

Publishing facilitates an encounter, and – each in different ways – our latest projects engage with this idea. *Contact*, guest edited by Hannah Black, is a new series of books by Hamishi Farah, Momtaza Mehri, and Derica Shields, forthcoming in 2019 after an open call for submissions around ‘the complications of encounter’ as a set of relational possibilities: ‘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 extra-terrestrial.’

Addressing ‘embodiment and uses of vernacular forms of speaking and writing’, Maria Fusco’s *Dialecty* series will feature Lisa Robertson, Adam Pendleton, Harry Josephine Giles & Martin O’Leary, Helen Nisbet, Robert McClean, and Natasha Soobramanien & Luke Williams. Co-published by The Common Guild in Glasgow, these six texts emphasise non-standard sound and inscription, as well as movement for artistic and political change.

Reviving the forgotten heritage of radical theatre group Al Assifa, Bouchra Khalili’s *The Tempest Society* includes scripts for plays committed to the struggles of Arab workers and immigrants, anti-colonialism and Palestine, original archival material and a number of interviews and essays, which examine the legacy of this Arab workers’ theatre group in the contemporary geopolitical context. Khalili’s working methods – applied to the making of *The Tempest Society* as a film installation and to the book itself – are revealed to foreground participation and careful engagement, giving voice to forgotten histories.

Traditionally among the quieter spaces of encounter, we continue to celebrate libraries through *You Must Locate A Fantasy* – our library residency programme, with *Drawing in Drag* by Marie Duval, a project by Simon Grennan that explores the queer city, and the hard work of leisure. It continues the series that supported Sophie Collins’ acclaimed *small white monkeys* and Kit Poulson’s experimental text, *Mutter*.

The memoir of New York artist Joe Brainard, *I Remember*, once described by John Ashbery as ‘humane smut’, is the key inspiration for Stephen Sutcliffe’s *Much Obligated* – a series of seemingly unrelated reminiscences that mix bathos with dead-pan humour and irreverence. Similarly playful is Laure Prouvost’s *Legsicon*, for which invited contributors expand on the key motifs in her work, alongside the darker *Sad Sack*, a new book of collected writings by Sophia Al-Maria, that takes as a stimulant Ursula K. Le Guin’s ‘The Carrier Bag Theory of Fiction’ to assemble nightmare visions of global warming, odes to celebrity meltdowns, and innovations in the personal essay form.

Nina Power’s *Common Objectives* series concludes in 2018 with *The Counsel of Spent* – Inventory’s cavalier, anti-capitalist text on climate change, while *Aliasing* by Mara Coson appears as the final instalment in Stewart Home’s series, *Semina*. Coson’s Ackeresque weave of Philippine tales is joined by: a new edition of the radical polemic *Shy Radicals* by Hamja Ahsan, a paperback edition of Mark Dion’s *The Bureau of the Centre for the Study of Surrealism and its Legacy*, and a reprint of OOMK’s popular *The Library Was*.

Finally, we are pleased to announce Erica Scourti as guest editor of *The Happy Hypocrite* – *Silver Bandage*, issue 11, working ‘in a spirit of friendship and love’ with contributors including CAConrad and Daniella Valz Gen, ‘towards an ecology of reparative relations.’ In keeping with this spirit, and inviting new encounters, welcome to our 2018/19 catalogue.

6  
*Legsicon* (2019)  
Laure Prouvost

12  
*Bureau of the Centre  
for the Study of Surrealism  
and its Legacy*  
(Second Edition, 2018)  
Mark Dion



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

*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.



Aliasing (2018)  
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 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. 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; soft cover with dust jacket; 128pp; black and white throughout; 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.



Sad Sack (2018)  
Sophia Al-Maria  
ISBN: 978 1 906012 82 3  
£14.50

We've heard all about all the sticks and spears and swords... but we have not heard about the thing to put things in, the container for the thing contained.

Ursula K. Le Guin  
'The Carrier Bag Theory of Fiction'

I'm an extinction emo, and a real sad sack. So for me, this book is a bag. A single-use carrier to collect my writing. Like any single-use carrier bag, I disapprove. It shouldn't exist, it pollutes, and should be banned. Yes. Books like this should be banned. Yet I make it, in the hope that this waste product might be useful, edible, or beautiful to somebody. Please don't choke on it.

Sophia Al-Maria

This book of collected writings draws together gloom laden visions of our current climate and future, along with poetry, cultural commentary, and a series of 'mini-mega narratives' that innovate the personal essay form. Introduced by Taylor Le Melle, *Sad Sack* also includes a conversation with Abdullah Al-Mutairi, and a selection of 'carrier objects' – hats, letters, laughing gas canisters and other receptacles gathered by Al-Maria and photographed by Laura Cugusi.

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

Sophia Al-Maria is a Qatari-American artist and writer living in London, UK. Her memoir, *The Girl Who Fell to Earth* (Harper Perennial, 2012), was published in Arabic by Bloomsbury Qatar in Summer 2015. Her short stories have been published in various collections including *The Djinn Falls in Love* (2017 Solaris, UK). In 2015 she was selected to participate as a fellow in the Sundance Labs with her unfinished feature *Beretta*. In 2016 she presented 'Black Friday', her first US solo show at the Whitney Museum of American Art, New York, and was nominated for Film London's Jarman Award. In the past few years she has been screenwriting for film and television, alongside solo exhibitions at Project Native Informant in London, and Third Line Gallery in Dubai. In 2018 she is Writer in Residence at Whitechapel Gallery, London.

Published by Book Works, in an edition of 1,000; designed by Tiffany Malakooti.





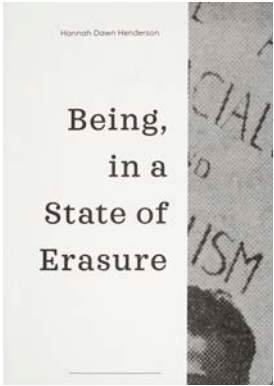
Moveable Bridge (2017)  
Helen Cammock  
ISBN: 978 1 906012 84 7  
£25.00

Like many port towns, Hull has historically been a passage point for different communities. In 2016 it voted 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 second World Wars, 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 long been a part of the story of Hull, shaping the city as much as wars, imperialism and trade. Contradictions are numerous: the town's history is also smattered with political activists and radical thinkers. Cammock has brought the voices of such figures together, questioning what freedom, liberty and openness mean for a city, its people and culture.

