

PAGES

Future Potentials / Future Legacies

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Cover image: Dora García, *Rehearsal Retrospective*, 2002–2017,
image courtesy of the artist and The Tetley. (Photo: Jules Lister)

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PAGES: Future Potentials / Future Legacies

Introduction

PAGES is an integrated programme of artists' book related initiatives coordinated by John McDowall and Chris Taylor. The project's aim is to instigate research and wide-ranging opportunities for the development and awareness of the book as primary medium in art practice.

A constant throughout the PAGES project has been the annual International Contemporary Artists' Book Fair, first held in 1998 at Dean Clough, Halifax; at the University of Leeds from 2007, and since 2014 at, and in collaboration with, The Tetley. This book fair has provided a template for many similar initiatives, with new events springing up across the UK, from Newcastle to Liverpool and Edinburgh to Bristol, becoming a staple event across gallery, museum and arts calendars nationally and internationally. The format provides artists and publishers with a single location to come together in a concentrated and focused period of display and knowledge exchange, and encourages audience engagement. This 20 year legacy is encapsulated in the archive material, photographs, commissions and acquisitions presented in *Future Present*, an exhibition that acknowledges past success but has its eye firmly on the future.

In partnership with The Tetley, internationally renown artist Dora García was invited to present a selection of her artist's books, catalogues, scores, films and other book related works throughout the gallery spaces. Curated by Bryony Bond and Zoe Sawyer, this exhibition of interrelated printed matter and live pieces entitled, *These books are alive; they spoke to me!*, are shown in conjunction with a three-month series of performances and reading groups which have been developed in workshops since November with volunteers from across the region.

For this twentieth edition of the artists' book fair we welcome to The Tetley artists from throughout the UK as well as France, India, Ireland, Italy, Japan and Spain, and a weekend of presentations and readings that reflect on a number of other culturally significant anniversaries and moments in 2017, including those of John Berger, Marcel Duchamp and the Spanish Civil War.

Across the city we have also enjoyed working with archivists and curators at the Stanley & Audrey Burton Gallery and the Brotherton Library at the University of Leeds (Nathalie Levi and Rhiannon Francis-Lawrence), the Henry Moore Institute Research Library (Ann Sproat) and the Project Space, University of Leeds (Dr Sam Belinfante) in coordinating a stimulating and thought-provoking series of satellite exhibitions that highlight the wealth of our institutions' collections and the potential of the book format now and for the future.

We gratefully acknowledge the support of The Tetley, the Henry Moore Institute and the University of Leeds in making this year's project possible.

John McDowall and Chris Taylor
PAGES

Opposite page: Installation view of *The Tent*, Elizabeth Price (2010), Project Space, University of Leeds, 2017.
(Photo: Simon and Simon, University of Leeds)

each breath, a page
each page, a breath

Future Present

Chris Taylor

In this, the twentieth year of the PAGES project, artists, curators and writers have an opportunity to consider the status and position which artists' books hold within the broader contemporary art canon, the relevance of the book as primary medium and its future potentials as a mode of visual communication whether as an exhibition artifact, as a medium for performance (as material, text or score), commodity or a vehicle within pedagogy.

'Prefaced' by the commissioned vinyl-cut wall work of Julie Johnstone, *each breath, a page | each page, a breath* (2017), the exhibition PAGES: Future Present sets the scene through recollection and projection: what have we achieved and where do we plan to go next?

The exhibition illustrates how the International Contemporary Artists' Book Fair, around which the PAGES project emerged, has provided both continuity and development through a number of core activities and regular participants, whilst simultaneously attracting new and emerging imprints and a continually challenging exhibition, performance and satellite events programme through partnerships with the city's curators, collections and spaces.

In revisiting 19 years of archival material, what quickly becomes clear are the enormous number of people that have engaged with the project at one time or another – archivists, artists, collectors, curators, designers, musicians, performers, publishers, researchers and writers – each with different understandings of the book as potential source material; the different notions of how large the 'space of the page' may possibly be, and an infinite number of experimental outcomes.

ARCHIVE (2001-2003), an 18 drawer cabinet of artists' books presented in Gallery 1 of The Tetley, provides an insight into the conceptual experimentation and exploitation of the book format that has, and continues to take place within the genre. Presented spotlighted on a plinth, the normally locked doors wide open, the cabinet invites the viewer to engage with its contents using basic senses and skills; the gallery audience tentatively participating in the intimate experiences of touching, turning, reading, looking and folding.

So what are the potentials of the artists' book that can still be mined, examined and processed? What challenges can this analogue medium offer a 21st century audience, so enamored by the slick, digital screen?

The exhibition, *These books were alive; they spoke to me!*, by Barcelona-based artist Dora García may hold some answers, the galleries of The Tetley transformed into a labyrinth of reading, writing, discussion and performance spaces in which selected books and their literary contents become material for deconstruction, translation and re-presentation through the voice, body and object. In this series of works by García, the artist, the actor, the performer, the volunteer and unexpected audience members are integral in making the work come "alive" – their voices projecting the written word across and between the different rooms, the galleries becoming the expanded spaces of the page. The quiet physicality that ARCHIVE asks of its audience is intensified by García; the rules for engagement are specific and demanding with participants entering into the work and creating, through action and reaction, new possibilities for reading through collaboration – with the artist, her concepts and, of course, the book itself.

In *Future Legacies: Collections, Collecting and Artists' Books* at the Stanley & Audrey Burton Gallery, University of Leeds, the curators explore the potential for discourse between those contemporary artists' books

Opposite page: *each breath, a page | each page, a breath*, Julie Johnstone, 2017.

each pa



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recently acquired and historic artifacts already held in the Brotherton Library's Special Collections. In considering the present, how do we utilise such a broad collection in order to reconnect with the past and consider our future?

Through particular formats, design strategies and subject matter, similarities or resonances in the thinking and production by artists, writers and publishers over the centuries are implied. The displays, temporarily trapped in glass vitrines, entice the viewer to consider what relationships there might be from book to book and case to case, and in doing so, take a leap of faith and enter into the world of the archive to handle and engage with these artifacts on a one to one basis. From William Cheselden's 18th century book of engravings, *Osteographia or the Anatomy of Bones*, in which illustrations of skeletal *homo sapiens* are presented alongside scale drawings of the bones of animals, to Lenka Clayton's *QAEDA QUALITY QUESTION QUICKLY QUIET* (2004), an alphabetical reorganisation of George W. Bush's infamous "Axis of Evil" speech on an engraved 33rpm vinyl record and flick book animation, we are offered the opportunity to examine alternative approaches to humanity, our actions and the world we live through the book.

The artist's book has the extraordinary ability to be simultaneously a physical, active work of art, and also a body of documentary evidence long after an exhibition or project has ended. In the Henry Moore Institute artists' books sit side by side with the academic textbooks and monographs that fill its many library shelves. By chance, the reader may happen upon one of these works whilst sifting through the index or running an eye along the stacks, an unexpected and thought-provoking intervention within the static spines of reference material. Once again, *Off the Shelf: Artists' Books in the Henry Moore Research Library*, a selected exhibition of book work, becomes a starting point for considering the potential of the library holdings and what this collection as a whole can offer the reader and the viewer.

This position of the book as a vehicle or location for ever-changing dialogue is recognised in *The Tent* (2010), a video and sound installation by Elizabeth Price. In this work, Price uses the mediums of audio and video as a means to re-present the context and structural possibilities of a specific book, *SYSTEMS* (Arts Council, 1972), "as a kind of space – an ideological and imaginative enclosure". Curated by the Centre for Audio Visual Experimentation (CAVE) at the University of Leeds, *The Tent* is the first exhibition in a series entitled *The Fold* that will see a further four artists exploring different manifestations of thought in conjunction with the formal aspects of 'display' and the potential of the space as an expanded page.

Chris Taylor is co-editor of the Wild Pansy Press, co-director of the Artists' Writing & Publications research centre (AWP), and Senior Lecturer in Fine Art at the University of Leeds. He is currently collaborating with Karen Babayan on developing rural arts initiatives in Cumbria.

Future Present, *The Tetley* (3 February– 23 April, 2017) is co-curated with John McDowall.



Dora García, *Mezuzah-Publikumsbeschimpfung*, 2014-2017, installation image, courtesy of the artist and The Tetley.
(Photo: Jules Lister)

An Interview between The Tetley's Creative Director Bryony Bond and artist Dora García about her exhibition, *These books were alive; they spoke to me!*

BB: Could you introduce yourself and just briefly describe the work that you make?

DG: So, my name is Dora García. I am a Spanish artist but I have spent a long, long time, most of my conscious age, in Belgium and Holland. And for a few years now I've been living in Barcelona. I have been working roughly since the end of the 1990s.

What do I do? Well, it depends who's asking. If I want to avoid complications then I say I make films. This is true, I make films. More or less, I make a film every three years. But, to tell the truth, I could equally say that I make books - not that I write books- but I make books. I also do performance, which you could call performances or actions, but 'actions' isn't really the right word, because nothing much happens in the performances. You could say they are situations in the Kaprow sense of situations, or activities - I very much like Kaprow's description: 'activities'. So, let's say I do activities. Activities, films and books.

BB: Could you describe this exhibition?

DG: Yes, so this exhibition is an answer to a proposition, and the proposition was to do a solo exhibition that would run alongside a book fair. When I spoke about this with John McDowall (Co-curator of the International Contemporary Artists' Book Fair), it was clear what my work and a book fair had in common: books. So I wanted to do an exhibition that incorporated performance and books. Books about performance, performances about books.

With this as the original idea then I made a distribution based on the architecture of The Tetley, these rooms, these small rooms that could each contain a different activity. Apart from a couple of exceptions (Gallery 3) which we call the 'Mezuzah' room you could say is a sort of installation with green window foil and just one carefully installed book. Then there's one other kind of standalone room (Gallery 5) with printed matter and no performance. But the rest of the show, each gallery is basically used to show books and present performances to do with books.

So apart from making books, printed matter is very important for me - posters, invitation cards. I can't imagine anything sadder than that people not sending paper invitation cards anymore, that's absolutely devastating. Although, to tell the truth, some of them are fine enough as digital invitations, but I think when you talk about artists and invitation cards, an invitation card is a part of the project of the artist. It's an important vehicle, sometimes a work in it's own right, sometimes a kind of prologue to what's to come.

I spend a lot of time thinking about my invitation cards, and in this display we also decided to include posters and also newspapers that I've made for projects. I really appreciate cheap publications, well not cheap so much as available. I think the appeal of the artist's book is the availability of the artist's work - that anyone can have one, and you can also pinch them. So if you don't have enough money to buy, you can always steal one!

BB: Could you describe the process to realise *Artificial Respiration*?

DG: Yes, so *Artificial Respiration* again is a work born from a circumstance. It was invented to appear in an exhibition in Valencia where I was presented with an exhibition space that was basically a big staircase - it was just a stair, with a very small top floor, and a very small bottom floor. So thinking about the stairs I came to think of this exhibition which is a dialogue between two people, and then I kind of went back,



or I reached back to something I had done many years before that is also going to be presented here, a work called *Prayers*.

Prayers is a description exercise with the idea that perhaps when we describe it is not only to describe something that exists, but also to bring something into existence by the act of describing it. A bit like the aboriginal belief, or any a kind of litany, or chanting of words, that invoking, the idea that reality actually starts existing the moment we describe it. It's language that makes reality exist. So with this idea, in Valencia there was this exercise where people would describe the city, then these descriptions would be organised in little verses and then two people would be in dialogue, reading these verses, one to the other.

So in a way it's a kind of ceremony, or a kind of, you could say an activity, with clear echoes religious, spiritual, activities in which people kind of invoke the city in an orderly manner. So what you hear is two voices describing the city, one to the other. This is also something, which you see in several other works, that the two performers do not so much perform for an audience but that they perform for each other. That's why really, activity would be a better word than performance, because it is not really about showing the public something, but the public kind of accidentally gets into a situation, or an activity, which was not really meant for them, but they just happen to be there.

BB: I wondered if you could talk a little bit about *Performance* as well, and just describe how that was made?

DG: So *Performance* is a kind of strange work, because it's a work that I did not make. It's collaboration. I had this idea, that it would be nice to have a dramatisation of discussions of performance, and so I have this friend and excellent essayist from the Basque country, Peio Aguirre, and since 2009 we have been having exchanges about performance and the different, and very exciting, changes in performance, and also the very exciting relations between visual arts performance with theatre performance, with show business performance, and with political performance. We had almost 200 pages of discussion between us. So I thought it would be nice if we could find a way to show this that wasn't an academic essay or academic discussion.

We are also both fans of this Nicolas Roeg and Donald Cammell film, *Performance*, from the 1960s with Mick Jagger and Anita Pallenberg. It is an extremely sophisticated film, which had a rough time being edited and distributed because of the nudity and explicit content in it. There are all sorts of very nice anecdotes linked to it, but apart from all that there's this idea which parallels the performance of a con artist, or a criminal, to the performance of an artist – an idea that in a way every criminal is an artist, every artist is a criminal.

Drawing comparisons between art and crime is not new, well, you know not serious crime like murder, but small crimes; swindling, cheating, robbing, that kind of thing – and that was very attractive to us. So drawing on these ideas Peio wrote a script, which we wanted to look like a film script, and then we decided to create a 'read theatre' performance, where the actors don't have to memorise the lines and don't have to pretend that they are performing live, but they are performing a kind of rehearsal, like they do when they start theatre plays, they always start with this 'read theatre'. So that's what *Performance* is. When you listen. It's funny, well I think it's funny, quite entertaining, to watch and to listen to, but essentially it's a discussion about performance.

