

2015 SIABP EXHIBITION ENTRIES

ENTRIES 1-100, LETTERS A-KI  
Ainsworth - Kliendanze



For this, the fifth edition of the Sheffield International Artist's Book Prize, we have made several changes to the event and we have tried to reflect some of those changes in this catalogue. One of the aims of the book prize is to promote and celebrate the medium of artists' books in all its diversity. Despite the success of the event, the exhibition is limited in that we can only show certain types of work: moreover, in recent years, the sheer number of entries has been almost overwhelming for both visitors to and the organisers of the exhibition. As a result, we have made some changes this year which hopefully remain faithful to our original aims but at the same time take those forward in an ambitious and manageable way.

For 2015, the book prize forms part of a larger book arts festival, Opening Up The Book, which began with a modest programme in 2013 and now incorporates performance, workshops, larger scale solo exhibitions, as well as newly commissioned work in both digital and non digital formats. Over the course of three months we will be showing a broader range of work than ever before and showcasing work on the margins of the book arts world. This diversity is reflected in this catalogue which includes articles on the digital domain, as well as overviews of the field and reflections on new commissions.

With respect to the book prize itself, due to the sheer scale of the event in 2013 when over 450 books were exhibited in a single exhibition, we felt obliged to scale down the event slightly. Staying true to our original aims of an exhibition that is open to anyone, we incorporated an initial digital submission process using the CuratorSpace platform. We received nearly 400 entries through the website, from which we made a selection of just over 200 for the purposes of the exhibition. In making this selection we sought to reflect the breadth and scope of artists' books within the exhibition, to reflect the geographical spread of entries, and to showcase the work of established book artists alongside students. Those submitting work were asked to send their own photographs of their books as well as a brief description. In this section of the catalogue we have used the artists' own images and where possible stayed faithful to their own descriptions (editing only for space and clarity where necessary). We hope this gives visitors to the exhibition, or readers of this catalogue, a sense of what we based our decision upon.

A final word here about the catalogue itself. We wanted it to be a celebration of the book prize and the artist's book world in general. The decision to create a catalogue comprising many separate components is not an attempt to replicate a feature of some of the exhibits: rather, we wanted to physically stress that the component parts of this publication have no order of merit. The entries to the book prize itself have been listed alphabetically across two booklets and we have standardised some of the idiosyncrasies of spelling and grammar whilst attempting to remain faithful to the artists' own descriptions.

If you have read this far before reading the foreword in the Kn-Z list of entries booklet, then feel free to skip that introduction when you get there. It is almost identical.

John Clark



**Mike Ainsworth** UK  
*The Demolition of Royal Park School*

Archival document depicting the demolition of Royal Park School, Leeds in 2014. It was a building that the community wished to turn into a community centre but the council decided the building was too dangerous. The book consists of around 300 35mm b/w negatives of the demolition process.



**Karen Alekyan** ARMENIA  
*The Colours of Nature*

Nature is an endless changeable harmony of colour and volume, real and abstract. It undergoes transformation over time and distance, changing the circles of our world view.



**Wedad Alnasser** JORDAN  
*Alienated*

Conflict and mandatory immigration has been part of my family history. Where do I fit and where do I belong? *Alienated* is a personal view of the modern world.



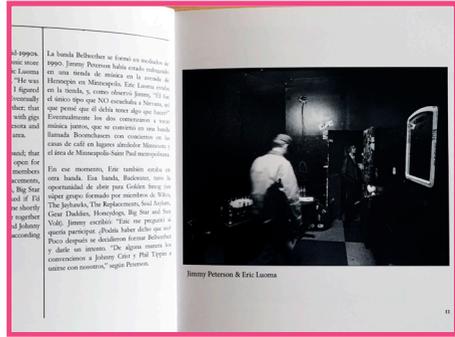
**Islam Aly** EGYPT  
*Orientation Cube*

*Orientation Cube* is inspired by The Kaaba, a cuboid building at the centre of Islam's most sacred mosque, in Mecca, Saudi Arabia. A tiny black cube is positioned at the center of the inner back board, around which are concentric circles cut in the thirty sections of the book to reflect the process of circumambulation.

**Philip Anderson** USA

*Bellwether Live at First Avenue*

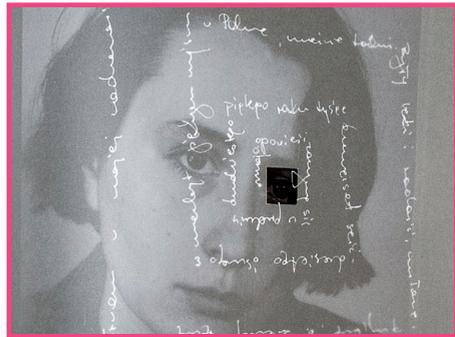
This was a project about creativity and doing what is needed to realise that creativity. The images are of the fabulous band Bellwether as they played at the legendary First Avenue in Minneapolis, Minnesota. Will Agar's foreword provides a reference point into the symbiotic interaction between music and photography.



**Joanna Apanowicz** POLAND

*Personal Histories*

*Personal Histories* is a collection of private photos linked in a nonverbal story. Some important parts are emphasised by windows cut in tracing paper. In the whole book handwriting is present, not as a textual message, but rather as a sign of personal presence.



**Andreina Argiolas** ITALY

*Tintoretto*

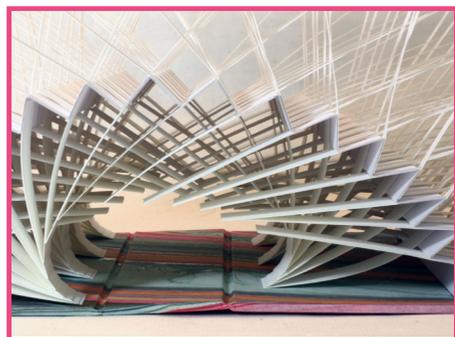
Libro d'artista. Mi sono ispirata all'opera del celebre pittore veneziano 'Tintoretto', a Venezia, alla sua laguna, all'acqua e ai suoi colori.



