.

11 Boris Mikhailov, *Unfinished Dissertation*, 1998, Scalo, Zurich-Berlin-New York.

12 Roger Lewinter, *Qui -dans l'ordre -au rouge -au rouge du soir- des mots-*, 1998, Éditions Ivrea, Paris.

13 For a detailed examination of this aspect of the work see the 'Phantasmagorias of the Marketplace: Citational Poetics in Walter Benjamin's *Arcades Project*' chapter in Marjorie Perloff, *Unoriginal Genius: Poetry by Other Means in the New Century*, 2010, University of Chicago Press, Chicago.

14 Walter Benjamin, *The Arcades Project*, 2002, Harvard University Press, Cambridge, MA., p.860.



***Blood Oranges Dipped In Salt* and the Latent Photographic Archive**

Nicky Bird

A pair of Mary-Jane-style shoes appears on the cover of Karen Babayan's book *Blood Oranges Dipped In Salt*, 2012¹. Satin gleams in the light and deep shadows draw the eye to the edge of a projected image. Turn the book over and this projected image is the family photograph featured on the back. It has been cropped, showing two figures from the waist down, standing perhaps in a back garden. One is a girl, the other is an adult woman: they are both wearing the same 1920's style shoe. They stand close together in a way that suggests there is a close family link between them. An initial impression of the shoes worn by the woman and on the front cover is that they could be one-and-the-same. This leads to a closer look. There is the trace of another photograph inside them: imprinted into the soles is a bride in one and a groom in the other. They have now become wedding shoes.

The shoes and the photograph of two female relatives are key to the reading of *Blood Oranges Dipped In Salt*. Images are used sparingly by the artist, and appear at particular points in the book – the beginning and the end. They are visual bookends to a series of family narratives. These narratives are not presented through conventional linear time, but one that circulates back and forth, organised through chapter titles taken from a short poem by a great-great-great-aunt. The historical timeline is 1604 to 2011; the geographical cover is England, Cyprus, Iran, Iraq, Armenia and Canada. The book presents seven generations of stories, which together track what it means to be Armenian; to know history however distance or speculative; to retain yet re-invent identity in the face of displacement and even genocide; and to not forget. Although these stories are conveyed through the printed word, many of the stories have their foundations in the traditions of oral history, and as the book unfolds, the reader becomes aware that the artist is taking the reader on another journey. This is through an archive, a family archive where stories are clearly shaped, as the artist describes, by 'loss, displacement, migration, immigration and assimilation.' Although not shown in the book, family photographs and albums have nevertheless been crucial to the telling, and retelling of some of these stories that the artist describes as 'oral family heirlooms'.

Babayan's references how stories have emerged from looking at, and talking through family photographs over Armenian coffee suggesting a domestic scene where the family archive is an informal, active space where photographs facilitate conversations across generations. Her use of photographs and their intrinsic link to oral stories also resonates with Martha Langford's proposal that the album needs 'an oral-photographic framework' and as such, are 'meeting places'.² In *Suspended Conversations: The Afterlife of Memory in Photographic Albums*³, she concludes 'Orality lingers in the depths of photographic consciousness, silently petitioning for critical recovery.' (Langford p.199, 2001)

With these words in mind, let us return to the photograph of the bride and groom inside the shoes. In *Clara's story, March 1935, Tehran, Iran*, the narrative outlines the preparations for the wedding photograph. The marriage has already taken place three months earlier. As she gets dressed in her bridal outfit, Clara is unwell, feeling homesick: she seems unaware that she could be pregnant. Her husband, Artoosh, is proud of his looks, his resemblance to Fred Astaire, and pleased with his new wife - although mystified by her demeanor. The story, which concludes with their look into the photographer's camera, is a vehicle for fleshing out the interior lives of both, with Clara, the artist's grandmother, being particularly vivid. In *Rose's story, October 1923, Baghdad, Iraq*, Rose (Clara's mother) decides to be photographed in an Arab headdress to look 'native' for her second husband, an Englishman. Her story, in the run up to the photograph, encompasses the status and treatment of girls, Rose's divorce and consequent family rift. Her drive to be in the West means accepting, what Rose thinks, will be a temporary separation from her daughter.



Above: Photograph of the artist, her mother and grandmother, Tehran, 1965

Previous page: *PERSE (ANCIENNE) Dressée*, Karen Babayan, digital print on silk habotai, York Minster, 2011

In these cases, the photographs are places of performance: firstly, at the original time leading up to when they were taken; secondly in telling of the story between relatives over the following years; and finally in the creative retelling of the story by the artist. The reader does not know for sure if there is a direct connection to either the wedding photograph inside the shoes, or the portrait of a head-dressed woman within a map at the back of the book. This isn't what's at stake: what matters is their appearance within an artist's bookwork, and through this, the recognition that there are several acts of 'critical recovery' within the work.

It is pertinent to conclude with Marianne Hirsch, whose extensive work on 'post-memory' has navigated through family photographs, Holocaust histories and the 'dislocations of adolescence' (Hirsch, 1997)⁴. She speaks of 'a narrative act of adoption that transforms rectangular pieces of cardboard into telling details connecting lives and stories across continents and generations' (Hirsch, 1997, xii). In *Blood Oranges Dipped In Salt* the artist mobilises her own family archive and its stories to commit a rich and complex Armenian oral history to print. This includes ambiguities and missing pieces in which Karen Babayan also weaves in an archive of unseen photographs that have latent, charged presence.

Nicky Bird is an artist whose work investigates the contemporary relevance of found photographs, their archives and specific sites. She completed her Practice-led PhD in Fine Art at the University of Leeds in 1999. She is currently PhD Co-Coordinator in The Graduate School at Glasgow School of Art.

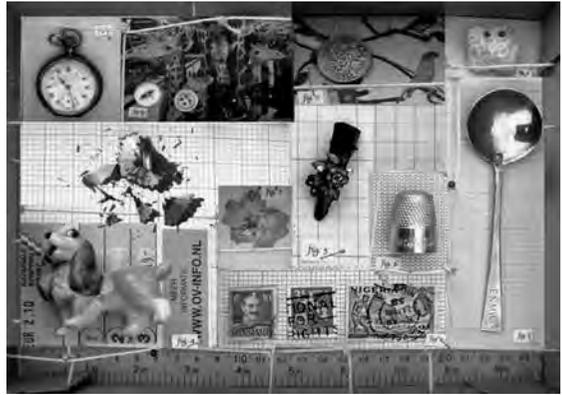
Image>Archive<Memory, an exhibition by Karen Babayan, The Tetley, 7-23 March 2014.

1 Babayan, Karen, *Blood Oranges Dipped In Salt*, Leeds: Wild Pansy Press, 2012.

2 Langford, Martha, 'Speaking the Album: An Application of Oral-Photographic Framework,' in *Locating Memory: Photographic Acts*, eds. Annette Kuhn & Kirsten Emiko McAllister, New York: Berghahn Books, 2006, pp. 223-246.

3 Landford, Martha, *Suspended Conversations: The Afterlife of Memory in Photographic Albums*, Montreal & Kingston, London, Ithaca: McGill-Queen's University Press, 2001.

4 Hirsch, Marianne, *Family Frames: Photography, Narrative and Postmemory*, Cambridge & London: Harvard University Press, 1997.



Selected works from The Imaginary Museum:

Reconstructed, Jon Elland

Thirty Instruments, Jeni McConnell

Landline, Trevor Borg

Bucket List, Katya Robin

Trialogue, Laurie Woodruff

Lake Treasures, Silvie Fish

Family Album, Chris Taylor

Rival Worlds: The Imaginary Museum

Louise Atkinson

The exhibition 'The Imaginary Museum' follows in a tradition of artists and theorists interrogating the museum format to investigate and expose the politics of collection and display. It is a proposition; part taxonomy, part ideology. Utilising the theories of Andre Malraux, Walter Benjamin and Aby Warburg, amongst others, its aim is to ascertain how the museum contributes to an understanding of art history and the ways in which artists have engaged with the collection and categorisation of art.