It creates a lot of misunderstanding because it's a performance about a film called 'Performance', and the performance is called *Performance* as well!

NARWHAL CAPTAIN

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BB: More generally, what role does literature play in your work, and particularly if you could talk about your interest in James Joyce?

DG: Well there is not a lot of mystery to that. The interest in literature is natural because I have always liked to read, like many people. So it is not extraordinary, that when you like to read very much, that somehow everything is impregnated, you know? You see the world through what you have read and the world is interesting because you can see through that prism of the stories that you have read. This is something that starts when you're five, when you might start to read, everything changes the moment you learn to read. It's not that I remember this, but I remember very clearly reading as a child and how life was somehow far more interesting, things that were dull became interesting.

This is something that has continued throughout my life, and therefore when I started to be an art student it was logical to reference literature. People worked with their lives, therefore I worked with the books, I read, because it was always a very, very important part of my life. And with Joyce, again I follow the paths of thousands of people reading Joyce. That means you start with *A Portrait of the Artist as a Young Man*, as you are young and you want to be an artist, and then you find out it has absolutely nothing to do with that! But you read this when you are maybe in high school, and then it is too tough and people tell you 'oh you should read *Dubliners*, it's much easier' and then okay, you read *Dubliners* and you are enthusiastic and think 'oh this is really great', so then you finish *Portrait*, and then you are in your 20s and then you say 'okay, now I'll go for *Ulysses*' and *Ulysses* is super tough and then you start and re-start and re-start and finally start reading one chapter and then five years later another chapter and it seems like its going to be the work of a lifetime to read *Ulysses*!

Of course by this point you've heard about this other book, *Finnegans Wake*, but everyone tells you, not to even bother trying to read it because 'you can't read it, it's unreadable, it's just when Joyce went crazy!' But I was interested, and 20 years later I am still interested, and I end up making a film about anti-psychiatry, and I just come across this statue of James Joyce in Trieste, *Ulysses* started to be written in Trieste because Joyce lived there for 15 years. Then I went to visit the Joyce Museum there and I meet somebody who says that I should go the Joyce summer school, it's very important. So I went to the Joyce summer school and I like the people there, they tell me that if I want to make an interesting film, that should I film this guy, that is in Zurich, Fritz Senn, a Joyce scholar, because he's a very photogenic person. So I write to him, but he never replies.

Then one day when I'm in Zurich for something completely unrelated and I decide to take my chance and go to visit this place. So I go there with my kids, and Fritz Senn opens the door and I always remember he had slippers on. The first thing he asked me was 'are you a Joycean?' That's a very tough question, like being asked 'do you know about wine?' I usually answer 'well I know how to drink it!'. 'Are you a Joycean?' he said, so I said 'well I have read Joyce, a bit'. Then I go into this place, and it is wonderful and so at that moment I decide I want to make a film.

Happily, the *Ulysses* reading group and the *Finnegans Wake* reading group are the same day. So I go first to a *Ulysses* reading which I find very interesting and I decide to stay for the *Finnegans Wake*. It's quite a revelation, as I had never got further than 3 pages into *Finnegans Wake*.

And I love these people, it's the first time in my life that I feel I belong to a group, but then they tell me, they inform me, that I cannot possibly read *Finnegans Wake* if I haven't finished *Ulysses*. So I dedicate that Christmas to reading *Ulysses*. I have my guide to *Ulysses* (it helps a lot to have a guide) and then I finish, and then I'm ready for *Finnegans Wake* and this whole world opens.

Opposite page: Dora García: *These Books Were Alive, They spoke to me!*, 2017, installation image, courtesy of the artist and The Tetley.
Overleaf: Dora García: *These Books Were Alive, They spoke to me!*, 2017, installation image, courtesy of the artist and The Tetley.
(Photos: Jules Lister)

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4	Photographic Superimposition of ...	1
5	Photographic Superimposition of ...	1
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Handwritten notes: Selection

Item	Description	Quantity	Unit Price	Total
1	Photographic Superimposition of ...	1
2	Photographic Superimposition of ...	1
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9	Photographic Superimposition of ...	1
10	Photographic Superimposition of ...	1



Above: Dora García, *Ulysses (multiple)*, image courtesy of the artist and The Tetley, (Photo: Jules Lister)

So that's the story, and I still haven't yet read *Finnegan's Wake*! I sometimes do it with my students, but more or less 5 times a year I read it, and it's always incredible. It's such a lot of fun to read, I think there was somebody who described the film as a crowd pleaser for intellectuals, in the sense that it is surprising. Because you tell people it's a film about *Finnegans Wake* and everyone gets ready for an hour of suffering, and then they are all very surprised because it's very funny, it's funny and it's very dirty, like the book is.

And of course Joyce is the source of a lot of other works I have done based on translation and language, and from him I go to Lacan, because Lacan wrote *Le Sinthome* on Joyce. As Joyceans say, Joyce gave a lot to Lacan, but Lacan gave nothing to Joyce. The Lacanians think otherwise. But I have to say, *Le Sinthome* has given me a lot of pleasure. I understand that it's hard to be friends, Lacanians and Joyceans, but I think I am torn between the two!

BB: I wondered if you could talk a little bit about some of the artist's books that you're showing in the exhibition? In particular the 'Ulysses (multiple)' where you've taken the corner off the publication – I wondered if you could just describe how that came about?

DG: Well as usual it's not a very rational explanation. I think, that work is probably the oldest work in the show from 1999. I come from a sculpture background, you have this idea of the perfect volume, and then also when you use a book to prop something up, or to level something up, you realise it's a geometric form, an elongated cube. But there's a big difference between cutting a book and cutting a cube of wood or stone. With a cube you just lose mass, with a book you lose much more than that.

Sense is lost, which you can't reconstruct, it is a mutilation. If you mutilate a book, it's not just a cut, the text is mutilated, a vital part is lost, like when you cut an arm or something. Also like the expression of 'bleeding' you use in printing – here it's literal, you can see the ink stain from the cut, the text appears to bleed from the mutilation.

I remember when I did first make the work, trying to convince a book binder to cut the book and the book binder resisting and saying 'this is a crime! you can't do this to this book, to THIS book, this beautiful book'. It was this idea of sectioning sense, if you cut sense away, how do you use something that was full of meaning when it's suddenly mutilated?

BB: And just briefly what about your *Fahrenheit 451* books, that are mirrored facsimiles of the 1960s paperbacks?

DG: I produced these books at around the same time as the *Ulysses (multiple)*. *Fahrenheit 451* is a book I have read many, many, many times, I think since my early teens and I've probably seen the Truffaut film version even more often. I use the picture of Julie Christie as my social media profile, I love how Truffaut doubles characters - the wife of Montag, Linda and the other female character, Clarisse.

This dystopic idea that reading is subversive, that the very act of reading is an act of subversion, which links knowledge to unhappiness, and the idea of creating a stupid and happy society, completely dependent on drugs to keep that happiness going - you can see how uncannily this resembles our present right now. You could say I read reality through Bradbury and through Ballard, for instance I think we are having a super Ballardian moment right now with Trump, it's exactly what Ballard predicted, this kind of reality show of world government.

Simply put, this act of mirroring introduces an extreme strangeness to a very familiar object. The process of inverting the book took a very, very long time to do, I typed all the book backwards, page by page, to do this. If I had created this now that would not be necessary, you could scan and use software to create it now, but back then you didn't have any of this so I typed the whole book!



I inverted all the pages, I copied all the pages, it was a very real labour of love. And actually *Steal This Book* is born from this, because when the 2,000 copies of *Fahrenheit 451* were exhibited loads of people really stole that work. Once I'd made the first *Fahrenheit* book my idea was to place it in bookstores, to put it in circulation, but when I consulted a lawyer about copyright the lawyer said it doesn't matter if it's upside down, left-right, inverted, it's still against copyright, and you cannot distribute this book even if it is free. The only way that you can work with it is if it is sculptural and just to say it's based on the book, it's an homage to the book, but you're not distributing it as printed matter.

So that's how I came to the idea of making an edition of 2,000 books and those 2,000 books were presented as a sculpture – so really the form of this work was determined by copyright issue. But then, people kept taking them, sometimes a hundred would go in one day, so we had to place a guard next to the work simply because I couldn't afford to print it again and again. And that is when I started to think it would be good to have a book that is made to be stolen – which became *Steal This Book*. In this show the *Fahrenheit* book is presented as an artist's book and not as a sculpture, it's really only included for documentation purposes.

BB: I wanted to ask you about the role of collaboration in your practice, as you've got several collaborators working with you on this project, Moritz (Küng) selecting the books and curating them and Michelangelo (Miccolis) training performers. Do you often work with collaborators in this way, and what's your relationship with them?

DG: I grew up in a system of artists and artists' assistants, so most of my companions in art school were assisting an artist. Very often they were not paid, it was a kind of institution, but it was clearly a subordinate to the artist, sometimes they were just assistants wanting to be introduced in the art world, they loved to travel and they loved to deal with famous artists and so many of them were not paid and they were happy. But I always thought it was wrong, I thought it was an abuse, I never wanted to be an artist's assistant because I thought it was an unhealthy relationship.

So later on people in my generation, started to have assistants, and I was always was fascinated when they answered emails saying 'Assistant of this artist' or 'Chief of production of the artist's studio' and I always wondered how do they do it? How can they afford it? You know, I can hardly can pay my rent, how can they afford to have an assistant? Then, I was thinking actually an assistant it is a wrong, it is a broken system of work because what you need is people with skills that you don't have, so you do not need this hierarchy to have somebody to do the work that you don't have time to do. What you actually need is somebody who does the work that you don't know how to do, but this should be something that you, at a certain point, especially when you work with performance or sound, or film, you can't deny this person's input in the work and actually the text of *Steal This Book* is about that.

When I started making performance in 2000, with a work called *The Tunnel People*, I collaborated with a theatre group because I lacked expertise that they had so I proposed collaboration. It was the first time I'd done that, shared the fee and all these kind of things.

I started to realise that my work is born from the discussion I have with these collaborators, and that is what is the text of *Steal This Book* is about, the exchange with performers who have shaped the work, to the point that you could discuss who is really the author, or at least the idea of authorship becomes collective. It might not begin collectively, but through the process, and from the discussion with the people you work with, the work is born.

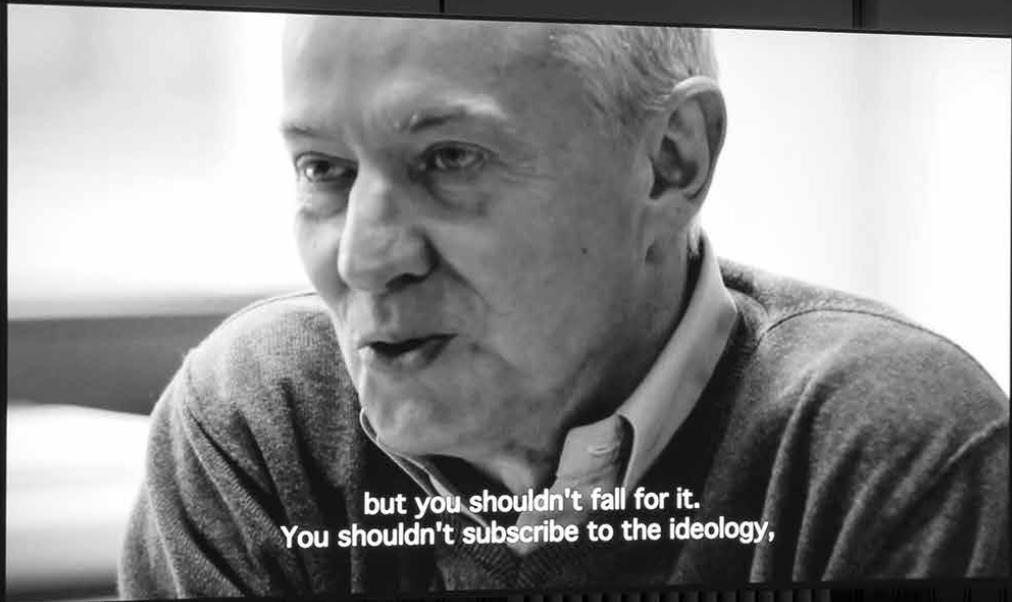
Opposite page: Dora García, *All The Stories*, 2004-2017, image courtesy of the artist and The Tetley.

Overleaf: Dora García, *Sinthome Score*, 2013-2017, image courtesy of the artist and The Tetley. (Photos: Jules Lister)





BRIAN BAINES



but you shouldn't fall for it.
You shouldn't subscribe to the ideology,

Since 2011 I think I am working with a sort of 'troupe', a group of people I can call up when I need their expertise. Michelangelo trains performers much better than I do because he doesn't have the self-doubt I have for instance, and Moritz has the patience that I do not have, I would never be able to do the archival research he does. I've also been working with an architect since 2011, I always work with her when I need to build something, but she's not an assistant, it's not someone like outsourcing, it's a collaboration.

BB: Finally, what would you like visitors to take away from this exhibition?

DG: Apart from stealing the books... Well it's always a difficult question because there are many different types of visitors or 'publics'.

