

Book Works celebrates 35 years

This special anniversary stands out in the organisation's history: 35 years of Book Works are marked by the stepping down of Jane Rolo, Director and co-founder of Book Works with Rob Hadrill, alongside three of their colleagues in 1984.

The chronological presentation of this special edition catalogue gives an overview of the range and breadth of Book Works' commissions over the past 35 years, from our latest publications back to our first book, *Very Food* by Silvia Ziraneck, in 1987. As a summary of the artists' book projects, residencies, public events and special editions, it is a testament to the work and vision of the Director of Book Works (Publishing) and encapsulates the unique working relationships built between artists and Book Works, under Jane Rolo's leadership.

Jane pioneered a history of experimental thinking through the production of artists' books. She oversaw early publications by: Tacita Dean, Liam Gillick, Susan Hiller, Joseph Kosuth, Mike Nelson, Cornelia Parker, and Adrian Piper. More recently, artists working with Book Works under Jane's directorship include Hamja Ahsan, Helen Cammock, Ruth Ewan, Katrina Palmer, Laure Prouvost, Clunie Reid, and Slavs and Tatars.

Jane's approach to commissioning has also long provided opportunities for curators and editors to create their own series, among them Mark Beasley, Maria Fusco, Matthew Higgs, Stewart Home, Stefan Kalmár, Nina Power, Lisa Panting, and Sara Wajid. Young, emerging and unknown artists and writers came to be commissioned through Jane's championing of open calls for proposals. This practice continues with the new *Contact* series of books commissioned by Hannah Black, a new issue of *The Happy Hypocrite* guest edited by Erica Scourti, and the forthcoming series *Interstices* guest edited by Bridget Penney.

Ten years ago, on the occasion of our 25th anniversary year, Liam Gillick reflected that: 'The importance of Book Works as a structure cannot be underestimated. It is to do with consistency of presence rather than continuity of practice. A Book Works production always sits in parallel to other structures in the art discourse as a separate yet crucial marker, shimmering between pure ongoing production and self-conscious artistic reflection.'

As the new Director of Publishing Gavin Everall takes on the incomparable legacy that Jane leaves behind he welcomes the challenge of moving the organisation forward, while keeping the production in the shimmering space Gillick describes. With this catalogue, we share new projects by Hamishi Farah, Derica Shields, Momtaza Mehri, Bridget Penney, Praneet Soi, Sarah Tripp and Nina Wakeford, along with our most recent special editions, publications and backlist.

We wish to count you among our valued readers, as we at Book Works send Jane the best of luck with her future plans.

Contents

Interview 7–8
Special Editions 9–15
Catalogue
 New & Forthcoming 16–30
 2018–1987 31–38
Colophon 43–44

About

The leading contemporary arts organisation with a unique role as makers and publishers of books.

Established in 1984, we are dedicated to supporting new work by emerging artists, and our projects are initiated by invitation, open submission, and through guest-curated projects. Book Works consists of a publishing and commissioning department; and a studio specialising in binding, box-making and multiples.

Our activities include publishing, a lecture and seminar programme, exhibitions, the development of an online archive, and artists' surgeries and workshops held by both the publishing department and the studio.

BOOKWORKS

GE
People don't seem to understand this in relation to books or, 'what we should be doing' as a publisher. There is confusion about why, if you produce artists' books, you are doing exhibitions, or spoken word or performance.

JR
It does free you up in terms of the opportunities you can offer artists. Sometimes it might not be appropriate to do a book, but it might be better to do a spoken word performance, or an intervention of some sort. And it's through those different types of projects that you get to know an artist better, and you build a confidence on both sides that allows you to perhaps do another project, perhaps a book, in the future.

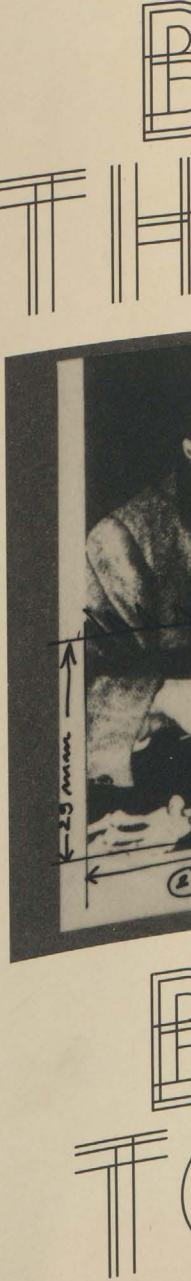
GE
Was this approach there at the start of Book Works?

JR
One of the first models for Book Works came from visiting the Center for Book Arts in New York.² They had an exhibition space, as well as a large workshop space where they offered different types of practical print and bookmaking workshops and classes. They didn't have a bookshop, but

2 Book Works was founded in 1984, by the current Directors Rob Hadrill and Jane Rolo, with Pella Erskine Tulloch, Vanessa Marshall and Jen Lindsay. It was based at Arch No. 3, Green Dragon Court, Borough Market, London SE1.
3 *Book Works Film*, directed and produced by hijack and Book Works, 2009.
4 Brian Catling and Iain Sinclair, *Several Clouds Colliding*, co-published by Book Works and the Swedenborg Archive, London, 2012.
5 Other equally important influences, based in New York at the time, were the artists' bookshop, Printed Matter, and the archive and performance space, Franklin Furnace.

Again, A Time Machine: from distribution to archive

Book Works



KIOSK Modes of Multiplication
Ch. Keller M. Lailach (Eds.)
Sourcebook on Art Publishing

Gavin: We need to write something for KIOSK. We've already missed the deadline.
Jane: What?
Gavin: KIOSK, Christoph's show. You know for the catalogue ...
Gerrie: For the final exhibition at the Kunstbibliothek.
Gavin: We need to write a ...

TELEPHONE RINGS

James: Hello Book Works. No. No. We're an art publisher. No. of artists' books. No. for that you need to contact the other book works.
Gavin: So ...

TELEPHONE RINGS

Jane: Hello Book Works. Artists' surgeries? Yes once a month. The next ones booked up though. How about July? OK? 12.30? See you then.
Gavin: So ...

TELEPHONE RINGS

James: Hello Book Works. Yes, it's about to be published. Yes, order it from the website, that's the easiest way—www.bookworks.org.uk.
Gavin: What about ...
Jane: What?
Gavin: KIOSK. Christoph.
Jane: Who? Oh, yes.
Gavin: He wants to know about our passion and independent publishing today.

SILENCE

Gavin: ... and money.

LAUGHTER

James: Anything else?
Gavin: No.
Gerrie: Didn't we say something about this in 'Put About'?
James: ... and on the website.
Jane: Um. Tricky. I think you should just write something and send it off.
Gavin: OK.

Jane Rolo, Gavin Overall, Gerrie van Noord & James Brook, *Book Works*, London, the

index, (www.atopiaprojects.org/) lists the location of each utilising existing means of audiences, this issue folds stances of publishing: placing erent locations simultaneously omy, whilst allowing new al readings as the contents in the orbit of other texts, is.

tinues to initiate publishing lects as a means of developing in and between diverse spheres audiences. In process and jects occupies a middle ground s, thoughts and locales.

aser Stables

Book Works

"Why artists' books? Paintings are too big, sculpture is too heavy or needs to be plugged in. Performances and installations are too ephemeral. Books are the right size, the right price and they don't soil your hands. You can take them on the plane without crating them. And if you're sitting next to someone you don't want to talk to on the plane, you can always try pulling out an artist's book, which may dissuade them immediately."
Glenn O'Brien, 'Artists' Books: Making Literacy Pay', ARTIST/AUTHOR CONTEMPORARY ARTISTS' BOOKS, 1998

There is of course a history, a progression to what goes to make up Book Works – our programme of publishing and commissioning new work, studio production and resources and distribution networks. It is now quite a long story – we began twenty years ago – when conversations and ideas turned into something real. We started at a time when there was an energy, a new 'do-it-yourself attitude' in the air in London, with the emergence of artist-run spaces etc. and we were keen to create something independent, that centred on the importance of the artist's book and its relevance within the contemporary art scene.

However what has really shaped us over the years is not so much an independent but rather a collaborative spirit, which has allowed us to produce some wonderful books and other projects with artists. To begin with, we concentrated on exhibitions, installations and events that focused on printed matter and text in artists' work. Then we realised that by commissioning artists to make new work we could be more closely involved with the creative process itself as well as presenting and distributing the artists' projects.

Commissioning new work has not only been about producing a list of artists' publications, but looking at the larger picture whether it be site-specific installations informed by concepts around reading (THE READING ROOM, 1994), exploring 'viral' connections between the written and spoken word (INFRA THIN PROJECTS, curated for Book Works by Mark Beasley, 2004) or providing a context for independent publishing (as with this book, PUT ABOUT and the related symposium at Tate Modern, 2004). It is about opening up possibilities not only for artists, but also for writers, graphic designers, curators and editors, being receptive to different ideas rather than having a house-style. This coincides with a time when the successive blurring of boundaries between artistic media has met with widespread interest in how we actually absorb cultural products. Book Works is interested in how 'niche' publishing can be brought to the attention of an audience beyond the confines of the art world, to contribute to the public's

Francesco Pedraglio (FP)
Jane Rolo (JR)

FP:

In a previous interview, Michael Bracewell stated that when he first worked with you (in the mid-1990s), he was coming from the literary world and felt the art world was 'the place' for the avant-garde. I lived in London for a decade, from about 2006 to 2016, a period where art writing and more generally writing by artists felt very much present in the art scene. I'm aware that ideas and fashions are cyclical, but I wonder if you could say that now, after so many years and so many books published, art is still the place for the avant-garde?

JR:

I guess writing and fiction in general changed a lot since the nineties. Consequently, some publishers had to do more to be less conservative. I saw this with poetry. I always felt with poetry books, because they often used to be tucked away in some dusty corner of a bookshop... they were the books that nobody bought, and few people identified with. But now those shorter forms of expression, whether in poetry or short stories, have become much more fashionable and much more visible in bookshops... it seems to suit the world of online readers. So, you get this interest that, if not really avant-garde, still underlines a new focus on a specific form of expression. And precisely this kind of writing has entered the art world, even if sideways, for example: *small white monkeys*, 2017 by Sophie Collins, and *go to reception and ask for Sara in red felt tip*, 2015 by Holly Pester — both published by Book Works. These writers seem to be interested more than seduced by the art world, maybe freer to break with the conventions of more literary publishers. An interest that suggests respect.

FP:

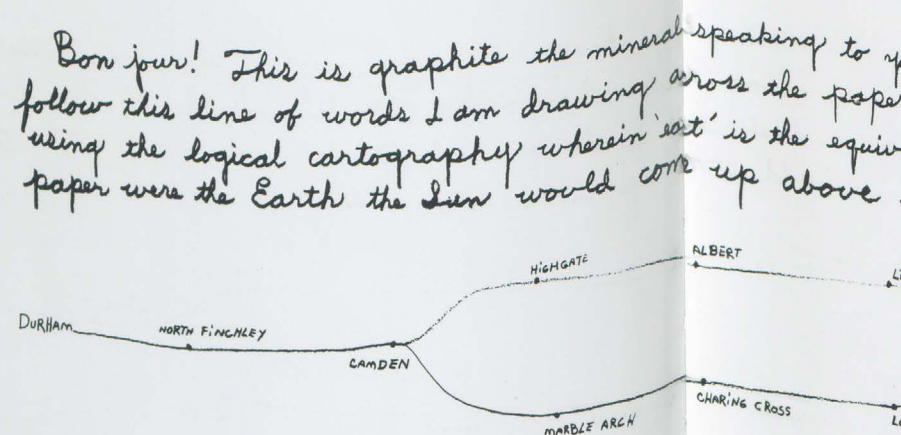
Exactly. I wonder if, looking back at the 35 years of work, you can clearly see recurrences in the art produced around you? Do things happen cyclically?

