

PAGES

Text Book

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Cover photograph by Ximena Pérez Grobet

PAGES and the 19th International Contemporary Artists' Book Fair 2016

This publication, *PAGES Text Book*, documents the wealth of current production within the field of artists' books as represented by the participants of the 2016 Fair. It also features a series of essays that relate some of the publishing ventures and collaborative projects that are being exhibited at, or have been initiated for the event, which in addition to being a showcase is also a catalyst for new and wide-ranging projects.

In her essay, the writer and artist Nancy Campbell describes the genesis of her book works in her residencies in Greenland and her exploration of the correlations between language and the Arctic landscape. Sharon Kivland's epistolary text introduces the annual publishing project undertaken by past and present MA, MFA, and PhD students in Fine Art at Sheffield Hallam University. Each one of *The Editions III* is a book figured, the preparation for a prospective book.

Regarding words outlines the topic of the materiality of written language and its relation to the space of the page and of the book. This aspect of words was the set theme for the AMBruno coalition's current project and the stimulus for new books by 16 artists. Griselda Pollock, Professor of Social & Critical Histories of Art, University of Leeds, has written a reflection on Andrea Thoma's new publication, *BLAU*. Through image and text, the book responds to loss and absence, the yearning for life through death and journeying into spaces of contemplation.

PAGES Text Book, is a companion to *PAGES Picture Book*, which documents the programme of exhibitions (22 January to 17 April 2016) co-curated by PAGES and The Tetley and held in conjunction with the 19th International Contemporary Artists' Book Fair.

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

We gratefully acknowledge the support of The Tetley and the University of Leeds in making this project possible.

John McDowall and Chris Taylor
PAGES



Picture Book

Zoë Sawyer

Leading up to this year's Contemporary Artists' Book fair, the curated PAGES project, *Picture Book* explores artists' books which prioritise the pictorial. Often working with visual material, picture-based books are perhaps the most natural direction for artists to take when making publications. *Picture Book* gives audiences an opportunity to view a wide collection of publications alongside original artworks and material, which give an insight into the conceptual, editorial and technical processes that go into their design, production and realisation.

These exhibitions serve as a platform to engage audiences unfamiliar with the concept of an artists' book alongside enthusiasts and makers. The image-based focus of the exhibition appears to hold a particular appeal, which isn't surprising in this 'Instagram age'. As images are increasingly encountered via screens, it seems the solid comfort of the un-flickering page is ever alluring.

Craig Atkinson's photographic zine imprint *Café Royal* charts the first 10 years of the project with the first 100 publications (*Archive 1*) installed over a bespoke shelving system for audiences to peruse at their leisure. Similarly David Barton's unstoppable output of publications, made from his daily drawings over the past five decades, is exhibited in its entirety for the first time.

Newer imprints Landfill Editions and Nous Vous Press, veer away from traditional fine art practices charting the terrain of graphic art, illustration, design and comic book art. The former showcasing their perfect-bound glossy *Mould Map* anthology, collating material from a diverse array of contemporary practitioners in response to images and texts about 'speculative fictions' and science facts. Nous Vous present their growing collection of hand-bound, Risograph and screen-printed publications. Produced collectively, independently and with collaborators over the past few years a specially made structure, designed to feel like an exploded book, houses loose-leaf drawings and sketches developed for the finished publications on display.

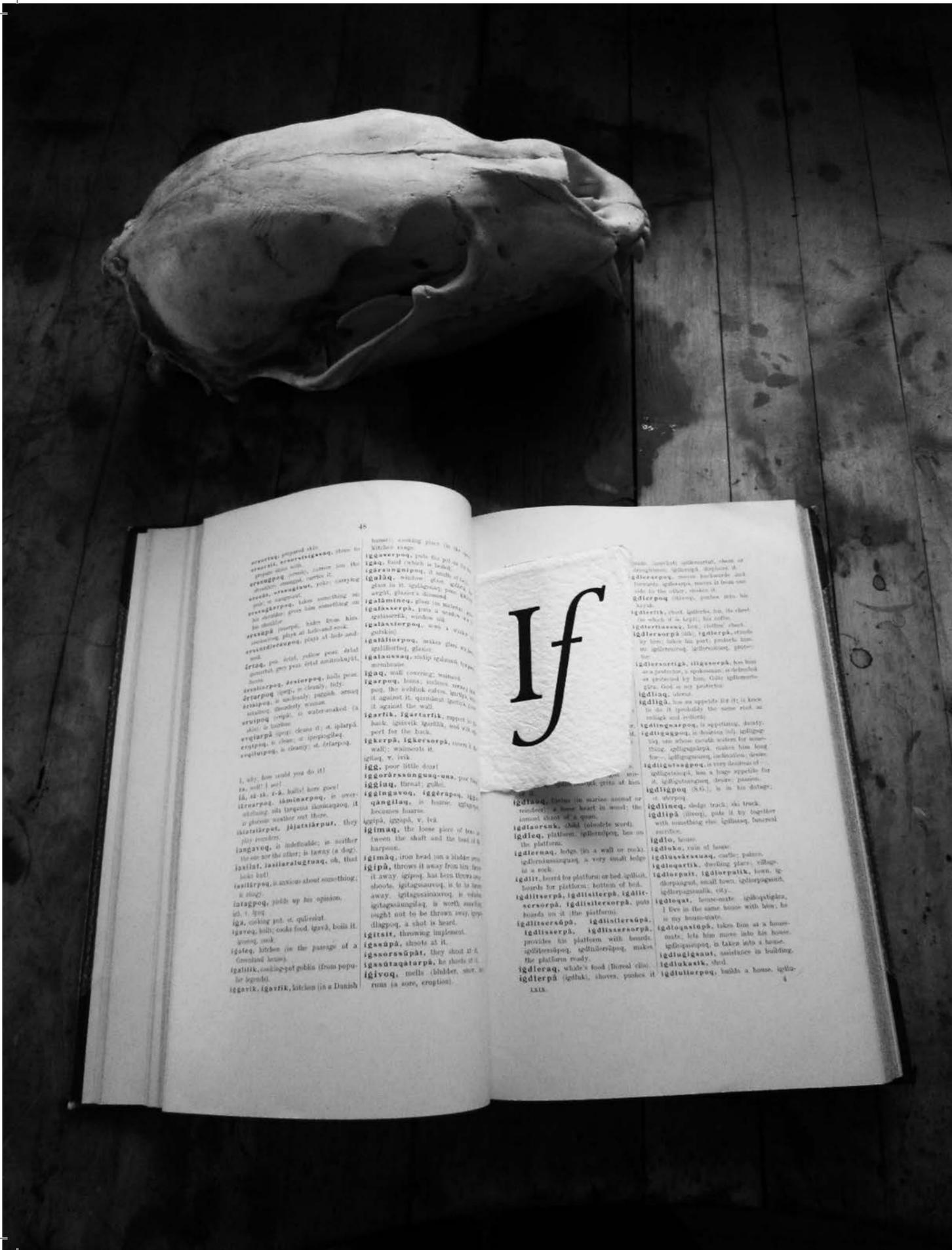
Returning to more traditional book crafts, Christian Barnes' *A Bathymetric Atlas of The English Lake District*, replicates in exquisite detail the unseen terrain beneath the water's surface. This meticulous undertaking, commissioned by Locus+ and produced by Book Works uses paper cut layers, making visible, page by page, a miniature sculptural landscape within an enormous, one of a kind book.

Now in the third year of our partnership, The Tetley and PAGES have endeavoured to create a more cohesive exhibition expanding on a single theme. We have also initiated new schemes within the book fair itself to encourage the participation of early-career imprints and publishers, enabling them to participate for free.

These developments are just a few of the ideas that we intend to put into play, ensuring the International Contemporary Artists' Book Fair and PAGES continue to go from strength to strength as they approach their 20th anniversary in 2017!

Zoë Sawyer
Curator, The Tetley

Nous Vous installation for *Picture Book* (Photo: Chris Taylor)



Topography and typography: five years of Arctic books

Nancy Campbell

And if the sun had not erased the tracks upon the ice, they would tell us of [...] polar bears and the man who had the luck to catch bears.¹

The Arctic ice supports many narratives: not only the tracks of hunter and hunted, which cross the shore-fast ice each winter, but remains of past civilisations preserved in the permafrost, and layers of volcanic dust and pockets of air deep within the ice sheet. My investigations into the correspondence between the language and landscapes of the Arctic began five years ago on Upernavik, an island located at 72°N on the north-west coast of Greenland, while I was Writer in Residence at the region's museum.²

Upernavik means 'springtime place'. As the name suggests, a nomadic people once arrived by boat when the winter ice broke up, to trade and to fish. Now the ice is less predictable, and permanent dwellings have taken the place of seasonal settlements. Vitrines in Upernavik Museum present fragmentary evidence of previous visitors: barometers and log books, the relics of European voyages of exploration, and the highlight of the collection – the Kingittorsuaq Runestone, engraved by three Norsemen around 800 years ago and left in a cairn. Only the men's names survive; the second half of their message is lost, written in mysterious characters that can't be deciphered.

The names scratched on the Runestone are all the more unusual as so few inscriptions have been found in Greenland. In this oral culture, verbal ingenuity found expression in songs rather than texts. Some songs were used to cast spells or cure illnesses. Others were performed at feasts or fights, accompanied by drumming and dancing. They were not written down. Books were introduced by Danish missionaries in the eighteenth century; paper and metal type was imported, and in 1798 the first (and for some time the only) printing press was established in Greenland.

Anyone who has worked as a letterpress printer or typesetter, who has cast type from molten lead, tin and antimony, and then set and printed it by hand, will understand how language begins to grow concrete in the process. I've often adapted my texts according to the length of line available or the number of sorts in the typeset. In Greenland, by contrast, my experience of language was the reverse of physical. As in the obituary of Simon Simonsen, insubstantial 'tracks upon the ice' were once the only form of material record. Even today, many Greenlanders have an ambivalent relationship to the printed word. As a writer (and an artist concerned with the form of the book), I found this historical lack of textual authority and present-day indifference to books challenging.

The few books I encountered on Upernavik took on talismanic importance. In particular I was drawn to a bilingual Greenlandic-English Dictionary printed in Copenhagen in 1927, which was to become central to my work. It was an unreliable reference book: the bowdlerised English definitions were almost as puzzling as the original Kalaallisut (West Greenlandic); marginal corrections suggested the definitions might even be wrong.

Of course, Kalaallisut is famous for its many words for snow, and its wide vocabulary for environmental conditions is of fundamental importance in understanding the Arctic ecology.

QIQIPPOQ

Nancy Campbell

Bird Editions
Oxford 2014

ITOQQIPPOQ

Nancy Campbell

Bird Editions
Oxford 2014

ITOQQIPPOQ

Nancy Campbell

Bird Editions
Oxford 2014

ITOQQIPPOQ

Nancy Campbell



ITOQQIPPOQ
© Nancy Campbell 2014

I learnt the word for 'the sea rises and falls slowly at the foot of the iceberg' (*iimisaarpoq*) and 'the air is clear, so sounds can be heard from afar' (*imingnarpoq*). Language is especially important in places suffering the rapid effects of climate change: how can non-native scientists study the Arctic ecosystem without access to the knowledge of generations enshrined in the languages of the region?

Yet Kalaallisut is caught between cultures, one of the few Eskimo-Aleut languages to be written with the Roman alphabet and not with the Inuktitut syllabary. In 2009 it was accorded vulnerable status on the UNESCO Atlas of World Languages in Danger.³ Could topography provide a typography for a language which does not sit easily in its letterforms? Can a landscape survive without the language to describe it?