**Charlene Asato** USA

*Lyrical Movement*

This is a double flag book made with Canson Mi-Teintes, Canson watercolor paper, Pirouette marbled paper and binder board.





**Louise Atkinson** UK

### *Fragments of Venus*

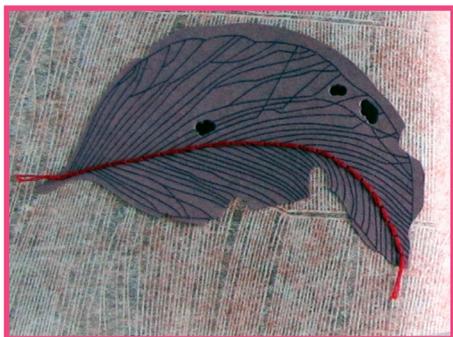
*Fragments of Venus* is an artist book produced from drawings of sections of the statue 'Venus', by Antonio Canova. The images have been digitally manipulated, then printed from original drawings, then reworked with an eraser and pencil to develop the depth of the image. This process introduces an element of difference into each edition.



**Alicia Bailey** USA

### *Extinct Extant*

*Extinct Extant* features seven extinct bird species. Provided for each species is a photograph of skins from the DMNS Zoology Department, a brief synopsis of its existence, attributes and habits, a map of its geographical range, and a reproduction of a 19th Century painting of the species.



**Elizabeth Banfield** AUSTRALIA

### *Leaves Left*

Pamphlet bound book containing linocuts on Kozo tissue papers, paper cutting and coloured thread. The linocuts are all leftovers, proofs or ghost prints from a series of works done during or immediately after a residency in Adelaide, South Australia, undertaken in mid 2014.



**Silvia Barlaam** UK

### *Snow*

The book is handmade from a single A4 sheet, hand-cut and letter-pressed with hard covers. The text is a flash fiction by Silvia Barlaam and the visual elements complement the evocative narrative. The reader opens the book, reads the text and is then invited to unfold the remaining pages to discover the cut-out illustrations.

**Edén Barrena** SPAIN

*The Other*

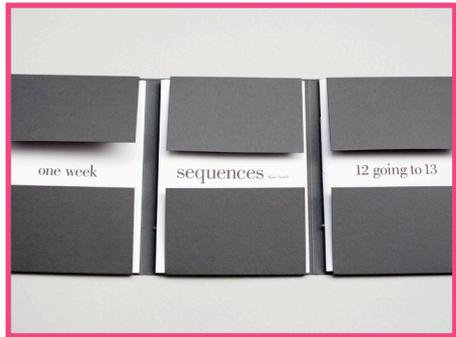
An exploration of the risograph printing process through registration, layering and colouring. Edition of fifty copies, each unique, as the covers have been printed on left over papers and discarded works from the press. This publication is the result of a collaboration with London-based Hato Press.



**Mémé Bartels** NETHERLANDS

*Sequences*

*Sequences* is a complete exhibition in a book. It focuses on the notion that only the extraordinary seems to grasp our attention and it questions the continuous pursuit of quick success. *Sequences* consists of three books.



**Michael Bensman** GERMANY

*Berlin, the Doors, Mezuzahs*

Traces from Mezuzah on jambs, with invisible imprints of the thousands of hands which have touched them. Doors are the silent witnesses and listeners to our lives. How many interesting tales could they tell us? One only has to look closer and listen to them.

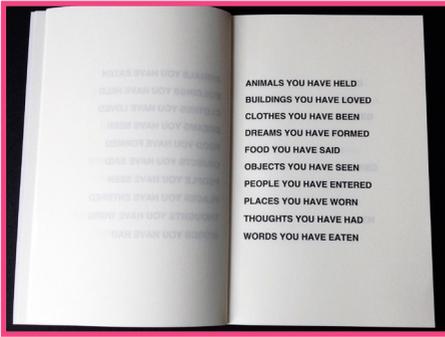


**Kimberly Bevan** UK

*People*

*People* is a concertina book that folds out to reveal embossed images of a crowd subtly layered into the pages. I began by drawing people on my journeys to Manchester, and experimented with embossing and debossing techniques to give the piece more texture and greater depth, layering the people in the crowd.





**Guy Bigland** UK  
*Things You Have Done*

The book contains ten nouns combined and re-combined with ten past tense verbs to give 100 possible sentences. The permutational process creates many sentences that do not make strict grammatical sense and yet unexpected meanings and associations emerge. By addressing the reader as 'You', meaning is created anew from memory.



**Charlotte Biszewski** UK  
*Le Circ; Circle*

This is a concertina book, created using etching and chine colle. It takes us silently through a circus scene, with intermittent bursts of colour. It was created on a residency at Le Metairie Bruyere and inspired by time spent working in a traditional Old English circus.



**Cheyenne Black** USA  
*Tear Away the Taboo*

A typographical manifesto and invitation regarding taboos. As a direct mailer and leaflet insert, it invites the public to come to an event to discuss taboos in today's society and to share thoughts, feelings and ideas on how to 'tear away the taboo' on various topics for an open and positive future.



**Leci Maria Bohn** BRAZIL  
*Fole XYZ*

Baking paper sheets (re-used architectural designs) bonded alternately to form a bellows type structure on vertical and horizontal axes.

