



BACKLIST

A

Ahsan, Hamja
Shy Radicals: The anti-systemic politics of the introvert militant (2016)
 Soft cover
 ISBN: 978 1 906012 57 1
 Price TBC

Al-Maria, Sophia (ed.)
The Happy Hypocrite - Fresh Hell, issue 8 (2015)
 Soft cover
 ISBN: 978 1 906012 72 4
 £8.00

Arts Against Cuts
Bad Feelings (2015)
 Soft Cover
 ISBN 978 1 906012 58 8
 £12.00

B

Baseman, Jordan
Shup (1998)
 Soft cover
 ISBN: 978 1 870699 35 8
 £7.95

Beard, Steve
Perfumed Head (1998)
 Soft cover
 ISBN: 978 1 870699 30 3
 £9.95

Bernstein, Michèle
 (translated by Clodagh Kinsella)
The Night (2013)
 Soft Cover
 ISBN 978 1 906012 52 6
 £11.95

Borland, Christine
Progressive Disorder (2001)
 Hard cover
 ISBN: 978 1 870699 53 2
 £17.50

Bracewell, Michael and Linder
I know where I'm going: A guide to Morecombe and Heysham (2003)
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 ISBN: 978 1 870699 61 7
 £10.95



Brisley, Stuart
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Büchler, Pavel
Marx Angels (1997)
 Soft cover
 ISBN: 978 1 870699 33 4
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Notable Days (1990)
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 ISBN: 978 1 870699 03 7
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Buck, Paul
A Public Intimacy (A Life Through Scrapbooks) (2011)
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C

Callanan, Martin John
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Catling, Brian
The Blindings (1995)
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 ISBN: 978 1 870699 18 1
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Catling, Brian and Sinclair, Ian
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A Society That Breathes Once a Year (2012)
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Chapman, Neil
The Ring Mechanism (2004)
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Chodzko, Adam
Romanov (2002)
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 ISBN: 978 1 870699 51 8
 £9.95

Coates, Marcus
UR... A Practical Guide to Unconscious Reasoning (2014)
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 ISBN: 978 1 906012 61 8
 £12.00

Condorelli, Céline
The Company She Keeps (2014)
 Soft cover
 ISBN: 978 1 906012 64 9
 £12.00



Coley, Nathan
Urban/Wild (2004)
 Soft cover
 ISBN: 978 1 870699 67 9
 £12.50

D

Dabrowska, Ania
A Lebanese Archive (2015)
 Soft cover
 ISBN 978 1 906012 62 5
 £26.00

Ania Dabrowska, *Victorious (Broken II), Baalbeck, Lebanon, 1980s, by Diab Alkarssihi, 2014*
 A signed and numbered giclée, colour Polaroid sized print accompanying a signed copy of *A Lebanese Archive*.
 Edition of 50
 £80.00

Om Ashad, from the archival photographs of Diab Alkarssihi, Slefa Village, Lebanon, 1984
 A signed and numbered giclée photograph **accompanying** a signed copy of *A Lebanese Archive*.
 Edition of 100, with 9 artist's proofs
 £150.00

Goats (Untitled 8). Diab Alkarssihi 1976, 1979. Lebanon. Driht / Resolution series, 2013-2014

A signed and numbered colour photograph, **accompanying** a signed copy of *A Lebanese Archive*, presented in a hand-made slipcase, and certificate of authenticity.

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Ania Dabrowska. *No Place to Swim, Caracalla family's backyard, Baalbeck, Lebanon. Diab Alkarssihi 1989, 2014*

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Dawood, Shezad

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£14.95

Dean, Michael

NOW LEAVES
Soft cover
ISBN: 978 1 906012 71 7
£12.00

DONT LEAVES RELAX LEAVES (2015)

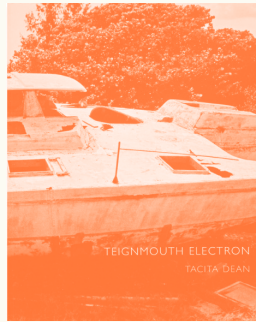
A signed and numbered unique artwork framed in a clear perspex box with a corresponding copy to the book,

Now Leaves by Micheal Dean.

Edition of 10 copies, plus 3 artist's proofs
£498.00 (inc VAT)

Dean, Tacita

Teignmouth Electron
(Second edition, 2009)
Soft Cover
ISBN: 978 1 906012 13 7
£14.95



Teignmouth Electron (Special edition, 2009)
Hardback book with a photographic print
Edition of 100 signed and numbered copies
ISBN: 978 1 906012 13 7/SE
£373.75 (inc VAT)

Deller, Jeremy

The Uses of Literacy (1999)
Holographic soft cover
ISBN: 978 1 870699 38 9
£6.95

Deller, Jeremy and Kane, Alan

Folk Archive: Contemporary Popular Art from the UK (2005)
Soft cover
ISBN: 978 1 870699 81 5
£14.95



Dodds, Andrew

Lost in Space (2005)
Soft cover
ISBN: 978 1 87069 76 1
£6.50

E

El-Sherbini, Yara

Sheikh 'n' Vac (2005)
Soft cover
ISBN: 978 1 870699 82 3
£5.99

Everyone Agrees

After The Night (2013)
Soft cover with dust jacket
ISBN 978 1 906012 47 2
£8.00

Overall, Gavin and Rolo, Jane (eds.)

