



FORTHCOMING TITLES

go to reception and ask for Sara in red felt tip*Holly Pester* (2015)

Price £tbc



By using anecdote as method to generate a collection of critical enquiry, fictions and literary fragments this book performs a response to the history and function of the Women's Art Library. The stories segue through the archive of personal correspondence, artists' slides and administrative papers, as well as a poster archive documenting exhibitions, parties and activism in 1980s Feminist art movements. Letting the index strata dictate narrative form and intimacy, this work locates the rub between archival principles and the tensions in the collection's own marginality. Anecdotal, gossiped and mistreated histories form aberrant narratives as a result of an inverted mode of archival research.

Holly Pester is a poet and multidisciplinary writer. She has worked as an archivist, lecturer and practice-based researcher with performances and sound installations featuring in events in Mexico City, DOCUMENTA 13, the Text Festival, and the Serpentine Gallery. She is currently artist in residence at the Women's Art Library, London.

Published by Book Works; edition of 1,000 copies; ISBN 978 1 906012 66 3

NOW LEAVES*Michael Dean* (2015)

Price £tbc



'NOW LEAVES describes leaving and having left. Glossolalia about the bones of a writing but written in tongue graphics legible by reason of the trees with as many words as there are leaves. The percussion of these leaves is f***ing news. The percussion of these leaves is not his news. The percussion of these leaves is not her news. The percussion of these leaves is definitely not their news.' — Michael Dean

Michael Dean is an artist based in London. His research into the political properties of language, sovereignty and symmetrical intimacy is expressed through delivering writing into states of physicality. Solo exhibitions include: *The Introduction of Muscle*, Arnolfini, Bristol (2013); *thoughts*, Cubitt, London (2012); *Government*, Henry Moore Institute, Leeds (2012); *State of being apart*, Kunstverein Freiburg, Germany (2011); *Our Daily Permanence*, Nomad Foundation, Rome (2010).

Co-published by Book Works and Wysing Arts Centre in association with De Appel, Amsterdam and Extra City Kunsthal, Antwerp; edition of 1,000 copies; ISBN 978 1 906012 71 7

A Lebanese Archive*Ania Dabrowska* (2015)

Price £25

A chance encounter in a homeless hostel between Ania Dabrowska and Diab Alkarssifi, led to the discovery of a rare archive of 27,000 photographs and over 100 years of Arab history. A passionate collector as well as working journalist, Alkarssifi accumulated collections from studios in Beirut, Damascus and Cairo, photographs from friends and family, found photographs as well as his own work, with a view to preserving modern Arab history. The collaboration with Polish artist and photographer Ania Dabrowska has given new meaning to this collection that documented everyday life in Beirut and his home city of Baalbeck on the Syrian border, his student years in the early 1970s in Moscow and Budapest, and his numerous photographic assignments. Inspired by their conversations on history, photography and personal memory, this book has taken Diab and Ania on a journey from London, to Beirut and Baalbeck, to rediscover the archival material that documents the history of Lebanon, and gives an intimate insight into 100 years of cultural, everyday and political Arab life from between the dates of 1889-1993.



A Lebanese Archive by Ania Dabrowska will comprise of both colour and black and white photographs from the archival collection, with new art works and photographs by Ania Dabrowska, and is punctuated by an exchange between Dabrowska and Alkarssifi on the differences and similarities in their own cultural and political histories. It includes essays on the process of working with archives in visual art practice, the contemporary cultural context of Lebanon and the Middle East, and the materiality of photographic archives today.

Ania Dabrowska is an artist working with photography, installation, text, sound, and video. She has exhibited in solo and group shows in the UK, Germany, USA, and India since 2001. She was the winner of the Observer Hodge Photographic Award, 2003, selected for the National Portrait Gallery Photographic Portrait Award, 2007, and awarded The Wellcome Trust People Award, 2008-11. International residencies include the Ashkal Alwan residency in Beirut, a SPACE artist residency at Arlington, 2010-2012, and Dharamshala International Artists Workshop, Khoj International Artists Association, Delhi, and White Crane Arts & Media, Dharamshala, India 2012.

Diab Alkarssifi was born in 1951 in Baalbeck, Lebanon, and is a retired photojournalist, collector and writer. In 1975 Alkarssifi moved to study Philosophy and Media in Moscow, Russia, but was interrupted by an outbreak of war in Lebanon. He worked as a journalist for 16 years for local and national media including Al Nida and Al Akhbar newspapers, New TV, and Sowt Al Shaab Radio Station. He emigrated to the UK in 1993 and has lived in London since.

Co-published by Book Works and the Arab Image Foundation; edition of 1,000 copies; full colour throughout; 240 pp; designed by Kelly Weedon; 270 x 210 mm; ISBN 978 1 906012 62 5

Shy Radicals: The anti-systemic politics of the introvert militant

Hamja Ahsan (2014)
£tbc

'The quieter you become, the more you are able to hear.' — Lao Tzu

And, if so, what are the implications for state-craft and democracy?

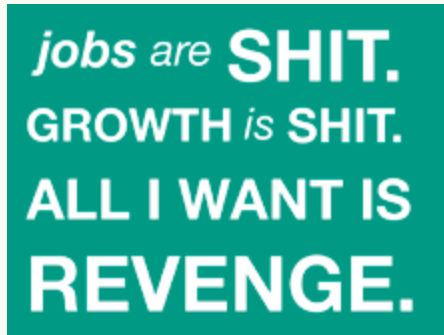
Drawing together communiqués, convert interviews, oral and underground history, public statements and documents from the history of introvert struggles (Introfada), here for the first time is a detailed documentation of the political and national demands for shy people. Radicalised against the imperial domination of international world culture: PR projectionism, clubbism, extrovert poise and loudness, the Shy Radicals, and the guerrilla wing the Shy Underground, is a vanguard movement intent on transrupting the consensus extrovert politics and excessively assertive culture of the twenty-first century. The movement's aim is to establish an independent homeland for shy, introverted people — Aspergistan, a radical vanguard state constitutionally run by Shyria Law, which supports the international campaigns and demands of both nationalists and the underground through a Pan-Shyist Ideology, and the advocacy of a utopia sate for oppressed shy and quiet people.

Hamja Ahsan is an artist, curator and political activist based in London. He is the Free Talha Ahsan campaign organiser.