Helen Cammock is the winner of the Max Mara Art Prize for Women, 2018. Her work has been screened as part of the Serpentine Cinema Series and Tate Artists Moving Image Screening Programme. She has exhibited at venues including Cubitt, London; Galerie Futura Alpha Nova, Berlin; The Tetley, Leeds; Open Source Contemporary Arts Festival; Hollybush Gardens, London; and 198 Contemporary Arts and Learning, London.

Published by Book Works, as part of *Beyond Words*, in an edition of 250; 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.



Being, in a State of Erasure (2017)  
Hannah Dawn Henderson  
ISBN: 978 1 906012 85 4  
£12.00

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

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, as part of *Beyond Words*, in an edition of 250; soft cover; 88pp; black and white throughout; 125mm x 176mm; designed by Matthijs Walhout with Hannah Dawn Henderson.



Freedom Kangas  
(Special Edition, 2017)  
Lubaina Himid  
£800.00

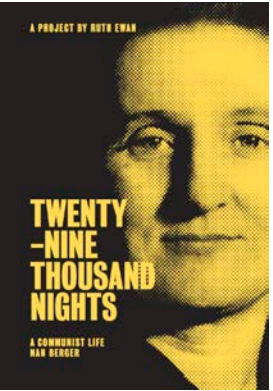
I've been visiting Hull since the early 1970s when I knew students at the university. I'd come up here for wild weekends and soon began to understand why they were totally in love with the city. For some years I've been looking at the history of Hull, in relation to enslaved Africans and those who have 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 a contemporary 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 worldwide. In 2017 Lubaina Himid won the Turner Prize, with an exhibition in Ferens Gallery, Hull.

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



Twenty-Nine Thousand Nights: A Communist Life (2017)  
Nan Berger  
A project by Ruth Ewan  
ISBN: 978 1 90612 86 1  
£15.00

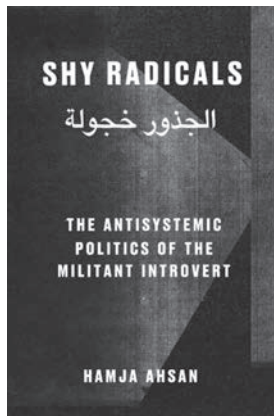
Ruth Ewan's project explores the life of the international activist, writer, editor and lifelong member of the Communist Party, Nan Berger, using her unpublished memoir with material drawn from archival sources.

Nan Berger's memoir, unearthed in the Women's Collection of the LSE Library, is unfinished, consisting of contemporary notes, reports and more detailed personal history. The gaps are filled in Ewan's book with a montage of material ranging from surveillance reports from MI5 files, press cuttings and extracts from the Liberty Archive, delegate reports from the Third American Writers Congress, the 'icebreaker' trip to China in the 1950s, and a covert mission to apartheid South Africa. Alongside the internationalism are images related to the extensive number of publications on children's rights, education, school meals, and feminism, giving evidence of an extraordinary life of radical activism, 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, as part of *Beyond Words*, in an edition of 1,000; soft cover; 192pp; black and white throughout; 192mm x 170mm; designed by Osasto.

*Moveable Bridge*, *Being, in a State of Erasure*, *Freedom Kangas* and *Twenty-Nine Thousand Nights: A Communist Life* were all commissioned as part of *Beyond Words* by the Freedom Festival Arts Trust, Hull Culture and Leisure Library Services and Book Works, in association with Hull History Centre, Wilberforce Institute for the study of Slavery and Emancipation, University of Hull, funded by James Reckitt Library Trust and Arts Council England.



Shy Radicals:  
The anti-systemic  
politics of the  
militant introvert  
(Second Edition, 2018)  
Hamja Ahsan  
ISBN: 978 1 906012 57 1  
£9.95

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

Lao Tzu

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 transrupting 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 Islamophobia. Drawing together communiqués, covert interviews, oral and underground histories of introvert struggles (Introfada), this is a first detailed documentation of the political demands of shy people.

Shy Radicals' author 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 (second edition); soft cover; 164pp; black and white throughout; 133mm × 179mm; designed by Rose Nordin.



The Counsel of Spent  
(2018)  
Inventory  
ISBN: 978 1 906012 56 4  
£12.00

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* – a cavalier text that traverses the cosmological scale and the anxieties of everyday survival under latest capitalism; or, a series of fragmentary yet interconnected rants that repeat the basic banalities that everyone thinks and feels, that are quietly acknowledged in private, but that rarely manifest themselves as collectively organised opposition and concrete action.

Lying beneath these writings is an insistent attack upon the soft underbelly of middle-class duplicity that willingly supports capitalist mediocrity in order to maintain privileges, thereby aiding endless repetitions of growth and collapse.

We are told that technological change alone will bring the deleterious effects of profit and loss to heel. And so it appears, that unless we are driven to the brink of extinction, there will be no collective counter-attack of lasting value. This is the counsel of spent, asking how far we must be pushed as a species, as a planet, and how much more must be tolerated in the interests of 'survival' before we awake and understand that there is no natural evolution under capitalism?

*Another end of the world is possible.*

Formed in 1995, Inventory was a loosely associated group of writers, artists and theorists, currently guided by the efforts of two artists/heretics, Adam Scrivener and Paul Claydon, who advance a practical and theoretical notion of of what they call 'fierce sociology'.

Published by Book Works, as part of *Common Objectives*, guest edited by Nina Power, in an edition of 1,000; soft cover; 238pp; full colour throughout; 114mm × 170mm; designed by Modern Activity.



Contact (2019)  
ISBN: 978 1 912570 00 3  
(Hamishi Farah)  
ISBN: 978 1 912570 01 0  
(Momtaza Mehri)  
ISBN: 978 1 912570 02 7  
(Derica Shields)  
£TBC

images (left to right):  
Momtaza Mehri, Woman from Djibouti  
Derica Shields, Still from Kathleen Collins,  
*Masterclass*, 1984  
Hamishi Farah, Sketchbook page  
untitled scan, 2018

Contact can be a word for wordless physical closeness, whether sex or violence, or for conversation. 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...

