

Established in 1984, Book Works is a leading arts commissioning organisation with a unique role as a publisher, studio and charity in supporting and enabling artists working with books, spoken word, and printed matter.

As a publisher we support work by young and emerging artists, that might not otherwise get published. As a specialist studio our skills and experience are able to bring to fruition new ideas and projects from a diverse range of artists and institutions.

Regularly funded by Arts Council England since 1993 to support a programme of artists' book commissions, specialist bookbinding and workshops, and a radically extended network of distribution platforms, our commissioning outcomes range from artists' books through exhibitions, performances, readings and other public engagements, working closely with national and international bookshops, museums and galleries, a wide range of international art book fairs, and collections in significant art libraries.

Our audience, and how we engage with them, is crucial: without a reader the book is incomplete. Readers, artists and supporters all make up the diversity of our audience.

In order to guarantee that we can continue to commission and publish the most challenging and exciting artists, we depend on the generosity of our audience and supporters. Our patrons scheme, *The List*, lets our friends and sponsors develop a close relationship to our work while supporting a crucial resource. Members of *The List* are invited to join our book club evenings, artist-led conversations and attend performances by Book Works artists. We hope you enjoy our new publications and programme of events and exhibitions planned for 2016–17.

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#ACCUMULATOR PLUS
The Happy Hypocrite,
Issue 9 (2016)
Hannah Sawtell (ed.)

7
A Lebanese Archive (2015)
Ania Dabrowska

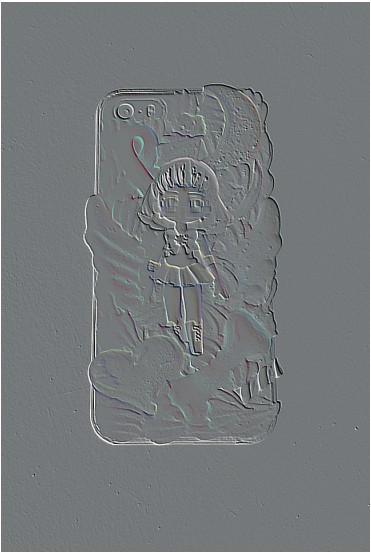
14
Master Rock (2015)
Maria Fusco



Now Leaves (2015)
Michael Dean
ISBN: 978 1 906012 71 7
£12.00



Dont Leaves Relax
Leaves (2015)
Michael Dean
£498.00 inc VAT



Gloompot (2017)
Sophia Al-Maria
ISBN: 978 1 906012 82 3
£TBC

Related Titles
*The Happy Hypocrite –
Fresh Hell*, Issue 8 (2015)
Sophia Al-Maria (ed.)
£8.00

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

A special edition drawing and collaged torn pages from the book *Now Leaves* by Michael Dean, encapsulated in a clear perspex box. A numbered copy of the book with corresponding missing pages accompanies this edition.

Michael Dean was born in Newcastle upon Tyne, 1977. Solo exhibitions include: *The Introduction of Muscle*, Arnolfini, Bristol (2013); *thoughts*, Cubitt, London (2012); *Govern-ment*, Henry Moore Institute, Leeds (2012); *State of being apart*, Kunstverein Freiburg, Germany (2011); *Our Daily Permanence*, Nomas Foundation, Rome (2010); *Qualities of Violence*, de Appel Arts Centre, Amsterdam (2015). 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. He is a 2016 Turner Prize nominee.

Published by Book Works in an edition of 10, plus 3 artist's proofs. The drawing is signed and numbered by the artist, image size 297mm x 420mm, perspex box size 306mm x 429mm x 15mm.

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.

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

'Gloompot' is the nickname given by Jane Bowles to Paul Bowles, around the time he was working on his nihilistic spinout *The Sheltering Sky*. I'm often accused of being a Debbie Downer in my work and it seems like a sense of dread and existential vertigo is the most consistent trait of my writing over the years. So, *Gloompot*.

Sophia Al-Maria, February 2016

This book of collected writings follows Sophia Al-Maria's guest editorship of *Fresh Hell – The Happy Hypocrite*, issue 8 (2015), which offered wild visions and fever dreams of a past, present and future haunted by oil. In *Gloompot*, Al-Maria gathers unpublished writing from the past twenty years. From teenage diaries to short horror stories, excerpts from TV and film scripts to writings about magical girls, Gulf Futurism and the female grotesque.

Sophia Al-Maria is a Qatari-American artist and writer based in London. 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 has been shortlisted for The Film London Jarman Award, and receives 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.