Published by Book Works as part of *Common Objectives*, guest edited by Nina Power; edition of 1,000 copies; ISBN 978 1 906012 57 1

Apertures of Negation (Labour on)

Arts Against Cuts (2014)
£tbc



It is time for unruly thoughts. It is time to thrust our hands into the guts of the past and peer into the murk of our rage and fear. It is we, the vermin who cannot and shall not be sacrificed; we, the negative who choose to burden the weight no more; we, the hated who stand against the tyranny of the positive; we, who scream with a rasp of our lungs, 'NO!' This howl of anger reverberates through a discourse of rage, refusal, error, pain, brute forces, stupor, domination, sadness, and antagonism. All that is quietly conceivable is to embrace such tumult, to give in to subdued destruction, and allow the full gambit of the negative to pour forth onto the page. The 30-something contributions contained therein defract through the political and philosophical echoes of, 'Fuck Jobs. Fuck Growth. All I want is Revenge'.

AAC are neither an activist group, a collective, nor a blog; they did not emerge from the recent waves of student activism in the UK nor did they involve themselves in anti-austerity struggle. AAC take no responsibility for actions and interventions that they have not organised and facilitated. AAC have never been and are no longer.

Published by Book Works as part of *Common Objectives*, guest edited by Nina Power; edition of 1,000 copies; ISBN 978 1 906012 58 8

Even the Dead Rise Up

Francis McKee (2014)
Price £tbc

A task — a series of monthly essays, accompanied by photo-journalistic images, to trace the nature of dissent and protest across the globe today. Twelve entries, drawing on the templates of the Mass Observation movement (founded 1937) — a semi-serious desire to practice 'anthropology at home' founded by Charles Madge, Tom Harrison and Humphrey Jennings in Bolton — the project attempts to discover the unconscious at work in an industrial town, through diary entries, collected anecdotes, rumours, and overheard commentaries.

Even the Dead Rise Up, and the political becomes personal. McKee's observations of séances, scientific advances, group education outings, Kurdish protests for the 'disappeared', become mixed with his own visions: a spirit reappears, haunting the author; histories of isolated early Christians and twentieth century mystics affect his own psyche. The relation between political resistance and Spiritualism is cast as a heretical force, a hauntology, and a millenarian energy, celebrating the ecstatic moment. In a format that is influenced by forms of 1960s new journalism, in which reporter pushes language to match the raw material of the stories, the reader follows the author, as he is tipped into a resynchronised world by forces and refined codes, and heretical energy that is out of his control.

Francis McKee is a writer and curator based in Glasgow. A research fellow of Glasgow School of Art, he is also the Director of the Centre for Contemporary Art, Glasgow.

Published by Book Works as part of *Common Objectives*, guest edited by Nina Power; edition of 1,000 copies; ISBN 978 1 906012 59 5

The Counsel of Spent

Inventory (2014)
£tbc

They came to bury us because they said we were not 'research active' when we were more active than they will ever be. There is more to be said, a praxis that mixes words of expectation with intimations of dread, inarticulate cries that circle the unspoken yet already understood. We speak here of *The Counsel of Spent*.

Use this book as a field guide, lovingly prepared with words and images that do not satisfy but irritate, *un vandalisme vernaculaire contre la servitude volontaire*. It is a book that wishes to add its voice with those who desire to have done with the endless vacillating between slavery and appeasement, fear and denial. A book that demands that we cast off the burden of debt and go out onto the street, for a true democracy necessitates a commitment where one acknowledges that there is nothing left to hang onto, nothing left to lose and everything to transform. Pages that fan the flames of bonfires and simple music.

Inventory was founded in 1995, as a collective enterprise that put forward the notion of a 'fierce sociology' on a number of fronts, famously fourteen issues of an A5 experimental journal; the Inventory Survey Project; visual, textual, sound and radio work; as well as lectures and conferences.

Published by Book Works as part of *Common Objectives*, guest edited by Nina Power; edition of 1,000 copies; ISBN 978 1 906012 56 4



G.S.O.H. The Rest is Dark, The Rest is Dark.*Guest edited by Clunie Reid (2015)*

Following a call for proposals that sought matter that might be books, pictures that might be texts, words that might be pictures, scribbles that might be language, and that was above all else, sensual, affirmative, popular, and with a G.S.O.H., Book Works is pleased to announce the following commissions, due for publication in Spring 2015:

Stroke*Head Gallery (2015)*

Head Gallery, singularly the most powerful gallery in post-apocalypse Nu York, for the first time extends their two-way temporal boundary and oscillation between the digital expanded press release, and 'materialised' exhibition, into the form of a book. It describes in full detail the scandalous sexual history of the operaista movement, particularly after the cyclist Eddie Merckx became a fellow traveller. Cycle porn and operaismo porn melded, collaged with the contemporary oppression of Pakistani textile workers. It begins with Merckx's victory speech at his last victory at Kluisbergen on 17 July 1977, after he has been converted to operaismo during a massive orgy at Paolo Virno's...

'The proletariat give me a hard-on.' The words clung to his throat like semen. Luigi turned his face to the crowd, looking at the lined faces, bald heads and worker jackets. The cheap acrylic of his trousers stretched across his straining hardness — a precise crease which he had ironed in that morning:

'And striking makes me horny'

Head Gallery is based in New York, and dedicated to producing work that is split between a written textual element located on the website, expanded press releases, or exhibition description, and materialised elements installed in galleries. It operates in between a future set in 2078, and the present.

Published by Book Works; ISBN 978 1 906012 67 0

The Unspeakable Freedom Device*Jennet Thomas (2015)*

Dark humour and the absurd frame this speculative, looping fiction that explores the idea of the image of Margaret Thatcher as an after-burn on the collective memory of our culture. The narrative thread follows two poor pilgrims through a colour-coded, broken landscape of collapsing signs and imploded meanings, seeking a blue cure for their green baby. They become entangled in a 'savage' and ritualistic Thatcher cult, escape, but in a bizarre twist this warped folk-tale flings them through the Unspeakable Freedom Device — a sinister, psychedelic absurdity — back to the start of their tale.

Jennet Thomas is an artist based in London, whose primary medium is experimental narrative video, driven by a writing practice that sometimes manifests as performed monologues.