JR:

I think they definitely do. Thinking what might have been truly cyclical... well, the *New Writings* series (1996–2003), guest edited by Michael Bracewell, and the *Semina* series (2008–2018), guest edited by Stewart Home, definitely share some common ground. And funnily enough I knew Stewart and his work from the very beginning of Book Works, from the eighties. I had been to some of his readings/performances and collected his books. When he came up with the idea for the *Semina* series ('where the novel has a nervous breakdown') he told me how finally, on the back of being a guest editor of the series, he would get a book published by us (*Blood Rites of the Bourgeoisie*, 2010)! Michael had also worked with us previously on a large multi-sited project *The Reading Room*, that commissioned a mixture of artists and writers.

I can't tell you if a specific series sticks in people's mind more than a single publication... or if one resonates with the other. But what I do feel is that *Semina* was very exciting because we came across a lot of

NORTHERN LINE



Above: *Northern Line*, Jimmie Durham, unique graphite text drawing from the limited edition version of
East London Coruscant, published by Book Works and the ICA (1993-94)
Inside cover: Performance by Chris Newman at launch of *Ma*, Serpentine Gallery, London, (1993)
Previous page: Book Works, Holywell Row (1996)

artists and writers we'd never heard about before — through the open call process. Jarett Kobek (*HOE #999: Decennial Appreciation and Celebratory Analysis*, 2010) for instance, who has gone on to publish quite a few other books since then, with his *Semina* publication being one of the first. Or Katrina Palmer (*The Dark Object*, 2010) who was fresh out of the Royal College of Art, and has since published a further two books with us. So yes, it was very exciting. And in terms of cyclicality, Bridget Penney who was another *Semina* commissioned writer has just come back to us with a new book. It's going to be the first publication of a new series actually, and she will be the guest editor. And it also echoes with a publication by one of the *New Writing* contributors — Deborah Levy. She was already quite well known, but she published *Diary of a Steak*, 1997 with us, as this was a text that wasn't suitable to submit to her literary publisher at the time as it wasn't really fiction and was too short... it wasn't really any form of writing anyone else would have gone for.

FP:

Well, for me *Semina* was an important series. It was very impressive to see such a list of names, a lot of them unknown to me, a lot of them artists, to come out with books with such characteristics... books that could have been published by an established literary publisher but that were more experimental.

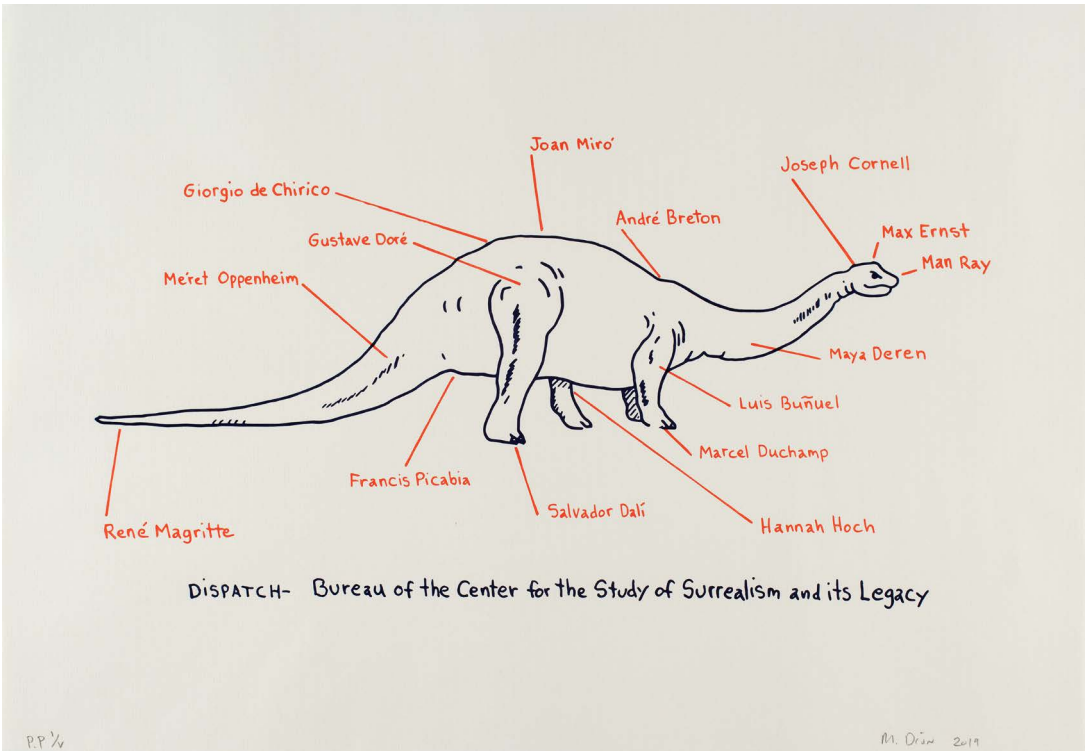
Francesco Pedraglio is an artist, writer and curator. He was one of the founding directors of FormContent, a fellow of Henry Moore Institute, and recently established the publishing project Juan de la Cosa. His involvement with Book Works includes commissioning *The Known Unknowns* cycle of readings as part of *The Happy Hypocrite's Volatile Dispersal Festival of Art Writing*, and editing *Time Machine*, a series of experimental books, with Alex Cecchetti, Mark Geffraud and Kit Poulson. He also contributed to events in the touring exhibition *Again A Time Machine*, and to a series of workshops, *Why Edit?* In 2014, Book Works published Francesco's first novel, *A man in a room spray-painting a fly... (or at least trying to...)*.



The octopus image for Laure Prouvost’s *Legsicon Drawing* was originally produced for the cover of her book *Legsicon* (2019). Printed in an edition of 100, with 10 A/Ps, signed and numbered by the artist, it is a Digital Pigment Print by K2 Screen Ltd., London, printed on Somerset Photo Satin 300gsm. Print paper size 210 × 297mm.

This print has been generously donated by new Artist Patron Laure Prouvost as part of Book Works 35th anniversary programme of support towards new commissions.

Laure Prouvost lives and works in Antwerp, Belgium. She makes videos, sounds, objects and installations, tea bags and wet floors. The artist was recipient of the Max Mara Prize in 2012 and the Turner Prize in 2013. In 2019, she represents France at the 58th Venice Biennale.



A special edition of Mark Dion’s book *The Bureau of the Centre for the Study of Surrealism and its Legacy*, accompanied by a limited edition print of a new drawing by Mark Dion.

Designed by Axis Graphic Design, each book is housed in a slip case, with a two colour relief print, produced and printed by Book Works Studio. Published in an edition of 30, plus 10 A/Ps, signed and numbered by the artist.

Mark Dion was born in 1961 in New Bedford, Massachusetts and currently lives with his wife and regular collaborator, Dana Sherwood, in Copake New York. Dion has exhibited internationally, including: ‘Mark Dion: Follies’, at Storm King Sculpture Park, New Windsor, New York (2019), ‘Theatre of the Natural World’ at the Whitechapel Gallery, London (2018), ‘Mark Dion: The Academy of Things’ at The Academy of Fine Arts Design in Dresden, Germany (2014), ‘Systema Metropolis’ at Natural History Museum, London (2007), ‘Rescue Archaeology’, a project for the Museum of Modern Art New York (2004), and his renowned ‘Tate Thames Dig’ at the Tate Gallery in London (1999).



The Watchie, 2019 is launched alongside a new publication, *The Bitter Cup* by Joanne Tatham and Tom O’Sullivan, published by Book Works in association with Hospitalfield in an edition of 15, with 5 A/Ps, signed and numbered by the artists. It is a Digital Pigment Print by K2 Screen Ltd., London, printed on Satin 300gsm. Print paper size 210 × 297mm.

This print has been generously donated by the artists as part of Book Works 35th anniversary programme of support towards new commissions.

Joanne Tatham and Tom O’Sullivan are based between Newcastle and London, and have been working together in a collaborative art practice since meeting on the MFA programme at Glasgow School of Art. They have since had solo exhibitions at Tramway, Glasgow (2014), Chapter, Cardiff (2012), Studio Voltaire, London; Eastside Projects, Birmingham (2009); and Turner Contemporary, Margate (2018), among many others.



A special hardback edition book, *Teignmouth Electron*, originally co-published by Book Works and Steidl, printed offset, full colour, with blind embossing on the front cover, and presented in a dark blue slipcase. The book is 72 pages, 250 × 200 mm, designed by Martyn Ridgewell, with this special edition produced by Book Works Studio. The special edition book is presented with a photographic print *Teignmouth Electron*, location photograph 1999/2009 (paper size 405 × 500 mm, image size 240 × 300 mm). It is published in a limited edition of 100, with both the special edition book and print, signed and numbered by the artist.

Tacita Dean is a British visual artist working primarily in film. Born in Canterbury in 1965, Dean works majorly in film and drawing, and has won numerous awards for her work, including the Kurt Schwitters Prize (2009) and The Hugo Boss Prize (2006). Dean participated in The Venice Biennale in 2003 and 2005, and was nominated for the Turner Prize in 1998.

2017

Freedom Kangas
Lubaina Himid



Published and produced by Book Works, this special edition book contains images from Himid’s original Kanga paintings, accompanied by texts written by the artist.

Designed and produced by Book Works Studio, and 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. Published in a special limited edition of 30, (size 360mm x 515mm) each signed and numbered by the artist.

Winner of the Turner Prize (2017), 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.

2014

Youth Administrator
Sarah Tripp



- 15 *Youth Administrator* was created for the exhibition *Dr Sinclair’s Drawer*, curated by Katrina Palmer at Flat Time House in 2014, and published as a limited edition ink jet print, with holographic foil deboss on 180gsm uncoated paper.
- Co-published by Book Works and Flat Time House in an edition of 25, plus 5 A/Ps, each signed and numbered on the back of the print by the artist. Print size 482 x 680mm, image size: 430 x 600mm.

Sarah Tripp is an artist and writer. Her works include: *24 stops*, Camden Arts Centre, London (2013), *Why I disappeared*, Cove Park, Argyll and Bute (2013), *Swallowing Incoherence*, Collective Gallery, Edinburgh (2012), *You Are Of Vital Importance To The Art Community*, Centre for Contemporary Arts, Glasgow (2012), and *Why I Can’t Eat at Asia Style*, 2HB, Glasgow (2009). She co-produces the pamphlet *Gnommero*. Her work *Aide-Mémoire: As if was* published in *The Happy Hypocrite: What Am I?*, issue 5 (2010). *You are of Vital Importance* was published by Book Works in 2014.

