



... though later on, days may come again in which twenty years are embodied...
Marx to Engels, 6 April 1863

Twenty years ago, Pavel Büchler turned the St. George's flag on the spire of Manchester Cathedral red, by illuminating it with light from the alcove in Chetham's Library where Marx and Engels had sat. *Red Flag* was commissioned as part of Library Relocations, a project which initiated an ongoing relationship with libraries, and commissions through open submission.

Working against a background of closures and severe cuts our latest iteration of library projects involves important collaborations with libraries at Chelsea College of Arts, Glasgow Women's Library, and again at Chetham's Manchester; and via projects with the collective OOMK, and with the Hull Freedom Festival, a series of commissions for *Beyond Words* with Hull Central Library, Hull History Centre and Wilberforce Institute for the study of Slavery and Emancipation, that saw a number of publications that ranged from zines, to books, to special editions produced in collaboration with Book Works Studio.

Asking herself 'When did I become an adult?', the Communist Party, civil liberties, children's rights and anti-apartheid activist Nan Berger, responds, 'when I joined the Party'. *Beyond Words* concludes with the heavily illustrated publication of her unfinished biography, a commission with Ruth Ewan, and publications with Kit Poulson and Sophie Collins to mark their residencies at Chelsea College of Arts Library and Special Collections and Glasgow Women's Library.

As a studio and publisher Book Works is now in its third decade operating with a unique role as makers and publishers of books, and a leading contemporary arts organisation. Our projects and commissioning platforms have emerged and solidified, with successive guest editors giving opportunities and voice to work that might otherwise not be seen. Writing, and experimentation is common from early projects such as Michael Bracewell's *New Writing Series*, to our current journal *The Happy Hypocrite* with successive women guest editors, from Maria Fusco to Hannah Sawtell and Virginija Januškevičiūtė, and Stewart Home's *Semina* that concludes this year with the final two books by Iphgenia Baal, and Mara Coson. Similar contested territory is also completed with the publications of Hamja Ahsan's *Shy Radicals*, and Inventory's *Counsel of Spent*, both commissioned by Nina Power for *Common Objectives*, and a new series – *Contact* which leaps into new unknown territories from these platforms – is launched by Hannah Black.

The archive, as source, form, political history, imaginative space reoccurs, from Susan Hiller's *After the Freud Museum* in 1995, to current projects such as *The Tempest Society* with Bouchra Khalili, which looks at the legacy of the Arab Workers Agit-Prop theatre group, Al-Assifa, and Joanne Tatham and Tom O'Sullivan's project, *The Bitter Cup* working with the legacy of Scottish artist Lil Nielson. But, even if we've embodied a certain project, we are also opened out by new commissions that delve, unearth, and otherwise explore new material and forms. For these and more, welcome to our 2017/18 catalogue.

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*The Tempest Society:
A Publication* (2018)
Bouchra Khalili

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*Shy Radicals: The anti-systemic
politics of the militant introvert* (2017)
Hamja Ahsan

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Being: in a State of Erasure (2017)
Hannah Dawn Henderson



Gloompot (2018)
 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

Contact

Open Submissions Series guest
 edited by Hannah Black

This is a call for submissions to work with me and the editorial team at Book Works on a project that takes the form of a small book. This book can comprise fiction, theory, poetry, fragments, drawings, texts, graphic novels, annotated drawings, poems, diagrams, or anything else. The very loose theme is 'contact'.

I'm looking for works that encounter the complications of encounter: friendship/enmity, scenes, screens, movements, moments of togetherness. Contact can span from moments of intensity to networks of alienation, from the professional to the personal, from the colonial to the queer, from the stranger to the extraterrestrial.

Contact can be a word for wordless physical closeness, whether sex or violence, or for conversation. I would like it to indicate an aspect of the shared everyday – just kind of rubbing along together, hanging out, in our many configurations – or else, as a noun ('add to contacts'), it can signal individuals as possibilities, as usages. It can interrupt a loss, as when word unexpectedly comes from a missing person, or pierces a plenum, as in sci-fi movies where aliens reach out or invade, or when colonisers do the same in known reality. I'm using 'contact' to mean the ever-present possibility that the social just is, that it's there, an indifferent medium, an amniotic fluid for whatever the life among us is pregnant with. You can write about any of these things, or none of them, or whatever they make you think of.

Hannah Black, guest editor

Hannah Black is an artist and writer from the UK currently living in New York. Recent solo shows include 'Soc or Barb' at Bodega in New York and 'Small Room' at MUMOK in Vienna. Her writing has been published in *Artforum*, *Texte Zur Kunst*, *Afterall*, *Tank*, *the New Inquiry* and *Harper's Magazine*, among others. She is the author of the books *Dark Pool Party* (Dominica/Arcadia Missa, 2016) and *Life* (with Juliana Huxtable; Buchhandlung Walther König, 2017).

The open call for contact will be launched in October 2017, with three selected projects published in Spring 2019.



