

PAGES

New Voices

Cover image: *Books for the Body II* by Chloe Spicer

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PAGES

22 nd International Contemporary Artists' Book Fair	23-71
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Teanne Buxton

New Voices

PAGES is coordinated by artists and researchers John McDowall and Chris Taylor. Founded in 1998 and operating around the hub of an annual Artists' Book Fair, the initiative has provided numerous and wide-ranging opportunities for the development and awareness of the book as primary medium in art practice. Manifestations such as exhibitions, workshops, open calls and curated projects have facilitated experimentation, dissemination and engagement for audience and makers.

Since 2014 the Fair and its accompanying programme of events has been hosted by, and organised in collaboration with The Tetley Centre for Contemporary Art in Leeds. In concert with the event PAGES, in association with The Tetley and the support of Arts Council England, is undertaking a major new project, New Voices. At the core of this is the commissioning of three emerging artists to each develop and produce an artist's book; they have the guidance of three designated mentors to advise them through the process.

These three artists are Teanne Buxton, Sam Hutchinson and Sufea Mohamad Noor. Buxton's surroundings directly influence her practice and, as a woman of Jamaican and British heritage, she uses her experience of race to inform her work. Her area of research examines whiteness as a privilege and the attempts at giving 'other' communities equal treatment through positive action programmes. Using text and print technologies Buxton's project will deal with structural racism through the words we use daily.

Hutchinson is concerned with the processes of traditional and contemporary image making. He works through appropriation and installation, using a mix of photography, sculpture, and performance. His publication will use readily available image

making technologies to question the distinctions between the everyday user of images, the photographer and the artist, exploring the tensions between the demand for freedom of information and protection of intellectual property.

As an interdisciplinary artist Mohamad Noor explores the potential of disregarded objects of daily life. She has also used the process of cooking of food to explore her interests in postcolonial discourse, feminism and the plural identities of those who identify as Asian and/or Black British. Sufeia proposes to create a guide for women of colour to navigate the art world, comprising of interviews and personal reflections.

These three new book works will be displayed together with a representative selection acquired from this year's Artists' Book Fair participants – a new collection forming a touring exhibition and supported by illustrated talks from the curators and commissioned artists starting with the Cooper Gallery, Barnsley, Doncaster Museum & Art Gallery and Rotherham Arts Renaissance (ROAR).

In addition, one to one advice surgeries will be held at The Tetley during this period. These will enable makers to discuss practical and conceptual aspects and to advance a project and, for those new to the medium, to consider the genre's suitability as a means of realisation. Each of the sessions will be with a professional artist of considerable experience in the field – Les Bicknell, Nancy Campbell and Helen Douglas.

The Book Fair consists of 50 stalls at which artists, publishers and educational institutions from all parts of the UK and abroad will display, and speak about, a wide range of book works. A programme of workshops and performances complements the Fair, and spotlight presentations will provide an opportunity to hear about and consider specific imprints and individual publications.





Sam Hutchinson

Our keynote speaker, Sumi Perrera, has a background in medicine and science in Sri Lanka and the UK. Her art practice draws on this experience, and encompasses and integrates several disciplines. With a principal accent on the diverse techniques of printmaking, the work is often taken through into the spaces of the book and of in situ installation.

Two exhibitions curated by The Tetley will be on display at this time. In this, his first solo exhibition in a UK gallery, British-Sri Lankan documentary filmmaker Kannan Arunasalam will present a new film installation, *The Tent*, alongside a selection of his existing short films, reflecting on identity and the meaning of loss against the lasting impact of Sri Lanka's civil war, 1983-2009. British-Pakistani artist Rasheed Araeen will present his photographic installation *For Oluwale II*. The work is a politicised shift in his practice, and one that responds to the death by drowning in 1969 of British-Nigerian David Oluwale in the River Aire that flows through Leeds.

PAGES is grateful to Nicky Bird, Matt Butt, Alison Cooper, Azadeh Fatehrad, Neil McGregor, Sofia Niazi; Bryony Bond and Georgia Taylor Aguilar at The Tetley, and the University of Leeds in helping to making NewVoices possible.



Les Ponts, Julia Farrer, Circle Press, 1996

On the turn of the page

Throughout the history of the book, the part of visual artists has often been to illustrate, embellish and compliment a written text, in this and beyond the writing's initiating role there is the potential to establish a more open and generative dynamic of word and image. An instance of just one mode of production and circulation is the development from the latter part of the 19th century and through the 20th of printmaking facilities and of a wider, though still relatively affluent audience which led publishers and galleries to start to commission limited edition books, for which artists collaborated with and responded to the writing of their contemporaries. Examples of such encounters would include Blaise Cendrars and Sonia Delaunay-Terk, Jasper Johns and Samuel Beckett, and Barbara Kruger and Stephen King.

The basis of such works, the productive principle, may be taken to be in the dialogue of the two languages, and movement from one form to the other; a movement from page to page and on through the space of the book analogous to the allusive intervals of poetry. In the reading of these books, in addition to the formal aspect of images and typographic layout, there is an awareness of the qualities and materiality of process. From the illumination of manuscripts and the print techniques of etching, woodcut and silkscreen to the physicality of the book itself, its size, paper, method of binding and sequence of pages, whether elaborate or basic – all these integrated elements are of course also text.

One such book is *Les Ponts* by Julia Farrer; this is a response to Arthur Rimbaud's prose poem *Les Ponts (The Bridges)*, part of *Illuminations*. This line is from the beginning – 'A weird pattern of bridges, these ones straight, those convex, others slewing downwards or aside at angles to the first'. The body of the book

is presented loose in a cover (which carries title, translation of the poem and colophon) so that it may be removed and if partly unfolded, stood. Unusually, positioned within the accordion structure are two single pages, as these are turned they reveal the originating text. On these pages are two of the six relief prints of geometric shapes that face each other in pairs. The book is an architectural coming together of subject and rhythm, of print, paper and fold.

