

PAGES

The Library

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Cover image: Madiha Aijaz, *These Silences Are All the words* (detail), 2017-2018. Courtesy the artist and The Tetley.
(Photo: Jules Lister)

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Madiha Aijaz, *These Silences Are All the Words*, is a co-commission with Liverpool Biennial and Karachi Biennale. Work for the exhibition was developed during Aijaz's ROSL Arts residency at Hospitalfield in Arbroath, Scotland.



Mahbub Jokio, *In The City of Lost Times*, is a co-commission with Karachi Biennale. Work for the exhibition was developed during his residency at Gasworks, London.



Both Aijaz and Jokio's exhibitions were supported by the New North and South, a network of eleven organisations from the North of England and South Asia funded by Arts Council England's Ambition for Excellence programme and the British Council.



The House That Heals The Soul was co-curated by CCA, Glasgow and Nick Thurston, and supported by the University of Leeds, G. F. Smith, and Footprint.



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PAGES The Library

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.

At the core of PAGES' diverse activities is the annual International Contemporary Artists' Book Fair, held for the fifth year in collaboration with the Tetley, Leeds.

The overarching theme of this year's event is The Library. At this moment in time when there are many differing ideas and approaches regarding the purpose, future and continuing existence of our public libraries, it is apposite that we present new and alternative proposals to such spaces, highlighting their unique and enduring potentials.

The Tetley is also host to two artists from Pakistan, the photographers and filmmakers Madiha Aijaz and Mahbub Jokhio, who are invited as part of the New North and South; a three-year programme of activity across eleven arts organisations from the North of England and South Asia. Aijaz and Jokhio are particularly interested in notions and correlations of public and private spaces - the home, the library or the graveyard. Similarly, *The House That Heals The Soul*, a project and installation consisting of a functioning publishing studio by artist and writer Nick Thurston in collaboration with the CCA, Glasgow, invites the public into the gallery to participate and self-publish, examining the relationship between contemporary art and libraries as possible sites of 'resistance, shelter, preservation, creation and restitution'.

Anna-Sophie Springer, independent curator, writer, editor and Director of the publishing platform K. Verlag in Berlin, will be presenting this year's keynote lecture focusing on libraries as sites of discovery, chance occurrences and the non-linear, and the library as curatorial space. Conversely, or similarly (depending on the methodology one employs) the annual Artists' Writings and Publications research centre (AW&P) symposium will examine artists' publications as instructions, scores and manuals.

In addition to documenting the Fair's participating artists, publishers and educational institutions, PAGES The Library includes essays addressing aspects of library, archive, memes, bricolage and braille.

PAGES gratefully acknowledges the support of The Tetley and the School of Fine Art, History of Art & Cultural Studies at the University of Leeds.

John McDowall and Chris Taylor
PAGES



Madiha Aijaz and Mahbub Jokhio: Libraries of the Dead and Graveyards of Books

Bryony Bond

The two exhibitions of Madiha Aijaz and Mahbub Jokhio, *These Silences Are All the Words* and *In The City of Lost Times* respectively, are presented alongside each other at The Tetley. While shown as separate solo shows, there are many ideas that connect their works and that resonate across all three exhibitions at The Tetley.

Madiha Aijaz's exhibition centres around the public libraries of Karachi. Aijaz sees these spaces as a lens to view the changing landscape of Pakistan's most populous city, which is also the country's most linguistically, ethnically and religiously diverse.

The central film, *These Silences Are All the Words*, 2017, focuses on the Bedil Library – named after the famed poet from the state of Bihar. At this library, which specialises in Urdu literature and linguistics, multiple conversations unfold, as the librarian and the library's users reflect on the changing use of the national language. One voice proclaims that he has nothing against one particular language, but the problem in Pakistan, as he sees it, is that "we speak neither language well". He goes on to lament the loss of a language which holds a greater poetry and nuance than the English words now sparingly used on television.

In another video vignette, *The Story Teller*, a voice off screen narrates a deceptively simple tale that revolves around a man who wants a pet dog, but whose wife and family disagree. During the colonial era, the narrator explains, the English owned dogs and it eventually became a Pakistani tradition to give them English names and to interact with them in English. He describes how he managed to persuade his wife and in-laws to have a dog, because simply by default of owning a dog, they would be encouraging their children to practice conversing in English, told in rich Lucknowi Urdu at a library named after the greatest Urdu poet of the subcontinent, Mirza Ghalib.

Many of Aijaz's works quietly offer a perspective onto a country sharply divided along linguistic lines, where English remains the language of power and authority. Her work contextualises the complexity of the post-colonial state and its aspirations and ambitions surrounding English language as the legacy of the Raj, but also as a tool for social aspiration and international business.

Language is also a key concern for Mahbub Jokhio's central work, *For the Love of Her*. Installed in the central Atrium, the photographs form a grid over 3m high and 3m wide, with one single image set outside the grid. The work is a series of 99 photographs of headstones in the Miyani Sahb, a graveyard in the city centre of Lahore, Pakistan. The headstones are all of women, but the information recorded on them varies dramatically. Many of the gravestones don't include the name of the deceased, instead stating 'Wife of ...' or simply 'Mother', whereas others detail names, dates and full home addresses. The single grave situated outside the grid contains no information at all and is a completely blank stone.

The difference in the ways that these women are remembered is clear to even non-Urdu speakers, simply from the volume or the brevity of the text shown. As Nick Thurston pointed out in a conversation between all the exhibiting artists, this seems to be a final editorial decision, what details are included and what is left out. Ordinarily a text is not written by the deceased themselves, the inscriptions, and thus literally the final word, are left to their loved ones to decide.

The specific number of images shown is significant. Jokhio states that "The number 99 has a particular religious significance in Islam; it represents infinity, but also the 99 names of God". For Jokhio, these biographical details comprise "a final portrait" of each woman, shown collectively in the installation as his homage to the women of Pakistan.

Opposite: Madiha Aijaz, *These Silences Are All the words* (installtion view) 2017-2018. Courtesy the artist and The Tetley. (Photo: Jules Lister).







Top: Madiha Aijaz, *Memorial for the Lost Pages*, 2018. Courtesy the artist and The Tetley.
Bottom: Mahbub Jokhio, *Alarm Clock*, 2016. Courtesy the artist and The Tetley.
Previous page: Mahbub Jokhio, *For the Love of Her*, 2016. Courtesy the artist and The Tetley.
(Photos: Jules Lister)

Jokhio's second body of work included in the exhibition also takes graveyards as its central concern, but takes a different perspective. In one image two older men are engrossed in a game of chess sat upon a grave, in another a children's party is taking place in the deserted graveyard, another sees a postman delivering a letter too late to a graveside. Jokhio's images capture these moments in warm sunlight, when the heat of the day has passed, or not yet begun, adding to a magical sense of unreality.

Through these images, which are in fact carefully staged and photographed, Jokhio suggests that graveyards should be places where both the living and the dead can co-exist. His images of everyday mundane acts in graveyards, proposes that these are places where life can not only happen, but is perhaps more vital there because of its surroundings. These images describe the division between the city of the dead and the city of the living, "life and death are two sides of the same coin" says Jokhio, "they cannot be separated." In the spiritual teachings of Sufism, the word "vasl" is often used in place of the word "death", "vasl" translates into English as "the meeting". For Jokhio, death is not a finality, but merely a transformation, and not to be hidden away and forgotten about.

Both Jokhio and Aijaz propose that the public spaces of the graveyard and the library are not redundant spaces, but are in fact important spheres of exchange for enacting public life. Aijaz's films show the library as a place for conversation, as well as silence, a place where the dialogue continues the tradition of literary critique, a space for learning and for escaping the busy life of the city. But they are spaces that need people too, as one voice asks – "what's the point of running an empty library?"

In Memorial for the Lost Pages, the artist studies the Theosophical Society's Library in Karachi. Founded by Annie Besant, the library had to close its doors to the public around ten years ago, due to concern from the establishment regarding the subversive nature of the material it housed. Today the building is largely used as a school, but fragments of the old Theosophical Library still remain.

The Theosophical Society was founded in New York in 1875 by a Russian aristocrat and an American lawyer and business man. It embraced mysticism and pioneered the promotion of Eastern thought in the West, embracing Buddhist and Brahmanic notions such as reincarnation. It is also credited with founding the international New Age movement of the 1970s and 1980s. In *Memorial for the Lost Pages*, we see the bust of the library's founder, Annie Besant, a British woman who advocated for India's independence from British rule, with a prayer rug over it. An ornate Victorian poster for the society hangs in a hallway as children walk past and school staff sit underneath it, not noticing the paraphernalia left behind by the Society.

Throughout her work Aijaz hints at the complexity of the legacy of colonialism. Both the colonized and the colonizer have irrevocably influenced the other over centuries of complex exchange that cannot be simply shown as two neatly opposing sides. But she also draws out how certain narratives of knowledge are privileged and disseminated according to the doctrine of the time. Knowledge, and by implication the library, is not a static and immutable institution, but one shaped by its time and its public.



Madiha Aijaz is an Assistant Professor at the Indus Valley School of Art and Architecture, Karachi and holds an MFA in Photography and Related Media from Parsons with a Fulbright Scholarship. Her recent and upcoming exhibitions include the Mumbai International Film Festival, (2018), Mumbai, India; Karachi Biennial, Karachi, Pakistan (2017), 10th International Documentary & Short Film Festival of Kerala, India (2017), IAWRT Asian Women's Film Festival, New Delhi, India (2015); Urban Flux Film Festival, Johannesburg, South Africa (2012). A new version of Aijaz's film commission will be presented later this year at Liverpool Biennial 2018: Beautiful world, where are you? (14 July – 28 October).

The central film These Silences Are All the Words is a co-commission with the Liverpool Biennial and Karachi Biennale. Work for the exhibition was developed during Aijaz's ROSL Arts residency at Hospitalfield in Arbroath, Scotland.

Mahbub Jokhio studied Visual Arts at Beaconhouse National University and currently teaches at the prestigious National College of Arts, Lahore. He has exhibited work extensively in Pakistan. Recent projects include a commission for Karachi Biennial, Karachi, Pakistan (2017), Amalgamate, Sanat Gallery, Karachi, Pakistan (2017) and Premise of Promise curated by Quddus Mirza, Canvas gallery, Karachi, Pakistan (2017). Jokhio has recently completed a residency at Gasworks, London and was recently awarded the IFTCF Emerging Artist award, Italy.

In The City of Lost Times is a co-commission with the Karachi Biennale.

Both exhibitions were supported by the New North and South, a network of eleven organisations from the North of England and South Asia funded by Arts Council England's Ambition for Excellence programme.

The New North and South network brings prominence to the work of leading Bangladeshi, Indian, Pakistani, Sri Lankan and UK artists and aims to connect with diverse audiences on both continents by exploring unequal and contested histories of empire and the industrial revolution. New artistic commissions, exhibitions and performances will be held in Manchester, Leeds, Liverpool, Colombo (Sri Lanka), Dhaka (Bangladesh), Lahore (Pakistan), Karachi (Pakistan) and Kochi (India).

www.newnorthandsouth.org
#newnorthsouth

Bryony Bond is Artistic Director at The Tetley.

Opposite: Madiha Aijaz, *These Silences Are All the words*, 2017-2018. Courtesy the artist and The Tetley.
(Photo: Jules Lister)



Above and overleaf: *The House That Heals The Soul*, CCA, Glasgow, 2017. Courtesy CCA Glasgow.
(Photo: Alan Dimmick)

The House That Heals The Soul

Ainslie Roddick and Viviana Checchia

The House That Heals The Soul was originally devised by the Centre for Contemporary Arts in Glasgow with artist Nick Thurston. It brought together contemporary artworks about libraries and library culture with an open-access publishing studio, which together formed a library of libraries and hosted a wide range of workshops, self-publishing activities and other events. In the following conversation, CCA's Curator Ainslie Roddick and Public Engagement Curator Viviana Checchia discuss the development of the exhibition and the way it has helped the organisation to re-consider its open source model.