One of the reasons that I made *The Joycean Society* was because of this idea of 'public'. I've always felt that this commonly accepted notion that a good piece of art should appeal to everybody is not true. You have different art for different people... I might love something and other people might hate it, both things might have quality, but one is just not your cup of tea, you know?

I always think when you make a work, in a way you already anticipate and know the people who are going to enjoy the work. One of the biggest questions I have about Joyce, if you write *Ulysses* and you're acclaimed everywhere and people say you're the greatest writer ever; why someone like Joyce writes *Finnegans Wake*? I'm sure he knew it was very difficult and people were saying while he was writing it that he was crazy. So why do you keep working in this? And what kind of reader do you have in mind?

What I find quite fascinating is that actually there wasn't a reader for *Finnegans Wake* before *Finnegans Wake* was written. So *Finnegans Wake* creates the reader of *Finnegans Wake*. You don't know that you are a reader of *Finnegans Wake* until the moment you read it, and then you find yourself. The text determines its public, you have to be very stubborn, and understand it's really not reading to pass the time. You will devote your life to understanding this book and there aren't that many people willing to do that. So in a way it was really singling out a very specific group of people that did not exist before then.

I always think, modestly in my position, which is still far away from this kind of transcendental meaning, I always want to have a visitor that recognises themselves when they encounter my work. That all of a sudden they have a feeling of familiarity and a feeling they are in the right place. That is how I understand the phrase 'aesthetic pleasure' - that you understand that you are where you should be and that this work has been made for you.

Within this show, all the printed matter section seems pretty conventional as an exhibition, so anyone who's interested in books or in printing might find some interest in it. All the performances are structured in a way that you have to decide whether to go in and spend time with them but they all have the means for you to spend some time with them, at the same time as having allowing freedom from having to sit and watch in order to perceive, it is a type of performance that you have to be with rather than to watch it. You have to enter into it, so you become part of the performance by being there. In that way it's the complete opposite of theatrical performance.

The Fold

Sam Belinfante

Elizabeth Price's narrative video, *The Tent* (2010) is derived from a single book, *SYSTEMS* (1972). The book is the film's sole visual subject and the only resource for its graphic narration. Indeed, most aspects of the video, including elements of the soundtrack, have been extorted from the different properties and possibilities of the book.

Published by the Arts Council, *SYSTEMS* is a catalogue that accompanied an exhibition of work by artists associated with the eponymous 1970s British group: Richard Allen, John Ernest, Malcolm Hughes, Colin Jones, Michael Kidner, Peter Lowe, James Moyes, David Saunders, Geoffrey Smedley, Jean Spencer, Jeffrey Steel and Gillian Wise Ciobotaru. It features drawings and documentation of art works, as well as photographs of and an extended text by each of the artists included.

The proposition of the video is to formulate the book as a kind of space – an ideological and imaginative enclosure, expressed as a futuristic tent – and the book's content is employed to narrate a fiction regarding the erection, attempted inhabitation and evacuation of that tent. Drawing on science- and space- fiction genres, the narrative is a fantasy that responds to the recurrent themes of the book: apocalyptic anxiety and futurological urgency, idealised relations between social and aesthetic economies, and artistic production as intense, hermetic refuge.

The ideograph of the tent is directly derived from Moyes' *Viabration Tent* (1972), which is described in the *SYSTEMS* catalogue as an environment intended for the experience of extreme white light and white noise, and which is presented through diagrams and descriptions of its fabrication. Price's visual treatment of *The Tent* responds to Moyes' proposition. The film's specially commissioned soundtrack is performed and produced by Jem Noble. Generated from the object of the book, it employs its sonic potential through the use of light-dependant oscillators, tactile interaction, speech melody and spectrum analysis.

Elizabeth Price is an artist living and working in London. An alumna of the School of Fine Art, History of Art & Cultural Studies, University of Leeds (PhD, 1989) she was recipient of the Turner Prize in 2012.

Dr Sam Belinfante is the University of Leeds Academic Fellow in Fine Art and Curation. He is Co-director of the Centre for Audio Visual Experimentation (CAVE) in the School of Fine Art, History of Art & Cultural Studies and curator of The Fold, a series of 5 exhibitions and talks that interrogate both theory/practice and audio/visual relationships in contemporary art practice:

Elizabeth Price, *The Tent* (7-25 February)

Bethan Hughes, *Softbodies* (4-23 March)

Claire Hope, *Contact* (28 March -13 April)

Patrick Ward, *Contact with Third Parties* (18 April -10 May)

Sarah Kate Wilson, *Wrapped* (16 May -3 June)

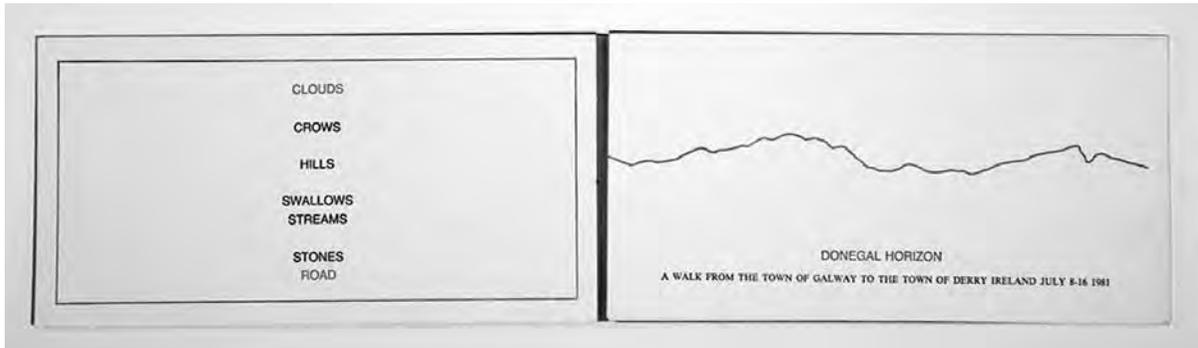
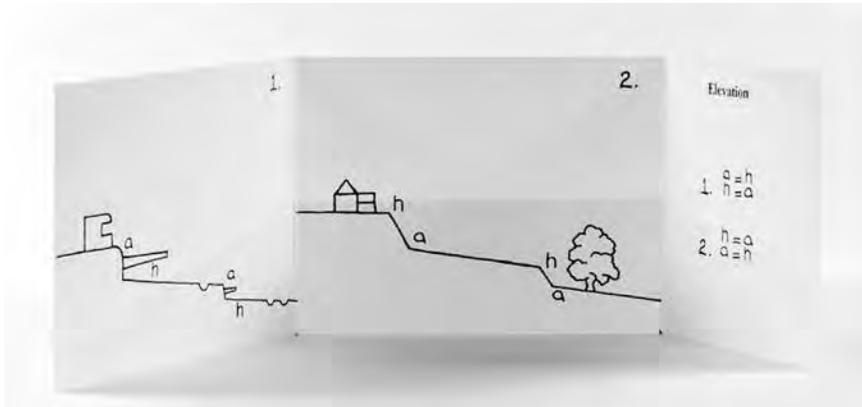
Project Space, School of Fine Art History of Art & Cultural Studies, University of Leeds
fine-art.leeds.ac.uk/events/

Opposite page: Still from *The Tent*, Elizabeth Price, 2010.

Overleaf: HD rendering from the *Softbodies* series, Bethan Hughes, 2017.







Top: *2 Prospects*, Ian Hamilton Finlay and Ian Gardner, 1984.

Bottom: *Horizon to Horizon*, Hamish Fulton, 1983. (Photos: Ann Sproat)

Off the Shelf: Artists' Books in the Henry Moore Institute Research Library

Ann Sproat

When the Library was approached with the idea for a display of artists' books to accompany the twentieth anniversary of PAGES and the International Contemporary Artists' Book Fair, it seemed the perfect time to reflect on the Henry Moore Institute Library's own collecting of the genre and its modes of presentation for public access and display. It is very fitting in that it is also twenty years since the Institute invited Simon Cutts, Erica Van Horn and John Janssen to curate the exhibition *The Space of the Page* (an exhibition it turns out, which had a major influence on John McDowall and Chris Taylor's direction and planning for their future artists' book fairs and curated projects). For that exhibition approximately one hundred artists' books were selected to illustrate how the book format had been realised as sequence, continuity and material. The Library had already begun collecting artists' books and works by Richard Long, Sol LeWitt, Lawrence Weiner, Andy Goldsworthy, Hamish Fulton, Carl Andre, Richard Tuttle, Mark Pawson and Yoko Terauchi were included in the exhibition.

Since *The Space of the Page* the Library has continued to acquire artists' books related to sculpture through purchase and donation with successive librarians and curators visiting book fairs, specialist dealers, artists' archives and bookshops, both in person and online. In 2013 graphic designer Fraser Muggeridge worked with the Institute Library to select publications from our Special Collections that are exemplary of representing sculpture on the page, and in issue 67 of our journal *Essays on Sculpture* we presented his choices and discussed with him about how sculpture is represented on the 2-dimensional page and the relationships that may occur between book and sculpture. The exhibition *A Lesson in Sculpture* with John Latham held at the Institute in 2016 showed our continued interest in books and sculpture bringing together sixteen sculptures by John Latham, who used the book as raw material in his work and sixteen sculptures by artists working across the twentieth and twenty-first centuries. Works by Liliane Lijn, Cornelia Parker, Bernard Aubertin and Marcel Broodthaers amongst others were included in the exhibition and Neil White realised a *Skoob Tower* burning, Latham's 'sculpture in reverse' – skoob being the word 'books' in reverse.

Within the broad subject area of sculpture, the range of artists' books we collect is extremely varied, ranging from text-centred conceptual works to sculptural books in innovative formats, from mass-produced paperbacks to handmade limited editions. Our aim is to develop a collection that adds to the understanding of sculpture and which challenges our readers to consider why and how sculptors might use the medium of the book to communicate their ideas. Many of the items we hold have been donated by artists or purchased relatively cheaply at the time of production, while others have been purchased retrospectively from specialist dealers.

Artists visit the Library in connection with exhibitions, conferences and fellowships, and even more importantly use the Library for research and inspiration. Some of the most satisfying additions we make to the Library are as a result of direct contact with artists. Following his fellowship and exhibition at the Institute, the Library acquired several books by Michael Dean including *Now Leaves*, published by Bookworks (2015) and *Uo* published by Motto Books (2014), both exploring the theme of sculpture and language. Long after the exhibition has finished, these books remain available to readers in the Library. From the artist's point of view, a bookwork on the shelf in the Library is available to a diverse audience and has a permanent home in a prestigious collection for future generations of readers to discover; finding an artists' book in the reading rooms can be as stimulating as viewing a work in the galleries and offers an alternative experience of the artist's work.



Above: *Now Leaves*, Michael Dean, 2015. (Photo: Ann Sproat)

Monument to Language was an exhibition of the work of James Lee Byars held at the Institute in 1995. The exhibition featured a hollow bronze sphere, 3 metres in diameter, covered in gold leaf, set on a tripod. An opening at the top allowed the voice of a performer, reciting a hundred literary fragments in French, to resonate around the gallery. *The Golden Tower*, produced by Byars and published by Walther König in 1992 as a limited edition of 333, came into the Library collection around this time. This dark, hardback volume consists of single words defined by perforations at the centre of each black page and allows the reader to experience some of the theatre of Byars' work. It is rare to find a copy of *The Golden Tower* in UK libraries.

It is now routine practice for the Library to review its holdings of artists in the forthcoming Institute exhibitions programme and we look to acquire material which strengthens and develops the collection for research and the interest of our readers. To coincide with the exhibition *Mario Merz: What Is to Be Done?* (2011), the Library purchased two volumes, *Fibonacci 1202*, published 1970 and *Fibonacci 987*, published 1976, both created from marks on the page according to numerical progression of the Fibonacci sequence. These two books were purchased from specialist dealers. The drawbacks to collecting retrospectively are that publications we identify and would love for the Library may not be available, or have become prohibitively expensive. It is far better for the Library, and for artists, if we can purchase books as they are produced. Yet, as many artists' books are created outside of the usual publishing routes, made and distributed by artists themselves or by small presses, they can be extremely difficult to detect. We visit galleries, specialist bookshops and book fairs, subscribe to relevant newsletters (*Book Art Newsletter* published by Centre for Fine Print Research in Bristol is an excellent example) and scan reviews in journals in our mission to identify books as they become available.

Our efforts are focused on collecting artists' books by British sculptors and artists associated with the Institute through exhibitions and fellowships. To our delight we often receive items in the post from sculptors who know the Institute and our collections. One such gift arrived at the start of this year from Joel Fisher, a former Henry Moore Fellow. An envelope arrived containing a folded sheet of handmade paper with a drawing of 'very early blooming parentheses' as a watermark within the page.

The display of artists' books held in Special Collections at the Henry Moore Institute Research Library focuses on sculptors' interest in language and how words have been used as objects on the page. Many of the books on display have been produced by artists associated with concrete poetry, land art and conceptual art or by artists for whom words are an essential part of their practice. The books in the cabinets are some of the more fragile and rare items we hold, however they represent only a tiny percentage of the artists' books in our collection. Many more can be found on the open shelves in the reading rooms. They are there to be handled and read and we invite anyone curious about sculpture and artists' books to visit the Library and discover these artworks for themselves.

Ann Sproat is Senior Librarian at the Henry Moore Institute Research Library, Leeds, and is co-curator of Off the Shelf: Artists' Books in the Henry Moore Institute Research Library (3 March–30 April 2017) with John McDowall and Chris Taylor (PAGES).