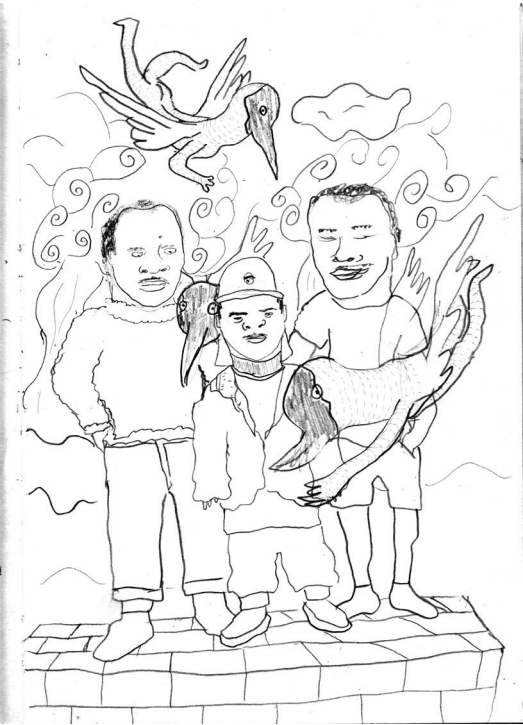
Airport Love Theme is a graphic novel set on two airplanes and in detention at LAX, Los Angeles International Airport, recalling the absurd exchanges — about love and sex, celebrity, food and family — that once took place between US border security officers, an artist held and interrogated under suspicion while travelling to an art fair, and fellow passenger-detainees.

Farah’s debut book explores the promise of mobility offered by the international art world, and how that promise can fail outrageously. Suspense and dis-orientation play out in subtle ways, encouraging self-questioning on the part of readers given joint responsibility for making sense of troubling events. The novel’s structure is linear, but also echoes the tendency of traumatic experience to produce indelible scenes that repeat and return.

Published by Book Works as part of *Contact*, guest edited by Hannah Black in an edition of 1,000; designed by Claude d’Avoine.

Hamishi Farah is a Somali artist living in Australia while 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, Hamishi paints. Hamishi is represented by Arcadia Missa in London and Chateau Shatto in Los Angeles. Hamishi is also a member of family rap ensemble, Fanau Spa.

Related Titles:
The *Contact* series also features *Doomsday Gossip* by Momtaza Mehri, and *Bad Practice* by Derica Shields



yaa land of my landing
yaa everything I will always make excuses for
yaa jewelled armpit of memory
yaa banana & rice
yaa kufi caps & reddened beards
yaa vintage reels of the lost decades
I could never finish without crying
yaa satellite dish crackle
yaa distinguished in the art of never getting
our shit together
yaa the child I could have become
the other version of me with a split-lip
& a longer hit-list

Doomsday Gossip considers moments of interaction that are overdetermined by the history of past contact/s. From the origin myths of national identity (within an African context) created in the aftermath of loss — of friends, generations, imaginations and epistemes, Mehri explores the nodes she inhabits, through various accidents of geography, empathy, history, social position, familial relations, and past and present loves. This debut solo authored book theorises movement, translating and elaborating through poetry and prose what it might mean to make peace with errantry that has not been chosen but rather imposed.

Published by Book Works as part of *Contact*, guest edited by Hannah Black in an edition of 1,000; designed by Fraser Muggeridge.

Montaza Mehri is a poet and essayist. She is a co-winner of the 2018 Brunel International African Poetry Prize, Young People’s Laureate for London 2018–19, and won third prize in the 2017 National Poetry Competition. Her work has been featured in *Artforum*, *The Poetry Review*, BBC Radio 4, *Real Life Mag* and San Francisco Museum of Modern Art’s *Open Space*, where she was Columnist in Residence: Summer 2018. *Doing the Most with the Least* is new in The Goldsmiths Shorts pamphlet series, 2019, and her chapbook *sugah.lump.prayer* was published as part of the New Generation African Poets series, edited by Kwame Dawes and Chris Abani, in 2017. Her poems also feature in *Ten: Poets of the New Generation* (2017).

Related Titles:
The *Contact* series also features *Airport Love Theme* by Hamishi Farah, and *Bad Practice* by Derica Shields



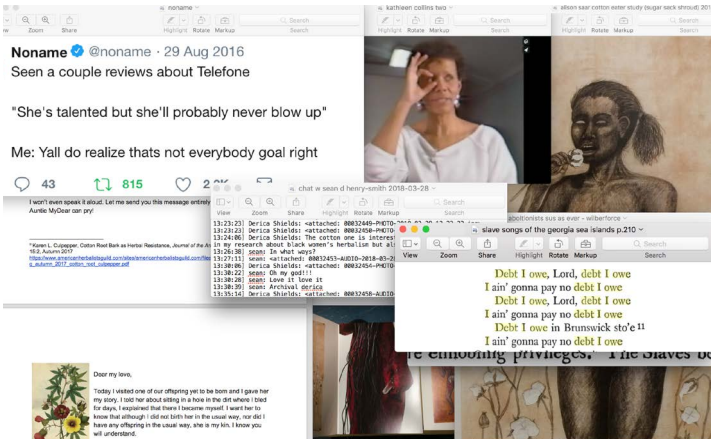
Bad Practice takes the form of a set of broken essays and text/image interventions circling Black failure. All of these pieces, the author hopes, will be helpfully incommensurate to the subject: the notion of Black failure came out of Shields’s frustration with Black excellence, as a vision long dependent on antiblack and white supremacist, heteropatriarchal and acquisitive markers of achievement.

Among the subjects elaborated through experimental writing, conversations and annotations, are Black people’s herbal practices, including the use of cotton root bark by enslaved people administering their own abortions, refusing productivity within chattel slavery. Further sections include an immersive lecture cycle on abolition, and a new expanded edit of ‘Bodied’, a text moving through selected 1990s U.S. visual and political history, with Missy Elliott, Anita Hill, Desiree Washington, Bill Clinton, Ronald Reagan, and The Welfare Queen.

Published by Book Works as part of *Contact*, guest edited by Hannah Black in an edition of 1,000; designed by Rose Nordin.

Derica Shields is a writer, researcher and cultural worker from London. As part of a 2017 Triple Canopy commission, she is completing an oral history project around Black people’s accounts of the UK welfare state.

Related Titles:
The *Contact* series also features *Airport Love Theme* by Hamishi Farah, and *Doomsday Gossip* by Montaza Mehri



In June 2019, Praneet Soi travelled across the occupied Palestinian Territories and Israel. Beginning in Haifa, he drove up to the occupied Golan Heights and from there down to Bethlehem, Battir, Hebron, Jericho, Nablus, Jenin, Salfit, and Ramallah before driving back up to Haifa, Akka and Tel Aviv. Looking for alternative representations of a land under occupation, his aim was to experience the country through facets of its landscape and to visit, en-route, farms, workshops and factories, to engage with productivity, entrepreneurship, and minutiae of everyday life for people in Palestine.

At the beginning of August, while Soi was developing this work, the Indian state of Kashmir had its autonomous relationship with India revoked. It was split into two parts along religious lines (Muslim and Buddhist) and its statehood was terminated. Kashmir has long identified itself with the Palestinian struggle. 1947 marked Indian independence from British rule, and the beginning of Kashmir’s quest for autonomy. In that same year, the UN voted to end the British Mandate in Palestine, leading to an event called Nakba, or ‘The Catastrophe’ by Palestinians, and the founding of the State of Israel in 1948.

In this book, through film stills, collage, drawing, notes and sketches, Soi draws on the work made in Palestine, and hints at this link to Kashmir, to explore the distortions caused by these disturbed political climates.

Co-published by Book Works and The Mosaic Rooms, A.M. Qattan Foundation, as part of Co-Series No. 18, with an introduction by Rachael Jarvis, in an edition of 1,000.



Praneet Soi was born 1971, Kolkata, West Bengal, India. Following studies in India and the USA, Soi moved to the Netherlands in 2002, and divides his time between Amsterdam and Kolkata. His work is internationally recognised for his explorations of socio-political nuances and media representations. His practice incorporates traditional methods of miniature painting and sculpture, as well as time-based media such as video and sound. Recent solo exhibitions include ‘Third Factory — From Kashmir to Lisbon via Caldas’, at Calouste Gulbenkian Museum, Lisbon (2018), ‘Notes on Labour’ at Dr Bhau Daji Lad Museum, Mumbai (2017), and ‘Srinagar’ at the Van Abbe Museum, Eindhoven (2016).

Related Titles:
The Tempest Society by Bouchra Khalili

*‘Guitar!’ means, ‘Hello!’ ‘Guitar?’ means, ‘Will a guitar turn up in this story?’
A ripe pear is, ‘Guitar!’ I am learning to speak again. This is not a question of words but of love.*

Guitar! is composed from five nested conversations beginning with an infant uttering their first word, ‘Guitar!’ *Guitar!* is wood, strings and a Spanish mouth. *Guitar!* is a broom. *Guitar!* is an upturned hull of a boat. *Guitar!* is a wooden clock shaped like a teardrop on the wall above the cashier in the post office. Vivian is *Guitar!* If Vivian sleeps, his mother writes down the noise she does not make. *Guitar!* is arrhythmia trapped in the fabric of an antique sound booth. *Guitar!* asks, What is music? What is dance? *Guitar!* is the only word two strangers have to converse with. How we learn, or unlearn to speak, and why speak at all are evinced by the possibilities of the word ‘guitar’ in this work of prose fiction.

Published by Book Works in association with The Common Guild, Edinburgh Sculpture Workshop and The Tetley, in an edition of 1,000.

Sarah Tripp is an artist and writer living and working in Glasgow. She is preoccupied with unstructuring structured activity, the translation of bodily experience and making people up. She works with anecdotes, interviews, transcription and miscommunication, rooting her practice in observation and experience. Her works are marked by the use of multiple perspective, unstructured time and suspended denouement.

Related Titles:
You are of vital importance and *Youth Administrator* (Limited Edition Print), both by Sarah Tripp



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

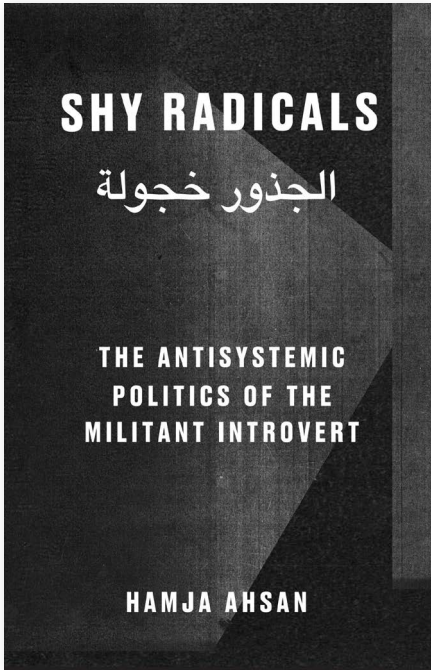
Radicalised against the imperial domination of globalised PR projectionism, extrovert poise and loudness, the Shy Radicals and their guerrilla wing the Shy Underground are a vanguard movement intent on trans-rupting consensus extrovert-supremacist politics and assertiveness culture of the twenty-first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

Shy Radicals are the Black Panther Party of the introvert class, and this anti-systemic manifesto is a quiet and thoughtful polemic, a satire that uses anti-colonial theory to build a critique of dominant culture and Islamophobia.

Published by Book Works, as part of *Common Objectives*, guest edited by Nina Power, in an edition of 1,000 (third edition); soft cover; 164pp; black and white throughout; 133mm × 179mm; designed by Rose Nordin.

Hamja Ahsan is an artist, curator and activist based in London. He is the Free Talha Ahsan campaign organiser, co-founder of the DIY Cultures Festival (2013), and winner of the Grand Prize at The Thirty-Third Ljubljana Biennial of Graphic Arts (2019).