## Sue Bovington UK

### *Daffodils*

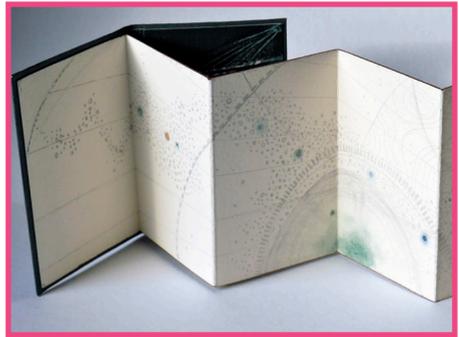
A square, star-fold book containing the poem 'I wandered lonely as a cloud' (1804) by William Wordsworth (1770-1850). The main pages are made from denim, recycled paper with added layers of yellow and orange papers, and my own hand marbled paper on the covers.



## Louisa Boyd UK

### *Ingram*

*Ingram* is part of a series exploring place and ideas around mapping both physical and emotional space. This piece depicts a memory trace, an engram, and uses processes such as etching and blind tooling techniques to support its meaning. These leave permanent marks on surfaces as experience does on individuals.



## Kate Boyes USA

### *Glass Butte*

*Glass Butte* is part chronicle and part memento collection, a gathering of words and artefacts representing my search for the origins of an arrowhead I found as a child. The search, spanning over three decades and 3,000 miles, taught me much about volcanos, Native Americans, and my elusive/illusive father.



## Silvia Braida ITALY

### *Sprouting Elsewhere*

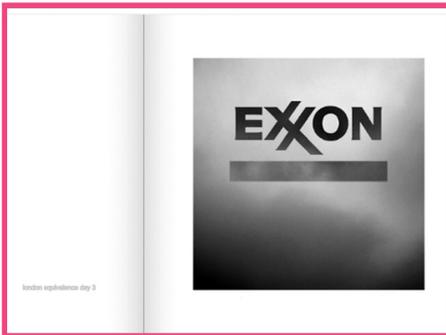
*Sprouting Elsewhere* tells the story of how a lot of young people leave their country of birth in search of work and a better life. The book's title refers to our capacity to re-establish our lives and our dreams elsewhere, adapting to other soils, but not ignoring our roots.





**Victoria Browne** UK  
*I Can Highly Recommend the Gestapo to Everyone*

Prior to Dr. Sigmund Freud and his family's evacuation in 1938, 'Ich kann die Gestapo jedermann auf das beste empfehlen' refers to the few words that Freud added after his signature in order to be granted an exit visa. Fifty years later, although the story is untrue, historical records continue to perpetuate the myth to the present day.



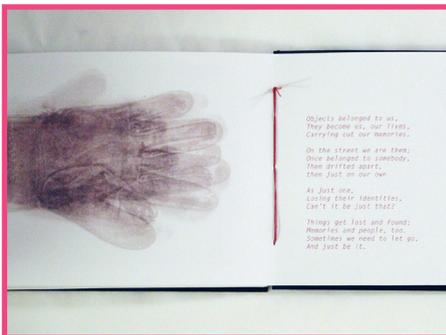
**Peter Burgess** AUSTRALIA  
*London Equivalence Days 1-12*

The individual pages of this book mimic the iconic cloudscapes of seminal photographers Minor White and Alfred Stieglitz, but they have been layered with the corporate logos encountered during the first 12 days of an artist residency in London. The next day's cloudscape is previewed through the log of each page.



**Imogen Rose Butler** UK  
*Botanique*

*Botanique* is a handmade, plantable book that celebrates the beauty and the importance of wildflowers. The book consists of 6 original etchings printed onto flower khadi paper and bound into a book, with text on plantable papers that informs the viewer of the importance of the wildflowers and the threat of their extinction.



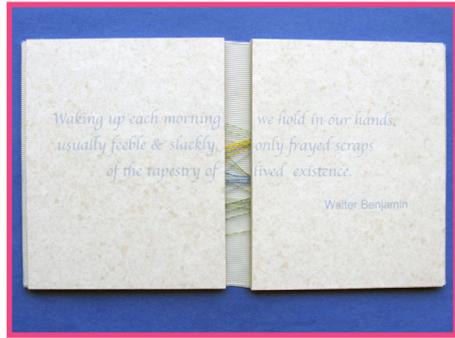
**Rita Byon** UK  
*The Other Half, Lost and Found*

This book is about how we get attached to objects that once belonged to us and got lost, but which still carry the traces of memories. By using a collection of individual gloves found on the street, from lost pairs and printing both sides of each glove, they again find their pairs within the book.

**Glynis Candler** UK

*Lived Existence*

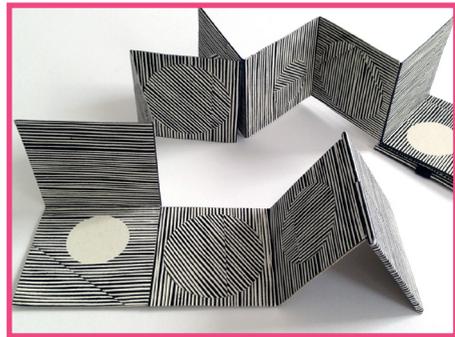
I have begun to amass an archive of unfinished embroidery working as a volunteer for a charity involved in house clearances. I am fascinated by the degree of skill that these anonymous works display, and how the truncated ambition of the pieces is so easily discarded. This book re-purposes some of this work giving it a new life.



**Kate Castelli** USA

*Razzle Dazzle*

A wandering accordion book inspired by "dazzle" camouflage used by the Royal Navy during World War I. The dizzying paintjob on warships was developed by Norman Wilkinson and British artist Edward Wadsworth.



**Airton Cattani** BRAZIL

*Seazonal Labyrinths*

*Seazonal Labyrinths* is a short story presented in three booklets, each one named after a season, and can be read in 64 different sequences. Originally created as a web-based book, this printed version has tackled the difficulties of presenting a text with a non-linear structure in a static base, in three different languages.



