



turn

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Symposium

May 24th 2018

## turn the page Symposium Schedule

9.30am to 10am - Registration

10am to 11am – Opening Keynote Tom Sowden Exploring Appropriation as a Creative Practice

11am-11.20am - Coffee Break

### 11.20am-1pm - Panel One Collaborative Spaces

Siobhan Britton – The Artist/Librarian and Artists' Books

Angie Butler – Book Arts Party: collaboration in book arts practice

Noriko Suzuki-Bosco – The Library of Re-Claimed Books

Gemma Meek – Socially Engaged Book Art: Collaborative Production in the Workshop

1pm-2pm - Lunch (own arrangements)

2pm-3pm – Closing Keynote Rosie Sherwood Un-Flattened: Book Arts and the Artist's Map

3pm-3.20pm - Break (own arrangements)

### 3.20pm-5pm - Panel Two The Book As

Belinda Mitchell – Lines between: emotion and affect in architectural space

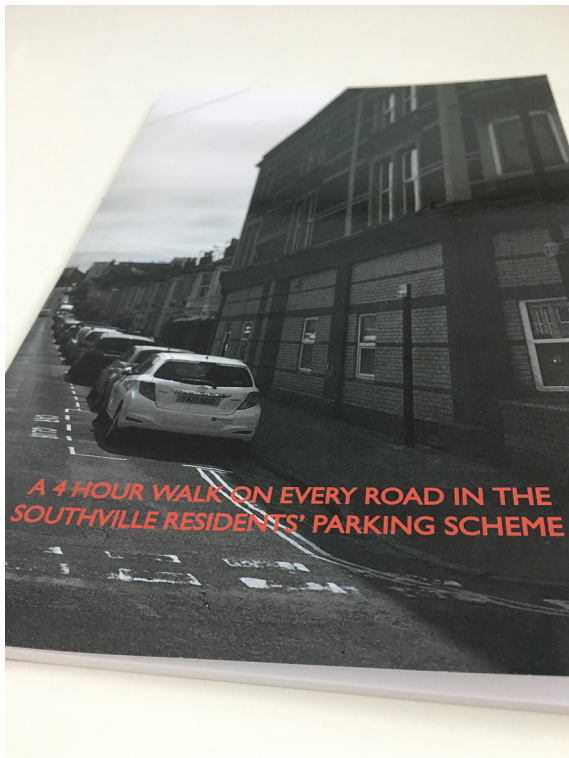
Lydia Denno – OH, TO WALK A BOOK!

Jane Craddock Watson – Looking for Ophelia: Landscape, Memory and the Book

Katie Jones Barlow – How to Make a Body

5pm-5.30pm - Responses

## Opening Keynote - Tom Sowden Exploring Appropriation as a Creative Practice



Within the visual arts, and within music, many artists appropriate the work of others in order to produce original new works. Sometimes this appropriation is explicit and sometimes a little more obscure, a direct reference or a knowing nod. It can be a one off, or only for a short period that some will appropriate the work of other artists. For others, it

becomes the backbone of their output and a constant reference to a source is engaged with throughout their career. It becomes their creative practice.

Beginning by looking more broadly at those who appropriate others within the arts, I will focus in on the community of book artists who make in reference to the book works of Ed Ruscha from the 1960s and 70s. Since Bruce Nauman produced 'Burning Small Fires' in reference to Ruscha's 'Various Small Fires', there have been a steadily growing number of artists who have appropriated Ruscha's books. And it can be argued that Ruscha himself used the work of others as influence for his own books. These appropriated works have grown in number to the hundreds now and have been represented in large exhibitions such as 'Ed Ruscha Books & Co' at Gagosian, in publications

such as 'Various Small Books' and through the 'Follow-ed (after hokusai)' exhibitions I have curated with Michalis Pichler.

Although all made with a similar reference point, these appropriated books are often made in isolation without full knowledge of others who are doing the same. The research of Ruscha's originals is embodied in each of these individual outcomes, but I will argue that it is through the collective act and the bringing together of all of these books, that the work/s gain currency. Strengthening both the originals and those that have come after.

Tom Sowden is a practising artist, curator, lecturer, researcher and Head of the Design Field at Bath Spa University. Prior to joining Bath School of Art and Design at Bath Spa University, Tom worked at the University of the West of England, Bristol as Associate Head of Department for Communication Design and Programme Leader for MA Design.