Related Titles:
The *Common Objectives* series also features *The Counsel of Spent* by Inventory, *Even the Dead Rise Up* by Francis McKee, *After the Night* by Everyone Agrees, *Move...ment* by Federica Bueti (ed.), *Pre-Enactments* by Victoria Halford and Steve Beard



‘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’

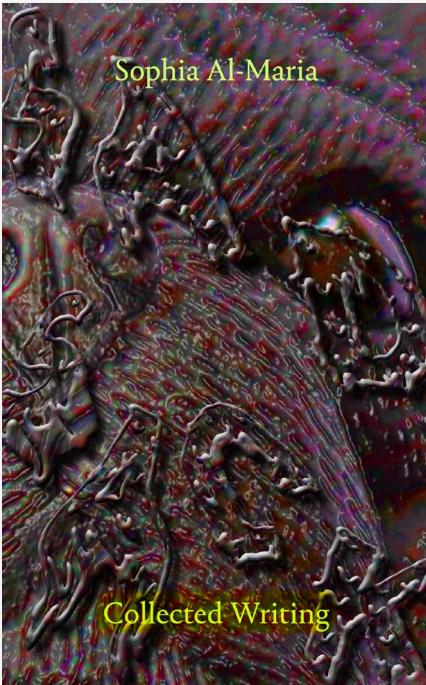
I’m an extinction emo, and a real sad sack. So for me, this book is a bag. A single-use carrier to collect my writing. Like any single-use carrier bag, I disapprove. It shouldn’t exist, it pollutes, and should be banned. Yes. Books like this should be banned. Yet I make it, in the hope that this waste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

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.

Published by Book Works, in an edition of 1,000; Soft cover, with spot gloss and emboss; 192pp; black and white on green stock throughout; 200mm × 130mm; designed by Tiffany Malakooti.

Sophia Al-Maria is a Qatari-American artist and writer living in London, UK. Her memoir, *The Girl Who Fell to Earth* (2012), was published in Arabic by Bloomsbury Qatar (2015). Her short stories have been published in various collections including *The Djinn Falls in Love* (2017). 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. ‘Beast Type Song’ is Al-Maria’s Art Now commission at Tate Britain, 2019–20. In 2018 she was Writer in Residence at Whitechapel Gallery, London.

Related Titles:
The Happy Hypocrite: Fresh Hell, issue 8 (2015)
Sophia Al-Maria (ed.)



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 — and in conversations with the artist, participants and collaborators in the film, the potential of politicised art that moves between the street and the factory in contemporary culture today.

As with the original video installation commissioned for documenta 14, taking Athens as a site to reflect on democracy and theatre, the book reflects on 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 Tolkerts, Pothiti Hantzaroula, and interviews with surviving member of Al Assifa Philippe Tancelin, Bouchra Khalili, Omar Berrada, and the actors in ‘The Tempest Society’.

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

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. In 2018 her exhibitions included solo shows at Jeu de Paume, Paris, Sessession Vienna, and MFA Boston. In 2018 she was shortlisted for the Hugo Boss Prize and the Artes Mundi Prize. She currently lives in Berlin.

Related Titles:
A Lebanese Archive by Ania Dabrowska



Chalk, gorse, old coppice, redundant dew ponds, a crossroads formed by the intersection of a B road and an ancient fisherman’s track. It’s August. The rain shows no sign of stopping. Licorice, a reclusive middle-aged filmmaker, has only a brief window of opportunity to realise her long-cherished film project about the story of Nan Kemp. A grisly story of infanticide, cannibalism and rough justice remembered on the map: local kids have dared and scared each other to run round ‘the witch’s grave’ since way back when. The rebuilt windmill provides a hypothetical link between the time from which Nan’s ‘story’ springs and the present.

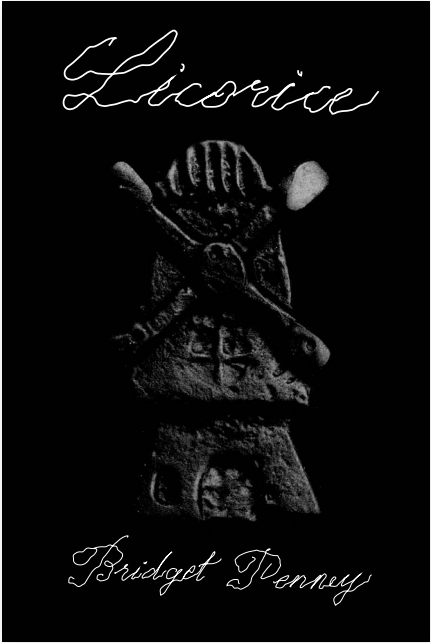
For Angie, Licorice herself is something of a legend. Angie’s ex-lover Roy sees Licorice as a bully and potential rival. Pete, co-directing the film, is consumed with unrequited lust for Angie... While Angie and Roy are definitively not speaking to each other, Pete and Licorice argue endlessly over how to shoot scenes and the direction the film is going to take. But Licorice has a secret only Pete knows.

Well-worn tropes lifted from films such as *The Mask of Satan*, *The Blair Witch Project* and *Irma Vep* give this narrative about failing to create a narrative its shape. The idea of folk horror intrigues Licorice. As events spiral out of control, and growing mistrust and exhaustion take their toll on all four filmmakers, the horror tropes they’re working with contextualise an immediate, inescapable sense of unease.

Licorice is the first title in the forthcoming *Interstices* series of books guest edited by Bridget Penney. Published by Book Works in an edition of 1,000; soft cover with emboss; black and white throughout; 144pp; 115 mm × 180 mm; designed by James Langdon.

Bridget Penney is a writer based in Brighton. Her previous books are *Honeymoon with Death and Other Stories* (1991), and *Index*, published by Book Works (2008, second edition, 2015) as the opening entry in the *Semina* series of experimental novels, guest edited by Stewart Home. Her stories and non-fiction have appeared in magazines and online.

Related Titles:
Index by Bridget Penney



Playful, serious, bodily and absurd, *Legsicon* is a major new publication by Laure Prouvost, delving into the philosophical depths of the artist’s practice, through the familiar, if transformed, format of a lexicon.

Deviating from a typical monograph, *Legsicon* functions as a sort of dictionary, exploring and expanding on thirty-six notions in Prouvost’s work — including Boobs, Dream, Grandad, Octopus, Misunderstanding, Raspberries and Dust — with each incorporating a commissioned text, new drawings created by the artist and selected documentation of related works.

With contributions by Celidor Aikvost, Nuar Alsadir, Paul Becker, Dodie Bellamy, Paul Buck, Sophie Collins, Marie Darrieussecq, Bart De Baere, Melissa Gronlund, Nicoline van Harskamp, Nav Haq, Alistair Hudson, Elisa Kay, Martha Kirszenbaum, Brian Kuan Wood, Peter Kubelka, John Latham, Huw Lemmey, Kathy Noble, Elizabeth Price, Bernard Prouvost, Laure Prouvost, Natasha Soobramanien, Jonas Staal, Barbara Steveni, Abdellah Taïa, Maija Timonen, Murtaza Vali, Anne-Mie Van Kerckhoven, Agnès Varda, Timothy Vermeulen, Emily Wardill, Marina Warner, Mark Webber, and Lawrence Weiner.

Published by Book Works and M HKA, edited by Nav Haq, as part of *Co-Series*, No. 18, in an edition of 2,000; hard cover, with two alternatives; 384pp; colour throughout; 165mm x 240mm; designed by Julie Peeters.

Laure Prouvost lives and works in Antwerp, Belgium. She makes videos, sounds, objects and installations, tea bags and wet floors. The artist was recipient of the Max Mara Prize in 2012 and the Turner Prize in 2013. In 2019, she represents France at the 58th Venice Biennale.

Related Titles:
Legsicon Drawing (Special Edition Print)
by Laure Prouvost



*As her blood boils, she can’t take any more
Of them selling her kind for nothing
She dances zeibekiko on the tables barefoot
A sharpened axe
In her bruised, swollen hands
Loneliness,
Our loneliness,
It’s our loneliness I’m talking about
Held in our hands, it’s an axe
Above your heads, always circling, circling, circling*

— Katerina Gogou, lyrics translated by
Erica Scourti, from the end of ‘I Monaxia’
(Loneliness), in *Idionimo*, 1981.

The Happy Hypocrite: Silver Bandage gathers together new kinds of writing about ‘vibes’, those often unspoken energies of desire and aversion that move between people, palpable but traceless, hard to prove. The messages sent by your gut that you can’t always interpret, beyond an urge. What is intangible — vibes, feelings and reflexive responses like blushes, fidgets, slumps in posture, fluctuations in voice — is now targeted by invasive technologies of affective measurement. How can writing resist this regime of quantification?

With contributions and new work by CAConrad, Mel Y. Chen, Adam Gallagher, Alexandrina Hemsley, Rebecca Jagoe, Jessa Mockridge, Natasha Papadopoulou, Naomi Pearce, Parsa Sanjana Sajid, Patrick Staff, Daniella Valz Gen, and Hypatia Vourloumis. With an archive of film poster images dedicated to Greek poet and actor Katerina Gogou.

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

Erica Scourti is an artist and writer, born in Athens and now based mostly in London, whose work explores biographical writing and bodily inscription in the performance of subjectivity. Her writing has been published in *Spells* (Ignota, 2018) and *Fiction as Method* (Sternberg, 2017), among others.

Related Titles:
The Happy Hypocrite: Tolstoyevsky, issue 10 (2018) Virginija Januškevičiūtė (ed.), and *The Happy Hypocrite: #ACCUMULATOR_PLUS*, issue 9 (2016) Hannah Sawtell (ed.)



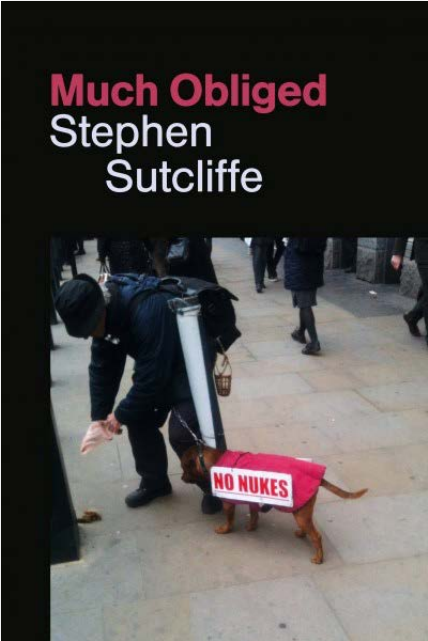
This book is called *Much Obligated* for two reasons. The first is that it is what Stephen’s dad says when he has been served in shops. The second is because Stephen has noticed that he only does things to stop himself letting people down.

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 in class, the challenge to authority, self-doubt and self-deprecation.

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

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 Award (2015) and the Margaret Tait Award (2012). Recent solo exhibitions include: ‘High Windows, Dead Birds’, Künstlerhaus Stuttgart (2019); ‘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).

Related Titles:
The Happy Hypocrite: What Am I?, issue 5 (2010)



I am Evie and I have fallen in love again.