Merced Es Benz (2017)
Iphgenia Baal
ISBN: 978 1 906012 75 5
£9.95

Merced Es (10 November 2011 at 11.03pm):
whenever i write things on facefuck, i can always
imagine them being read
out at a later date in court...
Like · Comment · Share

Benz (11 November 2011 at 8.40am):
all these little things - trust me
Like ·

A dysfunctional love affair strung out over SMS, BBM,
email and Facebook. Set in a barely-credible London
2011, where Bow E3's high-rise estates are no longer the
Ends, awful art parties do little to dispel 90s nostalgia
and downward mobility proves to be a more intoxicating
drug than heroin. If the story told here isn't a tragedy
then love is dead!

Following a career as a journalist Iphgenia Baal now writes
for a living. Her first book *The Hardy Tree* was nominated
for Granta Young British Novelist of the year in 2011. A
collection of short stories, *Gentle Art* was published in 2012,
both by Trolley Books.

Produced in an edition of 1,500; soft cover with dust jacket;
120pp; dimensions 130mm x 195mm; designed by Fraser
Muggeridge Studio.

Related Titles
Blood Rites of the Bourgeoisie
(2010)
Stewart Home
£8.00
Rape New York (2009)
Jana Leo
£8.00



Aliasing (2017)
Mara Coson
ISBN: 978 1 906012 80 9
£9.95

An alias is an assumed identity. In *Aliasing* the narration
of fiction shifts like the weave of a *binakul* blanket, and
the reader is confronted by a procession of simulacra that
might be misunderstood as an alternative history of the
Philippines. There are no falsehoods here since rep-
resentation precedes and determines the real. The northern
whirlpool weave that provides the novel with its title has
been used to confuse evil spirits and protect its wearer
while asleep. Here almost traditional stories are woven into
a post-history covering everyone from Macabebe Marie
(the Mata Hari of Manila) to the Catholic mystic Emma de
Guzman (known to followers as the Mother of Love, Peace
and Joy). Reflecting the hybrid nature of our contempo-
rary world, *Aliasing* reconfigures our understanding of who
we are as a twice-told tall tale from the South.

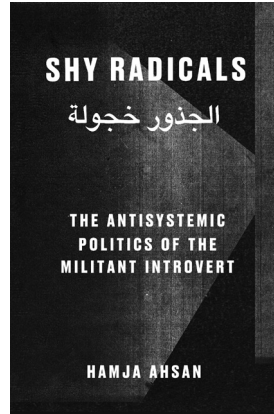
Mara Coson is a writer and editor from Manila, Philippines.
She completed her MA in Creative Media at the Royal
Melbourne Institute of Technology (RMIT). In 2012, she
co-founded *The Manila Review*, a journal that publishes
book and film reviews, as well as essays on old literary
publications, radio, and smugglers. Next year, she plans
to establish a small press that will focus on reprinting
important works of Philippine fiction.

Produced in an edition of 1,000; black and white text
throughout; 128pp; Soft cover with dust jacket; dimensions
130mm x 195mm; designed by Fraser Muggeridge Studio.

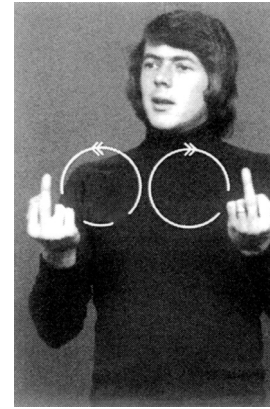
Related Titles
Index (Second edition, 2015)
Bridget Penney
£9.95
The Dark Object
(Second edition, 2013)
Katrina Palmer
£9.95



Bad Feelings (2015)
Arts Against Cuts
ISBN: 978 1 906012 58 8
£8.00



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



The Counsel of Spent
(2017)
Inventory
ISBN: 978 1 906012 56 4
£TBC



Even the Dead Rise Up
(2016)
Francis McKee
ISBN: 978 1 906012 59 5
£TBC

Elude, remain uncomfortable, refuse when necessary, and NEVER SETTLE!

Bad Feelings assembles a set of materials for conflict and commonality, aiming itself towards existing discussions on negation, negativity, and a bottomless catalogue of negative emotions – hate, struggle, rage, anger, revenge, resistance, destruction, and so on. It forgoes asserting any coherent narrative, manifesto, or position; the texts, the contributors, the ideas, the aesthetics, and the arguments disagree. Ordered against order, *Bad Feelings* attempts to manifest an experimental negativity, pushing beyond a mimetic economy bound to the targets it seeks to oppose.

Contributions from: Arts Against Cuts, Richard B., Jacob Bard-Rosenberg, John Barker, Lauren Berlant, Sean Bonney, Boycott Divest Zabludowicz Group (BDZ), Boycott Workfare, Ray Brassier, Cops off Campus, John Cunningham, Disabled People Against Cuts (DPAC), Endnotes, Dominic Fox, David Graeber, It Stinkz, Juliet Jacques, R. L., Esther Leslie, Francesca Lisette, Benjamin Noys, Hestia Peppe, Nina Power, Wail Qasim, and Stevphen Shukaitis.