Tom's artistic practice often involves a knowing but light-hearted reference to the book works of Ed Ruscha produced during the 1960s and 1970s. He uses Ruscha's systems, processes and style to explore commonplace contemporary British concerns. He works across a number of disciplines, primarily with the artist's book format but also video, photography, printmaking and sculpture.

For a number of years Tom has been collecting artists' books that reference, mimic or are made in homage to the iconic books made by Ed Ruscha. He collaborates with the Berlin-based conceptual poet/artist Michalis Pichler, another avid collector of Ruscha-esque books, and together they have co-curated exhibitions of these books under the title "Follow-ed (after hokusai)". This exhibition has shown at: Winchester Gallery, Arnolfini, Bristol, gallery P74, Ljubljana, Monash University, Melbourne and Cabinet du Livre d'Artiste, Rennes.

Tom has been principal investigator and co-investigator on a number of AHRC funded research projects exploring the artist's book and laser cutting technology for the arts. He is currently the Art Editor for the Artist's Book Yearbook (Impact Press) and The Blue Notebook (Wild Conversations Press) and is one of the founders and organisers of the Bristol Artists Book Event held biennially at Arnolfini, Bristol.

## Panel One

### Collaborative Spaces

Siobhan Britton

#### The Artist/Librarian and Artists' Books

As a format, artists' books feature in the bodies of work of artists with an incredibly diverse range of practices—from painting to digital art. As part of my job as a Librarian at St Peters House Library, University of Brighton, I use artists' books from our special collection in a number of popular teaching sessions with undergraduates across the courses in the schools of art, design and media including sessions on how artists use artists' books to document their work, photo books, and books as a sculptural form/'book works'. It is easy to think of the role of the Library in quite a binary way, supporting the more academic side of the courses, but these sessions allow us to develop a link with the practical, studio based side.

As well as being a Librarian, I am also a practicing artist, making zines and artists' books, and this very much informs how I plan and deliver these sessions, in terms of understanding the value of the artists' books in our special collection and how they could be used to inspire the student's artistic practice. Having access to this wonderful collection at the Library, and thinking about it for these sessions has also been a great source of inspiration for my practice. This paper would look at how my work as an artist and my work as Librarian feed into each other, with artists' books as a centre point.

Siobhan Britton is an artist and Librarian, living and working in Brighton, UK, producing zines, artists' books, comics, drawings and relief prints under the Slug Ink Press imprint. Her zine 'Does What It Says On The Tin: A Gin In A Tin Review Zine' was included in Artist's Network top 10 Artists' Books of 2017.

Angie Butler

#### Book Arts Party: collaboration in book arts practice

When creating, there is always something that could have been, and sometimes some 'thing' that is already seen as another possibility. In working together with others one can see, in real time, that some of these 'could have beens' come into being and that the 'other possibilities' may actually happen.

American book artist and academic Chip Schilling states, "By its very nature, collaboration is about transformative experience. Ideas are brought forward and expanded upon and generated into something new. The transformation of events, images and text into the dynamic form of the book."

In relevance to the idea of collaboration as transformative experience, I will discuss particular recent collaborative book arts projects in the UK and the USA, LENvention: various UK venues (2013-), Open House Takeover: Minnesota Centre for Book Arts, USA (2017) and Making Books in Bristol: Bristol UK (2017), that have sought to: engage practitioners, members of the public, under-represented and online communities in contributing to publications, promoting a collective voice, and producing artists' books.

Through their mutual methods of learning, sharing skills and creating networks these projects open new conversations, reminding us of the way in which books are a touchstone for shared passions and experiences.

Angie Butler produces letterpress printed and hand-typed artists' books and printed matter under the imprint ABPress. Based at The Centre for Fine Print Research (CFPR) at The University of the West of England, her current PhD. study investigates how letterpress printing is utilised within contemporary book arts practice. Holding masters degrees in both Multi-Disciplinary Printmaking and Visual Culture: Fine Art, she lectures, leads workshops etc., teaching into various studio programmes throughout the UK and beyond. Angie's work is held in many UK and international collections including Tate, London and the Yale Centre for British Art, USA.

Noriko Suzuki-Bosco

#### The Library of Re-Claimed Books

*The Library of Re-Claimed Books* is a small collection of altered ex-library books that grew out of a personal endeavour to give new lease of life to books that have lost their original use value. The artist's 'gift' of altering the discarded books into artefacts/Artists Books, begins to open up questions as it enters the public realm as social art: Where is the gift? Who gives what meaning to the objects? How are the audience expected to interact with such objects?