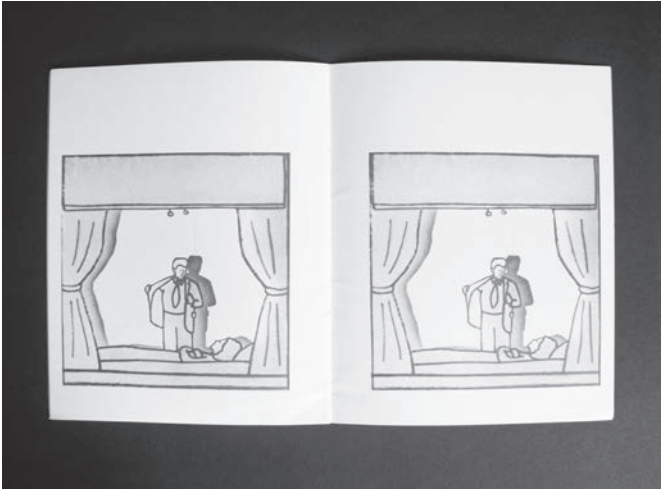
This coalescence of word, image and page is just one of the multiplicity of means found in the use the book as medium in artistic practice. The term of artists' books may generally be taken to refer to books made by artists as primary works, in which concepts have been developed and materialised in the most appropriate and effective form of a book, a self-sufficient and potentially easily disseminated medium. In the engagement with these works, whatever the subject or formal content, there is a consciousness of the physicality of the object, an awareness of holding a book, of reading and of return to the book – a reflexivity that may be taken as a key aspect of the experience of artists' books.

In the 1960s and early 70s the painter and printmaker Ed Ruscha produced a number of books which he had printed in runs of several thousand copies. Most of these consisted of black and white photographs taken by the artist, each book forming a typology of a feature of the urban landscape of Los Angeles such as parking lots, palm trees, apartment buildings. Of these books Ruscha has said that they have the inexplicable quality he was looking for, a “kind of a Huh?”

His 64-page book *Nine Swimming Pools* comprises of nine colour photographs of outdoor swimming pools (and one of a broken glass), these are distributed apparently at random among the remaining blank pages. The layout in fact is the result of the



Nine Swimming Pools and a broken glass, Ed Ruscha, self-published, 1968



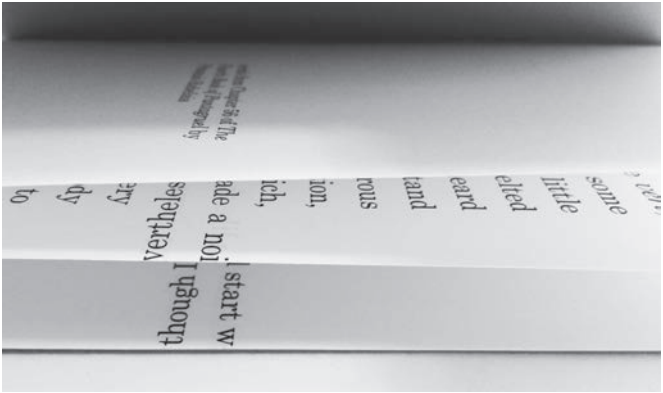
Sure I'm sure, Ida Applebroog, *Dyspepsia Works*, 1979

printing and finishing process of imposition, folding and binding. On looking through the book these many empty pages cannot but be noticed, they tend to intrigue, and so may be more engagingly active than the representations of deserted pools.

Sure I'm sure is a book from one of the three series of small, stapled pamphlets that Ida Applebroog produced between 1977 and 1981, each set is printed in lithography in a monochrome – black, brown or blue, all the books have the subtitle *A performance*. In each book a single drawn image is repeated, the scene is observed through a window with tied back curtains and a partly pulled down blind. The stillness of the image is reinforced by its repetition, accentuating the tension of the muted drama. As one goes from page by page the appearance of words, of a voice on otherwise blank pages – one side of a brief exchange, do not bring any relief, nor when the last picture is reached on the verso of the back cover is there any resolution. To the contrary, this layout seems to imply a circular return to the start, and to a reprise.

Escapade is a book that I made in collaboration with Sophie Loss. Our starting point was François Rabelais' evident enjoyment of words, his play with language creating a complex and rumbustious world, a world in which his words seem to romp along together with his larger than life characters.

Taken from chapter 56 of *The Fourth Book of Pantagruel*, the excerpted passage describes the moment that the cries of a past battle, having been frozen in winter, are heard again as they now thaw. In *Escapade* one line extends out of the text block, across the margin and overleaf, and on through the central divides from page to page, an unbroken single line that may be seen as a manifestation of the continuity of the flow of reading. The words' signifying transparency, already eroded by this break from conventional print layout, is more definitely



Escapade, Sophie Loss and John McDowall, self-published, 2016



disrupted when the line reaches the folded inner edge of the book's last page and collapses into disarray. To proceed the text turns around and over and retraces its course, an action in print emulated by the reader in turning over the book in their hands. Arriving back at the initial page the words once more rotate 180 degrees and return to a contained order.

In the painting *Annunciation* by the contemporary of Rabelais, Bernhard Strigel, spoken language is rendered doubly material in its depiction as a scroll and in its painted representation. The foregrounding of the medium that came with Modernism also encompassed 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 were matter to be moved about - accumulated, re-ordered or erased. These new formations are open to manifold possible readings, readings that may take account of the disjunctive contiguity of words and pages and of the procedures employed. Books, and artists' books especially, embody the convergence of the concrete and the mutable, and so with the turn of the page reflect the movement of the hand accompanying that of thought.

Dr John McDowall



Turn the Page..., Sumi Perera, 2008

Craft in Conflict: the work of Sumi Perera

In 2008 PAGES made an open call of international scope, new book works created specifically for the exhibition and to be displayed throughout the length of the refurbished entrance hall of Leeds Art Gallery.¹ Entitled, *From Book to Book*, the theme of the exhibition asked for 'a response to books themselves. This could be to the form of a book, to the physicality of volume and content, of paper and printing, of structure and sequence, or may be to reading in general, a distinct piece of writing or the presence of books, whether on home bookshelves, in libraries or in specialist collections'.