The exhibition features works by Sophie Artemis, David Bellingham, James Lee Byars, Cerith Wyn Evans, Hamish Fulton, Gilbert & George, Ian Hamilton Finlay, & Ian Gardner, Susan Hiller, Liliane Lijn, Lucy Lippard, Eduardo Paolozzi and Lawrence Weiner.



Fest



Coryslips
Of Coryslips.
Oyle of Coryslips.

Oyle of Coryslips, if the Nape of the Neck be annoyned with it
is good for the Puffles, it embrotheth the sinews, the heart, and
The use of the Oyle of Wormwood, and Oyle
of Mint.
Oyle of Wormwood is good for Snailes and herules, and to expel
out the Humours; it is made of the Green Herbs, and is the Oyle
of

Future Legacies: Collections, Collecting and Artists' Books

Joanne Fitton, Head of Special Collections and Galleries, University of Leeds:

The University of Leeds has acquired rare books, manuscripts and art for over a century, with many gifts and bequests from generous individuals. The resources of these collections are amongst the most extensive and varied of their kind in any UK academic library and continue to grow with gifts and purchases.

In 1923 the University received its single most important art collection from Sir Michael Sadler. Works were displayed in locations across the campus but it was not until 1970 that a University Art Gallery opened in Parkinson Court. The University Library's reputation for holding rare books, manuscripts and archives of outstanding interest began in 1936 when the private library created by Lord Brotherton of Wakefield (1856-1930) was gifted to the University. Since then, the University's Special Collections have grown substantially to encompass a number of distinct personal libraries, repositories and materials grouped together as 'collections' by University academics and staff.

Today a team of librarians, archivists and curators manage these diverse collections, making them accessible to researchers, putting on exhibitions in our galleries and running a lively programme of events.

In 2016, the Treasures of the Brotherton Library Gallery opened to showcase Special Collections. Due to the nature of our collections, it was inevitable that a central theme in the permanent exhibition would be the history of document and book production. Visitors are invited to explore our earliest example of writing on clay tablets and papyrus, through manuscript scrolls and the beginnings of mechanical printing in 15th Century England. Visual aspects of the book are represented, with intricate woodcuts and finely decorated bindings, including works crafted by William Morris and Robert Riviere. The concept of the book is challenged and redefined in works by book artists from the 1960's to the present day.

Art and literature have had close associations throughout the history of the University and this is reflected in the development of Special Collections. A number of our collections are defined by artists' books and this has influenced our collecting practices in the last twenty years.

The Library of Herbert Read was one of our most significant acquisitions in the late 1990s. It contains several artists' books, notably *Marcel Duchamp's La Mariée Mise à nu par ses Célibataires, Même (The Green Box)*, 1934, and *Le Surréalisme en 1947*. Highlighting these items exposed other artists' books across the Library, in various subject based collections – including Transport Studies! (Ed Ruscha, *Thirtyfour Los Angeles Parking Lots*, 1967). An "art" subject based collection evolved within the University Library, with items identified for transfer from open shelves to Special Collections as their significance or rarity was discovered. Since 1989 acquisitions to this subject based collection within Special Collections have focused on exhibits at the International Contemporary Artists' Book Fair. That Leeds is host city for the Fair plays a significant part in our decision to develop the collection in this way.

Further Artists' Books acquisitions have evolved from our wider collecting interests. Enitharmon, an independent poetry press was founded in 1967. Special Collections acquired the archive of the press to form part of our literary archives and a long standing relationship has been maintained as the company has grown. Under the directorship of Stephen Stuart-Smith the company increased its output of artists' works, culminating in the establishment of Enitharmon Editions in 2001. Artists' books are the focus of this sister company, produced in deluxe editions. Books are hand-press printed on handmade paper and beautifully bound, containing original art. Enitharmon is one of the few contemporary publishers

Opposite page: (Top) *Flowers in a Hotel Room, Vols. 1, 2 & 3*, Sarah Bodman, 2003, 2005, 2008.
(Bottom right) *A book of fruits and flowers*, Anon., 1653. (Photo: Chris Taylor)

in Britain commissioning collaborations between the most eminent artists and writers of today. Artists represented in the archive include Avigdor Arikha, RB Kitaj, Christopher Le Brun, Victor Pasmore, Paula Rego, Tony Bevan, and Gilbert & George. Ted Hughes, Robert Creeley, Harold Pinter, Seamus Heaney, and Kevin Crossley-Holland are among the collaborating writers. Special Collections holds a complete set of Enitharmon Editions.

Artist's Books are now used for research and to support the teaching interests of academics at the University. Researchers don't have to be members of the University – Special Collections is open to everyone, and people come from all over the world to access our collections.

With the International Contemporary Artists' Book Fair in its twentieth year the University Special Collections remain committed to developing our collections of Artists' Books. To mark ten years of the fair in 2007, three works were commissioned for the exhibition Special Collections at the University Art Gallery: *Textbook* by Sabine J. Bieli; *Field Notes* by Helen Douglas, and *Tenebrae* by Ian Tyson. Curated by John McDowall and Chris Taylor, this was the final exhibition before the space was redeveloped and reopened as the Stanley and Audrey Burton Gallery. It is fitting that ten years later the occasion is marked once again with an artists' book exhibition in the Stanley and Audrey Burton Gallery, highlighting new perspectives on the collections.

Rhiannon Lawrence-Francis, Collections and Engagement Manager (Rare Books), University of Leeds:

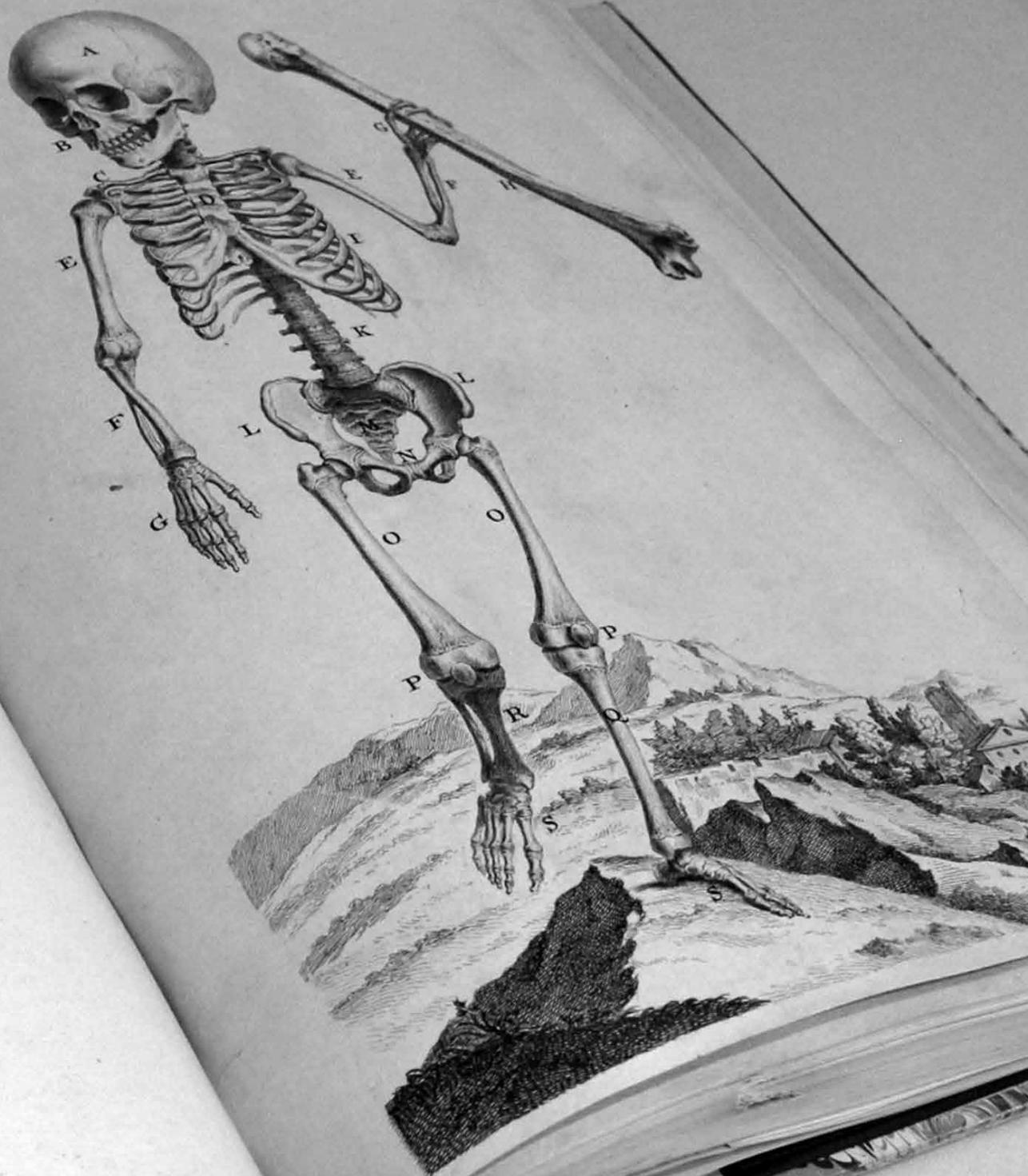
The longlist of contemporary artists' books selected by John McDowall and Chris Taylor for this exhibition prompted me to share with them some resonances I perceived with much older printed books and manuscripts held in Special Collections. I was delighted to be asked to collaborate by choosing some examples to present alongside the modern works. The books I have selected contain fold-out pages, ingenious moving parts, striking woodcut illustrations and diagrams, experiments with colour print and juxtapositions of text and image that reveal a playfulness and fascination with the form. They also demonstrate that great innovations in book production, prompted by the need to adapt the book to record and present developments in knowledge and personal experience, were occurring only a few decades after the invention of moveable type in the mid fifteenth century.

Some items in the collection are too large or fragile to be displayed in this exhibition space. One of these is *Peregrinatio in terram sanctam*, written by Bernhard von Breydenbach and illustrated and printed by Erhard Reuwich in Mainz in 1486. It describes their pilgrimage to the Holy Land and contains fold-out panoramas, including one of Venice that is nearly two metres long when fully extended. A new means of visual representation was necessary to realise, in book form, what they had seen on their journey.

Other items are in remarkable condition given their age, like the treatise on music printed in Brescia in 1497. In Francino Gafforio's *Practica musicae* the theory of sound is translated onto paper. Discourses on melody, harmony and counterpoint are interspersed with notation, the ink on each page as crisp and bold as the day the book left the press.

A further incunabulum (that is, a book printed in Europe before 1501) to be found in the collection experiments with colour. *Sphaera Mundi* is an astronomical treatise and the first to utilise colour printing, with woodcuts tinted in a yellowish-brown and orange. This book, printed in Venice in 1491, contains a clear description of the Earth as a sphere. Another book on astronomy, our 1548 Antwerp edition of *Cosmographia* by Peter Apian, contains paper constructions with rotating parts, wheel charts called volvelles, devices for working out the position of the sun and moon in the zodiac. The lengths of strings that allow one to rotate the wheels are still intact.

Opposite page: Selection of publications from Mike Nicholson's *bio auto graphic* series, 2004-2016 (Photo: Chris Taylor).



Sometime in the 16th century a student at the University of Cambridge chose to wrap their notebook in a piece of vellum with musical notation which was even then over a hundred years old. Recycling the leaves of old or obsolete books to protect newer ones is a recurring theme in the history of bookbinding, one that is evidenced widely in the collections at Leeds.

The arrangement of the words on the long title page of the anonymous *A book of fruits & flowers* (London, 1653) is shaped like a tiered ornamental garden fountain, reminiscent of concrete poetry of the mid-twentieth century onwards:

A
BOOK
OF
Fruits & Flowers
SHEWING
The Nature and Use of them, either
for Meat or Medicine.
as also:
To Preserve, Conserve, Candy, and in Wedges,
or Dry them. To make Powders, Civet bagges,
all sorts of Sugar-works, turn'd works in Sugar,
Hollow, or Frutages; and to Pickell them.
And for Meat.
To make Pyes, Biscat, Maid Dishes, Marchpanes, Leeches,
and Snow, Craknels, Caudels, Cakes, Broths, Fritter-stuffe,
Puddings, Tarts, Syrupes, and Sallets.
For Medicines.
To make all sorts of Poutisses, and Serecloaths for any member
swell'd or inflamed, Ointments, Waters for all Wounds, and Cancers, Salves
for Aches, to take the Ague out of any place Burning or Scalding;
For the stopping of suddain Bleeding, curing the Piles,
Ulcers, Ruptures, Coughs, Consumptions, and killing
of Warts, to dissolve the Stone, killing the
Ring-worme, Emroids, and Dropsie,
Paine in the Ears and Teeth,
Deafnesse

William Chesleden's immaculate *Osteographia or the Anatomy of Bones* (London, 1733), shown opposite, was the first full and accurate description of the anatomy of the human skeletal system. Illustrations of *homo sapiens* are presented together with drawings of the bones of animals. These appear in vignettes - on one page a cat with arched back is startled by a dog; on another we see the surreal vision of a skeletal chameleon, its tail wrapped around a twig.

