

PAGES

Reset

Cover image: Colin Sackett, *reset* / Ximena Pérez Grobet, *Words*,
AMBruno Words project, curated by Sophie Loss, 2016

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Installation photograph showing *Peregrinatio in terram sanctam* by Bernhard von Breydenbach, Mainz, 1486 (Brotherton Collection) in 'Shifting Borders: A Journey to the Centre of Our Worlds', Treasures of the Brotherton Gallery, University of Leeds, 2023

Reset

PAGES is coordinated by artists and researchers John McDowall and Chris Taylor. Founded in 1998 and operating with the Contemporary Artists' Book Fair at its center, the project provides wide-ranging opportunities for the development and awareness of the book as primary medium in art practice. These satellite activities have in the past included curated projects and open calls, workshops and conferences, exhibitions and publications; initiatives that have stimulated and supported wider dissemination of the medium, and encouraged experimentation by makers, and discovery for audience.

The Book Fair has been an annual event since its inception, until the Corona virus that is. First held at Dean Clough in Halifax, then in the Parkinson Court, University of Leeds, and since 2014 in collaboration with The Tetley Centre for Contemporary Art in Leeds, with the last occasion being in 2019. This was followed by two years of Covid restriction, and a wish to let focus be on the Bristol Artists' Book Event (BABE), one of the first fairs to return, in Spring 2022. Now the Contemporary Artists' Book Fair is back, and back at the Parkinson Court – we have reset. Over the event's two days more than 45 participants, including artists, publishers and educational institutions will be showing and speaking about a very diverse range of work and with renewed enthusiasm. The restrictions created by the pandemic with exhibitions and work reduced to showing online has made 'in real life' events such as this more pertinent than ever before, and a reminder that physical engagement – the handling and turning of the page – is crucial to the experience of the book and its function.

In parallel with Reset, at the adjacent Treasures of the Brotherton Gallery, is the exhibition *Shifting Borders: A Journey to the Centre of Our World(s)*. Guest curated by Chris Taylor, this collection of artefacts from the University of Leeds Special

Collections includes items from 15th century incunabula to 21st century artists' books which highlight how artists, writers, collectors and scientists have both imagined the World they live and represented their actual travels through word and image. At the centre of the display sits *Peregrinatio in terram sanctam* (Pilgrimage to the Holy Land, 1486). Written by a cleric, Bernhard von Breydenbach from Mainz, and illustrated by the artist Erhard Reuwich of Utrecht, this publication is acknowledged as the earliest printed travel guide, and possibly, even, the first multiple artist/author collaboration.

This exhibition and the fair are intrinsically connected by our Keynote speaker, Helen Douglas, whose artist's book, *A Venetian Brocade* (Weproductions, 2010), is both representative of the artist/author collaboration (Marina Warner providing an historic tale of otherness) and of the artist-printmaker as small press publisher. Douglas' exceptional employment throughout her career of the extended narrative, the accordion fold and the scroll is attuned with those innovative fold-out 'views' first produced by Reuwich.

In addition, artist-author Karen Babayan and artist-curator Sophie Loss will come together with academic and writer Frank Finlay, Emeritus Professor of German Language and Literature at the University of Leeds, for a roundtable discussion – *Crossing Borders?* – during which they will consider notions of home, and what it means to visit locations, cities and countries felt to be out of bounds as a result of displacement, genocide and political upheaval.

Also adjoining the fair on the Parkinson Court, the Stanley & Audrey Burton Gallery is showing *Another Brick in the Wall* - an exhibition considering the progressive architecture which forms a significant part of the University's campus. The display is curated by Simon Phipps and Darren Umney, and consists of



Helen Douglas, *A Venetian Brocade*, 2010

contemporary photographs and archival material that highlight the Brutalist style of the period. Here, an association may be made between the navigation and inhabitation of the space(s) of the built environment and that of the book, as new ways of negotiating both of these formulated spaces are explored.

John McDowall / Chris Taylor
PAGES

Rewind/Reprint: the Impact of Artists' Books on Contemporary Fine Print

In September 2022 four artists and curators came together to examine recent trajectories of print media and production within the context of the artist's book; the intervention of old and new media, modes of production and intention.¹ The panel comprised Ellen Burroughs, Dr Angie Butler, Jonathan Ward and myself, Chris Taylor. For all four of us print and printmaking is consolidated through the format of the book in one way or another, first as a strategy for individual and/or collaborative practice-research and, equally, as a source for underpinning our respective pedagogic delivery. The following texts are abridged versions of presentations given.

¹ *Rewind/Reprint: The impact of artists' books on contemporary fine print: examining the current position of printmaking in relation to the book format – media, production and intention*, IMPACT 12 International Print Conference, CFPR, UWE, Bristol, 23-25 September 2022



Fine Art Leeds stand at PAGES Contemporary Artists' Book Fair,
Parkinson Court, University of Leeds, c. 2013

Rewind/Reprint

The familiar object of the book remains as important a vehicle for visual communication as the white cube space might be for the contemporary exhibition or the proscenium arch is for opera and I focus on whether the critical positioning of artists' books within curatorial contexts has significantly changed over the past two decades, back when the Wild Pansy Press was still searching for its *raison d'être*, and PAGES, the arc under which I have coordinated the Contemporary Artists' Book Fair and the many related events, projects and exhibitions with artist John McDowall, was in its infancy.

In 2007, in a conversation with Jonathan Shaughnesy, then Assistant Curator of Contemporary Art at the National Gallery of Canada, he posed that enduring curatorial question when considering the display of artists' books, "If we show a cover, [how do we] show a page?" He went on to say, "AA Bronson was known for questioning the museum format and he would refer to the museum as the mausoleum, where artefacts go to die, where artworks stop living, and so from that he co-produced a book called *Museums By Artists* [1983], this idea of a living museum, a living archive"¹

That same year we relocated the artist book fair from Dean Clough in Halifax to Leeds where it would be situated within close proximity to established artist's book collections at the Henry Moore Institute, Leeds College of Art & Design and the University of Leeds libraries. But how could access to these special collections become inclusive rather than exclusive? How could we activate these often elusive archives and make them relevant to current practice and pedagogic research, and was it possible to place the artists' book at the centre of everyday, curatorial decision making and planning?

Our move to Leeds was heralded by an exhibition of 74 artists'

books displayed in the University Gallery entitled, *SPECIAL COLLECTIONS*. Half of these artefacts were loaned from museum and university collections throughout the UK, and the other half from our own personal libraries, commissioned works, or purchased directly from artists. The former group, by their virtue of belonging to institutional archives, were displayed in museum standard vitrines open (showing the page) or closed (showing the cover), whilst the remaining works were available for handling on table tops. It is not difficult to grasp that the underlying aims of this exhibition were to question the function of the collection and highlight the limitations of access once an artefact becomes part of that archive and, more specifically, how the multiple functions of an artefact which employs the book format (i.e an artist's book) becomes inoperable, dysfunctional and, to paraphrase AA Bronson, a dead object.

A significant outcome of this exhibition, but one which continues to fuel the debate over access versus conservation, was the formation of a separate Artists' Books depository within the Brotherton Library's own Special Collections. Whilst the Library already held a small number of such artefacts spread across its various holdings, through simple database searches we began to discover important and often valuable examples located on the general library shelves. For example, *Thirtyfour Parking Lots in Los Angeles* by US artist Ed Ruscha (1967) was found, not within the Art or even the Design sections as might be expected but in Transport Studies, sitting between Tarmac and Toll Roads. This discovery led to many further itinerant examples, such as Raymond Queneau's *Cent mille milliards de poèmes* (1961) found under Modern French Literature, also being relocated towards the development of a growing resource whereby, with the addition of purchases from contemporary makers and imprints, the benefits of focused research and the opportunity to create a newly defined collection would offset issues of accessibility which we were trying to negate.



SPECIAL COLLECTIONS, University of Leeds Gallery, 2007

Thus, the exhibition SPECIAL COLLECTIONS became the foundation of an ongoing relationship between PAGES and the Brotherton Library and Galleries in which we have continued to develop themes for public display, presenting historic artefacts from their collections alongside contemporary artists' book works.² These juxtapositions not only examine the similarities between the recognised aspects of content, fabrication and intended audience as evidenced through the centuries of print and book production, but help to underscore the many connecting strands and research possibilities that exist between all academic subject areas and the collections themselves when re-evaluated alongside the work of contemporary artists. Whilst the audience may still not be able to handle the artefacts on show, these collaborative exhibitions hopefully provide the incentive to visit the source archives where at leisure one can interact with the book and the page.