Ainslie Roddick: The exhibition came about because we were interested in what CCA Glasgow is as a public space; how people interact with it and how people use it, how you could change the gallery in a way that would allow people to use it differently, or understand the purpose of the space in a new way.

We wanted to explore how it could become the kind of site that does something that it's not supposed to do anymore which is where the idea of a library-as-shelter comes in. The library has become a place that people go where they are not obliged to do anything, and is often used as a safe space, a space to meet, sit, shelter. Also important was the idea that both the public library and the public gallery were enshrined in law at the same period of the mid-nineteenth century, so there should culturally be a connection between the library and the museum or the gallery space in terms of what it provides to a society.

Viviana Checchia: But I suppose that with this specific exhibition we were trying to go a step further. We were trying to understand how knowledge production can happen in different ways in those kinds of public spaces, and that it may keep happening differently if we really and consistently trust public galleries.

Visually, this show really doesn't look like a conventional gallery presentation. It looks more like a library. Visually it's creating or enabling different interactions between the display and the public and how people feel able to feel and behave within the gallery.

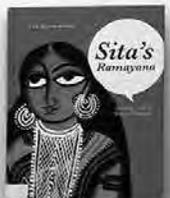
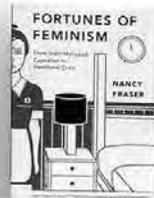
AR: There are tables, there are spaces for workshops and events, and importantly there's a space to make. The agency of the users was something that Nick Thurston was really interested in, because he felt like although this would be a conventional library space where there would be books and people could access them and use the space to study and read, he really wanted there to be something additional that could allow people to activate the space themselves.

There is a studio within the show where visitors can use publishing equipment. And whether they use it or not, it invites people to think about what a book is and was; how it's shared, what happens when it comes into the world, how it's produced and the politics that goes along with publishing as well as libraries-as-public-spaces.

VC: For you, what was the most important part of re-thinking the function of the gallery? Why did you start to think about that in the first place?

AR: I think it genuinely seemed to be something that we could do collaboratively. Nick came in and suggested these ideas about the radical potential of libraries and for us that was a way to conceptualise this space differently and more broadly, and it was also a framework for us to invite artists that were dealing with these things in specific ways.

VC: Of course, for me there is always the interest in general in trying understand the potential of the architecture of a gallery or any other art space, not just question what content gets put in the gallery.



entures
velogue

Absurdist
ic writing
Surrealist

biography
Biography
Diary
Memoir
Roman à clef

ildungsroman
Künstlerroman

Comedy
Satire

Detective
Thrill

Drama
Tragic farce



So, constantly changing the building in any way, and exploring whether or not the gallery as a kind of playground can even have a different meaning or a different function, is always key.

I'm really interested in that in general. But I agree that in this case that potential was something that came to be elaborated in a very collaborative way. It was not just our interests as a curatorial team but also a chance for us to observe and respond to some of the desires and wishes of the people we have been working with. For instance, some of them had an interest in the use of books, and others had an interest in making publications. I suppose that having the publication studio in-house also made it more visible for us to see how much demand there would be amongst our community of visitors and users for a facility that could enable the production of books.

I also believe that it was a beautiful process for curatorial research and discovery. We all suggested some artists that could be represented in the show because we each had ideas about different artists that are focusing on the overlaps between visual arts and the use of books or the use of books as a format for the visual arts. But then, at the same time, with the use of the open call we discovered more and more local groups and different communities that are producing things that were equally interesting yet we didn't even know about. So it was quite an interesting way of connecting with both the local and international scenes simultaneously, in a more open and 'bottom-up' dynamic.

AR: We were getting feedback that what people needed was a space to explore ideas, a space to sit and a space to meet in the city centre, where there wouldn't be any pressure to buy anything. A space to bring people together. I know that there are other places already doing exactly that, and that it can be a problematic thing for a museum or a gallery to offer. But it's interesting in the context of what CCA is doing given our open source model and the relationships that we have built up with people. The open source principle really shapes how we think about our building as an institution and how we use our architecture as an institution, and how we have been thinking through these ideas for the last 10 years.

So it was also interesting for us to think about how we can reduce the hierarchy within our institution between its clearly curated gallery programme and the open source that makes the rest of the building more flexible. I think it's the start of a conversation about how we use all of our spaces including the galleries, amongst our team and with our audiences, about how we use books and publishing to expand what we can do and offer; about how we use the equipment to activate the space. It's the start of a strategy where we use the spaces more socially during the summer period to experiment with how the space is perceived.

VC: Yes, that is also something interesting: to try and figure out the trajectory of what we've learned from this project, to think about what the next experiment might be or might focus on. I think this collaborative, experimental set up came together quite organically for us, but I still don't know where it's going next. In the process of doing this we actually discovered that there were other exhibitions of this sort being made in Spain and other countries, which may underline the fact that these concerns about libraries and galleries and their public-ness, as well as publishing as a practice, are not just issues in the UK. They're actually quite European, I would say quite global, topics. Lots of the platforms that were created by governments in the past to give citizens access to culture and social services are now, little by little, disappearing. Maybe little by little is too poetic because they are really being cut away, cut out. It's interesting that other institutions created in the same period as ours are making exhibitions about exactly this topic too.

AR: I cycle past the library in Govanhill and there's a queue out the door just before 10 o'clock each morning. People aren't going necessarily to just read books, they're also going to use computers. In a city as big and cosmopolitan as Glasgow it's easy not to realise how few people actually have access to the

Opposite: Workshop participants, *The House That Heals The Soul*, CCA, Glasgow, 2017. (Photo courtesy CCA)

Overleaf: *The House That Heals The Soul*, The Tetley, Leeds, 2018. (Photo: Jules Lister)







Above: *The House That Heals The Soul*, The Tetley, Leeds, 2018. (Photo: Jules Lister)

Internet. Most of us assume that everyone else has a smart phone. I remember someone told me a statistic 5 years ago, in 2012, that 40% of the city still don't have access to the Internet.

For me, there's something interesting about how people are able to access knowledge and the way libraries have always been a key social engine in changing that. All of which makes the pressures that libraries are being put under; and also the role of the librarian, really significant social issues. Think about what a librarian would have originally been trained to do: their job is to give access to books and to encourage access to books. It's not just an administrative job; it's a creative job. And now librarians are increasingly being put under pressure to provide all kinds of different services to people that can't or aren't being provided by other state services. You can see this happening to an extent within the art world too, as artists and organisers step in to bridge gaps in provision, to instigate structures of collectivity and care, and to provide pedagogical tools. I think all of this was encapsulated in our thinking and our approach to exhibition-making in this show, but we're also aware that this responsibility should not be placed solely on artists and art organisations. There comes a point where our resources can no longer cope. I think this exhibition was an experiment with some of these questions whilst still trying to create a space for artists to make artwork on their own terms.

Viviana Checchia is Public Engagement Curator and Ainslie Roddick Curator at the CCA, Glasgow. Nick Thurston is a writer and editor who makes artworks. He is Lecturer in Fine Art in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds.

The House That Heals The Soul, CCA, Glasgow, 22 July – 3 September 2017 and The Tetley, Leeds, 9 February – 22 April 2018.



'Notes for a Performance – (Re) visioning a Smoky Meeting'

Louise Atkins

*"Ten men sit around the table, reading, listening, nodding smoking.
Some confident sitting forward, some tense and erect others relaxed, settled.
Cigarette's raised to lips, a suck, a draw and drag."ⁱ*

Notes for a Performance – (Re) visioning a Smoky Meeting' is the culmination of a four-month artist residency at the Tetley Centre for contemporary art in Leeds. Working with the Tetley's industrial archive (located in-house and at West Yorkshire Archives, Leeds) the residency was concerned with imagining the past and how cinematic language informs our understanding of it.

The aim of the residency was to develop performative works concerned with unknown and unverified histories identified in the archive, focusing on The Tetley building and its business history in conjunction with the (newer) cultural institution. Research focused on the performative possibilities of the building, the archive and the narrative potential inherent in (re) visioning it. The live works were designed to give agency to the audience in order to understand how (re) visioning can 'frame' the spectator as part of the collective performance moment. Throughout the residency period additional research themes developed such as; *Site of Memory and the Archive, Tableaux, Smoke and Smoking Men*, and the *Multiple Voice of History*.

The residency period focused predominately on developing a new performance piece (including a script) written in partnership with the poet Nikolai Duffy. The research interrogated the gaps within the archive material, for example letters and diaries by unknown authors, unidentified photographs and redacted texts from reports and meeting minutes. The Tetley archive is a disorganised and dispersed collection of photographs, recipes, reports, memo's, private letters and diary entries. Dominating the collection are images of white, male board members, the gendered (maleness) of these images pointing to a clear narrative of male privilege mirroring current social political and economic discourse. The gender bias in the archive became a dominant visual reference when developing the work and casting performers.

Smoking featured heavily within the photographic archive, in meetings, visits, portraits and numerous social events. The smoky atmospheres in the photos informed a cinematic tableau that became the starting point for the performance work. The performance utilised cigarette smoke and smoking (a historical anachronism used in cinema) as a material trope of the past.

The challenge for The Tetley was, to exhibit work that foregrounded smoke and smoking as a material manifestation of collective memoryⁱⁱ. The work raised issues for The Tetley and Carlsberg, their landlords of health and safety, corporation liability and public image. Initial concerns regarding smoking within a cultural institution and the subsequent meetings with Carlsberg board members mirrored the archive; as identified in the reports and private letters selected. The consultations, meetings and discussions influenced emerging themes of bureaucracy, control and legislative jurisdiction in the performance script.

The smoky tableau was performed in the Tetley's oak panelled boardroom and included filmic stage lighting and artificial haze as smoke. Fake chandeliers and portraits of previous Tetley directors adorned the walls of the room. The performance script was developed using audio descriptionⁱⁱⁱ commentary (henceforth AD) as a means to embed multiple (visual) readings of the 'smoky meeting' tableau within the script. The AD articulated divergent readings of: the historic environment, the smoky scene, the performance

Opposite: Louise Adkins, scene from 'Notes for a Performance – (Re) visioning a Smoky Meeting' (actor; Lee Warner), The Tetley, Leeds, 2017. (Photo: Jules Lister)

choreography and the individual qualities and behaviours of the ten male performers. Interspersing the AD, the script explored the language of business administration, bureaucracy, change management, countering these discourses with reflections on the marketization of the individual.

Site of Memory and the Archive

In narrative terms smoke and smoking was used in the performance as an unfocused recollection of the past, a metaphor of collective memory defined by Maurice Halbwachs,

“Collective memory as organic memory of the individual, which operates within the framework of a socio-cultural environment.

Collective memory as the creation of shared versions of the past, which results through interaction, communication, media and institutions within small social groups as well as larger cultural communities.”^{iv}

Relating theories on collective memory to The Tetley (as well as other heritage sites), shared or cultural memory can be defined as a collective remembrance or vision of the past. This shared memory is performed through interaction and communication between smaller social groups as well as larger cultural groups, in this case an arts and heritage organisation. The performance interrogated this collective and cultural memory, drawing on cinematic tropes as a means to collate a shared experience for the audience.

“Smoking cigarettes bodies forth an implicit language of gestures and acts that we have all learned subliminally to translate (...) with the explicit intention of defining character and advancing plot”^v

Tableaux, Smoke & Smoking Men

In the middle-ages tableaux were believed to create a “duplication of the image (which) would extend its’ power”^{vi}, discreetly repeating and replicating. Religious and theatrical traditions of tableaux are devices that give the illusion of a physical and ‘affective’ engagement of the past. The smoky meeting tableau and the performance script worked in a cyclical manner; much like the chain-smoking. The act of smoking mirrored the recurring language in the script in order to extend the visual power of the performance, in this instance the smoky tableau become alive and ever present.

