





# PAGES

collections and collaborations

*PAGES collections and collaborations* first published by the Wild Pansy Press on the occasion of PAGES 2015 and the 18th International Contemporary Artists' Book Fair, The Tetley, Leeds, 5–22 March 2015.

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Edited by John McDowall and Chris Taylor  
Design and layout by Chris Taylor

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ISBN 978-1-900687-51-5

British Library Cataloguing in Publication Data  
A catalogue record for this book is available from the British Library

Cover image: *Home from Home* © Chris Taylor 2015  
from the *Re object* exhibition, curated by Sophie Loss

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## **PAGES 2015 and the 18<sup>th</sup> 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 18<sup>th</sup> 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 collections and collaborations.

We gratefully acknowledge the support of The Tetley, the University of Leeds and Pression Creative Print & Finishing in making this collaboration possible.

John McDowall and Chris Taylor  
PAGES



## Considering Collaboration

Zoe Sawyer

The idea of co-curation is a contentious concept in some circles. For the individuals that make up the curatorial team at The Tetley however, it's a method we've tried, tested and actively developed for the past 10 years or more, through collaborative curatorial projects prior to Project Space Leeds (PSL), the collective curatorial practices we've maintained alongside PSL and The Tetley, and our approach to collaboratively curating projects and commissioning artworks with artists within these organisations.

Our partnership with PAGES was entered into in this spirit. Recognising a similar way of working amongst its existing curatorial collective (Louise Atkinson, John McDowall and Chris Taylor), we anticipated an equally fruitful cross-fertilisation of ideas and interesting array of exhibitions would occur through the process of working together.

This is just the second year of PAGES at The Tetley, yet collaboratively selecting and curating the projects already feels like second nature. Nevertheless, we remain excited about the potential for exploring new directions together in future years. As interest in printed matter and self-publishing continues to soar amongst practitioners, and having firmly found our feet at The Tetley (now that over 100,000 feet have passed through our doors), we can think about ways in which we really interrogate every aspect of what PAGES endeavours to be: the international element, the history and contemporary practice of book arts and the work it proliferates into and nudges up against – language acts, text art, spoken word, narrative, graphic arts, typography, print making, craft and sculpture – the limits are boundless.

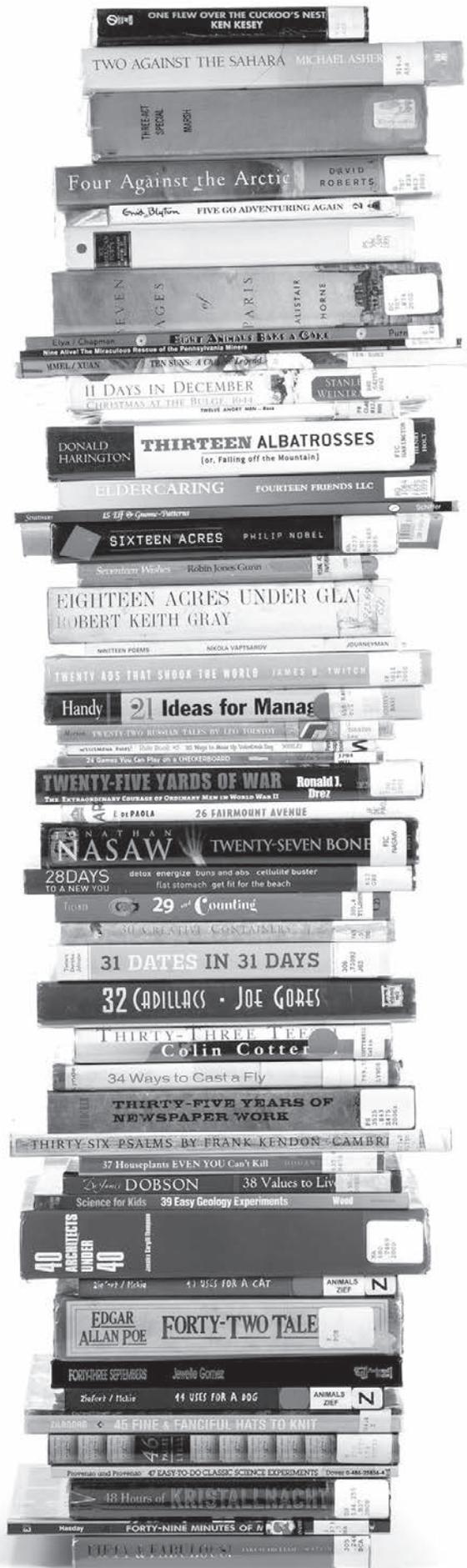
This year's curated projects uncover the more collaborative nature of producing publications. A publication (artwork or exhibition) which is produced in a vacuum is a very rare thing. Sourcing, producing and collating material or ideas for a publication may sometimes be an autonomous process but more often than not other vital elements of the production process are drafted out or shared amongst a wider group. Editing, design, print, binding, stocking and distribution are rarely done single-handedly.

*Collections and Collaborations* also examine the collections, accumulated from collaborations, which exist as an archive of these creative partnerships. Several of the exhibitions this year, developed through open calls among artists' networks, illustrate how productive working together and showing as a group of artists can be. Projects like *The Kippenburger Challenge* and *The Editions* are testament to the productivity and momentum that arises from having a shared ambition and working towards a common objective.

In this increasingly individualistic age, it's good to be honest and acknowledge how much of what we do is actually achieved through working in unison, however invisible those day-to-day support networks and creative commons where collaboration and co-production takes place, actually are.

*Zöe Sawyer is Curator at The Tetley*

Opposite page: The key collection from The Tetley archive (photo: Chris Taylor 2014)



## Cultivating Collaboration

Chris Taylor

Scanning across the bookcases in my studio, my attention focuses on a number of oversized containers squeezed between the collection of artists' books, art magazine subscriptions, exhibition ephemera and miscellaneous items – those objects the wrong shape or size that refuse to slot neatly into place – stacked and balancing precariously on the edge of the shelves. Whilst these larger intrusions at first appear to have the function of sturdy bookends supporting the ashamedly un-organised storage 'system' that I've adopted over the years, or simply acting as dividers separating artefacts from journals and text books from artists' writings, they are the result of a mode of practice and curatorial endeavour which, whilst not rejecting wholesale the notion of the single author, certainly welcomes with open arms the engagement and multi-critical approach of collaboration within the context of contemporary art practice.

These collaborative projects come in many forms, shapes and sizes, from archival boxes and folders such as those to be found in RGAP's *The Projector Room* – a filing system of transparencies, plans and texts – to "battered tins" from Gefn Press<sup>1</sup>, and bespoke plastic cases as with the four volume *ATLAS* compilation by Jake Tilson<sup>2</sup>. These contain numerous responses to a specific theme, a building/space or the (then) impending millennium; they are complete exhibitions in themselves. Through collaboration the outcome is by virtue a collection or a series, but it may also result in collective failure, as there is no certainty that an open call or a selected group of artists, writers or performers will produce a cohesive and successful outcome. This is the risk we take when we commit to working with one or more people, short or long term, towards a common goal.

For *Collections and Collaborations* I made contact with US-based artist Lenka Clayton, communicating via email and, when time differences and commitments allow, Skype (I have never met this artist in person). Within the context of this project Clayton's practice can be viewed two-fold; firstly, employing the mediums of the book format and text (printed or written) as content and, secondly, the involvement of a third party or parties in the production and realisation of a concept. This intervention into the creative process by someone at a distance, who may well be located on a different continent, is crucial in capturing the potential of the collaborative nature of the project and the unexpected outcomes each time one of her ideas are encountered and recreated by a different artist, editor or curator. Each of Clayton's concepts have a set of rules that must be adhered to; these involve the research and collation of extant material within specific locations, systems and arrangements – *Old things, new order*.<sup>3</sup> It is at this stage of the collaboration that the third party's own literary interests, subject-wide knowledge and an ability to work flexibly within specific, formal structures kick in, bringing a level of originality to this latest manifestation.

Continuing to scan across the shelving a shining, metal container stored tightly between an anonymous cardboard box and the upper shelf of the bookcase stands out. On retrieving it I re-discover *Volumes of Vulnerability*<sup>4</sup>, a collaborative project curated by Susan Johanknecht and Katharine Meynell. Since 1987 the two artists have co-curated/co-produced numerous projects under The Gefn Press imprint (London) having "a long collective engagement producing artists books which focus on the overlaps between artwork and multiple publication, often bringing together an unusual combination of writers, poets, performance artists and expanded interdisciplinary forms".

Opposite: *50 Library Books*, sculpture / loaned library books, Lenka Clayton, Pittsburgh, 2014  
(photo: Tom Little, library assistance: Tina Mastroianni)

...arred &  
...athered and  
...given a Beatles  
Wig  
...ROSEWELL

1966  
...idham  
...cillor  
...ed to

1969  
ASCENDING  
FORM damaged  
in Carlisle when  
tipped off its  
plinth

Removing the tin lid we are faced with a treasure trove of artists' books, CDs and curiosities which, on closer inspection, reading and listening, are each individual responses to the sense of vulnerability experienced at the end of one and the beginning of another century – of entering the unknown. With their collaborative partners they set out in this and other projects, to deliberately disrupt “the single authorial voice and destabilising borders of subjectivity”.

For PAGES 2015, Johanknecht and Meynell will give a performative response, *Reading out loud: process and collaboration*, which stems from a current project begun in 2012, *Poetry of Unknown Words*<sup>5</sup>. This work examines and illustrates their interest, and the content used, in extant material produced by a number of women artists and authors in relation to aspects of notation and movement, sound and text found in Iliad's *Poesie de mots inconnus* (1949). Coinciding with International Book Week and International Women's Day, this is a timely language act aiming to make the invisible and silent become seen and heard.

In many ways Lenka Clayton's projects are developed with similar intentions; extant material is sought and through basic interactions such as numerical arrangements (*26 Library Books*), thematic selection (*The Sea, The Sea, The Sea*) or grammatical correcting (*Corrected Love Letters*), a secondary layer of thought and narrative may come into play. Material is ordered/re-ordered and a new collection, a new reading established.

By cultivating collaboration we create spaces for interaction, exponentially increasing the opportunities for alternative viewpoints and outcomes. The artist's book, an accessible art form, and the artists' book fair, a democratic platform, are two such spaces.

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

*Lenka Clayton lives and works in Pittsburgh, USA.*

*Susan Johanknecht established The Gefn Press in Vermont USA in 1977. It has been located in London since 1981 where she is Course Leader in MA Book Arts at Camberwell College of Arts, University of the Arts, London.*

*Katharine Meynell is an artist based in London.*

<sup>1</sup> *Atlas Boxed Set* (1995) includes all four issues of Atlas magazine plus many extras and unique items, edition of 52

<sup>2</sup> Gefn Press <[www.gefnpress.co.uk](http://www.gefnpress.co.uk)>

<sup>3</sup> *Old things, new order*, exhibition of works conceived by Lenka Clayton and realized and curated by Chris Taylor, assisted by Breana Devaul and Zejun Yao, The Tetley, 6–23 March 2015

<sup>4</sup> *Volumes (of vulnerability)*, curated by Susan Johanknecht and Katharine Meynell. 23 artists' books contained in a battered tin, 28 x 18 x 12.5cm high (Gefn Press: London, 2000), edition of 160

<sup>5</sup> *Poetry of Unknown Words*, to be produced in five volumes: literary – structural – horticultural – painterly – notation, Gefn Press (2012–), edition of 25



*Kaddish*

Christian Boltanski

Gina Kehayoff Verlag, Munich and Musée d'Art Moderne de la Ville de Paris 1998

*Floh*

Tacita Dean

Steidl, Göttingen 2001

*Water Towers*

Bernd and Hilla Becher

The MIT Press, Cambridge MA 1988

*Another Water*

Roni Horn

Scalo, Zürich 2000

*A Room of One's Own / A Thousand Libraries*

Kajsa Dahlberg

self-published, Malmö 2006

*373 Sirklar*

Kurt Johannessen

self-published, Bergen 1999

*Information*

Hanne Darboven

Flash Art Edizioni, Milan 1973

*I.-> Variante bei Konrad Fischer, 10 Juni 1975*

Hanne Darboven

Konrad Fischer, Düsseldorf 1975

## More is less is more: artists' books as collection/accumulation

John McDowall

The exhibition presents a selection of artists' books in which the work's meaning comes from the practice of collecting and the volume of material accumulation of pages and printed content, without itself necessarily having a consequential or narrative progression. A key aspect of a reader/viewer's engagement with artists' book works is that it is an experience in time, and an experience of time. There is the duration of reading and there is the constitutive temporal aspect of the work, which may be induced by its tangible mass or quantity of textual content, or in the movement or the stasis of reiteration and parataxis. The material (at times exhaustive in its escalating abundance) re-presented in these books is principally evidence of the acts, methods and intention intimated in their gathering, be it selective criteria for the collecting of images or procedural systems of inscription. The display also includes instances of correlations and correspondences with literature and music.

Tacita Dean's book *Floh* assembles family snapshots selected from her collection of discarded photos which she finds in flea markets and car boot sales. These have an affective quality of times past, discernable in the changing fashions and qualities of the colour and monochrome photography, also felt in the awkward poses and framing or in the added markings such as arrows, crossing-out or fingerprints. *Kaddish* by Christian Boltanski also brings the past to the present in its gathering of photographs from newspapers, bureaucratic records and family albums, many dating from the Second World War. The large book comprises of 1,148 photographs, printed one to a page on very thin paper; these are black and white and often blurred due enlargement from group photographs or small newspaper images. As Anne Møeglin-Delcroix writes, "it takes the time of the reading for the collective aspect of death to impose itself in Boltanski's books."<sup>1</sup>

Taken by the artists, the photographs in Bernd and Hilla Becher's *Water Towers* and Roni Horn's *Another Water* are the results of systematic projects of documentation. The Becher's long-term programme has been the recording of industrial structures; in these typological groupings the variations and similarities from one purpose led construction to another is subtly apparent. To best show this, the photographs were shot on overcast days so that the flat light cast no shadows which would have obscured details. It is the infinite variations of light reflected and refracted on and through the surface of the river that are crucial to Roni Horn's studies of the Thames. All the photographs were taken at same location, but of course always of different water; the texture, tones and colours in these change dramatically from page to page. Below the images, on a continuous white band, hundreds of notes and quotations on the subject of water run from front cover through the book and return to the cover. In regards to the book Roni Horn states that "the image is the first of the form, the viewer is the second, and the voice the third"<sup>2</sup>, the form of a triangle.

To make *A Room of One's Own/One Thousand Libraries* Kajsa Dahlberg transcribed and super-imposed all the marginal notes and underlining left by readers from every copy of Virginia Woolf's essay available in Swedish public libraries. These have been printed and bound into a new work, presenting the accumulated material trace of the ephemeral, personal (and anonymous) act of reading over more than fifty years. The book *373 Sirklar* by Kurt Johannessen reproduces actual size his pencil drawings of minuscule circles, the constraint and exercise having been to make them as small as possible. This being a permanent and physical record of a performance in which, Johannessen states, presence in the situation is fundamental. Hanne Darboven's work consisted of writing out. Using her own complex systems of transcription, she interpreted texts such as calendars and literature into calculations, words and graphic symbols. These rhythmic progressions and permutations were inscribed onto numerous sheets of paper; forming archives of diagrammatic notation; the original sets of drawings were exhibited on walls and also reproduced as

*Salle de Fêtes = Sala delle Feste*  
Ettore Spalletti  
Musées de Strasbourg 1998

*Wit White*  
herman de vries  
Zédélé éditions Brest 2012

*All the World's Fighter Planes*  
Fiona Banner  
Vanity Press, London, 2004

*The Weather*  
Kenneth Goldsmith  
Make Now Press, Los Angeles 2005

*Marabout*  
Claude Closky  
Le Parvis, Ibos 1996

*Deciphering the Human Chromosome 16: From Fugu to Human*  
Sarah Jacobs  
Colebrooke Publications, London 2005

*An Invocation - Five Hundred and Thirty Books from Southend Central Library*  
Mike Nelson  
Focal Point Gallery, Southend-on-Sea 2013

*In order of pages*  
Veronika Spierenburg  
Kodoji Press, Baden 2013

*Opus 17a*  
Hanne Darboven  
Dia Art Foundation, Beacon NY 1996

*The Chord Catalogue*  
Tom Johnson  
XI Records, New York 1999

*Vexations*  
Erik Satie  
Salon LTM, Dereham, Norfolk 2005

books. Her subject was time, the time it took to work through the expanding series, transforming time into space, which is then converted back into the time given by the viewers/readers in their assimilation of the works.