Again, A Time Machine: from distribution to archive (2012)
Soft cover
ISBN 978 1 906012 40 3
£17.50



Ewan, Ruth

Liberties of the Savoy (2012)
Soft cover
ISBN 978 1 906012 43 4
£10.00

F

Faithfull, Simon

Ice Blink: An Antarctic Essay (2006)
Soft cover
ISBN: 978 1 870699 92 1

£14.50

Fusco, Maria (ed.)
The Happy Hypocrite - Linguistic Hardcore, issue 1 (2008)
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ISBN: 978 1 906012 01 4
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The Happy Hypocrite - Hunting and Gathering, issue 2 (2008)
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ISBN: 978 1 906012 10 6
£8.00

The Happy Hypocrite - Volatile Dispersal: Speed and Reading, issue 3 (2009)
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Volatile Dispersal: A Festival of Art Writing Primer (2009)
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£2.00

The Happy Hypocrite - A Rather Large Weapon, issue 4 (2009)
Soft cover
ISBN: 978 1 906012 15 1
£8.00

Master Rock

Soft cover
ISBN 978 1 906012 74 8
ETBC

G

Gabrys, Jennifer

Airdrop (2004)
Soft cover
ISBN: 978 1 870699 72 3
£6.50

Ganahl, Rainer

Reading Karl Marx (2001)
Soft cover
ISBN: 978 1 870699 57 0
£7.50

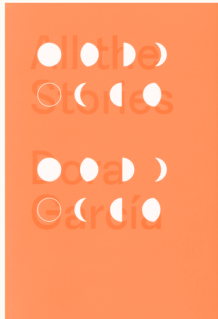
Garcia, Dora

All the Stories (Second Edition, 2011)

Soft cover with dust jacket

ISBN: 978 1 906012 36 6

£17.50



Geffriaud, Mark

The Curve of Forgotten Things (2012)

Soft cover

ISBN: 978 1 906012 33 5

£8.00

Gillick, Liam

Erasmus is Late (2000)

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Design: copies

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All Books (2009)

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H

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Harwood, Graham

Rehearsal of Memory (1996)

CD ROM

ISBN: 978 1 870699 27 3

£23.50 (inc VAT)

Hasler, Samuel

O. A Prayer Book (2014)

Soft cover

ISBN: 978 1 906012 55 7

£9.00

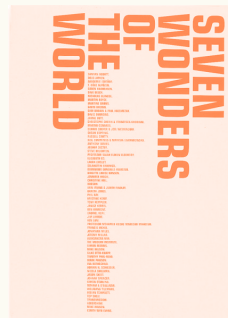
Higgs, Matthew (ed.)

Seven Wonders of the World (1999)

Newspaper

ISBN: 978 1 870699 41 9

£4.95



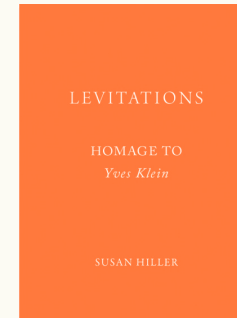
Hiller, Susan

Auras and Levitations (Second Edition, 2010)

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ISBN: 978 1 906012 07 6

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*Auras and Levitations* (Special Edition **Two: Levitations**, 2011)

Hard cover with dark blue vellum binding with marbled endpapers and gilt edges, housed in a slipcase, with a photographic print in folder (200 x 205 mm)

Edition of 10 signed and numbered copies, plus artist's proofs

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£550.00

Hirschhorn, Thomas

Material: Public Works - The Bridge (2000-2001)

Soft cover, housed in a resealable cover bag

ISBN: 978 1 870699 55 6

£7.50

Hodge, Stephen

The Masterplan (2012)

Soft cover

ISBN: 978 1 906012 38 0

£12.00

Hollander, Gad and Bick, Andrew

The Palaver (1998)

Soft cover

ISBN: 978 1 870699 28 0

£9.95

Holmqvist, Karl

What's My Name? (2009)

Soft cover

ISBN: 978 1 906012 18 2

£12.00

*What's My Name?* (Special Edition, 2009)

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£500.00

Home, Stewart

Blood Rites of the Bourgeoisie (2010)

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ISBN: 978 1 906012 23 6

£8.00

Stewart Home. More Sex, More Violence, More Copyright Violation!

(Limited Edition Print, 2012)

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£96.00 (inc VAT)



8

Hosking, Mark

Auto Roto Font (2002)

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£14.50

Hunt, Ian

Library Relocations (1997)

Soft cover

ISBN: 978 1 879699 34 1

£9.95



Hunt, Andrew and Garnett, Robert (eds.)