Material tropes of pastness, such as smoke and smoking locate recent histories in opposition to today’s self-assured healthy ‘new’ world. They provide a phantasmagorical, dreamlike and blurred impressionist moment of the past that is rooted in filmic constructions and recent histories. The ephemeral materiality of smoking informs our imagined understanding of the past. It creates “A fug that renders the room impressionistic”^{vi}. It provides a link to collective memory, nostalgia and affect that is informed by filmic narratives of the past.

In this case the atmospheric fog that cigarettes and smoking provide create an unreliable understanding that innately questions the truth and factuality of the imagined scene. The act of smoking positions the ‘smoker’ (performer) directly in the past, it provides the performance moments with a ‘full stop’ a ‘draw’ and a point of pause; a deep-breath and a moment of reflection. The act of smoking also frames the performer by creating an actual point of light, a ‘marker’ towards an imagined past. Smoking is a multifaceted, paradoxical material that links the past in (both) negative associations; poisonous, addictive, shameful, destructive and in positive associations; contemplative, youthful desirable, masculine and erotic.

In the accompanying publication, '(Re) visioning a Smoky Meeting', Pavel B uchler observes, "The present anti-smoking legislation represents merely a new extreme of intolerance and risk aversion in a society where health in itself has come to be regarded as a value beyond argument"^{viii}.

'(Re) visioning a Smoky Meeting' was a (re) presentation of a collective memory played out alongside the real life expos  of historic sexual abuses in Hollywood. The work was developed during the Hollywood sexual harassment scandal, the contextual framework mirroring the cinematic alongside the (re) visioning and (re) critiquing of historic sexual behaviours. These historic events, like the smoky meeting are reliant on uncertainty, they lack witness and exist in opposition to today's received cultural landscape of health and sexual conduct. The gender bias evident in the archive initially drew obvious parallels to the powerful, male boardrooms' of today. However, this simplistic paradigm of gender and white privilege (determined by media culture) fails to engage with the wider geopolitical inequalities of religion, wealth, and race. The #me-too campaign and related scandals concerning corporate and political impropriety mirrored the themes focused on in the archive. Masculinity, like smoking, has become problematic for contemporary culture, the #me-too critique of masculinity cynically distracts from neoliberal marketisation, depersonalisation and corporate greed. Masculinity, like smoking, is not a moral problem in itself, moreover it is the ever increasing anti- (insert: cause, group or behaviour) legislation feeding our ever intolerant and risk averse society, that is.

ELIOT:

A man 40, cropped dark hair, hazel eyes. I walk around the room, one hand in my pocket, steps measured, and lean against the mantelpiece, listening. A cigarette between my fingers as I hold my chin in my hands.

HENRY:

I walk around the room, one hand in my pocket, steps measured, and shield the flame of lighter with my hands, shoulders rounded, hunched. Lips thin as they tighten around the cigarette.^{ix}

Multiple Voices of History

The AD's aim was to create a dichotomy of interpretation and varied recitations of the performance environment and choreography. AD commentary directed the development of the performance script throughout the rehearsal process, with the aim of creating a Rasham n narrative structure. Rasham n narrative technique derives from Akira Kurosawa's 1950 film *Rasham n* in which four different witnesses describing a murder, in four mutually contradictory ways. This narrative approach offers the audience a multi layered and at times contested interpretation of performance moment. It articulates a variety of positions and readings that differ in a way that is at times impossible to reconcile.

AD was used as methodology to understand how unreliable stories and readings of historic moments, in accurate in their detail, inform a speculative story telling in relation to heritage sites and historic archives. Using screen directions such as close up, tracking shots and long shots the AD visualized the performance tableau from a variety of positions and times frames'. The audio describer worked alongside the rehearsal process, observing and generating AD as the performance developed. The embryonic methodology allowed the performers to articulate moments past, present and future and the text move in and out of sync of the performance choreography. The performance script voiced varied readings of a moment, that were simultaneously layered and repeated by the performers in the first, second or third person.

The politics of staging '(Re) Visioning a Smoky Meeting' in a cultural institution historically linked to big business was a highly complex negotiation. The consequences of performing 'smoky tableau' in a sanitized





NON COPY MEMO

From Kennedy Brown
To Mr. R. L. Thompson.

I enclose herewith portrait photographs of the Group Chairman, which are to replace previous portraits.

Encs: 12



public building resulted in numerous corporate meetings, drawing direct parallels with the 'business speak' in the archive. The action, of entering a smoke filled room populated by ten men (unapologetically) smoking, became a radical performance act. External scandals, political events and debates paralleled the archive material and mirrored the performance content with contemporary events. The work became; an exercise in historicity and reclamation, a mirror to contemporary discourse on gender and sex and a poignant comment on contemporary cultures understanding of recent histories.

The performance and the contextual framework created focused on the relative proximity of the past, a past that is loaded and dangerous. Ancient histories are more regressive and so can be neutralised, however, when referring to recent histories there are vestiges of an experience and a collective memory. For us, recent history is still close by, it is near and relatable, it is a sensory history, it is a history we can smell, a history we can feel and a history we can touch... If we want to.

- i. Adkins, L & Duffy, N. (2018). 'Notes for a Performance – (Re) visioning a Smoky Meeting'. Extract from performance script, (Leeds: Wild Pansy Press, University of Leeds), p. 30.
- ii. Collective memory as defined by the French historian Pierre Nora (1984-1992) in a series of publications titled 'Les Lieux de Mémoire'. English translation, 'Realms of Memory', identifies collective memory as memory that is defined within a socio-cultural context identifying cultural formations based on a collective remembrance of the past.
- iii. Audio Description otherwise known as AD is media narrative commentary used in cinema, TV and theatre that describes body language, expressions and movements, for blind and partially sighted audiences.
- iv. Eril, A (2011). 'Memory in Culture' (London: Palgrave Macmillan), p. 15.
- v. Klein, R (1995). 'Cigarettes are Sublime' (Duke University Press), p. 9.
- vi. Kernodle, G (1970). 'From Art to Theatre: Form and Convention in the Renaissance' (University of Chicago Press).
- vii. De Groot, J. (2015) 'Remaking History: the Past in Contemporary Historical Fictions' (New York: Routledge).
- viii. Büchler, P (2017) 'Winston is for real: Notes for a Performance – (Re) visioning a Smoky Meeting' (Leeds: Wild Pansy Press, University of Leeds).
- ix. Adkins, L & Duffy, N. (2018). 'Notes for a Performance – (Re) visioning a Smoky Meeting'. Extract from performance script, (Leeds: Wild Pansy Press, University of Leeds), p. 2.

The accompanying book, 'Notes for a Performance – (Re) visioning a Smoky Meeting', is published by the Wild Pansy Press at the University of Leeds (2018), and compiles material from artist Louise Adkins' four-month residency at The Tetley centre of contemporary art (November 2017 - February 2018), working in response to the building and its archive. The publication is a compendium of research material from The Tetley's archive alongside performance documentation and selected photographic works. Interspersing archival and contemporary material the script explores the language of business administration, bureaucracy, and change management, counterposing these discourses with reflections on the marketisation of the individual, depersonalisation, and boredom.

The publication was developed in partnerships with The Tetley, Yorkshire Archive Service, Manchester School of Art, Manchester School of Writing (MMU) and Minds Eye Description Service.

*Performance and Film by Louise Adkins
Performance Script by Louise Adkins & Nikolai Duffy
Book Design by Jonathan Hitchen*

Opposite: The Tetley Chairman, date unknown. Courtesy The Tetley.

Previous pages: Louise Adkins, scene from 'Notes for a Performance – (Re) visioning a Smoky Meeting', The Tetley, Leeds, 2017. (Photo: Jules Lister)



Time and Tide

Joanna Brown

In 2013, knowing that Susan Hiller's work, *Dedicated to the Unknown Artists* (1972-6), was formed from a collection of postcards of British seaside towns captioned 'Rough sea', as a climate justice campaigner, I was curious to see if there were similarly any postcards of flooded villages, towns or cities. I duly searched for 'postcard flood' on eBay and was surprised by the result – there were hundreds. My curiosity drew me in and I started to look through the images, and so it was that my collecting began and three projects were born: *ARKive* (2014-15), *Back to the Future?* (2015-17) and *Time and Tide* (2015-17).

I was drawn in by the qualities of the images that I found. Some were surreal, such as the photographs of Paris which suffered from severe flooding of the Seine in 1910 where there was image after image of moustachioed men in bowler hats being rowed around the elegant city whose streets had become rivers overnight. I also started to notice repetitions of subject matter across time and geography: ladders propped against windows, women cheerfully hanging out washing, people being rescued by piggyback. There was sadness, humour, fear, tenderness... the gamut of human emotions. The reflective quality of water meant that light and symmetry played a part in the pull of these images.

Being aware that old archives of paper-based press photographs were being sold off, my search and collection broadened. These gems usually arrived with captions on the back summarising the events, often with misspellings, indicating the haste in which they were written. Their previous life in a press office was also revealed by creases and tears, and areas painted white or outlined in black to give better contrast when reproduced in a newspaper (a precursor to Photoshop). Over several months, I 'played' with over a hundred images that I had selected from the thousands available. Using miniatures, as if working on a jigsaw, I moved the pieces around until connections were formed. From this process the group of montages that form the heart of *ARKive* arose, each formed from between two and five individual photographs that connect with the others in some way. The project speaks of human experience and resilience in the face of urban flooding, the nature of disaster reportage and of the common threads and repetitions across time and place: as if time and place can be compressed and concatenated.

In 2015, whilst discussing plans for the Paris Climate Conference with a friend over coffee, I began to make connections with my collection of postcards from 1910 of flooded Paris, and so began the idea for the '*Back to the Future?*' and a residency on the 23:57 Project at Fuse in Bradford. This resulted in a collection of photographic collages using the postcard images and photographs of people's backs from Bradford city centre. I ask the question 'Back to the Future?' of myself and others. An increase in incidents of extreme flooding is viewed as a sign that the climate is changing, which it is widely acknowledged to be primarily due to human activity (e.g. burning of fossil fuels) from the Industrial Revolution onwards. Are we facing a future of climate and environmental change or is our 'back to the future' as both individuals and a society, refusing to acknowledge the implications? In response to the question, *The Jo Blogs Manifesto for the 21st Century* was written: www.joblogs.org

From the residency in Bradford I travelled straight to Paris where the 2015 UN Climate Conference was taking place. In an attic room overlooking the rooftops I searched for the street names from the old 1910 postcards on modern maps of the city. Then, by foot and Metro, I revisited the places with the postcards in hand to look for landmarks such as buildings and bridges that had survived the two world wars and city developments of the intervening years. It was surprising how much had survived. With concrete and cars now dominating the terrain, I was especially delighted when I found one place where a large tree stood

Opposite: Joanna Brown, *Time and Tide* (top) and *Back to the Future?* (bottom), postcard books, 2017.
(Photo: Joanna Brown)

1917



(Janvier 1910)
Les Canots plantés
sur les Sumères

where once there was a sapling in the postcard. I photographed the same locations, linking me back in time to those early Parisian photographers who had stood there in 1910. Merging the old with the new, analogue with digital, the *Time and Tide* project arose. When planning the trip months before I had not expected the city to be suffering from the shock and trauma of terrorist attacks. The new photographs were taken on streets that were in shock from trauma of terrorism, in a state of 'high alert', and combined with the old images of streets in shock from the sudden, unexpected arrival of flooding.

The ARKive montages have found their place in a large, square format album, whilst the collages and merged images from the *Back to the Future?* and *Time and Tide* projects sit quite naturally, at home, as postcard books; and, as I write this text, Paris is once again recovering from flooding.

Dr Joanna Brown was Artist-in-Residence for Flood 2017, an Arts Council England funded project in collaboration with the School of Geography (Dr Martin Zebracki) and 'water@leeds' (Kara Hazelgrave), University of Leeds, and exhibited at Dean Clough Galleries, Halifax, July 2017 – January 2018.

ARKive, Back to the Future? and Time and Tide are published by Jozart Press (2017).