One of the drawn devices she employed was a looped continuous line, the book *Information* comprises entirely of this repeating and yet always changing wave writing. Running horizontally along 18 lines from the top to the base of the 35 recto pages, regular but for the slight variation in the width of the loops and weight of line as the pencil wears down. Of the more simple of the artist's numerical procedures is the one she engaged for the book *I.-> Variante bei Konrad Fischer, 10 Juni 1975*. In this a 6 x 10 grid of individually numbered squares varies, page by page, by one number - starting with 2 to 61, then, on the following page, 3 first ending with 61 and 2 in the last two squares and so on, completing a full rotation through the course of the book.

Given the essential temporal aspect of Hanne Darboven's work, and its form of gradual variations and repetitions, music naturally became a significant element of her practice. She developed further systems to convert her additive numerical series into musical scores. One such composition is *Wunschkonzert*, its 1,008 pages are divided into four parts (*Opera 17a, 17b, 18a and 18b*) - the steadily progressing sequence of reiterations and barely perceptible transformations are performed on double bass. In addition to *Opus 17a*, playing in the exhibition is Tom Johnson's *The Chord Catalogue* - a recording, arranged methodically up the chromatic scale, of all 8,178 chords possible in one octave. And *Vexations* by Erik Satie, whose instructions for the performance of this three-line score for piano, is that it be played/repeated 840 times.

Craig Dworkin's new book *Def* is the result of the implementation of a cumulative procedure, that of 'definitional literature'. With this Oulipo algorithm "each meaningful word in a text (verb, noun, adjective, adverb) is replaced by its dictionary definition; each word of the resulting definition is similarly replaced; and the process is repeated as is desired."<sup>3</sup> The originating text of *Def* is a 37-word sentence by Gottlob Frege, five iterations are realised using the Oxford English Dictionary and five more from Webster's dictionary. Craig Dworkin describes the structure of his book as an hourglass, beginning with the last/longest OED elucidation progressing down to the initial one in the middle of the book and then expanding back out with the Webster's. Displayed in the exhibition is the 93-page typescript of the first sentence, or half, of the work. This extract is accompanied by three other literary instances of reiteration, parataxis and potentially unlimited proliferation.

Though Andy Warhol's *a: a novel* was initially intended to be a record of 24 hours in words (with perhaps James Joyce's *Ulysses* in mind), these taped conversations between Warhol and Ondine, were haphazardly recorded on different days over two years. The fragmented nature of the recording and of the prolixity and confusion of the dialogues themselves was exacerbated/enhanced by the highly inconsistent, unreliable, and at times idiosyncratic, transcription of the tapes by four different people. This effective technical insouciance and retention of the accidental, with its corresponding foregrounding of process, is akin to that of Warhol's production of prints and films.

Ron Silliman's *Ketjak* is constructed as a succession of expanding paragraphs, sentences from one are repeated in the next to which new ones (double the number each time) are progressively added. Each sentence is self-sufficient; the reading of meaning in each one, and of possible associations from one to the next constantly shifts with every new set of juxtapositions and iterations of increasing and unredeemable disjuncture.

In her attempt to write of the immediate, of the now of her subject and the now of the reader in works such as *The Making of Americans*, Gertrude Stein's 'difficult' syntax looped repetitions with very slight variation in continuous re-presentations, as in the individual frames of a film. There is a dislocation of the text which, as suggests Alyson Brickey "eschews linearity in favour of a more dynamic conception of time



*Def*  
Craig Dworkin  
typescript 2013 - 2014

*a: a novel*  
Andy Warhol  
Vintage, London 2011

*Ketjak (The Age of Huts)*  
Ron Silliman  
University of California Press, Oakland CA 2007

*The Making of Americans: Being a History of a Family's Progress*  
Gertrude Stein  
Dalkey Archive Press, Normal IL and London 1995

and history inflected by a sense of ongoingness and simultaneity.’<sup>14</sup>

All the collected material in these artists' books is fixed in their printed consecutive order of pages, and yet their assimilation by the reader/viewer is an engagement that is entirely mutable, one involving factors such as pace, selection and review. The gathering of books onto library shelves, and the serendipity of their acquirement and use, embodies the same manifold possibilities of (often unanticipated) connection and reference. Some books may be thought of as libraries in and of themselves, and in particular those works composed of pages taken from other books or which depict personal collections of books.

Mike Nelson's permanent installation at the Focal Point Gallery, Southend-on-Sea consists of his selection of books from the former library's withdrawn stock. These have been sealed in a wall cavity; the only trace is a plaque in situ and the bookwork *An Invocation - Five Hundred and Thirty Books from Southend Central Library*. This reproduces actual size, on 1,056 pages, the covers (the fronts and backs not adjacent) of all the hidden books. These form one new book, and although on first glance the combination might appear random, a structured sequence has been established. Following associations with the library books' titles and their diverse subjects, and based on chapter headings from his own reading, the concatenation relates thematically to the artist's projects and installations.

At the Sitterwerk Art Library in Switzerland each of its 25,000 books is electronically tagged and so can circulate freely and yet be located at any time without needing a fixed shelf location. From these Veronika Spierenburg selected and scanned over 3,000 pages, and in turn her book *In Order of Pages* replicates 450 of these, which are sequenced according to their original pagination. This presents just one settlement of the near infinite combination of possible juxtapositions of books and pages. An initial gathering established by the synthesis of selection and chance, is now open to its readers to find their own lines and rhythms of formal and thematic coherence and connection. As it is with this exhibition which itself forms another, albeit temporary, collection.

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

*More is less is more: artists' books as collection/accumulation, curated by John McDowall, The Tetley, 7-22 March 2015.*

<sup>1</sup> Anne Mœglin-Delcroix, *Esthétique du livre d'artiste 1960-1980: Une introduction à l'art contemporain*, 2012, Le mot et le reste, Marseille, p. 259

<sup>2</sup> Interview with Lynne Cooke, *Roni Horn*, 2000, Phaidon, London, p. 20

<sup>3</sup> Harry Matthews and Alastair Brotchie, *Oulipo Compendium*, 2000, Atlas Press, London, p. 134

<sup>4</sup> Alyson Brickey, *A text in process: The Progressive Aspect in Gertrude Stein's 'The Making of Americans'*, 2012, *English Languages: History, Diaspora, Culture*, Vol 3, University of Toronto, p. 2

GILL ALDERSON

PUNCTUM



THE EDITIONS

SILVIA CHAMPION

WHAT MAKES A  
FOREIGNER SOUND  
FOREIGN



THE EDITIONS

MICHAEL DAY

EPICENTRES



THE EDITIONS

BRYAN ECCLESHALL

NOTEBOOK  
DIAGRAMS



THE EDITIONS

LOUISE FINNEY

CONVERSATION  
PIECES



THE EDITIONS

HELEN FRANK

741.092  
DRAWING THEORY



THE EDITIONS

ANDREA FREEMAN

DEMENTED MINDS



THE EDITIONS

SUSANNAH GENT

(RE)COLLECTIONS  
FRAGMENTS FOR A RETROSPECTIVE  
FILM SCRIPT FOR PROJECT SRSBI



THE EDITIONS

CHRIS GRAHAM

CORPORATE  
HOLOCAUST  
COLOURING BOOK



THE EDITIONS

AYLWIN  
GREENWOOD-LAMBERT

SCREEN STARS



THE EDITIONS

JONATHAN HERRING

THE POCKETS  
OF CLASS  
BUILDING DESIGN IN MANCHESTER



THE EDITIONS

HMR COLLECTIVE

SYSTEMS OF  
LABOUR  
INCOMPLETE RECORD II



THE EDITIONS

EMMA O'CONNOR

S: ST298.402



THE EDITIONS

BERNADETTE O'TOOLE

OVER  
BOARD



THE EDITIONS

SARAH PENNINGTON

CONCHYLORIUM  
BIVALVIUM  
THE SCALLOP SHELL



THE EDITIONS

OLIVIA PUNNETT

A BOOK OF  
WINDOWS



THE EDITIONS

JO RAY

FIELD READABLE



THE EDITIONS

KATYA ROBIN

DUCKRABBITS



THE EDITIONS

JANINE SIDDALL BURTON

DO NOT IRON  
NYLON TIGHTS



THE EDITIONS

RACHEL SMITH

BACKSPACE  
CMD X - DELETE



THE EDITIONS

SUSAN TAYLOR

E. J. B.



THE EDITIONS

SIÂN WILLIAMS

HOW TO MAKE A  
TISSUE PAPER  
BALLOON



THE EDITIONS

SHARON KIVLAND

CATALOGUE  
ALPHABETICAL ORDER BY AUTHOR



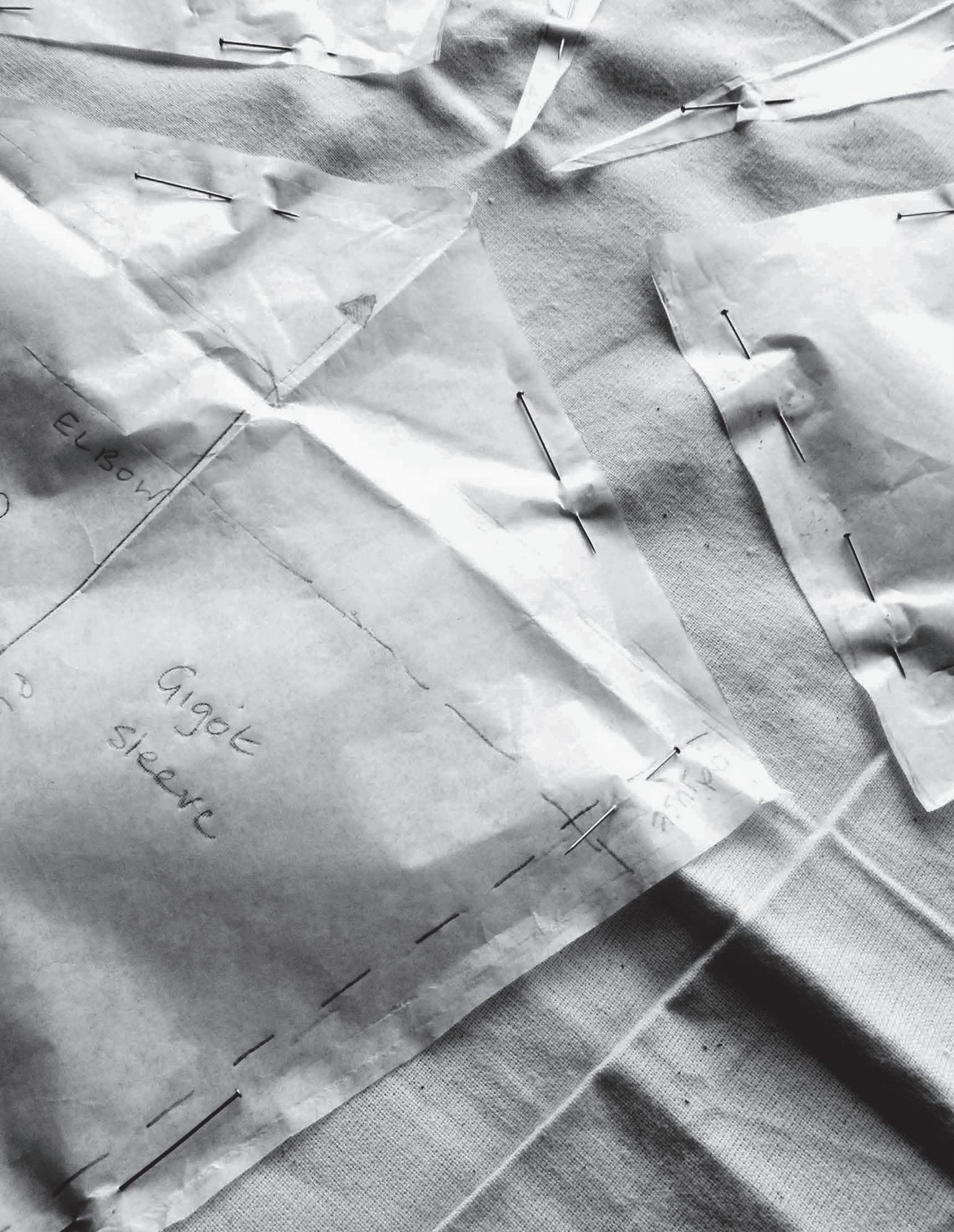
THE EDITIONS

## THE EDITIONS

Sharon Kivland

Readers will know very well what an edition is, but I feel that I must explain: the usual bibliographic definition of an edition includes all book copies printed from the same type setting in a single print run by a publisher. It provides a consistency, a neatness enhanced when a publisher produces a range of titles, which at first glance, in sharing the same cover, the same design, the same format, look the same. I admit that I am drawn to a certain sparseness in book design; I admire covers that are reticent in giving any illustrative information about contents but which nonetheless indicate subject matter on occasion, according to the name of the collection (and which one learns to recognise). This year, after two years of allowing – even encouraging – a relative liberty in the production and selection of books to be exhibited for those who have taken part, I have insisted upon conformity. My austere cover design, which of course echoes that of another publisher (some may recognise it immediately), is imposed on twenty-two others while being most willingly assumed by me in my catalogue of contributors according to the order of the alphabet, which makes it so much easier to find a particular name or item in a list. Despite some initial resistance from my contributors, the covers are now more or less the same, but I have been unable to demand a uniform approach to the contents.

Gillian makes a collection of drawings after two family photograph albums. She thinks that the loss of identity of one family ruptures collective memory and draws what pierces her. Silvia asks which sounds make her sound foreign; she takes an elocution lesson and collects the sounds that identify her accent as foreign. She says her mouth utters sounds that reveal her to be a foreigner. Michael collects computer-generated images of the position of earthquakes in remote locations, never subjectively experienced because tremors low on the Richter scale might be sensed only by seismological recording equipment rather than felt by humans. Bryan reproduces some pages from his notebooks where he has made diagrams about art and audience and schemes for imagined works. He thought they were so clear they did not need a legend. He looks back on them in wonder and ignorance. Louise contacted a stranger on eBay and from the conversation and exchange, which became a friendship, built an archive. She thinks that formal archiving methods are inadequate and advocates a more subjective approach. Helen uses a constraint-based drawing method to look at and read books she finds on the shelf devoted to drawing theory in a library. She thinks this is another way of reading. Andrea draws with her left hand during meditation and thinks her drawings are metaphors for having a screw loose or forgetting. Susannah makes a retrospective script for a film about hauntology. She thinks this is a way of speaking with the unconscious. Chris produces a colouring-book of World War II propaganda. He thinks that while colouring in the pictures we might ask how both international corporations and ourselves are complicit in mechanised destruction of the Other. Aylwin collects screenshots from films and television programmes where there is a work of art. He does not know if they are genuine works or props. HMRC collective transforms discarded documents from a library. The collective says there is a relation between reading, writing, thinking, and making. Jonathan takes a political stance and wants to make evident that monetarism succeeded in achieving its goals. He reminds us that we did not ask for market capitalism, whatever anyone says. Emma tells a fragile story in a film script that is speculative. She thinks that narratives are made of fragmentary experiences, even when order and cohesion is sought. Bernadette wants to draw attention to the space of the book where pages meet. She makes a gesture to the silence of reading and the anticipation of writing. Sarah collects facts, texts, and images about the scallop shell, which she thinks is an object with universal significance and one that we have all collected. Olivia looks out from the window of a house where a famous author once lived and describes it. She is surprised it does not look out onto the view of the valley but instead looks back on the village. Jo likes to photograph other people's writing. She looks at the pictures later and thinks of them as field notes, which she can collect as an index to a



ELBOW

Gigot  
sleeve

CUFF

process. Katya samples duck/rabbit images, which she thinks may be seen as decorative or mechanical or metonymic and she wants to know what we think. Janine photographs a woman going about ordinary duties at home. She thinks of the acts as performances, and notates them as such. Rachel collects all the words deleted from the digital devices she has used over a month. She thinks this truncates narrative and materialises what is usually erased. Susan thinks that Emily Brontë was seen as an oddity in refusing to adopt the social conventions imposed on women in the nineteenth century. She is fascinated by the interior world of this woman. Sian decided to make a big balloon from tissue paper but she cannot say why she wanted to do so. She knows it was more than a whim, however, and certainly it is not a folly, and says she has learnt a lot by doing it, not only about the practical nature of geometry but also about many other matters, and she would like us to read about this.

As editor, I do nothing more than list the names of the authors and the titles of their modestly produced books in the edition. The edition, a democratic collection of small books on diverse subjects (though it must be said that some do not have any subject at all, while others are no more than subjects themselves), printed at the same time and in the same format, becomes THE EDITIONS when displayed together, (containing their own publicity in the form of an attractive poster, which is also available separately). They are able to live on their own, I think. Some might say one cannot judge a book by its cover (any more than an old monkey can be taught how to grimace).