Gest: Laboratory of Synthesis #1 (2008)

Soft cover

ISBN: 978 1 870699 96 9

£9.95

I

Inventory

The Counsel of Spent (2015)

Soft cover

ISBN: 978 1 906012 56 4

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J

Jewesbury, Daniel

Of Lives Between Lines (2001)

Soft cover

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K

Kim, Maxi

One Break, a Thousand Blows! (2008)

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Audit (2002)

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Kobek, Jarett

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Kosuth, Joseph

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ISBN: 978 1 870699 14 3/SE

£150

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(Poster, 1994)

Two colour screenprint 840 x 510 mm Unsigned copies £5.00

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£50.00

L

Leaver-Yap, Isla (ed.)

The Happy Hypocrite - Heat Island, issue 7 (2014)

Soft cover

ISBN: 978 1 906012 65 6

£8.00

Leo, Jana

Rape New York (2009)

Soft cover

ISBN: 978 1 906012 14 4

£8.00

FORTHCOMING

9

Master Rock*Maria Fusco* (2015)

£tbc

Master Rock is a repertoire for a mountain.

Rough land, open palm. Bodies are machines that shake.

Big boned faces, big hands, big claws, ah Jesus, well-used. Bore. Blast. Smash. Force on loan. Must be hard and clever to survive in this technological age. Granite knows the biological. Gods inside the mountain, just plain men outside.

Working through the cavernous space in Ben Cruachan, the largest peak on the west coast of Scotland, Maria Fusco exhumes three fictional voices from fact: Tunnel tigers, the Irish explosive experts who emptied out the mountain to build a power station; Elizabeth Falconer, the artist who produced a mural inside that only the site's workers ever see; and Granite, the 450 million year-old rock of Cruachan itself as a main character.

Fusco uses original writing, archival materiality and topographical reportage as her tools to compress geology, mythology and technology: to write the inside of her mountain.

Maria Fusco is a Belfast-born writer and is founder and editorial director of *The Happy Hypocrite*. Her work is published internationally and translated into eight languages. She is author of *With a Boa A Qu Reading When Attitudes Become Form* (New Documents, 2013), *The Mechanical Copula* (Sternberg Press, 2010) and wrote the screenplay for *GONDA*, a film by Ursula Mayer, commissioned by Film London, and published as a ciné-roman by Sternberg Press. Fusco has been an invited writer-in-residence at Lisbon Architecture Triennale, Kadist Art Foundation in Paris and Whitechapel Gallery in London, and has been awarded as a Jerwood Creative Catalyst. She is a Reader at Edinburgh College of Art, University of Edinburgh and was Director of Art Writing at Goldsmiths, University of London.

Master Rock is a commission by Artangel and BBC Radio 4, with the support of Creative Scotland and co-published by Artangel and Book Works, as part of the Co-Series, No. 11; Designed by APFEL; ISBN 978 1 906012 74 8; Image © Chris Robson

**Related Title**

← *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.5)

10

Now Leaves

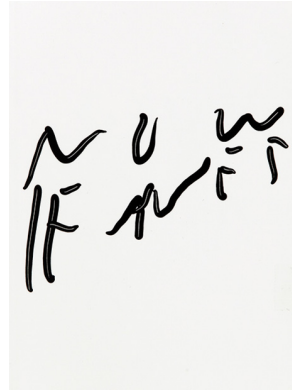
Michael Dean (2015)
£12.00

'*NOW LEAVES* describes leaving and having left. Glossolalia like, against noise, about the bones of a writing, 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

NOW LEAVES presents itself as a block. Physically it adopts the scale of a human hand, its weight present, its structure flexible, almost human. The pages fall loosely apart to reveal dense black graphics – letters shaped as tongues, twisted to form barely legible words. Each page inscribed, playing on repetition, the word 'leaves' repeatedly tongued. The successive pages form statements, occasionally benign – it starts LEAVES FOR LEAVES – but as the pages turn a more visceral violence exudes from the pages – SLAVE LEAVES HAPPY LEAVES, FUCKING LEAVES LOST LEAVES KILL LEAVES, BLOODY LEAVES POSITION LEAVES. Dean's work is often concerned with the play of legibility through the creation of private lexicons. The relation between spoken word performance and its graphic representation, often in the form of private, personal and self-made typefaces, is one key to his work. The otherwise mute objects are inscribed, via clues, or fragments of lettering, with a personalised form of writing, which gives the opportunity of animating the artwork. Here the book operates as a form of sculpture, inscribed with both a personal and bodily form, to be read, spoken or carefully deciphered.

Michael Dean was born in Newcastle upon Tyne, 1977. 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*, Nomas Foundation, Rome (2010). He showed new work *Qualities of Violence* at de Appel Arts Centre, Amsterdam, 24 January – 8 March 2015, and had a show at Extra City Kuntshal, Antwerp in March. In the autumn of 2013 he was in-residence at Wysing Arts Centre and in 2014 was awarded a Paul Hamlyn Foundation Award for Visual Artist.