Published by Book Works; ISBN 978 1 906012 68 7

The Measure of Reality*Maija Timonen (2015)*

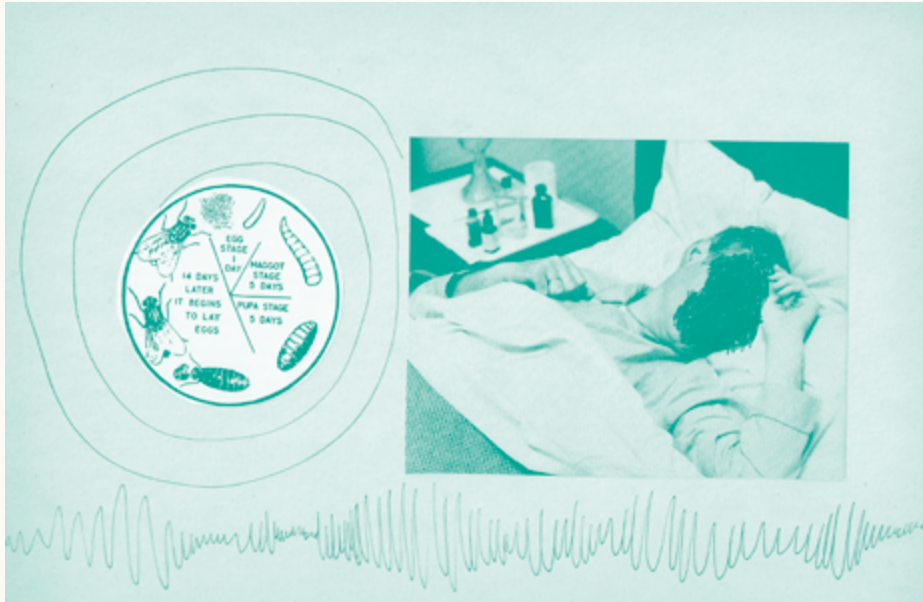
Fiction, short stories, essayistic writing and recounted dreams are collaged together narrating a stealthily unfolding crisis of heterosexuality. Scenarios include a woman who is unable to imagine herself into her fantasies, speed-daters who smell T-shirts, and the annals of a creative career told through open browser tabs (running from articles on the dollar standard to funding applications to the price of sperm). Timonen's writing is situated in the absurd intersection of analysis and association, mixing theory with recounted everyday occurrences, opening these anecdotes out for all the rancid and redemptive potential they hold. Her project scrutinises the specificities of how love and sex seem to simultaneously be something genuinely 'ours' yet alienating. How they act as both tools for the negotiation of the complexities of subject/object relations in contemporary capitalism and constitute a kind of precarious — even false — refuge from the trauma of living in it.

Maija Timonen is an artist based in London, Berlin and Helsinki.

Published by Book Works; ISBN 978 1 906012 69 4

Like. Follow.

edited by Fatima Hellberg (2015)



To speak of practice and the frameworks for making at Cubitt is an important infrastructure for this publication. *Like. Follow.*, is part-anthology and part-exhibition in itself, realised during and extending from a programme of exhibitions, events and talks in a cooperatively run space. The contributions, which take the form of writings and specially conceived text-and-image works, gravitate towards an ongoing area of exploration and tension: the slippage between the one 'ME' into others; the return to questions of friendship and exchange; circular forms of communication; self-abnegation and empathy. Beyond treating these terms and subjects as central to artistic making, the contributions grapple with how their meanings change with shifting technologies, and their implications in relationships beyond an immediately human sphere.

Like. Follow., is edited by Fatima Hellberg, presented as an exhibition at Cubitt gallery, and co-published by Book Works and Cubitt, with contributions, amongst others, by: writers Helen Dewitt, Dena Yago and Isla Leaver-Yap, philosopher Beatriz Preciado and artists and composers Laurie Spiegel, Sidsel Meineche Hansen and Cynthia Maughan.

Co-published by Book Works and Cubitt, edition of 1,000;
ISBN 978 1 906012 70 0

RECENT & BESTSELLERS**The Happy Hypocrite – Heat Island, issue 7**

Guest edited by Isla Leaver-Yap (2014)

£8.00

Always subject to change, invasion, adaptation, and enhancement, the body is our most essential material, our primary limit. Touch, meanwhile, is the body's only unmediated form of acquiring embodied knowledge, constantly experiencing the texture of the present tense.

The Happy Hypocrite – Heat Island seeks to understand how our hands (as both digital and analogous devices) and our bodies physically traverse and negotiate knowledge. This issue comprises a temporary assembly of individuals who are acutely and intelligently aware that what we choose to do with our bodies, how we express it alone or with others, can provide valuable cultural openings and resistances to bodily regulation, whether self-imposed or via external legislation.

With contributions and new work by Park McArthur, Duncan Marquiss, Dena Yago, Elaine Cameron-Weir, Giuseppe Mistretta, Francis Sanzaro, Allison Gibbs, Will Holder, Mary Simpson, Charlotte Prodger, an interview concerning 'adjustment' between Anna McLauchlan and Gerry Kielty, and reprinted material by Paul Nash and Stow Print College, Glasgow.

Isla Leaver-Yap works with artists to produce publications, projects, and events. She has recently worked with The Block, Andrea Büttner, Ellen Cantor, Lygia Clark, Moyra Davey, Pat Hearn, Emma Hedditch, Derek Jarman, Angie Keefer, Sam Korman, Lucy McKenzie, James Richards, Hannah Rickards, Ben Schumacher, Lucy Skaer, Rita Sobral Campos, Cara Tolmie, and Sue Tompkins. She is based in Glasgow where she is LUX Scotland Project Director, and Minneapolis where she is the Walker Art Center's Bentson Film Scholar.

The Happy Hypocrite – Heat Island, issue 7 is edited by Isla Leaver-Yap and published by Book Works in an edition of 1,000 copies; colour and black and white throughout, with a scented paper insert; 96pp; soft cover; designed by APFEL (A Practice for Everyday Life); 230 x 165 mm; ISBN 978 1 906012 65 6

**Related Titles**

- Freedom: The Happy Hypocrite Issue 6 (2013)
guest edited by Lynne Tillman
£8.00
ISBN 978 1 906012 50 2 (p.30)
- A Rather Large Weapon: The Happy Hypocrite Issue 4 (2009)
edited by Maria Fusco £8.00
ISBN 978 1 906012 15 1 (p.27)
- Volatile Dispersal: Speed and Reading: The Happy Hypocrite Issue 3 (2009)
edited by Maria Fusco £8.00
ISBN 978 1 906012 11 3 (p.27)
- Volatile Dispersal: A Festival of Art Writing Primer (2009)
edited by Maria Fusco £2.00
ISBN 978 1 906012 25 0 (p.27)
- Hunting and Gathering: The Happy Hypocrite Issue 2 (2008)
edited by Maria Fusco £8.00
ISBN 978 1 906012 10 6 (p.27)
- Linguistic Hardcore: The Happy Hypocrite Issue 1 (2008)
edited by Maria Fusco £8.00
ISBN 978 1 906012 01 4 (p.27)

Again, A Time Machine: from distribution to archive*Edited by Gavin Everall and Jane Rolo (2012)*

£17.50

Again, A Time Machine: from distribution to archive is produced in response to, and as an extension of, the touring exhibition in six parts, *Again, A Time Machine* (2011-12). Contributions include artists' pages, exploratory interviews, new writing, and a range of publisher and project space responses to the questions: Why Distribute? Why Archive?