At the end of the nineteenth century, William Morris was striving to recreate the superior standards of book production and illustration that he felt mechanisation had destroyed. In the collection, a note by William Morris on his aims in founding the Kelmscott Press (Hammersmith, 1898) considers "the [hand-made] paper; the form of the type, the relative spacing of the letters, the words, and the lines; and lastly the position of the printed matter on the page" to be the chief considerations in the creation of a book.

Over half a millennium separates the oldest and the newest item on display, and yet the old books resonate with a striking modernity.

Future Legacies: Collections, Collecting and Artists' Books is co-curated by Rhiannon Lawrence-Francis, John McDowall and Chris Taylor, Stanley and Audrey Burton Gallery, University of Leeds, 11 February – 10 June 2017, featuring works by Pierre Alechinsky, Peter Apian, Sam Belinfante, Sarah Bodman, William Chesselden, Lenka Clayton, Max Ernst, Stephen Fowler, Franchinus Gaffurius, Philip Lee, John McDowall, Graham Martin, Carla Moss, Mike Nicholson, Ximena Pérez Grobet, Ed Ruscha and Mick Welbourn.



Rural International

Karen Babayan

paperscissorsbook is a touring exhibition showcasing some of the most innovative UK and International artists currently working with paper and the book format today. Curated in collaboration with PAGES, the exhibition formed the 2016-17 Highlights Contemporary Craft Tour, an annual exhibition and education programme presented in isolated rural communities across three northern counties of Cumbria, Durham and Northumberland, and in diverse venues such as village halls, libraries, churches, community and art centres.

The main premise of the tour is to redress the balance of what many in the urban environment take for granted – that of easy access to high quality culture through contemporary art and artists. With a general lack of a public transport infrastructure, access to art in rural environments is often limited to the main towns, visitors often having to pay to see temporary exhibitions in publicly funded galleries. The Contemporary Craft Tour democratises access to art by providing a free, temporary exhibition (from 3 days to 6 weeks) in the heart of the community with local volunteers trained to support the exhibition, public workshops organised and residencies created for the exhibiting artists to work with a wide range of age groups in the local schools.

From exquisite hand-cut paper to the latest laser-cut techniques, ambitious paper sculptures to intimate book works, the exhibition presents work by renowned and emerging British exponents of papercut, paper engineering and artist's books alongside equally engaging and innovative work by artists from France, India, Italy and Japan. Whilst some of the artists have turned the general notion of what a book is on its head, others have explored its formal qualities and materiality. With a deft stitch and a sharp scalpel the artists explore a variety of themes such as rural environments, gender and the female body, literature, consumerism and the status of the book itself.

Over time, we develop strong and personal connections with books. We use them for learning, for work and leisure; they can take us deep into other worlds, away from the stress, trauma or boredom of everyday life.

On first appearance, the work of Mayumi Arakawa (Tokyo, Japan) and Christian Barnes (Crosby Ravensworth, Cumbria) have little in common. From a culture where paper has traditionally been used for various life ceremonies and a sacred tool for religious occasions, Arakawa takes her inspiration from the natural world, literature and memories, exploring the creative possibilities of the medium through various techniques of cutting, folding and layering to produce complex and delicate book works: "The world consists of different aspects constructed in many layers, and this is why I like the process of weaving a book from multi-layered papers."

In contrast, Barnes trained as a sculptor and has worked as a curator in a museum context. His most recent work, a boxed series of photographs made on a walk, *Wet Sleddale to Oddendale*, is concerned about two man-made water bodies, one a reservoir and the other a flooded quarry located on either side of the M6 motorway near Shap in Cumbria. "Both are situated in a passage of landscape of extraordinary quality" says Barnes, "which has again recently been excluded from designation as a National Park and whose history of ownership and use challenges the narratives of value upon which designation depends." Whilst the aesthetic outcomes may be very different, what drives both artists is a consideration and sensitivity for nature and its worth.

Opposite page: *Unpicking and Rebinding*, Les Bicknell, paper and thread, 1 of 8 unique versions, 2015. (Photo: Chris Taylor)

Acknowledging the traditions and aesthetics of the culture, Mancunian artist Alison Waters also uses the Japanese form of binding, paper and imagery, so familiar to Arakawa, *To the Woods* exuding an Oriental aesthetic. Waters is drawn to bold, stark images which are simple in detail and carefully positioned, a subtle combination of drawing and colour using print and ink, the book further embellished with foil leaf and pyrography.

Exploring identity in their work, artists Bartlett-Smith (Chepstow, Wales) and Claire Peach (Barningham, Co. Durham) remind us how the words and worlds we individually consume become an inextricable part of us. Bartlett-Smith combines the use of hand-cut paper techniques with ceramics; in *Uchtach*, drawing on her Irish family's tales of struggle and resilience, light and shadow capture and reveal poignant memories from childhood to the present. Peach takes inspiration from fairy tales and folklore to create unusual methods of storytelling. Taking the traditional mode of print on paper, she transforms it using laser cut whereby old, unwanted books re-tell their original stories through an interplay of narrative and personal identity, every person generating a unique 'anthology' based on all the books they have ever read.

Storytelling is integral to the work of many artists in the exhibition. For example, created out of black, laser cut paper, Joanna Robson (Edinburgh) produces concertina book silhouettes of exquisite detail that demonstrate her interest in wordless narratives. Similarly, Nicki McNaney (Ashbourne, Derbyshire) investigates aspects of artifacts and collections, curation and display; inquisitive and silent, they arouse curiosity in the ordinary and the hidden. "Inspired by stories, fairy tales and myths and dreams," Elizabeth Willow (Liverpool) is "interested in the edge of things, the places where one thing becomes another".

Within the structure of the book, Annwyn Dean (Skipton, North Yorkshire) uses each page to "add to the narrative of complex stories which the fragments [of cloth] tell about their makers and owners and the journey[s] they have made [...] through the centuries". The book becomes a biography, establishing a link between the artist, the viewer and the material's history. One of the foremost proponents of contemporary papercut in the UK, Rob Ryan (London), creates intricate papercuts that adapt themselves readily to screenprinting, fabrics, laser cutting and the book. Autobiographic, his work consists of whimsical figures paired with sentimental, honest, grave and, occasionally, humorous pieces of writing.

Three artists who defy categorisation are Priya Pereira (Mumbai, India), Marta Daeuble (Chaponost, France) and Jan Hopkins (Sheffield). For Pereira, one of a relatively small number of artists working in the artists' book genre in India, the commonplace and everyday are her source. Using a wide variety of media including print, paper, cut-outs and textiles, her experimental formats often leave the viewer perplexed: "But where is the book?" Daeuble's *Book* is an experimental stop motion animation investigating the process of imagination. Visiting a flea market in Berlin she was attracted to a particular book. "Despite having little knowledge of the German language the evocative graphic content served as a starting point for inventing a new story, which I redrew and cut out of the book's pages. The narrative speaks of the mysteries of the written page, drawing strong parallels with the direction of our lives, and how we can feel trapped by the rules of societies." Hopkins makes paper-based electronics, artists' books, drawings, and other experimental work reflecting her interest in literature, science and popular culture. *Women in Love Condensed* is an interactive 'novel-hack' and 'text-miner'. When activated it randomly selects chunks of text from the book, one from each chapter, printing them out as an ultra-condensed interpretation of the novel.

Three artists exploring the role and depiction of women in society are Chloe Wing (Ashford, Kent), Florence Boyd (Hay on Wye, Wales) and Linda Toigo (London and Italy). Wing's use of decoration and

Opposite page: *Women in Love (Condensed)*, an interactive novel hack and text miner; Jan Hopkins, mixed media, 2016. (Photo: Chris Taylor)
Overleaf: *The But Book*, Priya Pereira, card, brass and digital printing, 2005. (Photo: Priya Pereira)

I could
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Thanks

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no the killing me. hts
you.



JESSIE AINSWORTH
Got Your Number

The Girl on the Name

Handwritten text on the base of the display case, including the name 'Quintana' and other illegible words.

pattern in her papercut work belie their true meaning – that of separation, isolation and anxiety. In Chinese tradition, paper cutting is used as a celebration, the delicate papercuts containing powerful symbols and words to create a belief system of luck and prosperity: “The dark side of this is that it is entwined with the superstitions and control of authority, mindset and culture. What appears beautiful and harmless on the outside may have severe undercurrents.” Florence Boyd has “created a motif that for [her] is a visualisation of obsession and movement, growth and development.” Her three-dimensional work, *The Dress*, is a representation of that motif, tied in with [her] own experience of how clothes, particularly created for women, shape the way we are seen by others.” In *Warning to Wantons* by Italian artist Linda Toigo, historic botanical images have been printed within the pages of a romantic novel, the images carefully researched and selected for their similarity to human sexual anatomy. Her series of unsettling portraits, *Vanity Fear*, are collaged from glossy fashion magazines and force us to confront the distorted way that women and their bodies are represented in the fashion industry and popular media.

Les Bicknell (Sibton Green, Suffolk), Elizabeth Shorrock (Cark-in-Cartmel, Cumbria) and Andy Singleton (Wakefield, West Yorkshire) engage with paper and/or the book as sculptural form. Bicknell redirects the book’s purpose, unpicking the practical aspects, its role in distributing information, and allows the audience a space to re-think ‘book’: “The works explore the essence of what a book is; sequence, order, time, revelation, intimacy, control, narrative and communication – bookness.” Inspired by the landscape, Shorrock combines recycled text and maps with her own photography and printmaking, her work taking the form of sculptural artists’ books whose structure flow and undulate like the rivers and mountains themselves. Singleton specialises in the creation of two- and three-dimensional paper artworks and installations, exploring the sculptural potential of paper construction using cutting and folding to create unique, free-floating, organic forms.

During its five month tour nearly 18,000 visitors came to see *paperscissorsbook*, a finalist in the Exhibition of the Year category, Cumbria Life Culture Awards 2017.

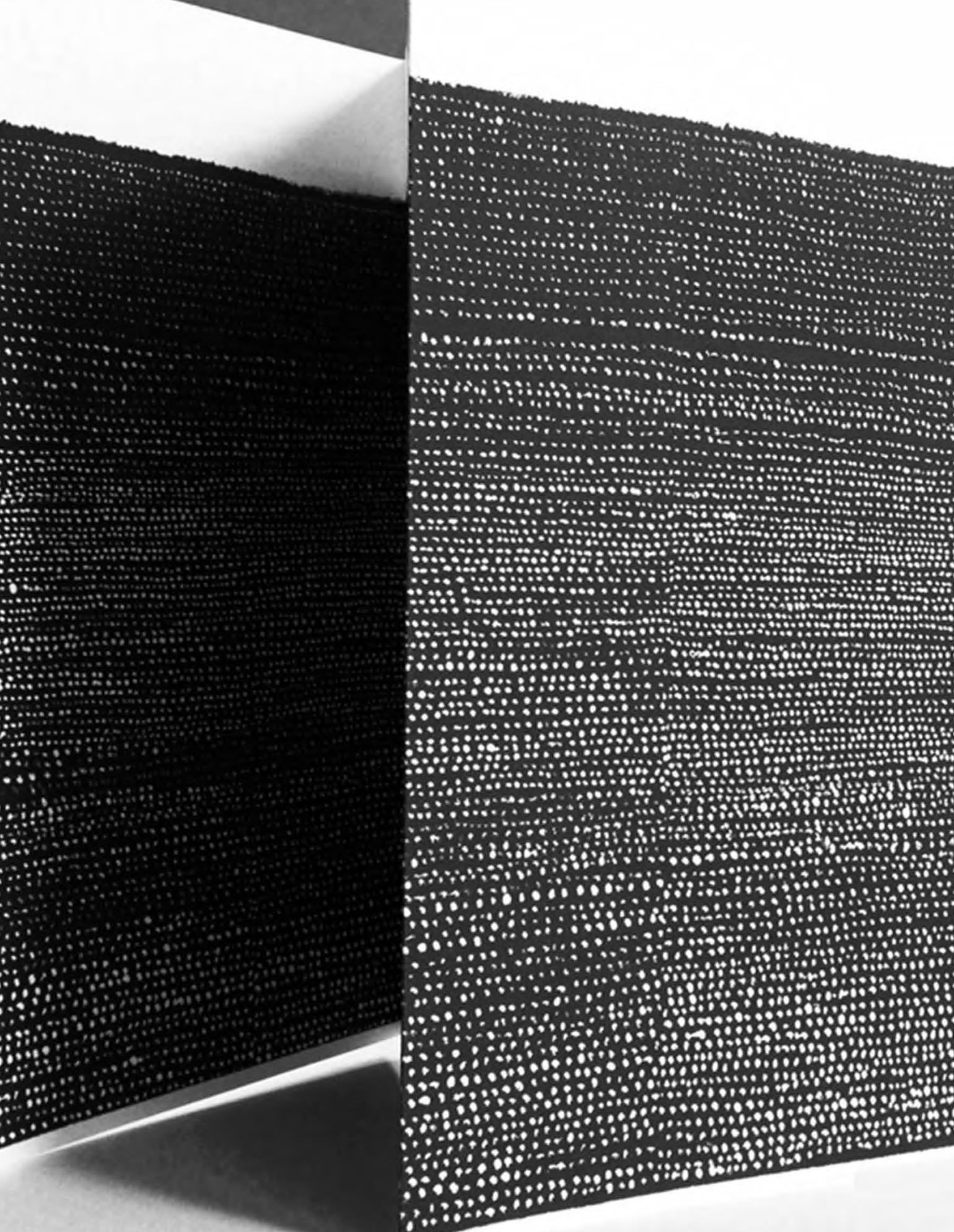
Dr Karen Babayan is the Contemporary Craft Officer for Highlights Rural Touring based in Appleby-in-Westmorland, Cumbria. Established in 1997, the organisation “works in partnership with a network of village halls, community venues and local volunteer promoters to bring memorable events into the heart of rural communities, giving them the chance to see the very best of national small scale touring across a wide range of art forms”.

paperscissorsbook, curated by Karen Babayan in collaboration with Chris Taylor (PAGES), The Old Courthouse, Shap and St. Mary’s Church, Kirkby Lonsdale, Cumbria; Crook Library, St. Thomas’ Church Hall, Stanhope and The Witham & Barnard Castle Library, County Durham; Queen’s Hall Art Centre and Library, Hexham, Northumberland (10 September 2016–9 January, 2017). A selection of works from the exhibition will be presented at the 20th International Contemporary Artists’ Book Fair, The Tetley, Leeds (4-5 March, 2017).