I came across a word in my research about a TV show I'm writing: 'Gloompot' is the nickname given by Jane Bowles to Paul Bowles, around the time he began work on his nihilistic spinout *The Sheltering Sky*. He was always talking about the end of civilization and was generally in a mad, mad place. It occurred to me while reading this telling of the authors' coiled lives, moving between the US and North Africa, that Gloompot could be a word I could plunder... for its sense of dread and cosmic horror.

Sophia Al-Maria

Sophia Al-Maria is a Qatari-American artist and writer based in London, UK. Her memoir, *The Girl Who Fell to Earth* (Harper Perennial, 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 was shortlisted for The Film London Jarman Award, and received her first solo museum show at the Whitney Museum of American Art, New York, in 2016.

Published by Book Works in an edition of 1,000 copies.

This book of collected writings, following Sophia Al-Maria's guest editorship of *Fresh Hell – The Happy Hypocrite*, issue 9 (2015), offers gloom-laden visions and fever dreams of a past, present and future haunted by oil. Revisiting short horror stories, TV and filmscripts, writings about Gulf Futurism and the female grotesque, it also features new work, and sees past perspectives prised open by means of commentary, self mockery and morphing subconscious illustration.

Book Works – Library Projects

Continuing a legacy of support, research and exhibitions with libraries.

Related Titles

small white monkeys (2017)

Sophie Collins

£TBC

Mutter (2017)

Kit Poulson

£TBC

Moveable Bridge (2017)

Helen Cammock

£25.00

Being, in a State of Erasure (2017)

Hannah Dawn Henderson

£12.00

Freedom Kangas (2017)

Lubaina Himid

£800.00

Twenty-Nine Thousand Nights

– *A Communist Life* (2017)

Nan Berger

A project by Ruth Ewan

£15.00

You Must Locate a Fantasy

Responding to an open call to undertake a period of residency and research in a library – at a moment when they face uncertain future, yet hold the archives for potential futures – our first two commissions have been with: Kit Poulson based at Chelsea College of Arts Library and Sophie Collins at Glasgow Women's Library, where they are producing exhibition installations, talks and events and new publications.

Chetham's Library, Manchester 'the oldest free public reference library in the UK', will host the next library residency, with an artist to be announced following our open call in October 2017. This commission will present an opportunity for an artist to undertake research with Chetham's unique collections, and produce a new work to be launched in Autumn 2018.

Beyond Words

A series of artists' commissions for the Freedom Festival Arts Trust and Hull Culture and Leisure Library Services, in association with Hull Central Library, Hull History Centre, Wilberforce Institute for the study of Slavery and Emancipation (WISE), Hull University, and funded by James Reckitt Library Fund.

Book Works has commissioned 10 artists' publications from a combination of open call and invitation to focus on the issues of slavery and colonialism, sex and gender, freedom of information, protest and censorship, presenting the idea of freedom as a process of public dialogue. This has led to two artists' library residencies as well as a series of exhibitions, workshops and an Art Book Fair at Hull Central Library in addition to the publications. There will be a final exhibition at WISE as part of this year's ZFreedom Festival weekend 1–3 September 2017.

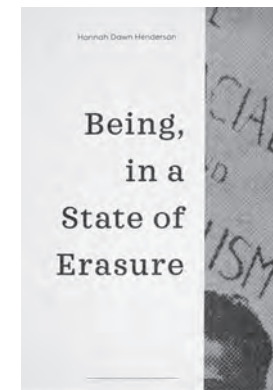


Moveable Bridge (2017)

Helen Cammock

ISBN: 978 1 906012 84 7

£25.00



Being, in a State of Erasure (2017)

Hannah Dawn Henderson

ISBN: 978 1 906012 84 4

£12.00

Hull has historically been, as many port towns, a passage point for different communities, yet it recently voted overwhelming to leave the EU – closing its doors to the outside. This closing-down of community – and notions of who belongs and who does not – also happened after the First and the Second World War, when poverty, loss and politics collided with a growth of right wing sentiment and fascism, putting little known repatriation campaigns on the agenda.

Poverty, politics and survival have been a part of the story of Hull as much as wars, imperialism and trade have shaped the city. As in most cities, and especially ports, contradictions are numerous, and radical political activists and thinkers smatter the history of Hull. Cammock has brought together some of the voices that have come out of Hull's history to ask some questions about what freedom, liberty and openness means for a city, its people and culture.

Helen Cammock's work has recently been screened and exhibited as part of Serpentine Cinema series, Open Source Contemporary Arts Festival and Tate Artists Moving Image Screening Programme, Tate Britain. She was short-listed for the Bridport poetry prize in 2015 and will have a solo show at Cubitt, London in 2017.

Published by Book Works, in an edition of 250 copies; 12" EP with 32pp booklet and gatefold sleeve; black and white with spot colour throughout; 313mm x 313mm; designed by Modern Activity. Every copy of this edition will include a link to a digital file.