In this instance, the museum is a series of postcard reproductions created by selected artists, similar to the kind that one might find in a gallery shop. Displayed on a wall rack, participants are encouraged to purchase the postcards, individually or as a set, to create a unique collection. In making this selection, the audience is creating their own imaginary museum.

The reproductions are created in lieu of an original which does not necessarily exist in a static form. The non-existence of the original in favour of a multiplicity of facsimiles, paradoxically allows the artwork to be seen by a wider audience and in various different contexts. Therefore, the word imaginary is not intended to suggest the idea of the unseen or invisible, but rather a way of understanding how audiences might develop connections between the works in their own mind¹, using the postcard images as a point of departure.

These images are also not solely representative of singular objects and artworks, but instead reference the nature of the museum and archive through imagined collections, blueprints, documentation, and classifications. Depicting these multiple museum strategies as single postcard images allows the viewer to investigate the idea of the museum not only as a container for housing historical objects, but as a cultural artefact in its own right. The transient and participatory nature of the work also reflects the myriad iterations of the museum object throughout its changing histories and futures. In this way, the work aims not only to explore what a museum is – its mechanisms, politics, interpretation strategies and histories – but also the other forms that it might take.

Directly referencing the work of André Malraux, in the first volume of *The Psychology of Art* entitled 'The Museum without Walls', the concept of the exhibition begins with the idea of photographic reproduction as the basis for the democratisation of visual art.² As Walter Benjamin writes in *The Work of Art in the Age of Mechanical Reproduction*, the copied work supplants the "here and now" of the original; that is, it can "place the copy of the original in situations beyond the reach of the original itself". This technological autonomy is further expressed through the way in which aspects of the work "can be accessed only through the lens".³ This phenomenon is what Malraux refers to as the "fictitious arts", where fragments and changes in scale create new images to suggest likenesses that may not have previously been perceived.⁴

These fictitious arts were often the subject of the work of Marcel Duchamp who, in 1941, began to create various versions of his work *Boite-en-valise*, which contained miniaturisations of his oeuvre, creating "a particular class of objects [which were] neither originals, nor reproductions".⁵ Duchamp's replication of his own works in the form of a portable museum is indicative of the kinds of strategies employed by artists who are engaged in questioning the processes of the historicisation of art.

These concepts have been explored intermittently by artists almost since the time of the modern museum's creation in the Enlightenment period.⁶ The mid-twentieth century saw an increase in museum interventions when curators began to invite artists to respond to museum surroundings in order to create new site-specific works. These works included commissioned performances such as Jean Tinguely's *Homage to New York*, which was held in the sculpture garden of MOMA, New York in 1960. These

occurrences, however, also prompted other uninvited interventions such as Yayoi Kusama's performance as protest on the same site later that decade.⁷

Methods of exploring these ideas have ranged from artists creating museums of their own, or other artworks, in a mimesis of curatorial practice, through to directly intervening with historical objects and the spaces in which they are contained. In *Subject to Display: Reframing Race in Contemporary Installation Art*, Jennifer A González explores the work of contemporary artists who interrogate the aesthetics and politics of the museum, particularly in the ways that it shapes and frames cultural difference. Previous artists such as Marcel Broodthaers and Claes Oldenburg had begun to open up debates around the relationship between museums and artists through the creation of pseudo-museums.⁸ However, González argues that this practice has been extended through the work of installation artists in the 1990s, who are more focused on exploring and exposing the "historical materiality of the objects they present in their displays; in other words, they care about where the objects came from, who owned them, how they were stored, how they were collected, how they were marketed, how they were (or are) used in different cultural traditions, and how they were (or are) part of a given cultural hegemony".⁹

This is particularly pertinent in the work of Fred Wilson who selects and displays objects from the museum to highlight the histories of these collections. Often referencing his own African American and Native American descent, Wilson re-politicises the museum space to make visible the connections between historical objects and the ways in which museum curation produces social commentary. For example, in his *Mining the Museum* series at the Maryland Historical Society, his intervention *Metal Work* displayed fine Confederate silverwork alongside the slave shackles that were made in the same workshops. Utilising similar strategies throughout the collections, Wilson sought to expose the inherent racism within traditional museum display methods.¹⁰

Such interventions depict the ways in which collections of objects grouped together create particular meanings. In *Archive Fever: A Freudian Impression*, Jacques Derrida suggests that "archives are ... places of consignation, where objects are ... put in the company of other objects, in a collection of signs (consigns) that are meant to produce a coherent corpus, system, or synchrony".¹¹ The idea of the spaces between objects which create meaning is similarly expressed through Warburg's *Mnemosyne Atlas*, a visible record of his "personal image-memory", created between 1924 and 1929. Conceived as an "Iconology of Intervals", Warburg explains how objects should not be classified according to art historical narrative, but rather through considering "the contrasts, analogies, tensions, and anachronisms among them".¹²

This self-referential turn of unpicking the conventions of the museum and reapplying them to art practice is what we might now refer to as a meta-museum. However, 'The Imaginary Museum' takes this a step further. In creating a collection of photographic reproductions referencing the museum, the exhibition becomes a meta-meta-museum (or a museum of museums about museums). Similar ideas have previously been addressed in a survey of existing art practices that have taken their inspiration from the museum. The exhibition entitled 'Museum as Muse' was held at MOMA, New York and curated by Senior Curator, Department of Painting and Sculpture, Kynaston McShine. The exhibition contained over "sixty artists [who] explore everything from the theoretical and conceptual underpinnings of the institution to its ethical and financial practices and internal politics".¹³

These wide-spread investigations into the function and structure of the museum aim to disrupt the grand narrative of the institution and to make room for other (hi)stories to emerge. However, the museum as an embodied history of human interaction with the world often necessitates a more schematic or simplified format.

This is illustrated in *Art and the Human Adventure: André Malraux's Theory of Art* where Derek Allan explains how Malraux considers art (and subsequently, the museum) to be a response to metaphysical questions,

or a way of making sense of the world. In Malraux's view, art is created in order to combat the "chaos of appearances" associated with human insignificance. This rival world, he states, is "not necessarily a supernal world, or a glorified one but one different in kind from reality".¹⁴

Consequently the museum, as an attempt at "denying man's nothingness" becomes itself a rival world which strives to make sense of the objects it collects, in a schema relative to human scale and comprehension.¹⁵ In relation to this theory, the museum becomes problematic as it is clear that the histories that it represents are only one possible explanation. Therefore, the 'The Imaginary Museum' creates multiple "rival worlds" in order to explain how the museum does not represent any other world, but its own.

Louise Atkinson, artist and curator, is currently undertaking a Practice-led PhD in Fine Art at the University of Leeds.

The Imaginary Museum, curated by Louise Atkinson, The Tetley, 7-23 March 2014.

1 Central to this idea is the theory of *Le Musée Imaginaire* (popularised by André Malraux) whereby a viewer carries a mental taxonomy of the previous artworks they have experienced which consequently comes into play when experiencing future artworks. Antonio M. Battro, *From Malraux's Imaginary Museum to the Virtual Museum*, (Sydney: Xth World Congress Friends of Museums, Sept. 13-18, 1999) <<http://www.byd.com.ar/vm99sep3.htm>> [accessed 14 February 2014].

2 André Malraux, *The Psychology of Art Volume 1: The Museum without Walls*, translated by Stuart Gilbert, (New York: Pantheon Books, 1949-50), p. 17.

3 Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, translated by J. A. Underwood, (London: Penguin Books, 1936/2008) pp. 6-7.

4 Malraux, p. 27.

5 Kynaston McShine, *The Museum as Muse: Artists Reflect*, (New York: Museum of Modern Art; London: Thames and Hudson, 1999), pp. 14-15.

6 McShine, p. 6.

7 McShine, p. 12.

8 For a broader range of artists working with ideas of the museum in artistic practice, see James Putnam, *Art and Artifact: The Museum as Muse*, (London: Thames and Hudson, 2001/2009).