**Rebecca Chamlee** USA

*Where Stucco Meets Chaparral*

To record, interpret and celebrate nature, *Where Stucco meets Chaparral* is a printed herbarium of local California native plants with stories of local and natural history and personal observation gathered during the author's many years of daily walks.





**Hei Shing Chan** CHINA

*Poetry of a Friend*

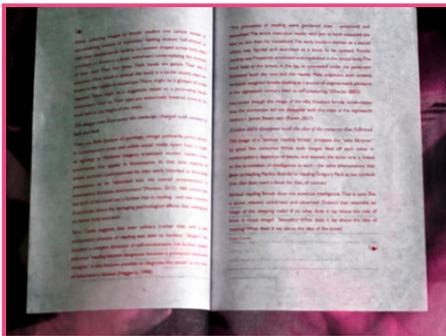
Inspired by the story of a Japanese singer-songwriter, Nakamura Ataru, this artwork illustrates the beauty of gender through the materiality of books. Nakamura Ataru, born as a male, always felt the discomfort of being 'trapped in the wrong body'. He went through lots of struggles and fears with issues of gender identity before transitioning.



**Rob Cheung** UK

*A Colourful Language*

The English language, amongst others, uses colour references to aid expression. Although many phrases are used internationally, others are regional or related to specific cultures only. While we use colour theory to inform its use in our work, the written and spoken references to colour are the focus of this project.



**Egdiija Čiricaite** UK

*Those Frivolous Readers*

A book on representation of women readers. Part of a/an (in)discreet series. Blog post on the subject: frivolous female readers / body and book. Semi translucent cover; sensual feather-light pages; short essay on a sheet of discretely light paper.



**Faye Claridge** UK

*A Child for Sacrifice*

These photographs by Faye Claridge show children centre-stage in questioning ideas about Britishness, inheritance, photography and authenticity. They are empowered and ready to challenge, clearly engaged in the process and refusing to take traditional expectations at face-value.

**Kyle Clark** USA

## *Tar Gospel*

*Tar Gospel* is an exploration of southern American religion through passing scenes and landscapes. Included are a few brief passages of poetry followed by a series of photographs in which the author has compiled his experience of listening to religious radio broadcasts juxtaposed with various landscapes photographed in western Alabama.



**Penelope Clayton** UK

## *The Cover Story*

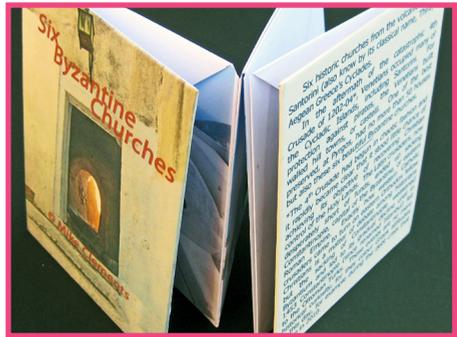
The theme of the book is the conflict between the inside and outside of ourselves; how we express ourselves by choosing what we show. Free machine artwork has been used with threads trailing on the outside of faces to bring to the surface what is usually hidden.



**Mike Clements** UK

## *Six Byzantine Churches*

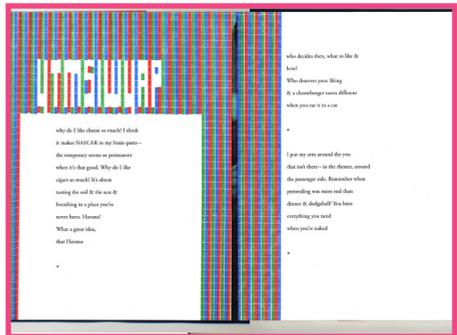
After the 4th Crusade of 1202-04, Venetians occupied many of the Cycladic Islands, including Santorini. For protection against pirates, they built walled *castelli*. One of the best preserved, at Pyrgos, has six beautiful Byzantine churches. These historic events colour Greek attitudes to this day, as seen in the recent debt crisis.



**Aaron Cohick & Justin Sirois** USA

## *The Heads of My Family, My Friends, My Colleagues*

Poems by Justin Sirois. Design, printing, and binding by Aaron Cohick. Laser printing, letterpress from lead type, lead spacing material, and linoleum.





## Collective Investigations UK

### *And All we are Left with is the World*

*And All we are Left with is the World* is a triptych about seeing. It consists of three artist's books and a viewing lens in a box; or three artist's books and three viewing lenses to display opposite the window. The books are produced as location and time specific editions of 10 and a separate edition has been created for the book prize in Sheffield.



## Magdalena Cordero CHILE

### *Black Holes*

*Black Holes* is a hidden book structure. It is one piece of woodcut printing, hand colored by the artist with watercolor.



## Diana Cortes MEXICO

### *The House of Forgetfulness*

*The House of Forgetfulness* is about my grandmother's house, recently demolished: a tribute to our memories, merging photos with textures, fabrics, shadows of a neglected house - a family archive of memories. This photobook is about nostalgia for my childhood home. The project won first place in 2014 International Image Festival.



## Louise Crosby UK

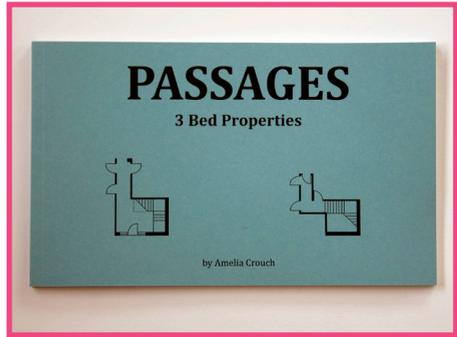
### *You'd Start with the Page*

This comic book illustrates the poem of the same name by Clare Shaw (Bloodaxe, 2012) as part of an ongoing collaboration, *Seeing Poetry*. The book's shape and length reflects the form and subject matter of the poem. It tells a story of writer's block starting with the desk and expanding out.