My artistic practice is concerned with locating performative and narrative methods with which to bring contemporary socio-political discourse into dialogue with (auto)biographical and individual experiences. I seek to examine the ways in which authority and authorship play out, and most recently I am focused on the role of historical legacies in formulating contemporary political dynamics. This work manifests typically as performance and video-based work, as well as texts and graphical media.

Hannah Dawn Henderson is an artist and writer based in Manchester and The Hague. A graduate of the Royal Academy of Arts in The Netherlands, Henderson has participated in exhibitions and projects within the context of the International Festival of Movement on Screen, Kunstvlaai, and Vienna Art Week, as well as various independent art venues in the UK and The Netherlands.

Published by Book Works, in an edition of 250 copies; soft cover; 88pp; black and white throughout; 125mm x 176mm; texts by Hannah Dawn Henderson and Malik Nashad Sharpe; designed by Matthijs Walhout.

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2



1 *Beyond Words*, Hull Central Library, 2017

2 *Mutter*, Chelsea College of Arts Library, 2017



Freedom Kangas
(Special Edition 2017)
Lubaina Himid
£800.00

1 *Freedom Kangas*,
Lubaina Himid, 2017

I've been visiting Hull since the early 1970s when I knew students at the university. I'd come up here for wild weekends and soon began to understand why they were totally in love with the city. For some years I've been looking at the history of Hull, in relation to enslaved Africans and those who have been credited with pushing for abolition. This is really a handbook and a guidebook for how to escape, how to survive and how to arrive in one piece. Most of the texts are by civil rights activists. Each page is modelled on the design for an East African Kanga in which two pieces of cloth form a skirt and a top; the text tells the world how you are feeling.

Hopefully the book will be enjoyed by people who want to help their friends find ways to survive and at the same time could reveal, in tandem with archive material and personal narratives about abolition, that no one gets anything significant done by themselves.

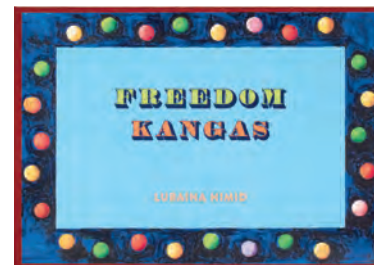
Lubaina Himid

Lubaina Himid, born 1954 in Zanzibar, Tanzania, is an African artist and Professor of Contemporary Art at the University of Central Lancashire. Her art focuses on themes of cultural history and reclaiming identities.

She was one of the first artists involved in the Black Art movement in the 1980s and continues to create activist art which is shown in galleries in Britain, as well as world-wide. Himid is nominated for the 2017 Turner Prize which will be shown at Ferens Gallery, Hull, September 2017 – January 2018.

Published by Book Works, in an edition of 30 copies; hard cover with slipcase; 26pp; colour throughout; 360mm x 515mm; designed and produced by Book Works.

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NEW

6



Twenty-Nine Thousand Nights
– A Communist Life (2017)
Nan Berger
A Project by Ruth Ewan
ISBN: 978 1 906012 86 1
£15.00

Commissioned for *Beyond Words*, Ruth Ewan has unearthed an unpublished manuscript of Nan Berger (1914 –1998) – international activist, writer and editor, and lifelong member of the Communist Party. Now a forgotten figure she gained brief recognition for her work in the Ministry of Transport, resolving the coal crisis in the winter of 1947 –48 for which she was awarded an OBE. Her biography is unfinished, consisting in part of contemporary notes, whilst the gaps and accounts of the familiar in part allude to both the party discipline and the difficulty of describing events that you were part of.

However, the modesty is belied by inclusion by Ruth Ewan of archival material from the Liberty Collection, The Women's Library collection, LSE Library, the Berger's own family archive and posthumously released MI5 files that form a montage of material. Ranging from detailed surveillance, to delegate reports for civil liberty organisations from the USA, South Africa and China, to images from the extensive number of publications on childrens' rights, education, school meals, and feminism, the gaps are filled with the evidence of an extraordinary life of radical activism and politics, and compassion for others.

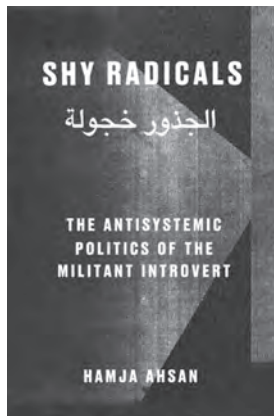
Ruth Ewan is an artist based in Glasgow, and is known for creating context specific artworks. She works with found material, history, collaborators and participants to realise her projects, which are often grounded in focused research into hidden social and political histories.

Published by Book Works in an edition of 1,000 copies; edited by Ruth Ewan and Gavin Everall; texts by Vicki Berger and Ruth Ewan; black and white throughout; 192pp; soft cover; 170mm x 245 mm; designed by Osasto.