Opposite: Joanna Brown, *Time and Tide* (top) and *Back to the Future?* (bottom), postcard books, 2017.
(Photo: Joanna Brown)



RTFM: Artists' Publications as Instructions, Scores and Manuals

Simon Lewandsowki

The 2018 Artists' Writings and Publications research centre (AW&P) Symposium sets out to explore the role of writing and publication in the development of Instructional and Procedural strategies for making Art. So, if I'd invited myself to be a speaker at this symposium, what would I be planning to talk about? I might not open with it but I'd certainly remind everyone (and myself) about *The Wild Pansy Press Book of Rainy Day Activities* from 2009.

This was a collection of instructions that we intended to be an exhibition in book form. The spectator was offered a range of ways to respond; they could curate their own show by making and doing the things we included (and adding their own) or just enjoy the book as a compendium of possibilities. The first thing they had to do, though, was to assemble the book from four A2 sheets. I think of it as a warm-up exercise - once you've done it, making boots to walk on water or a bike out of a shopping trolley will seem just that little bit less daunting. It also means that each person who folds and sews up their own copy can rightfully add their name to the list of contributors.

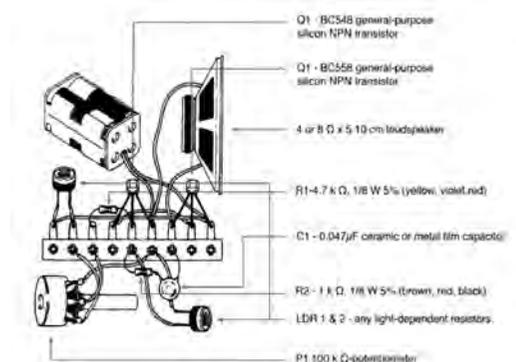
The publication included two projects from the Instructable.com website which at the time was already well established but has since continued to expand exponentially. It may have expanded beyond the point where it could offer a model for a particular kind of instructional "publishing" of objects. Instead of centrally manufacturing (by printing, casting, assembling...) a large number of things, those things are put together as and when required (or desired) by the end user. Each is an instance of the desired thing rather than one of many copies.

My own contribution to *The Wild Pansy Press Book of Rainy Day Activities* was itself taken from a book of instructions; a wonderful publication called *Electronic Projects for the Next Dimension: Paranormal Experiments for Hobbyists*, written by a Brazilian technology journalist called Newton C. Bragaⁱⁱ. It is a compendium of circuits and instructions for making devices which had been, at one time or another, employed to measure or test such esoteric phenomena as instrumental transcommunication, the electronic voice phenomenon, and paranormal experiments involving ESP, auras, and Kirlian photography. Braga makes no comment on their objectivity or effectiveness, he just tells us that this is what someone made and this is how it is supposed to work.

I adapted a simple light-to-sound generator (illustrated) to make this: by controlling the amount of light that falls on the LDR sensor, you can control the frequency of the oscillator within a wide frequency range. The amount of light (e.g. controlled by the shadow of a hand, light coming through a window and tracking across the floor; the flickering of a projected image) falling on the light-dependent resistor (LDR) will determine the tone produced by the circuit. I thought that lots of these multiples could be placed in an environment like a 'choir', responding to patterns of light and shadow in their environment.

I don't know if anyone ever made one, though.

Were I delivering a paper, I might cite an early attempt



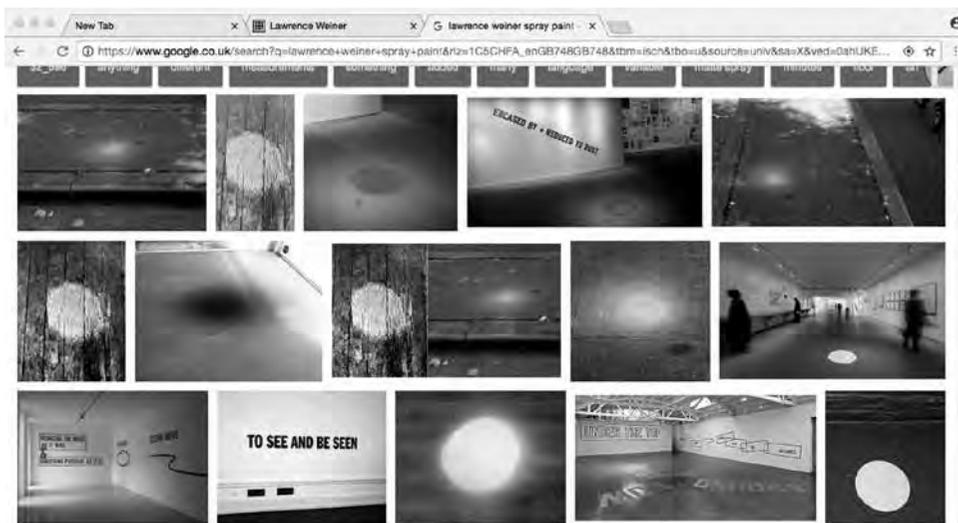
Opposite: Simon Lewandsowski and workshop participant constructing a copy of *The Wild Pansy Press Book of Rainy Day Activities*, at 'Dear Serge: learning to read', De La Warr Pavilion, Bexhill-on-Sea, 2013. (Photo: Chris Taylor)

at this in the form of Keith Tyson's *Replicators* (1996, <http://www.adaweb.com/>). Tyson built a physical sculpture in his studio, then posted a verbal description of that sculpture online along with an invitation to the public to build sculptures based on his description and post photos of them at the same online site.

I might go further back to April 1923 when Laszlo Moholy-Nagy had *Construction in Enamel 2* and *3* made at a local enamel factory. He later claimed to have ordered them by describing them over the telephone, foregrounding both his distance from the manufacturing process that produced them and the degree of technological mediation involved. In doing so he presented the artist in the modern age as a producer of ideas rather than things. While sharing the same abstract geometric composition, the "telephone works" works use a mathematical progression to vary scale, highlighting the idea of the work as transferable data.

In his essay for Hans Ulrich Obrist's *Do It*,ⁱⁱⁱ Bruce Altshuler goes further back: '...the modern tactic of removing the execution from the hand of the artist appears in 1919 when Duchamp sent instructions from Argentina for his sister Suzanne and Jean Crotti to make his gift for their April marriage. To create the oddly named wedding present, *Unhappy Ready-Made*, the couple was told to hang a geometry text on their balcony so that wind could "go through the book [and] choose its own problems..."'

There are probably earlier or more important examples but I'm not a historian so I don't feel the need to establish the facts. Besides, the best (most effective? Purest?) instructional works overcome the constraints of chronology, they pop up all over the place like time travellers. As a favourite example of this for the paper which I'm not writing I think I'd pick out Lawrence Wiener's *TWO MINUTES OF SPRAY PAINT DIRECTLY UPON THE FLOOR FROM A STANDARD AEROSOL SPRAY CAN Nr. 017*, 1968, as particularly worthwhile; as having particular conceptual rigour and compositional cohesion. Maybe I'd even break off and step from behind the lectern or table where I might be standing and (possibly with a flourish) pull a standard aerosol spray can from my bag and spray it directly upon the floor for two minutes before resuming the reading of my paper. Or I might just show a page of web search results like the one below, each the same work existing in different places and times:



Then, of course there's Fluxus and Yoko Ono and Oulipo and Sol Lewitt's wall drawings and *Do It* and Eno's *Oblique Strategies* cards^{iv} and all the other things I wouldn't have time to talk about (though there would be people in the audience who'd really think me remiss for missing them out).

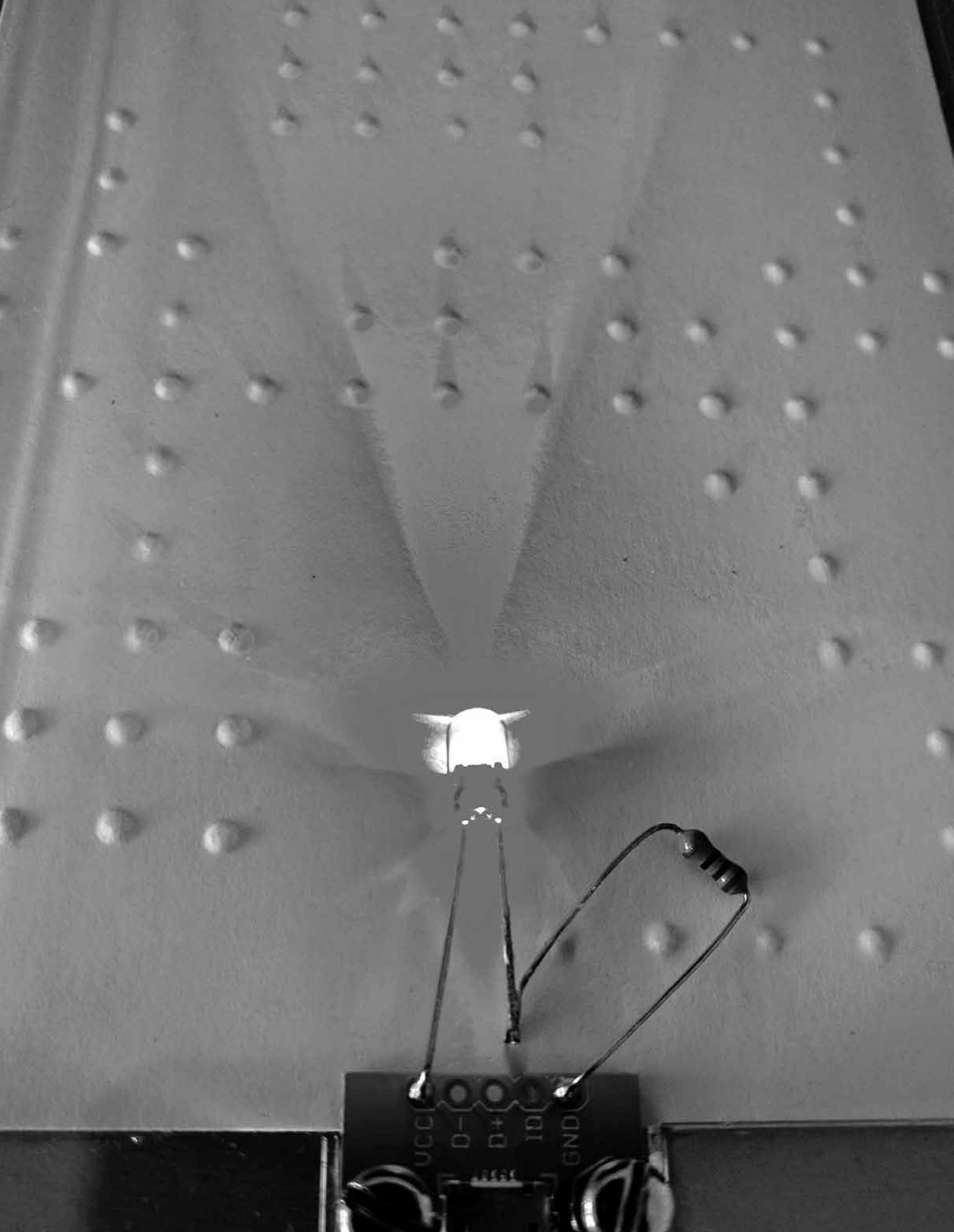
Above: Screen grab of online image search results for 'lawrence + weiner + spray + paint', 2018.

Do It might make an apt finishing note, though: apparently starting as a conversation it developed into a book and a series of exhibitions which had the advantage of not needing any actual work to be moved around between venues. In 2015 my Wild Pansy Press co-Editor, Chris Taylor, curated OLD THINGS, NEW ORDER by Lenka Clayton, a series of projects realised in The Tetley by a number of collaborators following specific rules and limitations sent by the artist from her studio in Pittsburgh, USA.^v While I won't be delivering my imaginary paper on Instructional Art to the audience, what I will be doing on the day is proposing that anyone who is interested starts a conversation which might result in some kind of similar project that draws on what will soon be 100 years of instructions.