Contributors include: A Estante, An Endless Supply, AND, Banner Repeater, Claire Makhoulouf Carter, Eastside Projects, Maria Fusco, Dora García, Kenny Goldsmith, Melissa Gronlund, Sam Hasler, Stewart Home, Ian Hunt, Jonathan Monk, Apexa Patel, Mark Pawson, Bridget Penney, Pil & Galia Kollektiv, Plastique Fantastique, Sarah Pierce, Laure Prouvost and Rory Macbeth, Publish And Be Damned, John Russell, Slavs and Tatars, Spike Island, Barry Sykes, The Serving Library, The Showroom, Torpedo, Marina Vischmidt, McKenzie Wark, White Columns and X Marks the Bökship.

Published by Book Works; edition of 1,500 copies, full colour; 224 pages; soft cover; designed by James Langdon; 380 × 255 mm; ISBN 978 1 906012 40 3

The Artist Book*Laure Prouvost (2013)*

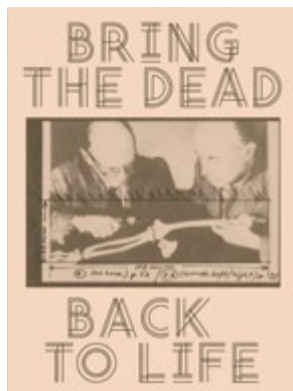
£20.00

What is it to make an artist book about oneself? To make a biography in which the formal structures form the basis of narratives, and the self disappears?

Exploring ideas of translation, mirroring and narrative, Laure Prouvost's first artist book extends her preoccupations with the occurrence of 'mis-translations', in which objects, stories, or scenes are transformed through film, video, or in this case onto the printed page. The subject (the narrator) merges with the book itself, through the juxtaposition of formal devices with mini-narratives, images, and additional handwritten notes.

Born in France, Laure Prouvost was the recipient of the Max Mara Prize For Women, 2012 and winner of the Turner Prize, 2013.

Published by Book Works; edition of 1,000 copies; black and white, and colour; 320pp; soft cover; designed by Fraser Muggerridge Studio; 235 × 165 mm; ISBN 978 1 906012 44 1

**Related Titles**

- 79.89.09. (2011)
Slavs and Tatars £5.00
ISBN 978 1 906012 35 9 (p.30)
- *All the Stories* (2011)
Dora García £17.50
ISBN 978 1 906012 36 6 (p.27)
- *Sketches of Universal History* (2013) *Sarah Pierce* £15.00
ISBN 978 1 906012 37 3 (p.29)

**UR... A Practical Guide to Unconscious Reasoning***Marcus Coates (2014)*

Co-Series, No. 6 £12.00

This book comes with a few warnings. It's not mystical. Reading it won't help you see into the future or talk to the dead. And it isn't therapy, although it might have beneficial side effects. What it will do is help you access your imagination and use it, in ways that you might never have imagined possible.

Using a series of exercises and increasingly in depth 'trips', the book sets out clear and concise steps to enable individuals and groups to access their imagination and unconscious reason, to work on behalf of others. Using a series of exercises such as 'Becoming a Bat', 'Crawling', 'Draw a Sound' and 'Impersonating a Human', Marcus Coates has developed his own practical techniques to solve problems that we might otherwise remain dumbfounded by.

Illustrated throughout with Coates' own drawings, the text is both beguiling and funny – though intentionally serious. It comes with one last warning: The book is a practical manual. All the exercises have been tried and tested. All are achievable and have realistic aims, and have no need of prior knowledge. The author and publisher of this book are, however, not responsible for any injury or trauma incurred from following the instructions, techniques and exercises. The reader must do these at their own risk, and with a degree of caution and common sense.

Marcus Coates was the winner of the 2013 Create Art Award supported by Bank of America Merrill Lynch. This book is the culmination of Coates' project *School of the Imagination*, a course Coates ran in 2013.

Co-published by Book Works and CREATE, as part of our Co-Series, No. 6, in an edition of 1,000 copies; two colour, 75 images; 296pp, with a soft cover; designed by Modern Activity; 180 × 130 mm; ISBN 978 1 906012 61 8

**Related Titles**

- *The Master Plan* (2012)
Stephen Hodge £12.00
ISBN 978 1 906012 38 0 (p.27)
- *Several Clouds Colliding* (2012)
Brian Catling and Iain Sinclair £14.95
ISBN 978 1 906012 41 0 (p.26)
- *Liberties of the Savoy* (2012)
Ruth Ewan £10.00
ISBN 978 1 906012 43 4 (p.27)
- *Friendship of Nations* (2013)
Slavs and Tatars £22.00
ISBN 978 1 906012 42 7 (p.30)
- *Double Centre* (2013)
Charles van Otterdijk £14.95
ISBN 978 1 906012 60 1 (p.30)
- *The Company She Keeps* (2014)
Céline Condorelli £12.00
ISBN 978 1 906012 64 9 (p.13)

The Night

Michèle Bernstein (2013)
£11.95

Here, translated into English for the first time, is the second novel of Michèle Bernstein, founding member of the Situationist International, and first wife of Guy Debord. Following *All the King's Horses*, again, it cannibalizes the plot of *Les Liaisons Dangereuses*, and features the same characters as her debut: Gilles, Geneviève, Carole and Bertrand. The story remains the same, but the book is different, this time parodying the style of the *nouveau roman*, with its elongated sentences and non-linear sense of time and place.

With a new preface for the English edition by Bernstein, *The Night* has been translated by Clodagh Kinsella, and edited by Everyone Agrees, as part of a project with *After The Night*, a *détournement* of *La Nuit*.