Arts Against Cuts (AAC) initially formed within the cloisters of the UCL students' occupation of the Jeremy Bentham Room and Slade School of Fine Art in November 2010, with the minimal aim of overthrowing the Conservative and Liberal Democrat Coalition Government.

Published by Book Works as part of Common Objectives, guest edited by Nina Power, in an edition of 1,000 copies; soft cover; dimensions 120mm x 170mm; edited and designed by Louis Hartnoll, Lucy Killoran, Robyn Minogue, & Sophie Carapetian.

The quieter you become, the more you are able to hear.

Lao Tzu

Drawing together communiqués, covert interviews, oral and underground history of introvert struggles (Introfada), here for the first time is a detailed documentation of the political demands of shy people.

Radicalised against the imperial domination of globalised PR projectionism, extrovert poise and loudness, the Shy Radicals and their guerrilla wing the Shy Underground are a vanguard movement intent on trans-rupting consensus extrovert-supremacist politics and assertiveness culture of the twenty first century. The movement aims to establish an independent homeland – Aspergistan, a utopian state for introverted people, run according to Shyria Law and underpinned by Pan-Shyist ideology, protecting the rights of the oppressed quiet and shy people.

Shy Radicals are the Black Panther Party of the introvert class, and this anti-systemic manifesto is a quiet and thoughtful polemic, a satire that uses anti-colonial theory to build a critique of dominant culture and the rising tide of Islamophobia. *Shy Radicals* author Hamja Ahsan is an artist, curator and 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, in an edition of 1,000 copies; soft cover; dimensions tbc; designed by Rose Nordin.

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.

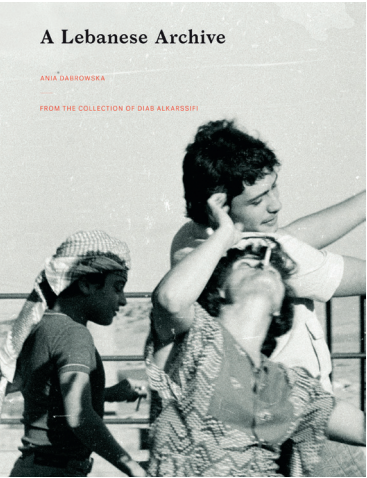
Published by Book Works as part of Common Objectives, guest edited by Nina Power, in an edition of 1,000 copies; designed by Modern Activity.

Related Titles
Pre-enactments (2013)
Victoria Halford & Steve Beard
£8.00
After The Night (2013)
Everyone Agrees
£8.00

Even the Dead Rise Up, and the political becomes personal. In McKee's first novel, observations of séances, scientific advances, group education outings, Kurdish protests for the 'disappeared', become mixed with his own Tarot influenced visions: a haunting spirit appears; the relation between political resistance and Spiritualism is cast as an insurrectionary force and a millenarian energy, celebrating the ecstatic moment. Histories of isolated early Christians and twentieth century mystics affect the psyche, all of this documented through journal entries that move from Scottish islands to Puerto Rico. Influenced by forms of 1960s new journalism, McKee pushes language to match the raw material of the stories, which become more erratic, signalling the looming fate of the text and its author.

Francis McKee is an Irish writer and curator working in Glasgow. He is Director since 2006 of the CCA, Glasgow, and a lecturer and research fellow at Glasgow School of Art. Since 2011 he has been working as lead researcher on an AHRC research project – *The Glasgow Miracle: Materials Towards Alternative Histories*. He curated the Scottish participation at the Venice Biennale with Kay Pallister in 2003, and has written and co-published extensively on the work of artists linked to Glasgow. Previously, McKee worked as an historian of medicine for the Wellcome Trust.

Published by Book Works as part of Common Objectives, guest edited by Nina Power, in an edition of 1,000 copies; soft cover; designed by Erik Hartin & Moa Pärup.



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

1



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 Zaatari

The 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

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 copies; full colour throughout; 240pp; dimensions 210mm x 270mm; designed by Kelly Weedon at Narrate.