The theme of the gift and gift exchange is widely used in participatory social art practices as an alternative paradigm to market economy and commodity. Artists have also been inspired by the ‘free and voluntary’ nature of the gift to present ways of involving others in the process of the art making and suggesting ways to share creative authorship. However, anthropological studies have critiqued social arts’ use of the gift as being over simplified and utopian and failing to take enough consideration to the paradoxical nature of the gift to be both ‘present’ and ‘poison’.

By using the *Library of Re-Claimed Books* as a specific example, the paper will examine the interstice of social art and library space. The library space here is seen as a site of exchange and generosity and the books playing a role as to offer mechanism of transaction to promote sociality.

Noriko Suzuki-Bosco is a visual artist whose practice involve participatory, interactive, collaborative and relational art as a way of examining the relationship between the artist and the ‘social’ that are involved in the making of these art forms. She is particularly interested in offering various situations of social exchange, such as workshops and collective making activities that generate conversations and sharing experiences.

Collage making, printing, drawing, book making, and walking are recurring methods and processes of art making that appear in her social art projects.

Noriko is currently undertaking a practice-based PhD study at Winchester School of Art, University of Southampton. Her research involves examining the idea of the gift in social art practice with particular emphasis on acts of sharing in art projects that are in and about ‘alternative library spaces’.

## Gemma Meek

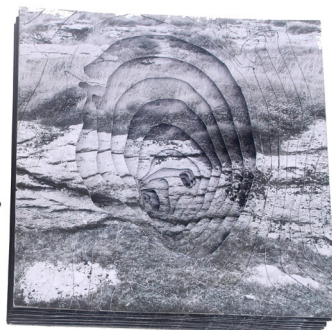
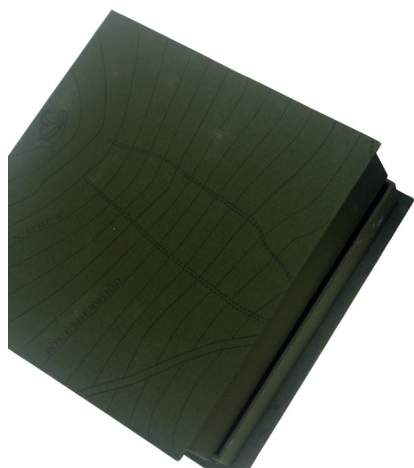
### Socially Engaged Book Art: Collaborative Production in the Workshop

In the last fifteen years, there has been an increase in artists collaborating with ‘non-artists’ in the production of book art, often utilising, exploring and constructing the workshop space as a site of production and dialogue. For example, in 2014, artist collective Arthur + Martha initiated The Homeless Library, visiting various homeless centres across Manchester to run bookmaking workshops with homeless participants to record their histories. In 2011, US artists Miriam Schaer and Melissa Potter initiated Crafting Women’s Stories, travelling to the Republic of Georgia to make autobiographical felt book art with women in the rural Kakheti region. These projects fall under what I term ‘socially engaged book art’, defining artists working with social groups to encourage the aesthetic enjoyment of bookmaking, as well as a political or social motivation in relation to activism, modes of individual expression or skill sharing.

These new forms of collaboration challenge the more traditional forms of production well known in the book art field between ‘artists’ and ‘writers’, or other creative practitioners. By focusing on the case study examples mentioned above, this paper will explore how collaboration between artists and ‘non-artists’ raises issues over whom ‘authors’ the books and how the space of production may be contextualised, analysed and problematised, particularly as projects advocate ‘social change’, or involve working with vulnerable individuals. How does the workshop space construct or assume the identity of its participants? Or, influence the potential meanings being produced through book art? This will also touch upon how the materials used in bookmaking might be introduced through stereotypical assumptions of what may appeal or come to represent participants. Furthermore, how the workshop space is a constantly negotiated dynamic between external funders, the artists, organisers and participants.

Gemma Meek is a third year, AHRC NWCDTP funded PhD researcher at MMU. Her background lies in Museum Education and she has a foundation degree in Art and Design practice. She teaches as an associate lecturer at MMU on first and second year modules. She has run several bookmaking workshops with colleague Jo Darnley to encourage investigation of *Woman’s Outlook* (1919) a magazine published by the National Cooperative Society. This workshop has been run at several conferences across Europe including Budapest, Latvia, Portugal and the UK.