Hannah Black

Hamishi Farah, Momtaza Mehri and Derica Shields have each been commissioned to produce a book for publication in Spring 2019 responding to Hannah Black's open call for submissions 'on the very loose theme of contact' – with proposals for a collection of comic drawings and stories; theories and histories of movement and violence elaborated through poetry, prose, flash fiction and diagrams; and a set of broken essays and interventions circling Black failure.

Hannah Black is an artist and writer from the UK currently living in New York. Recent solo shows include 'Some Context' at Chisenhale Gallery in London, 'Soc or Barb' at Bodega in New York, and 'Small Room' at MUMOK in Vienna (all 2017). 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).

Hamishi Farah is a Somali artist living in Australia. Hamishi practices painting, poetry, and other media. Hamishi is retired from Australian art. States have edges, like words. Infants begin to see by noticing the edge of things. How do they know an edge is an edge? By passionately wanting it not to be. When not examining contemporary white lack through the edgelessnesses of Niggadom & statelessness, Hamishi paints. Hamishi is represented by Arcadia Missa in London and Chateau Shatto in Los Angeles, Hamishi is a recording member of family rap ensemble, Fanau Spa.

Momtaza Mehri is a poet and essayist. She won third prize in the 2017 National Poetry Competition and is a co-winner of the 2018 Brunel International African Poetry Prize. She is the current Young People's Laureate for London and a columnist-in-residence at the San Francisco Museum of Modern Art's *Open Space*.

Derica Shields is a writer, researcher and programmer from London. Her work has appeared in *The New Inquiry*, *Rookie*, *Girls Like Us*, *Live Art Almanac*, *Flash Art* and more. She is the co-founder of The Future Weird, a (now defunct) screening and discussion series centred on experimental, world-unravelling films by Black artists and directors. In 2017, she programmed an events series on Black failure at London's ICA. As part of her 2017 Triple Canopy commission, she is developing a multi-format oral history project centring on accounts of Black adults and children of their encounters with the British welfare state.

Published by Book Works as part of *Contact*, guest edited by Hannah Black, in editions of 1,000.



Dialecty (2018)  
A Project by Maria Fusco  
£TBC

New Minstrelsy of the Scottish Border  
Harry Josephine Giles & Martin O'Leary  
ISBN: 978 1 906012 92 2  
Skrubolz Garbillkore  
Robert McClean  
ISBN: 978 1 906012 94 6  
Da Gaet  
Helen Nisbet  
ISBN: 978 1 906012 93 9  
A Portrait of Yvonne Rainer  
Adam Pendleton  
ISBN: 978 1 906012 97 7  
Thresholds: A Prosody of Citizenship  
Lisa Robertson  
ISBN: 978 1 906012 95 3  
Enn Gramaten  
Natasha Soobramanien & Luke Williams  
ISBN: 978 1 906012 96 0

*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.

Drawn from open submission and invitation, Harry Josephine Giles & Martin O'Leary, Robert McClean, Helen Nisbet, Lisa Robertson, Natasha Soobramanien & Luke Williams, and Adam Pendleton have been commissioned and will be published in November 2018.

Each chapbook uses vernacular in ways that range from Harry Josephine Giles & Martin O'Leary's computer generated return to the ballads and poetry of Scotland and Northern England, Robert McClean's phonetic tale of Flukeyluke and Belfast friends, Helen Nisbet's Shetlandish return, Natasha Soobramanien & Luke Williams' cautionary tale of academic privilege and misadventure in Diego Garcia via Kreole translation, Lisa Robertson's reflection of political subject formation through poetry and vernacular forms, and Adam Pendleton's script for Yvonne Rainer, concerning choreographed movement and movement for political change.

Maria Fusco is a Belfast-born writer and founder and editorial director of *The Happy Hypocrite*. She is the author of a number of books including *Master Rock* (Artangel & Book Works, 2015), and most recently her collected critical writings *Give Up Art* (New Documents, 2017). She is Professor of Fine Art at Northumbria University.

Co-published by Book Works and The Common Guild, as part of *Co-Series*, Nos.12–17 in editions of 300; soft cover; designed by Traven T. Croves (Andrew Lister & Matthew Stuart).



Bureau of the Centre for the Study of Surrealism and its Legacy  
(Second Edition, 2018)  
Mark Dion  
ISBN: 978 1906012 91 5  
£14.95

Related Titles  
*Bureau of the Centre for the Study of Surrealism and its Legacy*  
(Special Edition, 2018)  
Mark Dion  
£470

Museums' attempts to classify and present the world in miniature inevitably mean that much of their collections are forgotten and marginalised. Recalling the short-lived *Bureau de Recherches Surréalistes* of 1924–1925 – part information centre and 'public relations' office, and part surrealist archive – Mark Dion, in his *Bureau of the Centre for the Study of Surrealism and its Legacy* documents his encounters with the Museum of Manchester's neglected drawers and overlooked recesses, home to redundant labels, orphaned mounts, defunct teaching models, botanical freaks, Egyptian fakes and the minutiae that have fallen through the cracks of museum practice and lain abandoned. It is both a repository for the detritus of museum life and a working process, classifying the museum's un-classifiable whilst exploring the bureaucratic workings of the institution.

Mark Dion was born in 1961 in New Bedford, Massachusetts, US and lives in New York with his wife and frequent collaborator Dana Sherwood. For over two decades Dion has worked in the public realm in a wide range of scales, from architecture projects to print interventions in newspapers. His work is held in numerous collections worldwide, and he has been commissioned for a number of large scale public installations, and permanent commissions, including for Documenta 13. His most recent UK show was *Theatre of the Natural World* (2018) a retrospective at Whitechapel Gallery, London.

Published by Book Works in an edition of 1,000 (second edition); soft cover; 128pp; full colour throughout; 127.5mm × 238mm; designed by Axis Graphic Design.



Book Works Editions

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

Please see our website for all our limited editions and multiples, including works by Ania Dabrowska, Liam Gillick, Susan Hiller, Lubaina Himid, Karl Holmqvist, Stewart Home, Jonathan Monk, Simon Patterson and Sarah Tripp.

Book Works supporters and patrons receive a 10% discount on all Book Works publications.