Published by Book Works; edition of 1,000 copies, full colour; 260 pages; soft cover; designed by Erik Hartin; 140 × 190 mm; ISBN 978 1 906012 52 6

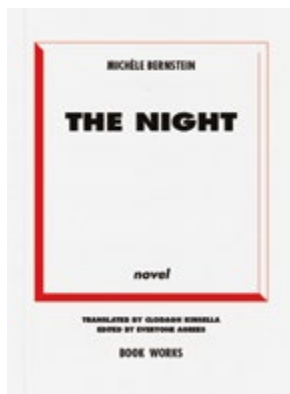
After The Night

Everyone Agrees (2013)
£8.00

After The Night's protagonists – Francis, Savannah, Jurgen and Blaine – belong to the east London art world in 2013, and have had varying degrees of success on the unholy fringes of literature, politics and fashion. A modern day adaptation of Michèle Bernstein's novel *La Nuit*, the characters take their cue from Bernstein's original cast, these would-be avatars muse on the contemporary relevance of Bernstein's themes, while haunting the events of the original novel. Tracing the route of Bernstein's Paris walk, and directly mapping it onto the streets of London, they hope to gain inspiration for their collective work.

Everyone Agrees are a collective who operate and publish out of London and New York.

Published by Book Works; edition of 1,000 copies; full colour; 144 pages; soft cover; designed by Erik Hartin; 140 × 190 mm; ISBN 978 1 906012 47 2

**Related Titles**

- [Hunting and Gathering: The Happy Hypocrite Issue 2 \(2008\)](#)
edited by Maria Fusco £8.00
ISBN 978 1 906012 10 6 (p.27)

**Related Titles**

- [Pre-enactments \(2013\)](#)
Victoria Halford & Steve Beard
£8.00
ISBN 978 1 906012 48 9 (p.26)
- [Move...ment \(2013\)](#)
edited by ...ment journal of contemporary culture £8.00
ISBN 978 906012 49 6 (p.28)

The Company She Keeps

Céline Condorelli (2014)
Co-published by Book Works, Chisenhale Gallery, London
and Van Abbemuseum, Eindhoven
Co-Series, No. 7 £12.00

Conversations weave through the work of Céline Condorelli, whether in the sculptural structures of her artwork, through the writing and discourse embedded in her work, or in the practice of support that frames her activities. Here, five conversations with friends explore working together, the politics of the company one chooses to keep, and friendship between both people and with ideas. Condorelli's starting point is with philosopher Johan Frederik Hartle, questioning why the discourse on friendship is exclusively by, and only about, men? Following this, the three part conversation with sociologist Avery F. Gordon explores the possibilities opened up by this exclusion, and what it means to make common cause and live 'as if free to determine one's own terms of living'.

Finally, with curators Polly Staple and Nick Aikens, Condorelli addresses the practice of friendship and support embedded in her work as an artist and how exhibition making can be understood in relation to the question of how to work together. Running alongside each conversation is a series of images reproduced from *The Company We Keep*.

Céline Condorelli lives and works in London. Recent exhibitions include *bau bau GfZK*, Leipzig, Germany; *Ten Thousand Wiles and a Hundred Thousand Tricks*, MuHKA, Antwerp, Belgium (both 2014); *Additional*s, Project Art Centre, Dublin, Ireland; *The Parliament, Archive of Disobedience*, Castello di Rivoli, Italy; *Puppet Show*, Eastside Projects, Birmingham; *Things That Go Without Saying*, Grazer Kunstverein, Austria (all 2013); *Surrounded by the Uninhabitable*, SALT Istanbul (2012); *'There is nothing left'*, Alexandria Contemporary Arts Forum, Egypt and Manifesta 8, Murcia (2010-12). Forthcoming solo exhibitions include Hangar Bicocca, Milan (2014) and Tensta Konsthall, Stockholm (2015).

Co-published by Book Works, Chisenhale Gallery, and Van Abbemuseum, as part of our Co-Series, No. 7, in an edition of 1,000 copies; black and white images; 120pp; soft cover; designed by An Endless Supply; 220 × 147 mm; ISBN 978 1 906012 64 9

**Related Titles**

- [Co-Series](#)
The Master Plan (2012)
Stephen Hodge £12.00
ISBN 978 1 906012 38 0 (p.27)
- [Several Clouds Colliding \(2012\)
Brian Catling and Iain Sinclair
£14.95
ISBN 978 1 906012 41 0 \(p.26\)](#)
- [Liberties of the Savoy \(2012\)
Ruth Ewan £10.00
ISBN 978 1 906012 43 4 \(p.27\)](#)
- [Friendship of Nations \(2013\)
Slavs and Tatars £22.00
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- [Double Centre](#) (2013)
Charles van Otterdijk £14.95
ISBN 978 1 906012 60 1 (p.30)
- ← [UR... A Practical Guide to Unconscious Reasoning](#) (2014)
Marcus Coates £12.00
ISBN 978 1 906012 61 8 (p.11)

O, A Prayer Book*Samuel Hasler* (2014)

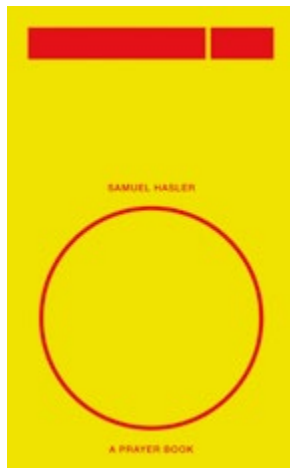
£9.00

'... She turns around and bends over to get the milk off of the bottom shelf of the fridge. I would have loved to perv on that beautiful view. On a normal night I might have enjoyed this, but in this mix, this moment I am trying to keep a clear head. All I can think is how bad it could be. How long before the end?'

An incantation and repetition of prayers, marks the introduction to a young man's isolated, creatively-stifled existence. Deluded by the stagnating mythology of great European modernist artists, he escapes the drudgery of the supermarket nightshift but not his perverse imagination. He travels to Moscow and Venice, reflecting on his romantic ideas; his desire for a wild, bohemian life; his crude libido; and his increasing doubts about his faith. The book operates as both a story and as a material context for a body of work; a spine connecting performances, readings, installations and printing.

Samuel Hasler lives and works in Cardiff. His approach to making artwork is varied, it includes writing, performance, printmaking and installations. He has recently presented work with Book Works (London), the Whitstable Biennale, Spike Island (Bristol), and the Arnolfini (Bristol).