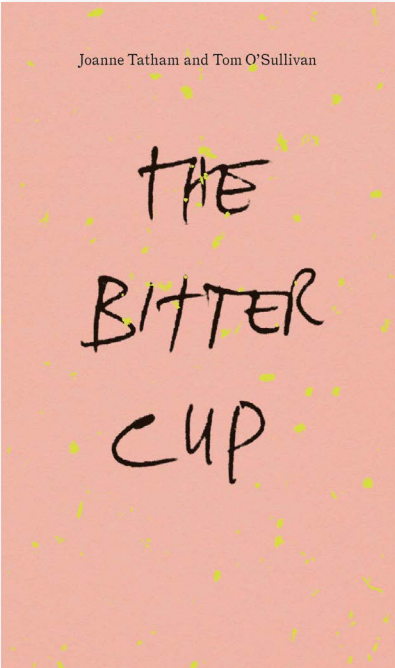
The Watchie stands on a small headland, set somewhat apart from the cottages lining the clifftop that together make up most of the small Aberdeenshire village of Catterline. Lil Neilson first came to Catterline as an art student in the early 1960s. She’d met painter Joan Eardley at a summer school at Hospitalfield House in Arbroath and Joan had invited her to work alongside her in the Watchie.

The Bitter Cup is a novelistic response to the archive of paintings and sketchbooks left behind by Lil Neilson upon her death in 1998, and the encounter experienced by Joanne Tatham and Tom O’Sullivan of this work, the landscape and their formative art experiences. Neilson’s work is framed in a fiction, which locates itself in the historical moment that the landscape of Scottish art was radically transformed — through a process that was dubbed ‘the Glasgow Miracle’. The story moves between the geographical specificity of the East and Catterline, and a mystical recollection of the West, and Glasgow in this period. A single image, *Ouroboros*, a painting by Lil Neilson set against the Watchie garden and the sea, interrupts the text and acts as a premonition of the stories that follow. Evie, the main protagonist, is positioned in this shift, articulating the conflicts and antagonisms, desires and sexuality of her own, and the authors’ imaginary.

Published by Book Works in association with Hospitalfield, and with the kind support of Ann Steed an edition of 1,000; soft cover with dustjacket; 112pp; black and white with full colour image insert; 130mm x 206mm; designed by Modern Activity.

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.

Related Titles:
Upcycle this Book by Gavin Wade (2017)



2019

Our Pink Depot: The Gay Underground FLO–N202–236000000–TRK–MST–00002–SAY–HELLO–WAVE–GOODBYE–KEN–NIE–BPS

Nina Wakeford

Before I transcribed them, the voices that I had accumulated lived in my headphones and as sound waves on an editing screen, and were released as I re–spoke them into the tunnels. Trying to repeat voices heard through an earpiece often made me stumble, as questions, responses, anecdotes and banter advanced faster than I could process them. Afterwards I began to type out the words of the engineers and rail ‘gangs’, as well as the architect, flower sellers, market porters, lesbian and gay DJs, Northern line Tube drivers... Some of them overlapped in the Market Tavern, back in the day. Others will drive passengers along the new track.

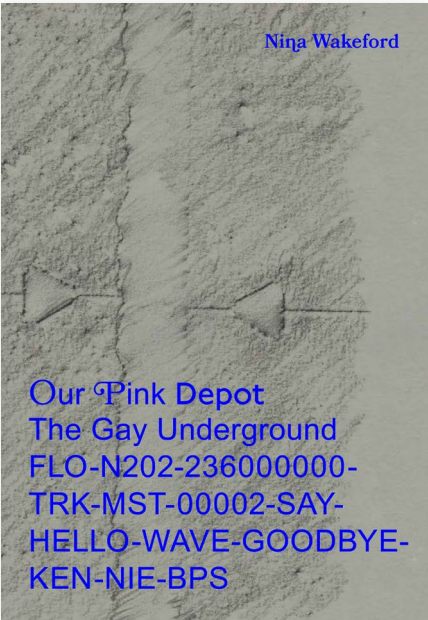
Our Pink Depot proposes the whole of the new Northern Line Extension tunnels (NLE), which join the current line at Kennington station, as a ‘pink depot’ for London Underground. The book is a collection of annotated accounts derived from conversations with those working on the NLE, around which are gathered stories from LGBT staff that will operate the new line, and those who frequented the Market Tavern, a pub formerly located at 1 Nine Elms Lane. The Market Tavern was intended to serve Flower Market traders and porters but by the late 1970s also became a venue for LGBT clubbing. Memories of both populations are gathered in the book, which also includes photographs found in drivers’ and DJs’ personal collections and the Covent Garden Market Authority archive. The book also documents a ‘Historic Trackwalk’ which permitted LGBT+ staff to be the first drivers down the new NLE tunnels, in recognition of the local history above ground.

The book follows a two–year study of the Vauxhall and Nine Elms area by the artist commissioned by Art on the Underground and follows the format developed in Wakeford's previous work which brings together speech and song to accompany historical and contemporary material, including artworks shown at the Barbican, Glasgow International, Focal Point Gallery, British Film Institute, and Wellcome Collection Lates.

Our Pink Depot is published by Book Works with Art on the Underground, in an edition of 1,000; soft cover with foil blocking; 156pp; black and white and colour images throughout; designed by Fraser Muggeridge Studio.

Nina Wakeford is an artist, and Senior Tutor in Contemporary Art Practice and Reader in Contemporary Art at the Royal College of Art. Wakeford’s practice begins with what she considers the unfinished business of past social movements, and the challenges of revisiting the demands and energies that these movements created. She is the co–editor of *Inventive Methods: The Happening of the Social* (Routledge, 2012) a collection that explores, among other things, how research might better work with openness and ambiguity.

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



ISBN: 978–1–912570–06–5 Price: £16.50

2018

No Image Available —
Book Works Annual Raffle
(Special Edition)
Fiona Banner
Edition of 350
Price: £50.00

Aliasing
Mara Coson
ISBN: 978–1–906012–8–0–9
Price: £9.95

Bureau of the Centre for the Study of Surrealism and its Legacy
(Second edition paperback)
Mark Dion
ISBN: 978–1–906012–91–5
Price: £14.95

New Minstrelsy of the Scottish Border
Harry Josephine Giles & Martin O’Leary
ISBN: 978–1–906012–92–2
Price: £8.00

Drawing in Drag by Marie Duval
Simon Grennan
ISBN: 978–1–906012–98–4
Price: £14.95

The Counsel of Spent
Inventory
ISBN: 978–1–906012–56–4
Price: £12.00

The Happy Hypocrite: Tolstoyevsky, issue 10
Virginija Januškevičiūtė (ed.)
ISBN: 978–1–906012–915
Price: £9.95

Skrubloz Garbillkore
Robert McClean
ISBN: 978–1–906012–93–9
Price: £8.00

It Disappears in Blue and Red and Gold
Helen Nisbet
ISBN: 978–1–906012–93–9
Price: £8.00

The Library Was (Second edition)
OOMK
ISBN: 978–1–906012–76–2
Price: £8.00

Notes on Just Back from Los Angeles: A Portrait of Yvonne Rainer
Adam Pendleton
ISBN: 978–1–906012–96–0
Price: £8.00

Mutter
Kit Poulson
ISBN: 978–1–906012–87–8
Price: £12.00

Thresholds: A Prosody of Citizenship
Lisa Robertson
ISBN: 978–1–906012–97–2
Price: £8.00

Enn Gramaten
Natasha Soobramamien & Luke Williams
ISBN: 978–1–906012–95–3
Price: £8.00

2017

Merced Es Benz
Iphgenia Baal
ISBN: 978–1–906012–75–5
Price: £9.95

Moveable Bridge
Helen Cammock
ISBN: 978–1–906012–84–7
Price: £25.00

Blinded by Love: Book Works Annual Raffle Ticket
(Special Edition)
Oliver Chanarin & Adam Broomberg
Edition of 500
Price: £50.00

small white monkeys: on self–expression, self–help and shame
Sophie Collins
ISBN: 978–1–906012–90–8
Price: £14.95

Being, in a State of Erasure
Hannah Dawn Henderson
ISBN: 978–1–906012–85–4
Out of Print

Freedom Kangas
(Special Edition)
Lubaina Himid
Price: £800

Even the Dead Rise Up
Francis McKee
ISBN: 978–1–906012–59–5
Price: £9.95

Friendship of Nations
(Second edition)
Slavs and Tatars
ISBN: 978–1–906012–42–7
Price: £25.00

Upcycle this Book
Gavin Wade
ISBN: 978–1–906012–79–3
Price: £16.50

Upcycle this Book
(Special Edition 1)
Gavin Wade
ISBN: 978–1–906012–79–3/SE1
Price: £85

Upcycle this Book
(Special Edition 2)
Gavin Wade
ISBN: 978–1–906012–79–3/SE2
Price: £135

Upcycle this Book
(Special Edition 3)
Gavin Wade
ISBN: 978–1–906012–79–3/SE3
Price: £450

2016

The Library Was
(First edition)
OOMK
ISBN: 978–1–906012–76–2
Price: £8.00

The Happy Hypocrite: #ACCUMULATOR_PLUS, issue 9
Hannah Sawtell (ed.)
ISBN: 978–1–906012–77–9
Price: £8.00