PAGES' international call out for new artists' books inspired by other books, *From Book to Book* (2008), and the recent touring collection *New Voices* (2019), introduced artists' books as primary medium and directly into the hands of the public; these interventions opening up new and ever-changing dialogues between artist and audience and the work itself.

Between 2014 and 2019, PAGES' collaboration with The Tetley centre for contemporary art in Leeds provided multiple opportunities to not only promote the artists' book as an accessible and democratic medium, but as core elements of the broader landscape of visual arts and creative writing. Running in parallel with the Fair, the curated programme of events pushed the boundaries of the book, what it could convey and the forms in which it could exist within and beyond that of the traditional cover to cover reading. Over time, these events shifted from being a collateral element of The Tetley's programming to becoming *the* programme, this exemplified with Dora García's first UK solo show, *Dora García - "These books were alive; they spoke to me!"* (2017) in which eight of the ten gallery spaces became the book through a series of object- and performance-based readings and responses.³

In considering the printed artist's book on a more global platform, we might turn to dOCUMENTA (13) *Collapse and Recovery* held in Kassel in 2012, the catalogue for which consists of three books plus an "extra" handbook of events listings. The Logbook traced the development and making of dOCUMENTA (13), The Guidebook, a map and journey through the works on show, and The Book of Books collating all the essays and artists' projects including the additional 100 mini publications produced for each separate exhibition, the latter to be collected as the audience travelled from one exhibition venue to the next. These may or may not be considered by some to be artists' books – that all depends on where you see the catalogue ending and

the art beginning, which is a whole different discussion – but with contributions by authors from a range of subject areas including art, anthropology, science, philosophy, political theory, language, poetry and literature studies, these publications inter-connect and encapsulate the wider range of thought, concept and production taking place within the event as a whole.

One might also consider the 58th Venice Biennale in 2019, *May You Live in Interesting Times*, as another example of this holistic approach whereby the book in its many forms and alignments also played a significant role in the underlying structure of the event and knowledge exchange. As highlighted by Déirdre Kelly in her recent essay, *It's all in the reading*,⁴ this was evident not only through the surfeit of book related artefacts and installations which were presented within the pavilions across the city, but also through the Book Pavilion centrally located within the Giardini area of the Biennale (a bespoke space displaying catalogues and other titles donated by participating artists and architects at the invitation of the curator) and, more importantly, the 'Book Biennale', a collateral event which aimed to build "a dialogue with the International Art Biennale and give a presence to the book,"⁵ achieved through publishing interventions with those artists represented in the international pavilions via public printing workshops, flick book films and podcasts.

Kelly concisely summarises this critical curatorial position we have reached as artists, audience and/or curators, stating how,

'In today's world of competing technologies, the flexibility of the book as a format to absorb change and its ability to re-position are what make it such a dynamic medium in which to reflect on, respond to and simply become practice and artefact [...] Whether engaging with viewers in [a] gallery, library, bookshop or indeed any other location, the book is a primary medium for the artists' imagination in exploring the

limitless range of function and form.'

And to conclude,

'By its very nature, the book defines its own space but requires time and interest beyond the casual.'

Chris Taylor

Professor of Fine Art Practice, University of Leeds

1 Jonathan Shaugnessy in conversation with Chris Taylor: *The Top 100* in 'The Blue Notebook', ed. Sarah Bodman, p. 28–33, Vol. 2, No. 1, UWE, Bristol, October 2007.

2 These include *Starting Point* (2009), *Beyond Content* (2010) and *Future Legacies* (2016).

3 PAGES curatorial involvement at The Tetley was developed in collaboration with Creative Directors Bryony Bond, Pippa Hale and Kerry Harker; Exhibition Curator Zöe Sawyer, and Events Coordinator Georgia Taylor Aguilar.

4 Déirdre Kelly, *It's all in the reading!* in 'Artists' Books: Concept, Place and a Quiet Revolution', ed. Chris Taylor, Arts online journal, March 2020.

Letterpress Printing: a 'New' Tactility and Texture

In the 21st century, craft driven culture has gained momentum as an antidote to our everyday digital world. Hands-on print processes, such as letterpress printing, bookbinding and artists' books are positioned together and presented as accessible processes and artefacts. In the early 2000s evidence of a resurgence of traditional printing methods was noted, alongside continued usage and development of digital print technologies. These activities exemplified the theory of remediation, "the way in which one medium is seen by our culture as reforming or improving upon another" (Bolter and Grusin, 1999, p.59). The particular aesthetic of letterpress printing offered a 'new' tactility and texture within creative practice.

Examples of literature since the mid 2000s¹ provide a learning experience based on the importance of physical making by hand. These books have cultivated a community that uses performative actions to rediscover and hone our physical abilities. These practices give us a different type of focus when we engage with tangible materials, placing a higher value on craft skills and the reflexive creative process. This approach of taking time, looking, reading, and making; considering the value of each element being integral to the understanding of the whole.

Although there has been a continued presence of letterpress printing and book arts activities since the 1960s, there was a marked increase in this community of practice from 2010 onwards alongside the establishment of the Letterpress Collective, Bristol (2012), London Centre for Book Arts (2012) and the Print Project (2012), Shipley. Examining the developing environment that practitioners have been working can help us to understand how the process sits within contemporary studio practice and production.



Lucy Guenot printing at the Gloucester Print Co-operative letterpress/
bookarts event, 2018.

Practice in the UK has been influenced by a resurgence of the activity in the USA, first popularised in that late 1990s and gaining momentum in the mid to late 2000s with an increase of available US-based educational programmes, research activities, book arts centres, fairs, projects, conferences, plus many micro-business operations across the country. In the UK, noteworthy events, publications, projects and exhibitions include *Reverting to Type*, a portfolio and exhibition of contemporary letterpress practitioners' work held at Standpoint Gallery, London (2010-2011); *The Power of Making: The Importance of Being Skilled* (2011) at the V&A; *6x6: collaborative letterpress research project* (2012-2014); a book, series of essays, travelling exhibition, conference papers and the initial phase of the construction of an inventory of type and equipment within letterpress workshops in art and design schools in the UK, *Eat Lead*, Atom Gallery, (2018); *The Typographic Dante*, Barrie Tullett, National Print Museum, Dublin (2017), *Letterpress Printing: Past, Present, Future*, an AHRC-funded Research Network (2017-18) exploring the survival of historical printing equipment and how it is used today, and Codex Polaris' book arts project *Posted/Unposted: British Isles*, featuring 24 works and spanning fifty years' of letterpress publishing expertise, illuminating the wealth of innovative printing today.

The establishment in 2012 of the UK's first Book Arts Centre, founded by Simon Goode and Ira Yonemura, led to the London Centre for Book Arts (LCBA) opening its doors in 2013. LCBA has been instrumental in developing awareness and engagement in the field of letterpress printing and artists' books in the UK. As LCBA was modelled on the Minnesota Centre for Book Arts, USA, letterpress and bookbinding facilities form a major part of both its workshop provision and teaching programme and reaching a global audience through the publications, *Making Books: A guide to creating hand-crafted books* (2017) and *Books: Art, Craft and Community* (2021).

Sean Rourke, Artistic Director at Hot Bed Press in Salford, pioneered sustained book arts learning experiences outside of higher education providing a one-year course in book arts taught by Sylvia Watering, followed by a one-year course in hand composition and letterpress printing, initially taught by Elizabeth Willow, both courses running consistently since 2015. Directed by Irena Czapska, Spike Print Studio, Bristol, delivered its first one-year portfolio course in book arts in 2015 and has since developed many more long-term print-based courses as a fundamental part of its studio programme. The Centre for Print Research at UWE, Bristol has held courses in Adana press printing and maintenance (2015, 2016 and 2018), numerous courses in contemporary letterpress, including pressure printing and also a Letterpress Printed Book Arts Intensive (2017).