- i. *The Wild Pansy Press Book of Rainy Day Activities*, eds. Simon Lewandowski and Chris Taylor (Leeds: Wild Pansy Press, 2009).
- ii. *Electronic Projects for the Next Dimension: Paranormal Experiments for Hobbyists* by Newton C. Braga (Newnes, 2001).
- iii. Bruce Altshuler. Essay from *Do It*, ed. Hans-Ulrich Obrist (e-flux and Revolver, 2004).
- iv. <http://www.oblicard.com/>
- v. Chris Taylor was assisted by Breana Devaul and Zejun Yao in the collation, production and realisation of three works by Clayton: *Corrected Love Letters*, *Book Stack* (Leeds University Library), and *The Sea, the Sea, the Sea*, part of the Collections and Collaborations curated projects at The Tetley, 6-23 March 2015. Prior to exhibiting, *Corrected Love Letters*, consisting of three found, hand-written letters by unknown writers, were additionally proof-read and annotated by three academic professors of English: Erin Anderson, Assistant Professor of English, University of Massachusetts Boston; Amy Cutler, Post-doctoral Research Fellow in New Humanities, University of Leeds, and Richard Margraff Turley, Professor of Engagement with the Public Imagination, Aberystwyth University.

Simon Lewandowski is co-director of the Artists' Writings & Publications research centre at the University of Leeds, and co-editor of the Wild Pansy Press.

RTFM: Artists' Books as Instructions, Scores and Manuals, *AW&P annual symposium, The Tetley, 2 March 2018*. Speakers: Ami Clarke, Routine Art Co., Nathan Walker and Sarah Kate Wilson.



INTERNATIONAL RURAL II

Jan Hopkins: Personal Digital - A Collection of Black Boxes

In computer science a black box is a system where input is mapped to output in such a way that the processes in between are hidden. Maybe the most puzzling black box of all is the human brain with all its unconscious processes and hidden biases. I've always been fascinated by how something only partially revealed acts on the imagination and how unconscious activity guides the creative process. *The Box: Gene* explores these processes and asks the question - what is going on inside? The blinking lights, illuminated data, light moving on a screen, remote inputs and coded files beg to be deciphered.

Bricolage, from the French verb *bricoler* - to tinker, is "the process of improvisation in human endeavour" and much akin to the term DIY. In art it refers to work made with materials that are to hand, quite often rejecting traditional art materials for mass produced items, found objects and assorted junk. In the same way, my take on digital bricolage is simply finding and repurposing snippets of code to make new work.

Making this collection over the last year, I thought a lot about my dad who died almost five years ago. He spent his life underground in coal mines, working night shifts so he could be in his garden and sheds during the day, growing veg and making whatever was needed. A reserved man, he showed his love through doing jobs for me. It's from him that I inherited my DIY ethos and I became increasingly aware of his influence as I worked. I used the lumber yard he did. I picked out the materials he used, things that were left in his now abandoned sheds.

My dad also bred English rabbits to show competitively. The rabbits, raised in blocks of hutches he made himself, were selectively bred in an attempt to produce an ideal pattern of markings. It's an absurd and futile pursuit as well as one riddled with ethical problems, but for me as a child, it was an interesting and absorbing puzzle. I learned some basic genetics and I found its unpredictability fascinating.

The Box: Gene utilises a genetic algorithm to power LEDs which converge on an arbitrary pattern of spots. As I began making this piece I wasn't aware of the connection, but putting together the wooden box triggered old memories and I soon realised I was actually building a strange kind of rabbit hutch. The accompanying black box of straw is another hutch filled with stored energy, a curious battery that in the making brought to light a myriad of associations for me - a safe familiarity combined with anxious feelings of absence, captivity, powerlessness and more. It never fails to amaze me how I can still be taken by surprise by the creative process - that exhilarating feeling of ending up in the place you were always headed, without knowing how you got there, powered by unconscious processes you rarely notice.

On one level, this small installation is about my interest in the workings of algorithms and code, about machine learning and randomly generated patterns of light and text. It's about codes and ciphers and digital communication. But what I see revealed is my personal experience, the



Opposite: Jan Hopkins, detail from *The Box: Gene*, 2017. (Photo: Jan Hopkins)

Above: Jan Hopkins, *The Box: Gene*, LUMINOSITY, The Witham, Barnard Castle, 2017. (Photo: Chris Taylor)







human in the digital. *The Box: Reader* is my adolescent struggles with cognitive dissonance. *The Box: Flux* is my frustration at the apparent disconnect between what I do and its outcomes. The braille cards and books are my concern with blindness as I witness my elderly mother's gradual loss of vision.

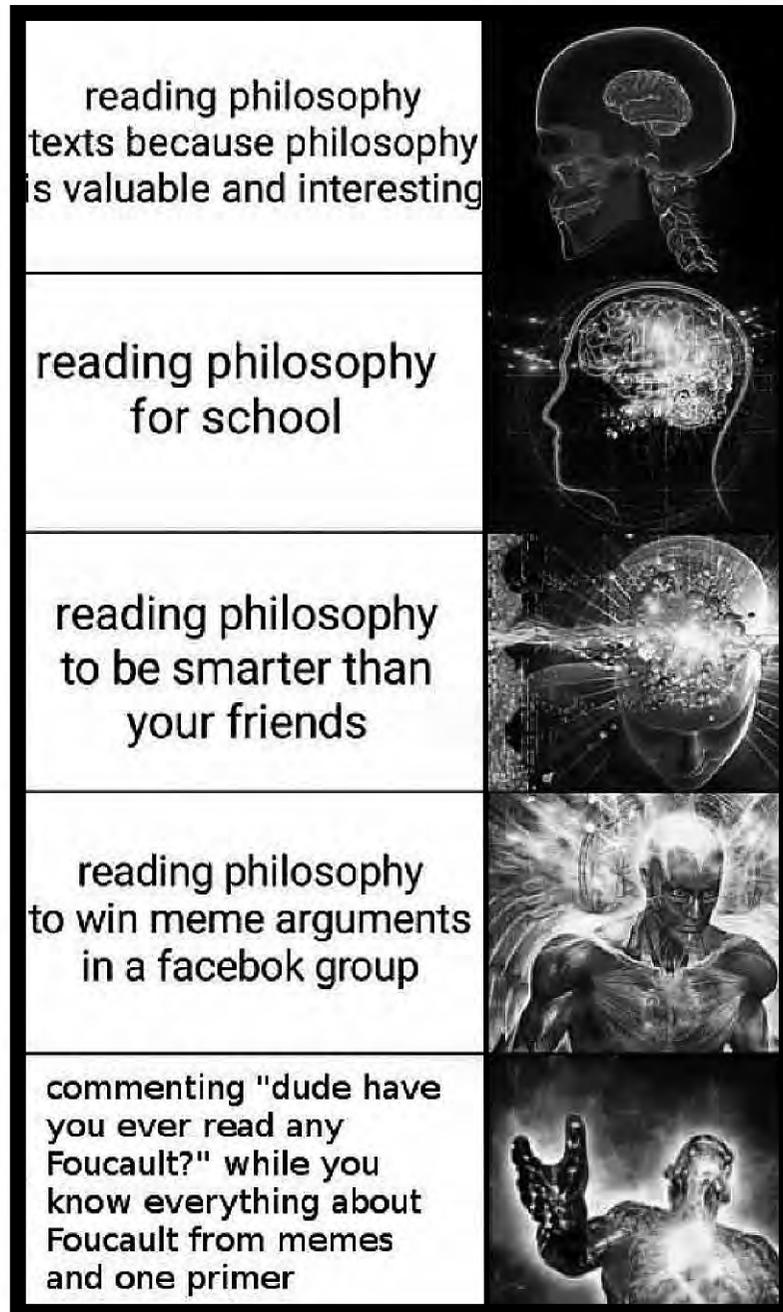
I did wonder how this work would sit in a rural setting, having been built in the city of Sheffield and transposed to, as I imagined, village halls and scout huts. When I came to Appleby to set up the work, I spent some time travelling through stunning landscape and walking by beautiful lakes surrounded by never ending green. I was struck by the pretty village of Dufton, idyllic and peaceful. Its stillness had an air of nostalgia and unreality, out of time, and yet the migrant swallows were lined up on telephone wires and I could search the internet on my mobile phone and summon up directions from GPS to get me to Windermere. I stayed connected all the while. We live in a world of hidden systems that we need to remain aware of - from the smartphones that we carry in our pockets, to the remote data centers humming with information and ruled by mysterious algorithms. Maybe the pastoral only seemed surreal to me because it too is suspended in an invisible ether of extraterrestrial signals and invisible digital babble. I think my work will sit as well here as anywhere.

Jan Hopkin's The Box: Gene was produced for LUMINOSITY, a Highlights Rural Touring exhibition curated by Dr Karen Babayan in collaboration with Chris Taylor/PAGES: The Old Courthouse, Shap, and St. Mary's Church, Kirkby Lonsdale, Cumbria; The Witham arts centre, Barnard Castle and St. Thomas' Church Hall, Stanhope, County Durham (15 September – 19 November 2017).

Established in 1997, Highlights Rural Touring "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".

Previous pages: Jan Hopkins, *Rabbitry*, 2017.

Opposite: Jan Hopkins, detail of braille books from *The Box: Gene*, 2017. (Photo: Jan Hopkins)



Above: Tom Poultney, screen grab of memes, 2018.

Teh Internet's First Words: "a library of soundbites"

Tom Poultney

Social networks and internet culture are changing the way that we consume literature. The cultural status and discourse surrounding canonical texts is evolving into a library of memetic soundbites. Through their use in memes texts become emblematic of ideas and concepts, and eventually the text is embedded into the lexicon of the internet. The meaning of the original text is eroded until the text has become fully assimilated into internet culture and transformed into a linguistic sign.

The work *Maginalia* explores the degradation of cultural significance and meaning in relation to *Anne Frank's Diary*. This piece uses common internet and mimetic processes, such as Google Translate and speed readers to erode the meaning of the text until it descends into nonsensical language.

The creation of the internet's library

/lit/ on 4chan is a long established board for the discussion of literature, and one of the first and largest spaces for online discussion of literature. 4chan is an imageboard where posts are temporary and anonymous giving users greater freedom of expression as their interactions and comments are not attributable to the user irl. This shapes the nature of the posts, and the format and tone of discussion. By creating an environment where comments are without real life reprisal, discussion on 4chan tends to become inflammatory. Users express extreme and polarising opinions unmediated by real life social conventions which nurtures an argumentative environment, where trolling can happen with impunity.

The established conventions of online communication established on 4chan have influenced how literature is discussed online. The conversations on */lit/* follow a common format; the original poster (OP) will provide a literary stimulus, the commentators on the thread will respond with binary opinions on literature that are well established on the board to argue in an increasingly inflammatory way. From this debate of escalating binary opinions, the thread forms a group consensus on a particular text or opinion informing the boards ideology.

For example, these are comments from */lit/10641941* a conversation from 05/02/2018:

The OP asks for 'Great atheist authors, no agnostics, no Hitchens/Harris shit. Secular Humanists welcome'

The first responses are helpful to the OP;

'dante desu' 10641941

'zizek has some great lectures on atheism. He takes in important lessons from christianity but then also critiques buddhism, which is unusual for the less stupid atheists' Anon10642648

'He's hardly a great author though' Anon 10642648

The discussion becomes more polarised;

'Camus. Shut up.' Anon10642664

'Saying shut up before I can call you on your shit taste doesn't mean I won't' Anon10642679.

'I'll beat you to death.' Anon1642054

Neitze 'was such a misleading cunt that even if he'd explicitly said 'I am an atheist' I would have been in doubt. Wouldn't include him in any list.' Anon10644588

'Is it me or is secular humanism retarded? It seems like a circle jerk of atheists cherry picking Christianity without the God part.' Anon10641941

This same conversation happens several times daily on */lit/*, including the same authors and texts

WHO WOULD WIN?