Opposite page: *Every Story I Have Ever Told is Part of Me*, Claire Peach, laser cut paper and vintage books with miniature body form, 2016. Installed in The Old Courthouse library, Shap, Cumbria, September 2016. (Photo: Chris Taylor)

20th International Contemporary Artists' Book Fair

Participants



AMBruno

Sophie Loss
sophie_loss@hotmail.com
www.ambruno.co.uk

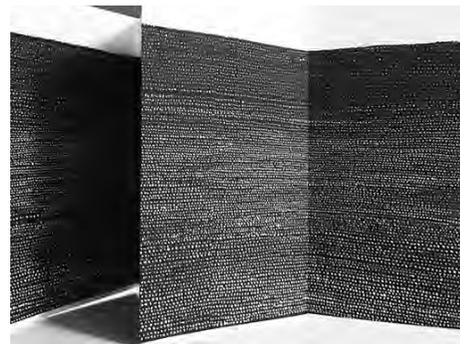
AMBruno is a coalition of artists, brought together by a common interest in the medium of the book. Artists participating in the alliance's projects produce new work to a given theme. Fifteen new books by sixteen artists have been produced in response to the subject brief of: **[sic]** (*sic erat scriptum*) - to make a book in which the content and/or the structure is in some way at odds with assumptions of what a book should be or do – to engage with the deliberate error.



Anne Rook

annerook27@yahoo.co.uk
www.annerook.net

I make books in small editions. The books are digitally printed and I am involved in all aspects of their making from texts to images and binding. Some follow a traditional format while others can be seen as near sculptural objects. Repetition is often used as a strategy, connecting images and concepts. 'Marking Time, Insomnia', 2016 explores and makes visible the continuity and dislocation of experienced time through the repetition of the simplest drawing mark I can make.



Art & Design, University of Leeds

Andrea Thoma
a.thoma@leeds.ac.uk
www.design.leeds.ac.uk

A broad range of artists' books from students on the BA Art and Design course. This year the submission has been jointly curated by 2nd and 3rd year students in discussion with their tutors.



ArtStream

Carole King and Glenn Ibbitson
mail@carolekingart.co.uk

Hand-stitched books using coptic and open spine bindings. Original artist designed and screen printed covers.

Artists Books

Tunnel books.

Movie storyboard book [8m full length] consisting of original artwork in concertina format.

Cards and associated original prints.



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Shop

Small, illegible text on a sign to the left of the main shop.



EAST ST. JEWELLERS

As Yet Untitled

Rosie Sherwood
ayupublishing@gmail.com

Collaborating with writers and visual artists across the disciplines, As Yet Untitled is an independent press specialising in limited edition, handmade artists' books that tell stories and explore narrative. Released quarterly our on-going artists' Elbow Room celebrates art in all guises and publishes new writing and visual art side by side. Throughout the year As Yet Untitled hosts a series of live events bringing our published artists and writers together with musicians, film makers, animators and more.



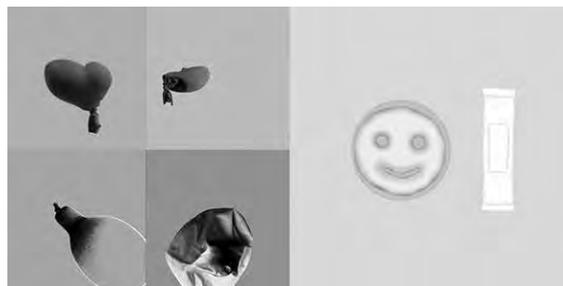
Batley School of Art – Fine Art for Design

Katrina Whitehead
kwhitehead@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.

We know that big is not always clever.

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



Best Books by Bernard Anwyl: Contemporary artists

Bernard Fairhurst
Bfairhurst05@aol.com

The contemporary artists' books made by Anwyl Cooper-Willis and Bernard Fairhurst may appear to be little jokes, delicious, light, and funny, but slowly, other agendas emerge, to pose and probe serious questions.



Book Works

Paul Sammut
paul@bookworks.org.uk

Book Works is an art commissioning organisation specialising in artists' books, spoken word and printed matter. Part studio and part publisher, recent projects have been with Hannah Sawtell, Maria Fusco, Maija Timonen, Michael Dean, Arts Against Cuts and Stewart Home. This year we have been focussing on projects that allow people to self publish, commissioning some DIY publications that cover a range of issues from free movement, housing, LGBTQ concerns and the legacy of colonialism.

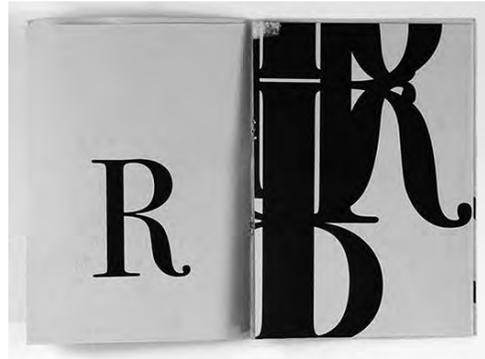




Bound Unbound Leeds Beckett University

Aidan Winterburn
a.winterburn@leedsbeckett.ac.uk

The Graphic Arts and Design and Fine Art courses at Leeds Beckett University will be showing a selection of printed matter – primarily books, zines and chapbooks – from all years of the degree courses as well as a selection of end of year publications by third year students with a number responding to various archives in Leeds.



Café Royal Books

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

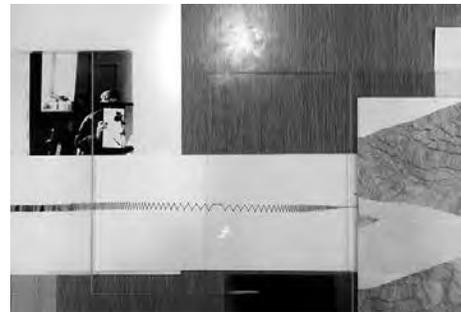
I use 'the book' as a serial and sometimes sequential method of exploring (mainly) forgotten photographic archives; a way to present contemporary photography and a way to display and disseminate conceptual documentary work and collections. I publish a book every Thursday and curate projects relating to the broader notion of 'the book'.



Camberwell College of Arts, MA Book Arts

Susan Johanknecht
s.johanknecht@camberwell.arts.ac.uk

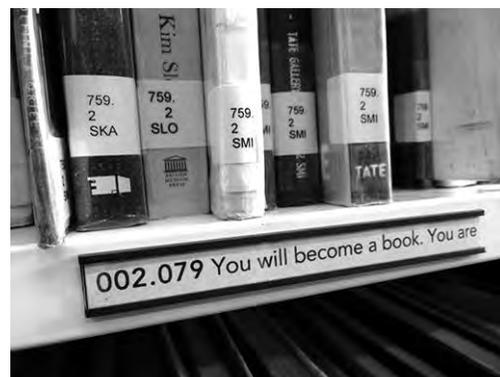
MA Book Arts students at Camberwell College of Arts explore the book through individual project proposals which may encompass multiples, the unique, the precious or ephemeral, installation, digital imaging, paper engineering, documentary or poetry. Core staff include: Susan Johanknecht, Les Bicknell,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



Chloe Spicer with Object Book

Chloe Spicer
book@chloespicer.co.uk

Exploring Books for the body, perhaps a kind of universal accessibility. Books as sensory overload. Expect edible books and the opportunity to drop an E(book). Experience books as an act of performance – a very personal kind of library rave (now with hand held disco lights). It's about the dialogue, a kind of book fetishism, and play with the book as object. Chloe Spicer is a Library Curator and Bookish Artist, and Curator of Books at Object Book.



closest to home :



As I ran after my nana's dog in the local park, sometime in 1965, I tripped ... went down onto a broken milk bottle. Picked myself up. No pain, even when I finally noticed ... ran howling to nan, who carried me home. Dad had the car, so mum & I got a lift to the hospital with a neighbour ...

You could actually see the white bone through the muscle.

Sixteen stitches sealed it all up again, though ...

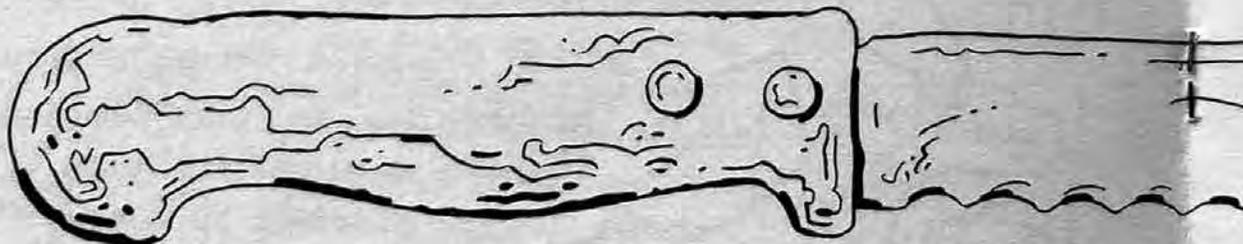
EITHER I WAS BIG FOR MY AGE AT THREE, OR THAT DRAWING'S WONKY.



'60's slacks
↳

(With the unsettling confidence of the only child I used the big bandage as a talking point with strangers on holiday. Milked it good and proper, apparently. By age 11 I'd be horribly sensitive to wearing new glasses, but back then I couldn't have cared less ...)

OUTSIDE



... this is a drawing of a favoured kitchen blade; meat, fish, cheese, vegetables, fruit ... eight years and counting ...

Corridor 8

Lara Eggleton
le@corridor8.co.uk

Corridor8 is a not-for-profit platform for contemporary visual arts and writing in the North of England.



David Barton

moya.barton@ntlworld.com

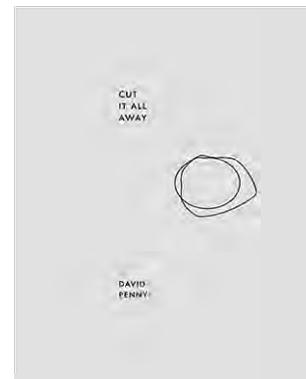
I present my work 'As It Happens' showing images 'In The Making' as I myself experience them. I do not work towards final or definitive statements; images are perpetually in motion, always evolving. Their restless imminence hurries my pursuit. When I fail to understand or am unable to press an image further, I must begin again from nothing. I have to trust the often desperate marks I make to answer back to me and re-establish the dialogue which is the sole source of and motivation for my work.



David Penny

dajope@hotmail.com

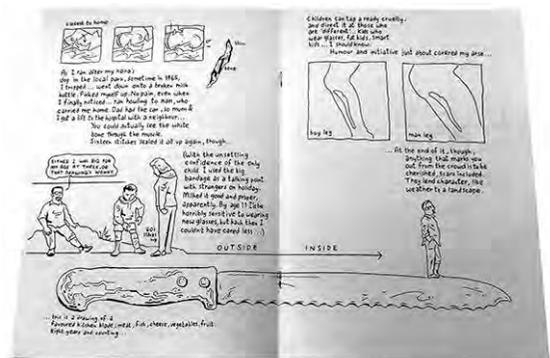
David Penny is interested in translations between objects and their images and the potential of the photograph to make new and be productive rather than functioning as document. A starting point for practice is often overlooked objects that have been discarded or are a found in an everyday working space. Simple things become invested with significance through framing and construction for the camera. Recent projects include 'A Quality of Distance', METAL Liverpool and Spatial Correspondences, RAUMX London.



Ensixteen Editions

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

Mike Nicholson's 'bio auto graphic' zine series (published under his 'Ensixteen Editions' imprint) explores the subjective connections between global and personal events, now approaching its 30th issue since 2004. The editions have been collected and exhibited internationally, and complete collections are held by academic collections in Leeds, Manchester, Bristol and Massachusettes, and the Tate Collection in London.





Essence Press

Julie Johnstone
essencepress@btinternet.com

Essence Press publishes works by Julie Johnstone and, occasionally, other artists and poets. Works explore visual and spatial perception, distillation, and contemplative experience. Recent work takes inspiration from residencies in Kyoto, Japan.

each breath, a page
each page, a breath

Fine Art UCLan

Craig Atkinson
catkinson1@uclan.ac.uk

Fine Art students at UCLan use the book in many ways, such as a container and device through which to display and disseminate art as an alternative or in addition to the gallery space.