My response to the linguistic anomalies and disappearances I encountered on Upernavik was *How to Say 'I Love You' in Greenlandic: An Arctic Alphabet*. This abecedarium presents all 12 initial letters of the Kalaallisut alphabet from *akunnagaa* ('it is too late to begin') to *unnuaarpoq* ('there is no night any longer'). The words and their English definitions are accompanied by a series of icebergs in silhouette, using the pochoir technique. The book's narrative describes the dangers faced by coastal communities in the Arctic, who have to live and work in proximity to increasingly unpredictable ice.

With a shortage of reading material on Upernavik, I began to look elsewhere for texts, seeking inscriptions in the snow, listening for interludes in 'the incantation of this whiteness'.⁴ In poems I wrote at the time, language and the natural world collide in nightmarish ways: a hunter 'laughs, an exorcism of guillemets, / dark flocks of sound I'll never net, or say' (The Lesson).⁵ Meanwhile, in my artist's books, conventional text almost disappeared; instead I recorded the marks left by humans on the Arctic landscape, whether the shapes of laundry frozen on a line in Ilulissat (*ITOQQIPPOQ*, 2014); the tunnels forged through rocks in Iceland's Fyllabyggð peninsular, or the sinuous line of the avalanche defences around the mountain Hvanneyrarhyrna, that protects Siglufjörður's inhabitants from the snow (*Vantar|Missing*, 2014).⁶

This renunciation of words became tangible in an intervention recorded in the artist's book *proviso* (2015). A clause in my contract at Upernavik Museum had read 'Visual artists must leave a work behind in the museum, but writers are not required to do so.' This troubled me. I understood it was merely a reflection of the lack of prestige accorded the written word in Greenland. But I felt I ought to leave *something*, when the very issue of documentation had been central to my work. I decided to leave a linguistic trace on Upernavik. I had a word handy: a fragment of paper with a common English word printed on it (given to me by Frances and Nicolas McDowall of The Old Stile Press, shortly before I left for Greenland). I placed this between the pages of the dictionary, adding my own voice to its conflicting ones, and vowed to excise the word printed on it from my vocabulary, in solidarity with the words being lost daily from Kalaallisut.

It has taken me five years of working with polar material to approach the cliché of the polar bear. My book *Death of a Foster Son* (2016) – a return to illustrated text – was prompted by a collection of catch-share diagrams, showing the rigid system for dividing an animal carcass among a community. These particular diagrams, recorded by Inughuit for anthropologists, were the first marks the hunters had made with a pencil.⁷ *Death of a Foster Son* explores the symbiosis between humans and other life forms in the Arctic, and the ambiguous representation of hunters and hunted in art and mythology. Camouflage is essential, extinction can be equivocal: what is

Previous pages: *Itoqqippoq* - unbound sheets (photo © Manuel Mazzotti)

that object, and is it vanishing, or coming closer? It's hard to judge distance or time out on the ice.

The anthropologist Edward Carpenter suggests that in cultures where transience is more evident, process is valued over preservation: 'Art and poetry are verbs, not nouns. Poems are improvised, not memorized; carvings are carved, not saved. [...] When spring comes and igloos melt, old habitation sites are littered with waste, including beautifully designed tools and tiny carvings, not deliberately thrown away, but, with even greater indifference, just lost.'⁸ With the environmental and cultural changes of recent times, the transient aspects of the Arctic landscape are intensified. The Pole is a shifting entity rather than a fixed point. Icebergs drift along the horizon, forming an ever-changing mountain range. The pack ice is an unpredictable border between land and sea; this year it has disappeared almost as fast as tracks could pass across it. My concern in these artist's books has been not to preserve those tracks, but rather to draw attention to their erasure.

¹ Obituary for Simon Simonsen of Upernavik, called 'Simon Bear Hunter', *Avangnamioq* (1924), quoted in Keld Hansen, *Nuussuarmiut: Hunting Families on the Big Headland*, Meddelelser om Grønland, vol. 345: Man & Society, vol. 35, Copenhagen: 2008, p. 146.

² Alongside artist's books, this investigation comprises a poetry collection, *Disko Bay*, performances (*The Polar Tombola* and a bibliographic project, *The Ötzi Archive*) and essays such as *The Library of Ice*, which examines the ice core as writing system.

³ See <http://www.unesco.org/languages-atlas/> (accessed 9 February 2016).

⁴ Herman Melville, *Moby Dick*, <http://etcweb.princeton.edu/batke/moby> (accessed 9 February 2016).

⁵ Nancy Campbell, *Disko Bay*, Enitharmon Press, London: 2015, page 25.

⁶ Created while Visual and Performing Artist in Residence at Lady Margaret Hall, University of Oxford.

⁷ For Knud Rasmussen on the Literary Expedition (See Kirsten Strandgaard, *Titartaanersuavik: A Passion for Drawing. The First Drawings made by Inughuit; collected by Knud Rasmussen, 1903–1920*. Forlaget Atuagkat, Nuuk: 2004).

⁸ Edmund Snow Carpenter, *Eskimo Realities*, Holt Rinehart and Winston, New York: 1973, page 57.

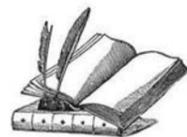
Nancy Campbell is a writer and book artist with a particular interest in the polar regions and water conservation.

AUTHOR'S NAME

TITLE

NO MORE THAN TWO LINES

THE PREPARATION OF THE NOVEL



THE EDITIONS III

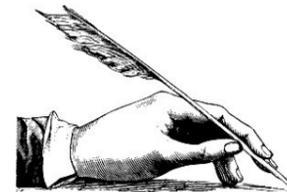
THE EDITIONS III

The Preparation of the Novel

Sharon Kivland

Colette, to her friend Marguerite Moreno

Rozven, mid-September 1924



I am determined that you shall write marvellous things, do you hear?

The Editions is an annual publishing project, undertaken by past and present M.A., M.F.A., and Ph.D. students in Fine Art, Sheffield Hallam University, working with a number of constraints. In 2015-16, over several months, the participants in *The Editions III* prepared their novels, following Roland Barthes's *The Preparation of the Novel*, thinking about how to produce a book that while unwritten is described or figured, given form. *The Editions III* is the trial of writing. There must be a wanting-to write, as Barthes writes, and the Form is that of the Novel (the capitals are his). I assumed a wanting-to-write, as my course is entitled 'Writing Art', and this is where we started, a supposed will to write. But what? A Novel? What Form might that take? We had only a little time, and writing takes time; it takes practice, to be exercised day by day, and it takes reading and re-reading, every day days they did not have (they said). So there was Form, shaped by Joanna Walsh, John McDowall, Emma Bolland, and me; there was Form, the form of a book, shaped by Michael Day, after my strict template. I told them not to write a novel (this was the cause of some anxiety, for even if everyone thinks s/he has a novel inside, it does not always emerge easily); I told them to prepare to write a novel and to publish the results of their preparations. One day the Novel may appear, after countless obstacles are overcome, with the management of *Writing* (the chosen object, writes Barthes), the 'trial of Time: Patience'. Barthes adds that in order to find out what the Novel can be, one must proceed *as if* one had to write one.

The procedures follow, as each writer found her/his way to prepare.

➤ Under the *nom de plume*, Trinity Sett, a number of the group addressed translation; some had to translate between three languages. Something about scholarship and what is lost is fantasised. Fragments are translated and ordered, but any narrative is uncertain, speculative, taken up on behalf of someone fictional, the contributors simply procurators, managing the affairs of another.

➤ N. dislikes writing; he fears writing (perhaps I exaggerate). He wrote and drew in his notebooks. He imagined his first conception of a novel, and returned to it, slipping

from English to the speech of a snail, with the slippery trail of asemic literary gestures. There is a reflection of writing between looking and reading, a silvery track of thought.

➤ E. is an imagined character, acting in her own story that is not hers at all, following a disturbing sequence of instructional notes that simultaneously direct her movements and provide their staging. Yes, someone is writing her. If this is to become a novel, I imagine it as a detective story, obliging it to become one in the way of all projected reading.

➤ J. adopts another name, so she become another J., one who lies if one hears the homonym in another tongue. Impressions left in the sand are washed away, erased like memory traces, which are also subject to recollection and revision. This is like writing itself, a fragile inscription that is effaced; there is an instability in the impression of the scene.

➤ L. produces an inventory of forms, like any good curator. She rethinks the possibilities of museums, their objects and their occupation. An object is lost, and it must be found, but the finding of an object is the refinding of an object, or the inverse, the refinding of an object is to find an object – in short, to invent it.

➤ S. is another who will not use her own name, writing under A., one signifier in the place of another. The metonymic chain continues in pursuit of a protagonist, while encountering little of significance in the flight through the streets, not even time for a free coffee, in a perpetual deferral of meaning. It might be conceived of as a map.

➤ L. assembles images, which she suggests are read through metaphor; the suggestion is obscured by the mechanical process of its production. The bridge of the title is a place and a word; it joins and divides simultaneously.

➤ L. will not be named either, or rather, signs herself doubly, allowing a later biographical identification. She follows the game of *Exquisite Corpse*, reassembling text and image in the folds of the page, and this story will not end, either. Responsibility for any ending is given over to the desire of the reader (for *dénouement*, resolution?).

➤ B. will not write. She reminds the reader of the Book (the capital is mine), as preceding language, before the work is written. The book ends up as something, but what its purpose is becomes a question of desire (after Mallarmé: the world was made to end up as a book).

➤ S. prepares for a journey rather than for a Novel but does not forget Form. She structures her book through cavernous images overlaid with words. It does not, I think, matter what is meant, but rather what is *felt*, in response to an unconscious demand, like a not-writing. The descent into the cave is always a metaphor.

➤ J. writes the outline of a novel of loss, its hypothesis, one might say. In the autobiography of mother and daughter, with too many images and thoughts, some too late, after the fact, she evokes the complexity of grief. It is like the little slips of suffering that form Barthes's mourning diary, as unvarnished, as immediate.

➤ R. writes the skeleton of a novel, a family romance that is constructed from the memories, objects, and images of childhood (Freud calls these screen memories). The narrative is broken and in its rupture the pattern of lineage – what is unspoken but slowly understood – is exposed, as in the development of a photograph.

➤ M. is most methodical, collecting precisely what is needed to make a Novel. One needs words; one needs sentences, paragraphs, and grammar, such is obvious. Sense has to be made and logic followed. That is the material aspect of the text. Now she is looking for a subject.

➤ S. is waiting still for all the stories that have surrounded her since a child to become one story, the true story of all fiction. She thinks about the life of a writer when she is ten- years old, as the possibility of becoming. It just takes time. There is time to look back at what has yet to happen.

➤ Y. forgot he was meant only to *prepare* his novel. He has written his short book, even including a contents page and chapters. It is a short novel but then, he has had only a short life. It is a way to tell a life, like all novels, even those only in preparation.

Maurice Blanchot writes that literature becomes possible where words take on a strange and mysterious reality of their own, where meaning remains allusive and ambiguous. In the fifteen small books (and the accompanying exhibition that stages the scene of writing), each author has had to find her or his own voice, as have I, their narrator, despite my adept ventriloquism. The Form, yes, I should add something about this: the books are after the Gallimard Éditions de la Nouvelle Revue française, called '*la blanche*', despite the cream cover with its black and red lines, which the publisher claims as the typographic incarnation of its collective intellectual adventure. The books in this series include novels, drama and poetry, essays, autobiographies, and letters.

Colette, to her friend Marguerite Moreno

Paris, June 14, 1926

I'm told you've been working ten hours a day and I hope this isn't true. If it is, I cannot sympathise enough. Scratching paper is such a sombre battle. There are no witnesses, no one else in your corner, no passion. And all the while, waiting outside, there are your blue spring, the very cries of your peacocks, and the fragrance of the air. It's very sad.

Sharon Kivland is an artist and writer. She is editor of The Editions, as well as of MA BIBLIOTHÈQUE, and a commissioning editor for E.R.O.S. and Artwords Press.