The entire Transgender community



A sign



WHO WOULD WIN?



~70 million Chinese people



Mao Zedong

WHO WOULD WIN?



2 PROFESSIONALLY ENGINEERED SUPERSTRUCTURES?



SOME WIERD METAL BIRDS

Above: Tom Poultny, screen grab of memes, 2018.

irrespective of the original literary stimulus. Due to the constant reduction of texts into their simplest form, the conversation is not about literature, the literature has become a meme, an icon for an opinion in an internet argument. The texts and authors become lexical items for the internet's language. Internet users congregate around the text's new symbolic meaning, and enter into the feedback loop of social media to reinforce the text's new context.

As the discussion of literature on social media has evolved onto other platforms, there is a legacy of the binary dialectic conversations on /lit/. For example, Facebook and Reddit have groups formed around just about any literary subject. A recent phenomenon has been the proliferation of philosophical 'shitposting' groups, which quickly form a coherent shared ideology by developing a false-consensus built around the group's prevailing binary positions, the mass rule of the group ostracise users with alternate opinions through trolling and copy-paste. This process of textual degradation is currently happening with Jordan Peterson; a quick search on Facebook, or google images will show the internet's congregation around binary responses to the author's work.

This deconstruction of texts creates a library of soundbites; texts are replaced by an archive of memes, which act as a shorthand for ideas. Critical discourse is replaced by playing internet top-trumps with an archive of philosophical and textual memes. Literary meme groups replace the library shelf; here one can access and analyse texts through memes, appraise the discourse and meaningfully participate in the conversation through comments.

Edgy literature

Edgy memes are part of troll culture, where online communities develop around offensive in-jokes. Within these groups shocking content is the norm; taboo subjects such as paedophilia, abortion, the holocaust and race regularly feature; culturally sensitive texts are used in edgy memes for their ability to shock, upset and alienate. This edginess affirms the cohesion of the online group, those that are offended are excluded from participation, and those that remain in the group become desensitised to the content due to regular use. Once the meaning of the content has been stripped, its inclusion in the meme serves only as a linguistic sign to fulfil the meme format.

Above are some examples of who would win memes, which often incorporate sensitive or inflammatory references, the edginess of the content serves only to situate the meme within the community. These memes all use references that are prevalent within internet culture such as 9/11, Nazis, Isis, communism, and gender politics, that have all lost their cultural significance, instead becoming the lexicon of the internet, used to complete meme formats.

r/coaxedintoasnafu is a subreddit that reduces memes into their simplest communicative form to explore the way that memes function, and these demonstrate the reduction of the content's cultural significance into memetic function.

Maginalia

Maginalia, investigates the erosion of meaning from *Anne Frank's Diary* through processes common in internet culture. The discourse surrounding this text has become totemic for 'nice thing' (ibid). 'Maginalia' is the sequence of mistakes created when the complete text of the diary is passed through each language of Google Translate. The resulting text is presented in two forms: audio created by text-to-speech, and text played by a speed reader. Google Translate erodes meaning through its algorithmic imperfections, and the speed reader and the text-to-speech hinder the reading of the text, blurring the meaning of the original.

Maginalia will be presented in the exhibition Pull the Plug Project Space, University of Leeds, 9–13 July 2018

People can lose their
lives in libraries.
They ought to be
warned.

Saul Bellow

Commoners Choir – Libraries Tour 2017

Boff Whalley

I've just started reading two books. I don't usually start two books at the same time, but they both arrived on the same day and I can't decide which I'm more excited about reading. Maybe 'excited' is a bit too Famous Five, but it's true, I get a bit giddy when I have a new book that, after the first couple of pages, feels like it's going to take me on an adventure. A lot of us have that feeling, don't we? My two books are Benjamin Myers' *The Gallows Pole* – a novel based on the real history of the Cragg Vale Coiners, a slice of the past I'm fascinated by – and wildlife commentator Chris Packham's autobiography *Fingers In The Sparkle Jar*, tracing his life from punk rocker to environmental campaigner. The Myers was a present, the Packham was lent.

I might have said this before (possibly late into the evening, in the kitchen, at a party) but there was a hazy time in my life when I switched from second-hand record shops to second-hand bookshops. I still love flicking through racks of LPs in the hope of finding a mint copy of The Who's *My Generation* on the Brunswick label (mono, first UK pressing). But the lure of an old copy of The Victor (with an Alf Tupper story I haven't read) or a hardback of Tony Harrison's *The Loiners* just about wins out. And there's the smell of books, too... and maybe it's also that just about every piece of music ever recorded is instantly available and downloadable somewhere on the internet, whereas books still demand your time and space, force you to make a cup of tea and settle down. And blimey, we all need time and space to settle down nowadays.

Last year Commoners Choir did a short tour of six libraries around the north of England. That's where this preamble is leading, from my excitement at having two new books to read, backwards into a time seemingly surrounded by books. There's something about singing in a library that feels right. Possibly it's to do with the physicality of the paper, the smell and weight of all those pulped trees having the effect of being in a forest clearing. The libraries were all very different buildings – from the imposing Victorian gothic of Sheffield to the stark steel 'n' glass of Carlisle – but the long shelves of books all had the same allure, heavy and tactile, all those words packed tightly in leaves and rows.

The singing echoes that physicality. Without added instruments, there's only the raw, basic nature of the voice, cast into the forest of print; and a tangible, audible, visceral connection happening between the song and the shelf. There's character and energy in the way the books rub against each other on the shelves as you look along them, those that jump out, those that hide, all those masses of ideas and arguments wedged into their hardback covers. All the different voices inviting you into their adventures, all entirely individual but all of a piece, too, a collection of disparate noises that the lovely fussy librarians assemble and order and then present. I say fussy in the best sense of the word: the librarians we met on our tour were full of the passionate fuss that people have when they really, really want to show you something, when they think you just might understand their obsessions.

Chris Packham's book gives me that feeling, already – he goes for walks and engages with nature, loving it so much that he wants to tell us all about it, about what it means, about where the urge came from, about how we might love it, too.

Commoners Choir was set up two years ago for a few reasons – to sing about what's going on around us, to give an outlet to our anger and joy and hope, to have a laugh together, to make something truly original. And we also (because this is the very nature of art) want to share that with people, want to usher an audience in to hear and see our ideas, because we have that passionate fussiness, a passion to make

Opposite: Commoners library tour t-shirt, 2017.

something we love and a fussiness to make it work, properly. Books, libraries, choirs, we want nothing less than to put words to use, dress them up and invite you to grab them and use them (and sing along to them, if you fancy it).



On our tour of libraries, we didn't just sing. We took along a printmaker – Helen Peyton – who lugged an ancient cast iron letter-printing-press along with her and hand-printed souvenirs for everyone that showed up to the concerts. It was a delight to watch how much Helen enjoyed showing off her perfectly-set block of metal type, seeing the pride she took in spreading sticky ink across the letters with a wooden-handled roller. At one event, Helen used printing ink containing glitter: We gave away CDs of a song we'd written specially called 'Mechanical Movable Type', an acapella celebration of Johannes Gutenberg's world-changing invention, and the CDs were sleeved in Helen's printed cards. The smell of the ink across the rows and rows of bookshelves was, every time, perfect.

And we hung an exhibition. Last winter I sat in Leeds Central Library surrounded by reference books piled in a minor mountain on a huge desk. Every so often, as I worked my way through the collections of ancient broadside ballads and penny pamphlets, one of the librarians would arrive with another book, wondering if this or that chapter might contain useful ideas. I'd told them I wanted to collect a series of quotes, modern and contemporary, to describe and illuminate the power of print, of the printing press, of how the press gave people power. How cheap print spread information, how songs and ballads turned printed information into oral tale-telling to be passed around and remembered. How public libraries further gave ordinary folk access to a world previously denied them. All this stuff was in my mountain of books pulled from various public and hidden collections, and three days spent wading through them was a nothing short of a privilege (the smell of 'em was enough).

The gathered quotes were printed onto huge sheets of paper and hung, usually on wires and with clips, around the libraries we visited. In places where we sang right amongst the rows of books, the posters hung from the shelves held fast at the top by heavy books, crude and perfect.

And there was tea and cake. Always tea and cake, baked by choir members, a range of smells to match and mingle with the stink of the printing ink. What better way to spend an hour on a weekend afternoon? We sang our songs to uncategorisable audiences. All life was there. Kids on the front row with drawing books and pencils. Grown-ups who cried when we sang about refugees. Teenagers wearing T-shirt slogans, couples singing along, old folk laughing. A Tory supporter leaving in disgust, a bewildered homeless bloke clutching his free tea and cake. People there especially and people there by chance Folkies and professors and students and families.

It all felt right, felt perfectly fitting. A choir of 35 people doing what choirs do, stretching the gap that hums between the purity and clarity of singing in unison and the huge beauty of singing in harmony. I can't name everyone, obviously, and anyway there were different singers each time. As conductor, I get to stand at the front (as one lad asked a choir member afterwards, "who was that bloke at the front waving his arms out of time with the singing?") and listen to the singing. Not often, to be honest, as I'm too busy trying to remind all the different harmony groups when to sing and when to shut up, or when to sing softly and when to bellow and bawl. But I do sometimes stop singing along and listen, and it's always a thrill. Once you go through the slog of rehearsing a particular line over and over and over and over again in rehearsal, matching intonation and rhythm and some odd word's particular swoop and dive, once you've gone through all that fussiness, then it can be allowed to be simply, directly, tangibly passionate.

Imagine what the books thought. Books that exist to create and invent worlds or to instruct and teach or argue with you and insult you. Books whose histories are rooted in forests, stuffed full of their own sense of the physical. All numbered and categorised, arranged in their sections; suddenly hearing those verse-chorus-verse-chorus voices singing at them and about them. As natural and as old as our vocal chords, as important and useful as our ability to tell stories, to pass on information. Voices and books, having travelled through millennia of progress, technology and science, ending up there in the library, back at the beginning, together, where people sing each other the news, make marks in the earth, and laugh at each other.



Then, with the tea gone cold and the cake reduced to crumbs, we all piled back on the Commoners coach and headed home, back up and down the motorways, full of the chatter and natter of the afternoon, who sang this and who sang that. A group of choristers gathering to do the Saturday cryptic crossword, some dozing against the bus windows, some getting out their books. New books! Sally from the choir saw this book in a shop and thought I should read it. It's about the Cragg Vale Coiners. But I already told you that didn't I? Sorry. I'm excited, that's all.

Thanks to the librarians at all the libraries we visited (Leeds, Sheffield, Darlington, Carlisle, Doncaster and Keighley), and to the choir of course, especially Josh and Jane who did most of the essential on-tour fussing.

Commoners Choir - Literacy, Books and the Print Revolution, a Tour of Northern English Libraries, 1–29 April, 2017. Supported by Arts Council England. (Photos: Boff Whalley)

21st International Contemporary Artists' Book Fair

Participants



KATHEN BARAVAN
BLOOD ORANGES
DIPPED IN SALT

MARIA

THE HISTORY OF THE
MEDITERRANEAN

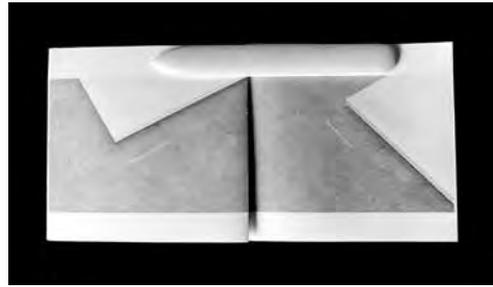
and beyond from



Andrea Allan & Sarah Tulloch

Andrea Allan
aallan.photography@gmail.com

Combining photography with the written word, Andrea Allan's work explores the real and the imaginary and the gap between subject and object in an attempt to better understand the links between our past, present and future. The form and material used in Sarah Tulloch's Object Image echoes her idiosyncratic way of working with found photographic materials that Tulloch developed when she inherited her grandfathers black and white family album collection.