**Amelia Crouch** UK

*Passages*

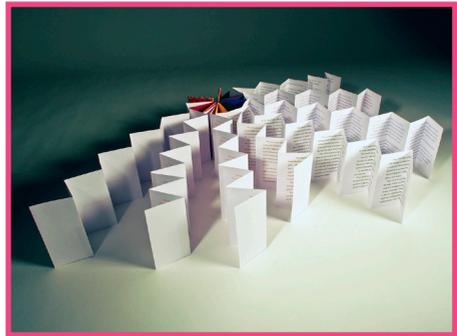
A book of diagrams depicting the hallways, landings and stairways of 3 bedroom properties. These are spaces with no specific use, spaces where we do not dwell. Yet they are central to a typical western housing design. Images are derived from *Home Plans* by Murray Armor.



**Natalie Cunningham** USA

*A Study of Colour*

*A Study of Color* is a collection of 8 short written contemplations, each with text in the appropriate color. Each is bound into a color-coded folio as an accordion, then all are gathered using an across-the-spine coptic stitch. The covers are wrapped in cork and the titles are hand-stamped in archival ink.



**Maria Darmeli Araujo** BRAZIL

*The Umbrella / A Sombrinha*

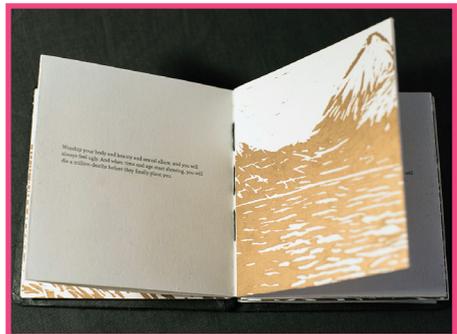
This artist's book has as its theme the umbrella. The umbrella is a memory of my childhood. In this book the umbrella appears in a playful manner, accompanied by onomatopoeic words.

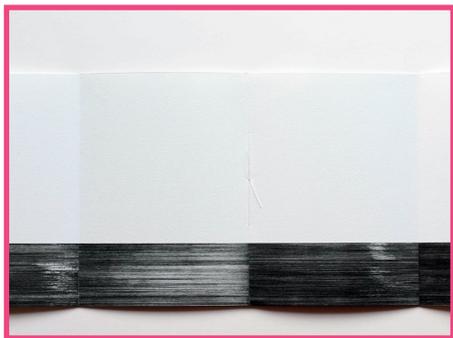


**Allison Desiderio** USA

*This is Water*

A handmade artist's book with interpretive woodblock prints and text from the essay by David Foster Wallace entitled 'This Is Water: Some Thoughts, Delivered on a Significant Occasion, about Living a Compassionate Life.'





**Hannah Devereux** UK

*Four Drawing of Ice*

*Four Drawings of Ice* is a series of four drawings as one artwork. The original drawings have been scaled down for the book which was originally intended as a document of the works but became an artwork in its own right. The drawings are printed onto one length of paper and the folds occur between the drawings.



**Rozanne Hermelyn Di Silvestro** USA

*[CTRL] [Z]*

This book, the culmination of my *[CTRL] [Z]* series, employs an implied matchbox cover design that connects front and back panels to form a circle. The outside panels comprise triptych paintings that represent windows into the wilderness. Inside are windows that display an out-of-control wildfire.



**Jill Dixon** UK

*Force of Nature*

Inspired by the dramatic scenery of Upper Teesdale, North Pennines, this concertina book contrasts the beauty and power of nature. Opening up the book's painted covers creates a double-sided three-dimensional landscape displaying views of the River Tees between Low Force and High Force.



**Emma Dolphin** UK

*Olfactory Archive*

This is a print in the form of a book. It is based on the olfactory system as a powerful trigger of memories, places, people and events. The phials contain visual echoes of memories, which are evoked by the aromas described on the labels under the bottles. There is a degree of wistfulness in the desire that one could actually bottle these memories.

## Manya Doñaque SPAIN

### *Tayara*

A response to conflicts in the Gaza Strip, created using materials that are simple yet meaningful: the fabric from two used pillow cases, the wood from kebab skewers, electrical tape and recycled plastic bags. The multiples took the form of a traditional kite, evoking a sense of urgency and the loss of children's lives.



## Jan Dove USA

### *Membranes*

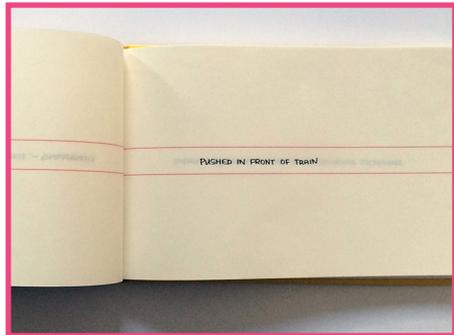
Coptic binding. Inkjet printed using Ultrachrome inks, Canson Rag Photographique paper with Indonesian batik cotton cover cloth.



## Sara Dziadik UK

### *Intrusive Thoughts*

This book is a log of imagined ways in which I might die, as recorded on various days. Intrusive thoughts are frightening thoughts about what might happen to you or someone you care about, or what you might do to yourself or another person. They seem to come from outside your control and their content feels alien and threatening.



## Hans Eijkelboom NETHERLANDS

### *Faces in the Crowd*

In Lausanne I saw many people wearing t-shirts bearing the images of faces. On 26, 27 and 28 June 2014, I tried to photograph everyone I saw who was wearing such a t-shirt.