*With thanks to Peter Jaeger, whose strategy of description I have borrowed. The contributors to THE EDITIONS are past and present students from the MA and PhD programmes in Fine Art at Sheffield Hallam University.*

*Dr Sharon Kivland is Reader in Fine Art, Principal Lecturer at Sheffield Hallam University.*



## Re object

Sophie Loss

The work in this exhibition is the outcome of sixteen artists' encounters with the same given subject/object. Read on for glimpse behind the scenes of how we made it happen.

Initiating this project was easy. For years, or a long time, I have toyed with the idea of staging a show where the subject is an object rather than words. I imagined a mundane object, something that has no particular qualities other than its familiar form and use, such as a plastic bucket or a four-legged stool. Choosing to give an object rather than words made sense or as Jonathan Swift writes in *Gulliver's Travels* "... since Words are only the Names for Things, it would be more convenient for men to carry about them such Things, as were necessary to express the particular Business they are to discourse on... expressing themselves by Things".

The actuality of holding a thing in your hand differs from the apprehension of words, of names. There is a deeper more complex relationship between the two within philosophy and linguistics. Holding a physical object takes me on a different journey to the one with language. This show is an opportunity for the participating artists, and myself since I am one of them, to explore this issue of Things versus Words. For this project/exhibition I have invited artists whose work I like and value to form a fresh, exciting and cohesive multi-disciplinary exhibition. In response to this they have made works in very diverse mediums including sound, books, film/projection, photography and performance.

The object they were given as the starting point for a new piece of work, the same initiating object, was a wooden wedge (the oak wedge was designed by John McDowall and made by Jonny Buck at the Bradford Woodworkers workshop). The physical qualities of the wedge have imprinted themselves like a photographic image on my retina. To my surprise in getting to know it by touching/looking/smelling, I discovered beauty in the wooden object that I had not observed before. Almost all the artists participating made similar comments. Maybe the same happens with all objects? It turned out that a wedge is one of Six Simple Machines as defined in classical times, giving it a certain gravitas. It is not just a tool to, say, secure doors. It is a machine for making new art. I love the opportunity to be surprised, tickled, and delighted by the varied works that emerged from one simple wooden wedge. The outcome of the encounter between the artists and the wedge produced works that range from interpretations, associations and memories to addressing its formal qualities and function. I have asked the artists to write a text to serve as an entry to their work. Here are their responses:

Louise Atkinson

*Function: Simple Machine*

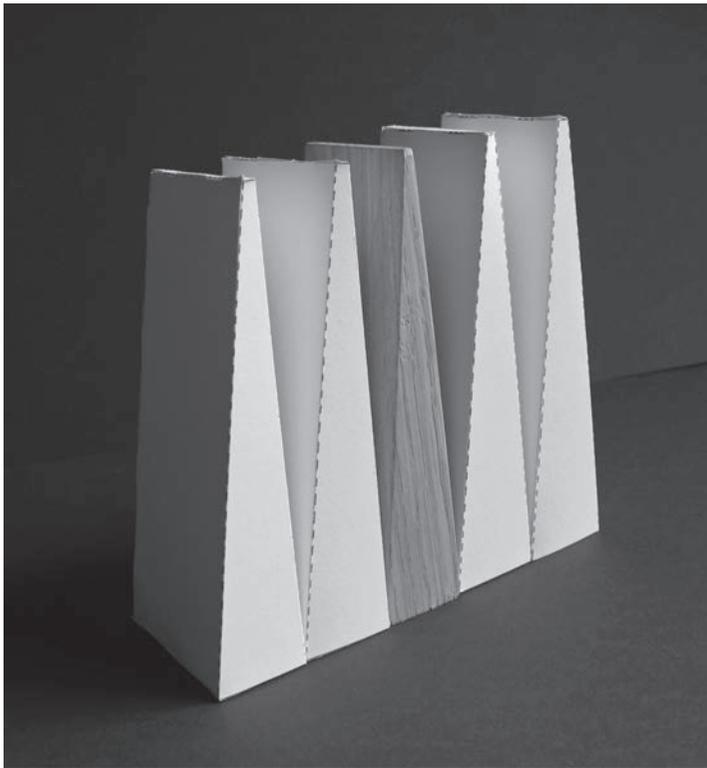
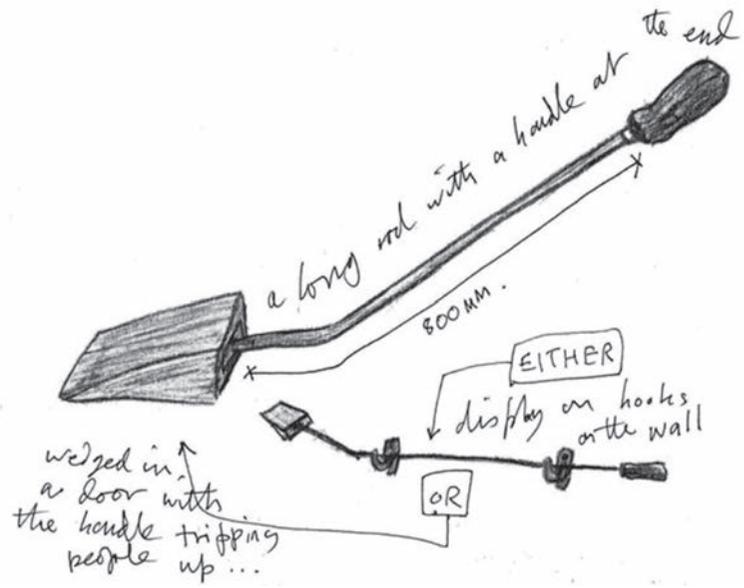
A brass plaque with a written interpretation of the object inscribed on it. The interpretation considers the wedge as an artwork from an anthropological perspective, and will take into account the history of the wedge in general, as one of the six simple machines, as well as the specific history of this particular object and the networks of its inception.

Marco Cali

*Vanitas*

Isn't it odd that throughout history humans have taken organic materials, such as shells, wood, wool or

Opposite: *A Net of a Wedge*, Cally Trench, 2015



Top: cid: E0E44C82-E5EA-4096-B472-AE4EB1D97882, Simon Lewandowski, 2015  
Bottom: A Problem Solving Meditation, Ingrid Jensen, 2015

ivory, and worked them into some geometric form? We have smoothed, beautified, polished and chipped away, often with a lot of effort and cost. Even Rococo furniture say, encrusted as it is with putti and spiraling columns and clawed feet has, at its heart, a geometric centre. The angled box of the writing desk, or the oblong of a wardrobe. It is through this combination of geometry and finish that life is breathed into a material. Or perhaps, that its death is rubbed away. A fallacy of course, a myth that is pleasing to the eye and that fools the brain.

Kathryn Faulkner

*Confluence*

This oak wedge is a crafted object that might have come from a Montessori toy box. It feels good to handle and admire its architectural form. Journeying with it around iconic sites in London I found echoes of its various shapes in the Barbican, the Shard, and elsewhere. Photographing it through a pinhole creates an exaggerated perspective and an infinite depth of field so that everything in the picture registers as equally sharp. This means that an equivalence in scale can occur; the small becomes mighty as the insignificant takes center stage within a powerful cityscape. But it is an illusory transformation, the oak wedge is contingent and, like us, can get lost and swept away by the city that frames it temporarily. As such the image speaks of Time; the growth of the city as opposed to the tree, photographic time, and my personal time here in London.

Judy Goldhill

*Forest: Concrete: Sea*

This hard wooden triangle chimes with familiar absences. It is reminiscent of a desolate local structure – the only groyne for miles – which protrudes into the North Sea on a stretch of beach between where I live and the next town. As an entry – a wedge – into the sea, it recollects former vibrant times for this place – the site of a bustling port, now completely gone – with only a derelict vestige now, the remains of 16th century seafaring activities. The oak resonates with the now disappeared oak forests of Suffolk, which were used for shipbuilding. One photographic image will triangulate these cultural geographies in a single meeting place of the sea, sky and earth. Printed on solid oak, the image of this now concrete wedge, will ripple in the kind of wild weather which has washed away so much of this coastline and its sites.

Jane Grisewood

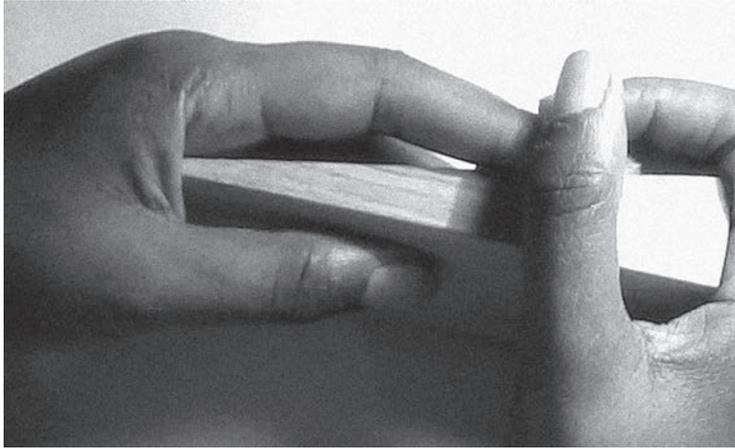
*After Archimedes*

A wooden wedge... my first response as I turned the object over in my hand was the beauty of its simplicity, its form and its function. I had only the day before been inspired by a similar small wedge, painted white, firmly fixing the door in John Latham's *Flat Time House*. Time triggered my thoughts back to Archimedes' wedges that enabled his measurement of the circle, and forward to the twentieth-century geometric abstraction of Lygia Clark's sculptural *Cocoons*, both underpinning my three-dimensional graphite drawing. Performative in its making, not only encompassing movement inherent in the drawing process itself, but also in the folding of the paper. The repeated images mimic the actions of a wedge (pushing together or apart), adding to the element of construction and surface tension in the work.

Ingrid Jensen

*A Problem Solving Meditation*

People are imaginative in solving problems and need a variety of tools. A wedge is useful both practically and metaphorically. It might open a crack to permit insertion of better leverage, and it can help maintain a hard-won position, such as a door opened onto a new opportunity. Securing a new state while contemplating



Top: *Grate, Abrade, Pile*, Lydia Julien Gnash, 2015  
Botom: *Self-portrait*, Yaron Lapid, 2015

how to get to the next stage gives a breathing space... time for contemplation and meditation on how the parts might fit together, or be taken apart and rearranged. The solution will come from somewhere.

Lydia Julien

*Gnash, Grate, Abrade, Pile*

In responding to the object, my first sense was the smell, the odour was so heavy. It was evocative of workshop environs and carpentry. Carpentry of a kind that was full of mindless labour, an object set to as a simple task to be performed time after time, lesson after lesson. I was reminded of institutions and classrooms', constantly biting away at the wood; yet no great feat was accomplished. The object, the wedge of wood was there to be a marker of grade, achievement. Foremost a physical task to pass the time. Rolling it in my hands, there is an intention to sand it to a softer state, an ability to break it down but it is also a visualization of what I recall. Sand, sand, blow. Clouds, pools of sawdust in the air, then collecting on the floor, in the corners. The transfiguration within the sweaty muscular activity.

In *Gnash, Grate, Abrade* the performance I attempt to transfigure a wedge of wood through continuous sanding. This connects to the piece *Gnash, Grate, Abrade, Pile* where the shavings have been collected over a period of time.

Sharon Kivland

*Fox & Wedge*

In a series of reflexive responses to a finely-made oak wedge: the wedge, now painted, performs its eponymous duty, holding open the pages of a French paperback edition of *Capital* by Karl Marx, the section on the commodity, chapter three. The book is placed on a small oak side table. The pages of the book are foxed. From under the table a stuffed fox emerges, trailing an antique silk *negligée* in its jaws. On the wall behind the table hangs a drawing in ink, framed in dark oak, a sketch of a woman wearing a *negligée*, in the style of a fashion illustration from the 1950s. She appears to be holding a red shape, poorly rendered, which is clearly intended to be the red wedge in the book on the table in front of it. The pink of the paper matches the colour of the material of the silk *negligée*.

Yaron Yapid

*Self-portrait*

The absurdity of this familiar situation always strikes me as the most basic truth in life. In moments of clarity I have to admit that I am the biggest obstacle to my plans.

Simon Lewandowski

cid: E0E44C82-E5EA-4096-B472-AE4EB1D97882

"Unusually, Simon Lewandowski has nothing to say about what he has made, why he made it or what its purpose might be."

Sophie Loss

*Ahhh3*

This installation consists of a gallery wall, angled to it a paper plane and a projection of animated abstract round forms that disappear into a wedge shaped void. The kinetic image attempts to merge its flitting insubstantial ephemeral character with the weighty architectural physicality of the wall. In this meeting of the two elements emerges a space that is neither one nor the other; a space between the passive wall and the active film, a space which creates an unfamiliar new territory. This is where the un-visible

happens, where all movement appears to stop. Where two disparate elements meet, a verso faces recto of a closed book. In my work I like 'what if' situations, where the visible is rendered doubtful, where the demarcation of the real and imagined becomes unclear:

John McDowall

*A small (or large) machine*

A flip-book of black and white photographs in which the sequence of pages/animation shows a left to right pan along the length of the wooden wedge, from the thick to the thin end. This represented diminishment of volume is echoed in the progressive reduction of thickness of the book as the pages are flicked through. The title is taken from William Carlos Williams' introduction to his collection of poems *The Wedge*; in this he relates a poem to a machine, "... its movement is intrinsic, undulant, a physical more than literary character". In the exhibition the book, and its activation, is accompanied by the sound of J.S. Bach's *Prelude and Fugue in E minor BWV 548*, which begins with one note, then two either side forming a minor third, gradually expanding. These analogies allude to the form and functional qualities of a wedge, correspondences further reflected in the mechanical action of the turning of pages and the operational components of a pipe organ.

Steve Perfect

*Interior*

Drawing on memories that emerged from the envelope with the wedge, I seek to restage an event that took place many years ago, in a garage, chopping wood. Having been the catalyst of involuntary memory, the wedge intervenes again, opened out, then closed around the action, its lines and angles forming the interior scene.

Carl Slater

*Intersection(XY)*

Advancing from the starting point of an elementary building block and adopting a new reproduction strategy, the intention is to dismantle the relationship between form and content. By incorporating the vertical (w) and horizontal (f) *Intersection(XY)* expands its parameters to incorporate the given environment interrogating its function, limits and possibilities of proximity.

Chris Taylor

*Home from Home*

The oak wedge, unblemished, finds its place amongst the familiar; same but different.

Cally Trench

*A Net of a Wedge*

This drawing maps all six faces of the oak wedge, showing the patterns of the grain that result from the different angles of cut. In mathematical terms, the drawing is a 'net', a type of diagram of a three-dimensional object, which could be cut out and folded to remake the external surface of the object. The drawing magnifies the original wedge by 2.5 times. This is a common magnification in the kind of magnifying glasses used by children to examine insects, stamps and the backs of their hands. Normally, drawings of objects try to retain a sense of their 3-dimensionality through perspective and shading. This drawing, by contrast, converts the wedge into a purely flat 2-dimensional surface. It becomes a ghost of a wedge. However, as you look at the drawing, it appears unstable and not quite flat – it seems to want to form itself into a 3-dimensional object.

In the process of curating this exhibition my aspiration has been to obtain the right tones from each work, bring together all the works into one harmonious piece, allowing for some colourful cacophonous individual punctuation, building to a unified experience capable of being more than the sum of its parts. I could think of myself as a conductor of works of art for an exhibition, a bit like Tadeusz Kantor who conducted the sea. Like him I am aware of my limitations. Like him I face the artists, I wave my arms and I wear black, we link in narrative possibilities and we colour how the other is viewed.



*Panoramic Sea Happening, Osieki ©Tadeusz Kantor, 1967*

*Sophie Loss is an artist and curator based in London.*

*Re Object, curated by Sophie Loss, The Tetley, 7-22 March 2015*

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Edition of 200

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**CRB**

**Craig Atkinson**



## Collecting, Collaborating and Forgotten Archives

Craig Atkinson

Over the past decade, Café Royal Books has grown from what was essentially a DIY operation run out of a bedroom, into a full time business with a strong identity and focus. Still run from a small room, by one person in and around other activities, I now publish around 60 titles each year; I used to make about five.