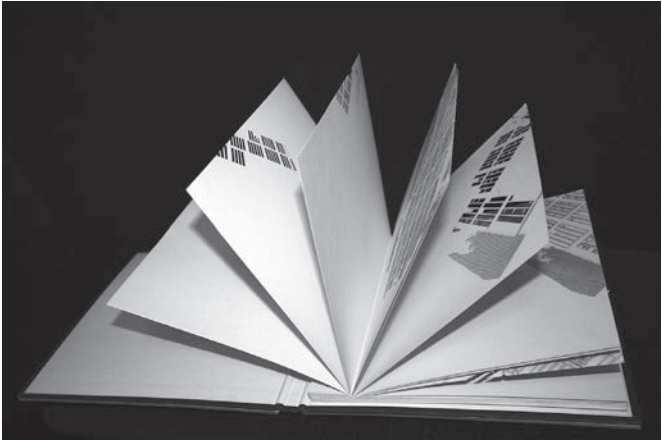
Of the many artefacts from across the globe submitted for selection, one particular book work stood out in succinctly encapsulating aspects of the theme through its apposite use of media and format. This was *Turn the Page...*, an artist's book by Sumi Perera which explored the problematics of the 'page turn' in music manuscripts. What was distinct about this submission was its ability to expose a simple action – that of turning the page, an action which we as book artists continuously present as integral to the genre in creating a clear sequence and narrative – as being equally an impediment as it is a necessity when encountered through music/sound performance.

Accompanied by an audio recording created through the turning of the pages of a collection of different publishers' scores of Beethoven's *Sonata in C - The Pathétique*, the narrative is reflective of the inherent rupture. Using blind embossing and laser cut, what would normally be a visible, printed ink score is fashioned transparent and a mimed playing of the sonata only becomes audible at the points of turning the page. We experience the sound of skin against paper, the flapping of the page as it curls over; the creak of the binding – that point in the musical narrative, where for a briefest of moments the score,

the musician and the audience just might be suspended in time as we realign from bottom recto to top verso. Perera underpins this paradox by the actual fusing of pages and the introduction of different paper types and weights in order to intensify the acoustic characteristics of the medium and its material qualities. Then, as we come to discover in other works by the artist, a requisite *modus operandi* comes into play whereby she hands over the artefact or score to the viewer/reader to re-collate in whatever order and edit however they wish.

Going against the usual structure of the book, that of a beginning, a middle and an end, Perera provides a space for infinite possibilities and multiple authors, creating “modules that can be re-sequenced and re-aligned to develop variable permutations and encourage participatory involvement, to share the final editorial control with the viewer to transform the ever-evolving work”.²

These possibilities for variable permutations are no more evident than in her constantly evolving project, *Building Blocks Book*, and its numerous subsequent iterations including *The Negative Space of Architecture* and *The House That Jack Never Built* (2008). Once again we find Perera exploring human interaction, not only with the concepts and her quizzical ideas surrounding architectural and public spaces and how we build between and move within, but also the physical interaction with the artists' books she produces – the rearrangement and reinsertion of pages which allow the audience and participants new opportunities and pathways to proceed. Through the positive and negative space of the page or the type font, the Underground versus over ground, the artist takes us on journeys that are at once fluid and at other times obstructive. In these cityscapes, the U-turn is as common as the page turn – a necessary rupture in a free-flowing narrative.



Building Blocks Book, Sumi Perera, 2008



Subliminal Places, Sumi Perera, 2017

Participatory involvement is a crucial element in the work *Subliminal Spaces* (2017), a multi-media installation selected for the rural touring exhibition Craft+Conflict.³ Curated and produced by Dr Karen Babayan in collaboration with PAGES, the exhibition brought together artists from Sri Lanka, Sweden, Syria and the UK who address issues of conflict in the broadest sense, employing a diverse range of traditional and contemporary craft media, techniques and appropriation such as artists' books, printed ceramics, 3D printing and recycled materials. From war zones to rural economies, migration to the environment the show dealt with subjects that may affect us personally and professionally, at home or abroad.

The *Subliminal Spaces* installation emerged from a series of exquisite handmade prints, found objects and paper constructions, and for Perera it touches on the private, local and global. She says, "There are many underlying strands: *Subliminal Spaces* was a reflection of uncertainty but also of survival. The piece originated during the Grenfell tragedy, hence the visible marks of fire and scorching. It contains blue prints of a house we never built in Sri Lanka due to the civil war. Elements of my current house are also there, objects from my kitchen and garden."⁴

This multi-layered work is both structurally and conceptually complex, composed of architectural drawings, laser cut templates, printed surfaces and a variety of curious objects. As each time the exhibition moved from rural venue to rural venue the installation was transformed in response to new environments and space limitations (from community libraries to twelfth century church naves to maritime visitor centres) creating a challenging but creative process for the curators to rethink, re-edit and rebuild the 'narrative'. Through direct engagement or happenstance, each encountered audience (including agricultural workers, ex-mining communities, the localities' school children, the occasional inquisitive rambler or

tourist, and migrant families from Afghanistan, Iran and Syria), each brought to the work an unimaginable range of personal histories, tragedies, expectations and questions.

To understand Perera's working methodologies and her underlying motivations, one might need to be aware of her background as a medical clinician and scientist. In complete contrast to her initial training to become a doctor, Perera makes clear that her artists' books and installations make "no attempt to provide a manual for a subject or theme discussed, provide any answers to a problem or even present a logical and coherent narrative. They are not case studies. In fact, they are organic ramblings of an artist approaching a subject as an 'outsider' with absolutely no credentials, simply reading and researching, garnering facts from books, newspapers, online articles, Wikipedia etc. [...] It is mere play, unplanned and develops with time."