**Evelyn Eller** USA

*Protect and Preserve*

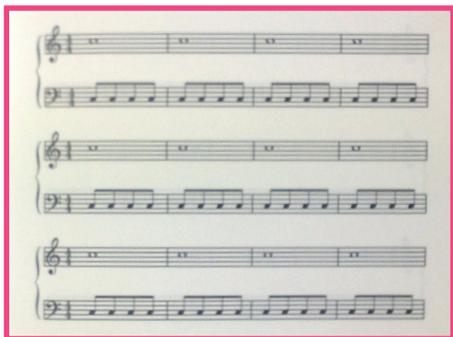
Unique artist book, images on both sides, Xerox on acid free and handmade papers, string, beads. Images of different kinds of trees that need protection.



**Emily England** UK

*Alice*

A picture book featuring a 3D scene from *Alice in Wonderland*. The image is made up of layers of thick paper cut-outs and features Alice, the Mad Hatter and the Cheshire Cat in the forest. The scene has been bound to look like a book in navy blue book cloth with beautiful floral endpapers on the inside.



**Theodore Ereira-Guyer** UK

*A Human Concerto*

I have heard it said that when in an Anechoic Chamber, in absolute silence, you can hear two sounds in the key of C. One, higher in pitch, is the buzzing of your nervous system; the second, lower in tone, is the flowing of the blood around your body. This book is the transcription of these perceived sounds into musical notation by the artist.



**Heloisa Escudero** BRAZIL

*The Tag Pole Personal Discovery Diary*

This book reflects a process of self discovery. Each print/drawing that makes up the book reveals something I discovered about myself that I did not know. The images are printed in a jewellery tag to symbolize the value of my personal findings, because they are precious.

**Beth Evans** AUSTRALIA

*Guppy Love*

Concertina tunnel book with hard covers; intaglio images with hand colouring on Somerset 250gsm paper.



**Mike Favell** UK

*Hand Made Arms*

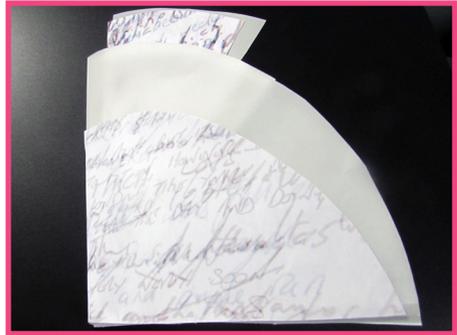
*Hand Made Arms* tackles the fact that many Americans today are making DIY guns in the comfort of their own homes with zero government control. Inside the book is information on this and a pre-cut net of a sawn-off shotgun for the reader to assemble, allowing them to join the phenomenon.



**Rita Fenning** UK

*Last Letters*

*Last Letters* was made in response to the news of the death of an old friend, on the day. It is made from digital collage, superimposing his last letter, the letter from his sister letting us know about his death and my reply to her. The circular structure, opaque tracing paper and barely legible script help to express my feelings.

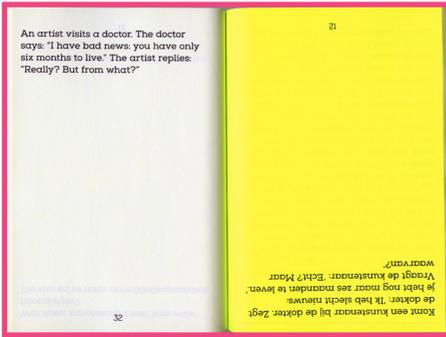


**Saba Ferrari** ITALY

*Senza Titolo 1-2013 (Inferno)*

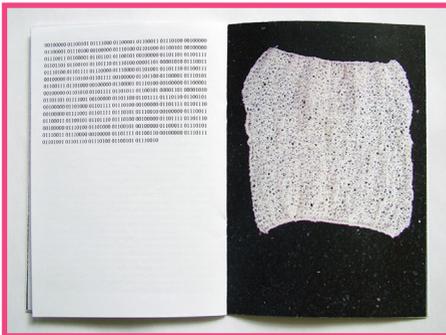
Artist's book made with paper from a damaged copy of the book *Divina Commedia* and a tea bag.





## Bas Fontein NETHERLANDS *Artist Jokes/Kunstenaarsmoppen*

Tourists come to the Netherlands from all over the world to look at the works of famous Dutch artists. But what do the Dutch think about their artists? *Artist Jokes* makes you suspect the worst.



## Sarah-Joy Ford UK *Knit Rich*

This book is a record of a negotiation of the relationship between language and textile, the digital and the handmade. Poems, all written by Adrienne Rich, are converted into binary computer code: subsequently this code is transformed into a knitting pattern. The outcomes of this methodology lie in the space in between order and chaos.



## Mirta Gendin ARGENTINA *Yo Soy*

The sea represents the flow of emotions that come and go, leaving traces like the waves: sometimes they are troubled and at other times gentle. The book is a record of my 'leaving my mark' in sand swept by the sea: a feeling of being at one with nature.



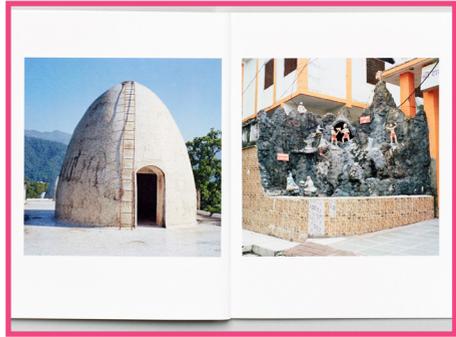
## Johannes Gerard GERMANY *Metaphoric Seal*

*Metaphoric Seal* combines different art disciplines into a short narrative in form of an artist book. In ancient times, Chinese paintings were marked by name seals by the owners and artist. The dance sequence itself and the narrative of the artist book focuses on hidden pasts and people's hidden secrets.