I started Café Royal as a way to disseminate my own work. No real thought was given to the book itself, other than its use as a convenient container, which could be quickly and affordably made and sent worldwide. Between 1995 and 2005 I painted my way through Fine Art education; interested in formal abstraction. The time, size, cost and storage of the paintings became restrictive and so in 2005 I 'quit' painting and decided to have a break from exhibiting in galleries. Hence, I began using the book format to exhibit and distribute my work.

The books I produced were popular and sold very quickly – each was printed as a small edition of between 50-100 and taken on by a few shops, mainly on the West coast of America. I began to receive a number of emails and submissions of projects for publishing from people making work of a similar nature, which at that time was drawing related. I liked the American Free Press, Oz Magazine, and the Beats for the informality of their publications. I started to make a serial publication, Café Royal issues 0–7, which were essentially a collection of contemporary, not necessarily-for-the-gallery type drawing, presented together in a book – collaborative and curated to the extent of selection, but still with no real consideration given to 'the book' other than using it as an alternative to the gallery space.

Ten years later, the excitement of making new books is greater than ever. My practice is now mainly, and Café Royal Books' content has become solely, photographic. Generally, I publish work that documents change, usually social or architectural, within the UK from 1960 to around 2000. I still self-publish with around twenty per cent of what I release my own work; the rest is collaborative in terms of publishing another photographer's work.

Collections, broadly speaking, are key to what I publish. I remember as a child, the local library (now closed) used to have a small display case; children could 'submit a collection' for a fortnightly-changing display. I was always fascinated by this and loved to look at other people's things, impressed that someone had managed to acquire such a collection. I must only have been six or seven. I remember collections of Smurf figures, novelty erasers each depicting a place, small porcelain animals each of the same size, toys from crackers. As a young boy, the fact someone had actually spent the time and energy collecting and organising these objects seemed amazing.

At around the same age my parents and grandparents took me to many National Trust properties, where my grandparents would always buy the information pamphlet. These pamphlets would end up in an alphabetized, homemade archive which I loved searching through: systems, collections and order. Whether or not these childhood activities and memories play any part in what I now do, I'm not quite sure.

I enjoy collecting, but I also enjoy empty shelves and clean surfaces, and the two don't mix. Collections seem chaotic. To relieve myself of the burden of the object I have found that photographing the collection and presenting it in a book with an index helps. One summer, in Spain, I collected a paper serviette from every coffee shop I visited. A selection of these became a book called, *Gracias por su Visita*. In a similar way, I revisit places (specific locations) and 'collect' images of the place, perhaps as a data analyst would with facts and figures. As the collections grow I am able to create sub-groups and present these as more coherent parts of a larger series, for example, I have published five books of photographs which explore Preston Bus Station – inside, outside, architectural, people and shops within.

*Gracias por su Visita*

Working with photographers, and with the aim of publishing work from the past 50 or so years, I am sent photographs and links to the most amazing archived collections. I use the term 'archive' loosely. In many cases, shoe-boxes-under-the-bed would be more correct. Most of the photographers I have collaborated with are focused on making work 'now', to earn a living. The work they made 'then' has either served its purpose, by fulfilling the brief at the time, or it was personal work that has never found a context. All this important social and historical documentary work just sitting doing nothing, remaining unseen is tragic. It's even more tragic because until very recently, you couldn't see much of it in any UK galleries, maybe because it wasn't considered 'fine art'. Some photographers are well aware of the importance of what they have and are very active in making the material available to a wider audience. Homer Sykes now makes little commercial work, spending his time working from his archive. The Library of Birmingham, where it will remain, has just bought Daniel Meadows' life's work cared for and publicly accessible (finances permitting). Meadows has created forty short films, with sound-bites and windows into his vast archive. Together, we are currently editing eight books to accompany eight films, to be released during the first half of 2015.

Being granted access to the archives of Daniel Meadows, Martin Parr, Ken Grant, Homer Sykes, Patrick Ward and many more is a real privilege, and every book I publish slowly chips away at the apparent public absence of this work, hopefully creating a starting point for conversation or further study.

From 1960–1990 John Claridge was regarded as one of the country's leading advertising photographers. Flown around the world, working for many of the largest companies, he always made time to produce some photographs for himself. He now has a vast sprawling archive, but what is most interesting are not the far-flung places but the documentation of the East End of London, his home and the place in which he started. I don't think John ever knowingly set out to 'document' a place, he was 'just taking pictures', but because he photographed a defined area over an extended period, he created an important record of change.

Homer Sykes's *My British Archive* documents many aspects of from smutty seaside nights out to days at Eton, from a trip down the mines to the New Romantics at the Blitz Club. Martin Parr is well known for his colour saturated, tongue in cheek New Brighton series but lesser known for his engaging archive of UK social documentary photography. John Darwell is Reader in Photography at the University of Cumbria; he has what is thought to be the largest photographic documentation of the River Irwell, known as 'the Dark River' because it had become so polluted by industry. I am also working with Patrick Ward on a collection called *Manplan*, after a series published in 1969-70 by Architectural Review magazine.

Each weekly book is an edition of about 200 copies. Bookshops take about one third of each edition; Foyles, Barbican, Library of Arts, Dashwood and Printed Matter for example. Galleries, universities, libraries and private collectors acquire them, and institutions such as Tate, V&A, MoMA. One of my aims is to get the books seen and be publicly available. However, the small print run conflicts with this, but as the books are now in many public collections they are always accessible and looked after. Anyone can gain access without owning them. Publishing has allowed me to achieve a lot that perhaps I would not have otherwise done.

[www.caferoyalbooks.com](http://www.caferoyalbooks.com)  
[crbnotes.wordpress.com](http://crbnotes.wordpress.com)



Lorem Ipsum

*Curated by Louise Atkinson, The Tetley, 7-22 March 2015*

*The ArtistsMachine, Simon Lewandowski, Milan, 2006*





Top: *Sun&Shadow* photograph album, 1900-1915.

Bottom: *Who is Alvaro Guevara?* Gelatin silver print, 10x7cm, unknown photographer.

## Sun&Shadow: mmmmm on Alvaro Guevara

### Intuitive Projects

Álvaro Guevara (1894-1951) was a Chilean-born, painter, poet, playboy and boxer who studied at the Slade School of Fine Art and was associated with the Bloomsbury set. Most of his painted work was exhibited with some acclaim in the twenties and thirties but was destroyed in the bombing of London during World War II. Some of his surviving paintings are held in the Tate Britain collection.

*Intuitive Projects*, a visual art platform directed by artist Ignacio Acosta, who is the great grand nephew of Alvaro Guevara, is devoted to the commissioning of contemporary artists and curators to respond to the work of Guevara.

This exhibition proposes an audio-visual installation of a fictional encounter with Guevara. Reflecting on notions of migration, memory and time, the exhibition invites the viewer to examine the artist through his photographic family album entitled *Sun&Shadow*, which depicts the artist's family life in Valparaíso, Harrogate and around Europe between 1900 and 1915.

The artist collective mmmmm, led by Luna Montenegro & Adrian Fisher, focus on *The Intuitive Dictionary* written by Guevara in 1951, as a score to create a sound work, performance and artist book especially for this exhibition. The book, published in 1954 by his wife Meraud Guinness and Suzie David Imprimeur in Aix-En-Provence, France, has been translated into English from the original French for the first time.

Sun&Shadow: mmmmm on Alvarao Guevara, *Intuitive Projects, The Wild Pansy Press Project Space, School of Fine Art, History of Art & Cultural Studies, University of Leeds, 6 March-2 April 2015*, coordintaed by Simon Lewandowski.

*The Intuitive Dictionary (1951)*, from the project Sun&Shadow: Looking for Alvaro Guevara, Ignacio Acosta, performed by mmmmm collective Adrian Fisher and Luna Montenegro, *The Tetley, 6 March 2015*.

#### 4 PEER WOODS

A likelihood of trees in the planted works not finishing on dangerous ground. But in a parity the more loosely as to neighbourhoods peer, a branch gives sight to a parity no more winding than widening, but wood up works. Way above for peering but between as tall is a ramification of light, a beneception finally horizontal to the gaps; sleek with tricks on furtherance, may filter turning cover, intervariate paths, half untwisted, transnipped branches, behalt arches. Not peerless but light below canopy.

Peer drawn, for soon the tables roam, with bolder sweep along its branch table. With sweeping larch quality circles over domes of ladder, creeping rings. Calm oscillant, exploited of accident pitched at growth. Splinters are drawn to a ride arch, specked too linked but of myriad fascinations the glance fills every move though circum-sparse, in laps/e between searches and overhang, see if come, a bright slash of spars. Sighted space, lots look.

Cover erased out straight-faced above ground, loose bound, fast scaling, an allometry into branch ecology. With so much so much sees. From ground a spectrum of trees circling the arch where the verticals flaw a loft a look, in applied fancy a population of shapes but no impossible object, a rootedly abstract call, but in the air seeing where to go broad on the horizontal axis, not passing without peering. The need is intent awareness, to merit tangle, until it peers well.

Churn the sacred hoop wide in daylight, starlight dice about the tethering post it is a diameter of light, a clinging/unclinging more. Leaning the stem, see over centre to shelter: arch from peer, veers equal piers, a converse got all sees as if by open root. Summer hauls arbours but bow in when stripped, strips of light in that gaze woven, direct image, locally free off nilradical. And local solutions wield global patching at length. The inverted tree is a spinal tree, arch on end between the reversible tree, dilates in the table's hollow, admits the tenderest tree amid peers.

## Forest Expectation Sites

Amy Cutler

*readers are travellers; they move across lands belonging to someone else,  
like nomads poaching their way across fields they did not write*  
– De Certeau

*the edge of forest exacts a fine trespass*  
– Peter Larkin

*I am / part of their encroachment*  
– Susan Howe

*'Reading Larkin is like guessing topography from canopy, and entails inventing a whole new method.'*<sup>1</sup>

This group exhibition invents a whole new method for reading the works of the essayist, philosophy librarian and experimental writer Peter Larkin.<sup>2</sup> His thirty years of work, nominally about forms of woodland, has a cult following. In the Wild Pansy Project Space a collection of new glosses and marginalia will be presented by thirty book artists and writers, each using a fragment of the same author's text as a foil – from clause, to sentence, to lyric, to prose block, to frontispiece, to prefatory note, as well as from both his small press chapbooks and the pages of the uniformly produced larger collections.

The title of the project, a line from Larkin's 'Open Woods' (2006), speaks to the fact that the eclectic pages offered here, as much as the woodlands they may or may not be linked to, are never pristine sites, but translated, over-written, and encroached upon. Like Larkin's original writings which knowingly exist within the spoiled texts of plantations, assarts, and pasture – 'sylva modica, sylva minuta'<sup>3</sup> – the responses are contingent and unstable. As a series of avant-garde glosses, they respond to Larkin's own interests in textual horizons that resist a 'hierarchy of the within or the outside',<sup>4</sup> exploring the doubled palimpsests of the page and the forest, and the author's and the reader's hand, in their 'hide-and-seek border region(s)'.<sup>5</sup>

Collections of *adversaria*, a Renaissance term for scholars' annotations, were first introduced as a cataloguing subject in Cambridge libraries in the 1930s. They are necessarily piecemeal and haphazard as a category: in fact, the habit of transferring books across from other collections if their ms. notes are deemed significant marks out the annotated text as one that is classically between jurisdictions, assigned different positions according to author, content, and readers' interventions. Aside from better known

<sup>1</sup> Jonathan Skinner, 'Thoughts on Things: Poetics of the Third Landscape', in Brenda Iijima ed., *((Eco(Lang)(uage(Reader)))* (New York: Nightboat Books, 2010), p. 35

<sup>2</sup> Publications include *Additional Trees* (Kenilworth: Prest Roots, 1992), *Terrain Seed Scarcity: Poems From a Decade* (Cambridge: Salt, 2001), three pamphlets from Nate Dorward's Canadian press, the Gig, in 2004 (*Rings Resting the Circuit, What the Surfaces Enclave of Wang Wei, and Sprout Near Severing Close*), *Leaves of Field* (Bristol: Shearsman, 2006), *Lessways Least Scarce Among: Poems 2002-2009* (Bristol: Shearsman, 2012), *Imparkments (The Surrogate Has Settled)* (London: Veer, 2012), the critical text *Wordsworth and Coleridge: Promising Losses* (Basingstoke: Palgrave Macmillan, 2012), and *Give Forest Its Next Portent* (Bristol: Shearsman, 2014)

<sup>3</sup> Peter Larkin, 'Open Woods', *Leaves of Field* (Exeter: Shearsman Books, 2006), p. 73

<sup>4</sup> Peter Larkin, *Rings Resting the Circuit* (Ontario: The Gig, 2004), unpaginated

<sup>5</sup> Susan Howe, *The Europe of Trusts* (New York: New Directions, 1990), p. 111

special interest collections, including the literary remains of private libraries or of particular writers, such as Melville,<sup>6</sup> unauthorized glosses can still be difficult to search and digitize; they slip through the archives as lost memoranda and reading records. While the term *adversaria* seems to imply combative reading, it actually refers to the 'topography of the written'<sup>7</sup> in marks on flyleaves, endnotes, and the undersides of pages. Drawing from previous typologies of gloss and marginalia, including Stoddard's exhibition catalogue *Marks in Books* (1985),<sup>8</sup> this exhibition presents a collaborative archive of such invitations to trespass.

In musician and artist Richard Skelton's 'Where Roots Creep to Their Edge' an understorey of forty binomial 'species', derived from Part One of Larkin's 'Brushwood by Inflection', cluster beneath a canopy made from the text of the poem and arranged into the eight cardinal and ordinal points of the compass. The forty assembled words are ordered according to the original text, but spliced as verb-noun pairs, giving rise to new readings: 'VACATE BRUSHWOOD / SCATTER ROOTS / CRACK THEMSELVES / LEAP TREE / RECAST CODE'. G. C. Waldrep's 'Larkin by Inflection: Primes & Fibonacci' also rearranges part of *Give Forest Its Next Portent* (2014), with the physical fact of the book prompting new colour-coded readings according to prime number 'array' and the arranged plant leaves of the Fibonacci sequence; his after-note links this procedure to concepts of 'bibliomancy' and forms of devised reading.

Carol Watts' 'Go Steep, Trees' compares the edge-line of poplars in Larkin's 'At Wall with the Approach of Trees' (2012) to colonnades and felled trunks of text in previous writings by Cowper and Hopkins; across from her own notation, the real twig specimens laid across her Larkin page interrupt it so that alternate strips of text emerge between her 'poplar branch marginalia'. Matthew Sperling and Heather H. Yeung's notes on the use of the word 'array' and its cognates 'arraying' and 'arrayed' in Larkin's *Leaves of Field* (2006) also work by obscuring, with a foliate illustration painted over the page's text in shellac (a resin secreted by tree bugs); the twisted branches and leaves of the illustration hide all but the dividing occurrences of the word 'array'. As they observe, 'array' itself – linked by Larkin to leaf or branch development – refers differently in each case to orderly and less orderly arrangements, from tree diagrams, to the disposition of troops or justified columns of text, to data-processing or computer memory storage.

DIY colouration is also used by Robert Macfarlane and Lissa Wolsak. Macfarlane's botanical inks mark out the delving 'roots' of etymology from the surface 'leaves' of the text, drawing on his discovery that the original term for photosynthesis was 'photosyntax'; his green inks are partially pigmented with plant chlorophyll, while the brown ones are tinged with a brown extracted from root and branch of beech, marking out the botanical and linguistic grafting in the partially overgrown or outgrown margins of his annotated text. He notes on the side, 'it transpires that if cuttings of certain texts are placed in strong and sustained light, then the lumina become quite filled with thought and the cuttings will die.' The re-setting of Larkin's *Give Forest Its Next Portent* by poet and metalsmith Wolsak offers another tinted text, using her own gold leaf for speculative in-text diagrams and sketched planes, reworking splinters of Larkin's comments on branch inflection points:

<sup>6</sup> The Melville collections range from the database *Melville's Marginalia Online* (<http://www.neh.gov/explore/melvilles-marginalia-online>), to a scholarly edition of 'fluid-text analysis', John Bryant's *Melville Unfolding* (2008), to the entirely analogue collection: 1,100 water-damaged note cards of Melville marginalia transcribed from by the poet Charles Olson and recovered from a trunk in a friend's leaking basement in 1973.