Regarding words

John McDowall

AMBruno is a coalition of artists each, working in various disciplines such as painting, photography, video, performance, printmaking and sculpture, brought together by a common interest in artists' books. For some the form of the book is the appropriate medium to realise a particular aspect of their artistic work, for others it presents a means to experiment and to extend their usual working methods.¹

The alliance, initiated and coordinated by Sophie Loss, facilitates the development of individual and collective practice and creates varied opportunities to publish, show and disseminate work. It is a loose association, with core members choosing whether to participate in any new project and invitations and open calls made to other artists to contribute to these. Artists produce and show new work for events such as exhibitions and specialist book fairs, and for each of these they are asked to engage with a given theme. The group's work has evolved to incorporate film/video, performance and suites of prints, all also produced to set themes.

Due to these inceptive constraints, whatever the degree of diversity of the books on display in terms of structure, print technique and visual content, there is always a discernible formal and conceptual thread connecting them. Previous object/subjects have included *Black Circle* - a solid black circle to be taken, for instance, as a formal motif or as metaphor, allusion or any other referential or conceptual spur. Or, with a focus on physical structure and handling, was *One-fold books*, books made to this essential, most basic form - a sheet once folded. Some of the other book projects in AMBruno's seven years of activity were titled *Lists etc*, *Sixteen*, *Red* and *Lines*.

A call was made for submissions of proposals for new books to be launched and exhibited at the 2016 Contemporary Artists' Book Fair at The Tetley in Leeds; for this I set the subject brief of:

words

That this may be a consideration of any aspect of the materiality of written language and of its relation to the space of the page and the space of the book.

Writing is material, it is thought and the sound of speech made matter. And language on the page is material, it is the ink of handwriting or printing, it has body. It is seen and yet not seen, for as signifier of meaning it is transparent. This is a loss of visibility or perhaps more of a negligibility of presence that occurs in time, as the words are perceived and then immediately superseded in consciousness by their assimilated message.

Throughout the history of the written text, the graphic aspect of this inscription has, to varying degrees, been a consideration, realised through the choice of style of characters and the design of page layout. Notwithstanding an intention to be aesthetically agreeable and appropriate in graphic style to their subject and to the context of dissemination, it is generally the communication of the content and not its agent that is of primary concern.

The oscillating play or slippage between the seen and not seen, between the word as a thing and the word as component of semantic signification, is I believe perfectly exemplified in Gertrude Stein's prose poems *Tender Buttons*. In these there seems to be an unsettling to

Gertrude Stein *The Making of Americans*, Dalkey Archive Press

C'ÉTAIT

issu stellaire

CE SERAIT

pire

non

davantage ni moins

indifféremment mais autant

LE NOMBRE

EXISTÂT-IL

autrement qu'hallucination éparse d'agonie

COMMENÇÂT-IL ET CESSÂT-IL

sourdant que nié et clos quand apparu

enfin

par quelque profusion répandue en rareté

SE CHIFFRÂT-IL

évidence de la somme pour peu qu'une

ILLUMINÂT-IL

LE HASARD

Choit

la plume

rythmique suspens du sinistre

s'ensevelir

aux écumes originelles

naguères d'où sursauta son délire jusqu'à une cime

flétrie

par la neutralité identique du gouffre

and fro'ing between the word present on the page and the alluded to subject. This work's fractured syntax and uncomfortable juxtapositions do not so much present a mimetic description the *objects*, *food* and *rooms* of its three sections but rather evoke aspects of these ambiguously, through associations of sound, rhythm and repetition from one word to another.

CHICKEN

*Alas a doubt in case of more go to say what it is
cress. What it is. Mean. Potato. Loaves.*

As in *Tender Buttons*², the fore fronting of words is also evident in the more extensive writings of Gertrude Stein, an independence that Charles Bernstein refers to as *wordness*³. In books such as *The Making of Americans*⁴ looped repetitions with very slight variation result in a form of stop-motion ongoingness, as words and phrases accumulate and compose an epic of family history in prolonged reiterative concatenations.

The loss of transparency that came with Modernism, leading to a foregrounding of the medium included the manifested physicality of written language. With this not only did words elide graphically into image and image into sound and sound into word, as seen in Concrete Poetry and Futurist typography, they could essentially be material to be moved about - accumulated, re-ordered or erased. When the narrative and grammatical cohesion of a written text is lost and consequential progression disrupted, words tend to become quantity, amassed and yet also isolated. These new formations are open to manifold possible readings, readings that may take account of the disjunctive contiguity of words or be an appreciation of the procedures employed. Such methods for establishing these heaps of words encompass, for instance, the use of chance processes, the imposition of rules of constraint or of system-based selection and ordering. The source material to be manipulated in these various ways is often appropriated writings - found texts in literature, news media or advertising.

Some instances of artists' books as realisations of these strategies of aleatory or codified rearrangement would be *Re-writing Freud* by Simon Morris,⁵ for which he has randomised all the words of Sigmund Freud's *The Interpretation of Dreams* and then re-set the block of 223,704 words to match the original layout. And so, Freud's cogent and influential treatise on the giving of meaning to the irrational is returned to the non-sense.

Claude Closky assembles lists and sequences using various conventional systems of ordering and classification, such as numerical or chronological. Implemented to exhaustive length, the cumulative results are rendered absurd in terms pragmatic information but as a conceptual snapshot they evince the rules and clichés in daily life. For his book *Marabout* he has linked together by rhyme (last to first syllable) words collected from magazines, flyers and genre novels to form a sustained stream reflecting the multifariousness of printed culture.⁶ Some of his other books for instance, inventory all 365 days in a particular year according to length of printed line or gather thousands of adjectives, initially preceded by the phrase *I can be*, allusion to the aspirational exhortations of advertising copy to be(come) something.

In Karen Reimer's *Legendary, Lexical, Loquacious Love* all the words of a historical romance novel have been reorganised in alphabetical order, with every occurrence of every word set out.⁷ This imposition of a rational system of order disintegrates the original narrative and yet results in a new and, I think, seductive text, whether it be the several page expanses of recurrent words such as *her* and *his* or the serendipitous juxtapositions of incongruous alliterations.

Previous pages: Stéphane Mallarmé *Un coup de dés jamais n'abolira le hazard*, Éditions Gallimard

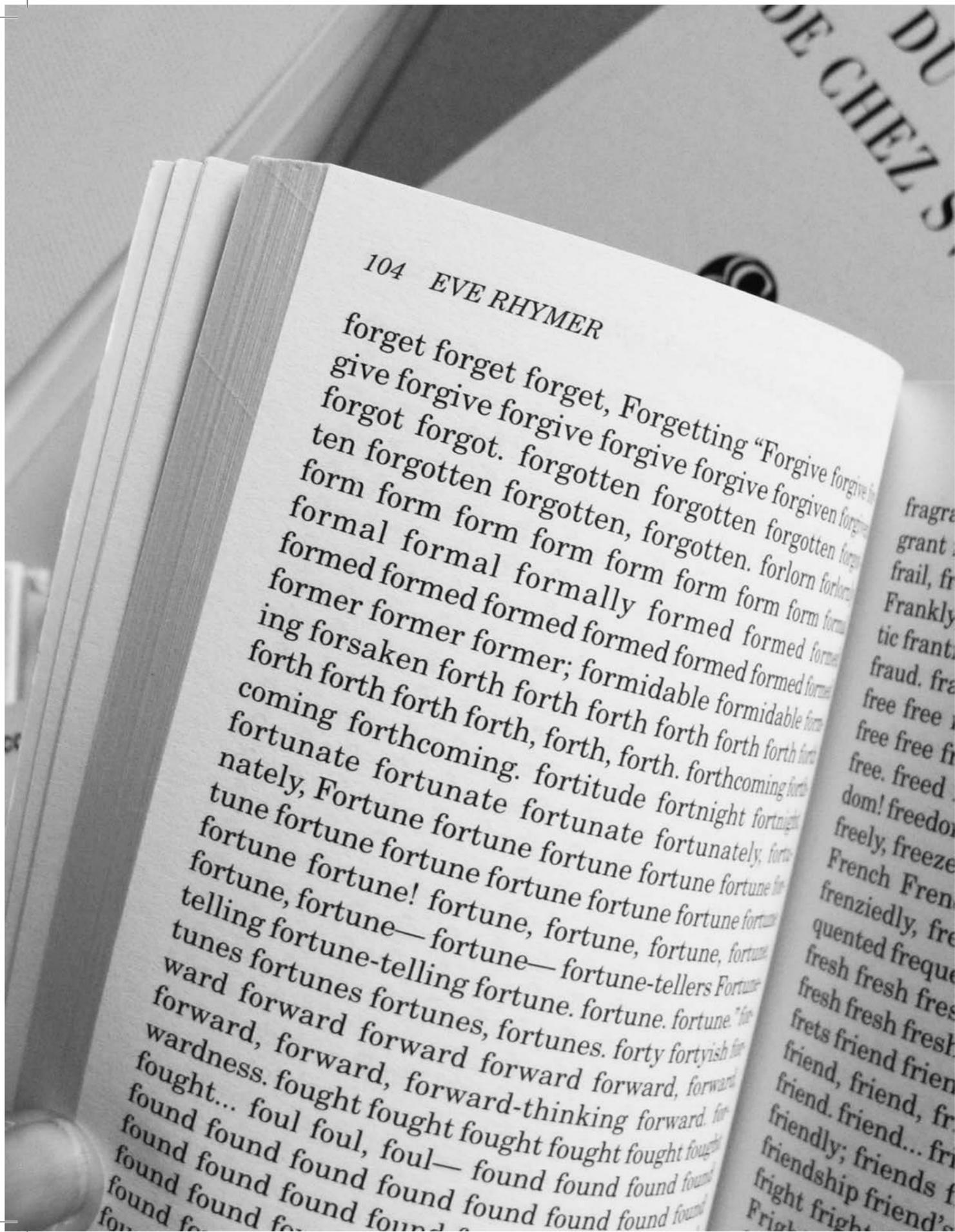
In books, there is also always the page. The leaves that form a volume, and the surface of their two sides, are not just a physical support for the thingness of words but are in themselves texts. For in the handling of a book may be experienced the size and proportions of the sheet and the tone, weight and texture of the paper, all qualities that contribute to a reading of the work. Pages might remain blank, and so may have eloquence, whether constituting the whole book (as with herman de vries' *wit white*)⁸ or interspersed amongst others.⁹ In these cases the pages may be seen as not so much an absence of content than an open plane, an active field of consideration.

A complex visual relationship is established once words appear on the blank (*blanc* in French meaning both unwritten on and white) paper. This is interdependence constantly in play between these graphic marks of ink on the page visible in the contrast of dark on light and the surrounding space. A white which is not a neutral ground but active as it defines and groups letters with gaps between words and lines, and separates the blocks of writing from the edges with margins. A body of text such as this tends to be read in a regular pattern, left to right, or right to left, back and down to the next line, the ease of reading facilitated by unobtrusive typography. Or the scanning of these single planes of vision which are the page, may be a more directed one with a design utilising, for instance, a mixture of typefaces and variations in character size as seen in newspaper layouts.

An exemplar of the use of these typographic strategies, and of space as a proactive element with a poetic rather than commercial intent is Stéphane Mallarmé's *Un coup de dés jamais n'abolira le hazard* (A throw of the dice will never abolish chance).¹⁰ In this poem/book the time and movement of the reading is a variable and is in the hands and eyes its viewer/reader; for the expected formal conventions of print and layout were disrupted. Lines and words (which are set in lower, title or uppercase) seem to have been strewn haphazardly, staggered diagonally and taken across the divide from verso to recto pages. Some pages present as few as four words, or just one in the case of *n'abolira*, for the key/title phrase, in a large uppercase font, is split and distributed through the book. Another line that is dispersed across several pages is *nothing - will have taken place - but the place - except - perhaps - a constellation*.¹¹ This tentative reference to the spatial extent of page and the scattering of words could be read as reflexively alluding to the lack of figurative or iconographic connection between the described and the configuration of the words on the page and to the ontological break between the narrated (storm, shipwreck) and the visual and material presence of the medium of book, paper and print.