2015					
<p>The Happy Hypocrite: Fresh Hell, issue 8 Sophia Al Maria (ed.) ISBN: 978-1-906012-72-4 Price: £8.00</p>	<p>DON’T LEAVES RELAX LEAVES (Special Edition) Michael Dean ISBN: 978-1-906012-71-7/SE Price: £498</p>	<p>The Company She Keeps Céline Condorelli ISBN: 978-1-906012-64-9 Out of Print</p>	<p>Folk Archive: Contemporary Popular Art from the UK Jeremy Deller & Alan Kane ISBN: 978-1-870699-81-5 Price: £14.95</p>	<p>2012</p>	<p>Vox Populi (Special Edition) Fiona Tan Price: £650</p>
<p>Bad Feelings Arts Against Cuts ISBN: 978-1-906012-58-8 Out of Print</p>	<p>Master Rock Maria Fusco ISBN: 978-1-906012-74-8 Out of Print</p>	<p>O, A Prayer Book Samuel Hasler ISBN: 978-1-906012-55-7 Price: £9.00</p>	<p>After The Night Everyone Agrees ISBN: 978-1-906012-47-2 Price: £8.00</p>	<p>A Society That Breathes Once a Year Alex Cecchetti ISBN: 978-1-906012-32-8 Price: £8.00</p>	<p>2011</p>
<p>A Lebanese Archive: From the Archive of Diab Alkarssifi Ania Dabrowska ISBN: 978-1-906012-62-5 Price: £25.00</p>	<p>End Matter Katrina Palmer ISBN: 978-1-906012-73-1 Price: £10.00</p>	<p>The Happy Hypocrite: Heat Island, issue 7 Mason Leaver-Yap (ed.) ISBN: 978-1-906012-65-6 Price: £8.00</p>	<p>All The Stories (New Edition 2013) Dora García ISBN: 978-1906012-36-6 Price: £17.50</p>	<p>Again, A Time Machine: from distribution to archive Gavin Everall & Jane Rolo (eds.) ISBN: 978-1-906012-40-3 Price: £17.50</p>	<p>A Public Intimacy (A Life Through Scrapbooks) Paul Buck ISBN: 978-1 906012-29 8 Price: £15.00</p>
<p>Victorious (Broken II) Baalbeck, Lebanon, 1980s, by Diab Alkarssifi (Special Edition Print) Ania Dabrowska Edition of 50 Price: £80</p>	<p>End Matter (Special Edition) Katrina Palmer ISBN: 978-1-906012-73-1/SE Price: £185</p>	<p>The Fabricator’s Tale Katrina Palmer ISBN: 978-1-906012-51-9 Price: £12.00</p>	<p>Pre-enactments Victoria Halford & Steve Beard ISBN: 978-1-906012-48-9 Price: £8.00</p>	<p>Liberties of the Savoy Ruth Ewan ISBN: 978-1-906012-43-4 Price: £10.00</p>	<p>All the Stories (First edition) Dora García ISBN: 978-1-906012-36 6 Price: £17.50</p>
<p>Om Ashad, By Diab Alkarssifi, Slefa Village, 1984 (Special Edition Print) Ania Dabrowska Edition of 100 Price: £150</p>	<p>Index (Second edition) Bridget Penney ISBN: 978-1-906012-03-8 Price: £9.95</p>	<p>A man in a room spray-painting a fly... (or at least trying to...) Francesco Pedraglio ISBN: 978-1-906012-45-8 Price: £12.00</p>	<p>The Dark Object (Second edition) Katrina Palmer ISBN: 978 1-906012-22-9 Price: £9.95</p>	<p>The Curve of Forgotten Things Mark Geffriaud ISBN: 978-1-906012-33-5 Price: £8.00</p>	<p>Auras and Levitations (Special Edition 2, Levitations) Susan Hiller ISBN: 978-1-906012-07 6 Out of Print</p>
<p>Goats (Untitled 8), Diab Alkarssifi, Lebanon 1976, 1979, Drift Resolution Series 2013-14 (Special Edition Print) Ania Dabrowska Edition of 30 Price: £285</p>	<p>go to reception and ask for Sara in red felt tip Holly Pester ISBN: 978-1-906012-66-3 Price: £12.00</p>	<p>Dear Reader Jane Rolo & Camilla Wills (eds.) ISBN: 978-1-870699-63-2 Price: £3.50</p>	<p>Sketches of Universal History Compiled From Several Authors by Sarah Pierce Sarah Pierce & Rike Frank (ed.) ISBN: 978-1-906012-37-3 Price: £15.00</p>	<p>The Masterplan Stephen Hodge ISBN: 978-1-906012-38-0 Price: £12.00</p>	<p>79.89.09. Slavs and Tatars ISBN: 978-1-906012-35-9 Price: £5.00</p>
<p>No Place to Swim, Caracalla Family’s Backyard, Baalbeck, Lebanon, Diab Alkarssifi 1989 (Special Edition Print) Ania Dabrowska Edition of 15 Price: £585</p>	<p>Head Mo-Leeza Roberts ISBN: 978-1-906012-67-0 Price: £9.95</p>	<p>You are of vital importance Sarah Tripp ISBN: 978-1-906012-54-0 Price: £12.00</p>	<p>The Artist Book (Special Edition) Laure Prouvost ISBN: 978-1-906012-44-1/S Out of Print</p>	<p>More Sex, More Violence, More Copyright Violation! (Limited Edition Print) Stewart Home Edition of 50 Price: £96</p>	<p>The Happy Hypocrite: WHAT AM I?, issue 5 Maria Fusco (ed.) ISBN: 978-1-906012-24-3 Out of Print</p>
<p>Now Leaves Michael Dean ISBN: 978-1-906012-71-7 Out of Print</p>	<p>The Unspeakable Freedom Device Jennet Thomas ISBN: 978-1-906012-68-7 Price: £12.00</p>	<p>Youth Administrator (Limited Edition Print) Sarah Tripp Edition of 25 Price: £96.00</p>	<p>Friendship of Nations: Polish Shi’ite Showbiz (First Edition) Slavs and Tatars ISBN: 978-1-906012-42-7 Out of Print</p>	<p>A Poster Project (Special Edition) Jonathan Monk Edition of 45 Price: £150</p>	<p>Auras and Levitations (Second edition) Susan Hiller ISBN: 978-1-906012-07-6 Price: £12.00</p>
<p>The Measure of Reality Maija Timonen ISBN: 978-1-906012-69-4 Price: £9.95</p>	<p>2014</p>	<p>2013</p>	<p>The Happy Hypocrite: Freedom, issue 6 Lynne Tillman (ed.) ISBN: 978-1-906012-50-2 Price: £8.00</p>	<p>The Ice Cream Empire Kit Poulson ISBN: 978 1-906012-34-2 Price: £8.00</p>	<p>Blood Rites of the Bourgeoisie Stewart Home ISBN: 978-1-906012-23-6 Out of Print</p>
<p>UR... A Practical Guide to Unconscious Reasoning Marcus Coates ISBN: 978-1-90601-261-8 Out of Print</p>	<p>Move...ment Federica Bueti (ed.) ISBN: 978-1-906012-49-6 Price: £8.00</p>	<p>The Night Michèle Bernstein ISBN: 978-1-906012-52-6 Out of Print</p>	<p>Double Centre Charles van Otterdijk ISBN: 978-1-906012-60-1 Price: £15.00</p>	<p>Vox Populi, London Fiona Tan ISBN: 978-1-906012-39-7 Price: £11.95</p>	<p>HOE# 999: Decennial Appreciation and Celebratory Analysis Jarett Kobek ISBN: 978-1 906012-21-2 Price: £8.00</p>

The Dark Object (First edition)
Katrina Palmer
ISBN: 978-1-906012-22-9
Out of Print

Faker Drinker Soldier Heiress
Clunie Reid
ISBN: 978-1-906012-26-7
Price: £17.95

Vox Populi, Switzerland
Fiona Tan
ISBN: 978-1-906012-28-1
Price: £11.95

We Are Behind
Emily Wardill & Ian White
ISBN: 978-1-906012-27-4
Price: £15.00

2009

Teignmouth Electron
(Paperback edition)
Tacita Dean
ISBN: 978-1-906012-13-7
Price: £14.95

Teignmouth Electron
(Special Edition)
Tacita Dean
ISBN: 978-1-906012-13-7/SE
Price: £450.00 (Inc VAT)

**The Happy Hypocrite:
A Rather Large Weapon, issue 4**
Maria Fusco (ed.)
ISBN: 978-1-906012-15-1
Price: £8.00

**The Happy Hypocrite:
Volatile Dispersal: Speed
and Reading, issue 3**
Maria Fusco (ed.)
ISBN: 978-1-906012-11-3
Price: £8.00

**Volatile Dispersal:
A Festival of Art Writing Primer**
Maria Fusco (ed.)
ISBN: 978-1-906012-25-0
Out of Print

All Books
Liam Gillick
ISBN: 978-1-906012-1-5
Price: £15.00

All Books
(Special Edition)
Liam Gillick
ISBN: 978-1-906012-17-5/SE
Price: £375.00

What’s My Name?
Karl Holmqvist
ISBN: 978-1-906012-18-2
Out of Print

What’s My Name?
(Special Edition)
Karl Holmqvist
ISBN: 978-1-906012-18-2/SE
Price: £500

Rape New York
Leo Jana
ISBN: 978-1-906012-14-4
Price: £8.00

Falling into Place
Heather & Ivan Morison
ISBN: 978-1-906012-09-0
Price: £12.95

**Fair Use
(Notes from Spam)**
Graham Parker
ISBN: 978-1-906012-04-5
Price: £14.95

Rex Reason
(Special Edition)
Simon Patterson
ISBN: 978-1-870699-13-6/SE
Price: £295

Bubble Entendre
Mark Waugh
ISBN: 978-1-906012-12-0
Price: £8.00

2008

Feature: Reconstruction
Shezad Dawood
ISBN: 978-1-906012-08-3
Price: £14.95

**The Happy Hypocrite:
Hunting and Gathering, issue 2**
Maria Fusco (ed.)
ISBN: 978-1-906012-10-6
Price: £8.00

**The Happy Hypocrite:
Linguistic Hardcore, issue 1**
Maria Fusco (ed.)
ISBN: 978-1-906012-01-4
Price: £8.00

**Gest: Laboratory
of Synthesis #1**
Robert Garnett
& Andrew Hunt (eds.)
ISBN: 978-1-870699-96-9
Price: £9.95

Auras and Levitations
(Special Edition 1, Auras)
Susan Hiller
ISBN: 978-1-906012-07-6
Out of Print

Auras and Levitations
(First edition)
Susan Hiller
ISBN: 978-1-906012-07-6
Out of Print

Err
(Eighth edition)
David Shrigley
ISBN: 978-1-870699-22-8
Price: £10.95

Kidnapping Mountains
Slavs and Tatars
ISBN: 978-1-906012-19-9
Out of Print

**Strategic Questions #2:
Has Man a Function in Universe?**
Gavin Wade
ISBN: 978-1-870699-88-4
Price: £19.95

2007

**Letters 2004—2006:
Confirmation That You still
Exist I Respect Your Authority:
When Will It End; One London**
Martin John Callanan
ISBN: 978-1-870699-98-3
Price: £7.50

Proximity Machine
Rosalind Nashashibi
ISBN: 978-1-870699-89-1
Price: £12.95

Today in History/Tarihte Bugün
Ahmet Ögüt
ISBN: 978-1-870699-02-1
Price: £9.95

**Solution With String/
İP’LE ÇÖZÜM**
(Poster Edition)
Ahmet Ögüt
Edition of 1,000
Price: £5.00

**A Stellar Key
to the Summerland**
Olivia Plender
ISBN: 978-1-870699-86-0
Price: £11.95

3 Communiqués
Alun Rowlands
ISBN: 978-1-870699-91-4
Price: £12.00

**Not So Too Much
of Much of Everything**
NaoKo TakaHashi
ISBN: 978-1-870699-97-6
Price: £6.50

Vox Populi, Tokyo
Fiona Tan
ISBN: 978-1-906012-00-7
Price: £11.95

2006

**Alien Invaders:
A Guide to Non-Native
Species of the Britisher
Isles (Volume 1)**
Jacob Cartwright & Nick Jordan
ISBN: 978-1-870699-87-7
Price: £6.50

**Ice Blink:
An Antarctic Essay**
Simon Faithfull
ISBN: 978-1-870699-92-1
Price: £14.50

**The So-Called Utopia
of the Centre Beauborg:
An Interpretation**
Luca Frei
ISBN: 978-1-870699-99-0
Out of Print

**So You Want to
Send a Contribution
About Communism**
Wu Ming
Edition of 1,000
Price: £5.00

Err
(Seventh edition)
David Shrigley
ISBN: 978-1-870699-22-8
Out of Print

Vox Populi, Norway
Fiona Tan
ISBN: 978-1-870699-90-7
Price: £11.95

Vox Populi, Sydney
Fiona Tan
ISBN: 978-1-870699-94-5
Price: £11.95

**Make Everything New —
A Project on Communism**
Grant Watson, Gerrie van Noord
& Gavin Everall (eds.)
ISBN: 978-1-870699-93-8
Price: £15.99

2005

**Folk Archive:
Contemporary Popular
Art from the UK**
(First edition)
Jeremy Deller & Alan Kane
ISBN: 978-1-870699-81-5
Price: £14.95

**Bureau of the Centre
for the Study of Surrealism
and its Legacy**
(First edition)
Mark Dion
ISBN: 978-1-870699-80-8
Out of Print

Lost in Space
Andrew Dodds
ISBN: 978-1-870699-76-1
Price: £6.95

Sheikh ‘n’ Vac
Yara El-Sherbini
ISBN: 978-1-870699-82-3
Price: £5.99

Head in the Railings
Siôn Parkinson
ISBN: 978-870-699-77-8
Price: £6.00

I’ll Get My Coat
Sukhdev Sandhu & Usman Saeed
ISBN: 978-870-699-84-6
Price: £6.95

Remixed Water
Lawrence Weiner & Ned Sublette
ISBN: 978-1-870699-79-2
Price: £9.99