Co-published by Book Works and Wysing Arts Centre in association with de Appel Arts Centre, Amsterdam and Extra City Kunsthal, Antwerp, with additional support from Herald St., London, Supportico Lopez, Berlin and MendesWood DM, São Paulo, as part of the Co-Series, No. 8.; edition of 1,000; black & white with a loose-leaf colour insert; 640pp, soft cover; Concept by Michael Dean, production by Fraser Muggeridge Studio; 168 × 120 mm; ISBN 978 1 906012 71 7

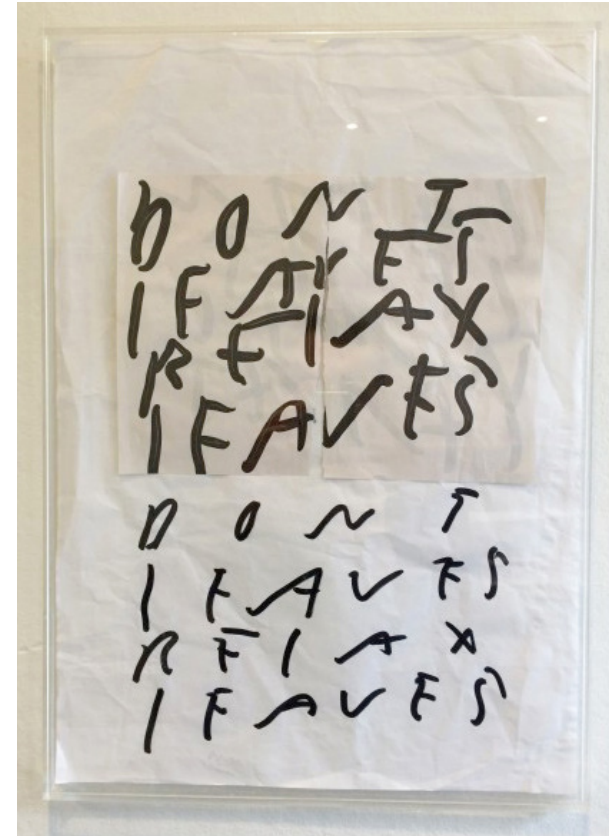


→ **Related Title**
DONT LEAVES RELAX LEAVES
Michael Dean (2015)
£498.00 inc VAT
(p.11)

11

DONT LEAVES RELAX LEAVES

Michael Dean (2015)
£498.00 inc VAT



← **Related Title**
Now Leaves
Michael Dean (2015) £12.00
ISBN 978 1 906012 71 7
(p.10)

Go to reception and ask for Sara in red felt tip

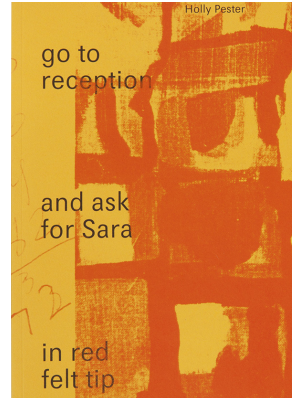
Holly Pester (2015)
£12.00

Go to reception and ask for Sara in red felt tip by Holly Pester, is published by Book Works in association with the Women's Art Library, Goldsmiths, University of London.

Using anecdote as a method to generate a collection of poetry, critical 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. 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.

Published by Book Works; edition of 1,000; 112pp; soft cover; designed by James Langdon; 240 × 160 mm; ISBN 978 1 906012 66 3

**The Measure of Reality**

Maija Timonen (2015)
£9.95

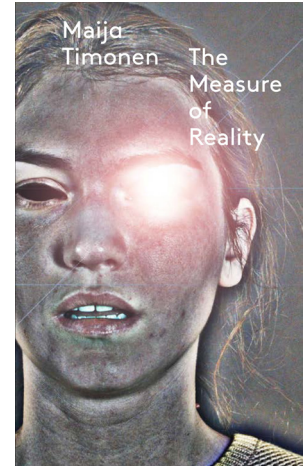
'Funny, mordantly sexy, witty, true. These fragments of a life lived curiously perch somewhere between psychoanalysis and fiction, where strange desires play out through illness and romance, and both start to resemble each other (as perhaps they always did).'

– Nina Power

Fantasies and dreams are a way of accessing hidden dimensions of everyday experience, but what happens when you can't fantasise? In this work of analytic fiction, creative and heterosexual crises unfold, shaped by the anxieties of our time. Social and economic pressures are almost crippling, yet meticulously understood – obsessively decrypted and re-encrypted by Timonen's unnamed female protagonist who subjects everyday occurrences and encounters to absurd levels of scrutiny and interpretation, often with recourse to theory. Short story chapters, captioned in a manner reminiscent of episodes of Seinfeld, are interspersed with a letter, a list of forgotten browser tabs, a treatment for an unmade film and a variety of dating scenarios. In one of these, speed daters smell T-shirts as the narrator desperately tries to account for an alarming absence of desire. The specificities of love and sex are shown simultaneously in Timonen's project to be something genuinely 'ours' yet alienating. 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 as part of G.S.O.H. guest edited by Clunie Reid, in an edition of 1,000; black & white throughout, with a soft cover; 128pp; designed by Erik Hartin; 120mm × 195mm; ISBN: 978 1 906012 69 4