## Closing Keynote - Rosie Sherwood Un-Flattened: Book Arts and the Artist's Map



*What is a map?  
What does it do?  
What is it for?  
What does it mean?*

We are fascinated by maps old and new, yet we have become so used to maps that we use them without stopping to think. But what if that map is unfamiliar, made not for practical use but for something other. What if they contain more than facts, more than second-hand explanations of place, what if they contain personal experiences and ideas.

This talk will start to unravel what a map is and what, as an artist, one can make it be. Can a map be a reflection of a place, an experience, an emotional response? Can a map show the way we see and remember a place, the pieces that remain with us long after we have left? Can a map show a moment in time? Can it question history?

I will consider the vast variety of ways book art can be created in response to place, from books visualizing a single walk to those created from elements of the land itself. Considering my own practice alongside work of other artists I explore how the space of the page and the structure of the book can become a reflection and expression of place, our experiences and our emotional responses. I will explore the wider context of the history of mapping, artists as cartographers and the idea of how artists might unflatten the map.

Rosie Sherwood is an artist, independent publisher and scholar. She has developed an interdisciplinary practise that encourages the unlikely meeting of materials and processes, and the incorporation of each discipline's unique language and structure.

Academic research and teaching have long formed part of Sherwood's artistic practise. She has delivered multiple artists' talks, University seminars and conference papers exploring book arts and her experience with independent publishing as well as subjects such as sequential narrative, fantasy photography and the comic book as book arts.

Book art is the backbone of Sherwood's practise creatively and academically. She founded As Yet Untitled in 2012, launching the press and our flagship publication Elbow Room. In 2015 she successfully crowd funded to expand As Yet Untitled. As Yet Untitled specialises in limited edition, handmade artists' books created and published in collaboration with artists and writers.

In 2017 Sherwood took over as Creative Director of Turn the Page International Artists Book Fair. Turn the Page is an internationally regarded artists book event in the Eastern Region of the UK, the fair offers a unique platform for artists whose work is book based or informed by the physical or conceptual properties of the book.

Sherwood's creative research is currently focused to theories of time, walking, and the artist as an alternative cartographer. The project, Mapping in an Ever Moving Now, draws from psychogeography, emotional mapping, issues of conservation and land art in order to capture and compound the multiplicities of maps, and our movement through time. This multidisciplinary project combines sculpture, photography and book art to create collections of work or "maps" that depict journeys through specific areas. These journeys will convey how the act of walking anchors us into a moving present, every step a new but on-going now formed by the changing landscape. In 2018 she will be undertaking an artists residency with the Marine Biology Institute at Plymouth University as part of this project.

## Panel Two The Book As

Belinda Mitchell

### Lines between: emotion and affect in architectural space

The paper examines the way in which interiority can be represented through the form of the book and how in particular it offers a tactile and performative engagement with space and our journey through it. Architecture is represented through line, plan, section, elevation and more recently through digital means and 3D models, these diagrams can create objects frozen in time. The artists' book creates a space between drawing, writing and visual images which coalesce to form haptic experiences in three-dimensional space.

Works by the author and others engaging in the hinge between the 2-dimensional representation of space and its 3-dimensional experience are examined. In particular two books, *Site Works* (2004) and McCall's *Multi Blue* (20017), are discussed. These books create dialogic exchanges through time, the making holds the intimate threads of the makers lives as well as an investigation of the line between architectural representation and how space affects us. The book shifts the perception of space from the object-hood of representation to introduce a sensory engagement.

"The very method we use to develop architectural proposals – orthographic drawing – describes only form, and relegates material to the empty spaces between the lines".<sup>1</sup> The book opens out the space between these lines through haptic engagements and material play to develop alternative patterns of practice and ways to represent and re-imagine interior space through the "...condensations of distinct architectural essences".<sup>2</sup>

[1] Lloyd Thomas, K (2007) *Material Matters, Architecture and Material Practice*: Routledge, p4.

[2] Pallasmaa, J. (2011) *The Embodied Image, Imagination and Imagery in Architecture*: Wiley, p11.

Belinda Mitchell is a Senior Lecturer at the University of Portsmouth, School of Architecture, where she coordinates masters programmes taught in an interdisciplinary environment; Interior Design, Historic Building Conservation and Sustainable Cities. Her teaching and visual art practices take place through collaborative and interdisciplinary processes that are focused around drawing and embodied methodologies. Recent exhibitions include, *Sites of Exchange: materialising conversations*, University of Portsmouth, 2014; *Making Conversation*, as part of *Situation*, RMIT University, 2014; *Sites of Conversation*, a group exhibition and symposium at Winchester School of Art, University of Southampton, 2017.