I consider that the awareness of the book held is particularly acute with artists' works in the form. There tends to be a particular consciousness of the tangible object, its structure and sequence of pages and of the act of engagement that often comes from intrigue, for expectations of what a book is and how it functions may be surprised or subverted. This is a contact that is physically interactive and factors such as pace, selection, review are subjective and contingent, a movement which reflects that of thought, as the space/text of one page leads and flows to the next, to the up till then hidden other side and across to the facing page and on to the next. In the present moment of reading there is the memory of the previous and anticipation of the forthcoming, for books are experienced in time. In this movement of the page and of the reading, I think of the book as embodying a coalescence of the material and the mutable, that in the turn of the page and of the words the reader and the written come together.

The submissions for the *words* project were forwarded to an independent selector, Maria White.¹² Having read through the anonymised proposals, she chose thirteen that she considered gave the sense of the finished book, a book that would address the brief and



would make a strong and interesting work. In addition to these, three other artists with particular interests in the subject were directly invited to also each produce a new book.¹³

The books proposed demonstrate diverse approaches to the brief, and each one in its design and structure is the succinct manifestation of the concepts developed. For example, one is a correspondence to the passage from mercurial thought to the definitive of the writing on the page. This is achieved by means of a seeping through multiple overlays of words (taken from reading primers) and printed on pages of semi-transparent paper. Another book presents a collection of the material traces of the ephemeral act of reading in the *other* words of marginalia; an annotation that reflects and moves along with the text read and yet on the surface imposes a disordered graffiti on a book's printed pages.

In one book, single words, extracted from a newspaper's financial pages, are set out in columns, their commonality being not their signifying meaning, or the graphics of characters but that of sound, of a *shhh* when each is uttered. In implicit allusion to this move from the material to the immaterial is, on each facing page, a photograph of wild flowers, slightly blurred as they are stirred by the wind. And for another an exploration of memory and of difference in repetition is realised in the meander, in space and in meaning, of words embossed through the substance of the paper of a concertina book, an apposite format that reflects the recurrence of words in its shifting folds.

¹ A comprehensive survey of AMBruno's projects can be seen at <www.ambruno.co.uk>

² Gertrude Stein *Tender Buttons*, 1914/1991 Sun & Moon Press, Los Angeles p54

³ "I find the work satisfying, self-sufficient. It makes me want to savor its words more than account for them" - Charles Bernstein *A Poetics* Harvard University Press Cambridge MA 1992, 143 quoted in Astrid Lorange *How Reading is Written: A brief Index to Gertrude Stein* Wesleyan University Press Middletown CT 2014, 83

⁴ Gertrude Stein *The Making of Americans*, 1925/1995 Dalkey Archive Press, Normal, IL and London

⁵ Simon Morris *Re-writing Freud*, 2005 Information as Material, York

⁶ Claude Closky *Marabout*, 1996 Le Parvis, Ibois

⁷ Karen Reimer (writing as Eve Rhymer) *Legendary, Lexical, Loquacious Love*, 1996 Sara Ranchose Publishing, Chicago

⁸ herman de vries wit *white*, 2012 Zédélé editions, Brest

de vries describes this entirely blank book as 'the superabundance of white, containing all possibilities, for words impose limits and determinations'.

⁹ Ed Ruscha's book *Nine Swimming Pools and a Broken Glass* (1968 self-published, Los Angeles) consists of 64 pages of which nine are colour photographs of outdoor swimming pools apparently distributed at random among the remaining blank pages. Progressing through the book it is these empty pages that tend to intrigue.

¹⁰ Stéphane Mallarmé *Un coup de dés jamais n'abolira le hasard* 1897/1969 Éditions Gallimard, Paris

¹¹ rien - n'aura eu lieu - que le lieu - excepté - peut-être - une constellation

¹² Maria White is a librarian and an artists' books specialist. Working at the Tate Library, Maria was responsible for Library's collection; she also curated group visits and displays, gave lectures and judged artists' book prizes. She continues to pursue her love of artists' books through the development of her own collection and writing and giving talks.

¹³ The participating artists are: Anne Rook, Aymee Smith, Egidija Čiricaite, Jane Grisewood, Judy Goldhill, Katarina Kelsey, Luke Allan, Philip Lee, Rachel Smith, Sharon Kivland, Sophie Loss & John McDowall, Steve Perfect and Ximena Pérez Grobet. And Colin Sackett, Erica Van Horn and Julien Nédélec.

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

Karen Reimer *Legendary, Lexical, Loquacious Love* Sara Ranchose Publishing



Blau - Karoussell, Andrea Thoma

Blue is a mood

Griselda Pollock

Blue is a mood. 'I am feeling blue', we might say when touched by melancholy.

'The Blues' are a music that speaks of histories of suffering, but also of resistance and transformation of such suffering into a musical form.

Blue is an ethereal colour. It is the colour of the sky. It is the colour of the sublime. We speak of 'the great blue yonder'.

Some languages have no word for blue. It is the same as green.

Some people are blue/green colour blind.

*There's a book called *Blue Mythologies: Reflections on a Colour* (2013). Carol Mavor traces stories of blue across many cultures, media and moments of literature and film. She reminds us of Jarman's film, *Blue*, Proust's blue, Chantal Akerman's blue.*

Blue is the colour of the Christian Madonna's robe, clothing her in a celestial otherness that lifts her beyond the condition of ordinary mortal, human life and holds her in the heaven to which she was sinlessly assumed.

Blue seems thus the colour of immortality. To access the blue for wrapping the Madonna in heavenliness, artists were often specifically paid. The pigment was rare and expensive. It is made from ground lapis lazuli and called ultramarine.

*In Western art blue is a hallmark of painters such as Giotto's *Arena Chapel*, Vermeer's *Pregnant Woman Reading a Letter*, the elderly Cézanne's beloved *Mt. Sainte Victoire*. His paintings became bluer as his eyesight was affected. His eyes registered blue light less and less. He overcompensated when painting, shifting the chromatic and affective scale of his 'late' paintings.*

With nineteenth century chemical creation of synthetic pigments such as cobalt blue, Van Gogh painted the night sky.

Blue is amongst the colours with the shortest wavelengths. It is thus perhaps the first colour the human eye discerns.

The infant discerns blue before it can centre its vision and see objects.

*Blue, according to Julia Kristeva, thus returns us a primordial moment of human becoming— not yet fully able to grasp the contours of self or others but moving towards the image. Kristeva makes these observations in her beautiful study of the blueness of the frescoes in the *Arena Chapel* by Giotto, tellingly titled 'Giotto's Joy'.*

Giotto's joy is not Vermeer's. For Vermeer blue performs a dual task. Suffusing the imaginary space of the image, blue allows the dissolution of boundaries and the positions of identity. Yet it also recedes, creating a sense of distance that stretches out a tenuous coloured mist of longing or barely articulated desire.

Andrea Thoma's bookwork enters into this rich field with one word, a video and the reverie on time, loss and moving through both.

Andrea Thoma's bookwork is not called *blue*. Its title is *Blau*: the German word for the colour; from which in fact old French and English derived their *bleu* and *blue*. *Blau* does not carry the same connotations in German. In the poet-philosopher Goethe's great prescientific theory of colour, *blau* is not associated with the wondrous affects conveyed with the English word. For Goethe, *blau* is 'common': everywhere. Perhaps it is the space around us.

Andrea Thoma lives, however, in five language-worlds. She has been a traveller. She is a diasporic artist, dwelling in many countries, thinking with many languages. The naming of this work is,

however, a naming of home, a home that is part of a past, a home that is not a place but the memory of being with someone. Something of that home is lost. It is being mourned. Something of it remains in the moment of longing and farewell.

The blue of Andrea Thoma's book is azure, sky-blue, mid-way on the RGB wheel between blue and cyan. It is what I might call baby blue. This remembers the child. The book begins with just the blueness and the word. Is the word describing the hue of the book cover? Is the book cover the ground, the background, the yonder of the meditation proposed by this one word? Is it a state of mind? All this moves between colour, word and thing: the book I hold in my hands, the pages of which I turn. After a white and empty preliminary page comes a repeat. I am in another field of blue, paler than the cover, less saturated, floating more lightly on its matt paper. The same word, the same size, the same typeface repeats *Blau*. Blue..Blue...

The opening spread juxtaposes three elements. A reproduction of an opened double page spread of a rectangular sketchbook lays on the left. A shape painted in watery blue watercolour almost fills the page. It is part of sphere, or maybe I might see curve of a shaped window and a fragment of blue sky. Its pair image on the opposite page is a square of colour. It might be an image; it might be an abstraction, with varying hues suggestive of a misted view or a distant sky or a befogged landscape. Vision is ungrounded, lost in the beyond.

I turn the page. The square image takes the left side now. We see a view of roofs that stand out against a lowering red-hued, sunset sky. A slash of yellow light carves out the outlines of the buildings. I think: this is a Paris skyline. It is a view. It is a view from a window. Someone is looking. Someone is gazing out across the rooftops of Paris, momentarily detached from the world around inside. Somewhere else is being imagined.

The pairing on this spread with the sketchbook is suggestive. There are two scenes, busy with brushed colour. There are two skies, blues of different intensities set against earthy reds and greens and shared browns. Maybe a hint of the Paris skyline. Maybe a landscape, hints of Cézanne.

The next page matches. Two sketches and a photograph with the same hues and haze as the opening page. Someone is looking here, but down, from an aircraft. I see the slightest indication of a curved window. It rhymes with the curve of the coastline glimpsed below. Where sea and land meet blurs into a faint streak of lilac mist.

A city and a flight repeat across different forms and shots and media. They are suggestive of a certain loneliness, or the rather solitariness that comes from moments of meditative in-betweenness. They are suggestive of contemplation. Each image contains a sense of time between: looking out of windows, being somewhere but not being right there. The blue yonder becomes the figure of time. It suggests memory and retrospection. Yet it is also a space of transport that suspends time as the subject hovers between places.

Alongside these stills from the moving image work that complements the bookwork, are printed words. They tell us of the making of video *Blau*, the work of the sound with the image. Random sounds. Ambient noise. Recorded voices. TV voices. Engine noise. Silence. A child's singing voice.

The book adds a written voice, silently, speaking to us—and to itself. The book is written in the first person. An 'I' invokes a 'you', a partner in a possible dialogue: taking the reader on a shared

journey. I think the 'I' is a 'she'. She tells me in beautiful words what I have begun to discover by looking at this bookwork. There has been a loss. One of defining losses of all our lives: a mother. Loss is, however, ungraspable. Its meaning is always a matter of time: the time we live after the event. Loss is never in the moment of losing. It creeps up on us as we live the absence, day by day, month by month, until we realize that it has happened. We have been changed. Its meaning is not biographical. Its effects refashion how we feel in the world and in time. A work of art can be made because we have become a new kind of subject: the subject of loss. What form will that new knowledge take?

The loss of the mother is for everyone a defining moment. There is the loss of 'my mother', a woman, and the loss of 'the mother', an idea, home, a safety net, a source of ambivalence, too much, too little everything and nothing. A certain shield has been removed when a parent leaves us. We stand nakedly in time unprotected by that (m)Other who came before us. It is a chilling moment, whatever the actual interpersonal relation has been. Its significance takes time. Andrea Thoma speaks of a 'yearning for life through death and a longing to move elsewhere whilst journeying through spaces of contemplation, from scenes of childhood and home to images of travel.' She will end her text: '...the lightness and serenity of a child singing makes us long for this other place.'