9 Jennifer A. González, *Subject to Display: Reframing Race in Contemporary Installation Art*, (Massachusetts: MIT Press, 2008), p. 10.

10 Khadija Carroll, 'Object to Project: Artists' Interventions in Museum Collections', in *Sculpture and the Museum*, ed. by Christopher R Marshall, (Surrey, UK & Burlington, USA: Ashgate, 2011) pp. 217-239 (p. 222).

11 Jacques Derrida, *Archive Fever; A Freudian Impression*, translated by Eric Prenowitz, (Chicago: University of Chicago Press, 1996), p. 3.

12 Martha Blassnig, 'Ekphrasis and a Dynamic Mysticism in Art: Reflections on Henri Bergson's Philosophy and Aby Warburg's Mnemosyne Atlas', in *New Realities: Being Syncretic*, ed. by Ascott/Bast/Fiel/Jahrmann/Schnel, (Wien & New York: Springer, 2009), pp. 42-45 (p. 42).

13 McShine, p. 7.

14 Derek Allan, *Art and the Human Adventure: André Malraux's Theory of Art*, (Amsterdam & New York: Rodopi, 2009) p. 80.

15 Allan, p. 80.

Book Act: an AMBruno project.

AMBruno is a loose coalition of mainly London based artists brought together by a common interest in the medium of the book. Books being one element of our diverse practices which includes painting, photography, video, performance, printmaking and sculpture.



Members of the group produce and show new work at exhibitions and fairs and invite other artists to participate. Past events in our first 6 years of activity have included the Whitechapel Art Book Fair, Lab Gallery New York, the Leeds Contemporary Artists' Book Fair, Sput&Nik Gallery Porto, Eagle Gallery, London and the NY Art Book Fair.

New works on these occasions are made to a theme for example, 'Blue', 'One Fold Books' and 'Black Circle'.



For the 2014 Contemporary Artists' Book Fair our subject is 'Lists', where for the first time our books will be shown in conjunction with our new project - the exhibition Book Act. For 'Book Act' AMBruno artists perform the concept and essence of one of their existing book works. The performance itself might be video recorded or be realised as a primary work through the mediation of film.

The performer uses the camera as the medium for this re-presentation, just as the book was the appropriate medium for the original of the work. The exhibition will comprise of a display of the generative books each accompanying the video work screened on monitors. In this project a wide variety of books have been selected by their makers for translation and subsequently the performance works on film and live are very diverse. For instance Manya Doñaque's book with the structure of a Mobius strip presents an endless lists, a list to document the tasks she performs and has to perform daily. For the performance of the book, a video camera was focused on her mouth as she recited the list line by line, following the order in which the list was compiled. The video is repeated in a loop, highlighting the idea of an endless cycle.



Karen Blake writes about her 2012 book 'void-ances' once, we knew what place meant to us. Now we're not so sure. We live in void-ances. To come to terms with this, I tracked round in circles trying to obliterate the terrain, by boat, balloon and lawn-mower. For the film Karen employed GPS to capture the tracks virtually but then to mis-translate them.

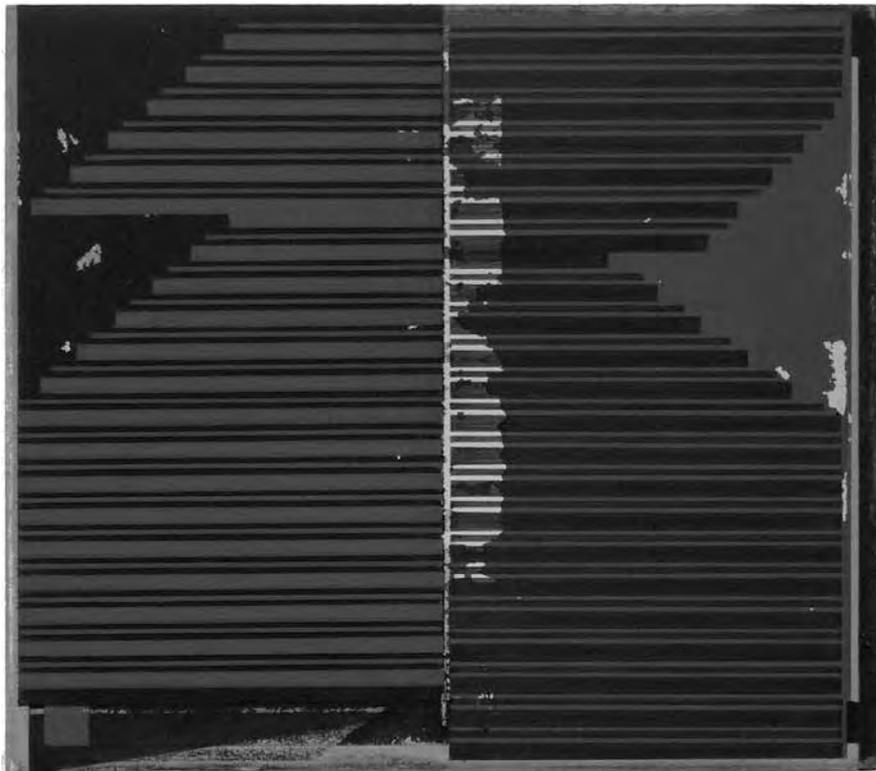
In Cally Trench's 'Cemetery Botany', the book catalogues the carvings on the gravestones in her local cemetery in High Wycombe. The animated film progressively adds colour to these carvings, bringing them to life.

With all these enactments the author's reading of their work is made manifest to others serving as an inspiration for another work in another medium, and so is disseminated to a wider audience. The book maker becomes film maker, and the book is re-opened in different medium.



Sophie Loss.
www.ambruno.co.uk

Participating artists: Anne Rook, Barbara Green Cally Trench, Ingrid Jensen, Jane Grisewood, John McDowall, Judy Goldhill, Karen Babayan, Karen Blake, Kathryn Faulkner, Louise Atkinson, Lydia Julien, Manya Donaque, Marco Cali, Philip Lee, Rossella Emanuele, Sharon Kivland, Sophie Loss, Steve Perfect, Sumi Perera, Valerie Mary. Thanks to John and Kate.



Top: *Atramentum*, artist's book, John McDowall
Bottom: *Notebook Architecture 15*, oil on aluminium, Tim Renshaw

Hidden

Dr Catherine Ferguson

An essay to accompany an exhibition of works by John McDowall and Tim Renshaw in the Wild Pansy Press Project Space, University of Leeds

The viewer is invited into the intimate space of the small gallery to find bookworks by John McDowall and small paintings by Tim Renshaw. Beyond the immediate desire to compare and contrast two distinct forms of practice there is, perhaps, the opportunity to read each practice through the other. The aim of this brief essay is to elaborate that process by bringing insights and critical terms developed in one form of practice to open up thinking in the other.

A book is picked up (this book: *story of the time*): a collection of found images that depict the act by which they are seen; images (film stills?) that have been cropped to frame the hands that hold the open book. A space is opened up through this repetition that is physical as much as psychological. This is a space between the eye and the hand created through a mechanism of reversal and reflexivity; the eye sees a depiction of its own action and the hand feels the physical reality of the image it holds. With no apparent chronological order that would give narrative direction to the sequence of images (a sequence nevertheless) and, in an effort to read the book, the pages are flicked back and forth. Although we recognise the subject of the images, if not their source, we become aware of the image as reproduction, as photograph of a moment in the past. Through an awareness of the mediated image other material considerations become apparent: the thin and transparent paper through which is revealed the unfamiliar trace of the image seen from the reverse side; a strange after-image that interrupts and intervenes in the sequence of images of which it is the trace.