Special Editions

- 1 *Victorious (Broken II)*, Baalbeck, Lebanon, 1980s, by Diab Alkarssifi, 2014
Edition of 50
£80.00
- 2 *Om Ashad*, from the archival photographs of Diab Alkarssifi, Om Ashad (Ashad's mother), Slefa Village, Lebanon, 1984
Edition of 100, with 9 artist's proofs
£150.00
- 3 *Goats (Untitled 8)*, Diab Alkarssifi 1976, 1979, Lebanon, Drift / Resolution series, 2013–2014
Edition of 30
£285.00
- 4 *No Place to Swim*, Caracalla family's backyard, Baalbeck, Lebanon, Diab Alkarssifi 1989, 2014
Edition of 15
£585.00

2



3



4



Book Works – New Library Projects

Continuing a legacy of support, research and exhibitions with libraries, Book Works is focusing on a series of projects with public libraries, special collections and archives, involving residencies and research opportunities for artists and writers, to commission new work and reach new audiences around the UK and internationally.



1



3

2



You Must Locate a Fantasy

In response to a moment where libraries face uncertain futures, yet hold the archives for potential futures, our new commissioning platform *You Must Locate a Fantasy* has selected Sophie Collins and Kit Poulson from open call, in collaboration with partner institutions Chelsea College of Arts Library & CHELSEA space, University of the Arts, London, and Glasgow Women's Library.

Sophie Collins will be in residency at Glasgow Women's Library, to undertake the project *Small White Monkeys*, an elliptical experimental narrative that in the context of Scottish Womens' Aid, Scottish and National Abortion Campaign Archives, as well as zines and other ephemera in the collection, confronts the internalised emotion of 'renewable shame' perpetuated by the council of the self as a consequence of personal trauma. Kit Poulson's work explores the archive as a site of instrumentality. Using the legacy of the Roland TB303 Bass Line Analogue Synthesizer, a device whose failure as a data input system was overshadowed by its use as an instrument capable of producing streams of bubbling, popping, pulsing sounds, he will be based at Chelsea College of Arts Library, to explore the archive as an emotional, generative, sculptural, collaborative and improvisational space. Two new artists' books, as well as a series of talks, readings, exhibitions and performances will be launched in 2017.

Beyond Words

Book Works curates a series of commissions for the Freedom Festival Hull.

Focusing on issues of slavery and colonialism, sex and gender, freedom of information, protest and censorship, Book Works are commissioning *Beyond Words*, to present the idea of freedom as part of a process of public dialogue, ongoing struggle, a rejection of the proprietary understanding of art and language, and a celebration of the challenges that artists can make to the status quo.

Book Works have selected six artists from open submission for *Beyond Words*: Between the Borders, Libita Clayton, Theresa Easton, Rudy Loewe, Nick Norton and Jacob V Joyce, who have been commissioned to produce DIY publications, zines, pamphlets, chapbooks and other small-scale printed matter. They use publishing to further artistic and activist projects exploring freedoms exercised or yet to be obtained today in relation to historical reverberations. Covering a wide range of issues from free movement, housing, LGBTQ concerns, and the legacy of colonialism, the six artists' publications launch at the Freedom Festival weekend, 2–4 September 2016 in Hull, and will be displayed as part of an exhibition at Hull Central Library.

Forthcoming for 2017

Two artists' library residencies

Helen Cammock and Hannah Dawn Henderson have been commissioned as part of *Beyond Words* for a period of research in Autumn 2016 for new work, to be launched in Hull in March 2017. The artists will be based at the Hull History Centre and Wilberforce Institute for the study of Slavery and Emancipation (WISE), making use of the special collections on slavery past and present, pressure groups including Parity, Liberty, and the archives of leading activists and campaigners.

Two artists' books

Invited artists Lubaina Himid and Ruth Ewan have been commissioned to produce special edition artists' books featuring new image and text-based work, to be launched in 2017.

Beyond Words is a project commissioned by the Freedom Festival Arts Trust and Hull Culture and Leisure Library Services, in association with Book Works, Hull History Centre and the Wilberforce Institute for the study of Slavery and Emancipation, Hull University and funded by the James Reckitt Library Trust.

- 1 Photo by Kit Poulson (2016)
- 2 *Becky's Arrest* by Rudy Loewe from the publication *Moving Through Borders* (2016)
- 3 White Monkey bookends by Mottahedeh



The Tempest Society:
A Publication
(2017)
Bouchra Khalili
ISBN: 978 1 906012 78 6
£TBC

The Tempest Society: A Publication will form part of a larger body of Bouchra Khalili's artworks, entitled *The Tempest Society*, following and re-activating the forgotten story of 'Al Assifa', a theatre group founded in Paris in 1973 by North African workers to raise awareness about the living and working conditions of the immigrant working class.

Khalili's work has been internationally exhibited such as at *The Mapping Journey Project*, solo exhibition, MoMa, Museum of Modern Art, New York (2016); *Foreign Office*, solo show at Palais de Tokyo, Paris (2015); *Garden Conversation*, solo show at MACBA, Barcelona (2015); 8th Göteborg Biennale (2015); *Europe: The Future of History*, Kunsthau, Zurich (2015); *Here & Elsewhere*, New Museum, New York (2014); *Positions*, Vanabbe Museum (2014); *The Encyclopedic Palace*, International Exhibition of the 55th Venice Biennale (2013); *Living Labour*, solo show at PAMM, Miami (2013); *Bouchra Khalili*, solo show at DAAD Galerie, Berlin (2013); among others.