**Suitcase Body
is Missing Woman**
Eva Weinmayr
ISBN: 978-1-870699-77 8
Out of Print

2004

Voicing the Vagina
(Special Edition)
Fabienne Audéoud
& John Russell
ISBN: 978-1-870699-78-5/SE
Out of Print

The Ring Mechanism
Neil Chapman
ISBN: 978-1-870699-71-6
Price: £5.00

Urban/Wild
Nathan Coley
ISBN: 978-1-870699-67-9
Price: £12.50

The Uses of Literacy
(Second edition)
Jeremy Deller
ISBN: 978-1-870699-38-9
Out of Print

**Put About:
A Critical Anthology
on Independent Publishing**
Maria Fusco & Ian Hunt (eds.)
ISBN: 978-1-870699-70-9
Out of Print

Airdrop
Jennifer Gabrys
ISBN: 978-1-870699-72-3
Price: £6.50

Cover Version
Jonathan Monk
ISBN: 978-1-870699-74-7
Out of Print

Why and Why Not
Mark Titchner
ISBN: 978-1-870699-75-4
Price: £10.00

You Hear a Joke about Yourself and You Join in the Laughter
(Limited Edition Print)
Mark Titchner
Edition of 100
Price: £300

2003

I Know Where I’m Going: A Guide to Morecambe and Heysham
Michael Bracewell & Linder
ISBN: 798 1-870699-61 7
Price: £10.95

Beyond Reason: Ordure
Stuart Brisley
ISBN: 798 1-870699-69 3
Price: £10.95

Magazine
Mike Nelson
ISBN: 978-1-870699-62 4
Price: £20.00

Frances Stark: Collected Writing: 1993–2003
Frances Stark
ISBN: 978-1-870699-63 1
Out of Print

2002

Romanov
Adam Chodzko
ISBN: 978-1-870699-51 8
Price: £9.95

Literally No Place
Liam Gillick
ISBN: 978-1-870699-66 2
Out of Print

Auto Roto Font
Mark Hosking
ISBN: 978-1-870699-68 6
Price: £14.50

Audit
Lucy Kimbell
ISBN: 978-1-870699-60 0
Price: £9.95

Trying to get in between
Maria Lindberg
ISBN: 978-1-870699-64-8
Price: £20.00

Active Genital
Chad McCail
ISBN: 978-1-870699-54 9
Price: £16.00

Ott’s Sneeze
Lawrence Norfolk & Neal White
ISBN: 978-1-870699-52-5
Price: £9.95

Spring Snow: A Translation
Alison Turnbull
ISBN: 978-1-870699-59 4
Out of Print

2001

Progressive Disorder
Christine Borland
ISBN: 978-1-870699-53 2
Price: £17.50

Reading Karl Marx
Rainer Ganahl
ISBN: 978-1-870699-57 0
Price: £7.50

Of Lives Between Lines
Daniel Jewesbury
ISBN: 978-1-870699-58 7
Price: £7.50

Mobile Vulgus
Christian Nold
ISBN: 978-1-870699-65 3
Price: £7.50

small gold medal
Elizabeth Price
ISBN: 978-1-870699-47 1
Price: £12.95

2000

Diamond Sea
Doug Aitken
ISBN: 978-1-870699-46 4
Out of Print

Rule Book
Angela Bulloch
ISBN: 978-1-870699-44 0
Out of Print

Erasmus is Late
(Second edition)
Liam Gillick
ISBN: 978-1-870699-17-4
Out of Print

After the Freud Museum
(Paperback Edition)
Susan Hiller
ISBN: 978-1-870699-48 8
Price: £100.00

Material: Public Works – The Bridge
Thomas Hirschhorn
ISBN: 978-1-870699-55 6
Price: £7.50

15 Lombard St.
Janice Kerbel
ISBN: 978-1-870699-45 9
Out of Print

First I was afraid, I was petrified
Harland Miller
ISBN: 978-1-870699-50 1
Price: £9.95

Meeting #13
Jonathan Monk
ISBN: 978-1-870699-49 5
Price: £1.00

The Contemporary Picturesque
Nils Norman
ISBN: 978-1-870699-49 5
Out of Print

Hearing Things
Aaron Williamson
ISBN: 978-1-870699-42 6
Price: £12.50

1999

The Citizens
(Special Edition)
Nick Crowe
Edition of 1
Out of Print

Teignmouth Electron
(First edition)
Tacita Dean
ISBN: 978-1-870699-36 5
Out of Print

The Uses of Literacy
(First edition)
Jeremy Deller
ISBN: 978-1-870699-38 9
Out of Print

Feature Film
Douglas Gordon
ISBN: 978-1-879699 23 5
Out of Print

Seven Wonders of the World
Matthew Higgs (ed.)
ISBN: 978-1-870699-41 9
Price: £4.95

Smash This Puny Existence
Inventory
ISBN: 978-1-870699-39 6
Out of Print

Worldview
Emma Kay
ISBN: 978-1-870699-37 2
Out of Print

A Case of Hysteria
Sharon Kivland
ISBN: 978-1-870600 25 9
Price: £20.00

The Human Body
(Limited Edition Print)
David Shrigley
Edition of 150
Out of Print

The Architect & The Housewife
Frances Stark
ISBN: 978-1-870699-40 2
Out of Print

1998

Shup
Jordan Baseman
ISBN: 978-1-870699-35 8
Price: £7.95

Perfumed Head
Steve Beard
ISBN: 978-1-870699-30 3
Price: £9.95

The Palaver
Gad Hollander
& Andrew Bick
ISBN: 978-1-870699-28 0
Price: £9.95

The Palaver
(Special Edition)
Gad Hollander & Andrew Bick
ISBN: 978-1-870699-29 0/SE
Price: £55.00

L’Imaginaire
Sharon Kivland
Edition of 20
Out of Print

Globexpander
Paul Etienne Lincoln
ISBN: 978-1-870699-26 6
Out of Print

Under Hempel’s Sofa
Virgil Tracey
ISBN: 978-1-870699-31 0
Price: £9.95

1997

Marx Angels
Pavel Büchler
ISBN: 978-1-870699-33 4
Price: £4.50

Here, There and Everywhere
(Special Edition)
David Bunn
Edition of 100
Out of Print

Library Relocations
Ian Hunt
ISBN: 978-1-870699-34 1
Price: £9.95

The Brazen Oracle
Mel Jackson
ISBN: 978-1-870699-32 7
Out of Print
Diary of a Steak
Deborah Levy
ISBN: 978-1-870699-29 7
Price: £6.95

The World and its Inhabitants
Paul Etienne Lincoln
ISBN: 978-1-870699-26 6
Price: £15.00

1996

Rehearsal of Memory
Graham Harwood
ISBN: 978-1-870699-27 3
Price: £23.50

Confessions
Jeremy Millar
ISBN: 978-1-870699-21 1
Price: £6.95

Book Works: A Partial History and Sourcebook
Jane Rolo & Ian Hunt (eds.)
ISBN: 978-1-870699-20 4
Price: £13.50

Err
(Original Edition, 1996)
David Shrigley
ISBN: 978-1-870699-22 8
Out of Print

Unhinged
Sam Taylor-Wood
ISBN: 978-1-870699-24 2
Out of Print

Itinerant Texts
Various Contributors
Out of Print

1995

The Blindings
Brian Catling
ISBN: 978-1-870699-18 1
Price: £9.95

Erasmus is Late
(First edition)
Liam Gillick
ISBN: 978-1-870699-17 4
Out of Print

After the Freud Museum
(First edition)
Susan Hiller
ISBN: 978-1-870699-19 8
Out of Print

Residue (left over)
Susan Hiller
Edition of 10
Out of Print

1994

J'appelle un chat un chat
Sharon Kivland
Edition of 10
Out of Print

Mes Tendresses
Sharon Kivland
Edition of 9 unique copies
Out of Print

Two Oxford Reading Rooms
Joseph Kosuth
ISBN: 978-1-870699-14 3
Out of Print

Two Oxford Reading Rooms
(Special Edition)
Joseph Kosuth
ISBN: 978-1-870699-14-3/SE
Price: £150

Two Oxford Reading Rooms
(Poster Edition)
Joseph Kosuth
Unsigned with an edition of 50
signed copies
Price: £50.00

Simon Patterson
Rex Reason
ISBN: 978-1-870699-13-6
Price: £6.00

J'appelle un chat un chat
(Video)
Shelagh Wakely
Edition of 10

1993
**My Book, The East London
Coelacanth, Sometimes Called,
Troubled Waters; The Story of
British Sea-Power**
Jimmie Durham
ISBN: 978-1-870699-12-9
Out of Print

**My Book, The East London
Coelacanth, Sometimes Called,
Troubled Waters; The Story of
British Sea-Power** (Special Edition)
Jimmie Durham
ISBN: 978-1-870699-12-2
Out of Print

Supplement
Avis Newman
Edition of 70
Price: £150

Me
Chris Newman
Edition of 27
Out of Print

**Lost Volume:
A Catalogue of Disasters**
Cornelia Parker
ISBN: 978-1-870699-10-5
Out of Print

1992
**The Price of Words,
Places to Remember 1-26**
Lily Markiewicz
ISBN: 978-1-870699-09-9
Price: £15.50

**Book No. 2: The Moon
and Stars** (Special Edition)
Chris Newman
Edition of 17
Out of Print

1991

**Reading the Glass:
Management of the Eyes,
Moderation of the gaze**
Charles Barber, Sharon Kivland
& Conrad Leyser

ISBN: 978-1-870699-08-2
Out of Print

Colored People
Adrian Piper
ISBN: 978-1-870699-07-5
Out of Print

1990

If Road Was Rubber
(Special Edition)
Chris Newman
Edition of 20
Out of Print

Notable Days
Pavel Büchler
ISBN:978-1-870699-03-7
Price: £12.50

The Stumbling Block, Its Index
Brian Catling
ISBN: 978-1-870699-05-1
Out of Print

The Stumbling Block, Its Index
(Special Edition)
Brian Catling
ISBN: 978-1-870699-05-1
Out of Print

Guidelines to the System
Verdi Yahooda
ISBN: 978-1-870699-04-4
Price: £25.00

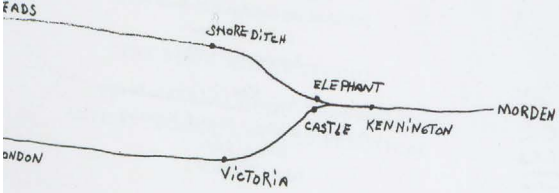
1987

Very Food
Silvia Ziranek
ISBN: 978-1-870699-01-3
Out of Print

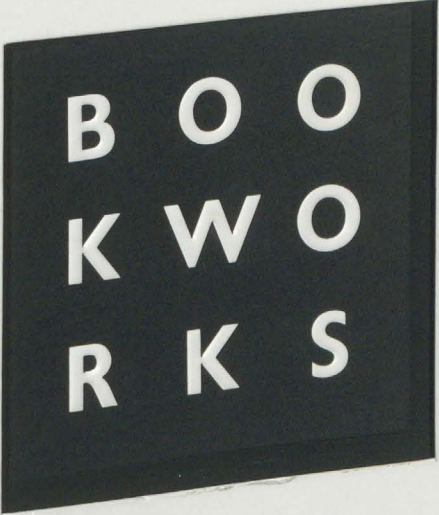
38

BOOK WORKS
A PARTIAL HISTORY AND SOURCEBOOK

ou through your own ability to
r. This line goes south, because I am
alent of 'up' on the paper. (if this
the line "Bon jour!")