GOOD PRESS

matthew@goodpressgallery.co.uk
goodpressgallery.co.uk

Formed in Glasgow in 2011, GOOD PRESS provides a space to support the promotion, production and sale of independent publications and run artists' projects, produce publications, residencies, external exhibitions, screenings and talks. Good Press is a volunteer run organisation with all proceeds staying within the space for its projects and development. We collaborate with artists, designers, teachers, students, organisations, festivals or whatever you're called.



Gordian Projects

Emma Bolland
emmazcbolland@gmail.com

Gordian Projects is an artist led, not-for-profit press established in 2014 and run by artists Emma Bolland and Tom Rodgers, and curator and archivist Judit Bodor. We focus on small editions of work that use art and language as a space for exploration, encompassing art writing, essay form, experimental literature, poetry, and image. Our books are held in collections at the Saison Poetry Library, Royal Festival Hall, V&A and Leeds College of Art.



Think of water falling, turning
To ice in a November wind.
You are the wind and, like the wind,
Anonymous, always anonymous.

Think of hibernation;
The buttercup's corolla motionless,
Tightly furled, cradled in sepals,
Asleep in the stone.

The glim of a candle
Will not be enough for this awakening.
You must warm it with the traffic
Of your blood,
The stonemason's palm,
The urgent, insistent breath.



High Vis Press

Yvette Robinson
contact@hi-vispress.com

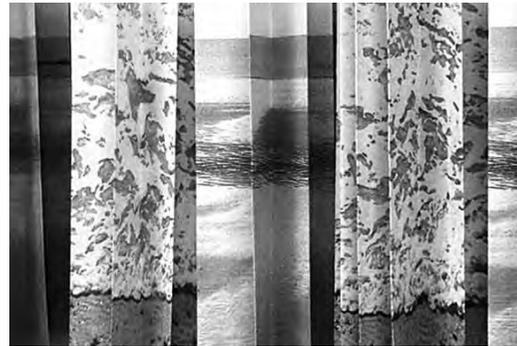
Hi Vis Press is a new publisher specialising in literature and photography. A lot of important voices and perspectives are often overlooked in today's society and, as a publisher, we have taken it upon ourselves to give these their place in the world. We publish the offbeat, the idiosyncratic, the challenging, the humorous, the transgressive, the subversive. – publications that will be looked back upon as part of our history and reflect strongly upon a certain time and place.



Jane Craddock-Watson

jcraddock_watson@me.com
www.janecraddock-watson.com

Jane's books are sensual. They can be read by sense of touch. Their subject matter is primarily focused on the conceptualisation of the garden and the landscape. Nature is so evocative of the human condition. The book in its materiality and physical properties are integral to its reading, providing the reader with an intimate and sensory experience of nature, and thus reflecting on the natural world.



Jane Kennelly

j.kennelly@virginmedia.com

Jane Kennelly has been producing books since completing her first course in Art & Design at Jacob Kramer College, Leeds. She has worked in collaboration with Paris-based letterpress printer, Michael Caine, and North Yorkshire engraver, Paul Kershaw. Apart from her early work 'Florilegium', when she used poetry by Francis Ponge, she has written the text and illustrated it with her own inked drawings and etchings.



Janet Allesbrook

jfallsebrook@aol.com

The conversational form of the book, with all its possibilities, is what interests me. I like the range of materials and ideas which can be incorporated into exciting and imaginative formats. My books are mainly visual and explore ideas about life, death and human values. These ideas which are often challenging, are gently probed, often using an analogy found in nature. The thought processes before production are most important, but I enjoy making because I always make the form of the book serve the idea within.

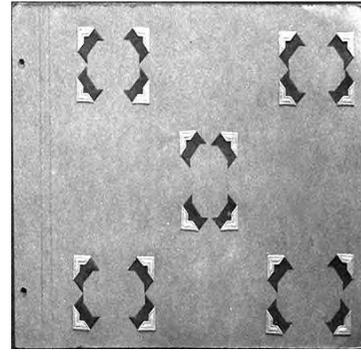




Joan Ainley

j.ainley@w3z.co.uk

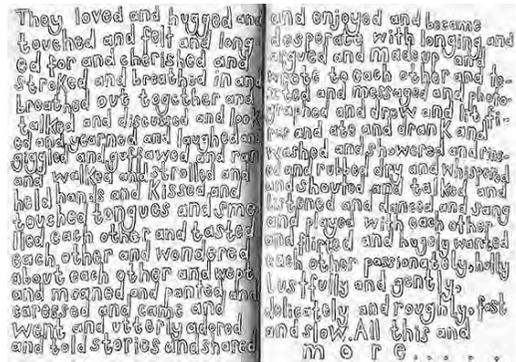
Book works are one aspect of a practice which includes prints, drawings, installations and other formats.



Joanna Wilkinson

jowilkinson05@gmail.com

Generally, Joanna makes small, non-narrative books which are full of illustrations and theme-associated dialogue (although she has written and illustrated a small love story which includes "talky bits". Her work expresses a lust for life with the evocation of a more = more aesthetic. Finding a blank quiet page is most likely to be discovered in another artist's book. Joanna's books are colourful, imaginative and allow the reader to get sucked into the wonderful randomness of her world.



John McDowall

j.mcdowall@leeds.ac.uk

Making books in which a reflexive movement is in a way doubled, as I am concerned with not only the bibliographic (in terms of the associative and material properties of the book itself) but also the correlation with and incorporation of distinct pieces of literature.



Kiss and Tell Press

Michael Wynne
mike@kissandtellpress.com

I make photobooks and artists books. I recently started producing one a month in a challenge that will take me up to September 2017. I am interested in the naked body in private and public spaces. I work with text, drawings, photography and found images. I make handmade as well as digitally printed books.

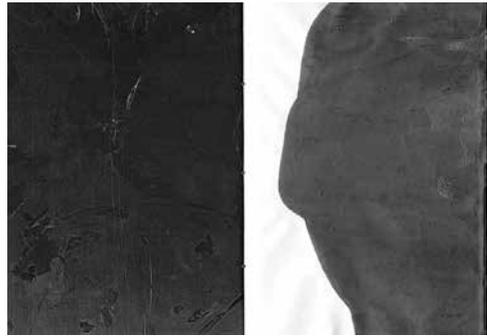




Ladette Space

Elena Colman
hiya@ladettespace.com

Ladette Space is an experiment in making a gallery in your home and a home in your gallery.
Ladette Space is a solution to a problem.
Ladette Space is an invitation to our party.
Ladette Space is open to suggestion.
Ladette Space is an independent project space and publishing house based in a residential flat in South East London.



Lame

Amy Dunnill
contact@lamestudio.org

Lame Journal is a quarterly publication produced by Lame Studio, a combined practice of two artists based in Yorkshire. The journals focus on places, processes and people. A large part of the development of Lame is to provide a platform for emerging artists and creatives. The journal acts as a framework in which otherwise disparate disciplines and subjects meet. Each volume engages with topics directly relevant to our current interests and experiences.



Lauren Velvik

l.velvick@gmail.com

'Cracked Eggs' is a mutable response to the copious work of Christopher Joseph Holme (1952-2010). Over the past year Aliyah Hussain, Clara Casian, David Wilkinson and Michael Redmond have been commissioned to respond to this remarkable collection. Holme was an unknown painter who can be construed as an outsider artist. These bodies of work are presented as interlocking, but independently available chapters in a publication, designed by Frau Lorenz and produced and edited by Lauren Velvik.



Leeds Fine Art

Simon Lewandowski
s.lewandowski@leeds.ac.uk
www.fine-art.leeds.ac.uk

Coordinated by Bethan Hughes, new work from students on the Fine Art programmes at the University of Leeds exploring the potential of the book format and the space of the page. A splinter group, Not For Sale Press, working with Nick Thurston (IAM) and Stuart Bailey (Dexter Sinister), will carry out a series of public interventions during the artists' book fair.





Less Than Five Hundred Press

Mark Beechill
Callard_bowser@hotmail.com

Canterbury-based small press producing illustrated poetry books, zines, photography books and Foxhole magazine. 'The Injuries of Time' is the first in a series of books that explore books as artefacts and how narratives can be presented and consumed.



Lion and Lamb Press – UCA Illustration

Jane Cradock-Watson
jcradock-watson@ucreative.ac.uk

The Lion and Lamb Press is the imprint for the BA and MA Illustration courses at UCA Farnham. The press publishes and promotes the work of both students and staff of both courses. The work is mainly illustrated books, publications and zines as well as prints, hand made and digital. Narrative and Documentary Illustration are strong themes on both courses.



Longbarrow Press

Brian Lewis
longbarrowpress@gmail.com

Longbarrow Press publishes and curates poetry and artist/poet collaborations. Alongside traditionally produced hardbacks, we create handmade editions that cross over into artist's book and artist multiple formats, and also video, exhibitions and sound works. Our publication 'The Ascent of Kinder Scout' was voted pamphlet of the year in 2015 by the London Review Bookshop, and was shortlisted for a Michael Marks Award at the British Library.



Lydia Wysocki

lydiawysocki@hotmail.com

I make comics and artist's books, and am a printmaker. Travel is a recurring theme in my work, as is caffeine, architecture, and Americana. My most recent book is 'Departures', in which I remix my travel sketches as comics – a way of discovering the narrative lurking within each scene: <https://hellolyd.wordpress.com>
I am also Comics Boss of Applied Comics Etc, an organisation making awesome comics: <http://www.appliedcomicsetc.com/>



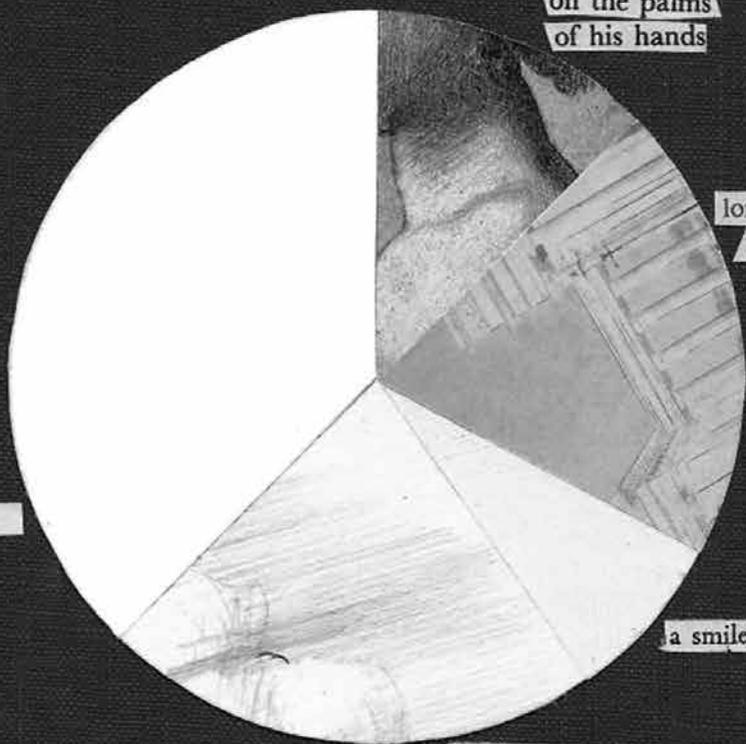
IN THE MIDST OF LIFE

the touch of her
on the palms
of his hands

long, slanting
bars of light

a smile

letting her go



MA BIBLIOTHÈQUE

Sharon Kivland
S.Kivland@shu.ac.uk

The Dreamers, a single book of approximately 100 pages, published with MA/MFA/Ph.D students in 'Writing Art'. It is a book of dreams and day-dreaming, on walking and cities, on the intricate weaving of place and time and memory, and how this might be recounted as fiction. The contributors have dreamt and walked together; their dreams are no longer their own but part of a community of dreamers, participating in a new drama.



Mandy Brannan

mandybrannan@yahoo.com
mandybrannan.co.uk

Mandy observes and engages with patterns, images and text to create her personal visual language. Her artists' books explore a personal interaction with the architecture of London. Recent work focuses on the idea of changing DNA patterns caused by human behaviour.



Matthew Kay

mtthwjmsky@gmail.com

My sculptural practice has included the creation of bound works for the past 12 years, typically handmade books with original drawn/collaged/printed/stitched contents including text based works and compositions of found objects. A reoccurring motif is the incorporation of compositions of pressed leaves and flowers, often chosen for their symbolic value or the location from which they were collected. Most recently I have focussed on printed editions of collected diagram poems.