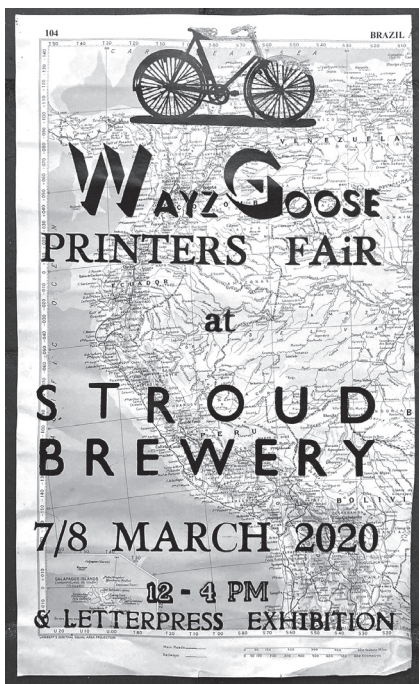
Although a few courses in book arts and letterpress printing are noted above, it is uncommon to find short courses that support letterpress printing from within book arts. This is because courses are practitioner/tutor-driven, so rely on the availability of those who have specific skills in the field of letterpress within book arts i.e. the book being the artistic vehicle with which to teach letterpress printing. In the UK there is a small network of creative practitioners who have a particular interest in letterpress printed artists' books. For the past ten years they have met on an annual basis to work on projects, exchange skills, publish collaborative work, and provide support within the group. The core practitioners teach in studios, colleges and universities and include artists' books and printed letterpress in their teaching wherever possible.²

However, despite all of this activity in the UK, there is currently no specialist undergraduate degree provision in book arts.³ To meet an increasing demand for self-publishing, book arts projects have increased among many UG Art and Design related courses across the UK, though these projects tend to be taught

by existing staff who are specialists in a primary degree subject such as photography or fine art with a book binder or book artist employed for (a) practical session(s) to help students bind their book structures. Although it is encouraging to see binding skills being taught in Higher Education, here the book often exists as a form of presentation for a project rather than the book object being integral to visual language, concept, art form etc. Nevertheless, related modules offered at universities such as Brighton, Edinburgh, Leeds and Worcester are encouraging more students to continue working with the book form.

In the past few years, a wider community of academic research centres associated with the history of print and the book have included a focus on practical engagement for students, staff and the public through restored or established print rooms.⁴ Experiential understanding of the letterpress process enriches our understanding of print history, typography and design practice, although within the context of these disciplines (i.e. historical approaches to language/literature, print and book history) the emphasis and approach is one of letterpress printing as a process within '*the book arts*', not '*book art*' – a field of art practice involving conceptual and/or craft-based approaches that reference the book or ideas relating to the book. Whilst the recognition of the role of the book in contemporary print culture is gaining momentum, letterpress printing is not widely recognised in the literature as a contemporary printmaking process.⁵

As letterpress culture has developed across the UK, the Wayzgoose⁶ has sprung up as an annual or bi-annual event that allows the interdisciplinary connection within letterpress printing and book arts. Being specifically focused on the (letterpress) process, these events enable those who publish fine press, small press and artist's book printed letterpress to garner more attention than exhibiting at a more generalised



Stroud Wayzgoose poster, 2020.

artists' book fair.

We have also seen letterpress and book arts activities develop in provision, network and community. There are sufficient expert practitioners specialising in different aspects of bookmaking: keyboarding and type casting, wood-letter cutting, printing, binding etc. to ensure the longevity of the letterpress process, availability of learning and access to artefacts. Furthermore, the broader range of approach evidenced by letterpress printing from within the context of artists' books brings the possibility for new cultural significance to the print room. It

allows the re-evaluation of this space for scholars and creative practitioners to collaborate and develop effective practice, research activities and provision across the craft, design and artistic expression of letterpress printing.

Dr Angie Butler

Artist-Printer / Senior Research Fellow at the Centre for Print Research, UWE Bristol.

1 A few examples are: *Creating Artists' Books*, Sarah Bodman, Watson Guptil, 2005; *Bookbinding: A Step-By-Step Guide*, Kathy Abbot, The Crowood Press, 2010, and *For the Love of Letterpress*, Cathie Ruggie Saunders and Martha Chipelis, Bloomsbury, 2013 (first edition).

2 The network was formed through a personal need to identify and connect with practitioners who worked specifically with letterpress printing, artists' books and publishing activities. Project participants have included Claire Baillie-Cloke (Bristol), Brad Freeman (Chicago USA), Hazel Grainger (Bristol), Lucy Guenot (Glos.), Rae Holden (Bristol), Ken Hugill (Glos.), Ian Knight (Bristol), Pauline Lamont Fisher, (Hereford), Rachel Marsh (Devon), Imi Maufe (Bergen, NOR), Andrew Morrison, (Cheltenham), Tim Mosely (Brisbane, AUS), Lucy May Schofield (Northumberland), Jeff Rathermel (Minnesota, USA), Tom Sowden (Bristol), Zeld Velika (Bristol), Elizabeth Willow (N.Wales), Philippa Wood (Lincolnshire).

3 The last undergraduate programme, BA (Hons) Book Arts and Design (formerly Book Arts and Crafts) at the London College of Communication (LCC), closed in 2015. The MA Book Arts at Camberwell College of Arts, London closed in 2020.

4 Such as the Centre for the Comparative History of Print (CHoP), University of Leeds: print room in the School of English (2017), Making Books Research Centre, Bath Spa University: print room at the Corsham Court campus (2017), the Pathfoot Press, University of Stirling Division of Literature and Languages and the University of St Andrews: press room in the Pathfoot Building (2017).

5 For example, in an article on the V&A website entitled What is print? the letterpress process is not included: <https://www.vam.ac.uk/articles/what-is-print>

6 A wayzgoose was originally a dinner, special outing or event for all of the printers of a print house/newspaper etc. that took place at the end of summer (traditionally on St Bartholomew's Day). In the 21st century, the wayzgoose is a public event for those who print letterpress to come together, show and sell their work. It is also an opportunity for any suppliers of letterpress related equipment, products and sundries to sell their wares to both fellow exhibitors and the general public.



Megan Wileman, 2018

The Impact of the Artist's Book on Art and Design Pedagogy

1999 and the first IMPACT International Printmaker's Conference in Bristol found me taking part in a panel discussion on artists' books. In a fit of youthful idiocy, I had skimmed a few examples into the audience in a crass attempt to encourage debate on the preciousness of artists' books. I quickly processed what I had just done and feeling relieved that I had chosen the option of cloth-books to launch at the unsuspecting crowd. I was passionate about artists' books and where they might take me.

That first conference represented, philosophically, a liminal moment not only for my career but also the artist's book, together with the connected debate on the future of the book itself as a physical object. In response, I was at that time co-ordinating the creation of twenty new artists' books under the auspices of the Centre for Fine Print Research (CFPR) at UWE, Bristol for a project called *Inside Cover*.¹ Its overarching aim was to examine the role of the book as a medium for communication as we entered the new millennium. How would it handle the full-frontal assault of digital media? Could it embrace such perceived threats and find a secure position to not only survive but to flourish?

Writing in the accompanying catalogue for *Inside Cover*, Nick Austin, Creative Director of SAS Design, posited 'Just as the invention of the camera arguably had such a powerful influence on painting, perhaps we should see the digitisation of the 'commodity' book, as an inspiration for a new era of communication and a reappraisal of what the book could become in the future.'²

Dr. Stephen Bury, then Head of the Modern English Collections

at the British Library also wrote,

'...although the computer may be freeing up the book format from the incubus of being the main channel for communication and knowledge, its ergonomic qualities, its portability, its tactility and its humanity will ensure that the artists' book will survive.'

He goes on to observe,

'Developments in art education have also seen the book project, ideal in length and its use of resources, slipping into the modular system...'

More than twenty years on, in 2023, there is time to pause and take stock of how the artists' book has not only become a feature of art education but has also come to define a wide gamut of practical and aesthetic skills essential to a student's understanding of their creative practice.

Artists' books are introduced to students on the Illustration programme at UWE in their first year. With the module entitled *Narrative and Sequence* it is important to note that the students are not asked to make an artist's book but rather, that they investigate the potential of the book as a form of communication. We invite them to name as many individual qualities of the book as they can; this results in a cornucopia of characteristics, materials, production options and concepts. Students are then invited to see these qualities as a list of ingredients from which they can select and combine in a way that compliments and supports the idea they wish to communicate.

Two statements by Mexican artist and writer Ulises Carrión (1941-89) form the core of conceptual thinking during the initial presentation:

A book is a sequence of spaces.

Each of these spaces is perceived at a different moment - a book

is also a sequence of moments. A book is not a case of words, nor a bag of words, nor a bearer of words.

A writer, contrary to the popular opinion, does not write books.

A writer writes texts.

The fact, that a text is contained in a book, comes only from the dimensions of such a text; or, in the case of a series of short texts (poems, for instance), from their number.³

Discussions are initiated on what makes a book a book, to consider not only the physical book-form but how its varied qualities might relate to their own interests in moving image, sculpture, installation, spatial design, editorial, reportage or visual poetry, to name a few. While practical workshops on bookbinding and zine production are married with digital folding template design and animated gif workshops, students are encouraged to think beyond paper, card and linen to consider any material and technology that works in harmony with their central concept. Ideally, a symbiosis is formed and the idea to be communicated stands front and centre for the viewer to explore.