Published by Book Works, in association with Chapter, Cardiff, in an edition of 1,000 copies; black and white, with a photograph insert; 148pp with a soft cover; designed by ARPA (A Research Projects Agency); 180 × 110 mm; ISBN 978 1 906012 55 7

**Related Titles**

→ *Again, A Time Machine: from distribution to archive* (2012) edited by Gavin Everall and Jane Rolo £17.50
ISBN 978 1 906012 40 3 (p.27)

The Fabricator's Tale*Katrina Palmer* (2014)

£12.00

Here, in a new work by the author of *The Dark Object*, a series of violent, witty short stories are intertwined to form a narrative whole – a collection, with a twisted structure, that parodies the form of a novel, whilst turning the preoccupations of critical theory on their head.

The Fabricator's Tale, emerges from within the stories, and through the accounts of Palmer's misanthropic characters Reality Flickers, a disturbed sufferer of a debilitating form of *anasyrma*, and the psychotic Fabricator himself. Their own obsessions with objects, exposure, voyeurism, and the sexualised abuse of power, presents a highly dysfunctional world, that parodies, and replicates both the conditions of art, and its place in contemporary society. This meta-narrative is punctuated by short, abstract, and often disturbingly violent stories, with nameless characters, that expose a claustrophobic fixation with objects, the violent repressed tension between the animate and inanimate, the sick malaise of contemporary life, and the cracking points of human subjectivity.

Katrina Palmer is an artist and writer. Author of *The Dark Object* she has performed at a number of galleries and has participated in numerous exhibitions, most recently: *21st Century*, Chisenhale Gallery, London (2013), *The Book Lovers*, MuHKA (Museum of Contemporary Art) Antwerp (2012); EFA Project Space New York City, (2012), *UR Feeling*, Camden Arts Centre, London, (2012) *Again, A Time Machine*, Edinburgh Printmakers Gallery, Space Gallery, London and Torpedo Press, Oslo (2012), and *The Weight of Living*, MOT International, London (2012). She was awarded the Art Angel Open Commission (2013).

Published by Book Works in an edition of 1,500 copies; black and white; 208pp; soft cover; designed by Atelier Dreiholz; 176 × 108 mm; ISBN: 978 1 906012 51 9

**Related Titles**

→ *The Dark Object*
(Second edition, 2013)
Katrina Palmer £9.95
ISBN 978 1 906012 22 9 (p.29)

Happy Hypocrite – issue 8

Guest edited by Sophia Al-Maria

Seeking accelerated materials. Lubricate here.
For more information please visit:
www.bookworks.org.uk/news

Image credit: SM10, 1972



A man in a room spray-painting a fly... (or at least trying to...)

Francesco Pedraglio (2014)

£12.00

Conceived as a carefully staged gathering of texts slowly composing a unique, layered narrative, the book develops around a main character presented, like literature, as a corpse to be reanimated *ad absurdum*. This central story is then interrupted, fragmented and diverted from by other tales, stage directions and possible 'scenarios' that operate as proposals for narrative changes.

The writing is woven together as a continuous interlocking prose. It utilises the mechanics of storytelling to reflect upon the relation between the perception of objects and the abstract working of our subjectivities as readers or writers.

Moving between and alluding to the different conditions of writing – whether film scripts, drama, letter writing, or mere notes for future projects – this is the first 'novel' by Francesco Pedraglio, presenting the possibility of a story within numerous other possible stories, and exploring the fault lines of communication between the text and the spoken performance.

Francesco Pedraglio is an artist and writer. He was one of the founding directors of FormContent, a fellow of Henry Moore Institute, and recently the editor of *Time Machine*, a series of experimental books published by Book Works.

Published by Book Works in an edition of 1,000 copies; 352 pages; black and white with four spot colour images; soft cover; designed by James Langdon; 190 x 130 mm; ISBN 978 1 906012 45 8

**Related Titles**

- [A Society That Breathes Once a Year \(2012\)](#)
Alex Cecchetti £8.00
ISBN 978 1 906012 32 8 (p.26)
- [The Curve of Forgotten Things \(2012\)](#)
Mark Geffriaud £8.00
ISBN 978 1 906012 33 5 (p.27)
- [The Ice Cream Empire \(2012\)](#)
Kit Poulson £8.00
ISBN 978 1 906012 34 2 (p.29)

On Hearing My Name

Sarah Tripp (2014)

£TBC

On Hearing My Name is a collection of fictional prose pieces concerned with the construction of character and the dynamics of social interaction. These pieces employ a variety of tones and forms to examine proximity and distance between characters, communities and objects.

Tripp is interested in the critique of narrative, the structuring of unstructured activity and the translation of bodily experience. Her works take various forms including printed words, film and performance and are marked by the use of multiple perspectives, episodic structures and suspended denouement.

Sarah Tripp is an artist and writer. Her works include *24 stops*, Camden Arts Centre, London; *Swallowing Incoherence*, Collective Gallery, Edinburgh; *You Are Of Vital Importance To The Art Community*, Centre for Contemporary Arts, Glasgow; *Why I disappeared*, Cove Park, Argyll and Bute and *Why I Can't Eat at Asia Style*, 2HB, Glasgow. She co-produces the pamphlet *Gnommero*. Her work *Aide-Memoires: As if* was published in 'What Am I?' *The Happy Hypocrite* Issue 5 (2010) edited by Maria Fusco.

Published by Book Works; edition of 1,000 copies; designed by Nienke Terpsma; ISBN 978 1 906012 54 0



Folk Archive: Contemporary Popular Art From The UK

Jeremy Deller and Alan Kane (2005, fourth edition, 2013)
£14.95

'If Pop Art is about liking things, as Andy Warhol said, then folk art is about loving things'

Jeremy Deller

This is a book about the creative life of Britain and the first attempt since the Festival of Britain to document the popular and folk art of the present day. The book presents a personal selection of objects and actions, containing elements of ambition, humour, pathos and resistance, which present us with invaluable evidence of creative life in Britain today. Includes a diary of selected events and an essay by Jeremy Millar.

Turner Prize winner Jeremy Deller is known for his socially engaged conceptual art projects. In 2013 he represented Great Britain at the Venice Biennale.

Published by Book Works, as part of Opus Projects, No. 5; edition of 1,500 copies; full colour; 156 pages; soft cover; designed by James Goggin; 190 × 255 mm; ISBN 978 1 870699 81 5

All The Stories

Dora García (2011)
£17.95

Dora García has been collecting stories contributed to her weblog with the minimum of instructions and a restricted format of four lines since 2004. This collaborative and participatory project has now collected over 2,500 stories. Ranging from mundane to the extraordinary, these four line vignettes reveal the shared fears and fantasies of the contributors, the pervasiveness of popular culture and the possibilities of the imagination.