Bouchra Khalili is a Moroccan-French artist. Born in Casablanca, she later studied Film at Sorbonne Nouvelle and Visual Arts at the École Nationale Supérieure d'Arts de Paris-Cergy. Working with film, video, installation, photography, and prints, Khalili's practice articulates language, subjectivity, orality, and geographical explorations. She lives and works in Berlin and Oslo.

Published by Book Works in an edition of 1,500.

Related Titles
Sketches of Universal History
Compiled From Several Authors
by Sarah Pierce (2013)
Sarah Pierce
£15.00
Liberties of the Savoy (2012)
Ruth Ewan
£10.00



The Library Was (2016)
OOMK
ISBN: 978 1 906012 76 2
£5.00

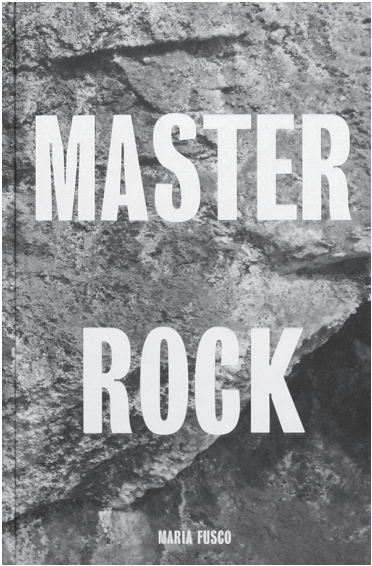
The Library Was sees OOMK reimagining the function, aesthetic and user culture of the library. Opening in an austerity-stricken future in which all public libraries have closed, it goes on to assert the continued importance of libraries via interviews with London-based library enthusiasts, a profile of the revolutionary Cuban librarian Marta Terry González, a re-assessment of *The Five Laws of Library Science*, 1931, as they do and don't apply to the collection of contemporary zines, and an account of the stolen library of the late Saudi novelist Abd al-Rahman Munif.

The Library Was emerges from OOMK's Future Library residency at Open School East, supported by Book Works and Arts Council England. The residency responded to the current Open School East library collection and was structured to facilitate research and exploration into the future of the library. Contributors to the publication include zine specialist and librarian Leila Kassir; publishing house and artists' collective Fehras Publishing Practices; reader, writer and researcher Hudda Khaireh; and Rianna Jade Parker, reader, writer and founder of the artists' collective The Lonely Londoners.

Related Titles
Again, A Time Machine: from
distribution to archive (2012)
Gavin Everall & Jane Rolo (eds.)
£17.50
Library Relocations (1997)
Ian Hunt
£9.95

OOMK is an art collective and biannual publication run by Heiba Lamara, Sofia Niazi and Rose Nordin. OOMK ZINE explores themes surrounding women, art and activism. OOMK collective organises and participates in numerous publishing fairs annually, as well as discussions around independent publishing and DIY culture. The collective is particularly engaged with the work of women of colour and faith.

Published by Book Works in an edition of 600 copies; full colour throughout; 44pp; soft cover; dimensions 150mm × 240mm; designed by Rose Nordin.



Master Rock (2015)
Maria Fusco
ISBN: 978 1 906012 74 8
£12.00

Related Titles
The Happy Hypocrite – Linguistic Hardcore, issue 1 (2008)
Maria Fusco (ed.)
£8.00
The Happy Hypocrite – Hunting and Gathering, issue 2 (2008)
Maria Fusco (ed.)
£8.00
The Happy Hypocrite – Volatile Dispersal: Speed and Reading, issue 3 (2009)
Maria Fusco (ed.)
£8.00
The Happy Hypocrite – A Rather Large Weapon, issue 4 (2009)
Maria Fusco (ed.)
£8.00

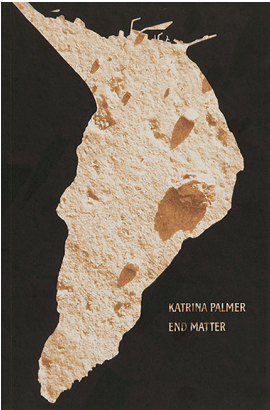
Master Rock is a repertoire for a mountain.

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, 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 through three fictional voices: 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.