The range of content and outcomes is always rich and surprising. From sculptural mathematical formulae to plasma cut toast racks exploring the Black Death, the ideas surrounding the book-form are pushed and investigated by each individual student in their own way. The fact that many of the outcomes look nothing like a traditional book is testament to the versatility of the book itself and its potential to welcome such a broad church of creative approaches.

The artist's book also proves to be a potent fulcrum of activity when considering the educational value of entrepreneurship, marketing strategies and employability. The costing, production and sale of multiples and editioned work combine to help



Ole Murphy, 2022

explore economic skills and their application in the future creative marketplace. As Bury wryly noted,

'...its saleability (or not) make the artists' book a demonstration of how art education could relate to the market (mistakenly assuming that students do not live in the real world).'

This has been borne out over many years by the university's support of staff and students at events such as BABE in Bristol and PAGES in Leeds. When planning for a stand at such events, we encourage an open entry, hands-off approach to allow students from all years the chance to test their work against the market and gain direct feedback from the public when maintaining the table.

The direct buying approach of collections such as the Tate has led to students placing their work in national collections, building confidence in their work and lighting a fire and passion for artists' books that lasts long into their future creative careers.

Over 25 years of working in education, I have seen the artists' book become a creative catalyst that impacts all years of a student's degree. Pedagogically it encourages early creative thinking, pushing experimentation with materials and technologies, right through to final degree shows and beyond. With the majority of students having not engaged with artists' books until their time at university, they arrive with few preconceptions or overbearing expectations of what is right or wrong when it comes to the book-form. This appears to encourage greater creative risk-taking and a desire to investigate alternative pathways into 2, 3 and 4D work.

In short, the artists' book has become an invaluable educational tool that consistently opens up expectation and ambition in students as they develop their creative practice and embark upon their careers. It is the Swiss Army Knife in the educational kitbag – a flexible tool for learning with the promise to open-up a wide range of skills in those willing to explore its potential.

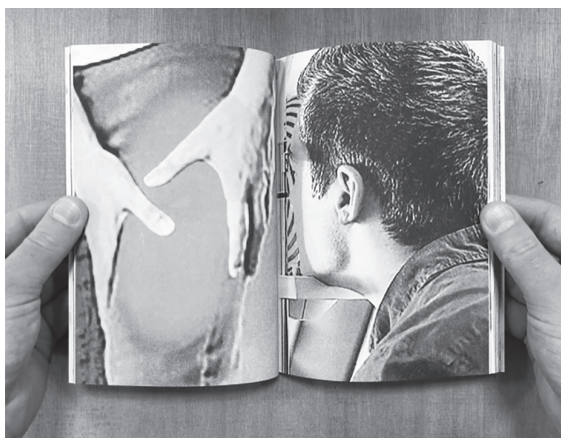
Jonathan Ward

Senior Lecturer in Illustration, UWE, Bristol

1 <http://www.greenchairpress.com/insidecover/overview.html>

2 Ward, J, Inside Cover catalogue, Isle of Wight, 2000

3 Carrión. U, The New Art of Making Books, Kontexts 6-7, Maastricht, 1975



Top: *Feeling the Underside*, Julia McKinlay, 2019

Bottom: *Watching a Supermodel Sleep on a Plane*, Sam Hutchinson, 2022

Rewind, Reprint, Record

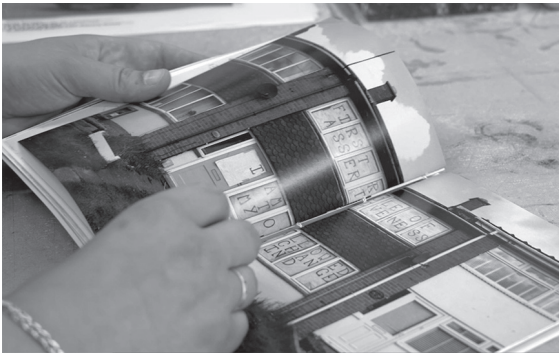
In response to the invitation to contribute to this panel, I chose to speak with four artists connected to my locale and place of work who had recently produced an artist's book. Each artist is at a different 'place' in their career. I made a short film bringing together shared and unique perspectives on the value and appeal of making a book as an artist.

Julia McKinlay is an established artist and curator working across sculpture, drawing, printmaking and writing. As part of her curatorial practice, Julia launched Threshold in 2020, a unique outdoor space dedicated to sculpture, programming and commissioning.

'I'm really drawn to [the artist's book], because I work really spatially and often my work is a body of objects or images—kind of a collection. The space of a book mirrors the space of an exhibition or a gallery when I'm working in that way. So, I find it performs in the same way for me and I can collect bodies of work or bring together ideas in a way that then expands in the space as the book is opened and explored.'

Feeling the Underside (2019) was produced in partnership with Yorkshire Sculpture International and Leeds Beckett University in response to a call for book proposals which explored sculpture in all its forms. Including a series of original etchings and a unique embossing, this multi-faceted book contains a small sculpture inspired by an encounter with a museum specimen of the shell collecting snail, *Xenophora*.

'...it was really inspired by my experiences researching in Natural History collections and archives and that really haptic, tactile experience of opening drawers and opening boxes and finding the contents and making connections... those ideas and



Top: *I Love You Always Sometimes*, George Storm Fletcher, 2022
Bottom: Ryan Moyii with his self-published *Under Heaven* in 2022

those connections between objects, occurring very haptically and physically. So, that link between concept and physical touch is really key with the book.'

Sam Hutchinson works in sculpture, photography, installation and publishing. In 2021 he co-founded Screw Gallery, an artist-led studio and exhibition space in central Leeds. Published by Bronze Age Editions in 2022, *Watching a Supermodel Sleep on a Plane* comprises 120 pages, their images sourced from click-bait articles sponsoring news websites, and entirely printed in four-colour Risograph with a holographic foil cover.

'What's really interesting about publishing work' says Sam, 'whether your zine consists of just eight photos and eight pages or whether it's huge, you're directing an audience in a way in which you want the work to be seen. They can flick through it however they want, so I think what is different from an exhibition is [audiences] are kind of forced into an initial, immediate reaction to something.' He continues,

'...and it's a really good way to start trying out artworks or things you're making on a printed page. It lets you curate things together in a way that isn't too precious.'

George Storm Fletcher works in performance, sculpture, site-specific installation, printmaking, writing and photography. For George the book *'was a good way of bringing lots of images together that I'd created but wasn't necessarily sure what the end product was.'* As a current MA Fine Art student at Leeds *'the book provided a point to sort of pause and think about the work I'd already made... it made me value some of the sketches and even how big some of the things [might be conceived] and seeing those in different scales.'*

Recent graduate Ryan Moyii self-published *Under Heaven* at the end of his first undergraduate year in Fine Art. His practice is

primarily painting and photography. For Ryan,

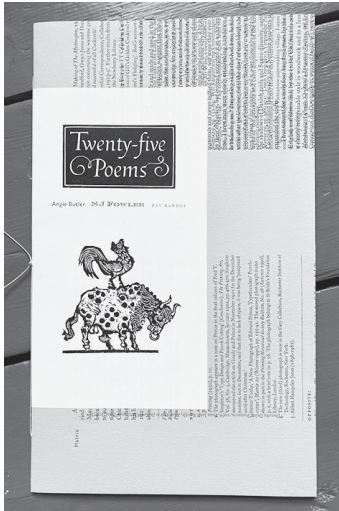
'it is important for an artist to control how they are going to show their work...[with] a book it's like a solo show– I'm a control freak, I want to be in control of everything– the cover design, the font, even the thickness of the pages.'

Filmed by Jenny Handley at the University of Leeds, the complete video and interviews can be viewed at:
<https://vimeo.com/manage/videos/749445892>

Ellen Burroughs

Printmaking Technican, School of Fne Art, History of Art and Cultural Studies, University of Leeds, and current recipient of the Stanley Picker Tutorship at Kingston School of Art 2022-23

PAGES: Reset
23rd Contemporary Artists' Book Fair



ABPress: Hand-printed books and ephemera. Angie Butler utilises the letterpress process and the book as collaborative spaces, to connect people and language through a haptic environment.