Dora García is a Spanish artist who draws on the interactivity between the viewer, art object and the exhibition space toying with movement between truth and fiction. More recently García has created web based works including *All the Stories*. García regularly exhibits internationally including representing Spain at the 54th Venice Biennale (2011).

Co-published by Book Works and Eastside Projects; as part of the Again, A Time Machine project; unlimited edition; black & white; 526 pages; soft cover with dust jacket; designed by James Langdon assisted by Robin Kirkham; 215 × 140 mm. ISBN 978 1906012 36 6

**Related Titles**

- [The Uses of Literacy \(1999\)](#)
Jeremy Deller £6.95
ISBN 978 1 870699 38 9 (p.26)

**Related Titles**

- [Again, A Time Machine: from distribution to archive \(2012\)](#)
edited by Gavin Everall and Jane Rolo £17.50
ISBN 978 1 96012 40 3 (p.27)

Double Centre

Charles van Otterdijk (2013)

Co-published by Book Works and Van Abbemuseum, Eindhoven
edited by Nick Aikens, Charles Esche and Charles van Otterdijk
Co-Series, No. 5 £14.50

This book presents a dossier of images, with an index, and a short text. It appears as a report, or a form of documentation, some sort of archive. It reveals two sites discovered by artist Charles van Otterdijk in the east of Germany. The photographs show stark rooms with objects that appear familiar – unnervingly similar to everyday objects: desks, chairs, racks; yet, each object is modified, appearing uncanny, making it unclear what the function of the objects or the sites they are in might be. The familiarity is further reinforced, and unsettled, by the apparent duplication of objects across the two sites. Objects are repeated, though modified, their differences accentuating their similarity. The index list includes: Isolation unit, cellar, bed, desk with spy hole, rack, birdcage, telescope, document incinerator, loudspeakers, rack, desktop with sunken opening to a tank, maybe a panic room, reinforcing the sense of possible, or probable (institutional) illegality. The exterior of the sites reveals a dark, brooding landscape of dense forest, a secret place or no-man's-land that suggests the sites might have been rendition centres – those sovereign sites of exception used by democratic states in their effort to eliminate, contain, or otherwise manufacture terror.

Exacerbated by these layers of doubling and suggestion, *Double Centre* feels similarly out of sight – the apparent objectivity of image and text, belying an eerie suspicion about the truth of the document, and narrative.

Charles van Otterdijk is an artist and researcher based between the Netherlands and Germany. Prior to beginning *Double Centre* in 2007, he presented work in exhibitions at TENT, Rotterdam; NICC, Antwerp and Kunsthhaus, Dortmund. Recently he exhibited in *Positions* at Van Abbemuseum, Eindhoven, 2014.

Co-published by Book Works, Van Abbemuseum, Eindhoven and Stroom Den Haag as part of Book Works Co-Series, No.5; edition of 1,000 copies; full colour; 80 pages; soft cover; designed by Remco van Bladel; 230 × 170 mm; ISBN 978 1 906012 60 1

**Related Titles**

- [The Master Plan \(2012\)](#)
Stephen Hodge £12.00
ISBN 978 1 906012 38 0 (p.27)
- [Several Clouds Colliding \(2012\)](#)
Brian Catling and Iain Sinclair
£14.95
ISBN 978 1 906012 41 0 (p.26)
- [Liberties of the Savoy \(2012\)](#)
Ruth Ewan £10.00
ISBN 978 1 906012 43 4 (p.27)
- [Friendship of Nations \(2013\)](#)
Slavs and Tatars £22.00
ISBN 978 1 906012 42 7 (p.30)
- ← [The Company She Keeps \(2014\)](#)
Céline Condorelli £12.00
ISBN 978 1 906012 64 9 (p.13)
- ← [UR... A Practical Guide to Unconscious Reasoning \(2014\)](#)
Marcus Coates £12.00
ISBN 978 1 906012 61 8 (p.11)

Teignmouth Electron (Special edition)

Tacita Dean (2009)
£378.00

A special limited edition book of *Teignmouth Electron*, which deals with the tragic and extraordinary story of the amateur yachtsman, Donald Crowhurst. Co-published by Book Works and Steidl, in a limited edition of 100, with both book and print signed and numbered by the artist, printed offset, 72pp, full colour, hardback with blind embossing on the front cover, and presented in a dark blue slipcase, designed by Martyn Ridgewell, produced by Book Works Studio. Presented with a photographic print *Teignmouth Electron*, location photograph 1999/2009. Book size 250 × 200 mm. Photographic print paper size 405 × 500 mm, image size 240 × 300 mm.

**Related Titles**

- *Teignmouth Electron* (2009)
Tacita Dean £14.95
ISBN 9781906012137 (p.26)

All Books (Special edition)

Liam Gillick (2009)
£375.00

A special edition of *All Books* which collects Liam Gillick's major fictional texts: McNamara Papers, Ibuka, Discussion Island/Big Conference Centre, The Winter School, with *Erasmus is Late* and *Literally No Place*. Published by Book Works in a limited edition of 30, signed and numbered by the artist, printed offset, 248pp, b/w with spot colour, hardback with a letter-press printed dust-jacket, presented in a yellow and white Perspex slipcase, designed by Liam Gillick, produced by Book Works Studio. Dust jacket image by M/M (Paris), hand-coloured by the artist. Book size, 215 × 140 mm.

**Related Titles**

- *Erasmus is Late* (2000)
Liam Gillick £8.95
ISBN 9781870699174 (p.27)
- *Literally No Place* (2002)
Liam Gillick £9.95
ISBN 978 1 870699 66 2 (p.27)
- *All Books* (2009)
Liam Gillick £15.00
ISBN 978 1 906012 17 5 (p.27)

Auras and Levitations (Special edition)

Susan Hiller (2011)
£550.00

A special edition of the miniature artist's book *Auras and Levitations*, which draws on images sourced from the Internet to pay indirect homage to Marcel Duchamp and Yves Klein. Presented with a print from the *Levitations* series. Published by Book Works in a limited edition of 10 signed and numbered copies, plus artist's proofs. The book is 160 pages, with a hard cover bound in dark blue vellum with marbled endpapers and gilt edges, housed in a slipcase, with the photographic print in a folder, designed and produced by Book Works Studio. Book size, 110 × 77 mm, print size, 200 × 205 mm.