Another book, *Atramentum*. From the blank page to the black page and in varying proportions in between black ink covers and divides the surface with a hard, curved edge that can almost be felt and in places mimics the shadow or bend of the opened pages. The ink lies on the surface, waxy, thick; catching the light but with a matte finish, creating reflections across the symmetrical line of the binding. Searching for meaning (like the melancholic scholars in Borges' *The Library of Babel*) and finding a clue at the back of the book, another spatial conundrum is worked out in the imagination: an exact calculation of a specific surface area of ink becomes an exact volume of viscous black liquid which is used up to print onto another surface a motif (that symbolically and technically represents the source text), that becomes, without losing a drop to the printing process, the pages of a new book.

Without a narrative inside the book, outside the book a narrative begins with the reader who picks it up. Each book is conceived in material terms prior to execution; as the materialisation of invisible lines drawn between aspects of the historical and contemporary practices of reading, writing and making books. The underlying idea is not fully disclosed by the book, but once clues are revealed the experience of the work changes for the words can never be unsaid. However, this "story" about the work is not simply the answer to a riddle - so that once known any fascination with the book is over. Indeed, although specific ideas underpin each book and clearly and logically connect up to form a closed system, it is through handling and inspecting the book that the narrative is refigured and opened up; never to be grasped at once (as if there were a beginning, middle and end). Nor is this story an irrelevance or prop - as if the work should stand alone without it. To the contrary, the story is folded into the encounter with the work, variously as incomprehension, pause, touch, desire, self-consciousness, curiosity etc. which give way to a growing awareness that everything about the book is highly significant; that each material decision is a clue that connects the narrative elements in a different way, from a different perspective each time the book is picked up. The reader is aware of the physicality of the book, not as simply as a form or as a collection of

sense perceptions, but as an object whose qualities envelop a 'potential' that looks backwards, as it were (for example, the weight of paper chosen to make a prayer book portable or the history/volume of the library translated into a quantity of ink etc.) but that also look forward to be developed by other forces, in thoughts yet to come.

Accordingly, the underlying idea could never be fully disclosed by the book (not least because they are made of different stuff) and the significance of the story is not to reveal what hides behind the work. The story always stays outside, parallel to the work; it draws attention to 'the book' as implicitly relative and contingent, without universal value as a unique object, without universal meaning as content. The story (retold through the voice) informs the reader, but not about the truth of the work; it repeats a conventional function of the book but as an absence within the book, and in so doing figures our expectation and belief that through the book we can make sense of the world.

Materials have an equally integral role in Tim Renshaw's works. Notably the aluminium surface has more in common with the plane of a page than the object that is the stretched canvas. The thin metal sheet envelops a utilitarian world of industrial production and mechanical and technical purpose rather than the tradition of Fine Art practice. Oil paint also envelops a potential that looks to its past development from hand-made mix of natural pigments and organic medium to mass produced ready-made tubes and a history of use dictated by the versatility of its specific qualities; pigments made from natural minerals, the flexibility of its mediums, the way it absorbs, refracts and reflects light and the speed at which it dries. These paintings envelop that pace of working with oil paint, which involves a slow accumulation of layers or the removal of unwanted layers and beginning again. Significantly as abstract painting developed towards the 1960s artists abandoned oil paint (as well as the easel) with the invention of acrylic paint that was quick drying and could be used on unprimed canvas. The plastic water-based mediums structured a different kind of painting which was much more immediate; suited to series (the "one-off") and over-painting rather than pre-planning compositions, glazes, scraping off paint etc.

Of a certain size and typically with a central division Tim Renshaw's paintings suggest the unfinished surface of the open notebook. Contrary to the familiar idea that abstract painting creates purely optical spaces with no connection with the outside world, it is as if these paintings extract the note-book from the chaos and flux of the continuum of the everyday (and so, in contrast to the representational hypothesis, they include everything else in life not chosen). The lack of figuration reinforces the idea that it is the internal space of the notebook that structures the work rather than the note-book conceived of as an object in space. This internal space of the book is one that invites the hand-written note, whose pages become filled over time, are turned over sequentially, read/written from left to right. The paintings capture and transfer the forces enveloped within such an object; not as an inventory of characteristics that we might observe but as an object that is experienced through being handled and touched.

This 'haptic' seeing, which links the hand and the eye, becomes transformed into a pictorial structure. This is an incremental process that begins and ends with each touch of the brush (or pull of masking tape); a process that differentiates the mass of stuff in the paint pot or on the palette according to its mix of natural pigments and mediums, its viscosity, density, luminosity etc. The broadly geometric format of the paintings follow the format of the open book; in some instances an approximate symmetry mimics the flip of the page or perhaps the after-image of one side superimposed on the other. The lack of gesture or explicit touch of the artist's hand might lead to the conclusion that these paintings are planned in advance according to a pre-determined outcome. However, the degradation of the surface in places (an index of removing masking tape) is symptomatic of an ad hoc process which does not work towards an image totalised by a distant and mastering gaze. In their arbitrariness, these events are non-compositional acts of chance and blindness in respect of the whole. They repeat the closeness of the hand that writes in the notepad and speak of a process of layering, obliteration, effacement. Like a palimpsest, the surface of the

painting is not read in the order it was painted, but the attention of the eye, informed by tactile experience, is caught by various 'frictions' across the surface which figure different (haptic) translations from the three dimensional to the two dimensional. Various and in different paintings there are; clusters of vertical lines around the edges that imply (rather than depict) the planes of underlying pages, a suggestion of the physical act of printing through mis-registration, the suggestion of architectural (unoccupied) space – imagined or remembered not as an image but through a tactile, corporeal resonance working through the image. The spatial metaphor does not unfold these works (neither as a window on the world nor as an optical space whose continuity depends upon the exclusion of the tactile space of association or illusion). It would be more accurate to describe this space as one of inscription that moves back and forth across the surface; a form of pictorial space that is not grasped as a whole but created incrementally across the surface; nothing more than a surface created on an invisible support.

Encountered together in the exhibition the viewer is invited to engage with these works in physically different ways but also to move between the registers of the visual and the tactile: to view paintings with book in hand and to move between the pages of the book in sight of the painted surface fastened to the wall. Furthermore, through such juxtaposition there is the idea that this is not simply a matter of comparison but that within each work the visual and the tactile operate together and create works that are non-totalisable and open. Underpinning the importance of the material structure of both artists' works (experienced as both tactile and optical) is an absence: the absent story that would link the elements of the idea that underpin John McDowall's books, the absent spatial metaphor that would link the elements of Tim Renshaw's surfaces to form a definitive and representational image. To the contrary, the materiality of the work becomes insistent in its freedom from a clear purpose; as it simultaneously looks to the past (as an envelopment of past material processes) and to future interpretations; of thoughts yet to come.

Dr Catherine Ferguson is an artist and Lecturer in Fine Art at the University of Leeds.

*Hidden**, Wild Pansy Press Project Space, School of Fine Art, University of Leeds, 4-28 March.

* *Caché* (director: Michael Haneke, 2005)

Key Texts:

Foucault, Michel, 'Maurice Blanchot: The Thought from Outside' in *Foucault/Blanchot* (New York, 1987).

Massumi, Brian, *A User's Guide to Capitalism and Schizophrenia* (Massachusetts, 1993).

Ropars-Wuilleumier, Marie-Claire, 'Image or Time? The Thought of the Outside in *The Time-Image* (Deleuze and Blanchot)' in *Afterimages of Gilles Deleuze's Film Philosophy* (Minnesota, 2010) ed. D N Rodowick.



Artists' Book Fair Participants



A New Reality Artists + guests

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A temporary display and special events will showcase the self-publishing and printed matter projects of artists participating in The Tetley's nine-month inaugural programme alongside a selected group of book distributors and independent publishers based in Leeds. Publications and editioned prints by artists Joe Gilmore (qubik), Nous Vous and Aidan Moesby will be shown in a collaborative display with SPUR, Village Bookstore and Catalogue Library.