Maria Fusco is a Belfast born writer based in Glasgow. Her books are *With A Bao A Qu Reading When Attitudes Become Form* (LA/Vancouver: New Documents, 2013), *Gonda and The Mechanical Copula* (both published Berlin/ New York: Sternberg Press 2011/2012). She is a Reader at the University of Edinburgh and was Director of Art Writing at Goldsmiths, University of London. Forthcoming books in 2017 are *Give up Art* (LA/Vancouver: New Documents) and *Legend of the Necessary Dreamer* (Vanguard Editions, 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 Co-Series, No. 10, in an edition of 1,000 copies; dimensions 135mm × 210mm; designed by A Practice for Everyday Life.



End Matter (2015)
Katrina Palmer
ISBN: 978 1 906012 22 9
£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.

Katrina Palmer is an artist and writer. She has performed at a number of galleries and has participated in numerous exhibitions, most recently: *The Necropolitan Line*, Henry Moore Institute, Leeds (2016); *21st Century*, Chisenhale Gallery, London (2013); *The Book Lovers*, MuHKA (Museum of Contemporary Art) Antwerp (2012); EFA Project Space New York (2012); *UR Feeling*, Camden Arts Centre, London (2012); *Again, A Time Machine*, Edinburgh Printmakers Gallery, Space Gallery, London and Torpedo Press, Oslo (2012); *The Weight of Living*, MOT International, London (2012).

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



End Matter (Special Edition) (2015)
Katrina Palmer
£185.00

A special edition of *End Matter* by Katrina Palmer is co-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 an 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, 124mm × 184mm, photographs each 164mm × 115mm.

Related Titles
End Matter (2015)
Katrina Palmer
£10.00
The Fabricator’s Tale (2014)
Katrina Palmer
£12.00
The Dark Object (Second edition, 2013)
Katrina Palmer
£9.95



Much Obliged (2017)
Stephen Sutcliffe
ISBN: 978 1 906012 81 6
£TBC



Social Script (2017)
Sarah Tripp
ISBN: 978 1 906012 83 0
£TBC

Taking his cue from Joe Brainard's *I Remember*, Stephen Sutcliffe presents a loose collection of autobiographical writing and collage exposing an artistic practice hampered by a reluctance to choose. Circumventing traditional diaristic archiving/recording, this series of anecdotes, non-sequiturs and images displays an Ortonesque irreverence.

Stephen Sutcliffe was born in Harrogate in 1968 and studied at Duncan of Jordanstone College of Art, Dundee and Glasgow School of Art. He is best known for his video collage work.

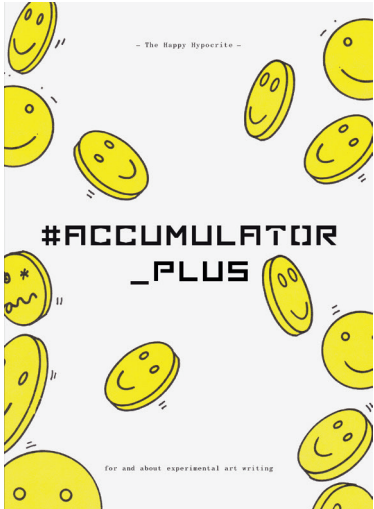
Published by Book Works, in an edition of 1,000; colour and black & white throughout, with a soft cover; designed by A Practice For Everyday Life.

Social Script is a conversation in a book, escapist fiction stripped back to two people in a room. Each chapter spans one hour shared by two people who begin as strangers, with differences in gender, social class and age informing their odd, impersonal intimacy. Without any prior social bonds, they discover they are free to make each other up.

This new work follows on from *You Are Of Vital Importance* (Book Works, 2014), a collection of closely observed short stories and vignettes concerned with character construction and the dynamics of social interaction.

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.

Co-published by Book Works and Common Guild in association with Edinburgh Sculpture Workshop.



#ACCUMULATOR_PLUS
The Happy Hypocrite, issue 9
(2016)
Guest edited by Hannah Sawtell
ISBN: 978 1 906012 77 9
£8.00

#IMAGEOBJECTSKIN
#NASCENTSURPLUS
#DECELERATEDAFFECT
#DIALECTICADDICTION
#EXTREMEWORKPLEASURE
#PRODUCTIONREPETITIONISM...
#ACCUMULATOR_PLUS

The Happy Hypocrite – #ACCUMULATOR_PLUS is the first issue to solicit sound-based and sound-inspired contributions alongside experimental images and text. Opening the journal to music, and exploring radio as a radical method of distribution, *#ACCUMULATOR_PLUS* seeks new ways of addressing questions of speed and the dynamics of interaction between local and global space. As we experience the enclosure of public space and the crushing effects of a rent and debt-based economy, can we find inspiration, ways of resisting the cooptation of radical culture, by revisiting recent underground histories spanning rave, pirate radio, Detroit techno and east London grime? What happens when we are led to interrogate WEIRD (Western, Educated, Industrialised, Rich and Democratic) values of what resistance necessarily entails?