Angie Butler
angie.butler@uwe.ac.uk

AMBruno

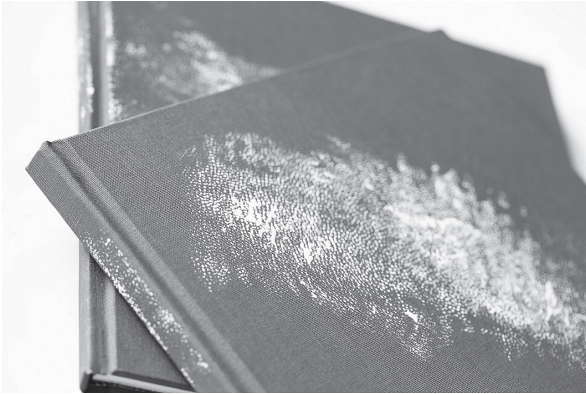


Established in 2008, the artists' coalition AMBruno facilitates the development and dissemination of the book as primary medium in art practice. The makeup of the group changes with every new project. A unique feature of this initiative is that books are produced to a set theme for each annual project. The final works may be very diverse in form and approach, but all have the thread of the originating topic running through.

We will be showing AMBruno's new project for 2022/23, the initiating subject of which was *Margins*. Regine Ehleiter made the selection from submitted proposals, and eleven new books by twelve artists have been produced.

Sophie Loss
sophieloss2@gmail.com
<http://ambruno.co.uk/>

Anna Shilonosova



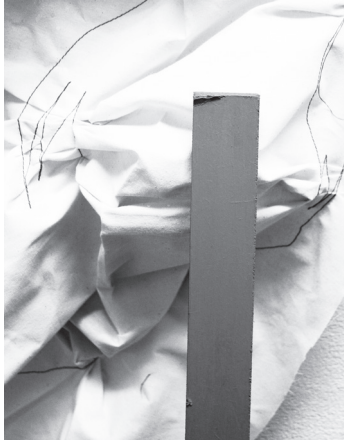
I spent a season with Millwall Venus, a local amateur female rugby team. I documented many kinds of physical contact that happened between the players on and off the pitch. I aimed to explore how the players dealt with their vulnerability and how women's teams experienced rugby that originally was a men's sport. Not being part of the team, I nevertheless attempted to portray the players' inner group dynamics, as well as to the game itself, shortening the distance by using close-ups of the details. I implemented many tactile elements in the book itself, thus highlighting its title *Contact Sport*.

Anna Shilonosova

anna.shilonosova@gmail.com

<https://www.endlesscupsoftea.co.uk/contact-sport>

Art and Design & Graphic Design and Communication,
University of Leeds



A selection of artists' books from students on the BA Art and Design and the BA Graphic Design and Communication courses, or/and students having taken the 'Book Art' module, this submission is curated by the students in discussion with tutors.

Andrea Thoma
a.thoma@leeds.ac.uk

Art Byte Critique



Art Byte Critique collective is focused on creating a network of working artists interested in constructive dialogues about studio work and the discovery of new ideas and inspirations. We originally started out on Meetup.com website in 2012 and are based in the Tokyo area.

Despite all the ideas and images that inspire artists' creativity, sometimes it feels like something is lacking. We seek to fill that gap by providing a place for working artists to have an exchange of ideas with other artists. Through monthly discussions, gallery visits, the sharing of artist resources and our website we support each other's creative efforts.

Yiru Sun
aliangsun411@gmail.com
<https://www.artbytecritique.com/>

BA (Hons) Visual Communication, Leeds Arts University



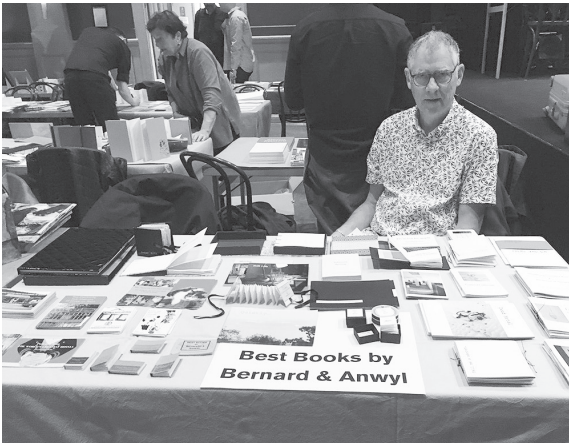
BA (Hons) Visual Communication is a multidisciplinary course focused on effective and innovative communication. Each year we run a first-year module in which students create a book-work around a theme of their choice. This year there is an overarching theme of sustainability with students identifying their own individual approach across all areas of environmental, social and economic sustainability topics. As the course progresses students utilise the book format in a wide range of contexts including: documentary, narrative, illustration, photography and paper engineering.

David Collins

david.collins@leeds-art.ac.uk

<https://www.leeds-art.ac.uk/study/undergraduate-courses/ba-hons-visual-communication/>

Best Books by Bernard & Anwyl



We are fine artists who use book art as part of our practice with due respect to a considered aesthetic and crafted production: either through one-off, unique, handmade sculptural pieces; or online printed limited editions.

Our books may initially appear to be little jokes, delicious, light, and funny. But slowly other agendas emerge, to pose and probe serious questions, which interrogate the hypocrisies inherent in negotiating a way through modern society. They range from deep and meaningful to wry interpretations of the mundane but with a certain irreverence, reflection or meta-analysis, deadpan and slightly uninged.

Bernard Fairhurst
bfairhurst05@aol.com
www.bernardanwyl.wordpress.com

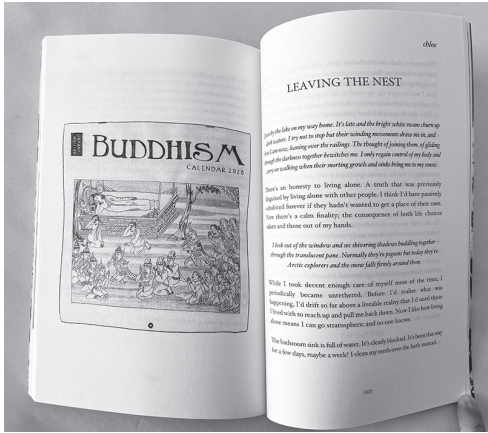
Café Royal Books



Using small, affordable, democratic and utilitarian published-weekly-titles to present photography that would otherwise be lost or forgotten.

Craig Atkinson
caferoyalbooks@me.com
caferoyalbooks.com

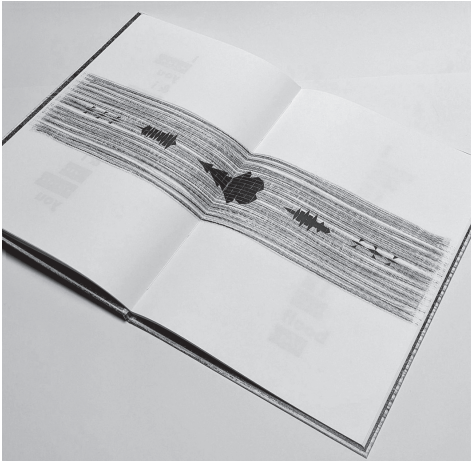
Chloe Cooper



Chloe Cooper is an artist, educator and devout paper-marbler. She writes texts for performative workshops and instructional videos that splash about in the rocky waters of human relationships. Her poetry extends from her performances and responds to sexual politics, consumer relations and bodies at work. She makes zines using marbled paper about knee pain, wearing glasses and drinking wine whilst working from home.

Chloe Cooper
chloe_jam@yahoo.co.uk
<https://www.chloecooper.co.uk/>

David Armes



I am an artist working with print, language and geography. I work primarily with letterpress printing on paper and the final forms can vary in shape and size from large scroll installations to artist's books and chapbooks. I regard my work as typographic art situated somewhere on the continuum between fine art printmaking and graphic design.

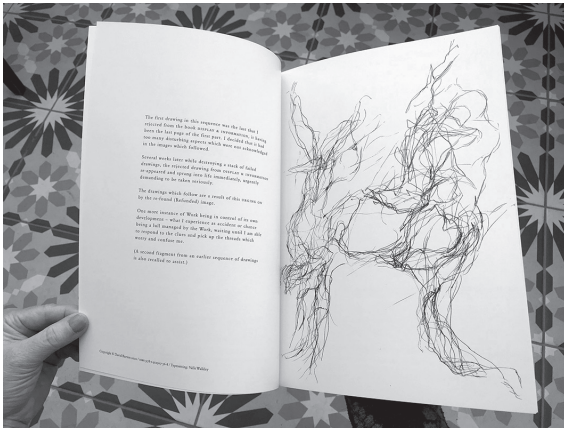
My influences come from sources as varied as vernacular maps, data visualisation, the Folkways record label and Ken Campbell's artists' books. Through using what was once an industrial print process, I am interested in where the multiple meets the unique, where the ephemeral meets the archival.