Between a video with its potential to convey psychological time with its images of air travel, suspending us in the sky, hovering over the distant land between points of distance, and the book form, with its pages of image and text, its address, a certain mystery is created that resists any naming.

The word that came to me was reverie. A reverie before time. A reverie in time. A reverie on *human* time. A reverie that makes us feel time. Blue is its transport.

Andrea Thoma tells us that the work has an oblique relation to her mother and her absence. The maternal blue is invoked. Being blue is missing mother. But there is finally the child's voice and the merry-go-round, evoking the playful blue of (be)coming life.

We move through space, and we move through time. The moving image *Blau* creates its poetic images for both movements. We lose through time. We move away. We wonder who we are in movements such as these. Regret, longing, solitude, reverie are the moments between. *Blau* the book is that still space of turning pages, images reviewed, revisited and touched by another's reflection.

Griselda Pollock, Professor of Social and Critical Histories of Art at the University of Leeds, is a feminist art historian, curator and cultural analyst.

BLAU is published by the Wild Pansy Press.

Artists' Book Fair Participants



Ambeck Design

Mette-Sophie D. Ambeck
mette.ambeck@gmail.com
www.ambeckdesign.blogspot.com

Mette Ambeck continues to explore and refine her enthusiasm for design-related narrative, fine craftsmanship and surprising thematic leaps. She embraces traditional binding skills alongside thoughtful typography, filmic sequences and photographic refinement, expressing diverse inspirations from Japanese robot cults to fossilised sea urchins and visualising the impact of time upon the lives we live.



AMBruno

Sophie Loss
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www.ambruno.co.uk

AMBruno is an affiliation of artists with diverse individual practices, brought together by a common interest in the medium of the book. For the 19th Contemporary Artists' Book Fair we have initiated a new project, *words*, and are presenting 16 books by 16 artists, all of these created in response to this theme of the materiality of written language and the space of a page.

AMBruno words words words

Andrew James

andrewjames@me.com

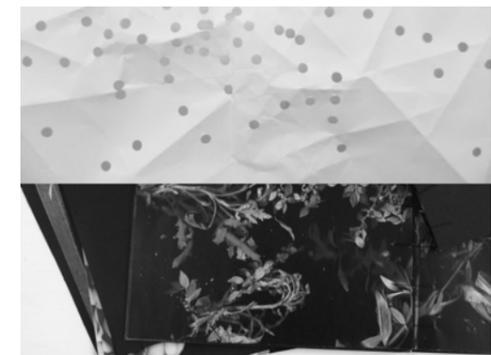
Twister 2015 - a woodcut sequence made from studies of a maquette for unrealised sculpture. The sequences have been arranged into 24 pages one sec of animation. The books are one outcome of an ongoing approach which also takes the form of animated projection.

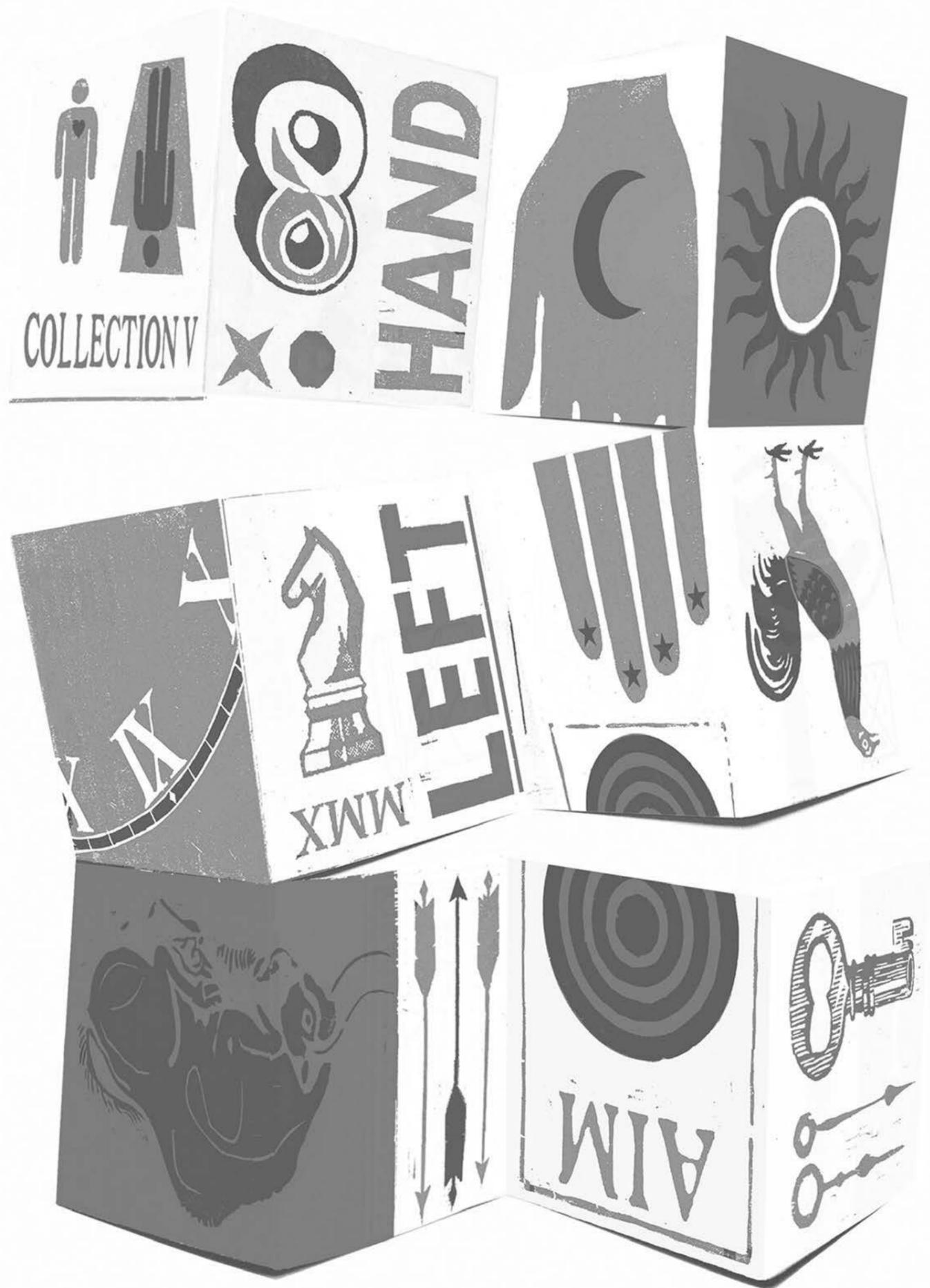


Art & Design, Univeristy of Leeds

Andrea Thoma
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www.design.leeds.ac.uk

Students from the Art and Design course of the University of Leeds are showing various interpretations of the artist book, folded maps and photo-books involving digitally edited books and handmade prints. Emily Meriott and Rosalind Stronach have coordinated the collection, which is influenced by ideas of mapping, time and memory.





artistsbooksonline

Andrew Morrison
 andrewmorrison@twowoodpress.co.uk
 www.artistsbooksonline.com

artistsbooksonline is a collective of artists who make one-off and limited edition books. Artist representation on the site is truly international with artists from Australia, the US and Europe as well as the UK. Over the past decade the site has become a leading forum and meeting point for book artists of different backgrounds and aspirations to share ideas and collaborate, sell work and engage in exhibitions.



ArtStream

Carole King
 mail@carolekingart.co.uk

Artists' books and tunnel books, hand-stitched using coptic and open spine bindings and original designed and screen printed covers. And a movie storyboard book (8m full length) consisting of original artwork in concertina format. Cards and associated original prints.



As Yet Untitled

Rosie Sherwood
 ayupublishing@gmail.com

As Yet Untitled is an independent press specialising in limited edition, handmade artists' books that tell stories. Collaborating with writers and visual artists across the disciplines we tell stories and explore how narrative works. Released quarterly we also publish our on-going *Elbow Room*. Celebrating art in all guises *Elbow Room* publishes new writing and visual art side by side.



BA Visual Communication, LCA

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

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





Batley School of Art – Fine Art for Design

Eve Gray
egray@kirkleescollege.ac.uk
www.batleyschoolart.co.uk

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



bookroom

Emmanuelle Waeckerle
ewaeckerle@ucreative.ac.uk

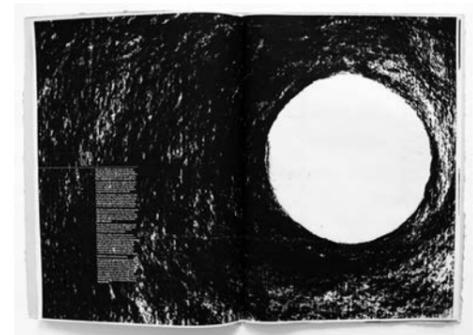
bookRoom is a research group based at the University for the Creative Arts in Farnham since 2004. Led by Emmanuelle Waeckerle, bookRoom focuses on critical and practice based research in digital, analogue and hybrid formats through a number of interrelated activities. bookRoom supports artists and researchers to engage with critical research, production, dissemination of page and screen based works and occasionally act as a publisher of small editions.



Bound Unbound Leeds Beckett University

Aidan Winterburn
a.winterburn@leedsbeckett.ac.uk

The Graphic Arts and Design course at Leeds Beckett University will be showing a selection of printed matter – primarily books, zines and chapbooks – from all years of the degree course as well as a selection of end of year publications by third year students.

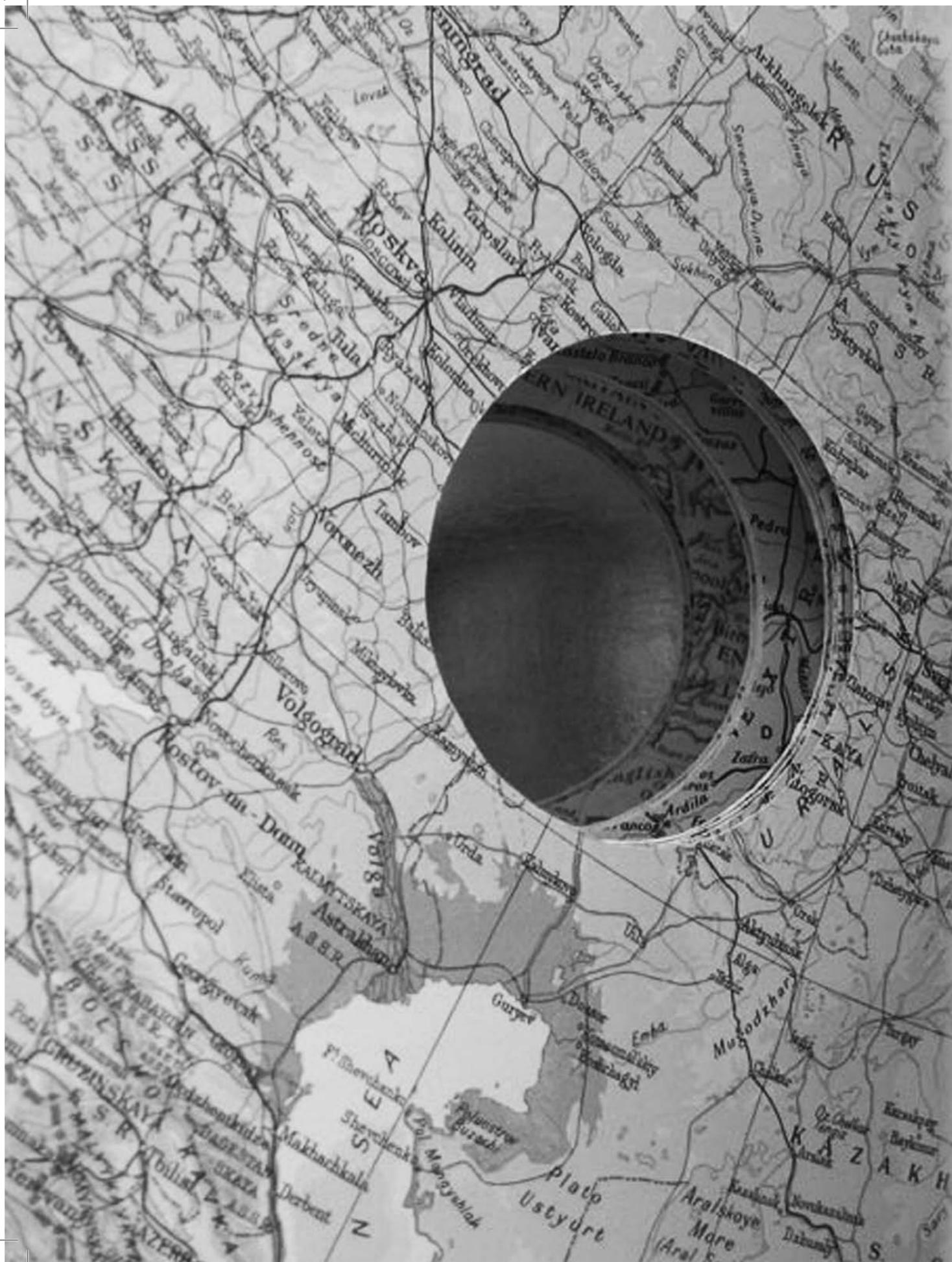


Café Royal Books

Craig Atkinson
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www.caferoyalbooks.com