Related Titles
Liberties of the Savoy (2012)
Ruth Ewan
£10.00

7

FORTHCOMING



Shy Radicals:
The anti-systemic
politics of the
militant introvert
(2017)
Hamja Ahsan
ISBN: 978 1 906012 57 1
£9.95

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

Lao Tzu

Drawing together communiqués, covert 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 is a vanguard movement intent on trans-rupting the consensus extrovert-supremacist 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.

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 both dominant culture and carefully veiled attack on the rising tide of Islamophobia.

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, in an edition of 1,000 copies; soft cover; 164pp; black and white throughout; 133mm x 179mm; designed by Rose Nordin.



Even the Dead Rise Up
(2017)
Francis McKee
ISBN: 978 1 906012 59 5
£9.95

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 and photographs 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; 150pp; black and white throughout; 115mm x 175mm; designed by Erik Hartin & Moa Pårup.



The 'watchie' stands on a small headland, set somewhat apart from the cottages lining the clifftop that together make up most of the small Aberdeenshire village of Catterline. Lil Neilson first came to Catterline as an art student in the early 1960s, invited by Joan Eardley, to work alongside her in the old watch-house. Lil nursed Joan until she died in 1963 and inherited the watchie in 1990, from Annette Stephens, a painter who had first invited Joan to Catterline and bought the watchie for her to work in. The archive and history of the watchie is looked after by Ann Steed, and *The Bitter Cup* is a novelistic response to this archive of paintings and sketch books left behind by Lil Neilson upon her death in 1998. The book draws on the approaches gathered together in previous work, and will re-visit themes first explored in *Is your tesserae really necessary* (2014) a survey of twenty-five years of Scottish art, that picked apart the repeating, circulating art histories of that period.

Joanne Tatham and Tom O'Sullivan have been working together in a collaborative art practice since meeting on the MFA programme at Glasgow School of Art. They exhibited their first collaborative work at Transmission Gallery in Glasgow in 1995 and continued to live in the city until 2011. Joanne completed her undergraduate degree at Duncan of Jordanstone College of Art & Design between 1990–93, a time when Lil was a regular visitor to the art school.

The Bitter Cup (2019)
Joanne Tatham and
Tom O'Sullivan
ISBN: 978 1 906012 88 5
£TBC

Joanne now lives in London and is a Tutor in Sculpture and Reader in Contemporary Art at the Royal College of Art. Tom lives in Newcastle upon Tyne and is a Senior Lecturer at Northumbria University. Their recent solo projects include *A petition for an enquiry into a condition of anxiety* at The Modern Institute, Glasgow (2016), *Are you LOCATION-ALIZED* with ATLAS arts in Skye (2014) and *DOES THE IT STICK* at Bloomberg SPACE, London (2014).

Published by Book Works, in partnership with Hospital-field House, and with the kind support of Ann Steed, in an edition of 1,000.

Related Titles
Upcycle this Book (2017)
Gavin Wade
£26.50

Book Works Editions

Book Works Editions are multiples and special edition books that are produced to help fundraise for our programme and future projects.

See our website for all our limited editions and multiples, including works by Ania Dabrowska, Tacita Dean, Liam Gillick, Susan Hiller, Lubaina Himid, Stewart Home, Jonathan Monk, Fiona Tan and Sarah Tripp.

Book Works supporters and patrons receive a 10% discount on all Book Works publications, prints and special editions.

- 1 *No Place to Swim, Caracalla Family's Backyard, Baalbeck, Lebanon, Diab Alkarssifi 1989* (Limited Edition Print, 2014)
Ania Dabrowska
A handprinted analogue fibre print, b&w diptych. Both prints paper size 303mm x 230mm, image size 273mm x 179mm, with a signed copy of the book in a specially made slip-case designed and produced at Book Works.
Edition of 15
£585.00
- 2 *Dont Leaves Relax Leaves* (Special Edition, 2015)
Michael Dean
A special edition drawing and collaged torn pages from the book *Now Leaves* by Michael Dean signed and numbered by the artist, encapsulated in a clear perspex box. In addition a numbered copy of the book with corresponding missing pages accompanies this edition. Image size 297mm x 420mm, perspex box size 306mm x 429mm x 15mm.
Edition of 10, plus 3 artist's proofs.
£498 (Inc. VAT)
- 3 *A Poster Project* (Special Edition, 2009)
Jonathan Monk
Ten posters, printed offset litho on blue back poster paper, each 841mm x 594mm; a black and white photograph of Martin Kippenberger (detail from fly-posted poster, Berlin), signed and numbered by the artist, 203mm x 152mm; text work, instructions by Jonathan Monk.
Edition of 45
£150.00 (Inc. VAT)