<sup>7</sup> Davide Giuriato, 'Folded Manuscripts: Walter Benjamin's Marginal Writing', in Dirk Van Hulle and Wim Van Mierlo eds., *Variants 2/3: Reading Notes* (Rodopi: New York, 2004), p. 197

<sup>8</sup> The word 'marginalia' itself was introduced from the Latin by Samuel Taylor Coleridge in 1819 in *Blackwood's Magazine*. For a typology of conventional markings and motives in handwritten glossing, glozing, and marginalia (e.g. owners' signatures, fists, curses, and exclamation marks), see Heather Jackson's *Marginalia: Readers Writing in Books* (2001); for a visual catalogue, see Alston, *Books with Manuscript* (1994). There are several useful accounts of print glossing traditions, particularly beginning with Lipking's essay 'Marginal Gloss' (1977).

*"The "inflection point" on a branch is where the direction of curve outwards changes to the direction of curve upwards (...) "inflection" in these texts has a more speculative association, not so much with permanent deformation, as with the trails of brushwood matting which surround trees or edge out beyond their line."*<sup>9</sup>

The surrounded text and the trails beyond its edge are an explicit principle of arrangement for pieces by Matt Hall, Sarah Howe, Stephen Collis, and Emma Mason, drawing on traditions for 'side-texts' in printed culture from Valéry's 'Quelques fragments de Marginalia' (1927) to Derrida's 'Tympan' (1972). Hall's diagram offers a meta-structural guide for reading the second section of Larkin's 'exposure (A Tree presents)' (2014), with selections made from the columnar text, graphically aligning central quotations with the titular tree's verticality. Breaking the page into epigraphs and asterisms (the three stars traditionally indicating pauses), he offers dialogic cues to elegiac phrases, such as 'laterally wounded', and the forms of mourning hidden in the text.

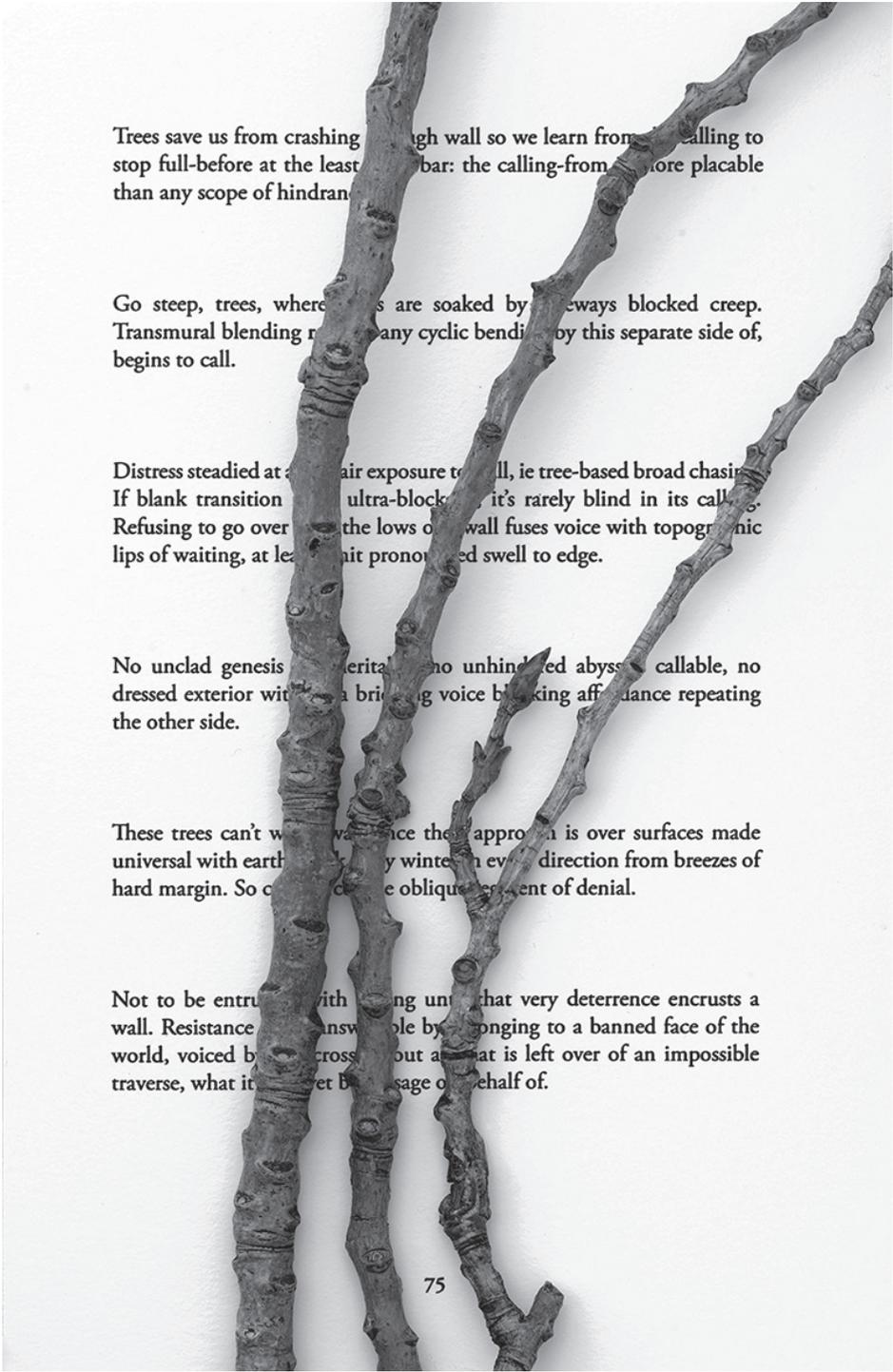
Sarah Howe's 'The primitive sap' scatters attributions from a short meditation on weeping willows in Larkin's *What the Surfaces Enclave of Wang Wei* (2004) across the page field. It visually tracks both puns and unconscious cultural mistranslations from her re-printing of the original Chinese ideograms, via Larkin's English cribs (from the Penguin paperback), and into his own 'vagrant notes', drawing out in her illustration the 'Chinese-whispers line' of etymology and Sinology. Stephen Collis's looped text of fourteen notations revisits Larkin's *Rings Resting the Circuit* (2004) in a series of concentric patterns, bringing together critical and biographical co-ordinates in his circuit of textual notes, visualizing Larkin's invitation to 'a reading strategy that spirals up and out of containment'. And Mason depicts the doubling of absence and fullness in Larkin's treatment of Jean-Louis Chrétien's 'sacred', filling the empty margins of the poem 'praying // firs \\ attenuate' (2014) with her own abundant field of commentary.

Drawing on traditions of specimen commentary or philological notes from manuscript to print, David Nowell-Smith and Daniel Eltringham both offer visual parses of Larkin's semantic fields. Nowell-Smith builds an architecture of pop-up comment boxes, each linked by an arrow or symbol to a specific word choice. His speculative etymologies, themselves floating outside the text, query philosophies of groundedness, groundlessness, and inhabitation in the vocabulary, drawing arrowed pictures of the text's ideas of our 'grasping of our material substrate'. Eltringham's 'Repose and Exposure in Enclosures' also affords multiple entries into a slice of prose, in this case rearranging the prospect of the page into cut-ups displaying Larkin's dialogue with the Enclosure Acts and his mis-splicing and grafting of pastoral terms with separate roots.

The artist Simon Lewty offers in his scholia-drawing green and black inscriptions of Larkin's 'praying // firs \\ attenuate', some in Roman, but mostly in a Shelton shorthand based code, the shapes of which move in and out of legibility and half-rhyme with the known letters. Also investigating readability and the decipherment of non-authorial contributions, Edmund Hardy's literally mirrored text offers a slant view on legible forest/culture and text/margin thresholds, as well as the paradoxes courted by Larkin's 'split sentences' in the extract from his critical book *Wordsworth and Coleridge: Promising Losses* (2012), while Natalie Joelle rearranges her Larkin text according to found diagrams and slogans for agricultural gleaning and efficiency in 'lean theory'. Ian Brinton, David Miller and Mark Dickinson each incorporate wood specimens to disturb the legibility of their forest / page sites, with Brinton situating the book itself outside in the crook of a tree, Miller introducing fir needles to his hand-markings of the 'silent' margin, and Dickinson creating new annotations by growing spruce saplings from seed straight through a broadsheet page of the Blue Bus edition of Larkin's work.

Sophie Seita's reworking of Larkin's 'Five Plantation Clumps Near Twopence Spring' as a musical score

<sup>9</sup> Peter Larkin, *Give Forest Its Next Portent* (Bristol: Shearsman, 2014), p. 9



Trees save us from crashing through wall so we learn from calling to stop full-before at the least bar: the calling-from more placable than any scope of hindrance.

Go steep, trees, where ways are soaked by ways blocked creep. Transmural blending many cyclic bending by this separate side of, begins to call.

Distress steadied at air exposure to wall, ie tree-based broad chasing. If blank transition ultra-blocked, it's rarely blind in its calling. Refusing to go over the lows of wall fuses voice with topographic lips of waiting, at least pronounced swell to edge.

No unclad genesis heritable, no unhindered abyss callable, no dressed exterior with a bridging voice blocking affordance repeating the other side.

These trees can't walk since their approach is over surfaces made universal with earth, by winter in every direction from breezes of hard margin. So come the oblique present of denial.

Not to be entrained with things unthought that very deterrence encrusts a wall. Resistance answers people by clinging to a banned face of the world, voiced by a cross about what is left over of an impossible traverse, what it is left over by the passage on behalf of.

for voice and metronome, via John Cage and Sylvano Bussotti, is both illegible and radically impractical. She links this notation of the silent, unplayable margin to hidden breaches and foreclosures in the text: the word 'rape', as a measure of the land and a seizure of territory or body. As she states, 'a gendered response like mine both is and isn't marginal', for

*'The word 'rape' leaves a stain on the page; impossible to scratch out. This gloss has refracted itself into a reflection of what we can say and cannot say in such a generic space about a small portion of a text. This gloss is itself written in the margin, like feminism, like a doodle, an unsingable score, an off-hand thought, which still persists.'*

In this collection of *adversaria*, the artists offer what Hulle and Mierlo refer to as a "lean-forward" – as opposed to a laidback – way of reading.<sup>10</sup> While professors are included amongst the contributors, these purposeful readings all resist standard models of overview or the 'ulterior motives book reviews or learned commentaries may have',<sup>11</sup> instead using the margins and interstices of the texts as conjectural, aesthetic, and experimental spaces (it is worth remembering that Fermat's last theorem was itself famously a marginal note).<sup>12</sup>

Whether, writing in this private/public sphere, we tend to address the past author, or hypothetical future readers (e.g. of a circulating library), or, as Edgar Allan Poe describes, 'we talk only to ourselves; we therefore talk freshly – boldly – originally – with *abandonnement*',<sup>13</sup> a reading note is always a collaboration. It is no coincidence that the working title for this project was 'Larkin about'. Each of the artists embrace the ad-hoc and participatory functions of the gloss or annotation, from Anthony Barnett's 'LARK / IN / PEAT', in which the author's name is itself subjected to a close reading, spliced, and drawn into a bird doodle, to Ian Heames' instructions to the reader regarding the space he has designed for an affixed piece of foil over a box with his chosen Larkin quotation from *Terrain Seed Scarcity* (2001). Heames explains that this strip of foil 'stands in for' the collaboration between the life-world of the individual reader and the work in question. He draws attention to the need to approach such 'unparsable' moments in Larkin's texts without throwing up a trellis work of overmastering method. That would be a kind of mental gardening, Heames notes, and the opposite of Larkin's aim:

*'Whatever finery of networks we discern in trees and forests, their signaling, whatever it is, is not our version of it.'*<sup>14</sup>

Larkin's corpus is ideally suited to these idiosyncratic experiments. It has often been seen as inscrutable, prompting a high incidence of the annotating habit and friction from the margins. Due to its densely mixed vocabularies and deeply intertextual nature – the 'trails of brushwood matting' outward to Romantic poets and European philosophers – it here prompts attempts to find new forms of para-textual and dialogic 'array' on (and off) the page. Marginalia's ephemeral status, its undisciplined movements into new fields,<sup>15</sup> and its sheer 'helter-skelter-iness' of commentary<sup>16</sup> each suit the strange structures of Larkin's texts. Robert Baird has written on Larkin's 'idiolect', describing parsing the puns in *Leaves of Field* on the

<sup>10</sup> Dirk Van Hulle and Wim Van Mierlo, 'Reading Notes: Introduction', in Hulle and Mierlo eds., *Variants 213: Reading Notes*, *ibid.*, p. 4

<sup>11</sup> Dirk Van Hulle and Wim Van Mierlo, 'Reading Notes: Introduction', *ibid.*, p. 3

<sup>12</sup> From memory, perhaps my favourite example of marginalia-as-experiment is in a British Library copy of Bacon's *Novum Organum Scientiarum* (1620). Next to Bacon's observation that if you sing, a dog will sing along with you, an eighteenth century hand adds: 'I have tried this true but ye dogge must love him who doth it.'

<sup>13</sup> Edgar Allan Poe, 'Marginalia', *The Democratic Review* vol. XIX no. 97 (1846), p. 30

<sup>14</sup> Ian Heames, notes on 'From unshorn opportunity leave the site scarce-adorned'

<sup>15</sup> 'Reading notes, in other words, function as a thematic junction where different disciplines meet.' Dirk Van Hulle and Wim Van Mierlo, 'Reading Notes: Introduction', *ibid.*, p. 3

<sup>16</sup> Edgar Allan Poe, 'Marginalia', *ibid.*, p. 30.

grammatical level 'at which Larkin twists his language awry';<sup>17</sup> Jeremy Prynne has also recently commented on his language's relationship to rhizome structures,<sup>18</sup> while Jonathan Skinner has discussed his linguistically alien 'qualifying canopies'.<sup>19</sup> The collective *Forest Expectation Sites* avoids familiarising these attributes, responding only outside of existing academic enclosures.

The exhibition accompanies the production of the illustrated book, *Were X A Tree: Glosses on Larkin* (Punctum Books, 2015). The New York press Punctum Books are interested in scholarly innovation with quaint forms (texts which resemble micro-fiche, specimen commentary, broadsheets, etc.), and take their name from Roland Barthes for the idea of 'crucial tiny portals', 'pricks', or 'perforations'. In the publication, the effect of changing printing technologies on written or printed glosses and their reproductions are tackled on the recto and verso pages, with photo-facsimiles of the artists' scrawls and ink notations on the recto, and versions of printed para-text on the facing verso. The type-set source excerpts are thus lifted and transformed into new fields of annotation, with each double page spread offering a 'sort of spoil or awning of negotiation'.<sup>20</sup> Avoiding the conventional stature of literary writing, each contributor's pricks and cuts into Larkin's coppiced texts here contributes to a closer, experimental 'petty shearline'<sup>21</sup> thicket, like the 'minute criticism' Heather Jackson describes existing at the thresholds of the textual system.<sup>22</sup> The title, *Were X A Tree*, a phrase from Larkin's sequence *Additional Trees* (1992), is chosen as a reference to his use of 'tree regimes' as speculative practice – a form of rhetorical "thinking with" arboreal phenomena, also relevant to the contributors' "thinking with" Larkin's source texts, via the foliate horizontals of annotation, illustration, and speculative reading.

In the end, these glosses do not offer crib sheets or pedagogical procedures. In place of any Casaubon-like spidery scholars' key, the artists expand 'glossing' to include the hypothetical texts they help create, whether in the printed word, inked script, or even botanical intervention (as marginalists 'plant the seeds of their own creation in the interstices of the text'<sup>23</sup>).

*'I'm not saying there is any correct way to clear this entangled primal paper forest.'*<sup>24</sup>

Finally, these notations of the paper archive respond to the ecology of disturbed forest sites. Larkin's writings show violable woodlands as vandalized texts, process points, and 'resource opportunities out of which cultures can be remade'.<sup>25</sup> His treatments of land stratification and the different tiers of managed and natural space recognise woodland as open, cut-into, and worked over. These concerns for edge-lands, access points and 'disturbance regime(s)'<sup>26</sup> are materialized in the invasive practices of his readers.