**Related Titles**

- **Head**
Mo-Leeza Roberts (2015) £1bc
ISBN 978 1 906012 67 0 (p.15)
- **The Unspeakable Freedom Device**
Jennet Thomas (2015) £12.00
ISBN 978 1 906012 68 7 (p.14)

The Unspeakable Freedom Device*Jennet Thomas* (2015)

£12.00

'This is your new device... it simultaneously arouses a number of key regions. It excites with simplicity, it cuts, lifts and separates, then hollows out the centre, making ready for the enrichment mechanisms to enter... It can look like anything you want.'

– Jennet Thomas, from the Prologue to *The Unspeakable Freedom Device*

Margaret Thatcher is the spectral protagonist in this dystopian folkloric work; she exists as an all-pervasive image burnt onto the collective memory of a culture that is sinister and psychedelic, 'savage' and ritualistic. The characters are released, and we follow two impoverished pilgrims, Glenda and Mary, through a red, green and blue broken landscape. Signs have collapsed and meaning has imploded: the pilgrims need to find a cure for their baby but their profound disorientation leaves them unsure of which route to choose. Red, blue, or green? The colours rotate, the fiction loops, and the pilgrims must start their search again.

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. In addition to the book of the same name, *The Unspeakable Freedom Device* is a solo exhibition and installation at the Grundy Art Gallery, July – August 2015.

Published by Book Works as part of G.S.O.H. guest edited by Clunie Reid, in an edition of 1,000; colour and black & white throughout, with a soft cover; 144pp; designed by Modern Activity; 166mm × 229mm; ISBN: 978 1 906012 68 7

**Related Titles**

- **Head**
Mo-Leeza Roberts (2015) £tbc
ISBN 978 1 906012 67 0 (p.15)
- ← **The Measure of Reality**
Maija Timonen (2015) £9.95
ISBN 978 1 906012 69 4 (p.13)

Head*Mo-Leeza Roberts* (2015)

£tbc

Head is a novel in which the main character – located in the near future, in the waning light of a dead sun – is the Head Gallery. Mo-Leeza Roberts, former Head Gallery artist, has structured 'a year in the life', with each 'chapter' introduced by a press release and followed by ekphrastic passages of closely observed artworks, artists, events and exhibitions, in which the gallery's ambitious programme grapples with the grotesque excesses of the post-apocalypse art world as it steers its way through today's, and the future's, most urgent topics of aesthetic debate.

In a dizzying blend of poetic sci-fi and Batailllean description, in which the audience/spectator is inculcated and participant, the art object/performance often leads to scenes of mass orgy or mass death. Artists, collectors and other art world actors explode in ecstasy and in pain – conveniently made redundant, according to the whims of the Head Gallery, which remains intact, a godlike overseer of events and a genius market manipulator. The inclusion of recognisable contemporary artists and slippage between the present and future give the events described an unsettling familiarity, perhaps inducing paranoia – as the byline goes 'You probably think this book is about you'. The narrative is laugh-out-loud funny, and yet offers a disturbing critique. Any reader familiar with the art world should feel both seduced, and infected. It's like *Salò* by a more humorous author.

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 as part of G.S.O.H. guest edited by Clunie Reid; Autumn 2015; ISBN 978 1 906012 67 0

**Related Titles**

- ← **The Measure of Reality**
Maija Timonen (2015) £9.95
ISBN 978 1 906012 69 4 (p.13)
- ← **The Unspeakable Freedom Device**
Jennet Thomas (2015) £12.00
ISBN 978 1 906012 68 7 (p.14)

Lebanese Archive

Ania Dabrowska (2015)
£26.00

'Ania's encounter with Diab is at once intense and ambitious as it takes place across all of those territories [...] It is an evocative encounter, so inspiring and so enriching to her. With his photographs in mind she writes her own.' – Akram Zaatar

A Lebanese Archive is based on a collection of archival photographs which came into the hands of Ania Dabrowska in 2010 when she was a SPACE artist-in-residence at Arlington hostel Camden, London. It belongs to Diab Alkarssifi, a Lebanese émigré, who was living there at the time. The images were taken and collected by Alkarssifi over a lifetime: thousands of photographic prints, and negatives, images of everyday life in his home city of Baalbeck on the Syrian border and in Beirut, his student years in the early 1970s in Moscow and Budapest and, most extraordinarily his collection of found images from studios in Baalbeck, Beirut, Damascus and Cairo – photographs of Arab life in Lebanon, Palestine, Kuwait, Egypt, Syria and Iraq, that he passionately accumulated and saved. These images give an intimate insight into the cultural, everyday and political history of this region, from 1993 to as far back as 1889.