**Kate Golding** AUSTRALIA

*Within You Without You*

In 2013 I travelled to India, a place I had been trying to reach for over a decade. Like many before me, I had gone to India seeking meaning, to deepen my practice of yoga and meditation. Once there, this search felt impossible, the frenetic energy overwhelmed me. *Within You Without You* presents a meditation in 20 images.



**Monica Goldstein** ARGENTINA

*The Still Point II*

Technology allows us to see elusive worlds that otherwise would have remained invisible. To create *The Still Point* books I begin with images of the universe and of the human body captured by telescopes and electronic microscopes. Here, I used a photo of a Whirlpool Galaxy and of a hair follicle magnified 600 times.



**Abi Goodman** UK

*Capitalism 24,902*

*Capitalism 24,902* is designed for an audience that might not engage with *The Communist Manifesto* unless it was given a 21st Century spin. This concertina book presents an entrepreneurial re-edit of the *Manifesto* alongside an alphabet exploring the words most frequently deployed within it.



**Margaret Gosley** UK

*Peatlands*

A poem written by the artist, embroidered onto a felted cashmere scroll. It is enclosed in a small wooden box from which it can be unrolled and read. The poem is hidden in a box and unravels: like peat bogs, when we dig into the mind it unravels and we find lost or buried things.





## Aylwin Greenwood-Lambert **UK** *Art in the 20th Century*

*Art in the 20th Century* is a sticker album containing details of 68 artists and pieces of work to give an overview of art during the last century. The album comes with 28 stickers (guaranteed to include 1 hologram sticker) from various collections released over the last 35 years that may be used to partially complete the album.



## Noelle Griffiths **UK** *Sigmar Polke Potato*

This potato was exhibited in 'Alibis: Sigmar Polke' an exhibition of painting, collage, film and installation at Tate Modern. A friend asked Tate Modern if she could have the potatoes from the exhibition at the end of the show. She collected 6kg of potatoes and gave them to friends to plant. Rather than plant it I decided to make a book, a Polketo.



## Jane Grisewood **UK** *Black on Black*

Black is a pivotal influence ... black as material ... defined by the presence and absence of light, reflecting yet absorbing, colour and non-colour. *Black on Black* interprets black as printed word and image through countless lists of black pigments and inks, paintings and drawings that I have been archiving for some time.



## Grupo Gralha Azul **BRAZIL** *O Grito - The Scream*

We are an artist group concerned about the current situation in the world: from the pollution of rivers and seas to violence, hunger and suffering; from a moral crisis to the disregard of animals. As artists we scream about these problems that affect people the world over.

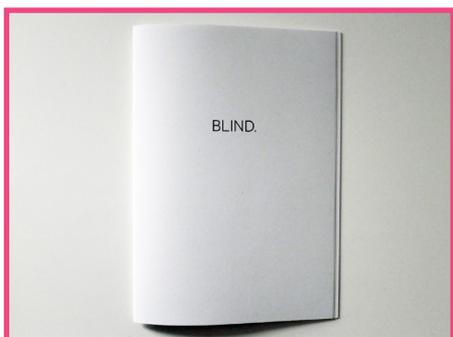




**Cath Hartnett** UK

*Africa 1981-'82*

Post-bound album recording a 3½-month solo journey across Africa, from Morocco to Cameroon, made over the winter of '81/'82 by public transport and hitching. The memories are concealed in the paper, which is handmade from copies of the photos, diary entries and letters with which I recorded the experience.



**Samantha Harvey** UK

*Blind*

This book explores what it is like to live and get around London if you are blind. It focuses on individuals who navigate their way around the city and the people who help them achieve this. This publication explores my findings in unexpected ways, through written word and texts.



**Nicci Haynes** AUSTRALIA

*Wordsmith*

This book is about making words from invisible material that appears to reside in my head and is the constituent substance of thoughts, emotions, ideas. Language is successive, tidy, orderly. The raw data of experience is not.



**Eva Hejdström** SWEDEN

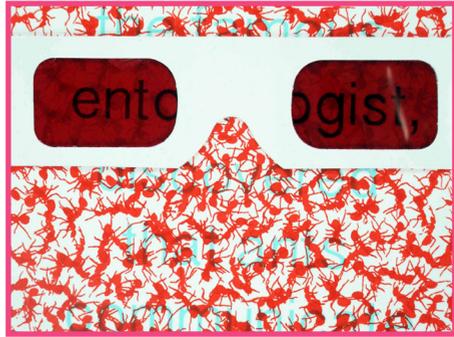
*Det Som Finns Kvar (What is Left)*

Folded collage book, made of random remains and scraps of paper - photocopied, folded, with certain areas cut out. Some of the cut-out parts have been stitched back into the book. The book is contained in a folded envelope.

**Candace Hicks** USA

*Coincidence*

Case bound, silkscreen on Rives BFK, each book comes with a pair of decoder glasses concealed in the inside cover for reading hidden messages.



**Robert Hillier** UK

*Any Other Business. Drawing in the Margins and Beyond*

*Any Other Business* features drawings made over a decade that were created during committee meetings. The drawings have been brought together in a hybrid book form positioned somewhere between a sketchbook, a chronicle and an autobiography.



**Cindy Hinant** USA

*My Horizontal Life: Sex Only Edition*

*My Horizontal Life: Sex Only Edition* is an aggressive edit of Chelsea Handler's book *My Horizontal Life: A Collection of One Night Stands*, leaving behind only the sections about sex. This artist book facilitates our unspoken desire to skip ahead to the dirty parts in soft-core literature, and it reveals the underlying conservative narrative in Handler's text.



**Kate Hodgetts** AUSTRALIA

*Vanishing Landscapes: Tree Story*

The book depicts the deterioration of the Australian bush and was constructed through the repetitive scanning of two black and white negatives. Between scans the negatives were damaged by the artist. The early pages of the book show the landscape clearly: as the book progresses the image deteriorates and finally vanishes.