"Taking a leaf" from the American poet Susan Howe's punning on forests and bibliographic archives,<sup>27</sup> the gloss-excursions in *Forest Expectation Sites* combine as a group study of the page as index to the natural world. From Macfarlane's pigmented textual cuttings to Sarah Howe's transplanting of broken-off cultures of the willow in *Chinoiserie*, the collection traces the textual genetics of the forest as a space that

<sup>17</sup> Robert P. Baird, 'Peter Larkin, *Leaves of Field*', *Chicago Review* vol. 53 no. 1 (2007), p. 186-8

<sup>18</sup> J. H. Prynne, 'On the Poetry of Peter Larkin', *No Prizes* vol. 2 (2013), p. 44-45

<sup>19</sup> Jonathan Skinner, 'Thoughts on Things', *ibid.*, p. 35

<sup>20</sup> Larkin, 'Prefatory Note', *Leaves of Field*, *ibid.*, p. 9

<sup>21</sup> Larkin, '4', *Sprout Near Severing Close* (Ontario: The Gig, 2004), unpaginated

<sup>22</sup> Heather Jackson, *Margindia: Readers Writing in Books* (New Haven: Yale University Press, 2001), p. 265

<sup>23</sup> Daniel Ferrer, 'Towards a Marginalist Economy of Textual Genesis', in Hulle and Mierlo eds., *Reading Notes*, *ibid.*, p. 8

<sup>24</sup> Susan Howe in interview, 'The Art of Poetry no. 97', *Paris Review* no. 203 (2012)

<sup>25</sup> Larkin, 'Innovation Contra Acceleration', *boundary 2* vol. 26 no. 1 (1999), p. 173

<sup>26</sup> Larkin, *Leaves of Field*, *ibid.*, p. 77

<sup>27</sup> The pun already exists in the material (e.g. codex = trunk), but it is notable to Howe's work with maps, indexes, flyleaves, and marginalia, as well as Thoreau's forest journals.

allows for deletion, insertion, and revision. In the occupation of the Wild Pansy Project Space, we shall see the copious human annotation of these transition spaces, just 'as forest became copious wood culture',<sup>28</sup> transposed from the vandalized margins of "civilization".

In other words, there is no fair copy, or ur-text, of the forest. Only, in Larkin's words, 'these opens coming in like ecological insertia'.<sup>29</sup>

Amy Cutler is a curator and researcher who is currently Post-Doctoral Research Fellow in Environmental Humanities in the School of English at the University of Leeds. She received her doctorate in Cultural Geography from Royal Holloway, University of London, and she previously curated *Time, the deer, is in the wood of Hallai* (2013), an exhibition of book works and wood specimens, in collaboration with Kew Gardens and the UCL Dendrochronology Laboratory, London.

Forest Expectation Sites, curated by Amy Cutler, Wild Pansy Project Space, June 2015.

Artists and writers include: Drew Milne / Gerry Loose / Andy Spragg / John Milbank / Sarah Howe / Jonathan Skinner / Eley Williams / Sophie Mayer / Zoë Skoulding / Richard Skelton / Susan Barbour / Simon Lewty / Natalie Joelle / Stephen Collis / Sophie Seit / Mark Dickinson / Emma Mason / Daniel Eltringham / Matt Hall / Carol Watts / Ian Brinton / Ian Heames / G. C. Waldrep / Edmund Hardy / Stuart Cooke / David Miller / Anthony Barnett / Matthew Sperling & Heather H. Yeung / Lissa Wolsak / David Nowell-Smith / Robert Macfarlane.

<sup>28</sup> Larkin, *Leaves of Field*, p. 73

<sup>29</sup> Larkin, *Leaves of Field*, p. 93



Emma Mason, 2015



Top: *Postcard, photo, slide, photo, postcard*, Martha Jean Lineham, 2015  
 Bottom: *Dutch Portraits 1971*, Simon Parish, 2015  
 Opposite: *Artist Obituaries - Red*, Paul Jex, 2015

## The Imaginary Museum: The Art Library as Archive

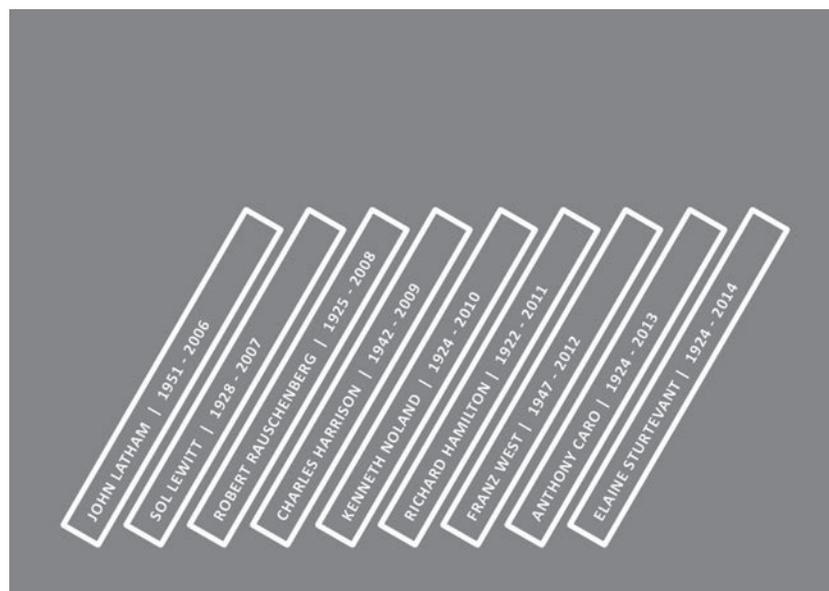
Louise Atkinson

*The Imaginary Museum: The Art Library as Archive* is produced in response to the tradition of artists and theorists interrogating the museum archive format to investigate and expose the politics of collection and display. In direct response to the theories of Andre Malraux, Walter Benjamin and Aby Warburg, the project aims to understand and communicate the ways that art history is made, and how artists engage with the collection and categorisation of art.

The project focuses specifically on the relationship between the image and the artwork within the Art Library. The 'museum', displayed on a postcard wall rack contains a series of 18 postcard reproductions of images created by artists selected from an open call. The audience may select from the postcards, in part or in whole, by leaving a suggested donation in a nearby honesty box thereby creating their own imaginary museum.

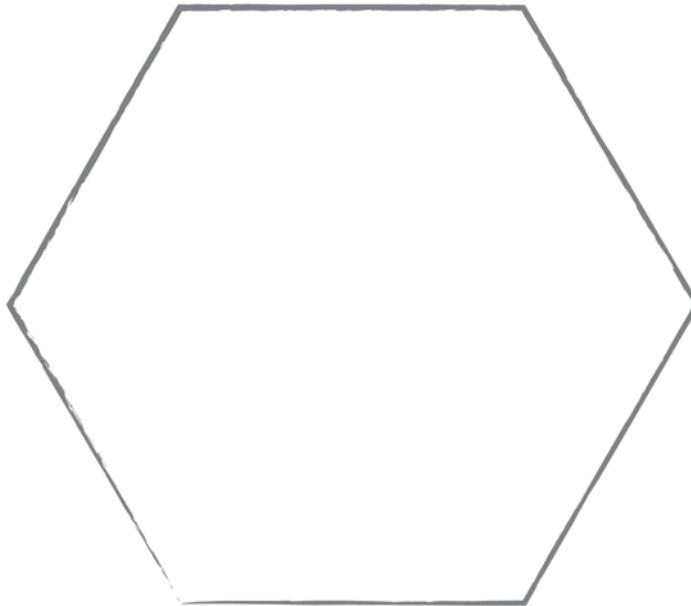
These images are not necessarily representative of singular objects and artworks, but instead reference the nature of the art library as archive through imagined collections, systems, documentation, and classifications. Depicting these multiple categorisation and visualisation strategies as single postcard images allows the viewer to consider the idea of the archive not only as a container for housing historical objects, but as a cultural artefact in its own right. In this way, the art library can be seen as a series of networks, within each book, and within the way that each of these books are classified.

*The Imaginary Museum: the Art Library as Archive, curated by Louise Atkinson, Leeds College of Art Library, 2-27 March 2015*



# HEXOPOLIS

**Your  
idea  
here**



**put your idea in the hexagon  
& send us a photo for**

**SELECTION**

**COMBINATION**

**PUBLICATION**

**details at [www.HEXOPOLIS.co.uk](http://www.HEXOPOLIS.co.uk)**

## HEXOPOLIS

Katya Robin

HEXOPOLIS is an on-going research and participatory art project led by Katya Robin about hexagons in public spaces. The collection seeks to identify hexagon motifs and the possibility of unifying themes.

Visitors to this exhibition are invited to contribute to the research by:

- adding ideas about hexagons and built spaces
- making hexagonal booklets

'Hexopolis', a term assembled by Robins, derives from ancient Greek: HEX meaning 6 and OPOLIS meaning *city-state, run by its citizens*. And so, using the hexagon as a framework, the project considers urban living.

The project is a development of the artist's book *Charter Square Sheffield Rising* which links the decaying 1960 Brutalist underpass development with the pro-democracy Chartist movement of 1838. Charter Square features hexagonal paving and ramps, built to provide pedestrian underpass access.

Hexagons express utopian modernism, amongst other motifs identified within the exhibition. However, Charter Square, and other positivist public works featuring hexagons are now considered dated and ripe for urban regeneration.

The HEXOPOLIS exhibition displays the on-going research, highlighting key themes in omnipresent hexagons. They are everywhere, near and far, ubiquitous and astonishing. At Saturn's northern pole there is a hexagonal vortex of cloud larger than Earth. Hexagons are dominant in current design such as hexagon wallpaper, hexagon bathroom tiles, hexagon seats, and even hexagon drones. Flat-pack furniture is typically held together with hexagon socket bolts and assembled with a free Allen (*hex*) key. What is it with this nexus of hexagons? Is there an implicit message?

HEXOPOLIS, *curated by Katya Robin, The Tetley, 7-22 March 2015*



# Artists' Book Fair Participants

A PARLAY FOULEST  
AURALLY APES OFT  
FATALLY A POSEUR  
PRATFALL SEA YOU  
SURLY OAF PALATE  
OR FATALLY PAUSE  
OUR FAT APES ALLY  
A REFUSAL TO PLAY  
ALEATORY FLAP US  
A FALSER OUTPLAY  
A PAROLES FAULTY  
PLAY RUSE AFLOAT  
FALSE AURAL TYPO  
AURAL FEATS PLOY  
ORATES A PLAYFUL

## Ambeck Design

Mette-Sophie D. Ambeck  
mette.ambeck@gmail.com

Dividing her time between her native Denmark and the UK, Mette-Sophie D. Ambeck continually refines a varied body of work reflecting her design training and fascination with related areas such as film and illustration, and a finely-honed range of traditional skills including bookbinding. They are usually created in limited editions and embrace the pleasures and possibilities of sequential narrative through hand-cut pages or laser cutting.



## AMBruno

Sophie Loss  
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www.ambruno.co.uk

AMBruno is a group of artists with diverse individual practices, brought together by a common interest in the medium of the book. They produce works on a given theme such as *Blue*, *One-fold books* and *Black Circle*. For the 18th Contemporary Artists' Book Fair the subject is *Red*. Elizabeth James, Senior Librarian, NAL Collections has made the selection from proposals and fifteen artists' books exploring red will be on display.



## Amelia Crouch

ameliacrouch@hotmail.com  
www.ameliacrouch.com

Amelia Crouch is a visual artist whose work begins with words, as either content or inspiration. Her artistic output includes videos, prints and texts. Recent projects include a commission with Pavilion, Leeds and a residency at The Art House, Wakefield. Her work has been shown in group exhibitions at Mexico, Leeds; Soscastoa, Ghent; Project Space Leeds and The Bluecoat, Liverpool. She lives and works in West Yorkshire.



## Anne Rook - M.M. Visual Catering

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www.annerook.net

I make books in small editions. They are often closely linked to my other works such as installations, animations, drawings and small sculptures. The books are digitally printed and I am involved in all aspects of their making. Some follow a traditional format, others may be seen as sculptural objects. Repetition is often used as a strategy, connecting images and concepts. Recurrent themes include food production and consumption, habitats, inner states of mind.

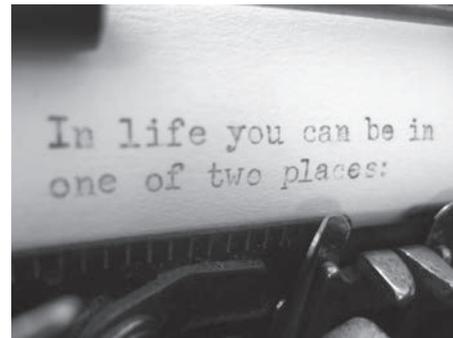




## AP Books

Alex Pritchard  
fraggamuffin15@hotmail.com

I am a book artist with a passion for science and history. Through my books I hope to impart a small taste of how weird, wonderful, bizarre, beautiful and interesting our universe is.



## Art & Design, University of Leeds

Jude Tucker  
j.a.tucker@leeds.ac.uk www.design.leeds.ac.uk

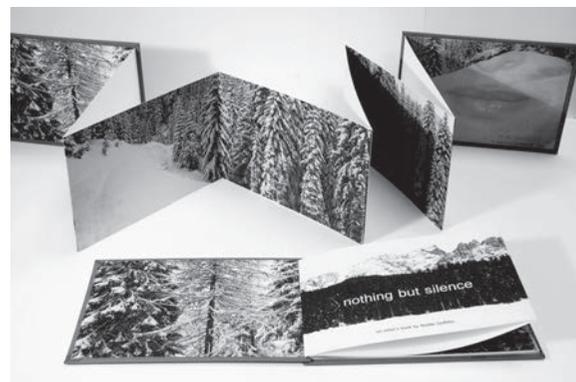
The collection, co-ordinated and catalogued by Magdalena Brzegowy and Chloe Kutkus Morton, embodies the personal and individual response to book art. It reflects on the notions of space, place and identity. Techniques range from traditional, handmade books to more experimental examples with digitally edited images. Some students chose to explore the concepts of narrative whereas others experiment with and challenge the structure.



## artistsbooksonline

Noelle Griffiths  
hafod.art@virgin.net  
www.artistsbooksonline.com

artistsbooksonline.com is an artist-run website showing one-off or editions of under 50. We share costs to exhibit on-line, at fairs and curate exhibitions. At present there are 35 artists on the website each with images of their books, information, contact details and links to their on websites.



## BA Visual Communication, LCA

Graham Tansley  
graham.tansley@leeds-art.ac.uk

A selection of work revolving around issues relating to food which is part of an International GIDE relationship with seven other European Higher Education Programmes. This will include books, prints, zines and experimental work. The Visual Communications programme has social design at its centre and all the work engages with social issues and is produced to high technical specifications.



WE ARE

FE

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## Batley School of Art – Fine Art for Design

Eve Gray  
egray@kirkleescollege.ac.uk

In a quiet corner of the educational world we playfully, ironically, inventively, seriously, narratively, sequentially, humorously, sculpturally, digitally and collectively ... explore possibilities.



## Bound Unbound Leeds Beckett University

Aidan Winterburn  
a.winterburn@leedsbeckett.ac.uk

The Graphic Arts and Design course at Leeds Beckett University will be showing a selection of printed matter – primarily books, zines and chapbooks, from all years of the degree course as well as a selection of end of year publications including a collaboration with Ray Robinson, novelist and writer of forthcoming film *Electricity*.



## Bradford College

Manya Doñaque  
m.donaque@bradfordcollege.ac.uk

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



## Café Royal Books

Craig Atkinson  
craig@caferoyalbooks.com  
www.caferoyalbooks.com

I use the book format as a serial and sometimes sequential method of exploring forgotten photographic archives. I publish a book every Thursday and curate projects relating to 'the book' in a broader sense. This is a way to present contemporary photography and to display and disseminate conceptual documentary work and collections.





# Camberwell College of Arts, MA Book Arts

Susan Johanknecht  
s.johanknecht@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 Hawrysiso.



## Carla Moss

art@carlamoss.co.uk  
www.carlamoss.co.uk

I make artist books on the subject of time and place. These 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.



## David Barton

moya.barton@ntlworld.com

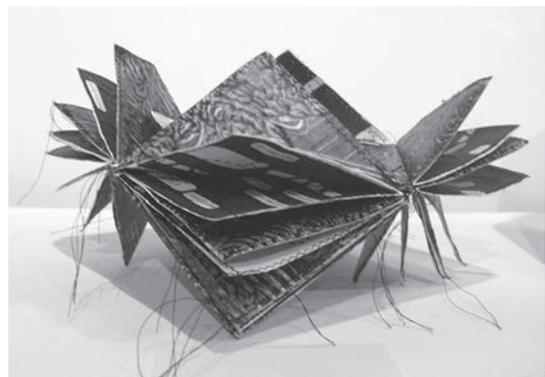
Since working with Anton Ehrenzweig as his student and continuing to discuss my work with him until his death in December 1966, the importance of accepting and engaging with the unintentional and apparently accidental contributions of the unconscious during the working process has become fundamental to my working method. I believe the surprising and often disturbing insights to be invitations into and revelations of the creative process itself.