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*Blinded By Love*  
(Special Edition, 2017)  
Oliver Chanarin & Adam Broomberg  
A signed and numbered raffle ticket edition from Book Works' inaugural fundraiser raffle, 2017, with foil blocked text in gold, print size 210mm x 297mm.  
Edition of 500  
£36 (inc VAT)
- 2

*Bureau of the Centre for the Study of Surrealism and its Legacy*  
(Special Edition, 2018)  
Mark Dion  
A special edition of Mark Dion's book housed in a slip case and with a 2 colour relief print signed and numbered by the artist.  
Edition of 30, plus 5 artist's proofs  
£840 (inc VAT)

- 3

*Don't Leaves Relax Leaves*  
(Special Edition, 2015)  
Michael Dean  
A special edition drawing and collaged torn pages from the book *Now Leaves* by Michael Dean, encapsulated in a clear perspex box. In addition a numbered copy of the book with corresponding missing pages accompanies this edition. Perspex box size 306mm x 429mm x 15mm.  
Edition of 10, plus 3 artist's proofs  
£498 (inc VAT)
- 4

*End Matter*  
(Special Edition, 2015)  
Katrina Palmer  
A special edition of *End Matter* co-published by Book Works and Artangel, signed and numbered by the artist. The edition is hard cover bound in warm grey Fine Buckram, with bright orange foil blocking outlining the island of Portland, and housed in an ebony black slip case and also contains, two black and white C-type matt photographs, wrapped in a glassine cover. Book size, 124 x 184mm, photographs each, 164 x 115mm.  
Edition of 50, plus 5 artist's proofs  
£185
- 5

*Teignmouth Electron*  
(Special Edition, 2009)  
Tacita Dean  
A special edition hardback book in slipcase made and bound by Book Works studio, with a photographic print signed and numbered by the artist.  
Edition of 100  
£450 (inc VAT)
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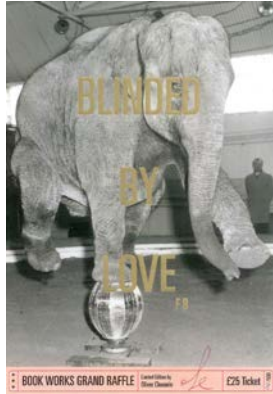
*Upcycle this Book*  
(Special Edition, 2017)  
Gavin Wade  
A special signed copy of the book with a print edition of a Unit-type drawing, print size 190mm x 130mm. Please see our backlist for other editions by Gavin Wade.  
Edition of 100  
£135

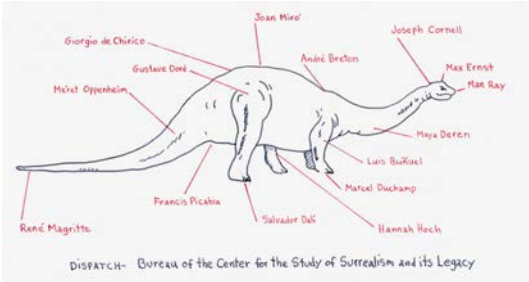
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*Vox Populi Limited Edition*  
(2012)  
Fiona Tan  
A special limited edition set of the five books from the Vox Populi series presented in a blue cloth slipcase, produced by Book Works Studio, designed by Gabriele F. Götz. The edition includes five original photographic prints, one to represent each book's location, together with a photographic plan of how the images should be installed, on orange-lined graph paper, signed and numbered by the artist. Book size, 178 x 126 mm, image size, 163 x 118 mm.  
Edition of 5, plus 6 artist's proofs  
£650
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*You Hear a Joke About Yourself and You Join in the Laughter* (2004)  
Mark Titchner  
Embracing the fine tradition of the street corner prophet this declamatory joke resonates with contemporary neurosis. Produced as part of *Infra Thin* projects curated by Mark Beasley, along with the book *Why and Why Not*, *You Hear a Joke About yourself and Join in the Laughter* is a giclée print on 255 gsm Somerset Velvet paper, each signed and numbered by the artist. Print size, 538mm x 710mm  
Edition of 100  
£300 (inc VAT)


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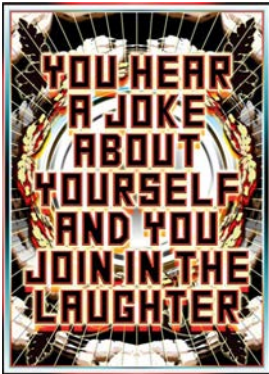

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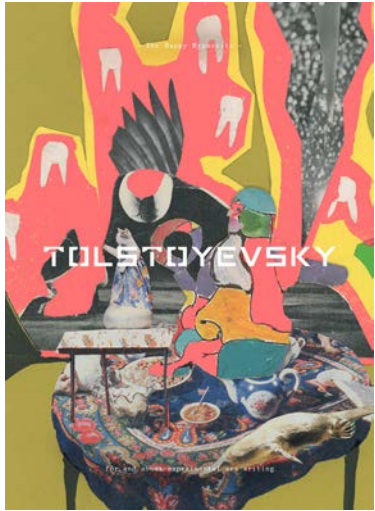

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- EDITIONS
- 11
- EDITIONS



Tolstoyevsky  
The Happy Hypocrite, issue 10  
(2018)  
Guest edited by Virginija Januškevičiūtė  
ISBN: 978 1 906012 89 2  
£9.95

Tolstoyevsky is not a Russian writer; it is a monster of sorts – a chimera, a composite of two and true to neither one nor a sum. It can make jokes (and threats) fly so fast they skip the funny parts. Here it lends its name to an issue that is about how humour is often not humour, or about how it sometimes doesn't work, and how half our lives are filled with things that don't work. Which probably means they work, right?

Virginija Januškevičiūtė

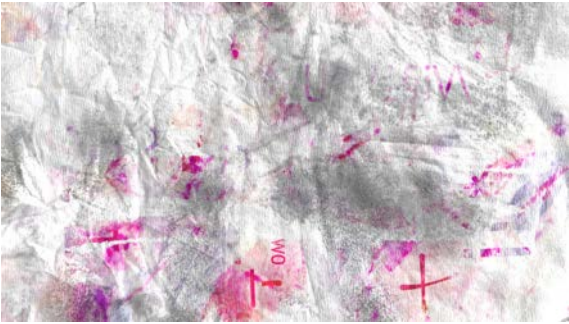
*The Happy Hypocrite – Tolstoyevsky* is, ideally, like a room full of high-spirited people playing a game, trying to do or say some nonsense, folding embarrassment and losses in translation into part of the exchange. The main portion of the journal is made up of responses to an open call; sub-missions picked up on cues within two short stories: 'Moles & Mice' by Candice Lin, and 'Tolstoyevksy', written by Virginija Januškevičiūtė about a hospitable man with a house full of books who exclaimed 'Oh I have read all your Tolstoyevskys!' when asked what he had read.