Yet, she states, this freedom to experiment and pursue unidentified lines of enquiry, to put aside the rule book and take risks is "with hindsight... exactly what I was trained to accomplish as a doctor and scientist too... once you gain your license to practice, it is your responsibility to totally free-wheel. You have to learn to assay a patient's condition on the spot... devise your own experiments as a scientist who has to discover something ground-breaking and innovative."⁵

As with the artist, she implies, and so with doctors and scientists who must also learn to "play" in order to deconstruct a situation and rebuild from the ground up, putting aside predetermined and rigid practices and encouraging experimentation and collaboration. For Perera, life is not an open book but one to be rewritten, reinvented and reimaged.

Professor Chris Taylor, University of Leeds

Endnotes

¹ From Book to Book, exhibition, Leeds Art Gallery, 6 March-20 April 2008. Curated by John McDowall and Chris Taylor. Catalogue (Leeds: Wild Pansy Press, 2008).

² Scuola Internazionale di Grafica, Venice, Italy, October 2010.

³ Craft+Conflict, Highlights Contemporary Craft Tour, 8 September -25 November 2018: The Old Courthouse, Shap, St. Mary's Church, Kirkby Lonsdale, and The Forum, Barrow-in-Furness, Cumbria; The Maritime Centre, Newbiggin-by-the-Sea, Northumberland; Bowlees Visitor Centre, Newbiggin in Teesdale, The Witham, Barnard Castle, and St. Thomas' Church Hall, Stanhope, Co. Durham.

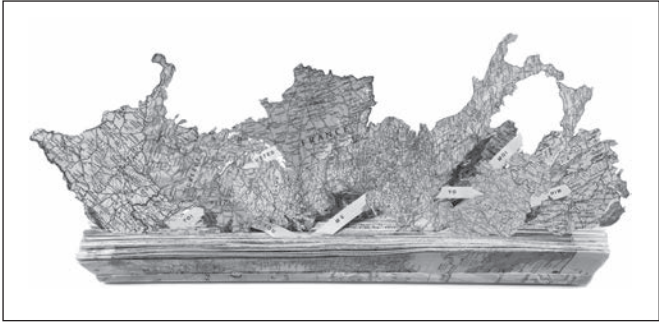
⁴ Craft+Conflict, Karen Babayan (Leeds: Wild Pansy Press, 2018).

⁵ Email correspondence between Perera and Taylor, 10 February 2019.

PAGES

22nd International Contemporary Artists' Book Fair

Anne Rook



Encounters and journeys with their accompanying experiences of misunderstanding, displacement, dislocation, hope, and suffering are the subjects of recent books.

You, Me, Toi, Moi is a 3D book constructed from cut-out maps inserted into the spine of a World Atlas.

The Other Side of Me is a book of drawings based on the reading of a poem by Robert Vas Dias which focuses on the incomprehension between people.

In *Across* repetitive ink lines run across the page suggesting the tedium and fear of long journeys above the sea.

All of the books are hand-made and printed in small editions.

annerook27@yahoo.co.uk

<http://www.annerook.net>

Annie Fforde



Prima la Musica was my first edition and first attempt at typography. This is an illustrated book with my coloured collographs of French poet Laurent Grison's words; the text is bilingual, in French and English.

Crossing the Water responds to the poem by Sylvia Plath. My illustrations are produced as etchings and embossing. The typography is by Yves Olry, and the text is in English with the French translation by myself and Catalan translation by Katy Vives-Phipps.

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ArchiveX0



ArchiveX0 is a repository of book art work by Lynne Barker and Jan Hopkins and exists in the mysterious space where digital and the handmade come together. You will find neural networks expressing themselves through a print on demand system, generated images and text made to take away, drawings by robots and humans in tandem and more. Lynne creates digital archives that pay close attention to what's overlooked in the real world, surveying and documenting the unnoticed dramas in urban environments. Jan works with her machine collaborators to create book art that explores what's at stake when an artist is entranced by the digital.

Jan Hopkins
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www.lynnbarker.co.uk

Art and Design, University of Leeds



The students on the BA Art and Design programme present their curated selection of artists' books. This includes books made by Design students having taken the Book Arts module, some of the work having been made specifically for the book fair.

Andrea Thoma
a.thoma@leeds.ac.uk
<https://ahc.leeds.ac.uk/design>

BA Fine Art UCLan



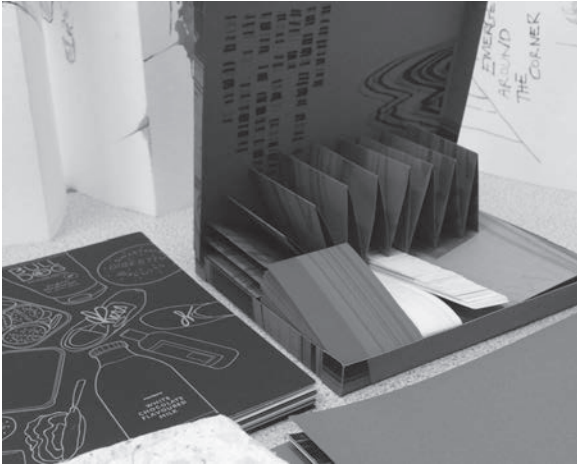
Fine Art at the University of Central Lancashire is a broad based course, which fosters dynamic and exciting creative work in large purpose-built studios. Students at UCLan are encouraged to consider 'the book' in many ways, including as a container and device through which to display and disseminate art as an alternative to, or as well as 'the gallery'.