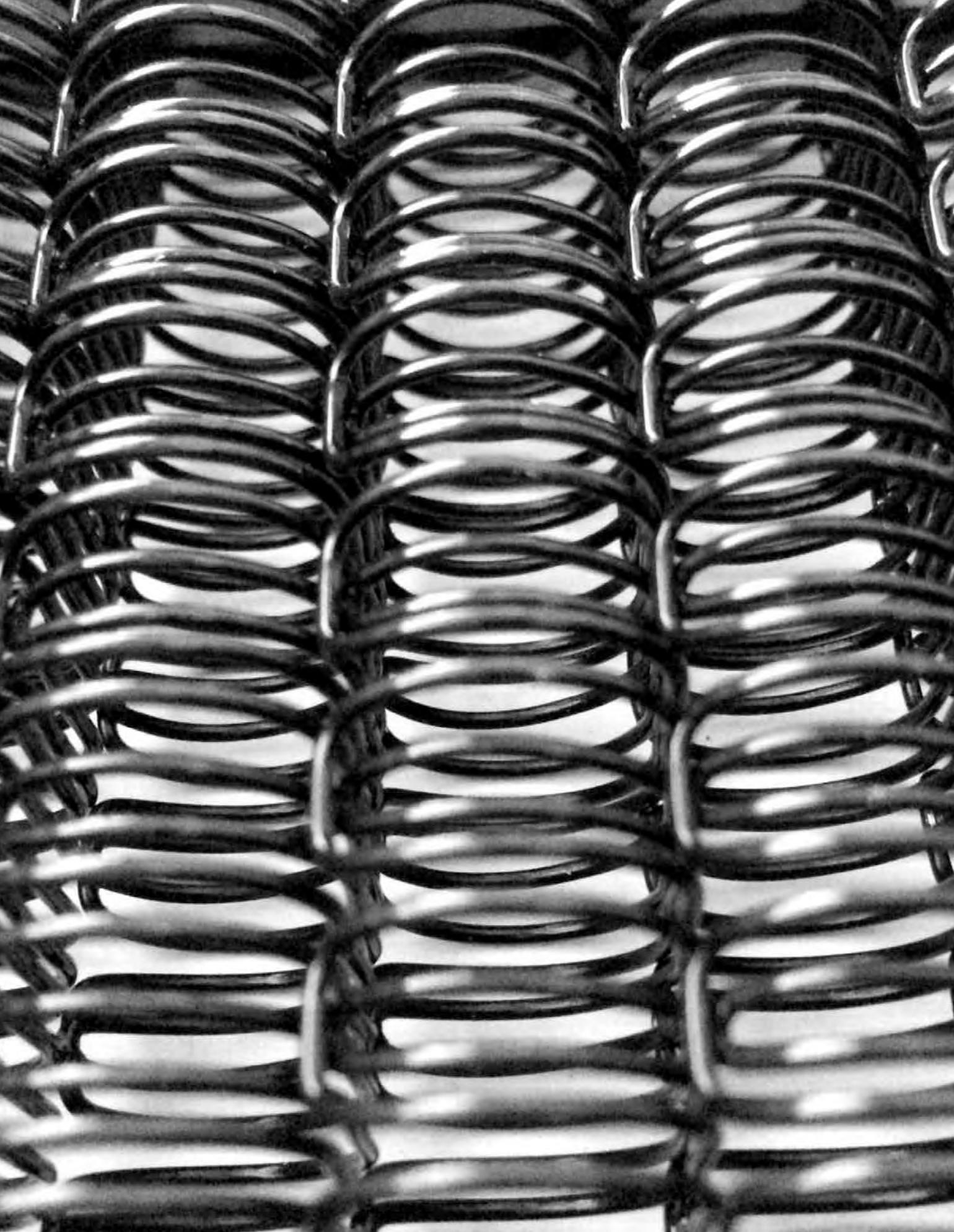


Mr Smith

Phil Smith
psmith3@hotmail.co.uk

Artists' books, photography and incidental endeavours, held firm, often using wire binding rings.





New Arcadian Press

Patrick Eyres
patrickjeyres@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.



Not For Sale Press

n.thurston@leeds.ac.uk

Not For Sale Press is a student-led publishing imprint based in the School of Fine Art at the University of Leeds. It supports strange, messy, personal, poetic and unconventional voices from across the communities of the university to speak for themselves, with editorial support, using free and low-fi means of reproduction. For the 2017 Contemporary Artists' Book Fair, members of the editorial board will be verbally and performatively 'publishing' anonymised, short statements in amongst the crowd, as unannounced interventions.

“You may or may not notice us.”

Old Bear Press

Kathryn Poole
bears@oldbearpress.com
oldbearpress.com

Old Bear Press is formed by a group of three artists, Heather Chou, Deborah Neely, and Kathryn Poole. Based in the North West of England, the artists share a common passion for fine art printmaking and bookbinding. With diverse styles and fields of interest, the artists' works include acutely observed natural history illustration, images recording memories of places and journeys and reflective contemporary oriental subjects.



PagePaperStitch

Elizabeth Shorrock
pagepaperstitch@hotmail.co.uk
pagepaperstitch.co.uk

PagePaperStitch is comprised of three artist bookmakers, Annwyn Dean, Joan Newall and Elizabeth Shorrock who have been exhibiting together since 2010 in galleries and shows throughout the North of England whilst continuing their individual art practice.

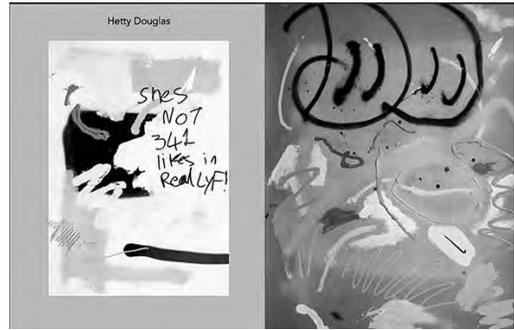




Paint By Number

Kelly Culver
Hello@paintbynumber.co.uk

Paint By Number is a self-published Fine Art magazine that offers a platform for emerging artists. Publishing three issues a year, Paint By Number curates its content from a selection of hand-picked contemporary artists; half of which are sourced from an open call and half of which are selected by the editors. The magazine aims to showcase the most exciting contemporary art practices spanning sculpture, painting, installation and digital mediums.



paperscissorsbook

Karen Babayan
karen.babayan@btinternet.com

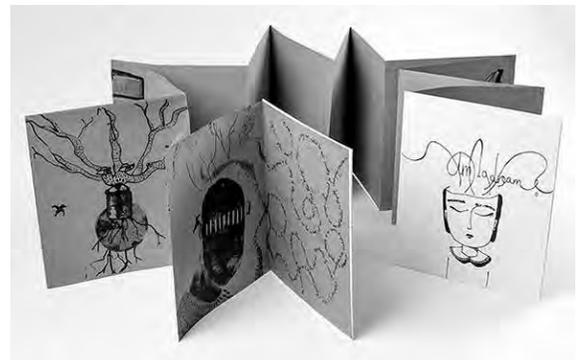
paperscissorsbook is a touring exhibition showcasing some of the best UK and International artists currently working with paper and the book format today. The exhibition formed the 2016-17 Highlights Contemporary Craft Tour; an annual exhibition and education programme presented in such diverse venues as village halls, libraries and churches in isolated rural communities across the 3 northern counties of Cumbria, Durham and Northumberland.



Raquel Amat Parra

amatparraraquel@gmail.com

A collection of artists' books hand printed using combinations of printmaking techniques including lithography, drypoint, mokulito (lithography on wood), screenprint and ceramic clay with screenprint. All of the work forms part of a project called 'Human reality' inspired by the human mind, dreams and the reality that surrounds us.



Rock, Tree, Landscape

Lynette Willoughby
lynettewilloughby@gmail.com
lynettewilloughby.com

Lynette Willoughby and Clare Wigzell are developing their partnership in a number of directions including autobiography and a closer integration of text and form, as well as examining the nature of collaboration itself. They continue to create a wide variety of new book formats, particularly sculptural pieces and work that captures the relationship between content, meaning and structure.





BELONG TO ME

SKIP-SKIP



Rudywilf

Clari Csuk
clari@rudywilf.com

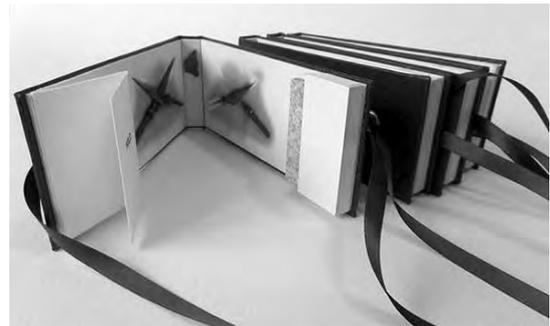
My name is Clari Csuk and I work under the name Rudywilf as an Illustrator-printmaker making quirky handmade products. All the work is either screen printed or uses other forms of printmaking such as letterpress or etching and sometimes digital. The products vary from hand bound stitched books and zines to printed story books in limited editions.



SALT + SHAW

Paul Salt and Sue Shaw
saltandshaw@btinternet.com

We produce artefact books in small editions, which ask the viewer to engage, discover, make connections and take up challenges. Our books combine a sensory and conceptual exploration – the narrative of words, images and found objects; the sound of a cover opening, the creak of metal hinges and the crispness of pages turning; the smell of polished wood, brass and leather; the discovery of hidden text.



Seeing Poetry

Louise Crosby
louiseecrosby@rocketmail.com

Louise Crosby illustrates poems in comics form. She mainly works in collaboration with poet Clare Shaw (Bloodaxe Books 2006, 2012) and received an Arts Council, England award in 2014 to produce two books: each, a poem by Clare and illustrated as a comic. Louise also writes her own poetry and has produced several mini artists' books. Most of these are Riso printed and hand stitched. Louise runs Laydeez do Comics, Leeds and her stand will guest books by some of its members.



Set The Controls For The Heart Of The Sun

info@stcfthots.co.uk

Set The Controls For The Heart Of The Sun is an artist-led, not-for-profit organisation that aims to develop & support emerging artists.





ISI

ANHAU

FIONA BANNER PAOLO PELLEGRIN

FOUR CORNERS BOOKS THE VANITY PRESS

WIPSPM

Shoddy: a disability arts project

Gill Crawshaw
gill.crawshaw@gmail.com

Shoddy is a disability arts project, which centred on an exhibition of textile-based work by disabled artists in Leeds, April 2016. Framed against the current background of cuts to welfare benefits and public services, the exhibition, and ongoing project, draws together themes around shoddy and textile manufacturing heritage and local history, recycling and re-using, and disabled people's lives now and in the past. The project aims to challenge negative assumptions about disabled artists.



Sophie Loss

sophieloss2@gmail.com

My work is inspired by the structure and mechanics of the book as object and idea. My new book, *At sea*, reflects an interest in 'what if' situations, a place of ambiguous yet familiar encounters – an equivocal state, a play with the diversity of forms and with the reader's expectations of a book.



Stella Baraklianou

stella07@icloud.com

'Container I' (2015), a limited edition artist's book, made of materica clay paper .

Container II (2016) was made at Banff Arts Centre, Alberta, Canada, where it is now held at the prestigious Paul D. Fleck Library and Archive of Artists Books.



Printed Textiles & Surface Pattern, Leeds College of Art

Debra Roberts
debra.roberts@leeds-art.ac.uk

The work presented is by 1st year students on the BA (Hons) Printed Textiles and Surface Pattern Design programme and comprises responses to a Design module, focusing on paper as a substrate. They are encouraged to research into possible solutions, including artists' books, look/pattern books, wall coverings or installation pieces. The key element is the focus on developing skill, and craftsmanship, whether in analogue or digital contexts.





The Retro Bar at The End of The Universe

John Wright
fh13jdw@leeds.ac.uk

We are an art collective operating with an interdisciplinary methodology. The collective primarily aims to critique and subvert the state of play in contemporary society. Forged together through working in the museums and galleries sector, the collective manifested through a series of dialogues and shared interests into the profound state of precarity and 'stuckness' which we experience within contemporary life.



Thomas Tomasska

thomastomasska@gmail.com

Exquisitely crafted books on a hugely wide variety of subject matter.

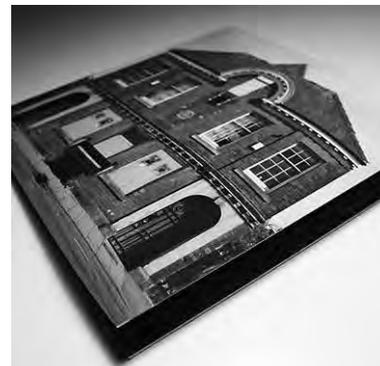
I make books from prints
and I make books from photographs
and from thoughts
and I make books of big ideas...
and the colours!
are conjured as if from a dream.



Tim Shore

tim.shore@mac.com

Thirteen is about the history and significance of 27/28 Queen Street, Derby, a now derelict building that was once the home of John Flamsteed (1646-1719), the first Astronomer Royal. Before moving south to Greenwich in 1675, Flamsteed compiled a 'great catalogue of the stars' from a series of observations all based on a Derby Meridian that ran through the back garden of his Derby home. The place from where the position of every other place was determined – on Earth, and in the Heavens – was in his back garden in Derby!



University of Derby

Nicki McNaney
n.mcnaney@derby.ac.uk

A collection of students' artist books and prints.



University of Huddersfield

Richard Mulhearn
r.mulhearn@hud.ac.uk

The practice of everyday life promotes consensus, routinely establishing and maintaining conventions of subjectivity. It is proposed that periodically the sovereign self shifts outside of this convention, which can be seen when gesture becomes unreadable; while this gesture can be photographed, the resulting image as a consequence holds a deliberate ambiguity that can be used to celebrate this unknowable part of human behaviour.



Village Books

Joe Torr
joe@villagebookstore.co.uk

Village Books is an independent bookshop and gallery based in Leeds, UK. We offer a curated selection of contemporary art, design, fashion and photography books and magazines. We also source self-published and small press zines from artists around the world.



whnicPRESS

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

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



Wild Pansy Press

Chris Taylor
info@wildpansypress.com
wildpansypress.com

The Wild Pansy Press is a collective art practice and small publishing house based in the School of Fine Art at the University of Leeds which has produced and curated a considerable number of books and projects, often linking a publication to an exhibition in ways which extend and confound the usual notions of the catalogue.