- 4 *End Matter* (Special Edition, 2015)
Katrina Palmer
Hard cover book signed and numbered by the artist with 2 b&w c-type matt photographic prints, each 164mm x 115mm, in a specially made slip-case designed and produced at Book Works.
Edition of 50, plus 5 artist's proofs
ISBN: 978 1 906012 73 1/SE
£185.00
- 5 *Youth Administrator* (Limited Edition Print, 2014)
Sarah Tripp
Ink jet print with holographic foil deboss. Print size 482mm x 680mm, image size: 430mm x 600mm.
Edition of 25, plus 5 A/Ps, each signed and numbered by the artist
£96.00 (Inc. VAT)
- 6 *Vox Populi* (Special Edition, 2012)
Fiona Tan
All 5 books in the *Vox Populi* series; and 5 photographic prints, each 163mm x 118mm, one image from each *Vox Populi* book; with a plan for installation designed, signed and numbered by the artist; contained in slip-case designed and produced at Book Works.
Edition of 10
£650.00

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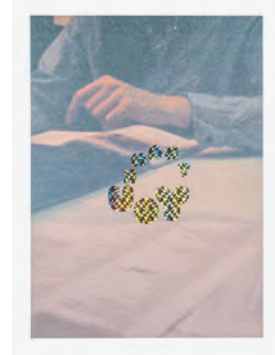
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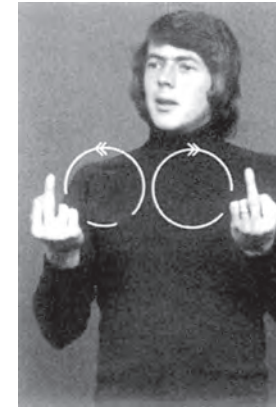
Merced Es Benz (2017)
Iphgenia Baal
ISBN: 978 1 906012 75 5
£9.95



Aliasing (2018)
Mara Coson
ISBN: 978 1 906012 80 9
£9.95



Friendship of Nations:
Polish Shi'ite Showbiz
(Second edition, 2017)
Slavs and Tatars
ISBN: 978 1 906012 42 7
£25.00



The Counsel of Spent
(2018)
Inventory
ISBN: 978 1 906012 56 4
£TBC

Merced Es Benz is an account of a dysfunctional love affair, narrated via SMS, email, Facebook and Google search results. Events unfold against a backdrop of a barely-credible pre-Olympic London where Bow E3's high-rises are no longer the Ends and east London's awful art parties, populated by the debased progeny of the rich and famous, do little to dispel 90s rave nostalgia. Remnants of a 'virtual' conversation act as a body of circumstantial evidence, betraying a 'real' intimacy behind a messy social media scandal that spilled into tabloid coverage.

Iphgenia Baal's non-fiction novel balances at the jarring intersection of death, mourning and Facebook, as downward mobility proves to be a more intoxicating – if less fatal – drug than heroin.

Following a career as a journalist, which came to no uncertain end in 2008, Iphgenia Baal is now a writer. Published prior to *Merced Es Benz* are the books *The Hardy Tree* and *Gentle Art*, assorted serialised ephemera, including *The Seedless Grape* and *The Shiner*. Some texts have been adapted for film, including *Heavy Vibrations* and *Topshop Returns*. She has contributed to the *Nervemeter*, *International Times*, the *White Review*, *Schizm* and others and is one half of publishing imprint AKA.

Published by Book Works as part of *Semina*, guest edited by Stewart Home in an edition of 1,000; soft cover with dust jacket; 120pp; black and white throughout; 130mm x 195mm; designed by Fraser Muggeridge Studio.

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 representation 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 contemporary 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.

Published by Book Works as part of *Semina*, guest edited by Stewart Home in an edition of 1,000; black and white text throughout; 128pp; Soft cover with dust jacket; 130mm x 195mm; designed by Fraser Muggeridge Studio.

The *Semina* series also features books by Stewart Home, Maxi Kim, Jarett Kobek, Jana Leo, Katrina Palmer, Bridget Penney, and Mark Waugh.

Beginning as an investigation into the apparently disparate events that bookend the twentieth and twenty-first century – the collapse of Communism and the Islamic Revolution in Iran – *Friendship of Nations: Polish Shi'ite Showbiz* traces unlikely points of convergence in Iran and Poland's economic, social, political, religious and cultural histories. Drawing on Slavs and Tatars' multi-disciplinary practice encompassing research, installations, lecture-performances and print media, this publication embraces new contributions in the form of essays, interviews, and archival presentation on subjects that range from seventeenth-century Sarmatism to the twenty-first-century Green Movement, taking in along the way, tales of the Polish Exodus, Wojtek the bear, craft, hospitality, Passion plays and taziye, and the political lessons of a Polish slow burn revolution for contemporary Iran.

Slavs and Tatars is a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China and is joined here by Agata Araszkiwicz, Ramin Jahanbegloo and Adam Michnik, Mara Goldwyn, Shiva Balaghi and Michael D. Kennedy.

A second revised edition published by Book Works as part of Book Works' Co-Series: No. 4. Essays commissioned by Slavs and Tatars and edited by Mara Goldwyn, in an edition of 1,000 copies; 188pp; soft cover; 210mm x 260 mm; designed by Boy Vereecken/Slavs and Tatars, with the assistance of Monika Gruzite, new revisions by Stan de Natris.