AMBruno

Sophie Loss
sophieloss2@gmail.com

AMBruno is a platform for artists to present their ideas in book form. The participating artists each have their own diverse practices, from photography through to performance. Since 2011, the books have been made in response to a set theme. So far, AMBruno have made artists' books to nine themes, the tenth of these projects is 'Cover', this new set of books will be launched at the Leeds Artists' Book Fair.



David Armes

David Armes
david@redplatepress.com

I am an artist working with letterpress printing, language and geography. My work is frequently site-specific and considers how sense of place can be represented, with specific source material including automatic writing, conversations and oral history. The work takes forms that range in size from simple chapbooks to prints and to large hanging scrolls. Ultimately, through working with letterpress printing, I am interested in where the multiple meets the unique.



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 will be on display. This is a selection which is curated by 2nd and 3rd year students in discussion with tutors.

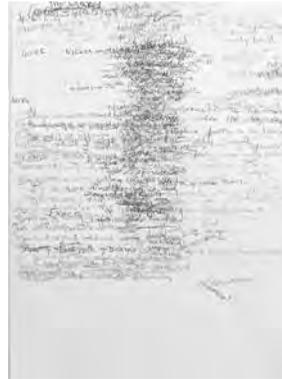


Opposite: Visitors to the 20th International Contemporary Artists' Book Fair, The Tetley, 2017. (Photo: Chris Taylor)

Aye-Aye books

Joe Devlin and David Mackintosh
jptdevlin@yahoo.co.uk

Content to Gather is the first collaborative project between Joe Devlin and David Mackintosh. It takes the form of a book of writing from Devlin and drawings by Mackintosh, with an afterword by Martin Holman. Devlin, is known for using the library as his studio, often finding his material in the margins of long forgotten tomes. Mackintosh's stream of consciousness drawings, like Devlin's writing, elevate the detail of chance to art.



BA (Hons) Visual Communications, Leeds Arts University

David Collins
david.collins@leeds-art.ac.uk

We are presenting a selection of books by students from BA (Hons) Visual Communications at Leeds Arts University from all three years of the course. Most of these will be for sale, plus a library section of one-off artists' books made by first year students who were set a brief to create work specifically for PAGES at the Tetley.

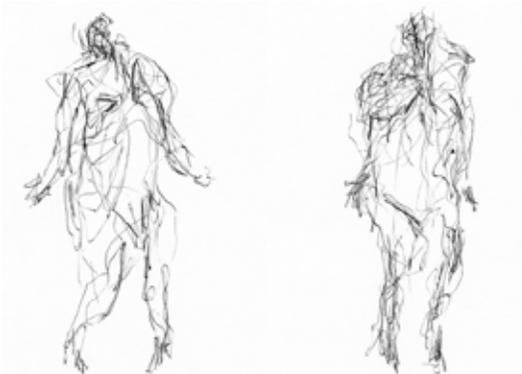


David Barton

moya.barton@ntlworld.com

In the dialogue between the work and myself, the marks I make with pen or paint are pleadings for a response to questions that I am unable to ask until I receive a reply.

Often desperate when working, I make hopeless, even broken and destructive marks, because I am unable to see or respond to what is happening. When I am least in control, exhausted through failure, expecting nothing, the work becomes alive and takes over its own development.



Bound Unbound Leeds Beckett University

Aidan Winterburn
a.winterburn@leedsbeckett.ac.uk

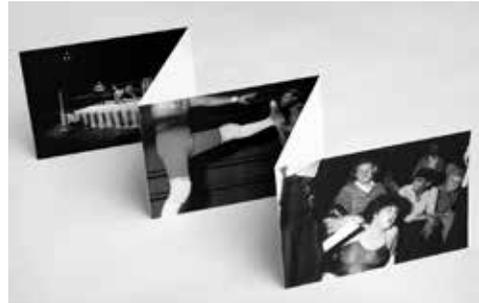
The Graphic Arts and Design and Fine Art courses at Leeds Beckett University will be showing a selection of printed matter – primarily books, zines and chapbooks – from all years of the degree courses as well as a selection of end of year publications by third year students with a number responding to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



Peter Byrne Photographer

Peter Byrne
info@peterbyrne.co.uk

I have recently self-published a photo-book entitled This Land - Cowboys and the Landscape of the American West, this examines the relationship between cowboys in the American West and the landscape on which they work. I am showing various cards and booklets from other projects. These include a series of black & white prints and small booklets of wrestling images taken in Northern England during the late 1980's.



Café Royal Books

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

I set up Café Royal Books in 2005. I publish mainly unseen / previously unpublished British Documentary Photography. I release a new book every week.



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 that may encompass multiples, the unique, the precious or ephemeral, installation, digital imaging, paper engineering, documentary or poetry. Core staff include: Susan Johanknecht, Les Bicknell, Clare Bryan and Denise Hawrysiw.



Chaosmos & Combind Press

Helena Gregory
hlgregory93@gmail.com

The book as a creative form fascinates Dominique Fletcher, and her Combind Press produces designed publications carefully attuned to the idiosyncrasies of a guest artist's practice with a strong consideration for the reading experience. Joe Haigh and Helena Gregory are Chaosmos, the work includes book design, photography and typography. They seek to engineer novel reading experiences through their publications.



Jackie Chettur

jackie@jackiechettur.com

Jackie Chettur reworks existing novels to explore some of the powerful themes that stay with us as readers. She applies unique systems across entire novels to isolate single themes. This process of distillation whilst deleting much of the original, draws attention to the devices and repetition used by authors and simultaneously allows new poetic forms to emerge. Reworkings include: John Steinbeck's *The Grapes of Wrath*, Edith Wharton's novella *Ethan Frome* and Jean Rhys's *Good Morning Midnight*.



Jessie Churchill

Jessie Churchill
jessiehchurchill@gmail.com

I am an artist and experimental publisher from Leeds. My books as well as my artistic practice as a sculptor focus on natural elements and delicate instances such as shadows, times of the day and landscapes. I am showing my two new photo book publications, the books are *soften*, an A3 foldout book of shadows, and *Croí* a book of the landscapes of County Wexford and Hämeenlinna.



The Common Press Crich

Peter Knight
pandaknight161@btinternet.com

The work of artist printmaker Peter Knight reflects an interest in book structures, intaglio and relief printing and letterpress, within a broad fine art practice. The work relates to aspects of landscape and memory and an engagement with print processes, explored and developed, just for the fun of it. The work communicates a set of personal obsessions that hopefully are accessible and pertinent to a broad viewing public.



Conservatori de les Arts del Llibre, ESDA Llotja

Anna Comellas, artslibre@llojta.cat

The Arts Llibre students in Barcelona are presenting books made in 2017 and 2018. They have worked with printmaking techniques, typography and bookbinding, developing their personal subjects. El conservatori de les Arts del Llibre was founded as a section of the Llotja school, near the main Library in Catalonia, in order to teach all the artistic techniques related to paper: printmaking, bookbinding and restoration of paper.



Edinburgh and Elsewhere

Elaine Robson / Catherine Marshall
edinburghandelsewhere@lostpathpress.co.uk

Edinburgh and Elsewhere brings photography, writing, illustration and publishing together with a special emphasis on place, in all of its forms. Our new collaborative Green Pocket 'zine series guides you through urban green corners; hidden parkland, peripheries and even imagined spaces. Elsewhere, is a journal based in Berlin and is dedicated to high quality written and visual art that explores place - from cities to edge lands, heartlands to island communities.



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.



David Faithfull

david@davidfaithfull.co.uk

Artists' Books created by the artist of varying themes including landscape, palindromes, reliquaries, collaborations and commissions. Produced in various edition sizes and utilising screen-printing, offset litho and digital printmaking processes.



FEAST & How Fine A Mess

Laura Mansfield
lauramansf@gmail.com

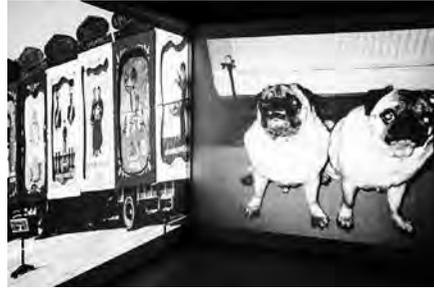
I produce the publication project *FEAST* which is comprised of an online journal, a series of printed editions and one-off publications that explore our relationship with food as a social event, a marker of identity, a product of history and a commodity for trade. In conjunction with *FEAST*, I also develop the publication *How Fine A Mess*. This contains interviews, articles and artworks that explore food production, consumption, sustainability and health in Sheffield.



Fine Art UCLan

Craig Atkinson
catkinson1@uclan.ac.uk

Fine Art students at UCLan use 'the book' in many ways, both experimental and functional, for example, as a container or device through which to display and disseminate art as an alternative to, or as well as the gallery.



Floating World

Glenn Holman
gholman.sculptor@btinternet.com

Floating World finds ways for artists to disseminate their ideas widely using the medium of artists' books. Glenn Holman and Andy Parsons initiated the project in 2003, and have asked artists to contribute and collaborate over the years. Recently, Floating World has used the book as a catalyst for complex participatory projects, ranging from the renovation of a derelict house into an Arts Centre to a book of insights into Samuel Beckett.



Alice Fox

Alice Fox
alice@alicefox.co.uk

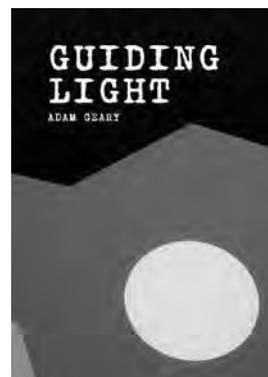
'Unknown Book' is a body of work created in response to the 'Fifth-sized' book collection at Newcastle City Library as part of the Fifth-sized Book Adventure (an ACE funded professional development programme for artists). 'Unknown Book' is a collection of hand made book units with stitched Coptic binding in linen thread, using new and re-purposed paper (library discards) and incorporating print, natural staining and gold leaf.



ADAM GEARY/AGLU

Adam Geary
adam@adamgeary.com

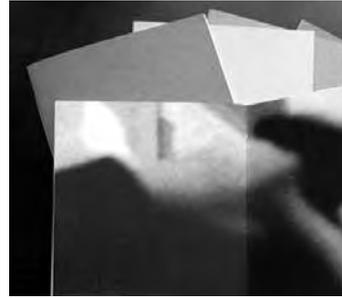
I publish photography books, with an accent at present on my own work and on limited edition prints. Each book also comes with an A5 print. The main focus of the display will be on recent books published in 2017, which include *Guiding Light*, *Blind Faith* and *Codex*.



Gordian Projects

Emma Bolland
emmazcbolland@gmail.com

Gordian Projects is an artist led not-for-profit press established in 2014 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.



Barbara Greene

b.greene@btopenworld.com

New work presenting explorations of the changing nature of life in a small Yorkshire village.



HB Collective

Hazel Roberts
Hazelroberts123@me.com

HB collective have been working together since 2015. The artists work across a variety of media including printmaking, photography and illustration. HB collective's adopted home is at Hot Bed Press in Salford where two of the members are on the board of directors.



Pat Hodson

pathodson26@gmail.com

I make unique book objects, and multiples in small numbers – combining hand and digital processes: inkjet print with tactile paper collage, in layer over layer of colour. I use the book form as a place to explore ideas, techniques and materials, to record significant places and journeys, also for cross disciplinary collaborations. A complex layering of image with word – a glimpse of hidden pattern, myth and forgotten paths.



Glenn Ibbitson

smokingbrush@btinternet.com

Showing collectable hand-bound books and fine art, storyboards, graphic novel originals and drypoint folios.



Rosie James

rosiejam@btinternet.com

I am a textile artist working in stitch and screenprint on cloth and paper. My work takes the form of large wall hangings but also books. I make cloth books with a particular focus on drawing with the sewing machine and adding elements of screenprint and appliqué. Each book has a different theme, though recurring themes are fashion and fashion imagery, and the use of line and grid with figures in the city.