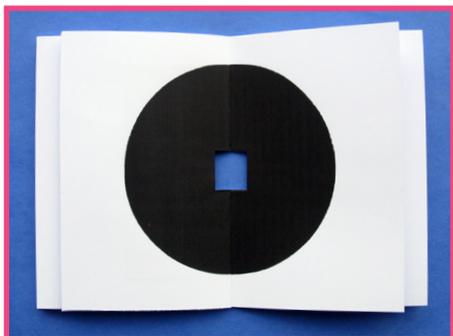




**Pat Hodson** UK

*Deep 3*

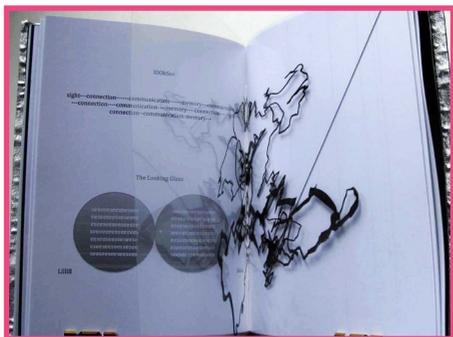
Each page of the book is a collage made from layered paper and silk. Colour is layered within the page and overlaid in the digital print. Each page is sewn so that its sculptural nature is retained when unfolded or hung. The book plays with ideas around space and colour, reality and illusion.



**Glenn Holman** UK

*Tribute*

This book is a tribute to the idea that informed Malevich's seminal work 'Black Square'. It is both a tribute to the purity of the idea and a lament for the essential failure of the idea. The square hole that runs through the centre of the book mimics the form of the painting and allows the 'real world' of objects to continually leak into the book.



**Deborah Humm** UK

*An Enquiry into Communication*

*An Enquiry into Communication* investigates the internal nervous system's communication method, focusing on (mis)communication between brain and body, caused by the demyelination breaking connectivity and resulting in profound, perplexing and random external manifestations.



**Hyewon Jang** KOREA

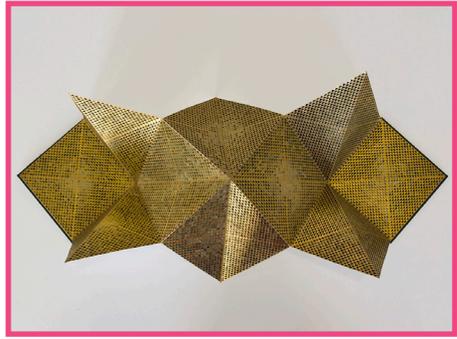
*14g*

In memory of a bird I found on the street that lived for 6 days at my place. On the first and the last day it weighed 14g. This book also weighs 14 grams: it's a homage to a bird. I photographed various small things on my hand that weigh 14g: from a single stone to 2 strawberries, a lighter, 3 french fries, 2 pieces of chocolate ...

**Mehr Javed** PAKISTAN

### *Object-Book I*

*Object-Book I* is part of a series of artist books which unfold into elaborate geometric forms with intricately gilded opulent pages. Javed's work has previously dealt with compositions staged in a state of flux between 2D and 3D. The *Object-Book* series represents an expansion for the artist towards a more intimate sculptural expression.



**Lorna Jewitt** UK

### *Patch*

*Patch* is an altered book that was originally titled 'Good Housekeeping, Quilting and Patchwork'. I have used the slip cover as templates for square patchwork blocks and the illustrated pages as templates for plain cotton blocks. I liked the idea of making a book about patchwork into actual patchwork.



**Linda Johnston** UK

### *Homage*

*Homage* sets out to challenge the reader to visualise their own story through handling, selection and play. Based on traditional stories, the reader chooses a box or boxes and takes a small selection of words, which trigger a creative response, to re-create their own story from memories of childhood storytelling.

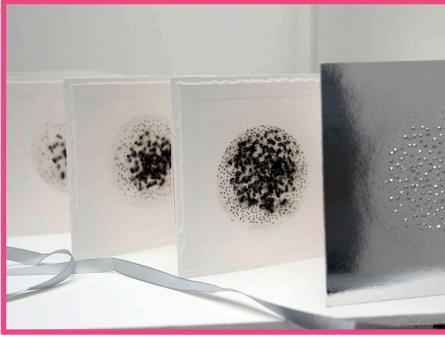


**Julie Johnstone** UK

### *10% | 15%*

*10% | 15%* is an investigation in creating spatial perspective within the book form. It arises from my ongoing interest in visual perception and distillation, and looks particularly at ideas of distance and proximity: the artist's book as physical and mental contemplative space.





**Barbara Jones** UK

*Degeneration 2*

I am fascinated by cell images, particularly those concerned with disease. Over time I have become obsessed with the presentation of imagery within a circular framing. I have also become interested in working in series, which has led me to using a book format to display a sequence of prints.



**Andrea Kinni** CYPRUS

*An Attempt at Exhausting a Place in Paris: "Retracing Georges Perec"*

This book is based on Georges Perec's *An Attempt at Exhausting a Place in Paris* and is built upon a voyage to Paris to retrace what he did. A combination of both image making and typography was used to create artwork.



**Stefan Klein** GERMANY

*Introduction to Microeconomics*

I bought the book *Mikroökonomie* on Amazon. Once it was delivered I returned it and got a refund. The next day I bought the same book on Amazon again. Once it was delivered I returned it and got a refund ...  
... I printed out all the receipts and turned them into a book called *Introduction to Microeconomics*.



**Nadia Kliendanze** AUSTRALIA

*Just a Second*

*Just a Second* refers to the split second in which we participate in a stranger's life by taking a photograph or capturing an image in our imagination. Each one of the images used to create the book is a moment captured in time.









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