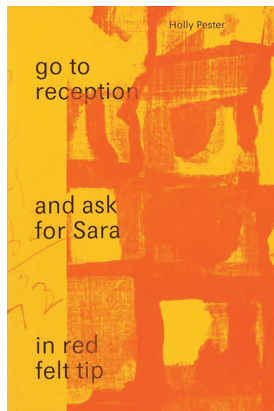
The archive pages are dedicated to the memory of Colin Faver, co-founder of Kiss FM, a musical pioneer, organiser, promoter and designer – a humble legend and important influence on Hannah Sawtell's approach to art and music making.

Related Titles
The Happy Hypocrite – Fresh Hell, Issue 8 (2015)
Sophia Al-Maria (ed.)
£8.00
The Happy Hypocrite – Heat Island, Issue 7 (2014)
Isla Leaver-Yap (ed.)
£8.00
The Happy Hypocrite – Freedom, Issue 6 (2013)
Lynne Tillman (ed.)
£8.00

With contributions and new work by Morehshin Allahyari, Jennifer Lucy Allan, Franco Berardi, John Cussans, Jlin, John Lawrence, Kieron Livingstone, Angela McClanahan, Louis Moreno, Emily Pope & Ruth Angel Edwards, Anthony 'Shake' Shakir, Tai Shani, and Jonathan P. Watts.

Hannah Sawtell (b.1971) lives and works in London. Recent solo exhibitions include Site Gallery, Sheffield (2016); the New Museum, New York (2014); Kunsthall Bergen, Norway (2014); Focal Point Gallery, Southend-on-sea (2014); Vilma Gold, London (2013); ICA, London (2012); Bloomberg SPACE, London (2012). Selected group exhibitions and performances include, *The Noing Uv It*, Bergen Kunsthall, Norway (2015); *MIRRORCITY: London artists on fiction and reality*, Hayward Gallery, London (2014); Live performance, Tramway, Glasgow (2014); *Art Post-Internet*, Ullens Center for Contemporary Art, Beijing (2014); *Assembly: A Survey of Recent Artists' Film and Video in Britain, 2008–2013*, Tate Britain (2013).

Published by Book Works, in an edition of 1,000; colour and black & white throughout, with a soft cover; 96pp; dimensions 165mm x 230mm; designed by A Practice For Everyday Life.

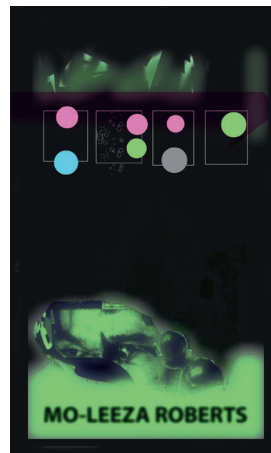


go to reception and ask for Sara in red felt tip (2015)
Holly Pester
ISBN: 978 1 906012 66 3
£12.00

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 in association with the Women's Art Library, Goldsmiths, University of London; in an edition of 1,000 copies; 112pp; soft cover; dimensions 160mm x 240mm; designed by James Langdon.



Head (2015)
Mo-Leeza Roberts
ISBN: 978 1 906012 67 0
£9.95

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 Bataille 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. 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, in an edition of 1,000 copies, 160pp; soft cover, four spot colour with blind embossing; dimensions 110mm x 184mm; designed by Fraser Muggeridge Studio and Head Gallery.



The Unspeakable Freedom Device (2015)
Jennet Thomas
ISBN: 978 1 906012 68 7
£12.00

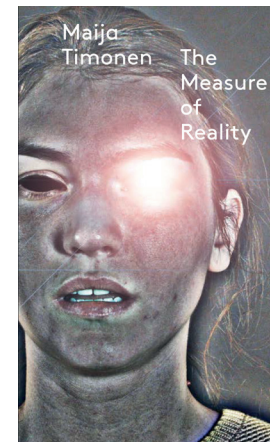
This is your new device... it simultaneously arouses a number of key regions. It excites with simplicity, it cuts, lifts and separates, then hollows out the centre, making ready for the enrichment mechanisms to enter... It can look like anything you want.

Jennet Thomas

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* was 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; dimensions 166mm x 229mm; designed by Modern Activity.