David Armes

david@redplatepress.com

<http://www.redplatepress.com/books.html>

David Barton



The compulsion to work each day is a need to realize – to find – images which make known to me my immediate and ongoing predicament – to tell me my experience of here and now. And to deserve these glimpses which are the realized images or sequences of images, I have to undergo whatever the process demands – even if it means several days or even perhaps weeks of empty search and piles of worthless spoil and desperation. I try to bring no preconceived intentions or ideas to this struggle; if it is to be a process of discovery it must be a dialogue in which I, not knowing, am asking the work, which knows, to answer. When I am making marks, I am watching for a reply. Even the most insignificant unintentional or accidental mark is capable of leaping to life and demanding to be pursued and explored.

David Barton
moya.barton@ntlworld.com

David Faithfull



Faithfull's artist's books involve a broad range of processes and forms, from printmaking and multiples, murals and wallpapers, to installation and site-intervention pieces. Much of this work involves interpreting landscapes through text and image, expressing these as visual palindromes, often with an alchemical and environmental twist.

Recent publications include *EBBE+FLOW*, funded by Creative Scotland and documenting the (w)ORD Residency and Exhibition project - a cultural exchange between Scottish and Norwegian Artists, launched in Bergen in 2021.

David Faithfull
david@davidfaithfull.co.uk
<http://davidfaithfull.co.uk/>

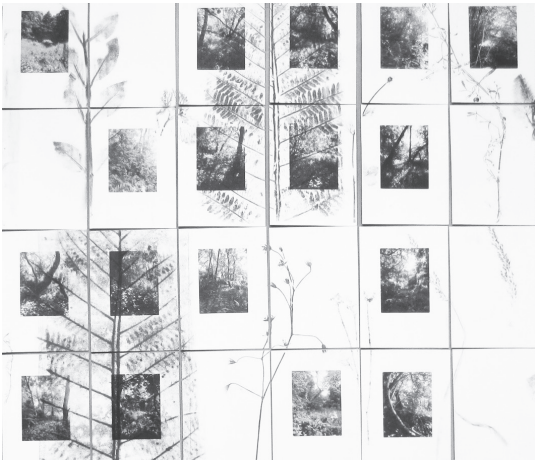
Essence Press



Julie Johnstone is an artist, curator and publisher based in Edinburgh. Through her Essence Press imprint she creates her own artists' books and installations, exploring visual perception, distillation and contemplative experience. Her most recent and ongoing body of work finds its starting point in the life and work of the painter Agnes Martin. Essence Press also works collaboratively with other poets and artists, creating poem-objects and publishing the minimalist journal publication series *Less*.

Julie Johnstone
essencepress@btinternet.com
<https://www.juliejohnstone.com/>

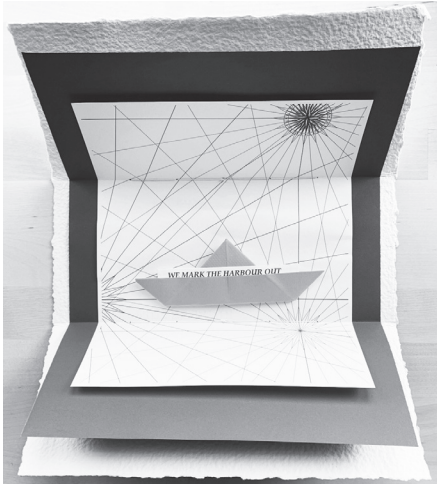
Gemma Lacey



Through the work I contemplate how we inhabit our bodies and environments. The traces one leaves on the other.

Gemma Lacey
gemmagreen@gmail.com
<http://www.gemmalacey.co.uk/books.html>

Gnōbilis Press



I am an environmental artist; my artist's books engage with alternative methods of mapping the land and sea in the context of poetry, literature and mythology. On display is a selection of my artist's books produced over the last few years under my own Gnōbilis Press. Some of these books are small limited editions, others are one of a kind.

I recently completed a collaboration on a new book with Greek artist Cris Gianakos, *TRUNKS: A dialogue on Tree Trunks*, and am currently working on an artist's book based on certain aspects of *Ulysses* by James Joyce and Homer's *Odyssey*.

Alastair Noble
anoble1954@gmail.com
<https://www.gnobilis-press.com/>
<https://www.dunoon-moca.com/>

Gordian Projects



Gordian Projects is an independent not-for-profit press established in 2014. We focus on small editions of work that use art and language as a space for exploration, operating at the intersection of artist's book, literatures, and archive. We work with authors collaboratively in planning, designing and producing their publications.

Tom Rodgers
thombasrogers@gmail.com
<https://gordianprojects.com/>

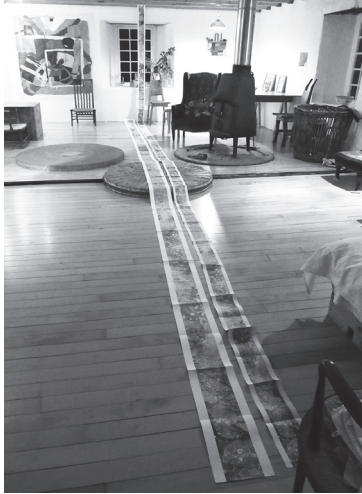
Guy Bigland



Books and printed matter using language and systems to explore the dual presence of potential and limitation within the structures through which we construct the world. The work emerges from over-simplifying, putting things in order, and tidying up.

Guy Bigland
guy@booksaboutart.co.uk
<https://www.guybigland.com>

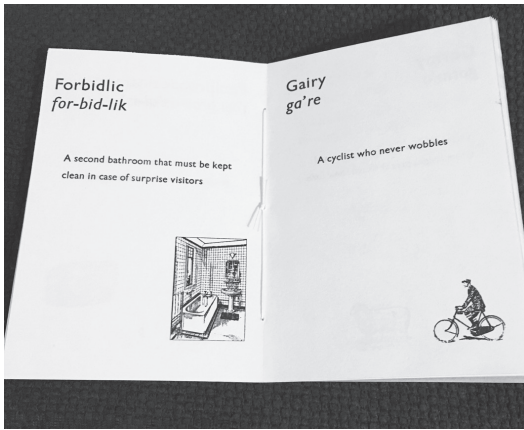
Helen Douglas / Weproductions



My work resides in book. I explore my material in relation to book form to develop visual narratives. I think in sequence. I make codex, concertinas and scrolls. My books are printed offset or in smaller editions with inkjet.

Helen Douglas
info@weproductions.com
www.weproductions.com

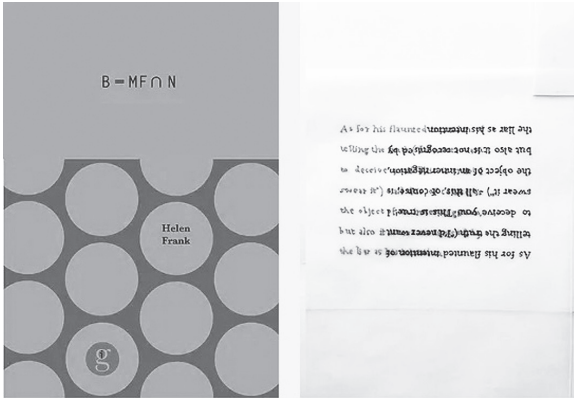
HG Makes



I produce letterpress and screen-printed artists' books and broadsides, and pamphlets with digital text and photographic imagery. I am a founder member of the Juniper Press based in the Bluecoat, Liverpool, a member of Hot Bed Press based in Salford and a friend of St. Bride's Library.

Hazel Grainger
hazelgrainger@gmail.com
Instagram @hgmakes

intergraphia

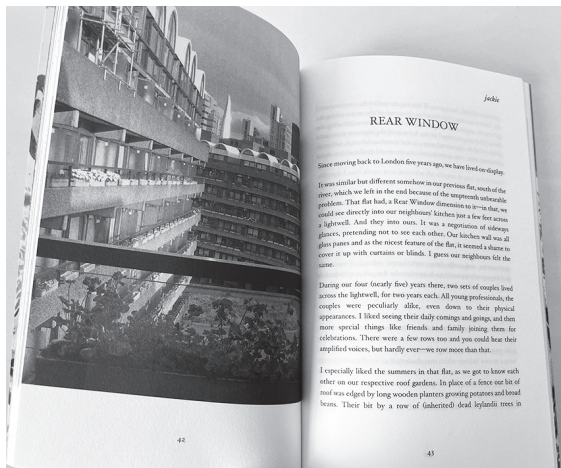


intergraphia is the new publishing project of artist-writers Emma Bolland and Rachel Smith. We publish work by artist-writers at the edges and intersections of text and image. We are committed to intersectionality at all levels, and in addition each series features work by internationally known and unknown artists, breaking down hierarchies of visibility and generating networks of support.