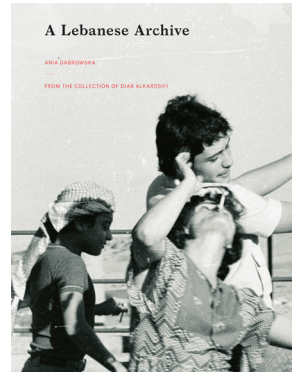
A Lebanese Archive comprises of photographs from the archival collection and new works by Ania Dabrowska, and short texts drawn from interviews and conversations between Dabrowska and Alkarssifi. Introduction by Ania Dabrowska with a new essay by Akram Zaatar.

Ania Dabrowska is an artist based in London. She has exhibited 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.

Diab Alkarssifi was born in 1951 in Baalbeck, Lebanon, and is a retired photojournalist, collector and writer. In 1975 he worked as a journalist 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.

This book was made possible with the support of the Polish Cultural Institute, Arts Council England and the generosity of Kickstarter supporters.

Co-published by Book Works and the Arab Image Foundation as part of the Co-Series, No. 10, in an edition of 1,500; full colour throughout; 240pp; designed by Kelly Weedon at Narrate; ISBN 978 1 906012 62 5



These special edition prints are all produced to accompany the artist's publication *A Lebanese Archive: from the collection of Diab Alkarssifi* by Ania Dabrowska, co-published by Book Works and the Arab Image Foundation, 2015. All of these special editions come with a copy of the book. More information can be found on the Book Works website: www.bookworks.org.uk



1



4



2



3

- 1 Ania Dabrowska, *Victorious (Broken II)*, Baalbeck, Lebanon, 1980s, by Diab Alkarssifi, 2014
Print size 106 × 88 mm. Edition of 50, £80.00
- 2 *Om Ashad*, from the archival photographs of Diab Alkarssifi, Slefa Village, Lebanon, 1984. Print size 255 × 204mm. Edition of 100, with 9 artist's proofs. £150.00
- 3 *Goats (Untitled 8)*, Diab Alkarssifi 1976, 1979, Lebanon, *Drift / Resolution* series, 2013-2014
Print size 508 × 405 mm. Edition of 30, £285.00
- 4 Ania Dabrowska, *No Place to Swim*, Caracalla family's backyard, Baalbeck, Lebanon, Diab Alkarssifi 1989, 2014,
Print size 303 × 230mm each. Edition of 15, £585

Related Title
← *A Lebanese Archive*
Ania Dabrowska (2015) £26.00
ISBN 978 1 906012 62 5 (p.16)

Freedom – The Happy Hypocrite, issue 6*Guest edited by Lynne Tillman (2013)*

£8.00

'I think: Protect me from people who want to protect me; but more, save me from people who know what upsets others.' – Lynne Tillman

What can and cannot be said or thought. In part a response to Kafka – to that which we don't know has damaged us – freedom is presented as an important and urgent concept, and a complicated word, in which and beside which hypocrisy also resides. (Hypocrisy can be construed as a freedom).

With contributions from Gregg Bordowitz, Paul Chan, Gabriel Coxhead, Lydia Davis, Yasmine El Rashidi, Chloé Cooper Jones, James Jennings, Allison Katz, Robin Coste Lewis, the late Craig Owens, Sarah Resnick, Ranbir Singh Sidhu, Abdellah Taïa, an interview between Lynne Tillman and Thomas Keenan, a cover by Susan Hiller, and archival material from Paranoids Anonymous Newsletter.

Published by Book Works, in an edition of 1,000; colour and black & white throughout; 96pp; with a soft cover; designed by A Practice for Everyday Life; 165 mm x 230 mm; ISBN: 978 1 906012 50 2

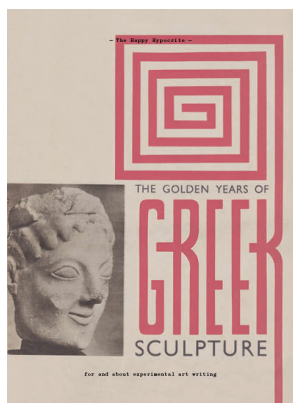
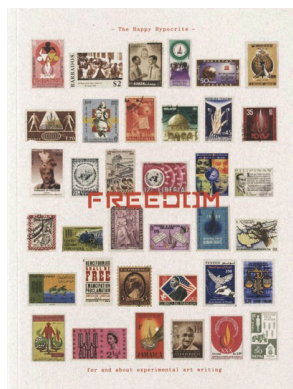
Heat Island – The Happy Hypocrite, issue 7*Guest edited by Isla Leaver-Yap (2014)*

£8.00

The Happy Hypocrite – Heat Island seeks to understand how our hands (as both digital and analog 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.