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





Camberwell College of Arts, MA Book Arts

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

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



Carla Moss

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

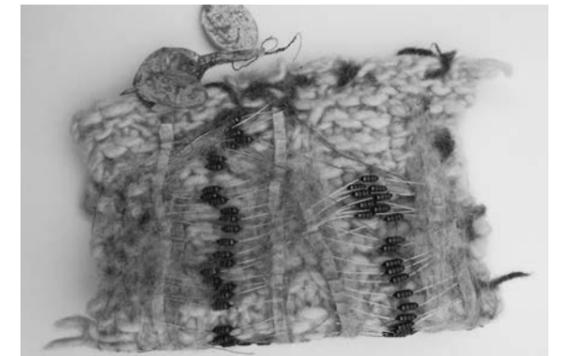
I make artist books on the subject of time and place. These are a mixture of performance and recordings (pen or pencil on paper) of time moments that have been compiled into the form of a book.



Carrie Scott Huby

carriescotthuby@gmail.com

The foundation of my practice is *Lifeloam* whereby I weave image, process and story. My starting point is drawing. I intertwine paper and wool based techniques such as printmaking, hand knitting and felt making telling lyrical philosophical and observational narrations along with ecological concerns within artist books.



Charlotte Vallance Illustration & Design

Charlotte Vallance
charlotte_vallance@hotmail.com

I am a screenprinter and watercolour illustrator with a love of travel, attention to detail and books. The books I make are based on places I have travelled to, and are a mix of folded and stitched books of screenprinted and drypoint illustrations. I am currently working on a collection of watercolour illustrations of bookshops.



COPY

papers, fictions,
scripts & circles

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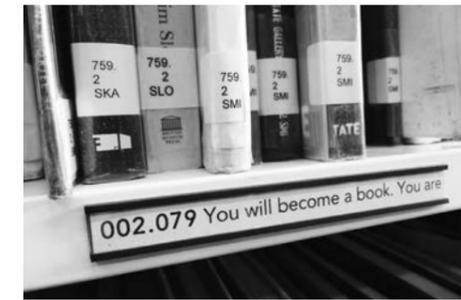
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Chloe Spicer with Object Book

Chloe Spicer
book@chloespicer.co.uk

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



Collective Investigations

www.egidija.com
georgecullen.com

THE GUTTER is a curatorial experiment and an investigation into the contextual presence of book as an object and as art object, as well as an investigation into a curated event as a paradigmatic structure. The project will feature a curated table, which will include books from participants of the fair. An editioned publication *THE GUTTER* will be produced during the two days of the event.



COPY

Joanna Jowett
info@copypages.org

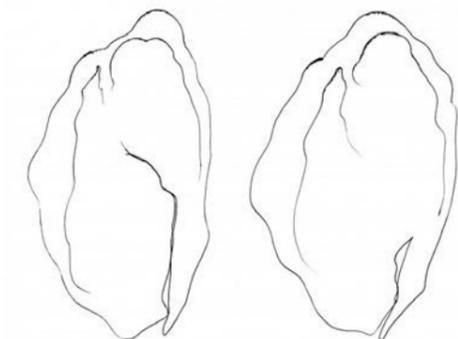
COPY is an artist-led platform for practice that experiments widely with text, narrative, language, pages, publishing and reading, often operating at the intersection of visual art, writing and performance. COPY was initiated by Leeds based writer Joanna Jowett (née Loveday) and Sheffield based artist Charlotte A Morgan. We are planning to run our first international project in 2016, working with Torna, Istanbul.



David Barton

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In the dialogue between myself and work the marks I make with pen or paint are pleadings for a response to questions that I am unable to ask until I receive a reply. Often desperate when working, I make hopeless, even broken and destructive marks, because I am unable to see or respond to what is happening. When drawing after drawing, painting after painting happens fortuitously, I am engulfed in the process of appearing.





Drawing and Image Making: Fine Art UCLan

Craig Atkinson
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The Drawing & Image Making course at the University of Central Lancashire is committed to the exploration and practice of drawing in its broadest possible context and the application of drawing based research through other media including artists' books and print. The course has an emphasis on breaking down the traditional boundaries and recognising the relationship between craft/skill spheres and an experimental approach to making art.



Ensixteen Editions

Mike Nicholson
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www.ensixteeneditions.blogspot.com

Mike Nicholson's work as an artist/author within the traditions of narrative memoir has extended to 27 editions to date of his 'bio auto graphic' zines. He draws from his professional illustration and storyboarding practice and seeks to immerse himself and his readers in the tidal swells and undercurrents of our daily experience.



Essence Press

Julie Johnstone
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www.essencepress.co.uk

Essence Press publishes works by Julie Johnstone and, occasionally, other artists and poets. Works explore visual and spatial perception, distillation, and contemplative experience. Each work forms part of an ongoing investigation into the act of perceiving. Recent work takes inspiration from a residency in Kyoto, Japan.

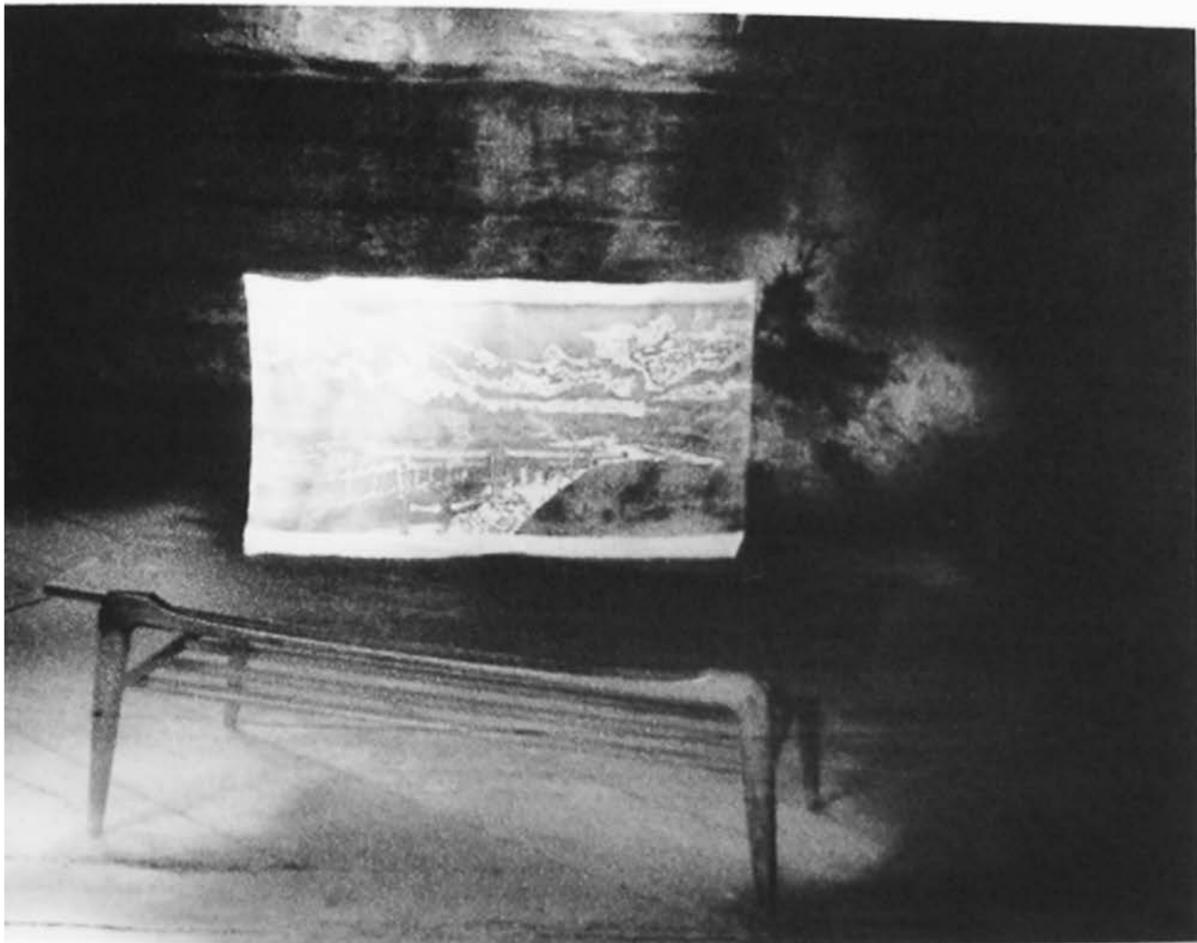


Fine Art, University of Leeds

Chris Taylor
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www.fine-art.leeds.ac.uk

Leeds Fine Art encompasses work and projects from our undergraduate and postgraduate students, some new to the medium and others who have only recently come into contact with the concept of the book as a form of art practice. During the Artists' Book Fair, publications by a new student initiative, NotForSalePress, and led by Nick Thurston, will find its way into the hands of an unsuspecting audience.





Gemma Lacey

gemmagreen@gmail.com

Driven by process and a desire to share physical and emotional responses to place. Utilising drawing, hand burnished woodcuts, photographs, photocopies, etchings, hand written and letterpressed texts. Recent works consider and document the loss of an adult education art team, make palpable the sense of longing in a domestic setting and celebrate the pioneering spirit explored in a contained space on an allotment plot.



Good Press

Matthew Stuart
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www.goodpressgallery.co.uk

Good Press is a bookshop and art space based in Glasgow, Scotland specialising in self- and independently produced publications and projects. Good Press was formed in 2011 in order to provide a space to support the promotion, production and sale of independent publications. We also run artists' projects, produce publications, residencies, external exhibitions, screenings, talks and other events.



Guy Bigland

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The books contain words subjected to systematic processes and arbitrary rules. They attempt to engage the reader with the dualities of language - a system of both limitations and possibilities - words both as objects and portals to meaning.