With contributions and new work by ateate, David Bernstein, Monika Kalinauskaitė, Zoe Kingsley, Erika Lastovskyte, Michael Lawton, Candice Lin, Elena Narbutaitė, Nick Norton, Kim Schoen, Isabel Waidner, and Jonas Žakaitis. Com-ple-mented by old work (images, illustrations) from Pierre Bonnard, Giovanni di Paolo, Félix Vallotton, and Édouard Vuillard.

Virginija Januškevičiūtė is a curator, writer and producer based in Vilnius who engages in a wide range of solo and group exhibitions, artwork commissions, publications and events. She works at the Contemporary Art Centre in Vilnius ([www.cac.lt](http://www.cac.lt)) and is founding co-editor of The Baltic Notebooks of Anthony Blunt ([www.blunt.cc](http://www.blunt.cc)). She curated the XII Baltic Triennial in 2015.

Published by Book Works in an edition of 1,000; soft cover; 80pp; full colour throughout; 165mm × 230mm; designed by A Practice for Everyday Life.

**Related Titles**  
*The Happy Hypocrite – #ACCUMULATOR\_PLUS*, issue 9 (2016)  
Hannah Sawtell (ed.)  
£8.00  
*The Happy Hypocrite – Fresh Hell*, issue 8 (2015)  
Sophia Al-Maria (ed.)  
£8.00



Silver Bandage  
The Happy Hypocrite, issue 11  
(2019)  
Guest edited by Erica Scourti  
ISBN: 978 1 912570 03 4  
£9.95

The human body has long been a site of experiment, subject to invasive processes of measurement, tracking, discipline and control. In their current incarnations, biometric apparatuses monitor sweat rate, heart beat and iris contractions, regulating these 'somatic markers' and often curtailing freedoms by profiling people according to raced and gendered norms.

I'm looking for new forms of writing that try and represent the impossibility of quantifying 'vibes', that deal in the intangible erotic energies inhabiting spaces between people when speaking/dancing/singing/writing, or that articulate muscle memories, limbic reactions and knowledge held in the guts, in blushes, reflex reactions, postures and yawns. I'm wondering how processes of (mis)translation, contamination, commingling and exchange can redefine conceptions of inside and outside, self and other, guest and host...

Erica Scourti

In the latest edition of *The Happy Hypocrite*, Erica Scourti has figures like Paul B. Preciado's auto-guinea pig, the parasite, and the pidgin in mind and will be editing towards an ecology of reparative relations, assembling image and text in the spirit of friendship and love. The issue includes new work from CAConrad and Daniella Valz Gen, with further contributions selected from open call.

Erica Scourti was born in Athens, Greece and is based in London and Athens. Her work draws on personal experience to explore life, labour and love in an algorithmic age and has been shown internationally at spaces like Kunsthalle Wien, Microscope Gallery, New York, Hayward Gallery, Munich Kunstverein, EMST Athens, Auto Italia, and South London Gallery. She has published essays in *Documents of Contemporary Art: Information* (MIT Press, 2016) and *Fiction as Method* (Sternberg, 2017).

Published by Book Works in an edition of 1,000; soft cover; 80pp; full colour throughout; 165mm × 230mm; designed by A Practice for Everyday Life.

**Related Titles**  
*The Happy Hypocrite – Tolstoyevsky*, issue 10 (2018)  
Virginija Januškevičiūtė (ed.)  
£9.95





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

Gathering together interviews, essays, rare archival material and translations, *The Tempest Society* revisits and resuscitates the forgotten heritage of ‘Al Assifa’ – a politicised theatre group that was born out of the struggles of the Mouvement des travailleurs arabes (MTA), Palestine, anti-colonialism, and workers’ and immigrant labour rights. Contributors explore the legacy of the group – placing this history in the context of the European economic crisis and its effect on Greece, contemporary migration and the conditions of immigrant workers and refugees. Conversations with the artist, and participants and collaborators in her film, consider the potential for politicised art to move between the street and the factory in cultural production today.

Following *The Tempest Society* (2017), the original video installation commissioned for documenta 14, which took Athens as a site to reflect on democracy and theatre, the book brings to light the specific history, the archive, and the ongoing resonance of the agit-prop theatre group ‘Al-Assifa’ in the context of urgent economic, political and humanitarian upheaval.

With contributions from Abdelalli Hajjat, Hendrik Folkerts, Pothiti Hantzaroula, and interviews with Philippe Tancelin, surviving member of Al Assifa, Bouchra Khalili, Omar Berrada, and the actors in *The Tempest Society*.

Bouchra Khalili is a Moroccan-French visual artist. Raised between Morocco and France, she studied Film at Sorbonne Nouvelle and Fine Arts at École Nationale Supérieure d’Arts de Paris-Cergy. Recent exhibitions include solo shows at Jeu de Paume, Paris and Sessession, Vienna. In 2018 she has been shortlisted for both the Guggenheim’s Hugo Boss Prize and the Artes Mundi Prize. She currently lives in Berlin.

Published by Book Works in an edition of 1,500; soft cover with a dust jacket; 200pp; full colour throughout; 170mm x 245mm; designed by A Practice for Everyday Life.

Related Titles  
*A Lebanese Archive* (2015)  
Ania Dabrowska  
£26.00



Legsicon (2019)  
Laure Prouvost  
ISBN: 978 1 906012 99 1  
£27.00

Related Titles  
*Again, A Time Machine* (2012)  
Gavin Everall & Jane Rolo (eds.)  
£17.50

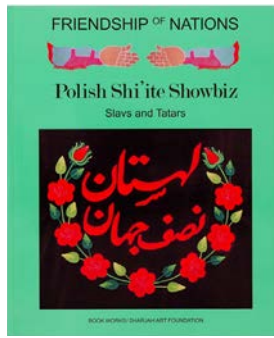
*Legsicon* is a major new publication by Laure Prouvost, considered one of the most original artists of her generation. *Legsicon* delves into the philosophical depths of the artist’s practice, seeking to portray the work of an artist developing complex thought through artistic languages. A substantial hardback book, *Legsicon* will be a deviation from a typical monographic survey, functioning as a sort of dictionary. The book expands on approximately forty key notions in Prouvost’s work, each incorporating a commissioned text, new drawings created by the artist and selected documentation of her related works.