The Measure of Reality (2015)
Maija Timonen
ISBN: 978 1 906012 69 4
£9.95

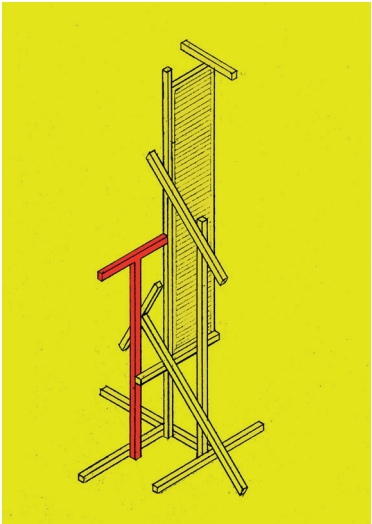
Funny, mordantly sexy, witty, true. These fragments of a life lived curiously perch somewhere between psychoanalysis and fiction, where strange desires play out through illness and romance, and both start to resemble each other (as perhaps they always did).

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; dimensions 120mm x 195mm; designed by Erik Hartin.



Upcycle this Book (2016)
Gavin Wade
ISBN: 978 1 906012 79 3
£TBC

Related Titles
*Strategic Questions #2: Has Man
a Function in Universe?* (2008)
Gavin Wade
£19.95

Upcycle this book. Rewrite it as a manifesto. Steal and take and copy and change this book. Upcycle these twenty-three texts just as I have upcycled so many other texts and responded to many sets of existing conditions. Or unlike I have. Treat these words as existing conditions. Some of them are artworks. Some of them upcycle artworks by others. Some are barely texts at all. Some of the chapters use 'square span' a typographic form developed by Herbert Bayer. Square span is putting words into thought groups of two or three short lines. The advantages of grouping words support the theory that we do not read individual letters, but words or phrases.

They are written in a responsive way, most often from a prompt or invitation from another person or sometimes an existing condition in need of response. They are written to become a part of the conditions, to mirror them, to act them out, rehearse and change them. Often the words are a script to be performed. It's useful to read words out loud in public.

Gavin Wade is pragmatic utopian, an artist, artist curator, artist writer, and one of the founding directors of Eastside Projects in Birmingham. His aim was to establish a new model of artist-run space that supports high-quality artists' practice, impacts significantly on the cultural life of the city, and contributes to both national and international critical cultural ideas and agendas.

In 2010 he received the Paul Hamlyn Foundation Break-through Fund Award for exceptional cultural entrepreneurs. He has curated numerous solo exhibitions and curated projects, as well as publishing and writing a number of books, including *The Interruptors: A Non-Simultaneous Novel*, Article Press, 2005 and *Has Man A Function In Universe?*, Book Works, 2008.

Co-published by Book Works and Stroom den Haag in an edition of 1,000; black and white text only; soft cover; 300pp; dimensions 130mm × 190mm; designed by James Langdon.

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Even the Dead Rise Up (2016)
Francis McKee

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Even the Dead Rise Up (2016)
Francis McKee

12
Social Script (2016)
Sarah Tripp

5
Upcycle this Book (2016)
Gavin Wade

13
End Matter
(Special Edition) (2015)
Katrina Palmer

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2
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The Happy Hypocrite,
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Hannah Sawtell (ed.)

10
A Lebanese Archive (2015)
Ania Dabrowska

3
Even the Dead Rise Up (2016)
Francis McKee

1



2



3



8



9



10



A

Ahsan, Hamja
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Al-Maria, Sophia
Gloompot (2017)
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Al-Maria, Sophia (ed.)
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D

Dabrowska, Ania
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ISBN: 978 1 906012 62 5
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Victorious (Broken II), Baalbeck,
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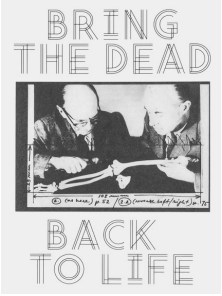
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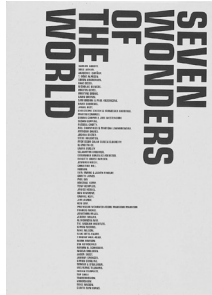
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Hard cover hand-coloured
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H

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Home, Stewart
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J

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K

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Kobek, Jarett
*HOE# 999: Decennial
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Two Oxford Reading Rooms
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L

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

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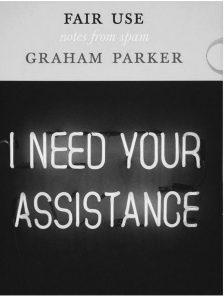
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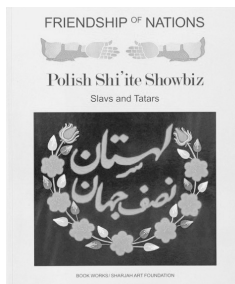
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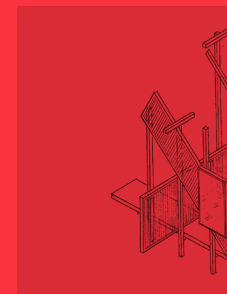
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