Edited by Jane Rolo and Ian Hunt
Book Works 1996



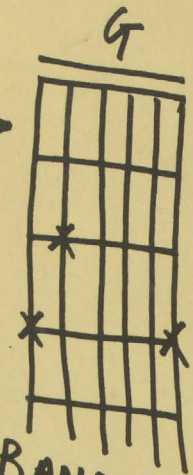
ABOUT: A CRITICAL ANTHOLOGY ON INDEPENDENT PUBLISHING



THIS IS A CHORD



THIS IS ANOTHER



THIS IS A THIRD

NOW FORM A BAND

ects

A Projects is
ne suggests,
g site that
production.
This direction
l conversations.
s Gavin
d respectively
the integrity
ia Projects'
lly dialogical:
rial projects
ganise and
ationale for
ts leads to
responses and
d product

ures have
traditional,
ied journals
binding and
publication that
etween existing
ce the product
ion of spatial
exploring systems
curating.

Projects'
nbedding
of production
could be
gressive
agation.
publication is
his publication
the 2004 Atopia
F (Blaffer
the work of
Mark, Jonathan
The physical
o that of an
ources oriented
ojects in
cultural
of the dispersed
curatorial
n both form
upon the ideas
on includes
ch of the
e commissioned
and historical
posed to
). The
t historical
art, a fictive
into the
e conceptualism
lson and
ed in existing
persed

by means of a web i
inset.html), which
submission. Throug
distribution and au
inwards the circum
these texts in difl
asserts their autor
unexpected contexts
of this issue exist
contexts, and image

Atopia Projects cor
and curatorial pro.
conversations with
of participants an
product, Atopia Pro
between discussion

Gavin Morrison & Fi

A Sourcebook on
INDEPENDENT ART PUBLISHING
1999-2009

KIOSK Modes of Multiplication
Ch. Keller M. Lailach (Eds.)
A Sourcebook on Independent
Art Publishing 1999-2009

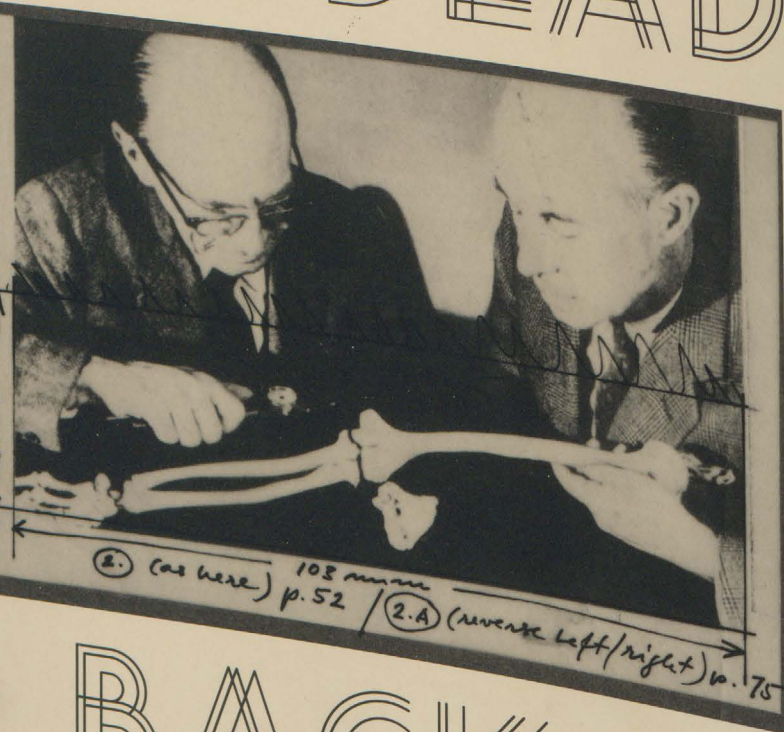
KIOSK Modes of Multiplication
Ch. Keller M. Lailach (Eds.)
A Sourcebook on Independent
Art Publishing 1999-2009

Modes of Multiplication

S M
B Kunstbibliothek
Staatliche Museen
zu Berlin

JRP|Ringier | Kunstbibliothek St

BRING THE DEAD



BACK TO LIFE

the historic beginning
is that continuity
ble beginning is this
ginning of *Again, A*
n 2009, and some
we produced with
ught the first twenty-
e things you leave
e time as wanting to
e also decided to open
ource on our website.
er. And each project
you put up there,
oly more interested in
se to uncover.

to know which begin-
he past — historically,
ook Works is in
s. Artists' books, for

n time, because I
s been quite reluctant
minute you define it,
artist's book is. It's as
I always thought that

blematic because we
iters or editors. This
,⁴ Brian is described
ed a poet. So the min-
r than opening it up.

because it's not just
nances, installations,

BOOKWORKS
No. 3 Arch/Green Dragon Court, Borough Market, London

BOOK WORKS is a new venture, started by bookbinders keen to increase awareness of the book in contemporary art.

BOOK WORKS will promote closer contact and collaboration between writers, artists, designers, typographers, printers, paper makers and bookbinders—anyone with an interest in the book. A lively programme of exhibitions, workshops, seminars and events will be initiated, creating projects and providing a discussion and exchange of ideas.

BOOK WORKS occupies a railway arch on Southwark Cathedral. 2 minutes walk from Station and Underground.
BOOK WORKS will be open Wednesday to 10 a.m. to 6 p.m.

Exhibitions
Exhibitions will take a closer look at different aspects of the art and craft of making books. A series of seminars and events are being organised in conjunction with the shows to encourage a discussion.
BOOK WORKS plans to tour shows and its exhibitions. A library of books and its books, catalogues, slides etc. is being built available for study purposes.

Talks and Workshops
Throughout the year talks, short courses and many different subjects of interest to BOO will be organised.

Support for Book Works
Friends of BOOK WORKS will be encouraged and to be actively involved in the development of its support and development.

Friends will have:

- opportunities to exhibit
- priority booking for work
- invitations to all open
- opportunities to submit reference material to library
- access to BOOK WORKS place and study centre
- representation on BOO committee
- BOOK WORKS' new

Future Plans
When BOOK WORKS is established, the place will be a daily reality. This space will be used for a daily reality, handling commissioned work, and undertake commissioned work and projects.

If you wish to become a friend of BOOK WORKS, please complete and return this form to BOOK WORKS, Arch/Green Dragon Court, Borough Market, London.

Please complete in BLOCK CAPITALS

Tick appropriate box: Student rate ☐ (R)

Please let us know if you would be prepared to make a donation of £ ☐ Give time/skill

Other expertise (e.g. office skills, publicity etc.)

Information to be sent to:

Name _____

Address _____

Signature _____

Cheques made payable to BOOK WORKS

We need your support, help by joining in development depends on your support

Staff and Trustees

Publishing:

Gavin Everall (Co-Director)
Louisa Bailey
Ruth Harrison
Lizzie Homersham
Paul Sammut
Tamar Shlaim

Studio:

Rob Hadrill (Co-Director)
Jan Burgess
Andy Clark
Annette Friedrich
Kathryn Rushe
Ruth McCann

Guest Editors:

Erica Scourti (*The Happy Hypocrite*, issue 11)
Maria Fusco (*The Happy Hypocrite*, Founding Editor, *Dialecty* series Editor)
Hannah Black (*Contact* series)
Bridget Penney (*Interstices* series)

43

Book Works Board of Trustees:

Karen Brown
Teresa Drace—Francis
Ron Henocq
Lisa Le Feuvre
Michael Mack
Isadora Tharin (Chair)
Gerrie van Noord

Thank you to departing trustees
Reema Khan and Katrina Palmer

Friends, Supporters and Patrons

Founding and Artist Patrons:

Tacita Dean
Mark Dion
Liam Gillick
Susan Hiller (1940–2019)
Jonathan Monk
Simon Patterson
Laure Prouvost
Fiona Tan

Supporters and Friends (past and present):

Åbåke
Victoria Ambrosetti
Matthew Appleton
Vivien Ashley

Jordan Baseman
Steve Beard
Erica Bolton
Christopher Breward
Sue Brind
Stuart & Maya Brisley
Kathryn Brown
Stephen Bury
Philip Davies
Shezad Dawood
Sara De Bondt
Jeremy Deller
Diversity Art Forum
Nicky Gillibrand
Douglas Gordon
Nav Haq
Joerg Hartmannsgruber
Jonathan Harvey
Jonathan Hope
Ian Hunt
Elizabeth James
Simon Josebury
Rob La Frenais
Patrick Lears
Alison Light
Michael Mack
Francis McKee
Beatriz Milhazes
Fraser Muggeridge
David Osbaldeston
Lisa Panting
Brian Pommery
Jasmine Raznahan
Clunie Reid
Alun Rowlands
Caz Royds & Max Eilenberg
David Shrigley
Katie Simmons
Polly Staple
Mark Titchner
Gerrie Van Noord
& David Hubbard
Sara Wajid
Vera Wallace Hadrill
Marina Warner
Judith Williamson

And those who wish
to remain anonymous.

Circle of Supporters:

All those who have supported
our *Contact* series

Founding Business Supporters:

Artwords
CostinPank
DeckerSnoeck Printers
John Purcell Paper

Funded by

Book Works is a National
Portfolio Organisation of Arts
Council England and would like
to thank them and the following
for their support towards our
recent and forthcoming projects
and publications.

ADN Galeria, Barcelona
Art on the Underground,
Transport for London
Carlier/Gebauer Gallery, Berlin
Catalyst Evolve, Arts
Council England
Creative Scotland
Edinburgh College of Art
Edinburgh Sculpture
Workshop Gallery
Galerie Polaris, Paris
Galerie Nathalie Obadia,
Paris & Brussels
Glasgow School of Art
Hospitalfield, Arbroath
Lisson Gallery, London Mosaic
Rooms, and The A. M. Qattan
Foundation M HKA, Museum of
Contemporary Art, Antwerp
The Common Guild, Edinburgh
The Elephant Trust
Third Line Gallery, Dubai

Contact

Book Works
19 Holywell Row
London
EC2A 4JB

Book Works Publishing
Tel +44 (0) 20 7247 2203
Tel +44 (0) 20 7247 2540

Distribution UK:

Paul Sammut at Book Works
paul@bookworks.org.uk

Distribution Europe and ROW:

Sandra Luis at Idea Books
sandra@ideabooks.nl

Press and Marketing:

Tamar Shlaim at Book Works
tamar@bookworks.org.uk

Book Works Studio

Tel +44 (0) 20 7247 2536
Tel +44 (0) 20 7247 2540

Studio Director

Rob Hadrill
rob@bookworks.org.uk

Studio Manager

Jan Burgess
jan@bookworks.org.uk

Catalogue

Information compiled by:

Paul Sammut
Jane Rolo
Gavin Everall
Lizzie Homersham

Designed by:

Rosie Eveleigh
with Anna Moschioni

Printed by:

Raddraaier, Amsterdam



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Acknowledgments from Jane Rolo

As one of the founding Directors of Book Works I would like to take this opportunity to thank everyone I've worked with during the 35 years of my time at Book Works. It has been an enormous privilege to work with such a wide range of talented and creative individuals to help shape the organisation Book Works has become today. Thank you to all the artists, writers, editors, curators and printers; thank you to the readers, booksellers, collectors, librarians, and art organisations; thank you to the funders, patrons, supporters; and thank you to all my work colleagues — past and present for making it such a special organisation to be a part of. Without all of you Book Works could never have continued in the way it has — and I'd like to wish the organisation and everyone involved in forthcoming projects the very best for the future.