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.

TOLSTOYEVSKY

Tolstoyevsky
The Happy Hypocrite, issue 10
(2017)
Guest edited by Virginija
Januškevičiūtė
ISBN: 978 1 906012 89 2
£8.00

It started with this one situation in a market when one woman who works there was talking – very loud, for everyone to hear – about some very hospitable man in Georgia with a house full of books. She said that he'd invited her and her friends home and when she saw the books she immediately understood something and she asked if he had read all of them, to which he replied: *Oh I have read all your Tolstoyevskys!*

In the latest edition of our journal of artists' writings, *The Happy Hypocrite*, curator Virginija Januškevičiūtė takes the opportunity to explore the uncertain territory of meaning on which good humour rests. Sometimes humour is not humour at all.

The Happy Hypocrite is a journal led by artists' writings. Informed by a lineage of modern experimental and avant-garde magazines, it aspires to unpack the methodology of such key journals, whilst providing a brand new approach to art writing and a testing ground for new writing and research-based projects, somewhere for artists, writers and theorists to express experimental ideas that might not otherwise be realised or published.

Virginija Januškevičiūtė is a curator at the Contemporary Art Centre in Vilnius, who engages in a wide range of solo and group exhibitions, artwork commissions, publications and events. She curated the XII Baltic Triennial, the programme of which lasted from 2014 to 2016.

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

Related Titles
The Happy Hypocrite
– #ACCUMULATOR_PLUS,
Issue 8 (2016)
Hannah Sawtell (ed.)
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The Happy Hypocrite –
Heat Island, Issue 7 (2014)
Isla Leaver-Yap (ed.)
£8.00



The Tempest Society:
A Publication (2018)
Bouchra Khalili
ISBN: 978 1 906012 78 6
£25.00

For 'The Tempest Society', Bouchra Khalili gathered together a group of Athens-based immigrant workers, and Greek students, to collectively revisit and resuscitate the forgotten heritage of 'Al Assifa', a politicised theatre group, whose origins lay in the Movement des Travailleurs Arabes (MTA), born out of the struggles surrounding Palestine, anti-colonialism, and workers and immigrant labour rights. The group was influenced by the conflux of Maghrebi theatre, the avant-garde, and the political demands and necessities of their chosen audience. The plays were often improvised, and performed in both street and factory, to growing acclaim.

As the video installation took Athens as a site to reflect on democracy and theatre, so the book reflects on the specific history, the archive, and the ongoing resonance of the agit-prop theatre 'Al-Assifa' in the context of urgent economic, political and humanitarian upheaval.

With contributions from Abdelalli Hajjat, Hendrik Tolkerts, interviews with Philippe Tancelin, surviving member of Al Assifa, 'The Tempest Society' members, as well as Françoise Vergès, Mognis Abdella and Pothiti Hantzaroula.

The Tempest Society: A Publication will form part of a larger body of Bouchra Khalili's artworks, following the forgotten story of 'Al Assifa', a theatre group founded in Paris in 1973, that was commissioned by Documenta 14 for Athens and Kassel, 2017.

Related Titles

A Lebanese Archive (2015)
Ania Dabrowska
£26.00

Bouchra Khalili is a Moroccan-French artist who studied Film at Sorbonne Nouvelle and Visual Arts at the École Nationale Supérieure d'Arts de Paris-Cergy, France. She currently lives and works in Berlin, Germany and Oslo, Norway. Working with film, video, installation, photography and prints, Khalili's practice articulates language, subjectivity, orality and geographical explorations. Each of her projects investigates strategies and discourses of resistance as elaborated, developed and narrated by individuals, often members of political minorities. Exhibitions include 'Living Labour' at Wexner Centre for the Arts, Ohio (2017); 'The Restless Earth', curated by Massimiliano Gioni, at The Triennale, Milan (2017); and CAC Seville, (2017); documenta 14, Athens and Kassel (2017); 'The Mapping Journey Project', MoMA, New York (2016); 'Foreign Office', Palais de Tokyo, Paris (2015); 'Garden Conversation', MACBA, Barcelona (2015); and 'Living Labour', Perez Art Museum, Miami (2013). She was awarded the Abraaj Group Art Prize in 2014.

Published by Book Works in an edition of 1,500; designed by A Practice for Everyday Life.



small white monkeys (2017)
 Sophie Collins
 ISBN: 978 1 906012 90 8
 £TBC

'The Engine' was a poem about another world. Inhabiting this world was a brood of small white monkeys that moved around like injured birds, like furtive healthy birds, like monkeys...