Craig Atkinson

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www.uclan.ac.uk/courses/ba_hons_fine_art.php

BA Visual Communication – Leeds Arts University

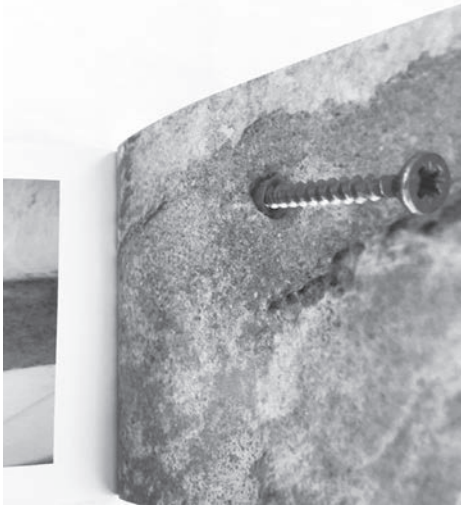


The BA (Hons) Visual Communication programme offers a truly multidisciplinary studio environment underpinned by design methods. Students on the course create work that reflects their own interests and responds to the requirements of the contemporary creative industries.

The collection of bookworks demonstrates the diversity of practices across all years of the course. This range of work spans artists' books, photobooks, and a range of illustrative and design approaches to visual and textual material, as well as printmaking and paper craft.

Richard Nash
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Best Books by Bernard & Anwyl



Contemporary artists Anwyl Cooper-Willis and Bernard Fairhurst make artists' books which appear as little jokes, delicious, light, and funny, but slowly other agendas emerge to pose and probe serious questions.

Bernard Fairhurst
bfairhurst05@aol.com
<https://bernardanwyl.wordpress.com>

Café Royal Books

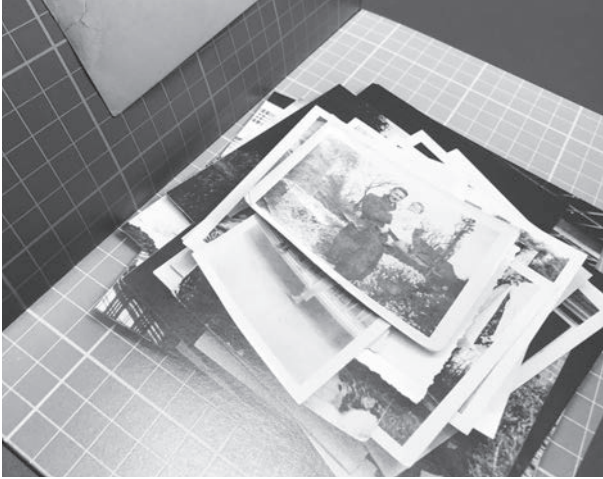


Café Royal Books is a publishing project that sources, gathers, and presents post-war British documentary photography. This includes international photographers working within the British Isles, and photographers from the British Isles working internationally. There are a few exceptions.

I publish roughly 70 titles each year as part of an ongoing series, each adding to this publicly accessible collection of important, and otherwise much neglected genre. To date, I have published 350 books in this series.

Craig Atkinson
Craig@caferoyalbooks.com
caferoyalbooks.com

Camberwell College of Arts, MA Book Arts



MA Book Arts at Camberwell College of Arts focuses on debates about the cultural, creative and individual functions of the book. The course engages with aspects of the book such as sequence, poetry, structure and materials; encompassing printed multiples and sculptural one-offs.

Tanya Peixoto

t.peixoto@arts.ac.uk

<https://www.arts.ac.uk/colleges/camberwell-college-of-arts>

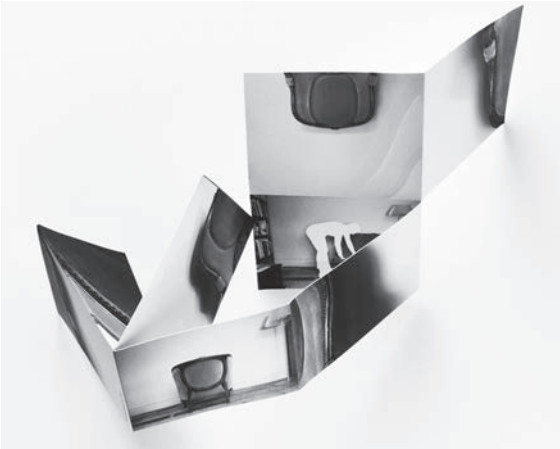
Carla Moss



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

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Caroline Penn



Using photography, drawing and collage, I make books and small installations exploring memory and intimacy within domestic space.

A recurrent theme explores the emotional relationships that people have with chairs. Chairs have both material presence and ontological absence and are immediately resonant of the person to whom they belong.

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www.carolinepenn.com

Chloe Spicer



I am a Library Curator and bookish artist exploring books for the body, perhaps having 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.

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Container Arts Collective at UCA Canterbury



Container is a collective of artists and lecturers from UCA Canterbury. We are united in our interests in the book as an object; it's tactile form, it's playful nature, the way a viewer interacts with it, and ultimately it's accessibility. As a group of artists from different disciplinary backgrounds our common interest is in developing ideas through examining what a book can be or represent, from sequential narrative to sculptural form. Our books are handmade, generated from diverse production methods, processes and materials, creating limited editions to one off pieces.

Rob McDonald
rmcdonald@uca.ac.uk
<https://www.uca.ac.uk>

Coventry University



The work on display is a selection of handmade books by the students on the BA (Hons) Photography course at Coventry University.

Emma Lambert
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www.cuph.co.uk

Daniel Lehan Books



I make concertina, pamphlet, and stab bound editions of my collage books. The books sometimes employ collaged texts. They are laser printed, except for the series of three based on postcard books of Indian cities which are printed using risograph. I have recently produced my first perfect bound book, *Animal Orchestra*, featuring collages of animals playing musical instruments. *Greek Sculpture and Hummingbirds* are coil bound with images of the birds printed on acetate, overlaying the images of the sculptured forms.

daniel@daniel-lehan.com
www.daniel-lehan-books.co.uk

David Barton



In the past few months, eight A4 books of drawings, and drawings and paintings have been published.