Words such as Artist/Boobs/Dream/Grandad/Misunderstanding/Octopus/Story/Histroy/Subconscious/Tea/Woman/You will trigger contributions from Nuar Alsadir, Melissa Gronlund, Alastair Husdon, Elisa Kay, Marta Kirszenbaum, Natasha Soobramanien, Joan Staal, Barbara Steveni, Abdellah Taïa, Maija Timonen, Anne-Mie van Kerckhoven, Emily Wardill and Lawrence Weiner, amongst many others.

Edited by Nav Haq, English with Dutch translations.

Here should be a biography about Laure Prouvost. Her name, date of birth and location where she was born. A line here. A list of exhibitions, information of where she studied and where she lives, a selection of solo show and group shows with dates in brackets following the exhibition title, the place and location, museum shows, names of publications, people who wrote about her work. Galleries that represent her, places that distribute her videos. Words talking about her practice, describing what her work is about in four sentences, a comma and a list of future shows. A list of residencies and awards. A line. Possibly an image of her or an artwork.

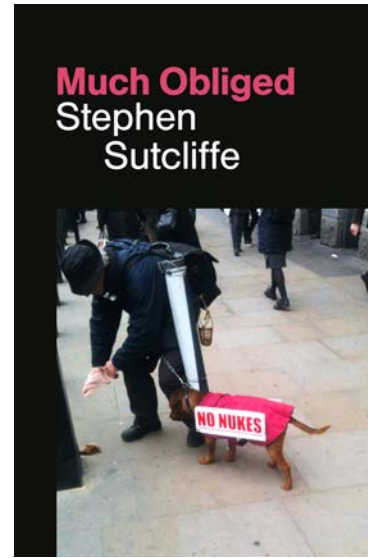
Co-published by Book Works and M#HKA – Museum of Contemporary Art Antwerp, as part of *Co-Series*, No. 18, in an edition of 2,000; hard cover; 288pp; full colour throughout; 165mm x 240mm; designed by Julie Peeters.



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



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



Much Obligated (2018)  
Stephen Sutcliffe  
ISBN: 978 1 906012 81 6  
£14.00

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 tales along the way, of the Polish Exodus, Wojtek the bear, craft, hospitality, Passion plays and taziyyeh, 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, founded in 2006 by a Iranian-Polish duo. Here, it is joined by Agata Araszkiewicz, Ramin Jahanbegloo and Adam Michnik, Mara Goldwyn, Shiva Balaghi and Michael D. Kennedy. Former projects with Book Works include *Kidnapping Mountains* (2009), *79.89.09.* (2010), and contributions to the publication *Again, A Time Machine: from archive to distribution*. Slavs and Tatars most recent shows were *Mouth to Mouth*, CCA Ujazdowski, 2017 and *Made in Dschermayn*, Albertinum, Dresden, 2018.

Published by Book Works as part of *Co-Series*, No. 4, in an edition of 1,000 (second edition); soft cover; 188pp; colour throughout; 210mm x 260mm; designed by Boy Vereecken / Slavs and Tatars, with the assistance of Monika Gruzite and with new revisions by Stan de Natris.

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 as she died in 1963 and inherited the watchie in 1990, from Annette Stephens. The archive and history is looked after by Ann, and *Evie* or *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 revisit 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.

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

This book is called *Much Obligated* for two reasons. The first is that it is what Stephen's dad says when he has been served in shops. The second is because Stephen has noticed that he only does things to stop himself letting people down.

Joe Brainard's *I Remember* is the inspiration for Stephen Sutcliffe's similarly constructed assemblage of loosely connected reminiscences, each containing a reference to 'Stephen'. John Ashbery described Brainard's writing as 'humane smut', and, drawing on the comedy of childhood, experience of work, and school friends, as well as family snapshots and Stephen's own collages, *Much Obligated* finds a similar tone, firmly rooted class, challenge to authority, self-doubt and self-deprecation.

Stephen Sutcliffe was born in Harrogate in 1968 and studied at Duncan of Jordanstone College of Art, Dundee and Glasgow School of Art / Cal Arts Valencia, California. He now lives and works in Glasgow. Best known for his video collage work Sutcliffe has been awarded the Contemporary Art Society Annual Aware (2015) and the Margaret Tait Award (2012). Recent solo exhibitions include: *Sex Symbols in Sandwich Signs*, Talbot Rice Gallery, Edinburgh (2017); *Twixt Cup and Life*, the Hepworth, Wakefield (2016); *Going Over*, Rob Tufnell, London (2015) and *Outwork and Workings Out*, Tramway, Glasgow (2013).

Published by Book Works in an edition of 1,000; soft cover; 144pp; colour throughout; 135mm x 195mm; designed by James Brook.



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 a 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.

They are written in a responsive way, most often from a prompt or invitation. They are written to become 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

Gavin Wade is an artist, artist curator, artist writer, and one of the founding directors of Eastside Projects in Birmingham.

Co-published by Book Works and Stroom den Haag, as part of *Co-series*, No.10, an edition of 1,000; soft cover; 360pp; 2 colour throughout; 130mm × 190mm; designed by James Langdon.

Related Titles  
*Strategic Questions No 2: Has Man a Function in Universe?* (2008)  
Gavin Wade  
£19.95  
*Upcycle this Book Special Edition Prints* (2017)  
Gavin Wade  
Various prices



The Library Was  
(Second Edition, 2018)  
OOMK  
ISBN: 978 1 906012 76 2  
£8.00

*The Library Was* emerges from OOMK's *Future Library* residency at Open School East and 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 asserts 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. It also documents the publications donated to the Open School East Library during OOMK's *Future Library Fair* held in December 2015, and describes the work of a semi-fictional group of readers and activists, who have pooled their resources to establish *The Library of Aimless Yet Meaningful Pursuit*, a space for meeting and learning outside of the algorithmic 'Grid'.