Published by Book Works in an edition of 1,000; colour and black and white throughout, with a scented paper insert; 96pp; soft cover; designed by A Practice for Everyday Life; 230 x 165 mm; ISBN 978 1 906012 65 6

**Fresh Hell – The Happy Hypocrite, issue 8***Guest edited by Sophia Al-Maria (2015)*

£8.00

'What fresh hell is this? There's an inferred question in the title of this issue. But it's a rhetorical one. Because we know exactly what fresh hell this is. Fossil Fuel – that paralytic drug – has leached into our collective bloodstream. It's difficult to recognize the beasts that are eating us in this very moment.' – Sophia Al-Maria, from the Editor's note, *The Happy Hypocrite 8*

The Happy Hypocrite – Fresh Hell treats in different ways the subject of oil. Adopting an exploded methodology for intake, image and text contributions, this issue takes a hoarding, brutally accelerative approach and considers reading, too, as an unsustainable activity. Guest editor Sophia Al-Maria's archive acts a sort of proto-Tumblr composed of school notebooks, war games and oil industry pamphlets scattered as a series of identifying clues. All windows are open, all browsers are burning: *The Happy Hypocrite* asks what happens when reblogged information is translated into paper-based print.

With contributions and new work by Abdullah Al-Mutairi, Monira Al Qadiri, Stephanie Bailey, Alex Borkowski, Judy Darragh, William Gibson, Navine G. Khan-Dossos, Malak Helmy, Raja'a Khalid, Omar Kholeif, McKenzie Wark, Simon Sellars, Francesco Pedraglio and Lena Tutanjian.

Sophia Al-Maria is a Qatari-American artist and writer based in London, UK. Her memoir, *The Girl Who Fell to Earth* (Harper Collins, 2012), was published in Arabic by Bloomsbury Qatar in Summer 2015. In 2014, she had her first solo show, 'Virgin with a Memory', at Cornerhouse, Manchester, UK. She is the recipient of a 2015 Sundance Institute Fellowship and her work was included in the New Museum Triennial, New York, USA, 2015. In 2016, she will receive her first solo museum show in the USA with the premiere of a new series of videos at the Whitney.

Published by Book Works, in an edition of 1,000; colour and black & white throughout, with a soft cover; 96pp; designed by A Practice for Everyday Life; 165 mm x 230 mm; ISBN: 978 1 906012 72 4

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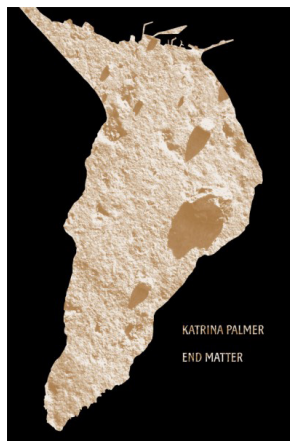
End Matter*Katrina Palmer* (2015)

£10.00

Portland has been shaped and hollowed out over centuries by convicts and quarrymen to provide stone for some of London's best-known buildings – one million square feet of Portland stone is said to have been quarried for St Paul's Cathedral alone. Katrina Palmer has undertaken her own excavations into this elemental island, marked by unsettling absences, deviant goings-on and a writer who has gone missing. Reporting these losses the work overlaps, and becomes disrupted by, the presence of a writer and her production of unreliable narratives set in the tunnels, paths and hollowed out quarries of the island, and presented – like the stone itself – as absences from the narrative; end matter, whose body is missing.

End Matter is part of a commission by Artangel and BBC Radio 4.

Co-published by Book Works and Artangel as part of the Co-Series, No. 9, in an edition of 1,500; black & white; 96 pages; soft cover; designed by James Langdon; 120 × 180mm; ISBN 978 1 906012 73 1

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

£12.00

The Fabricator's Tale emerges from within a series of violent, witty short 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. Nameless characters expose a claustrophobic fixation with objects, the repressed tension between the animate and inanimate, the sick malaise of contemporary life, and the cracking points of human subjectivity.

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

**End Matter (Special Edition)***Katrina Palmer* (2015)

£185.00



A special edition of *End Matter* by Katrina Palmer is published by Book Works and Artangel in a limited edition of 50 copies, and 5 artist's proofs, signed and numbered by the artist.

The book is 96 pages, with black end papers, and a hard cover bound in warm grey Fine Buckram, with bright orange foil blocking outlining the island of Portland, and housed in a ebony black paper slip case, designed and produced by Book Works Studio. The edition also contains two black and white C-type matt photographs wrapped in a glassine cover. Book size, 124 × 184mm, photographs each 164 × 115mm.

Katrina Palmer is an artist and writer. 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).