It took me too long to recognise 'The Engine' for what it was – the story of my life until now, or quite recently. It took me longer still to recognise the monkeys for what they were, collectively: my white symbol of shame.

from *small white monkeys*

small white monkeys is a fragmented essay, including poems and images, on self-expression, self-help and shame. Beginning with the image of the small white monkeys, the text examines the author's relationship with shame through a series of short studies on, amongst other things, cats as phobic objects, hair as a metonym for shame in poetry and fiction, and changing perceptions of sexual violence.

Made through research into Glasgow Women's Library's Archive Collections and Lending Library, *small white monkeys* incorporates material from the library's archives and the work of female creators past and present, including Anna Mendelssohn, Jean Rhys, Selima Hill, Adrian Piper, June Jordan, Denise Riley, Julia Kristeva, Carolee Schneemann, Vahni Capildeo, Veronica Forrest-Thomson and Kim Hyesoon.

Sophie Collins grew up in North Holland and now lives in Edinburgh. She is co-editor of *tender*, an online journal promoting work by female-identified writers and artists, and editor of *Currently & Emotion: Translations* (Test Centre, 2016). She won an Eric Gregory Award in 2014. Her poems have appeared in magazines, anthologies, newspapers and art books, and in *Penguin Modern Poets 1: If I'm Scared We Can't Win* alongside work by Anne Carson and Emily Berry. Her first poetry collection, *Who Is Mary Sue?*, will be published by Penguin in March 2018.

Published by Book Works as part of the *You Must Locate a Fantasy* library commissions, in an edition of 1,000 copies; designed by Osasto.

Related Titles
go to reception and ask for Sara in red felt tip (2015)
 Holly Pester
 £12.00



Mutter (2017)
 Kit Poulson
 ISBN: 978 1 906012 87 8
 £TBC

There is a camera in the corner of the archive.
 What does it see.

Things keep falling over. Books flutter.
 Objects lurk in buff boxes.

Two drunken soldiers wait outside a closed gate.
 A singer willingly throws herself into the ridiculous.
 A great poet is disappointed with the way his
 eggs are cooked.

The dreamy archive watches a man. 'One way in
 and one way out', he says, but maybe the archive
 knows better?

Watch out for the wiring on the kettle though,
 that's a potential life changer.

Mutter emerged from Poulson's reflections on his residency at Chelsea College of Arts Library Special Collections and solo exhibition 'Mutter' at CHELSEA space, 2017. He was interested to explore intuitive and improvisational ways of approaching the curated 'knowledge' held there. It is a collaborative project, that relies on living archives to provide inspiration, affirmation, skill and judgements beyond the artist's own.

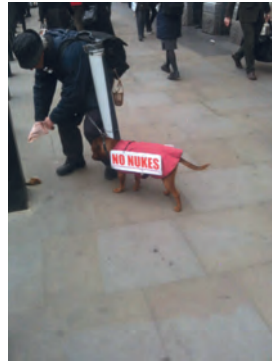
Kit Poulson is an artist based in London and Bristol who works collaboratively in a number of different forms, painting, film, photography, performance and writing. His previous work includes *Ice-Cream Empire*, *Book Works* (2012), 'Charms', a text for the publication *Goldfinch* by Ben Owens (2016) and numerous other collaborative projects.

Published by Book Works as part of *You Must Locate a Fantasy* commissions, in an edition of 1,000 copies; designed by Erik Hartin and Moa Pårup.

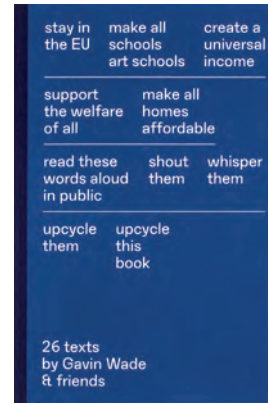
Related Titles
Ice-Cream Empire (2012)
 Kit Poulson
 £8.00



Social Script (2018)
Sarah Tripp
ISBN: 978 1 906012 83 0
£TBC



Much Obliged (2018)
Stephen Sutcliffe
ISBN: 978 1 906012 81 6
£TBC



Upcycle this Book (2017)
Gavin Wade
ISBN: 978 1 906012 79 3
£16.50

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 puts into thought groups of two or three short lines. The advantages is 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. 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 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. He has curated numerous solo exhibitions and 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 copies; soft cover; 300pp; 2 colour throughout; 130mm x 190mm; designed by James Langdon.

Related Titles

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

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.

Published by Book Works in association with the Edinburgh Sculpture Workshop, in an edition of 1,000 copies; designed by Osasto.

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.

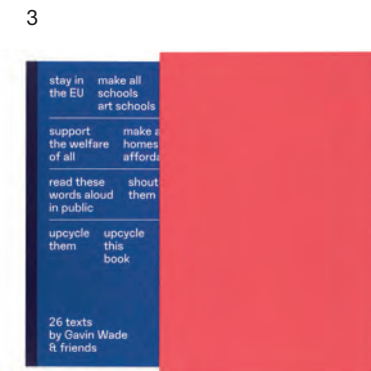
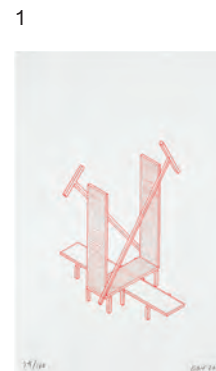
Stephen Sutcliffe was born in Harrogate in 1968 and studied at Duncan of Jordanstone College of Art, Dundee and Glasgow School of Art. He is best known for his video collage work.