Contributors include zine specialist and librarian Leila Kassir; Berlin-based publishing house and artists' collective Fehras Publishing Practices; reader, writer and researcher Hudda Khaireh; and reader, writer and founder of the artists' collective *The Lonely Londoners*, Rianna Jade Parker

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 and edition of 300 (second edition); soft cover; 44pp; full colour throughout; 150mm × 240mm; designed by Rose Nordin.



small white monkeys  
(2017)  
Sophie Collins  
ISBN: 978 1 906012 90 8  
£9.95

*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?*, was 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; soft cover; 96pp; black and white throughout; 135mm × 195mm; designed by Erik Hartin.



Mutter (2018)  
Kit Poulson  
ISBN: 978 1 906012 87 8  
£12.00

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?

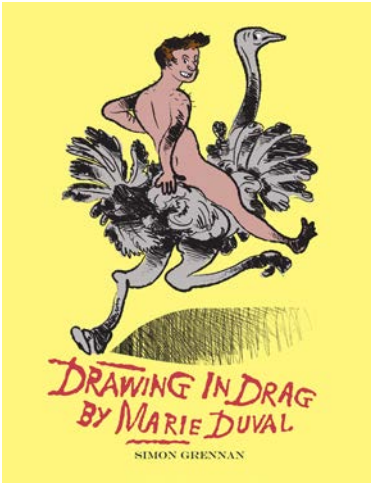
Watch out for the wiring on the kettle though, that's a potential life changer.

*Mutter* emerged from Poulson's reflections on his residency in Chelsea School of Arts Library Special collection. He was interested to explore intuitive and improvisational ways of approaching the curated 'knowledge' held there. Poulson's project included an exhibition at Chelsea Space, London and an evening of events at Spike Island, Bristol.

Kit Poulson was born in East Bergholt, Suffolk in 1967 and is currently based between London and Bristol. He studied at Edinburgh University and Middlesex University. Often collaborative, Poulson's practice is rooted in painting but also includes writing, live art, installation and sound. His previous book, *Ice-Cream Empire*, was published by Book Works in 2012.

Published by Book Works as part of the *You Must Locate a Fantasy* library commissions, in an edition of 1,000; soft cover; 96pp; black and white throughout; 170mm × 240mm; designed by Erik Hartin & Moa Pårup.





Drawing in Drag  
by Marie Duval (2018)  
Simon Grennan  
ISBN: 978 1 906012 98 4  
£14.95

Related Titles  
*Marx Angels* (1997)  
Pavel Büchler  
£4.50  
*A Stellar Key to the  
Summerland* (2007)  
Olivia Plender  
£11.95

In the collection at Chetham’s Library, Manchester, is an illustrated novel, published in 1877, titled *The Story of a Honeymoon*, written and illustrated by Charles H. Ross and Ambrose Clarke. Thousands of novels like it were produced in the period, as part of the first boom in popular mass entertainments – fashion, organised sport, smoking, tourism, day tripping, romance, musical theatre, comics and magazines. This period saw the birth of modern urban cultures of working class leisure exemplified by the industrial city of Manchester.

*The Story of a Honeymoon* hides a compelling secret. Ambrose Clarke never existed. Rather, another illustrator was given cover by the invented name of Clarke. The artist drawing as this fictional man was a woman, Marie Duval, an actress and cartoonist known for her reckless comedic drawing style. As one of only a handful of women cartoonists in a male publishing environment, her work was habitually disguised, emasculated, overwritten and stolen. After her death, her male collaborators took the opportunity to erase her from history. They almost succeeded.

In 2017, Simon Grennan identified Duval’s work in *The Story of a Honeymoon* for the first time. Grennan has been instrumental in bringing Duval’s work back to public view. In *Drawing in Drag by Marie Duval* Grennan focuses on the manners and habits of twenty-first century mass leisure culture, plus its roots in the leisure culture of the great cities of the nineteenth century. He adopts the pseudonym Marie Duval, performing Duval’s cartoons and producing drag drawings, as a woman.

Dr Simon Grennan is an artist, graphic novelist and scholar of visual narrative. He is author of *A Theory of Narrative Drawing and Dispossession*, a graphic adaptation of a novel by Anthony Trollope (one of *The Guardian* Books of the Year 2015). He is co-author, with Roger Sabin and Julian Waite, of *Marie Duval: Maverick Victorian Cartoonist*, Marie Duval and the Marie Duval Archive ([www.marieduval.org](http://www.marieduval.org)) and co-editor, with Laurence Grove, of *Transforming Anthony Trollope: Dispossession, Victorianism and 19th century word and image*. Since 1990, he has been half of international artists team Grennan & Sperandio ([www.kartoonkings.com](http://www.kartoonkings.com)), producer of hundreds of public engagement projects and over forty comics and books.

Published by Book Works as part of the *You Must Locate a Fantasy* library commissions, in an edition of 1,000; hard cover; 48pp; colour throughout; 225mm x 296mm; designed by Axis Graphic Design.

4  
*The Tempest Society* (2018)  
Bouchra Khaili

5  
*Much Oblived* (2018)  
Stephen Sutcliffe

10  
*Mutter* (2018)  
Kit Pouison

11  
*A Portrait of  
Yvonne Rainer* (2018)  
Adam Pendleton

9  
*The Tempest Society* (2018)  
Bouchra Khaili

1  
*Bureau of the Centre  
for the Study of Surrealism  
and its Legacy*  
(Second Edition, 2018)  
Mark Dion

7  
*Much Obligated* (2018)  
Stephen Sutcliffe

2  
*Drawing in Drag*  
by Marie Duval (2018)  
Simon Grennan

8  
*The Happy Hypocrite –  
Tolstoyevsky*, issue 10 (2018)  
Virginija Januškevičiūtė  
(ed.)