ABC artists book club

Bernard Fairhurst
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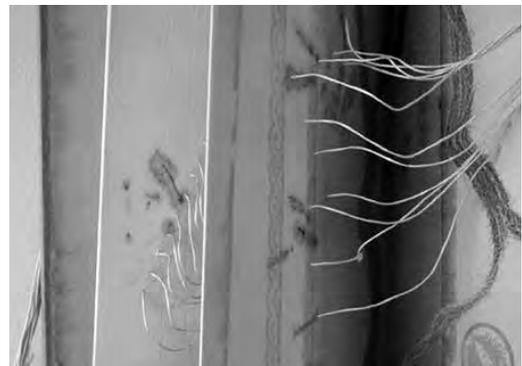
We are an independent book making collective based in Bristol formed from, but not exclusively, the MA Print course at UWE. This is an independent collective, self-funded and self-organised who work on self-generated collective projects and individual book designs.



Alice Fox

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Alice's acutely observed work combines the textural qualities of textile and printmaking processes, including rust prints, naturally sourced mark making, embossing and collagraph printmaking. She builds up layers of print and stitch to make contemplative artworks that embody landscapes rather than represent them. Alice's books feature layers of original print and hand stitch: each one is unique.



Ambeck Design

Mette Ambeck
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Since 2000, Danish designer, book artist and educator Mette Ambeck has created, exhibited and worked within the expanding sphere of book arts. Her work - expressing her deft use and application of craft skills like paper-cutting and bookbinding alongside design/typographic sensibilities - has been exhibited widely, and acquired by international collectors. In recent years she has played a key role in the Doverodde Book Arts Festival/Symposium in Jutland.



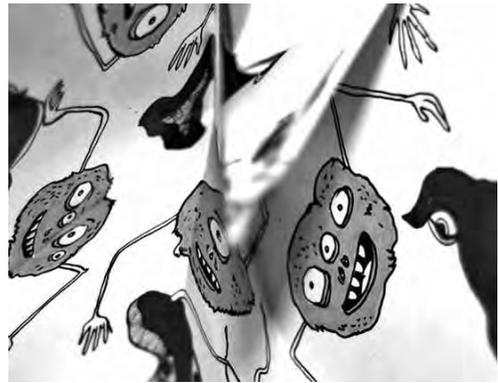




BA(Hons) Art & Design, University of Leeds

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The diverse nature of this programme in the School of Design has led to a very wide range of artistic responses for the 2014 Artists' Book Fair. Collectively, we present a small library of books that reflects this variety and the vitality of the course. This year, finalist Marie Da Silva chaired the following team of student curators: Suzi Bratt, Filippa Dobson, Lucy Worne and Natalie Winwood.



artistsbooksonline

Noelle Griffiths
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artistsbooksonline.com is an artist-run website which brings together a diverse range of artists who make one-off or small limited editions. It provides the opportunity for artists to co-exhibit on-line or at artists' book fairs, collaborate in making books, run workshops and curate exhibitions.



Batley School of Art – Fine Art for Design

Eve Gray
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In a quiet corner of the educational world we playfully, ironically, inventively, seriously, narratively, sequentially, humorously, sculpturally, digitally 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.



Becoming Press

Louisa Parker
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Louisa Parker is a practice-based researcher working on a PhD entitled *Small Stories: Contemporary Graphic Narratives and Gendered Histories* at Loughborough University. *Small Stories* examines contemporary social history from a gendered perspective through the medium of drawing using archived oral history as a source.





Café Royal Books

Craig Atkinson
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I publish between 20-50 books each year, photography and drawing based and within a broad theme of social change in Britain.



Camberwell College of Arts, MA Book Arts

Susan Johanknecht
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MA Book Arts 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 Hawrysiw.



Carla Moss

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I make artist books on the subject of time and place. They are a mixture of performance and recordings (pen or pencil on paper) of time moments that have been compiled into the form of a book. I also use maps and other papers within the content of the books.



Charlotte Victoria Furness

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My work features both popular and unknown characters, are humorous and also educational, for example *The Great Exhibition* and *The trouble with channel swimming* colouring books. *Her fur was all her own* features various tales from the creatures who inhabit the dark forest. Some tales are sorrowful, some tales are comical, all are dark and include gallows humour; we see disgruntled lady magpies poisoning their spouses, melodramatic wolves and arrogant bears.

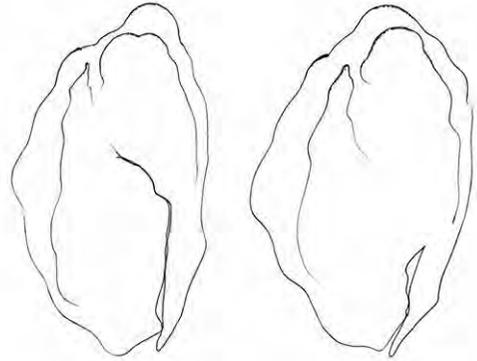




David Barton

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In the dialogue between myself and work the marks I make with pen or paint are pleadings for a response to questions that I am unable to ask until I receive a reply. Often desperate when working, I make hopeless, even broken and destructive marks, because I am unable to see or respond to what is happening. When I am least in control, exhausted through failure, expecting nothing the work becomes alive and takes over its own development. When drawing after drawing, painting after painting happens fortuitously, I am engulfed in the process of appearing.



Ensixteen Editions

Mike Nicholson
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www.ensixteeneditions.blogspot.com

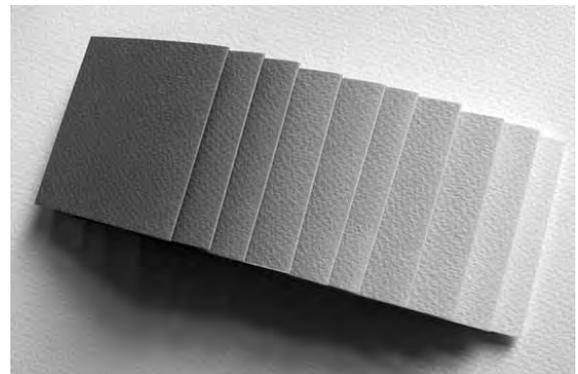
Since 2004 Mike Nicholson has created the 'bio auto graphic' series – part-autobiography / part-cultural commentary – and to date there have been 24 editions. Created as either one-shot single issues – tied to themes of the moment or steered by occasional participation in curated shows – or as linked multi-part narratives, they have been collected internationally by private and public collectors, and exhibited around the world.



Essence Press

Julie Johnstone
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Essence Press publishes works by Julie Johnstone and, occasionally, other artists and poets. Works explore perception, distillation and contemplative experience.



Filippa Dobson

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I am a Live Artist and a Printmaker. I make artist's books which I term 'performance books' and I make 'performance maps'. My performance books and maps may be performed and can also contain the memory of repeated performances. I am currently making prayer maps which I fly like prayer flags in a number of sacred places in Yorkshire. I am interested in making contemporary transcendental space.



Fine Art, University of Leeds

Chris Taylor
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Artists' books play an important role in the development and processing of ideas and concepts at undergraduate, postgraduate and research level, including the work of academic staff.

2014 will see the launch of the new Centre for Research in Artists' Writings and Publications.



Ghosts Publications

Lynette Willoughby
lynettewilloughby@gmail.com
lynettewilloughby.com

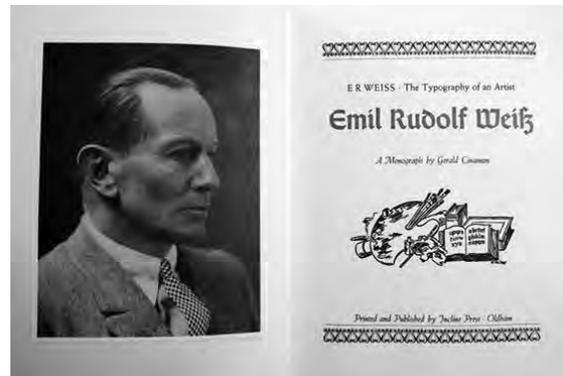
Ghosts Publications make a broad range of artist's books in form, content, size and price, an eclectic mix of craft and conceptual art. Members of the group are Lynette Willoughby, Sue Wray, Jean Sagheddu, Terry Wragg, David Honeybone and Jonathan Lindh.