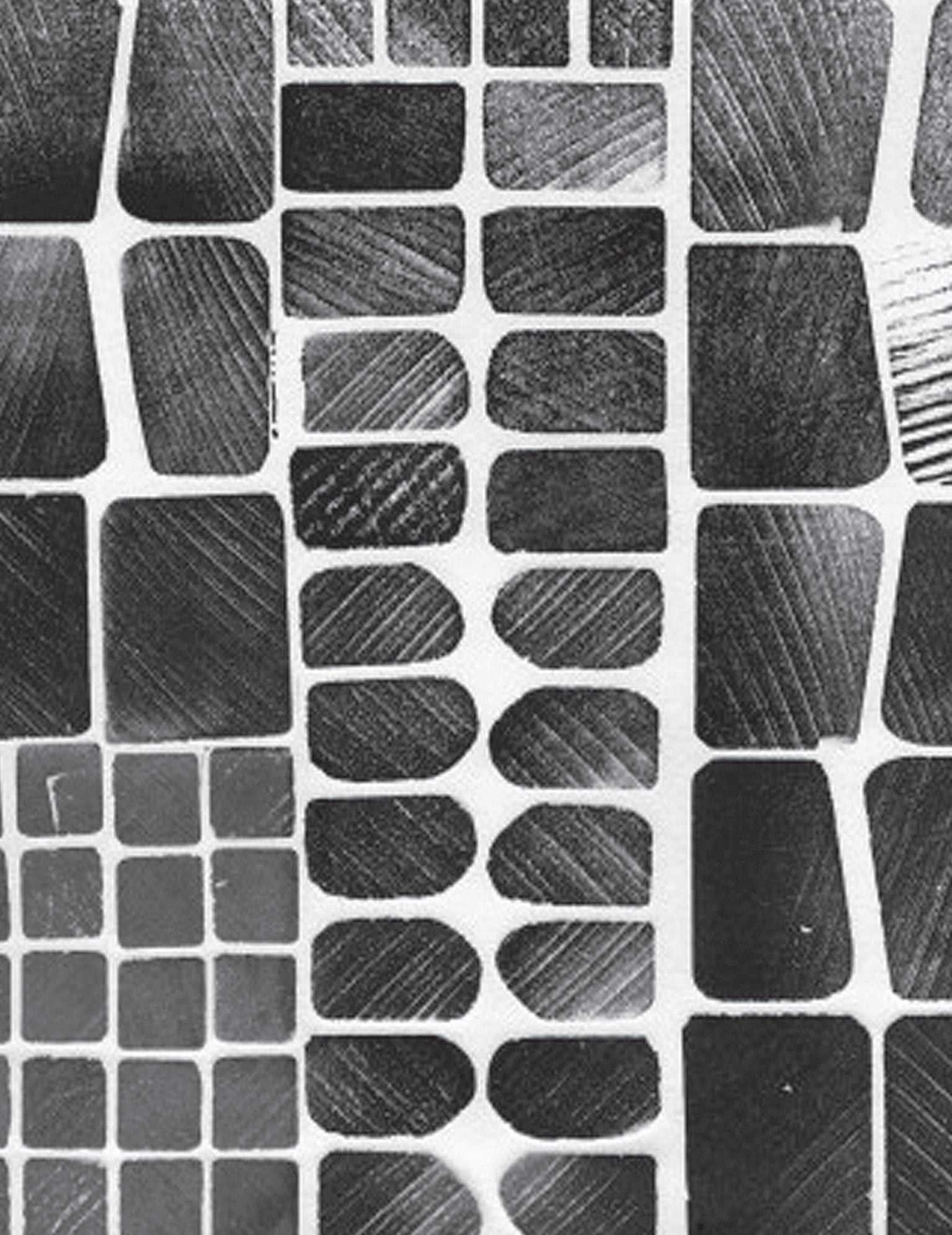


## Debra Eck

debraeck@debraeck.com

I make artists books with an emphasis on the spine. My current work explores the relationship between traditional embroidery forms like Elizabethan black work and the potential of exposed spine bindings.

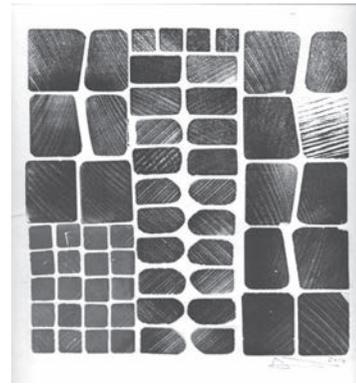




## Dorrie King

dotking13@hotmail.com

I am developing a print project in which I deconstruct a Georgian mahogany chair, slicing this into pieces, each of which is the height of a letterpress or wood engraving block. These blocks are set with leading and printed like letterpress in a variety of small editions. I have started a further body of work along similar lines, the new blocks cut from an ancient woodworm infested, hickory lacrosse stick.



## Drawing and Image Making: Fine Art UCLan

Craig Atkinson  
catkinson1@uclan.ac.uk

The Drawing & Image Making course 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.



## Ensixteen Editions

Mike Nicholson  
ladnicholson@yahoo.co.uk  
www.ensixteeneditions.blogspot.com

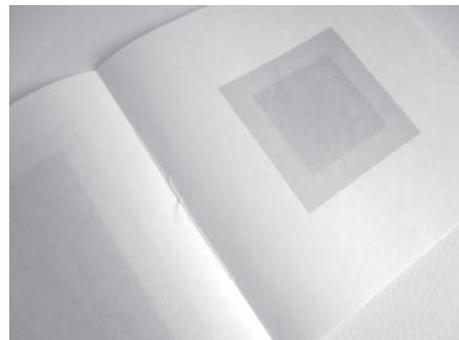
Ensixteen Editions are centred on an ongoing series of graphic narratives both written and drawn by Mike Nicholson entitled *bio auto graphic*. This partwork reached its 25th edition in 2014, and the over-arching intent is to link the personal to the public, threading the needle of what binds an individual to the society within which they live out their days.



## Essence Press

Julie Johnstone  
julie.johnstone@spl.org.uk  
www.essencepress.co.uk

Essence Press publishes works by Julie Johnstone and, occasionally, other artists and poets. Works tend to explore visual and spatial perception in as distilled manner as possible. They seek to create a minimal yet rich 'contemplative' experience. Each work forms part of an ongoing investigation to understand the act of seeing.





# Fine Art, University of Leeds

Chris Taylor  
c.a.taylor@leeds.ac.uk  
www.fine-art.leeds.ac.uk

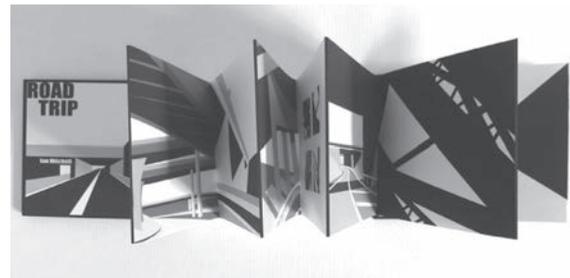
The School of Fine Art, History of Art & Cultural Studies is home to the Centre for Research on Artists' Writings and Publications, a new initiative co-ordinated by Simon Lewandowski, Chris Taylor and Nick Thurston in partnership with the British Library, Tate Britain and the V&A.



# Ian Mitchell

mail@ianmitchellart.com  
www.ianmitchellart.com

As a digital printmaker working predominantly with the landscape my practice aims for a minimal outcome using a reductive language. I have been developing an approach to digital printmaking that combines my interest in landscape with design, logo, symbols and signage. I am increasingly drawn to man-made landscapes, spanning the pre-historic to the concrete modernism of contemporary urban architecture using experimental substrates and surfaces.



# John McDowall

j.mcdowall@leeds.ac.uk

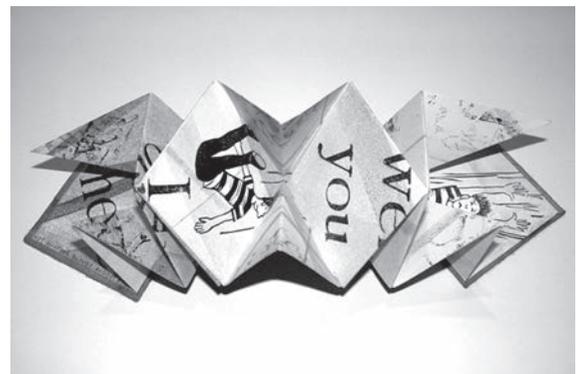
My work encompasses reference to and a taking up of existing printed matter and on the turn of the page (or a word), reflexivity. In *Rubric* the placing of the 'a', indefinite article and first letter of alphabet, in parenthesis simultaneously highlights and displaces it. There is a shifting ambiguity of assimilation between the signifier of colour and that of the act of reading in the present and, a homonym, in the past.



# Karen Joyce

Karen Mercer  
k.joyce3@ntlworld.com

My books are handmade, mostly relief printed and normally in reasonably limited editions (due to the limitations of my patience). They are somewhat scattershot in their subject matter, although recurring themes are colour, landscape and especially fragmentary tales.

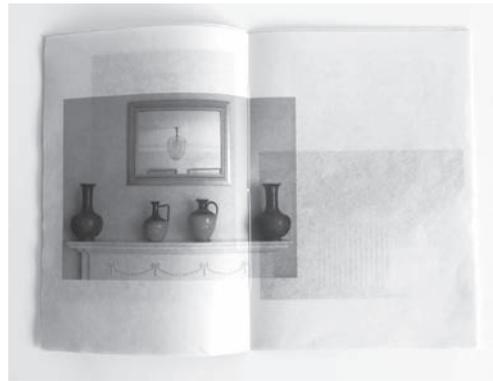




## Kathryn Desforges / Seeing Poetry

katedesforges@hotmail.com  
www.kathryndesforges.co.uk

My current art practice explores ideas of memory, presence, temporality, physicality, and capturing a moment. I engage with everyday surroundings by recording my own physical and emotional responses to objects or places through drawing, photography and film. These ideas and images are then distilled, formed, molded and abstracted through printmaking and the book format.



## Katya Robin Studio

Katya Robin  
kr@blueyonder.co.uk  
www.katyarobinstudio.co.uk

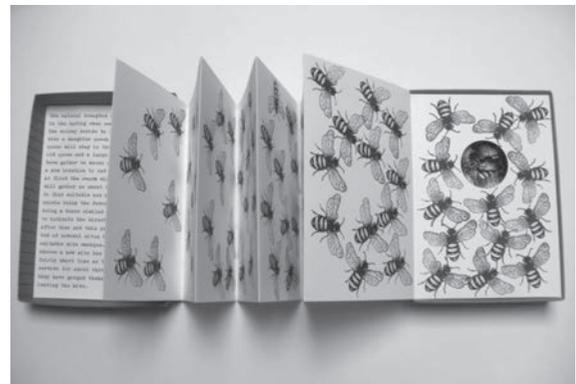
Walks, set aside, field edges and the effects of weather patterns on plant growth are explored and documented using printmaking. The picking of plants and laying them out on an inked up plate, rolling, squashing and smelling has a slow rhythm that feeds into a connective thread from the space of the external landscape to the inside space of the studio.



## Kristine Steele

kristinesteele@hotmail.com

The ordinary becomes something unusual and different when the structure of a page becomes folded or altered. Connections are made to natural forms that create new possibilities in a paper format.



## 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.





## Lina Avramidou

info@linaavramidou.co.uk  
www.linaavramidou.co.uk

I am a book artist, bookbinder and designer living and working in London. Beginning with a concept or narrative, I experiment with image, structure and text to create handmade limited edition books. I utilise traditional printmaking techniques as well as digital processes combined with experimental papermaking and bookbinding. My recent work reflects on the human condition and researches internal traits and motivations, perception and behavioural practices.



## Louise Atkinson

sianlouisegriffiths@gmail.com  
www.a-n.co.uk/blogs/practice-as-research

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.



## Michael Ainsworth

ma05031991@hotmail.com

Mike Ainsworth is a recent Fine Art graduate from the University of Leeds, living and continuing his practice in the city. He is drawn to socially charged environments and situations and to that end the city as subject matter and the people who inhabit it. Utilising documentary and archival photography, he is a serial collector of images, using the form of the artist's book to showcase these observations.

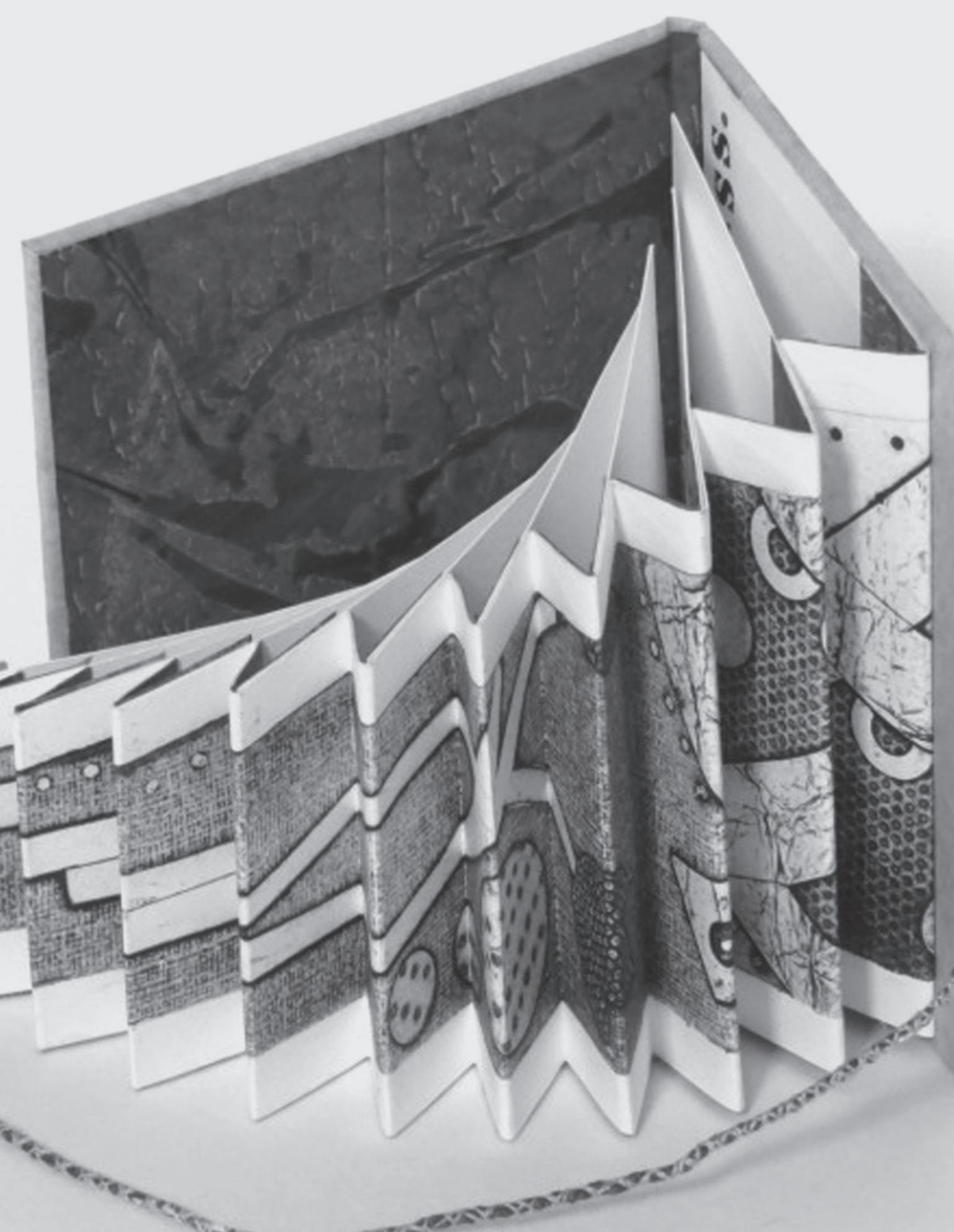


## New Arcadian Press

Patrick Eyres  
patrickeyres@gmail.com

The *New Arcadian Journal* 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  
<http://oldbearpress.com>

Old Bear Press is Kathryn Poole, Deborah Neely and Heather Chou. Based in the North West of England they 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.



## Oliver Flude

<http://seriousbison.tumblr.com>  
[www.oliverflude.com](http://www.oliverflude.com)

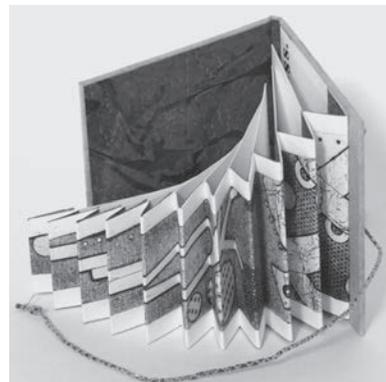
My artwork and books are influenced by myths, legends, pop culture and the mysterious stories that have shaped our imaginations. I live and work in Manchester and have a studio in Salford at Hot Bed Press print workshop where I also teach courses on relief printing, monoprint and making illustrated books. I am currently writing, drawing and designing a swashbuckling adventure graphic novel serial, all without the aid of computers.