3  
*Legsicon* (2019)  
Laure Prouvost

1



2



3



7



8



## A

Ahsan, Hamja  
*Shy Radicals: The anti-systemic politics of the militant introvert* (Second Edition, 2018)  
 Soft cover  
 ISBN: 978 1 906012 57 1  
 £9.95

Al-Maria, Sophia  
*Sad Sack* (2018)  
 Soft cover  
 ISBN: 9781 1 906012 82 3  
 £TBC

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

## B

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

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

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

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

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

Bracewell, Michael & Linder  
*I Know Where I'm Going: A Guide to Morecombe and Heysham* (2003)  
 Soft cover  
 ISBN: 978 1 870699 61 7  
 £10.95



Brisley, Stuart  
*Beyond Reason: Ordure* (2003)  
 Soft cover  
 ISBN: 978 1 870699 69 3  
 £10.95

Büchler, Pavel  
*Marx Angels* (1997)  
 Soft cover  
 ISBN: 978 1 870699 33 4  
 £4.50

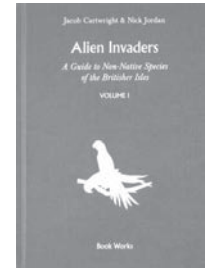
*Notable Days* (1990)  
 Soft cover  
 ISBN: 978 1 870699 03 7  
 £12.50

Buck, Paul  
*A Public Intimacy (A Life Through Scrapbooks)* (2011)  
 Soft cover  
 ISBN: 978 1 906012 29 8  
 £15.00

## C

Callanan, Martin John  
*Letters 2004–2006: Confirmation That You still Exist; I Respect Your Authority; When Will It End; One London* (2007)  
 Soft cover  
 ISBN: 978 1 870699 98 3  
 £7.50

Cammock, Helen  
*Moveable Bridge* (2017)  
 12" EP with spoken word and songs, artist's publication, 36 pages; in a gatefold sleeve  
 ISBN: 978 1 906012 84 7  
 £25.00



Cartwright, Jacob & Jordan, Nick  
*Alien Invaders: A Guide to Non-Native Species of the British Isles* (Volume 1) (Second Edition, 2007)  
 Hard cover  
 ISBN: 978 1 870699 87 7  
 £6.50

Catling, Brian  
*The Blindings* (1995)  
 Soft cover  
 ISBN: 978 1 870699 18 1  
 £9.50

Catling, Brian & Sinclair, Iain  
*Several Clouds Colliding* (2012)  
 Hard cover  
 ISBN: 978 1 906012 41 0  
 £14.95



Cecchetti, Alex  
*A Society That Breathes Once a Year* (2012)  
Soft cover  
ISBN: 978 1 906012 32 8  
£8.00

Chapman, Neil  
*The Ring Mechanism* (2004)  
Soft cover  
ISBN: 978 1 870699 71 6  
£5.00

Chodzko, Adam  
*Romanov* (2002)  
Soft cover  
ISBN: 978 1 870699 51 8  
£9.95

Collins, Sophie  
*small white monkeys* (2017)  
Soft cover  
ISBN: 978 1 906012 90 8  
£9.95

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

Coson, Mara  
*Aliasing* (2018)  
Soft cover  
ISBN: 978 1 906012 80 9  
£9.95

D

Dion, Mark  
*Bureau of the Centre for the Study of Surrealism and its Legacy* (Second Edition, 2018)  
Soft cover  
ISBN: 978 1 906012 91 5  
£14.95

*Bureau of the Centre for the Study of Surrealism and its Legacy* (Special Edition, 2018)  
A special edition book housed in a slip case with a 2 colour relief print signed and numbered by the artist. Edition of 30, plus 5 artist's proofs. ISBN: 978 1 906012 91 5 (SE)  
£840.00 (inc VAT)



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

*Victorious (Broken II), Baalbeck, Lebanon, 1980s, Diab Alkarssifi* (2015)  
A giclée, colour print, matt paper, Polaroid size 106mm × 88mm, image size 74mm × 74mm, unframed, limited edition of 50, signed and numbered by Ania Dabrowska and Diab Alkarssif, inserted into a signed copy of *A Lebanese Archive*.  
£80.00

*Om Ashad, Diab Alkarssifi, Slefa Village, 1984* (2015)  
A giclée, b&w photograph, gloss paper, paper size 255mm × 204mm, image size 234mm × 157mm, unframed edition of 100, with 9 artist's proofs, signed and numbered by Ania Dabrowska and Diab Alkarssifi, with a signed copy of the book.  
£150.00

*Goats (Untitled 8), Diab Alkarssifi, Lebanon 1976, 1979, Drift Resolution Series 2013–14* (2015)  
A colour photograph, Lambda C-Type print on Fuji Crystal Archive matt paper, paper size 508mm × 405mm, image size 470mm × 290mm, unframed, edition of 30 signed and numbered by Ania Dabrowska and Diab Alkarssifi, with a signed copy of the book, certificate of authenticity, presented in a hand-made slipcase.  
£285.00

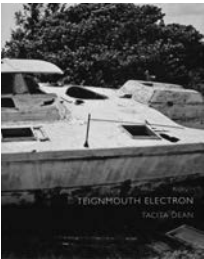
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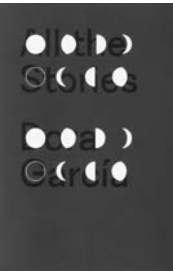
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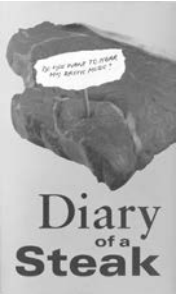
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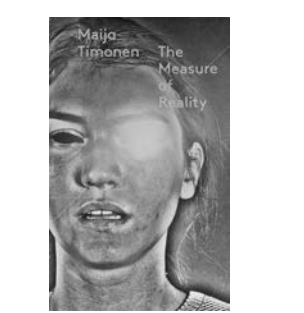
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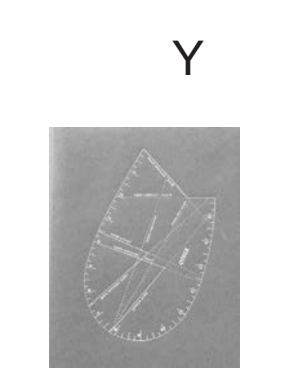
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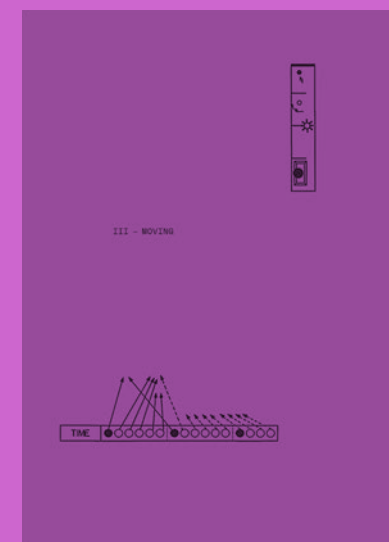
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