Lydia Denno

### OH, TO WALK A BOOK!

*To walk is to leave a residue or trace across the surface of the landscape, in some cases a visual inscription in soft earth, in others an enduring line in the imagination of the walker and their exchanges.*

*To write is to leave a residue or trace across the surface of the paper, a line of letters strung together to create narrative.*

An analogous relationship can be established between these linguistic and pedestrian lines. Both lines are dynamic lines<sup>1</sup> and have the capacity to be acts of notation and thus narrative discourse. A body is to the landscape what the pen is to the paper.

If the landscape becomes the pages of the book, the trails or traces are the lines of text, and the paces of the walker the words integrated along these lines, how might we read certain walks throughout history as pieces of literature? Or, further still, how might we read them as books in themselves? By focussing on the following four examples of walking, I will examine these questions with reference to 'line theory'<sup>2</sup> and culminate the discourse in honing in on the notable power of a walked line as a political text:

1. Protest – walking as political enunciation
2. Punishment – walking as erasure of history
3. Performance – walking as subversive poetry
4. Pilgrimage – walking as prayer

My thinking sits within a wider theoretical context, namely that in every act of creation we are weaving 'lines', tangible and metaphysical, which integrate with others and create a global meshwork of stories. As such the case

studies which I will examine incorporate global history as well as personal stories, which remind us of the architectural<sup>3</sup> meshwork of lines within which our individual ones interweave or, to continue the metaphor, the great library within which our life's tomes assemble.

1 Kandinsky, Wassily, *From Point to Line and Plane* (New York: Dover Publications, 2013) p57 According to Kandinsky, a dynamic line occurs when force is applied to a self-contained point. It is in the movement of the pencil, that stasis turns to dynamism. A line in motion has the capacity to explore space.

2 Tim Ingold, Michel de Certeau, Deleuze and Guattari, Rebecca Solnit are all integral to this discussion

3 A theory developed by Henri Lefebvre

‘...THUS WE COVER THE UNIVERSE WITH STORIES WE HAVE LIVED.’

My work as an illustrator and book-maker is concerned with the relationship between ‘lines’; travelled, drawn & written. I am interested in lines of human narrative that we forge on the landscape, tangibly & metaphysically, and how such lines are like drawings in and of themselves. I’m equally interested in the way in which we convert our experience of the landscape into lines on paper. A lover of maps, I am interested in depicting subjects of complex proportions in reductive, graphic simplicity as a way of understanding the world.

My work is interested in the interplay between humans & the landscape, & the way in which we read personal narratives in the traces left behind. As a woman, I am particularly interested in a female interaction with the environment, which I feel is often overlooked in discussions of this kind.

In the same way that I’m fascinated with aesthetic reductions of experience down to graphic lines, so too in subject matter. Through the personal, I begin to address the political. Through narratives of domestic banality, I create windows onto issues of a global scale.

## Jane Cradock-Watson

### Looking for Ophelia: Landscape, Memory and the Book

This presentation presents the development of a new series of book works, still in progress, based on the Hogsmill river. The Hogsmill, a tributary of the Thames and now one of London's lost rivers, was once used as the rural setting for J.E. Millais' painting *Ophelia*.

Research into the river, its topography and history has revealed multiple layers of history, as well as connection to the Pre Raphaelites. The work 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 the materiality of the setting through a haptic reading of the book.

Through previous work and the development of this new work, the similarities and close associations between the landscape and the book have become increasingly evident. Similarities can be drawn between the book and the landscape in terms of its shape and physical form, consisting of layers, moments of concealment, revelation and transformation, material and sensory properties. Yet the landscape is the physical evidence of time that has gone and the people who inhabited it, sometimes hidden and sometimes revealed. Its visible form, a physical representation of its history and memory. The book, its weight, surface texture of its pages, the way it reacts and moves on opening unconsciously aid our sensory understanding of its contents. Its pages reveal the stories inscribed within in, marking time, repetition and narrative.

Jane Cradock-Watson is the Course Leader for BA & MA Illustration at UCA Farnham. She worked successfully as an illustrator since graduating in 1981. Since then she has gained a Masters degree in Book Arts from Camberwell College of Art.

During her time as a freelance Illustrator Jane has worked on commissions from a wide range of clients in the areas of editorial illustration, packaging design, publishing, TV and advertising. Her specialist fields include packaging, children's and adult nonfiction and educational publishing. Since becoming a full time academic, Jane has continued to develop her practice as a successful book artist, with books in major collections in the UK and internationally.