Series 1 consists of eight pamphlets by eight artists and writers, including Anthony Vahni Capildeo and Phil Waterworth, and *Series 2* will include Sascha Akhtar, Karebjit Sandhu, Sharon Kivland, and more.

Emma Bolland
intergraphiabooks@gmail.com
<https://intergraphiabooks.wixsite.com/intergraphia>

Jackie Chettur



Inspired by popular culture Jackie Chettur re-creates recognisable forms. Reading projects focus on her memory of literary classics, for example, distilling Thomas Hardy's *Tess of the D'Urbervilles* into one exhausting trek through the landscape of the novel. Some of these book works sit in public collections including the Saison Poetry Library in London and MoMA, New York.

Jackie Chettur
jackie@jackiechettur.com
<https://www.jackiechettur.com>

Joan Ainley



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

Joan Ainley
j.ainley@w3z.co.uk
www.axisweb.org/p/joanainley/

Joan Newall Artist Book Maker



Joan Newall is a multi media artist and book maker working in cloth and paper that she has hand dyed using indigo, rust, walnut ink and paint. She uses print, wax and stitch on her prepared surfaces. Coptic, French stitch bindings and concertina folds are her preferred book forms. The work incorporates her own prose and poetry.

Joan Newall
Newallaandj@gmail.com

John McDowall



The subject and locus of the practice is the bibliographic in that it is concerned with the associative and physical properties of the book, investigating the nature of the temporality of self-referential dynamics as an underlying characteristic of the work's experience, work that often has its genesis in, and incorporates instances of literary fiction.

John McDowall
j.mcdowall@leeds.ac.uk

Leeds Fine Art



University of Leeds Fine Art students bring together an eclectic range of artists' books and print editions, reflecting the diverse practices and approaches found across our BA and post-graduate courses. Working with photography, printmaking, writing, textiles, painting, collage and drawing, students explore the boundaries and possibilities of the artists book format.

Ellen Burroughs
E.Burroughs@leeds.ac.uk
<https://ahc.leeds.ac.uk/fine-art>

Leslie Gerry Editions



Leslie Gerry, creates large format, limited edition hand-bound books. He both paints and prints digitally with archival inks onto fine mould-made papers. With a stylus and Wacom tablet, he paints on the computer in Illustrator. Working only with flat areas of colour and no tone, he 'cuts out' colour shapes, arranging them on different layers, creating a collage. He first began working this way by cutting out sheets of coloured paper with scissors, similar to the way Matisse created his paper cut-outs.

Recent books include: *Venice Reflections*, with text by Jan Morris, *Marrakesh*, *Lighthouse* and *A Voyage Round Great Britain 2021-22*, to be published shortly.

Leslie Gerry
leslie@lesliegerryeditions.com
www.lesliegerryeditions.com

Longbarrow Press



Longbarrow Press publishes and curates poetry and artist/poet collaborations. Alongside traditionally bound, litho-printed hardbacks, we create handmade editions that cross over into artist's books and artist's multiples, and also produce short films, exhibitions, and sound works. Our books have been reviewed nationally and internationally, including in *The New European*, *The Guardian* and the *TLS*. *This is a Picture of Wind* was selected as one of *The Guardian's* Best Poetry Books of 2020, and was longlisted for The Laurel Prize (founded by the poet laureate, Simon Armitage) the following year; *The European Eel* was shortlisted for The Laurel Prize 2022.

Brian Lewis
longbarrowpress@gmail.com
<https://longbarrowpress.com>

MakingSpace



MakingSpace is a design and print company established in 1995 by Jonathan Ward.

It specialises in artists' books, fine print publications, book design and problem-solving bespoke bookbinding structures for artists and commercial organisations.

MakingSpace also initiates and curates collaborative projects with artists and designers that celebrate and explore the creative possibilities of print, paper and publications.

Jonathan Ward
makingspace@btinternet.com
<https://www.makingspace-design.com/>

Morley House



We are an artist-duo working at the crossroads of visual art and literature - we make artists' books and see them as vessels for narratives. We both grew up at the borders - of cultures, countries, and languages. The fascination with liminal states and spaces translates into our central themes of trauma and healing, violence and communication, unity and isolation.

In keeping with our backgrounds of linguistics and architecture, we see our creative process as world building. Through language, its rigid grammar and syntax, Dinara explores realms of the human unconscious, while Christos Kakouros moves from charcoal lines and watercolour shapes on paper to structured and sculptured narrative.

Dinara Asadulina
d.asadulina@gmail.com
www.morley.house

Mr Smith



Artists Books; sometimes book-like, always bake-lite.

Perfectly inexpensive investments in utilitarian celebrations.

Mr Smith making utilitarian celebrations since 1997.

Phil Smith
smith@sloes.com
www.sloes.com

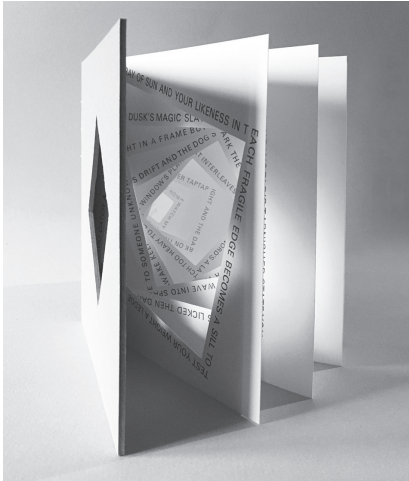
New Arcadian Press



The unique New Arcadian Journal explores the cultural politics of designed landscapes, both historical and contemporary. 54 editions have been created since 1981. The latest is *Atlantic Flowers*, which offers fresh insights into the poetic gardening at Little Sparta in southern Scotland. The text is informed by conversation and correspondence over many years with the poet-gardener, Ian Hamilton Finlay (1925-2006), and the elegant design is complemented by a sumptuous festival of imagery in colour and monochrome: 204 images garland the 228 pages.

Patrick Eyres
patrickjeyres@gmail.com
<https://www.newarcadianpress.co.uk/>

Noelle Griffiths & Andrew Morrison



Noelle and Andrew make limited edition, often large-scale books. Both artists explore word and image combinations and believe in the importance of the hand-made be it through printing, printmaking or unique interventions through painting. They are currently involved in a collaborative book - *Cut and Fold Here*, a commentary on the idea of the 'pristine' utilising a collection of 1950 packaging models.

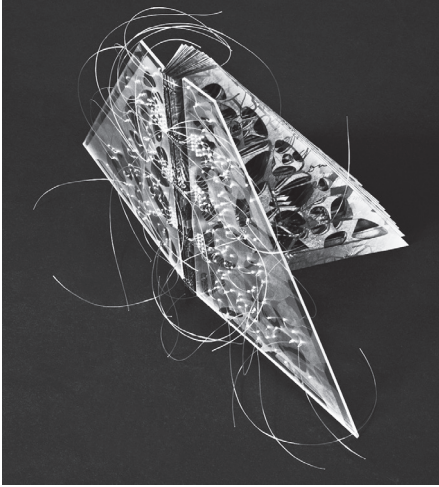
Andrew Morrison

info@andrewmorrisonbooks.uk

<https://www.andrewmorrisonbooks.uk/>

http://www.artistsbooksonline.com/noelle_griffiths.shtm

Pat Hodson



Books have been an integral part of my practice since the early 1990's. They have recorded my explorations of colour, from dye on cloth to digital image - printed on to experimental tactile substrates, whether inkjet on paper collage or thermal transfer on synthetic, heat fused collage. I am particularly interested in the sculptural and tactile possibilities of the folded book form.

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

Rochelle Asquith



I make short zines and comics in my unique style. They are A6, and roughly 10 pages each. They're funny, and mainly feature themes of friendship, love, and they're quite surreal and offbeat. I print them on ordinary printer paper and hand stitch them together because of my limited budget, but I think this adds to the atmosphere of my work; they're pocket sized and fun, and hopefully things people will want to share with others.