Incline Press

Graham Moss
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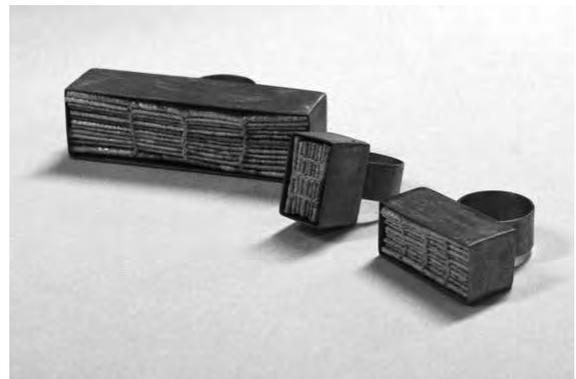
Incline Press is a private press producing letterpress printed and hand bound books.



Interdisciplinary Art and Design, Leeds College of Art

Paula Chambers
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Students from the BA(Hons) Art and Design (Interdisciplinary) course at Leeds College of Art produce artists' books and associated paper-based art and design ephemera.



EYE ~ SPY THO

with my little eye.....

..Look at that...oh it,s gone..

LOOK AT THAT...LOOK at that

Bat Your lashes

NOSE
TO

glimpse

Something beginning with K.

Kelly's



KELLY'S



please give me
a butterfly

♥ EYE

kiss

THE

LEFT EYE

WINK



uno

BLINK

NIM

one



1 one one
see saw

watch

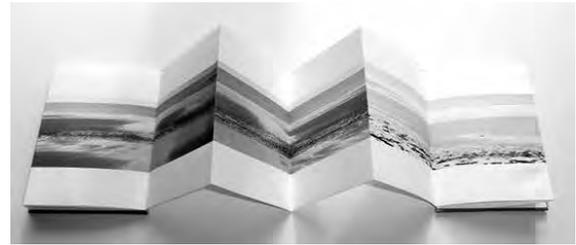


OBSEV E

Jane Cradock-Watson

jcradock-watson@ucreative.ac.uk

Jane's books are sensual. They can be read by sense of touch. Their subject matter is primarily focused on nature, the landscape and 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.



Jane Hyslop

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www.janehyslop.com

My work has documented the decline of the mining industry, the dereliction of former mine workings, railways and other man made sites in parallel with the regeneration of this land in my native Midlothian through artist's books, prints and drawings.

My work focuses on and examines the push and pull of the relationship between human activity and nature's resilience.



Joan Ainley

j.ainley@w3z.co.uk

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



Joanna Wilkinson

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jowilkinson.co.uk

I have been making small books for nearly three years. Most of my tiny tomes are non-narrative pieces which are full of illustrations and theme associated dialogue. I enjoy drawing, printing and collaging, all three usually make an appearance in my work.





The Mask

*Look how the
mask
comes from
Africa
to New York.*

John Barrett

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www.thelorcaproject.com

I have been visually interpreting the poems of the Spanish writer Federico Garcia Lorca, in a range of illustrative media and formats including paintings, silkscreen prints, etchings, photographs, collage and other mixed media. The common thread of my work is the interpretation and illumination of the words by Lorca but also an exploration of the vivid symbolism and literary meaning within the poetic works.



John McDowall

j.mcdowall@leeds.ac.uk

In the work there is reference to and a taking up of existing printed matter and, on the turn of the page, a degree of self-reflexivity. *Trieste Zürich Paris - a liminal score - pages, streets, and edges; lines of print and lines of random strolling/reading from map to score to (re)performance; three cities in which James Joyce wrote Ulysses, walking/sounding another city.*



Karoline Rerrie

karoline@chichira.com

Karoline is an illustrator who creates images by hand using drawing, silk screen printing and Japanese Gocco printing. She sees her work as a craft and strives to maintain a handmade element which is what initially led her to explore printmaking.



Kim Bevan

kim_bevan@yahoo.co.uk

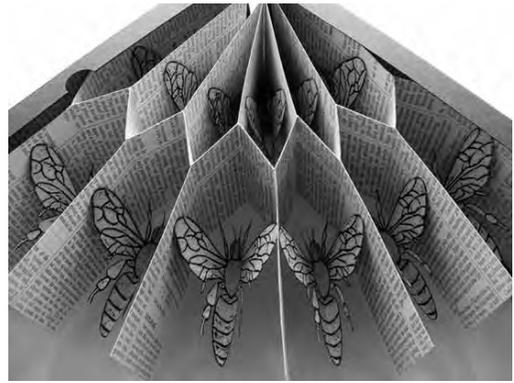
Kim Bevan creates small book works as part of her practice that play on human curiosity to become intrigued by the hidden and unseen in the world. Her work varies, from that which incorporates personal experiences, messages or poems to more visual pieces using cut work and photography.



Kristine Steele

kristinesteele@hotmail.com

By exploring discarded papers and books and the printed text within, there are possibilities to bring together these elements to produce new book structures that change when opened to illustrate my interpretation of natural and historical images.



Leeds City College

Tony Baker
thegalleryatflannels@gmail.com

Taking their inspiration from anything and everything, students from the Visual Arts department 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. These purveyors of playful book manipulation produce works in their own inimitable fashion, eschewing house style in favour of unbridled experimentation.



Leeds College of Art: BA Visual Communication

Natalie Hill
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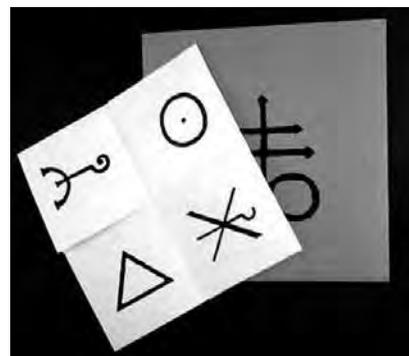
BA Visual Communication is a social design programme. All first year students produce a hand-bound book incorporating illustration and photography in delivering an issue based narrative. Students go on through the programme to work creatively with the media producing educational, documentary and experimental books utilising a diversity of techniques and materials that engage with a wide range of audiences.



Louise Atkinson

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My recent work investigates ideas of the crossover between art, artefact and interpretation within text, image and object. To explore this I produce new paper-based and artist book works, with the outcomes often resembling or mimicking museum style objects which also have an element of tactile or interactive qualities.

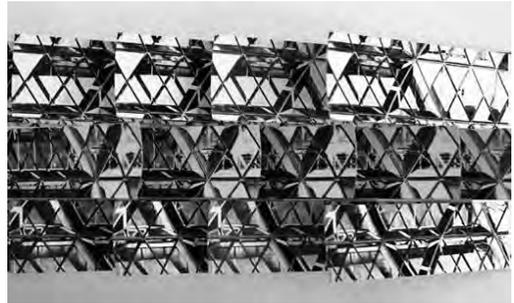




Mandy Brannan

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Pattern from Structure and Structure from Pattern; my arts practice has focused on creating a structural visual language that explores my personal experience, interaction and engagement with the architecture of London. By examining the elements brought together in building these structures I look to develop work of a spatial quality within the book arts format.



Mr Smith

Phil Smith
psmith3@hotmail.co.uk

Artists Books and Multiples.



New Arcadian Press

Patrick Eyres
patrickeyres@gmail.com

51 editions of the New Arcadian Journal and 70 Broadsheets have been published since the launch in 1981, plus cards, small books and print folios. The NAJ combines art and scholarship to shed new light on historical landscapes as well as contemporary artists' gardens, especially Ian Hamilton Finlay's Little Sparta outside Edinburgh.