The figure struggling to relinquish awareness of self in order to reveal its coming into being through work.

moya.barton@ntlworld.com

David Faithfull

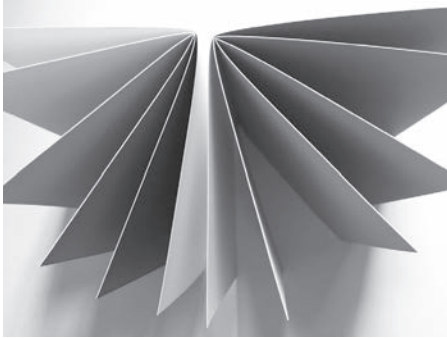


David Faithfull is an artist, printmaker and curator, based in Edinburgh. He lectures at the University of Dundee and publishes artists' books under the Semper Fidelis imprint. His work incorporates an alchemical integration of processes, materials and ideas combining drawing, printmaking and photography. Creating installations in site-specific locations he frequently collaborates with writers and poets.

Recent projects involve screen-printing squid ink and seaweed paste on the beaches at Santander, Spain for the Impact 10 International Print Conference. He exhibits internationally and has work in numerous collections.

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Essence Press



Essence Press publishes works by Julie Johnstone and, occasionally, other artists and poets. The works explore visual perception, distillation and contemplative experience.

Julie Johnstone
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Fine Art Leeds



The artist's book plays a significant role in the processing and realisation of ideas at all levels of teaching and learning – undergraduate, postgraduate and research. The potential of the book format as something that can be viewed, read and handled is considered alongside conceptual, critical and theoretical discourses on the genre and in parallel with all other fine art practices.

Photo: Dave Woodhead, 2018

Chris Taylor
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<https://ahc.leeds.ac.uk/fine-art>

Found Fiction



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.

Steve Clarkson
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www.foundfiction.org

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, art writing, literature, and archive. We work with authors collaboratively in planning, designing and producing their publications.

Tom Rodgers
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<https://gordianprojects.com>

Illustration BA(Hons), University of Derby



The final year Illustration degree students present a collection of their artists' books.

Nicki McNaney
n.mcnaney@derby.ac.uk
www.derby.ac.uk/undergraduate/art-design-courses

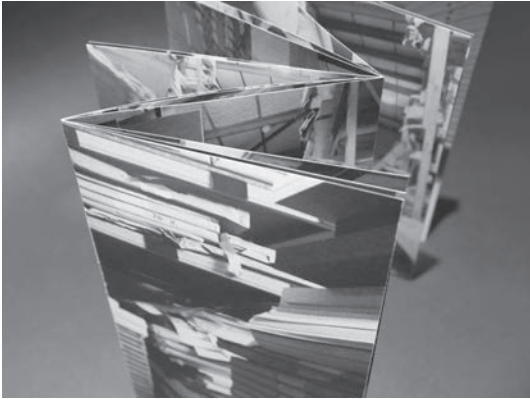
Jackie Chettur



My practice is underpinned by the elaborate construction of new versions of recognisable cultural forms and having immersed myself in the world of literary fiction I have produced several projects that show how a text might work through a reader. A 46 page publication, *A Novel in Six Parts, Parse I*, is printed in continuous runs using a Dot Matrix printer. This publication is an adapted and distilled version of Fyodor Dostoevsky's 19th century novel *Crime and Punishment*. Emotionally charged excerpts from the novel print in a seemingly unending flow onto continuous paper. Publications can be separated whilst the printer continues to run, by tearing the perforations on the paper.

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www.jackiechettur.com

John McDowall



My books also and in a myriad of ways draw on previous books, and some do so specifically and explicitly, the source being a particular text transformed somehow, becoming another work, to be read in turn, an event. And sometimes with this comes intrigue for expectations of the book and how it functions might be surprised or subverted. I have taken down a few such books from my shelves ...

j.mcdowall@leeds.ac.uk

Judy Goldhill and Philip Lee



These are artists' books that engage the reader physically and emotionally. Judy Goldhill's books contemplate, through photography and allegory, sites of public and personal memory. Philip Lee's books, which trace and reflect the corporality of live performances, require the reader's actions to animate his body on the page, creating an illusion of movement and liveness. Both artists are members of the AMBruno collective.

judy@judygoldhill.com / www.judygoldhill.com
pjeel@hotmail.com / www.philiplee.ac.uk

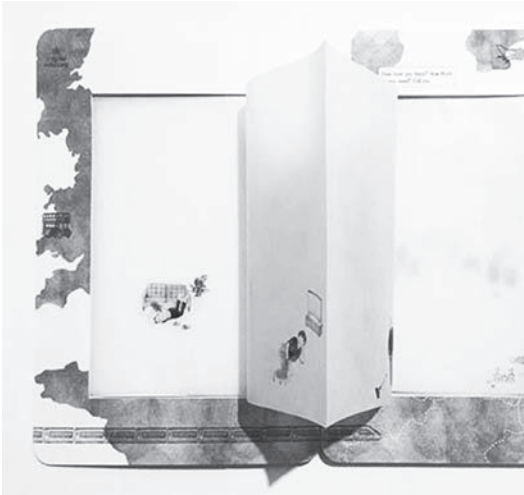
Less Than 500 Press



Less Than 500 Press is a Canterbury-based small press producing illustrated poetry books, zines (on a variety of subjects, most recently travel and politics), photography books, Foxhole magazine (a mixture of non-fiction, fiction, art and photography and creative projects: www.foxholemagazine.com) as well as a new series of books and pieces exploring the authority of the printed word and the way in which narratives are presented. All books and zines are print only, affordable, lovingly designed items.

Mark Beechill
callard_bowser@hotmail.com
www.lessthanfivehundred.com

Lion and Lamb Press – UCA Illustration



The Lion and Lamb Press is the imprint for the BA and MA Illustration courses at UCA Farnham. The press publishes and promotes the work of students and staff of both courses. The work is largely illustrated books, publications and zines as well as prints, both handmade and digital. Narrative and documentary illustration are strong themes with many students choosing to explore these through the book form.