Jane Cradock-Watson

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www.jcradock-watson.com

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



Joan Ainley

j.ainley@w3z.co.uk

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

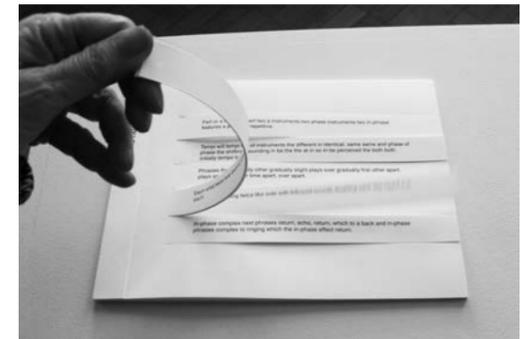


John McDowall

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On the turn of the page, or of a word.

My book works reflect diverse manifestations of the bibliographic, encompassing the movement and connections between instances of these. In *Sans rature*, multiple versions of a randomly reconfigured text are printed on strips, enabling further re-combinations, and so extending the aleatory principle of the cut-up's indeterminate reading.



Karen Joyce - Fragment Press

Karen Mercer
k.joyce3@ntlworld.com

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



Landfill Editions

Hugh Frost
mail@landfilleditions.com
landfilleditions.com

Landfill Editions is an independent publisher releasing Artists' Books & Objects, Comics, Zines, Prints, Short Fiction and Science-Fact since 2009. Mould Map is a publication series dedicated to New Comics & Narrative Art, co-edited by Hugh Frost and Leon Sadler.



Leeds College of Art, BA (Hons) Visual Communications,

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

Books by students from BA (Hons) Visual Communications
at Leeds College of Art.



Looking at painting

Jessie Churchill
lookingatpainting@gmail.com

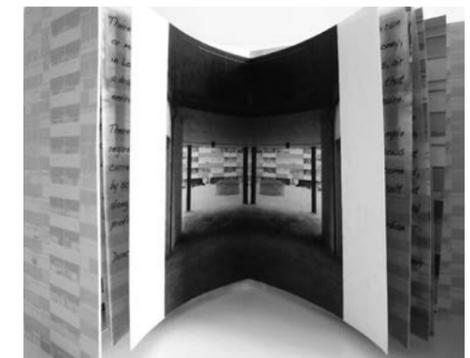
Looking at painting is a self-published journal based in Leeds which began publishing last year. It explores the expanding field of painting through artist features, images and essays. The first volume was released last year and is available internationally in bookshops, galleries and libraries. The second volume is to be released in January 2016. As well as designing our own concept zines and ephemera, we regularly commission artists to create limited edition prints, zines, inserts and other works.



Mandy Brannan

mandybrannan@yahoo.com

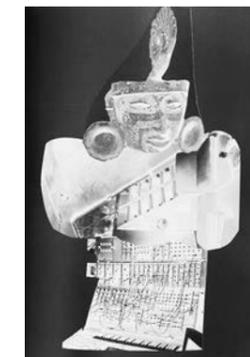
Pattern from Structure and Structure from Pattern
My arts practice has focused on creating a structural visual language that explores my personal experience, interaction and engagement with the architecture of London. By examining the elements brought together to build these structures I look to develop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

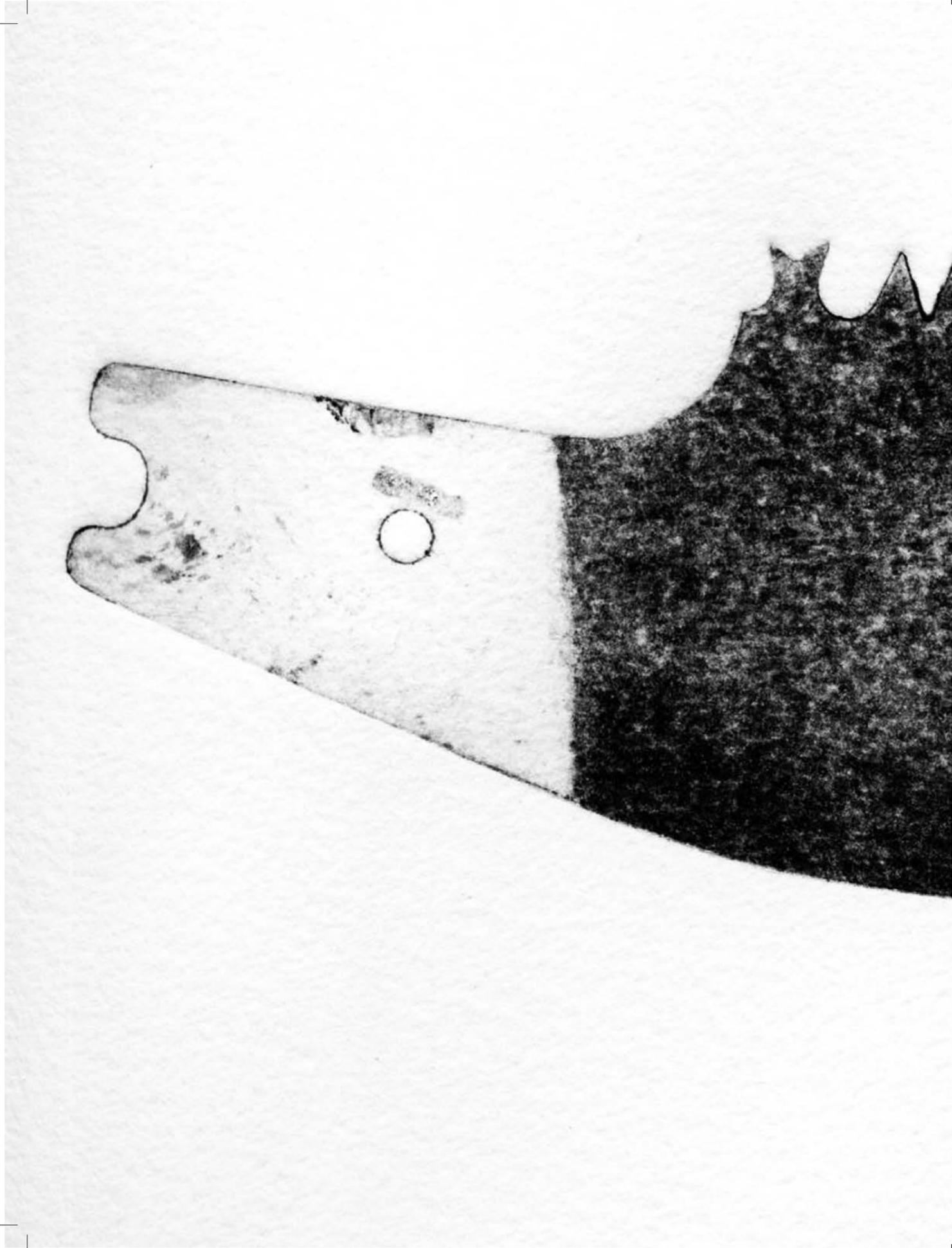


Marko aka Mark Wheatley

Mark Wheatley
marko.print@yahoo.co.uk

Marko (aka Mark Wheatley) is an artist based in Worthing, UK. He is known for producing bold graphic artworks. He frequently works across different disciplines including painting, collage, screen-printing and installation. His work expresses a sheer joy of making with a playful exploration of form, colour, materials and process.



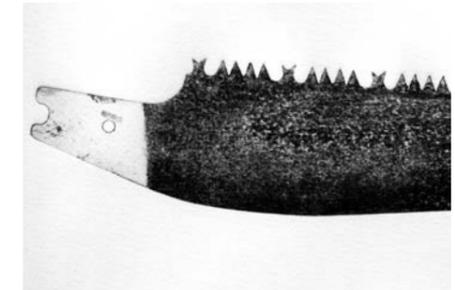


Mattenklopper

Dorrie King
dotking13@hotmail.com

"Objects ought not to touch, since they are not alive. You use them, you put them back in place, you live among them; they are useful, nothing more." - Jean-Paul Sartre *Nausea*.

Saws, drain covers, chair legs, lacrosse stick, bird scarer and carpet beater determine the imagery in this body of work.



Mr Smith

Phil Smith
psmith3@hotmail.co.uk

Artists Books and Multiples

The first cyclist on the moon and DRAFT (approaches to fold up space crafts)

Lined up, positioned and stamped 'draft' for approval.



Nancy Campbell

nancy@nancycampbell.co.uk

Nancy Campbell is a British artist and writer whose work explores polar and marine environments. The works to be displayed come from series of residencies with Arctic research institutions which resulted in artist's books responding to cultural and climate change in coastal communities.

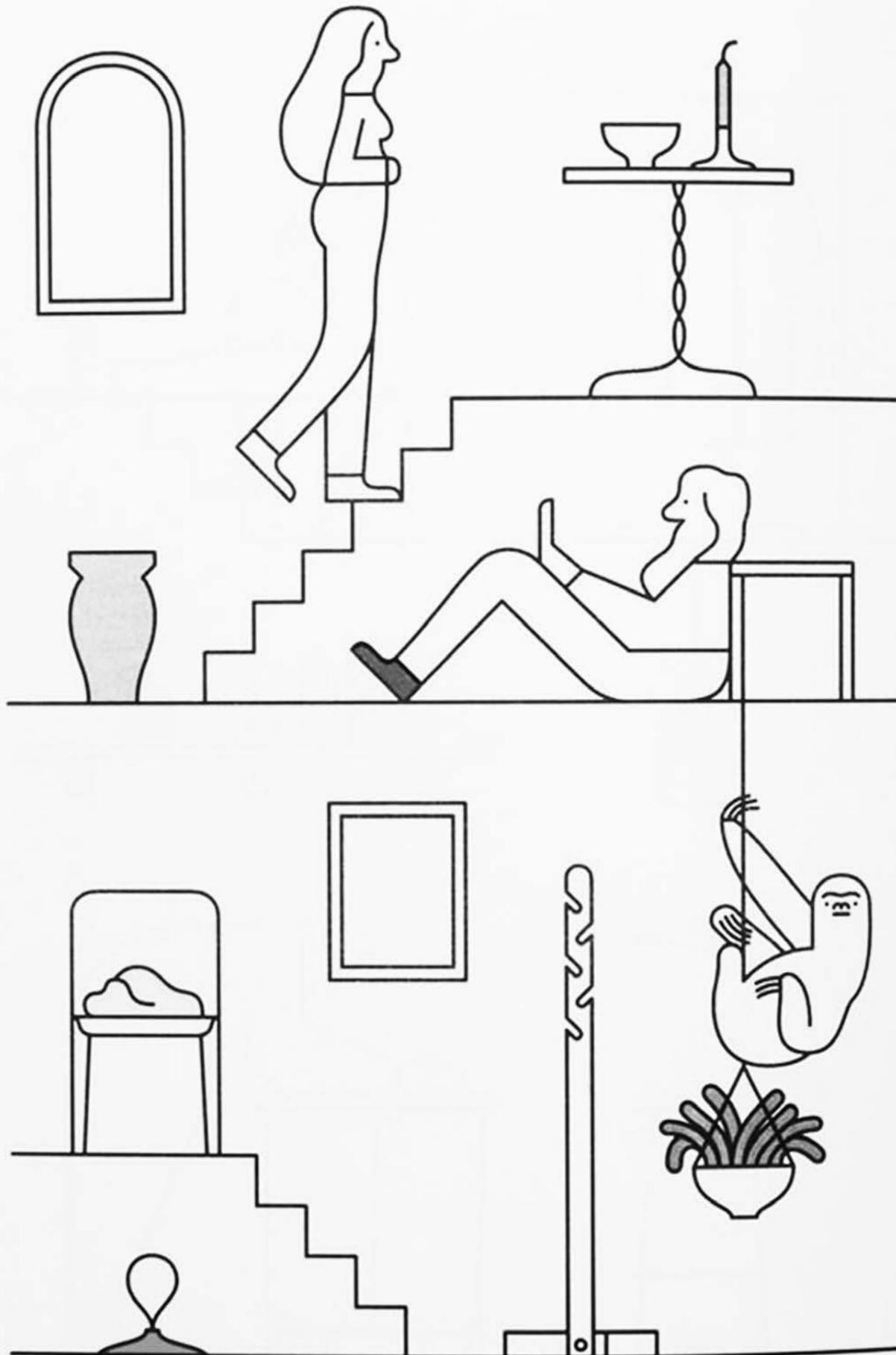


Natty Peterkin

nattypeterkin@ntlworld.com

I am exhibiting a selection of my own self-published projects. These include a hardback book titled *Slogans!* which aims to question the politics of advertising through illustrations and a short essay. A series of subverted picture books which are the product of a theory-driven, political project which also aims to question the political and philosophical role, often overlooked, of children's books.