Rochelle Asquith
rochellemarieasquith@gmail.com
instagram.com/rochelleasquith

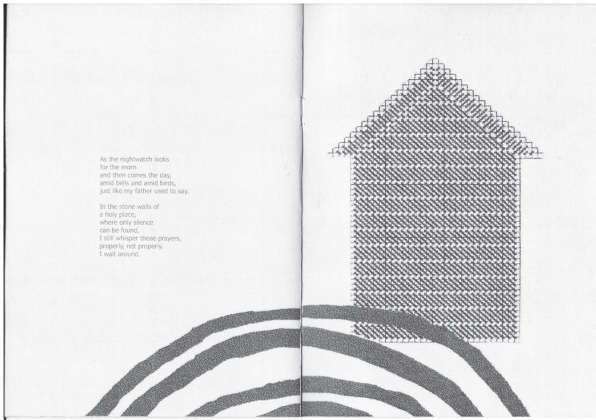
Rock - Tree - Landscape



Artist's book maker Lynette Willoughby and published poet Clare Wigzell experiment widely with handmade book structures particularly encompassing themes of landscape, nature and maps. Our work includes a broad variety of book forms, particularly sculptural books and work that captures the relationship between content, meaning and structure. Our books include: large sculptural pieces often working to particular themes, notebooks sewn onto slate with carved labyrinths, notebooks that play with maps and words and handmade books that incorporate photographs, drawings, paintings, rubbings, prints, bark, prose, quotations and poetry.

Lynette Willoughby
lynettewilloughby@gmail.com
lynettewilloughby.com

Rosaleen Williams



I am a print-based artist who often gravitates to making of artist books. I enjoy how they can be used to collate information, and am interested in how space can be explored from a museological perspective. My own artist books that have explored this include *Shed: Objects and their Stories* and *Conversations about Time*, where I investigated my granddad's shed and interviewed him about the contents of it. Within this space, he has stored countless objects of curiosity and things associated with my own family history. Currently, I am working on a project that explores the numerous stone circles in West Yorkshire.

Rosaleen Williams
rosaleen.williams@gmail.com

Ruth Martin

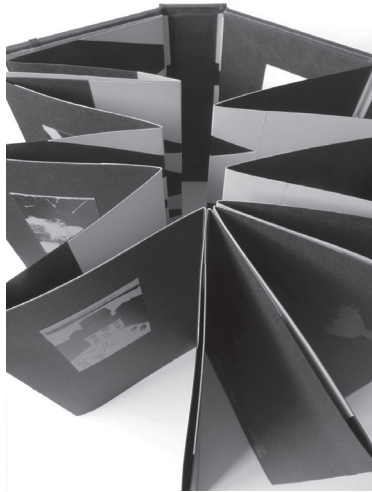


Ruth Martin creates limited edition hand-printed artist's books, produced with hand cut rubber stamps and a sense of fun.

Her books lend wit to workaday items such as matchboxes, string and toothpaste tubes. Ruth has also created books that take a playful look at the art world with titles such as *In the Artists' Aquarium*, a fold out selection of fine art fishes, *Drawing Pins that really draw*, a concertina of amalgamated artists and pins, and *Culture Stock*, a box book that exalts various forms of culture - stock cube style. All are printed in the hope to raise a smile.

Ruth Martin
ruth.martin@gmx.co.uk
www.nothingbuttheruth.co.uk

SALT+SHAW



Our work is tactile and intimate, revealing and enclosing its stories through words, pictures, found objects, collage, drawing and print. Structure, experimentation and construction are vital, uniting the physicality of making with the creative development of each book. Our books create a narrative by exploring themes and ideas, and also in appealing to the senses: the sound of a cover opening, the creak of metal hinges; the feel of textured surfaces; the smell of wood, ink and leather; the discovery of hidden text and objects. We have developed a joined-up approach to making books together, either led by one of us and underpinned by mutual support, or co-produced as a joint piece.

Paul Salt
saltandshaw@btinternet.com
www.axisweb.org/p/saltandshaw

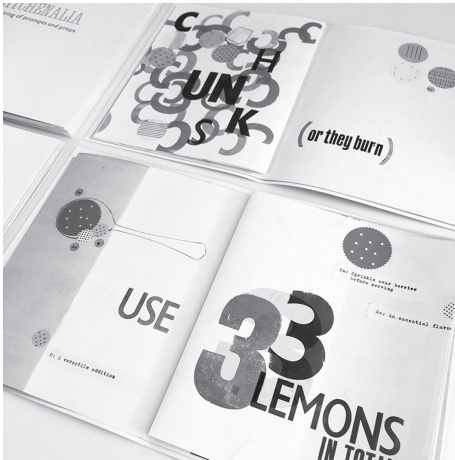
Sophie Loss



That expectations are subverted is an underlying principle of the books, in which on the turn of the page focus shifts from representation and illusion to the material and immediate, and back. The works start with an object, whether material or referential (works of art, literature, anecdotal history), and then diverse transforming procedures are employed to introduce novel situations and possibilities.

Sophie Loss
sophieloss2@gmail.com
<https://sophieloss.com>

The Caserom Press



Tamar MacLellan and Philippa Wood are both educators from the creative arts. Working in partnership since 2006, they collaborate to produce limited edition artists' books as part of The Caserom Press. Their visual arts practice is located within themes of domesticity and seeks to examine the way ordinary, mundane, and decorative objects lend personal meaning to the spaces we inhabit, and our subsequent relationship with these objects. Exploiting the potential of traditional making processes within a contemporary context MacLellan and Wood apply systems, cataloguing, and data collection to inform their work utilising a combination of found surfaces, relief and screen print, letterpress, hand and machine stitch, the typewriter and copy machine.

Philippa Wood
philliwood@icloud.com
<http://www.the-case.co.uk>

The Mindful Editions



The Mindful Editions is an independent publishing house based in Hackney, London. Founded in 2019 during the pandemic, it is a labour of love born out of a need for connectivity in the midst of Covid-19. During a time of loss and disconnection, we wanted to unite creatives across the world, working across all artistic mediums, within the pages of beautiful books.

Through these, we have crafted a platform to promote the voices of the emerging and often-marginalised, championing female, non-binary and queer artists and BIPOC individuals. Working closely with the contributing artists we create a collaborative network that endures far beyond the books alone.

Samuel Woodman
sam@themindfuleditions.co.uk
<https://themindfuleditions.co.uk/>

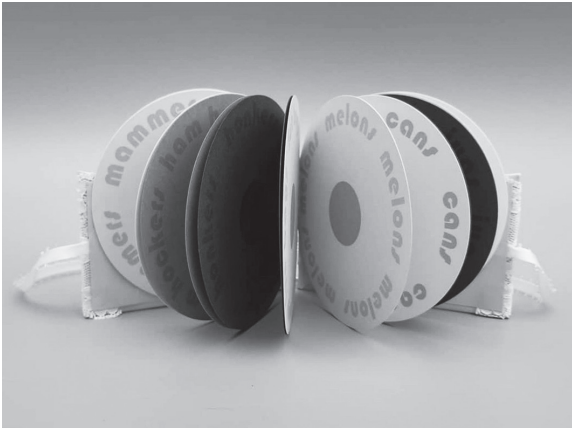
Tim Shore



I make small editions of handmade artists' books from my home in Derby, UK. I'm interested in the marginal, ephemeral and overlooked, and how these qualities can be embodied in small objects, such as books and other poetic objects.

Tim Shore
tim.shore@mac.com
<https://timothyshore.com/>

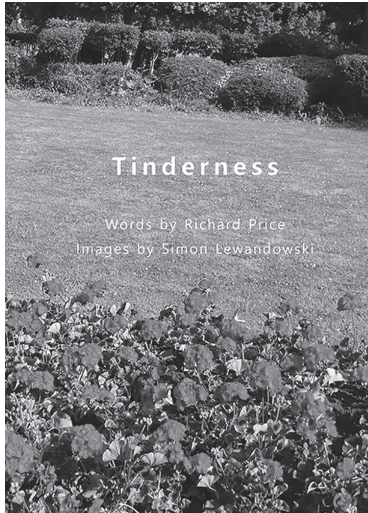
whnicPRESS



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

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

Wild Pansy Press



Wild Pansy Press is a collective art practice and small publisher based in Leeds and London with a considerable catalogue of publications and exhibitions reflecting our proactive and creative role – initiating new, experimental publications and participating in exhibitions and other projects as an independent creative entity.

Recent publications include *Tinderness* with Richard Price, *Saltwort: poems and paintings* by Harriet Tarlo and Judith Tucker, and *Imaginary Landscapes* by Andrea Thoma.

Simon Lewandowski and Chris Taylor
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