



**LEEDS  
ARTS RESEARCH  
CENTRE**

**KEF**

**PROFESSOR SIMON MORRIS  
FOLDING THE PAGE AT TATE BRITAIN  
AND CHELSEA COLLEGE OF ARTS**

# KNOWLEDGE EXCHANGE FRAMEWORK DATA COLLECTION

February 2023

The University's Research & Enterprise Service has requested information on knowledge exchange and engagement with the public and communities. Please complete the form below and return it to Professor Simon Morris ([S.DC.Morris@leedsbeckett.ac.uk](mailto:S.DC.Morris@leedsbeckett.ac.uk)) and Dr Tina Conkar ([t.conkar@leedsbeckett.ac.uk](mailto:t.conkar@leedsbeckett.ac.uk)) by **21 February 2023**. Many thanks for your support with information gathering for this submission.

<b>Name:</b>	Professor Simon Morris
<b>Job Title:</b>	Director of Research in Art & Design
<b>Email:</b>	S.DC.Morris@leedsbeckett.ac.uk
<b>School:</b>	Leeds School of Arts

Please use the template below to detail information on all projects you have undertaken since 1 January 2019 that involved public and community engagement. Please use one form per project.

<b>Project Title:</b>	Folding the Page, Exhibition and Conference at Tate Britain and Chelsea College of Arts
<b>Project Date(s):</b>	21 <sup>st</sup> November 2022–15 <sup>th</sup> January 2023
<b>URL Link to Project:</b>	<a href="https://vimeo.com/790027178">https://vimeo.com/790027178</a>
<b>Brief Description of Project</b> (250-1000 words max.) In the field below please give a brief outline of the project and what it entailed.	
<p><b>Exhibition</b></p> <p>Exhibitions, talks and events at Shandy Hall, Tate, and Chelsea College of Arts will present selections from these institutions' outstanding holdings showing how artists have used the fold innovatively.</p> <p><b>Film</b> made to accompany exhibition: <a href="https://vimeo.com/770137875">https://vimeo.com/770137875</a></p> <p><b>Conference</b></p>	

An afternoon of talks, discussions and hands-on demonstrations exploring creative uses and unexpected histories of the fold.

From the humble dog-ear bookmark to the elaborate paper engineering of pop-up books, the folded page can take many forms. Join us to examine the ways writers, artists, printers and bookbinders have used the fold, reimagining the structure of the book and making the page tell stories in new ways.

We tend to think of the page as a flat surface, but the book has a long history of alternative formats and folded structures: the vertical flaps of the eighteenth-century Harlequinade; the concertina pleats of Ed Ruscha's Every Building on the Sunset Strip (1966); the interactive toy books of the Victorian period which could fold out magically into three-dimensional space.

## CONFERENCE PROGRAMME

- **13.00–14.00:** A history of the fold in 9 books', an illustrated talk by Simon Morris, Gill Partington, and Adam Smyth. Folding the past into the present, this talk traces the use of pleats, creases and corrugations of many kinds in artists' books and beyond.
- **14.00–14.20:** Daniel Jackson and Ian Truelove, folding in eleven dimensions.
- **14.40–15.10:** Show and share: see and handle selected artists' publications from Tate Library's renowned collections.
- **15.10–16.10:** Artists' talk: discussion and Q&A session with contemporary artists Abigail Reynolds and Erica Baum.
- **16.10–17.00:** Get folding: a workshop led by Simon Morris on how to make your own origami four square base folded book, the structure of the latest edition of Inscriptio. All materials supplied.

**Organisations Engaged with:**

Please list the names of any organisations engaged with, such as Schools or Community Groups.

Tate Britain

Chelsea College of Arts

**Total participants:**

Please give an approximate figure for the number of people who engaged with your project.

from Siobhan Britton, Chelsea (5,633 visitors); from Gustavo Montero,

			<p>Tate (900 visitors). Digital audiences are projected at 2000 for the film on artists books and the film of the conference. 65 confirmed participants at the conference.</p> <p>Total: 8,598</p>
<p><b>Knowledge Exchange Outcomes:</b> If relevant, in brief, please describe any knowledge exchange outcomes such as new approaches to working with a community.</p>	<p>An opportunity to have a hands-on engagement with rare items from the Tate’s special archive.</p> <p>This event, presented in conjunction with <i>Inscription: the Journal of Material Text - Theory, Practice, History</i>, examines the fold from new angles. Book historians, critics and artists will discuss how folds can complicate the logic of the page, concealing as well as revealing, producing unexpected juxtapositions and unfolding narratives in surprising directions. Showcasing highlights from Tate Library, the event also provides a hands-on opportunity to fold, experiment and create.</p>		
<p><b>Quotes</b> In the field below please include any relevant quotes that you would like to share which evidence the knowledge exchange and engagement your project received.</p>			
<p>“An inspiring, joyful, surprising papery day at Folding the Page @Tate Britain yesterday. Dog-ears, pop-ups, concertinas all in the wonderful Tate Library.” – Jill Fairclough</p> <p>“What a brilliant day’s workshop with Inscription Journal considering paper, folding, books and writing, Thanks so much to Adam, Gill and Simon for organising. I’ve gone away with a lot of ideas to take forward in my own practice.” – Harriet Truscott</p>			

















Detail of László Moholy-Nagy's 1946 diagram of the underlying structure of *Tristram Shandy*.

Plot lines in Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1750).

Line drawing of all the objects on David Saper's book from the *diversified* *Remembrance of Things Past* (1955).

Detail of the macro-structure of *Tristram Shandy*.

After writing of an *Exercise* of *A Tristram Shandy* (1955) Saper has also worked with the diagram to illustrate the underlying structure of the book.

List of the literary styles exhausted by Raymond Queneau in his *Exercices de style*, taken from the first English edition (Gaberboon Press, 1958).