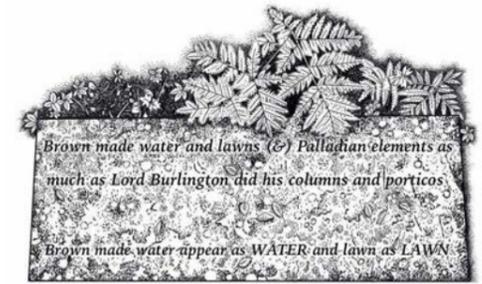




New Arcadian Press

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.



Nous Vous Press

info@nousvous.eu
www.nousvous.eu / www.nousvouspress.eu
Jay Cover

Nous Vous Press was established to provide a platform for new work by William Edmonds, Nicolas Burrows & Jay Cover, exploring an holistic and multi-disciplinary practice through image-making, illustration, writing and storytelling. Our aim is foster an inquisitive and playful attitude towards learning and making through the publication of artists' books, periodicals, short fiction/poetry, children's books and editions.



Object Essay

Janey Walklin
janeywalklin@me.com

The paper based work included in *Mattenclopper* reveals the history and physicality of a range of found objects which determine the nature of the imagery and symbolism in this range of limited edition prints.

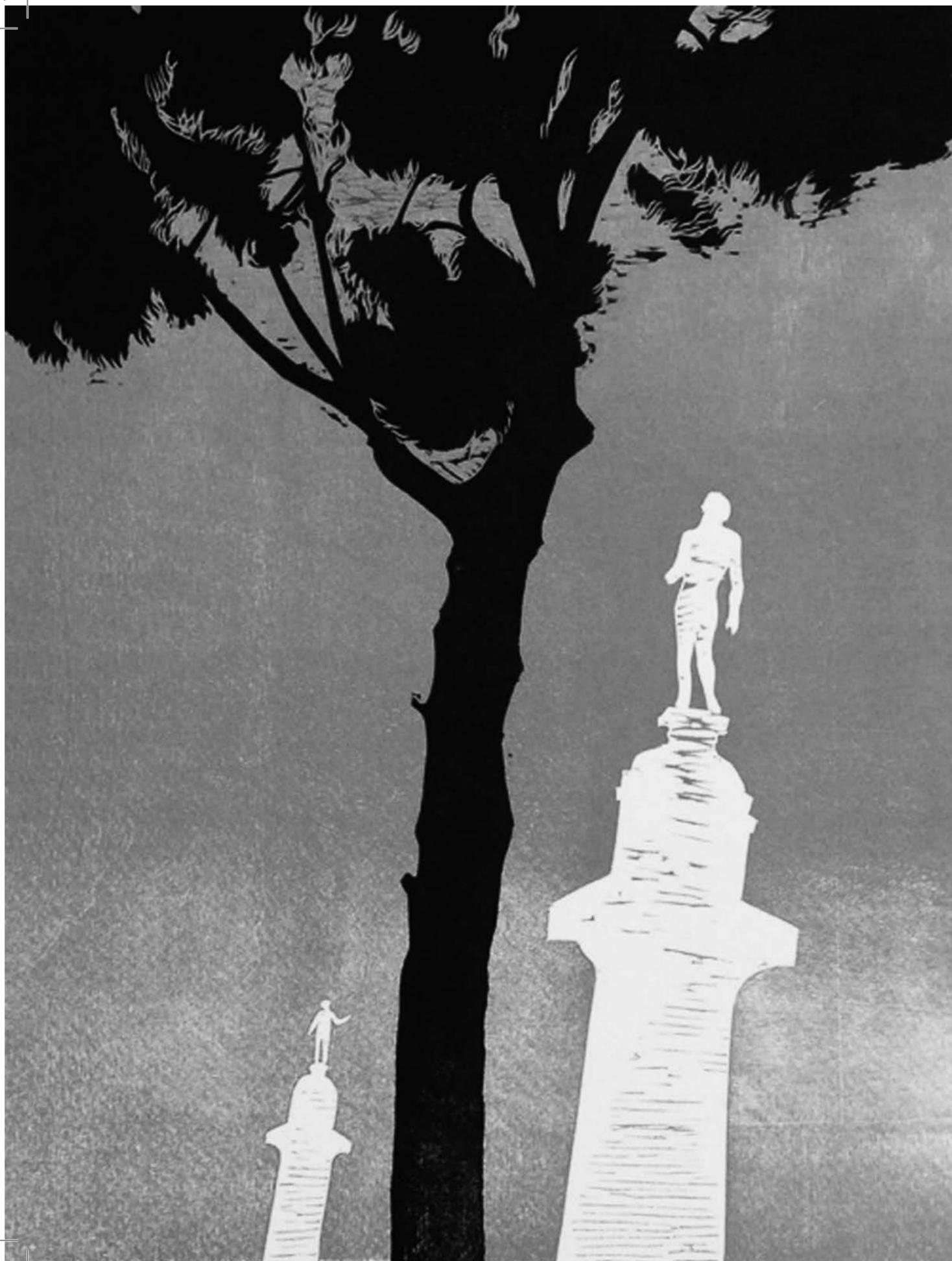


Old Bear Press

Kathryn Poole
bears@oldbearpress.com
www.oldbearpress.com

The collective body of work tends towards a quiet aesthetic of monochrome or muted palettes using a wide range of quality papers and inks. The group remains faithful to the hand crafted and traditional, producing unique prints and artists books in small editions predominantly via the classic methods of lithography, etching and silk screen.





Oliver Flude

<http://seriousbison.tumblr.com>
www.oliverflude.com
seriousbison@gmail.com

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



PagePaperStitch

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

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



PAPER

David Hancock
papergallerymanchester@gmail.com
www.paper-gallery.co.uk

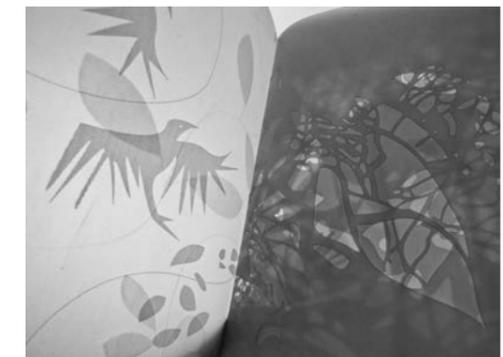
PAPER is an artist-led, commercial gallery based in Manchester and represents a range of emerging and mid-career artists whose practice is based around the medium of paper. The gallery opened in August 2012 and has a regular programme of exhibitions, presenting the work of gallery artists as well as providing a platform for outside curatorial projects.



Pat Hodson

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

I make both unique books and multiples in very small numbers which I print myself. The unique books are often in boxes. I like the idea that even when a book is enclosed it has a sculptural presence. I like to experiment with unusual materials, new techniques. I sometimes collaborate with a poet, interweaving image with word on the page, fragmenting word – slowing down reading of the poem.

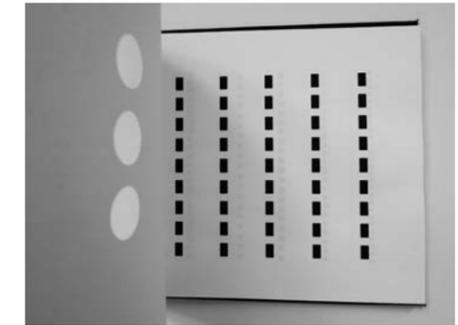




Pink Parrot Press

Laura Little
laura@pinkparrotpress.com

The Pink Parrot Press is an independent artists' books publisher, founded in 2012.



Rock, Tree, Landscape

Lynette Willoughby
lynettewilloughby@gmail.com
lynettewilloughby.com

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



Set The Controls For The Heart Of The Sun

Tavienna Bridgwater
info@stcfthots.co.uk www.stcfthots.co.uk

Set The Controls is a not-for-profit art run organisation based in Leeds city centre. Since 2014 the project has focused on providing a platform for over 260 emerging artists by producing a public programme of contemporary art exhibitions, commissions, residencies and events alongside its own permanent collection of artwork. In 2015 STCFTHOTS initiated an print and publishing strand.



Surrealist Editions

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

Surrealist Editions is the publishing arm of Leeds Surrealist Group. Our aim is to publish written and visual material, that not only reflects current surrealist activity, both locally and internationally, but is in itself surrealist. Launched in 2008, our journal, *Phosphor*, presents evidence of surrealism's continuing creative luminescence, as well as drawing attention to neglected aspects of the movement's history.





The Editions III

Sharon Kivland
s.kivland@shu.ac.uk

The Editions III is the trial of writing.

Norman Anderson, Emma Bolland, Louise Finney, Jac Le Ments, Lurdes Monteiro, Lea Torp Neilson, Bernadette O'Toole, Sarah Pennington, Trinity Sett, Janine Siddall Burton, Rachel Taylor, A. Tennant, Madeleine Walton, Siân Williams, Yutong Zhou. MA, MFA, Ph. D. students, Fine Art, Sheffield Hallam University.



Theresa Easton

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

Theresa Easton is a printmaker using artist's books to disseminate ideas and document projects. Chapbooks and zines are her preferred constructs for books. History and heritage inform content, forming the basis of contemporary interpretation. Social and political commentary is evident in much of her current practice. Theresa is launching a series of printed broadsides and chapbooks from her residency at Robert Smails' Printing Works.



Thomas Tomasska

thomastomasska@gmail.com

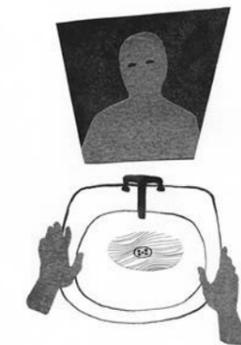
I make books from prints
and I make books from photographs
and from thoughts
and I make books of big ideas...
and the colours!
are conjured as if from a dream.



UCA Illustration/Lion and Lamb

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

The Lion & Lamb Press is the UCA Farnham Illustration course imprint. It promotes the work of BA and MA Illustration students and staff and the course's strengths in illustrated narrative and book production. It also aims challenge preconceptions about the subject area and the notion of the illustrated book. Staff and students produce book works using the small press production facilities at the Farnham campus, using printmaking, letterpress, photography, 3D and riso-print.





University of Derby

Nicki McNaney
n.mcnaney@derby.ac.uk

Showing a selection of artists' books created by stage 3 Illustration and Graphic Design students and design staff. University of Derby students' artists' books are produced as part of their programme modules alongside a staff collaboration - the Wooden Dog Press.



Village

Joe Torr
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villagebookstore.co.uk

Village is a bookshop and gallery, now located in their new home in Thornton's Arcade, Leeds. They offer a curated selection of contemporary art, design, photography and fashion publications sourced from artists and independent publishers around the world.



whnicPRESS

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

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



Wild Pansy Press

Simon Lewandowski & Chris Taylor
info@wildpansypress.com
www.wildpansypress.com

Now in its twenty-first year, the Wild Pansy Press continues to engage with and support artists, writers and academics in the development and production of their ideas, research and projects through the book format. Recent collaborators include Déirdre Kelly, Griselda Pollock, Glyn Thompson and Zejun Yao.