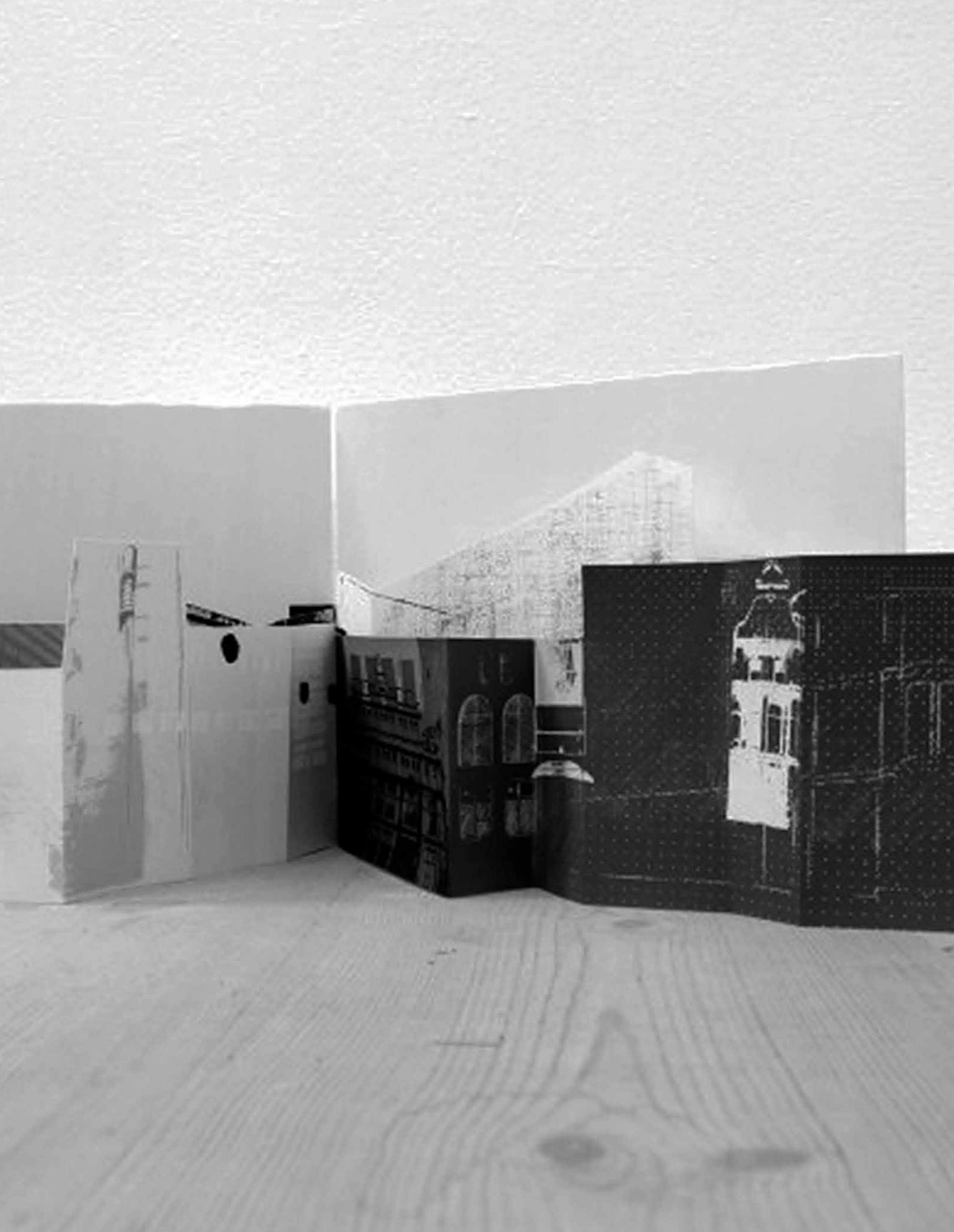


Old Bear Press

Kathryn Poole
oldbearpress@gmail.com

Old Bear Press is formed by three artists, Kathryn Poole, Deborah Neely and Heather Chou, based in the North West of England who share a common passion for fine art printmaking and bookbinding. With diverse styles and fields of interest ranging from acutely observed natural history illustration through digitally manipulated still life to contemporary oriental subjects, the artists' work collectively tends towards a quiet aesthetic, each favouring a monochrome or muted palette.





PagePaperStitch

Elizabeth Shorrock
eashorrock@aol.com
www.pagepaperstitch.co.uk

Annwyn Dean, Joan Newall and Elizabeth Shorrock have been exhibiting together throughout the North of England as PagePaperStitch since 2010. They enjoy working together, sharing knowledge and experience whilst continuing their individual artistic practices by expressing their ideas through the many different formats and styles of the artists' book genre.



PAPER

David Hancock
papergallery@mail.com

PAPER is an artist-run commercial gallery in Manchester lead by Andrea Cotton, David Hancock and Simon Woolham, selling affordable and accessible paper based works, including artist's books, prints, editions and multiples. The gallery opened in August 2012, has a regular programme of exhibitions, presenting the work of gallery artists as well as providing a platform for outside curatorial projects and an Artist-in-Residence programme, Exploring PAPER.



Pat Hodson

Patricia A Hodson
pat@pathodson.co.uk

Books which cross boundaries between paper, fibre art, digital print and bookarts. Tactile surface, layer over layer of colour, laid on and embedded within the surface; a complex interweaving of image with word - glimpses of fundamental patterns - hidden myth, lost paths and forgotten journeys.



PJB Editions

Philip Brittan
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PJB Editions was established in 2013 by artist and designer Rosie Ritchie and photographer Philip J Brittan to produce individually crafted books, portfolios and prints. Publications include hand-made artists' books produced in limited numbers and lithographic printed books in larger editions. PJB Editions endeavours to feature collaborations with writers and other artists.

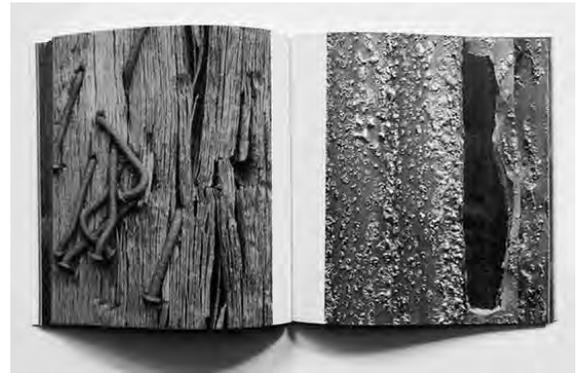




Pink Parrot Press

Laura Little
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Through multiples and one-off books, the Pink Parrot Press produces publications that investigate the boundaries between the artist's book and the illustrated book.



Ratchford Ltd.

sales@ratchford.co.uk
www.ratchford.co.uk

Ratchford Ltd., supplier of bookbinding equipment and materials since 1889.



Roncadora Press

Hugh Bryden
roncadorapress@gmail.com

My books and pamphlets usually involve poetry and printmaking and aim to create a good balance between word and image. I have hand-printed and one-off books alongside limited editions.



Sandra Whyles

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I am a visual artist and maker using ceramics, photography and printing. Artists' books allow me to explore and experiment with my preferred methods and to develop techniques and ideas. Making artists' books provides the canvas for the narratives that run through my life and the environment that surrounds me from a social, personal or political perspective. Working with and counter to global popular culture I see my art as an evolutionary process.



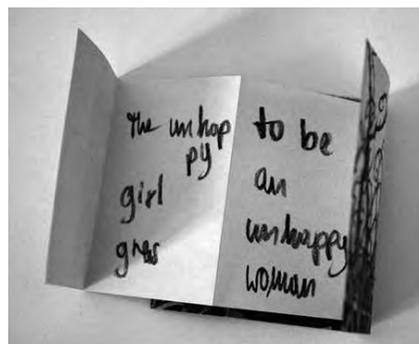


Shaeron Caton-Rose

shaeroncr@virginmedia.com

www.shaeron.com

Artists' books made from a variety of materials including braille and hand-made papers, clay and with a range of bindings. The books are made as part of larger artist-led projects around themes of threshold, pilgrimage, transience, remembrance, translation and storytelling.



Sheffield Hallam University MA Fine Art and Guerrilla Writers

Sharon Kivland

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The Fine Art MA course at Sheffield Hallam University integrates art writing and book production as part of its programme. From this, a number of initiatives have emerged, such as the group GUERRILLA WRITERS, and these will be represented at the book fair, in response to the themes of stationery and document, archive and office.