Her artists books are sensual. They can be experienced through sense of touch. Their subject matter is primarily focused on the conceptualisation of the garden and the landscape. Nature is so evocative of the human condition. The book in its materiality and physical properties are integral to its reading, providing the reader with an intimate and sensory experience with nature, which engages them in reflecting on the natural world. Jane's books combine the use of photography, printmaking and illustration, with specific focus on using sympathetic materials and physical formats to suit the concept of the book.



Katie Jones-Barlow  
HOW TO MAKE A BODY

What can a body do? I am interested in exploring the anatomy and materiality of the book-object. This paper argues that an object which is considered to be passive, often constrained within its bindings, has an animate potential which causes it to move outside of these boundaries. A guiding question: if we suggest that motionless things can move; can take on a liveliness, might we consider them bodies?<sup>1</sup> As political theorist Jane Bennett points out, thinking of molecules as 'lively' or 'vibrant' releases the protocols of the 'body' and the 'organism' from its presiding biological definitions, allowing us to explode its material edge.<sup>2</sup> I'm stimulated by how we might think of the book-body as sensate, or as being part of a lively ecosystem. To further unpick this, that there is a lively power attributed to nonhuman bodies because of bodily signifiers, that can affect our mode of seeing objects.<sup>3</sup> This paper is concerned with the capacity of things, which will be anatomised into sections:

1. Through a system of relations, things audition with one another to assemble a lively book-object.
2. Exploring the becoming object of the book, and the relationship between the book and the body of the reader.
3. Addressing the question: how might we conceive a framework for nonhuman ethics that is active to the virtual body?<sup>4</sup>
4. Addressing the question: what can a body do; how can this make us understand our own, and as a confluence, how can this compose 'a more powerful body'?<sup>5</sup>

I am situating these ideas in a growing weave of thought: new materialist theory (that is, thinking agency beyond the privileges of human subjectivity). This paper will be informed by feminist scholars and writers such as Donna Haraway and Karen Barad.

1 This relates to the writing of Donna Haraway, in *A Cyborg Manifesto* (London: Free Association Press, 1991), about assemblages of things as bodies – cities, water ... 'why should our bodies end at the skin, or include at best other beings encapsulated by skin?', 178.

2 In *Vibrant Matter: A Political Economy of Things* (Durham, NC: Duke University Press, 2010), Jane Bennett favours 'things' rather than 'objects'; in her view, adjusting this semantic enables us to think about all matter as 'vivid entities not entirely reducible to the contexts in which (human) subjects set them', 5.

3 Art historian and theorist James Elkins makes similar parallels in *The Object Stares Back* (Orlando: Harvest, 1996): 'pages in a book have headers, footers, and a body of text, and some of them even have shoulder notes. This very page you are looking at might be comprehensible because you see it in analogy with the body', 132.

4 This addresses feminist scientist Karen Barad's question in her essay *On Touching – The Inhuman Therefore I Am* (Durham, NC: Duke University Press, 2012); 'what would it mean to acknowledge that responsibility extends to the insensible as well as the sensible, and that we are always already opened up to the other from the inside as well as the outside?', 9.

5 In *A Thousand Plateaus* (London: The Athlone Press, 1988), Gilles Deleuze and Félix Guattari write 'we know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or be destroyed by it...or to join with it in composing a more powerful body.'

I am an illustrator, book-designer and researcher. I am interested in systems. I examine territorial spaces, such as bureaucratic frameworks, architectural spaces and the human body. I'm specifically interested in what falls outside of these paradigms, the subterranean spaces. I apply illustration, experimental writing and book design to negotiate this field of thought. Book-making is often thought of as a contained and intimate process, as well as a by-product or partner-to sculptural and research-led works. I endeavour to re-align these perceptions; exploring how the body of the book may expand to be spatially encompassing and interactive outside of its cover. The book-as-performance; exploding its material margins. As such, I am interested in how we might critique protocols of taxonomising and engaging with objects, specifically the objecthood of the book.

I have recently completed a residency at Old Bank Studios in Cornwall, creating a new body of text, 'Site of the Spit-Self', which explores the ecosystem of the mouth as a stage, a sonorous palimpsest and as a site of conflict. Lecturing at higher education level includes *Illustration: Authorial Practice* MA at Falmouth University as well as workshops at locations including Newlyn Art Gallery.

books... but not as you know them.

Where we are:  
The Forum, Millennium Plain,  
Norwich NR2 1BH  
01603 727950  
info@theforumnorwich.co.uk



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