Jane Cradock-Watson
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instagram: ucamaillustration

Longbarrow Press



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

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

Mandy Brannan and Jane Craddock-Watson



Craddock-Watson explores the beauty and fragility of nature within suburban environments, bringing the overlooked and unnoticed to the attention of the audience both visually and sensually. Themes of death and decay, nature within the urban environment and isolation and escapism within nature are explored, with particular emphasis on communicating materiality through a haptic reading. Brannan combines book formats with mediums that are adapted for each different project: manipulated washi papers, photographic images, pencil line and shading, and informational text. The viewer is invited to examine interesting detail of certain architectural structures.

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www.janecradock-watson.com

New Arcadian Press



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. 53 editions of the New Arcadian Journal and 70 Broadsheets have been published since 1981, and collected by libraries and individuals throughout the English-speaking world.

Drawing by Catherine Aldred

Patrick Eyres
patrickjeyres@gmail.com
www.newarcadianpress.co.uk

Old Bear Press



Old Bear Press comprises three artists, Heather Chou, Deborah Stevenson and Kathryn Poole, who share a common passion for fine art printmaking and bookbinding. With diverse styles and fields of interest ranging from acutely observed natural history illustration through digitally manipulated still life to contemporary oriental subjects, the artists' work collectively tends towards a quiet aesthetic, each favouring a monochrome or muted palette. The group remains faithful to the hand crafted and traditional, producing unique prints and artists books in small editions.

bears@oldbearpress.com
www.oldbearpress.com

PagePaperStitch

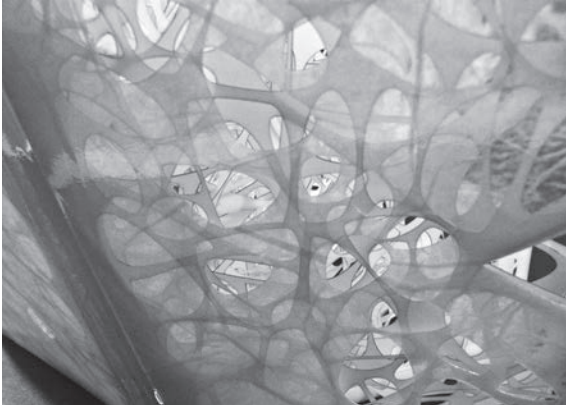


Annwyn Dean and Joan Newall have been exhibiting their book art together since 2010. Newall is currently examining the invisibility of old age together with her place within society, and incorporates poetry into the books constructed from tissue, wax, rust and stitch.

Dean is concerned with what happens beyond the edges of textile fragments and unpicked seams. She uses collograph prints and hand formed letters. Both reflect their chosen subject matter in the style and structure of their books.

Annwyn Dean
annwyn_dean@hotmail.com
www.annwyndeandean.com

Pat Hodson



I make unique book objects and multiples in small numbers, often combining hand with digital processes; some record my response to place and time, while others explore the physicality of surface, whether of paper or experimental materials and print technologies such as heat fused, non-woven polyester and plastic lamination.

My experiments with unusual, sometimes mundane materials, techniques, and technologies have evolved because touching is an important part of experiencing a book. I continually search for materials which will not degrade easily when handled such as laminated paper and transparent polyester film.

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

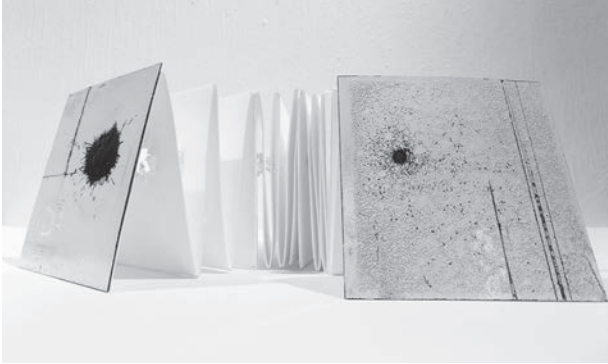
Red Plate Press



I am an artist working with print, language and geography. My work is frequently site-specific and considers how sense and experience of place can be represented. It explores the ways we describe liminal states and how landscape shapes understanding. I work primarily with letterpress printing on paper and in using what was once an industrial process I am interested in where the multiple meets the unique, where the ephemeral meets the archival. The final work varies in form and scope from small artists' books, chapbooks and prints to large-scale scroll installations.

David Armes
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www.redplatepress.com

Sarah Patterson & Chris Sheath



We are mother and daughter book artists from West Wales with a huge variety of styles of book, from large lead covered hand printed sculptural books to small pyrographed leather insect journals. The books use a variety of materials including braille paper, card, lead, bookcloth, leather, enamel, wood and mirror.

Sarah Patterson
alwazsmiling@hotmail.com
www.stonespiralgallery.com

Sophie Loss



I draw on the structure and mechanics of the book as a source of inspiration, leading to works where recto and verso playfully pull and push with or against each other.

sophieloss2@gmail.com

Sue McClaren



I am a founder member of Juniper Press based in the Bluecoat, Liverpool, a member of Hot Bed Press based in Salford and a friend of St. Bride's Library.

Printed on Albion presses, I produce letterpressed artists' books with hand set text and bound with screenprinted covers or book cloth, and also Broadsides.

chloweb@blueyonder.co.uk

The Common Press CRICH



Developed within a broad fine art practice, my bookarts reflect an engagement with printing; a non-hierarchical enjoyment of the process, techniques and smell of ink. This includes letterpress, intaglio, relief and even digital processes.

Experiments with ideas and book structures reflect an interest that includes the history and archetypes of the form and responds in an open-ended range of continuously evolving multiples. These books are an acknowledgement of place and memory, moderated through the agency of marks, drawing, words and diagrams which hopefully have a relevant connection and engagement with the viewer.