**Related Titles**

- *Auras and Levitations*,
Special edition, 2 (2010)
Susan Hiller £12.00
ISBN 978 1 906012 07 6 (p.27)

A Poster Project (Limited edition)

Jonathan Monk (2012)
£150.00 inc. VAT

A limited edition of ten posters by Jonathan Monk, originally made for a touring exhibition 'Again, A Time Machine', commissioned by Book Works and Eastside Projects. The posters were made according to instructions given to Book Works by the artist, and fly-posted in locations in Birmingham, Bristol, Berlin, New York and London. Published by Book Works in an edition of 45, it includes: 10 posters, printed offset litho on blue back poster paper, with a black and white photograph of Martin Kippenberger (detail from fly-posted poster, Berlin), signed and numbered by the artist, text work/instructions by Jonathan Monk. Poster size, 841 × 594 mm, photographic print size, 841 × 594 mm.

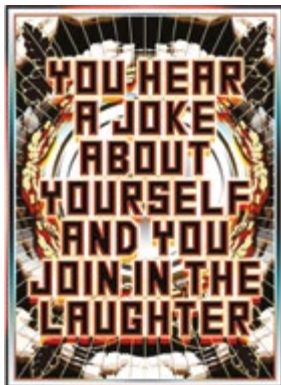
**Related Titles**

- *Meeting #13* (2000)
Jonathan Monk £1.00
ISBN 978 1 870699 49 5 (p.29)
- *Again, A Time Machine: from distribution to archive* (2012)
edited by Gavin Everall and Jane Rolo £17.50
ISBN 978 1 906012 40 3 (p.27)

You Hear a Joke About Yourself and You Join in the Laughter (Limited edition print)*Mark Titchner* (2004)

£300.00 Inc. VAT

Commissioned to accompany *Why and Why Not* as part of *Infra thin Projects*, this limited edition print reproduces one of the distinctive declamations that make Titchner's work so unsettling. Giclée print by Omni Colour, printed on 255 gsm Somerset Velvet paper, published by Book Works in an edition of 100 signed and numbered copies. Print size 710 × 538 mm.

**Related Titles**

- *Why and Why Not* (2004)
Mark Titchner £10.00
ISBN 978 1 870699 75 4 (p.30)

Vox Populi (Limited edition)*Fiona Tan* (2012)

£650.00

A special limited edition set of the five books from the *Vox Populi* series that feature a 'snapshot' of a country or community, Norway, Sydney, Tokyo, Switzerland, and London, through photographs from family albums collected by Fiona Tan, presented with five original photographic prints, one to represent each location, together with a photographic plan of how the images should be installed, on orange-lined graph paper, signed and numbered by the artist. Published by Book Works in a limited edition of 10, plus 6 artist's proofs. Presented in a blue cloth slipcase, produced by Book Works Studio. Designed by Gabriele Franziska Götz. Book size, 178 × 126 mm, image size, 163 × 118 mm.

**Related Titles**

- *Vox Populi, Norway* (2006)
Fiona Tan £11.95
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- *Vox Populi, Sydney* (2006)
Fiona Tan £11.95
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Fiona Tan £11.95
ISBN 978 1 906012 28 1 (p.30)
- *Vox Populi, London* (2012)
Fiona Tan £11.95
ISBN 978 1 906012 39 7 (p.30)

A

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Arts Against Cuts
Apertures of Negation (Labour on) (2015)
 Soft cover
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B

Baseman, Jordan
Shup (1998)
 Soft cover
 ISBN: 978 1 870699 35 8
 £7.99

Beard, Steve
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 Soft cover
 ISBN: 978 1 870699 30 3
 £9.95

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I know where I'm going: A guide to Morecombe and Heysham (2003)
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 ISBN: 978 1 870699 61 7
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C

Callanan, Martin John
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 £7.50

Cartwright, Jacob and Jordan, Nick
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Catling, Brian
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Dean, Tacita
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 ISBN: 978 1 870699 38 9
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Dodds, Andrew
Lost in Space (2005)
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 ISBN: 978 1 870699 97 6
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E

El-Sherbini, Yara
Sheikh 'n' 'Vac (2005)
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Everyone Agrees
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Everall, Gavin and Rolo, Jane (eds.)
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H

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 ISBN: 978 1 906012 70 0
 Price TBC

Higgs, Matthew (ed.)
Seven Wonders of the World (1999)
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Hirschhorn, Thomas
Material: Public Works - The Bridge (2000 - 2001)
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Hodge, Stephen

The Masterplan (2012)
 ISBN: 978 1 906012 38 0
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Hollander, Gad and Bick, Andrew

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The Palaver
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Edition of 100
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Holmqvist, Karl

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*Stewart Home. More Sex,
More Violence, More
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Screenprint 420mm x
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Hosking, Mark

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Hunt, Ian

Library Relocations (1997)
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£9.95

Hunt, Andrew and Garnett,
Robert (eds.)

*Gest: Laboratory of Synthesis
#1* (2008)
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I

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K

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Kosuth, Joseph

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L

Leaver-Yap, Isla (ed.)
*The Happy Hypocrite - Heat
Island, issue 7* (2014)
Soft cover
ISBN: 978 1 906012 65 6
£8.00

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Rape New York (2009)
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M

Markiewicz, Lily R.

*The Price of Words, Places to
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ISBN: 978 1 870699 09 9
£15.50

McCail, Chad

Active Genital (2002)
Soft cover
ISBN: 978 1 870699 54 9
£16.00

McKee, Francis

Even the Dead Rise Up (2015)
Soft cover
ISBN: 978 1 906012 59 5
Price TBC

...ment (eds.)

Move...ment (2013)
Soft cover
ISBN 978 1 906012 49 6
£8.00

Millar, Jeremy

Confessions (1995)
Soft cover
ISBN: 978 1 870699 21 1
£6.95

Miller, Harland

*First I was afraid. I was
petrified* (2000)
Soft cover
ISBN: 978 1 870699 50 1
£9.95

Monk, Jonathan

Meeting #13 (2000)
Concertina format in envelope
ISBN: 978 1 870699 49 5
£1.00

A Poster Project

(Special Edition, 2009)
Ten posters, printed offset litho
on blue back poster paper,
841 x 594 mm
A black and white photograph
of Martin Kippenberger (detail
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