Jozart Press

Joanna Brown
www.jozartpress.com

Current work is concerned with flooding resulting in two postcard books: *Back to the Future?* and *Time and Tide*. Both have been developed using postcards of flooded Paris in 1910. *Back to the Future?* is a series of collages of postcards with recent photographs of Bradford people. *Time and Tide* combines the postcards with images taken in the same locations in December 2015, whilst the UN Conference on Climate Change was taking place.



Tom Kindley

tomkindleyillustration@gmail.com

Showing collectable hand-bound books and fine art, I tend to find inspiration for my work through various ancient mythologies, as well as nature. I make a lot of colourful concertinas and zines that are produced by risograph; these tend to have a more ephemeral quality.



Leeds Fine Art

Chris Taylor
c.a.taylor@leeds.ac.uk

New projects from students and researchers on the Fine Art programmes at the University of Leeds exploring the potential of the book format and the space of the page. The stand is curated by artist Pip Hibbert.



Less Than Five Hundred Press

Mark Beechill
callard_bowser@hotmail.com

Canterbury-based small press producing illustrated poetry books, zines (on a variety of subjects, most recently travel and politics), photography books, Foxhole magazine (Vol. 3 launched Sept 2017) and a new series of books exploring the authority of the printed word. All books and zines are affordable, lovingly designed and printed items.



Longbarrow Press

Brian Lewis
longbarrowpress@gmail.com

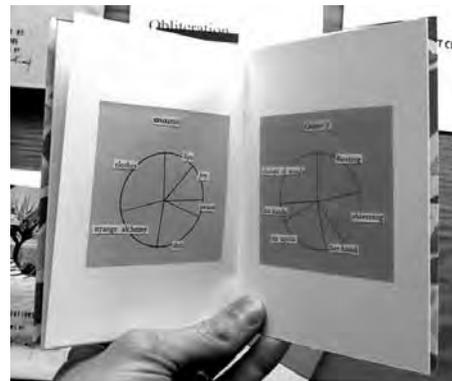
Longbarrow Press publishes and curates poetry and artist/poet collaborations. Alongside traditionally produced hardbacks, we create handmade editions that cross over into artist's book and multiple formats, and also film, exhibitions, and sound works.



Matthew Kay

mtthwjmsky@gmail.com

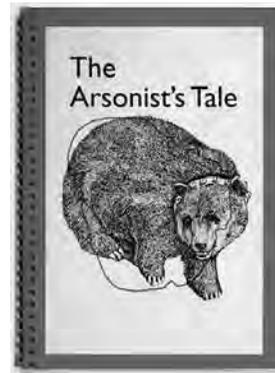
Matthew Kay deconstructs old books to collect blank pages, worn covers, end papers and pertinent phrases. Through collage these elements are reconstructed as diagram poems: poetic pie charts and other unscientific, non-mathematical, allusive and ambiguous diagrams. Since 2007 he has collected these diagram poems in hand made artist books and reproduced them in digitally printed chapbooks and pamphlets.



Matthew Richardson

matthew@halfhidden.com

My books explore the collision and mis-connection of word and image, using collage to re-make alternative histories, myths and stories. *The Arsonist's Tale* originated through the burning of Chaucer's *The Canterbury Tales*. In *View from a hillside*, the myth of Loch Ness is re-presented as a photographic romance across time, and in *Chants de Chance*, the surrealists' well-known proposition of 'the chance encounter of a sewing machine and an umbrella' gives structure to an book of mis-translated poetry.



John McDowall

j.mcdowall@leeds.ac.uk

The subject and locus of my practice is the bibliographic, combined with reference to and incorporation of specific works of literature; an associative reflexivity that presents an activation of the space from book to book and from page to page.



Carla Moss

art@carlamoss.co.uk

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



Nant Designs / Carole King

Carole King
mail@nantdesigns.co.uk

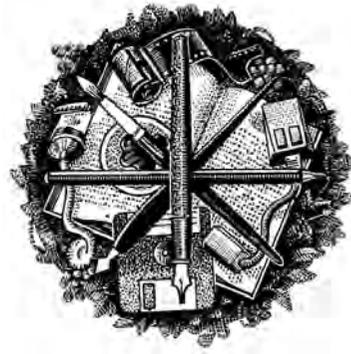
Tunnel books are hand-stitched and bound sketchbooks and notebooks using a variety of bindings with original artist designed and screen printed covers.



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.



ottoGraphic

Otto
otto@ottographic.co.uk

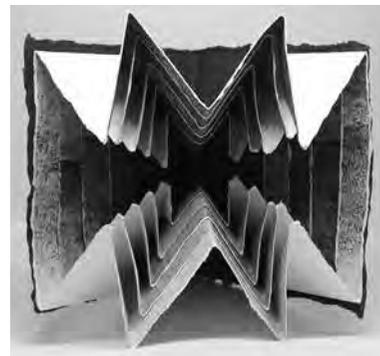
Book artist since 1996.



PagePaperStitch

Elizabeth Shorrock
pagepaperstitch@hotmail.co.uk

PagePaperStitch is three artist-bookmakers who enjoy exhibiting together as well as independently. Annwyn Dean focuses on different book constructions in order to evoke memories of antique clothing and handmade textiles. Joan Newall's work comes from mark making, sampling and experimenting; raw edges on cloth and paper; torn, waxed and manipulated. Elizabeth Shorrock's new work is based on photographs and drawings produced on Colonsay.



Sarah Patterson & Chris Sheath

Sarah Patterson
alwazsmiling@hotmail.com

We are mother and daughter book artists from West Wales producing a huge variety of styles of book from large lead covered hand printed sculptural books to small pyrographed leather insect journals. Using a variety of media including hand printed and braille paper; card, lead, bookcloth, leather; enamel, wood and mirror; all books are unique pieces rather than editions.



Caroline Penn

carolinepenn@blueyonder.co.uk

Using photography, drawing and collage, I make books and small installations exploring themes of domestic space, memory and intimacy. My books on chairs explore the emotional relationships that people have with chairs. Each chair reveals something of the owner as well as the maker, in the telling and is immediately resonant of the person to whom it belongs. Chairs are endowed with human values and embody not only social history but also a personal history.



Pixie Bks

Priya Pereira
pixiebks@hotmail.com

Living and working in Mumbai, India, Priya Pereira first began making books in 1993. Not knowing why she made them or what they were called, or whom the audience and buyers might be... it just seemed right to be making them (and, fortunately, still seems right). In 1999, during a visit to the US, she discovered a term for what she did - Artists' Books.



Rock, Tree, Landscape

Lynette Willoughby
lynettewilloughby@gmail.com
lynettewilloughby.com

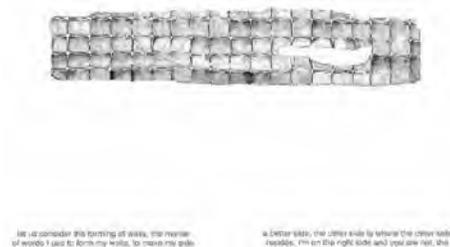
Poet Clare Wigzell explores the meaning and significance of labyrinths in poetic form. Artist's book maker Lynette Willoughby engraves labyrinths in slate, burning them in wood and sewing books onto these unlikely backings. In their collaboration they continue to experiment with a wide variety of book structures, working on capturing the relationship between content, meaning and structure.



Anne Rook

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

My books are hand made in small editions. They are digitally printed and, if some books follow a traditional format, others can be seen as near sculptural objects. The Leporello format is often used, linking the books to the 2D drawings and gouache paintings from which they derive, with repetition often used as a strategy to connect images and concepts.



Ruskin Arts

Jane Boyer
jane.boyer@anglia.ac.uk

Ruskin Arts is a new art school imprint at Anglia Ruskin University. We offer a wide range of publications on special projects, student book art, and research in the visual arts. Titles include our *THEOREM* publications, a peer-reviewed selection of essays, and *Re:Print* on contemporary printmaking, along with student work in illustration, risography, photography, typography, zines, and interactive/experience books.



SALT + SHAW

Paul Salt and Sue Shaw
saltandshaw@btinternet.com

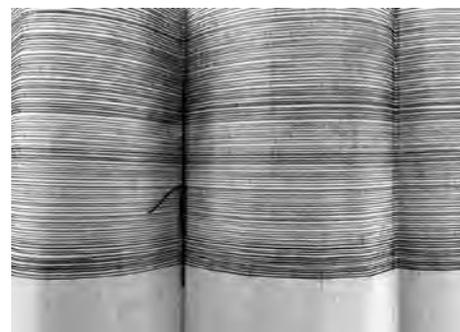
We produce artefact books in small editions. Our books combine a sensory and conceptual exploration - the narrative of words, images and found objects; the sound of a cover opening, the creak of metal hinges and the crispness of pages turning; the smell of polished wood, brass and leather; the discovery of hidden text. Working on location underpins our practice, either by responding to or identifying an environment to explore.



Tim Shore

tim.shore@mac.com

RePurposed Books: *Exercise and Walking* books, I will exhibit a series of book prototypes based on walking and drawing exercises. These repeated walking exercises have enabled me to accumulate a body of material: photographs, notes and thinking. Creating the *Walking* books is the process through which I am organising these materials. The *Exercise* books consist of drawings of nothing: lines repeated over and over again, and simultaneously carbon copy duplicated (imperfectly).



Thomas Tomasska

thomastomasska@gmail.com

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.



UCA, Container Canterbury

Rob McDonald
rmcdonald@ucreative.ac.uk

Container is a collective of Artists and Lectures from UCA Canterbury. We are united in our interests in the book as an object. Its tactile form, its playful nature, the way a viewer interacts with it, and ultimately its accessibility. As a group of artists from different disciplinary backgrounds our common interest is in developing ideas through examining what a book can be or represent, from sequential narrative to sculptural form.



University of Coventry

Richard Higginbottom
r.higginbottom@hud.ac.uk

The table will showcase BA Photography student work in a real life environment.



University of Huddersfield

Richard Higginbottom
r.higginbottom@hud.ac.uk

We are presenting student photography work from the BA Photography course in the form of work in progress and maquettes.



whnicPRESS

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

The imprint is formed by an international collective of book artists used as a vehicle for collaboration and exploring and developing ideas heavily influenced by the individual environments the artists inhabit. In addition to the collaborative work, individual works are available from Egidija Ciricaite, Pauline Lamont-Fisher, George Cullin and Erin K Schmidt, amongst others.



Wild Pansy Press

Simon Lewandowski / Chris Taylor
info@wildpansypress.com
wildpansypress.com

The Wild Pansy Press is a collective art practice and small publishing house based in the School of Fine Art, History of Art & Cultural Studies 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.



Elizabeth Willow

violetelizabeth@poetic.com

I make small, intimate books. They tend to be about details, particular moments or extraordinary ordinary things (such as walking down a road, or picking gooseberries), or about the gathering and collecting of objects or words or memories. I am fascinated by the relationship between materials, structure, and content; how we hold and touch a book and how it holds and touches us.



Anna Yevtukh

Anna Yevtukh-Squire
anna@anna-art.co.uk

My handmade books are one-of-a-kind. I like to experiment and mix different materials, including leather and paper, putting them into new and unexpected contexts. I combine traditional and contemporary approaches to bookmaking incorporating different mixed media techniques.



Z46

Jo Milne
info@jomilne.com

Z46 is a platform for the presentation of artists' books and individual publications by artists working in Barcelona.



Overleaf: Alice Fox, *Unknown Book*, Newcastle City Library, 2017. (Photo: Alice Fox)



FICTION

SEARCHED
SERIALIZED
INDEXED
FILED

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THE GREAT GATSBY

REFERENCE

ONLY



EXPLORING DURHAM HISTORY

THE EAST ENGLAND

NewcastleGateshead Shaping the City

DURHAM CITY

TENURE IN THE NORTH