Published by Book Works, in an edition of 1,000 copies; soft cover; colour and black & white throughout; designed by James Brook.

1 *Upcycle this Book* (Special Edition, 2017)
Gavin Wade
A special signed copy of the book with a print edition of a Unit-type drawing, print size 190mm x 130mm
Edition of 100
£85.00

2 *Upcycle this Book* (Special Edition, 2017)
Gavin Wade
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Edition of 50
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3 *Upcycle this Book* (Special Edition, 2017)
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Edition of 10
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Dialecty

A series of chap books commissioned from open submission and edited by Maria Fusco

1



I am for adjectives like beezzer, dreich, quare, and nouns like clart, drouth, gleed, mizzle, oxters, scoot-hole, smoor, and verbs like boke, fistle, greet, hunker, swither, and adverbs like furnenst.

Dialecty is a new project conceived by writer Maria Fusco, with The Common Guild, considering the critical uses of vernacular forms of speaking and writing, exploring how dialect words, syntax and language question traditional orthodoxies of critical writing.

Six new solo-authored chapbooks will be commissioned, drawn from open submission and invitation, and will be published throughout 2018. Lisa Robertson will produce the first book in this series.

Dialecty chapbooks are co-published by Book Works and The Common Guild, and supported by the University of Edinburgh and as part of Co-series, No. 12. The open call for submissions will be launched in October 2017, with titles being published in 2018.

Maria Fusco is a Belfast-born writer and is the founder and editorial director of *The Happy Hypocrite*. Her work is translated into ten languages. She is the author of *Legend of the Necessary Dreamer* (Vanguard Editions, 2017) hailed by Chris Kraus as 'a new classic of female philosophical fiction', *Master Rock* (Artangel & Book Works, 2015), *With A Bao A Qu: Reading When Attitudes Become Form* (New Documents, 2013), *The Mechanical Copula* and the ciné-roman *GONDA* (both Sternberg Press, 2010 & 2012).

Fusco has been invited writer-in-residence at Lisbon Architecture Triennale, Kadist Art Foundation, Paris, and the Whitechapel, London. Her collected critical writings *Give Up Art* will be published by New Documents in Autumn 2017 and in 2018 she is a Research Fellow at the Amsterdam School for Cultural Analysis. She is a Reader in Interdisciplinary Writing at the University of Edinburgh and was Director of Art Writing at Goldsmiths.

1 Image courtesy of ECA Archives, Centre for Research Collections, University of Edinburgh.

5
Twenty-Nine Thousand Nights
– A Communist Life (2017)
Nan Berger
A Project by Ruth Ewan

4
Twenty-Nine Thousand Nights
– A Communist Life (2017)
Nan Berger
A Project by Ruth Ewan

10
Social Script (2018)
Sarah Tripp

1

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7

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Francis McKee

8

small white monkeys (2017)
Sophie Collins

2

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Hamja Ahsan

1



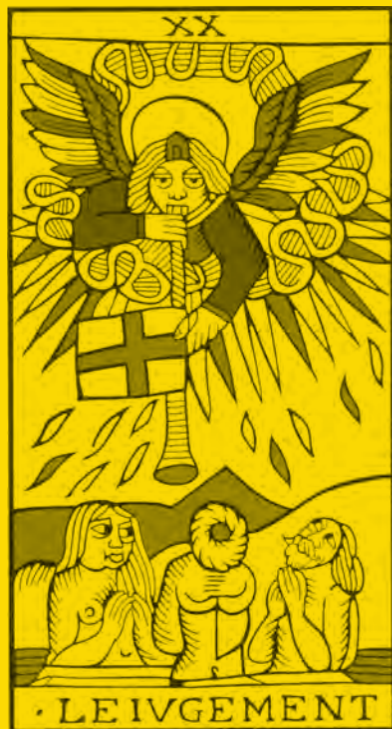
2



3



7



8



9



A

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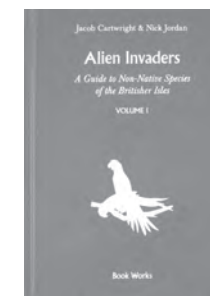
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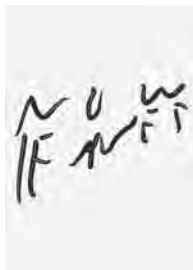
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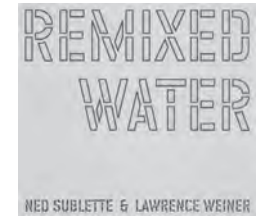
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