Stef Mitchell

stef@stefmitchell.com

My practice develops from an ongoing relationship with the landscape, specifically travelling through it. Walks, set aside, field edges and the effects of weather patterns on plant growth are explored and documented using printmaking working directly with plants. The ink, plant and paper are equal elements in the process. Small change, slow growth, chance and subtle nuances of difference all play their part, immersing me in the landscape.



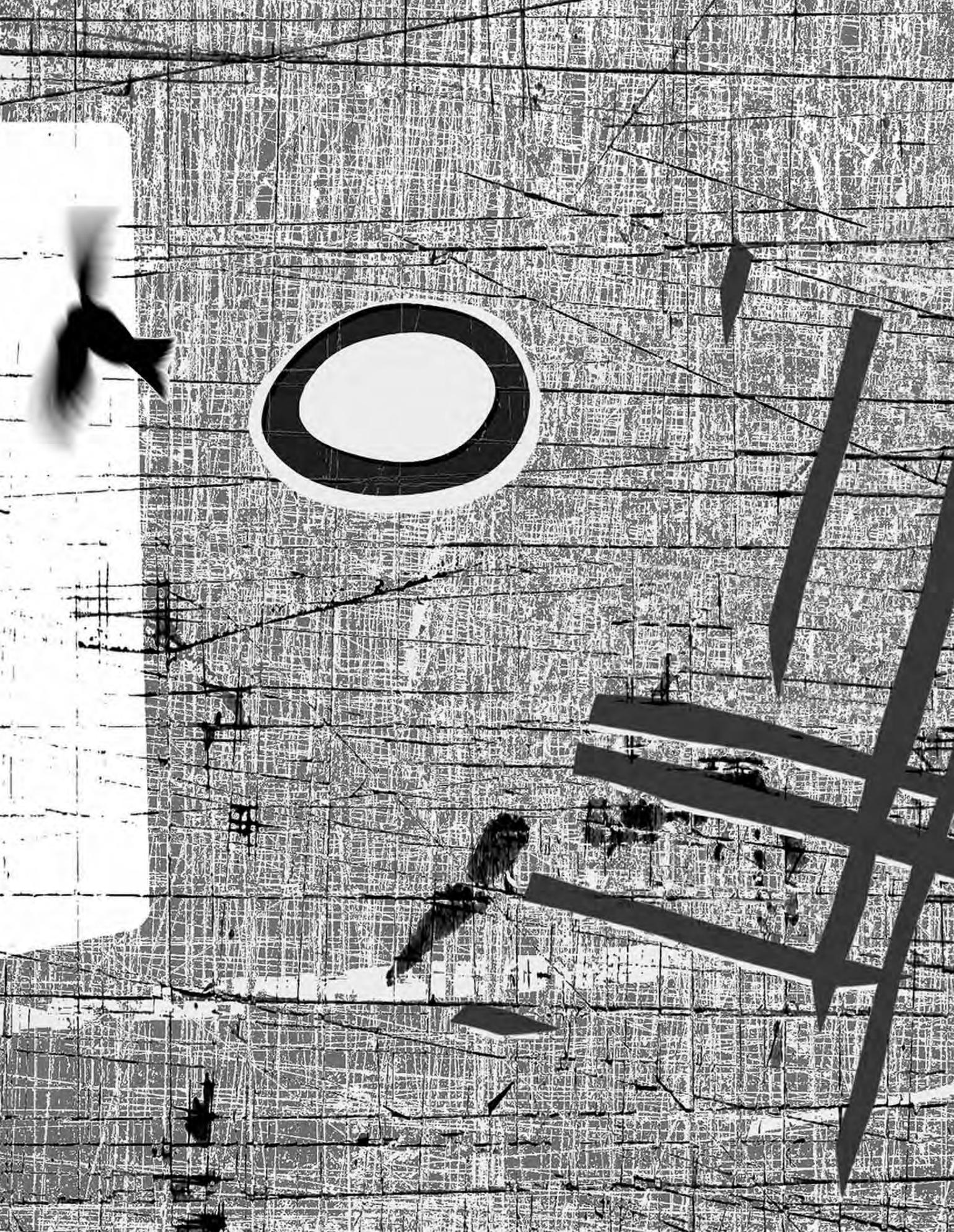
Surrealist Editions

Kenneth Cox

surrealism@madasafish.com www.surrealisteditions.co.uk

Established in 2007, Surrealist Editions is the publishing arm of Leeds Surrealist Group (founded 1994). Our aim is to 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. Launched in 2008, our journal, *Phosphor*, presents evidence of surrealism's continuing creative luminescence, as well as drawing attention to neglected aspects of the movement's history.





The Caserom Press

Philippa Wood and Barrie Tullett
info@the-case.co.uk

The Caserom Press is a collective whose work explores the function and format of the book, from single limited editions to multiple copies; from the artist's book to traditional print; from stencils to typewriters; from letterpress to litho; from the digit to the digital.



Theresa Easton

theresa_easton@yahoo.co.uk
<http://theresaeaston.wordpress.com>

Theresa Easton is a printmaker based in Newcastle. Artist's Books provide the opportunity to develop international projects such as *The Sunderland Book Project* and *WWI & TrenchArt*. Easton's books intertwine handmade techniques with traditional printmaking processes to explore social history, scientific findings and contemporary politics.



Thomas Tomasska

thomastomasska@gmail.com

Exquisitely hand-made limited edition books (usually runs of 10 or less) with a wide variety of subject matter incorporating finely printed imagery from my own designs and sometimes words. Recent titles include *Birds In Print* (beautiful, often abstract interpretations of a variety of birds) and *About Time* and *About Time 2* (a series of miscellaneous abstract prints).



University of Central Lancashire - Drawing and Image Making

Craig Atkinson
craig@caferoyalbooks.com

The Drawing & Image Making course at 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 artist's books and print. The course employs drawing methodologies in order to focus intellectual curiosity and to develop and communicate new ideas.



↑ EXIT to 10th &

←  Elevator

 Platforms 3 & 4
 10th & Filbert Streets

 EXIT Tracks 3 & 4

Victoria Lucas

victoria_lucas@me.com

Interdisciplinary in approach, Lucas primarily uses video, photography and sound to explore the intangible, immaterial experience of being, against social, political, and cultural constructs. Notions of absence, failure and control are poetically encapsulated through visual and auditory artworks. Elements from the urban environment are collated, references to the fragile body are digitally archived, and futile actions are carried out on repeat; markers of time that contribute to our perception of what it is to be human.



Weproductions

Helen Douglas
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www.weproductions.com

Handscrolls have always fascinated me in their narrative phrasing, and now with digital scrolling I believe they have relevance for e-publishing. *The Pond at Deuchar* handscroll printed on Chinese Xuan paper in 2011 was subsequently developed as an e-scroll, part of the *Transforming Artist Books* research project, carried out between Tate and University of the Arts London (2013).



whnicPRESS

Pauline Lamont-Fisher
Pauline@lamont-fisher.fsnet.co.uk

whnicPRESS is an international collective of book artists brought together during postgraduate studies in London and now scattered across the globe. The imprint is used as a vehicle for exploring and developing ideas heavily influenced by the individual environments which the artists inhabit. In addition to the collaborative projects, individual works are available from Egidija Ciricaite, Pauline Lamont-Fisher, George Cullin and Erin K Schmidt, amongst others.



Wild Pansy Press

Simon Lewandowski & Chris Taylor
info@wildpansypress.com

Through the Imprint, Project Space and the Portable Reading Room, the Wild Pansy Press endeavours to break down the boundaries between Art, Writing and Literature. Recent image/text collaborations include Griselda Pollock and Bracha Ettinger's *Art in the Time Space of Memory and Migration* (published with the Freud Museum), Harriet Tarlo and Judith Tucker's *Sounds Unseen* and Roxy Walsh's *Two Tongues Tied*.