Peter Knight
pandaknight161@btinternet.com
www.peterknight.org

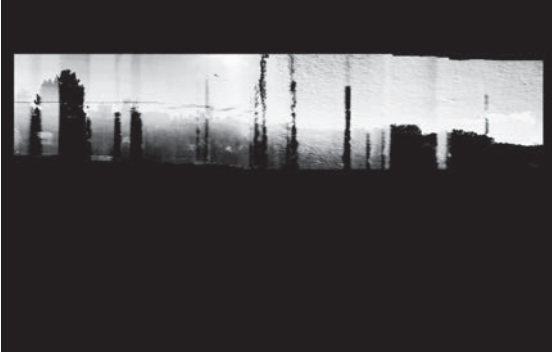
The Portico Library



The Library's residencies and exhibitions programme has supported and showcased over 55 artists in 2017/18, many of whom have created new one-off or limited edition artists' books and publications as part of their projects. The unique history and collection of The Portico Library in Manchester has inspired these artworks, that are often explorations of the nature of libraries, literature and archives themselves as well responses to particular themes.

James Moss
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www.theportico.org.uk

Thomas Tomasska



My work is primarily rooted in the Landscape. Using photography, painting and drawing as a starting point the work evolves through many stages; fragmenting, distorting and searching for unique visual possibilities.

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www.thomastomasska.com

Tim Shore



My recent work has focussed on my daily walk to work, exploring the experience of walking, close looking and remembering or recalling. Books include *Walking and Talking* (2018), a verbatim word list transcribed from audio on my phone that describes everything I see of note as I walk and talk - idiosyncratic and demonstrating a limited lexicon. *birdbrain* (2019) is a loosely structured 'diary' of tentative bird sightings, also made on my way to work, about knowledge, recall and the gap between the two. *Exercise Book* (2018) is also about duration, and drawing not very well, while *sunshine* (2018) is a temporal book that uses natural light as its material and the sun as a motif.

tim.shore@mac.com
<https://timshore.me/>

Tom Kindley



I tend to find inspiration for my work through various ancient mythologies, as well as nature. I make a range of colourful concertinas and zines that are realised on the risograph; these tend to have a more ephemeral quality and are very affordable as a result.

In addition to my self-published work I also have a graphic book published by Cicada books (2016). The book consists of ten different Greek constellations and the stories of how each got their name.

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cargo.collective.com/tomjuice

TRACE Editions

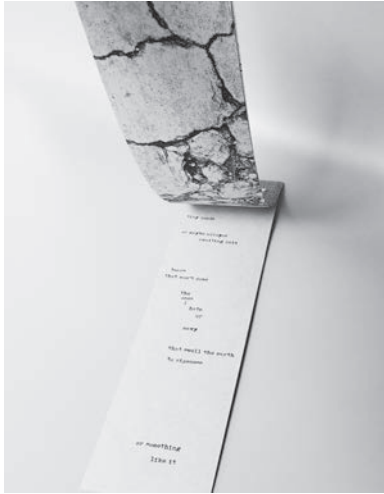


TRACE is an artist led project examining the intersections between literature and the visual. It was the first artist-led project to exist beyond London and the only venue to feature photography in the South West.

In 2005 TRACE Editions began publishing artist books – some hold iconic status, particularly Chino Otsuka's *Imagine Finding Me*. Since relocating to the North of England a series of pilot residencies have taken place in the TRACE Shed. New books for 2019 include Anna Taylor's *A Line Against Firs* and W. John Hewitt's *Daily Drawings*.

Sian Bonnell
trace.shed@gmail.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, exploring and developing ideas heavily influenced by the individual environments which the artists inhabit. In addition, individual works are available from Egidija Čiricaitė, George Cullin, Pauline Lamont-Fisher and Erin K. Schmidt, amongst others.

Pauline Lamont-Fisher
pauline@burntbarn.co.uk
<http://whnicpress.tumblr.com>

Wild Pansy Press



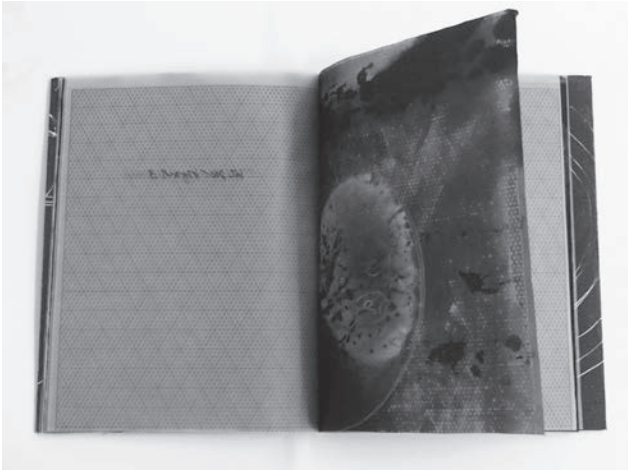
Wild Pansy Press develops projects in collaboration with artists and galleries through the design and publication of artists' books, catalogues and those that sit comfortably in-between.

New works available for 2019 include *Swallows and Armenians* by Karen Babayan; *Walpurgisnächte* by Barbara Ryan, *Spatial Listening* by Alex De Little, and *neverends: poems and paintings* and *outfall: poems and drawings* by Harriet Tarlo and Judith Tucker.

Photo courtesy of the Guzelian family archive.

Simon Lewandowski
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www.wildpansypress.com

Z46



Z46 is a nomadic, collective art practice dedicated to the expanded field of painting and print. It aims to make visible the hidden practices of research and experimentation that occur within the artist's studio, focussing on the accidents and tinkering that forms part of the creative practice.

The collective produces exhibitions and promotes artists' books and independent publications that focus on making the invisible visible and at PAGES will present a small selection of publications by artists from Catalonia and the United Kingdom.

Jo Milne
info@jomilne.com
<https://studioz46.wordpress.com>

ZHOU BIN



These art manuals are my record of life. Some of these books have texts and drawings, some are complete narratives, and some are just a discussion focussed on the form of binding and the paper itself; I call these 'half books'. I made some blank pages for ordinary people who are willing to feel life and record life with paper and books.

周滨

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Design and layout John McDowall and Chris Taylor

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