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ISBN 978 1 906012 73 1 (p.20)
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Katrina Palmer
(Second edition, 2013) £9.95
ISBN 978 1 906012 22 9 (p.26)

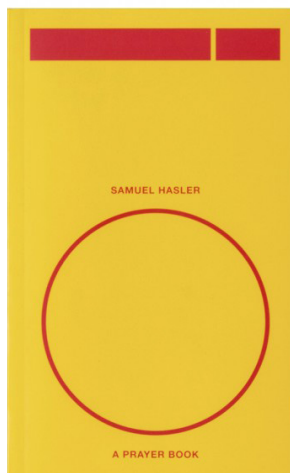
O, A Prayer Book

Samuel Hasler (2014)
£9.00

Deluded by the stagnating mythology of great European modernist artists, a young man escapes the drudgery of the supermarket nightshift but not his perverse imagination. The book, cycling through bohemian desires and doubts via trips to Moscow and Venice, 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; 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

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

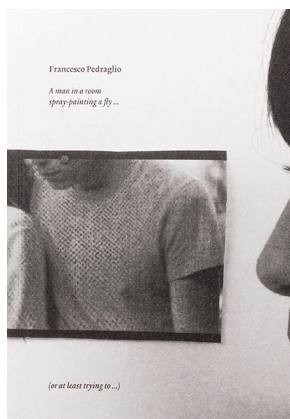
Francesco Pedraglio (2014)
£12.00

A main character is presented, like literature, as a corpse to be reanimated ad absurdum. The central story, built up as layered narrative comprised of film scripts, drama, letter writing or notes, is then interrupted, fragmented and diverted from by other possible 'scenarios' that operate as proposals for narrative changes.

In this first 'novel' by Francesco Pedraglio, the mechanics of storytelling are utilised to reflect upon the relation between the perception of objects and the abstract working of reading/writing subjectivities. By presenting the possibility of a story within other stories, the fault lines of communication between text and spoken word are explored.

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; 352 pages; black and white with four spot colour images; soft cover; designed by James Langdon; 190 × 130 mm; ISBN 978 1 906012 45 8

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← **Fresh Hell: The Happy Hypocrite issue 8** (2015)
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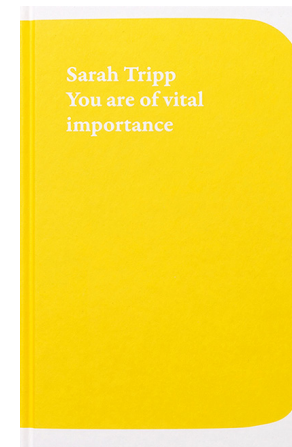
You Are of Vital Importance

Sarah Tripp (2014)
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A collection of short stories and vignettes concerned with the dynamics of social interaction and the construction of character. These stories employ a variety of tones and forms to examine proximity and distance between characters, communities and objects.

Tripp is preoccupied with the critique of narrative, the structuring of unstructured activity and the translation of bodily experience. She works with the forms of anecdote, film, performance and printed words; rooting her practice in observation and experience. Her works are marked by the use of multiple perspective, episodic structure and suspended denouement.

Published by Book Works, in an edition of 1,000; black & white; 296pp, with a hard cover; designed by Nienke Terpsma; 185 × 120 mm; ISBN 978 1 906012 54 0

**Youth Administrator (Limited Edition Print)**

Sarah Tripp (2014)
£96.00 inc VAT

Youth Administrator has been created for the exhibition *Dr Sinclair's Drawer* and co-published by Book Works and Flat Time House, 2014.

In a signed and numbered edition of 25 copies, plus 5 A/Ps, signed and numbered on the back of the print by the artist. Ink jet print, holographic foil deboss, 180gsm uncoated paper, print size 482 × 680mm, image size: 430 × 600mm.

Photograph by Max Slaven.

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.



Bad Feelings

Arts Against Cuts (2015)
£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'.

Published by Book Works as part of Common Objectives guest edited by Nina Power; edition of 1,000; Autumn 2015; ISBN 978 1 906012 58 8

The Counsel of Spent

Inventory (2015)
£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.

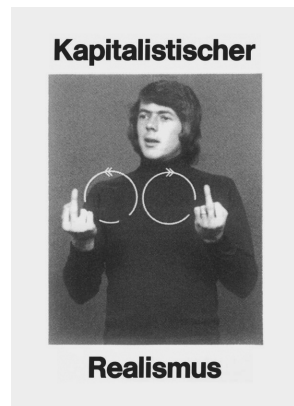
Use this book as a field guide, lovingly prepared with words and images that do not satisfy but irritate, un vandalisme vernaculaire contre la servitude volontaire. It is a book that wishes to add its voice with those who desire to have done with the endless vacillating between slavery and appeasement, 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.

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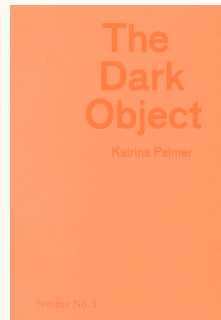
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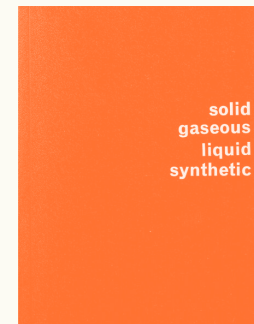
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A scene from *Halloween III: Season of the Witch*. Released in the United Kingdom through Columbia-EMI-Warner Distributors

Production still from Sophia Al-Maria's archive for *The Happy Hypocrite 8: Fresh Hell* (2015)