## PagePaperStitch

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

Annwyn Dean, Joan Newall and Elizabeth Shorrock have been exhibiting together 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  
papergallerymanchester@gmail.com  
[www.paper-gallery.co.uk](http://www.paper-gallery.co.uk)

Based in Manchester, PAPER is an artist-run commercial gallery selling affordable and accessible works on paper. PAPER represents a range of emerging and mid-career artists whose practice is based around the medium of paper. PAPER has a regular programme of exhibitions showing gallery artists and providing a platform for outside curatorial projects.

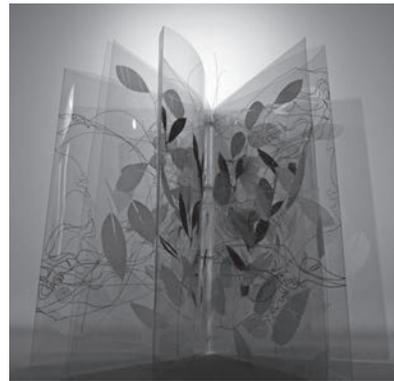




## Pat Hodson

pathodson26@gmail.com  
www.pathodson.co.uk

I am interested in the tactile nature of a book; the necessity to touch, open, unfold and see inside. There is often an interweaving of image with word – a fusion of drawing, notes and memory – significant places – a glimpse of hidden myth, forgotten paths, lost journeys. I use a complex mix of hand and digital media, playing with space, illusion, and the tactile reality of the page. Colour is overlaid and embedded, which intensifies or resists the inkjet print.



## Rock, Tree, Landscape

Lynette Willoughby  
lynettewilloughby@gmail.com  
lynettewilloughby.com

Rock, Tree, Landscape is an ongoing collaboration between artist Lynette Willoughby and poet/artist Clare Wigzell. Experimenting with photographs, drawings, paintings, rubbings and painted seedlings along with prose, poetry and quotations, they have created a variety of book forms exploring relationships between the different perspectives and traditions between the page, the visual image and the word.



## Sheffield Hallam University MA Fine Art and Guerrilla Writers

Sharon Kivland  
S.Kivland@shu.ac.uk

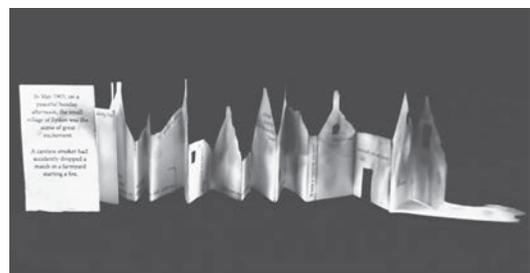
The contributors to *THE EDITIONS* are past and present students from the MA and PhD programmes in Fine Art at Sheffield Hallam University. In addition to a book following the constraint of a single cover design and title page, to which all were obliged to conform, each author has produced a poster, which folds neatly into her/his book.



## Sheffield International Artists' Book Prize

John Clark  
bookprize@bankstreetarts.  
bankstreetarts.com

Since the inaugural Artists' Book Prize 2008, the biennial event, hosted and held at Bank Street Arts in Sheffield, has grown into a major event in the book arts calendar. In 2013, the Prize attracted over 450 entries from 35 countries with all entries being shown in the exhibition of the Prize and featuring in the accompanying catalogue.



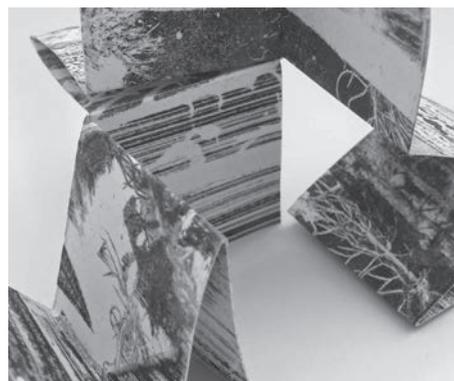


## Stef Mitchell

stef@stefmitchell.com

<http://fieldandhedgerow.blogspot.co.uk>

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](mailto:surrealism@madasafish.com)

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

Surrealist Editions is the publishing arm of Leeds Surrealist Group. 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. 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.



## THAT Collective

Philip Welding

[philipwelding@hotmail.com](mailto:philipwelding@hotmail.com)

THAT Collective are a gathering of students from the degrees in Photography and Art Enterprise at Leeds City College, who are working autonomously to present physical documents of their creative practices. These practices range from documentary photography projects to delicate hand-made constructions.



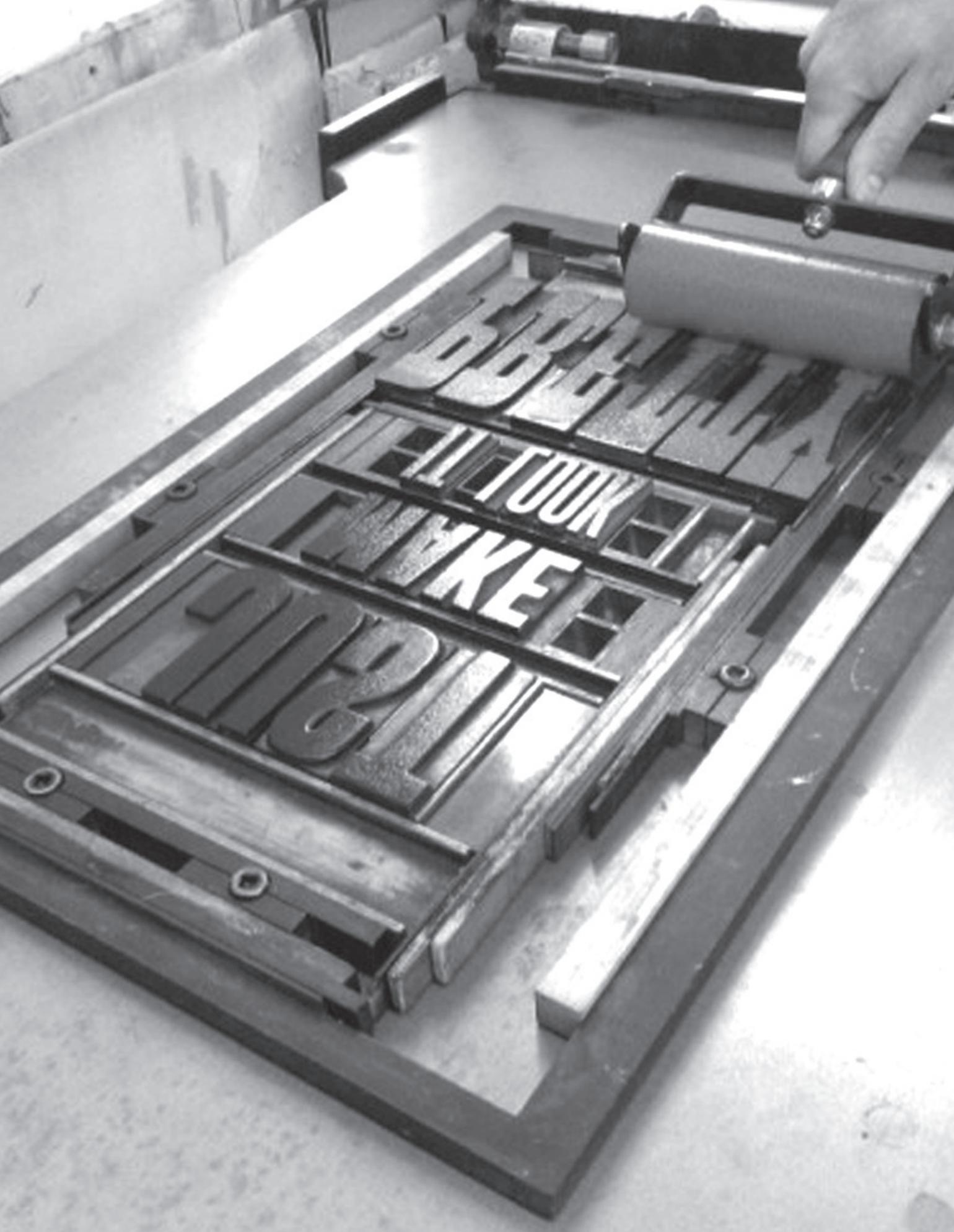
## The Tetley

[Info@thetetley.org](mailto:Info@thetetley.org)

[www.thetetley.org](http://www.thetetley.org)

A centre for contemporary art and learning.

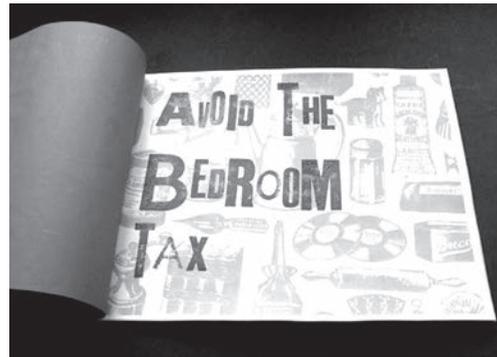




## Theresa Easton

theresa\_easton@yahoo.co.uk  
<http://theresaeaston.wordpress.com>

Theresa Easton is a printmaker and book artist based in Newcastle-upon-Tyne. Recent projects and exhibitions have resulted in a series of hand printed broadsides and zines relating to the current austerity measures. The printed matter collates a series of statements and responses by members of the public, responding to the political climate. Easton is interested in developing her book-based work alongside her social engagement practice.



## Thomas Tomasska

thomastomasska@gmail.com

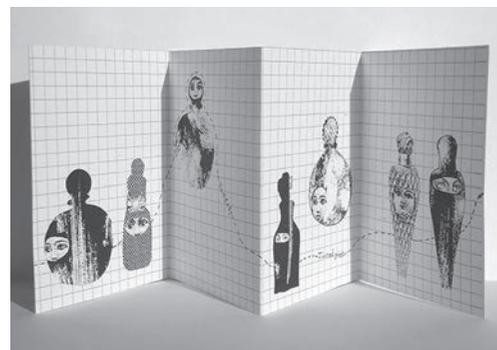
Ever-emerging ideas evolve from a landscape of memory (sometimes attached to words). Absolute conscious reflective attention closely woven with the passage of time. Perfect trees balanced on shifting ground where everything seems just within reach. The concrete approach draws the viewer into silhouetted bold profile. Making the simple complex.



## University of Derby

Nicki McNaney  
[n.mcnaney@derby.ac.uk](mailto:n.mcnaney@derby.ac.uk)

University of Derby students' artists' books are produced as part of their programme modules alongside staff publications, a part of the Wooden Dog Press collaborative.

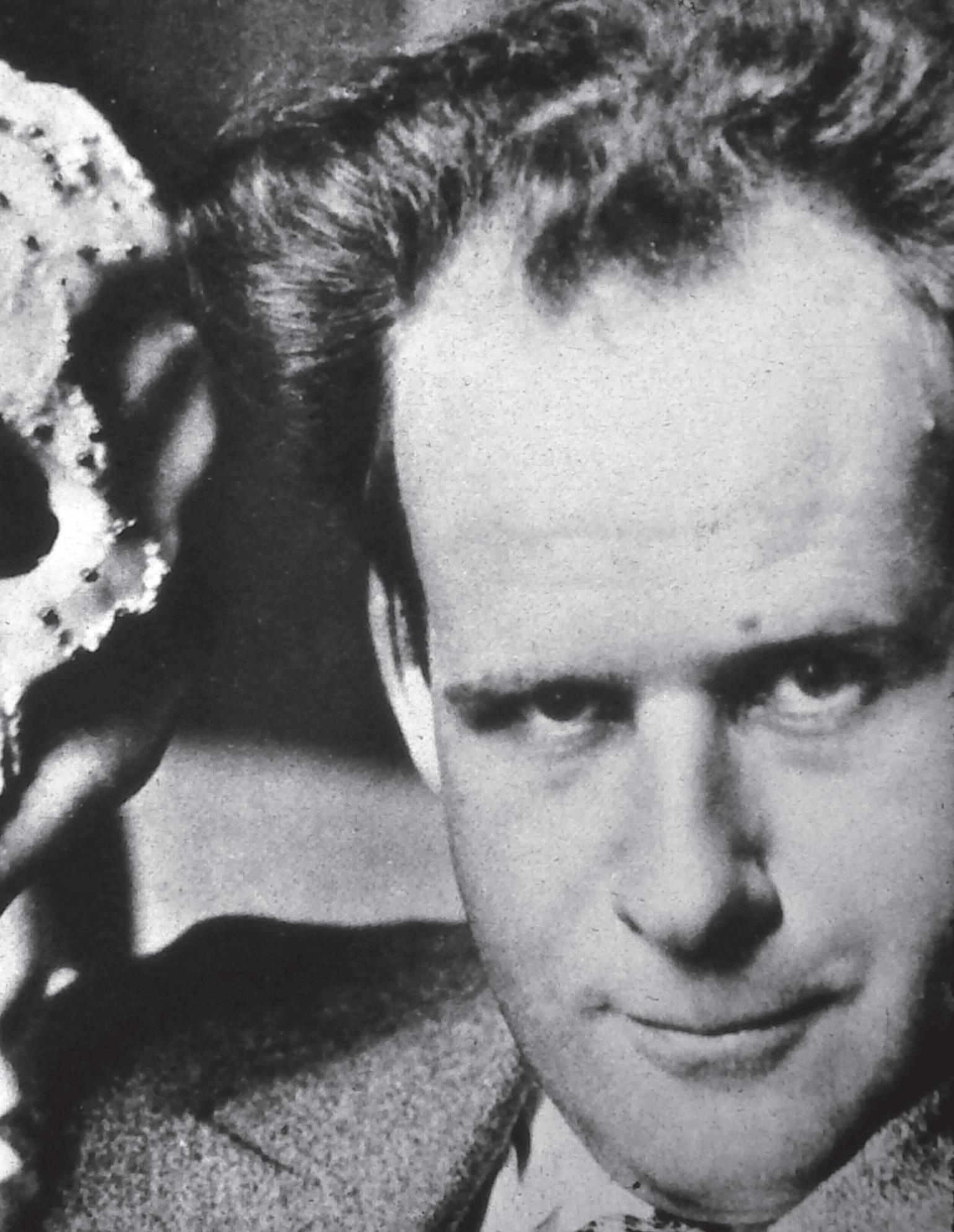


## West Yorkshire Print Workshop

Kathryn Desforges  
[info@wypw.org](mailto:info@wypw.org)  
[www.wypw.org](http://www.wypw.org)

West Yorkshire Print Workshop supports artists and creative businesses by providing open-access printmaking facilities for relief and screen printing, letterpress, photo-lithography, etching and photo-etching. We also run workshops and courses, provide affordable studio spaces, and have a programme of regular exhibitions and selling opportunities for our members.





## whnicPRESS

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

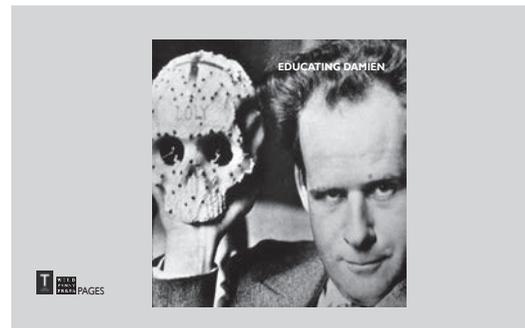
whnicPRESS is a collective of book artists brought together during postgraduate studies in London and now scattered across the globe. The imprint is used as a vehicle for exploring and developing ideas influenced by the environments which the artists inhabit. In addition to the collaborative projects,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



## Wild Pansy Press

Simon Lewandowski & Chris Taylor  
info@wildpansypress.com  
www.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 publications and events include Glyn Thompson's *Educating Damien* in partnership with The Tetley and the forthcoming collaboration, *Behind lands: poems and painting*, by Harriet Tarlo and Judith Tucker.



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## Pressision

Richard Ramage  
info@pressision.co.uk  
www.pressision.co.uk



Pressision is a design-led full-service print specialist providing discerning and exacting design clients from across the UK with an insightful, professional and personable service covering everything from quality digital and high-definition litho print through to traditional hand-finishing and specialist craft finishes.

We're passionate, knowledgeable, highly-skilled and truly understand the creative process; we will never ever give up until we find the solution that delivers against the brief whether that be to produce luxury foiled invitations, a fine art book or large format posters.

