

UNBOUND: paula roush, Jo Milne, David Faithful, Print City

Herbert Read Gallery UCA Canterbury Oct 20- Nov 9 2017

Open from 10am to 6pm Monday to Friday New Dover Road Canterbury Kent CT1 3AN

The exhibition comprises works of four artists who work within the boundaries of the Artist Book, outlining the diverse nature of the book format, from sequential narrative to mapping and code to installation and interactive pieces. The common thread of the book is also expressed in the artist's production methods through various print methods and sequencing within their work.

paula roush

Central to my work are the selection and publication of images in a variety of media, ranging from photobooks to photo-texts, newspapers and multiples. I am interested in the politics of collecting and archiving and look for intersections of memories and historical narratives. In this exhibition I combine my own photobooks and works by other publishers. The sources are diverse and include my own collection, the *Found Photo Foundation* and other photographic archives and pamphlets, which are re-contextualised through fieldwork and oral history. The works take the visitor on a journey through varied published formats playing with multiplication, collage and decomposition as methods of working that reflect upon notions of authenticity, authorship and the aura of the technologically reproduced work of art.

By the gallery entrance, a museological display case contains *The Beauties of Decomposition*, collaboration with Michael Hampton. Concept-specific paper is a refined substrate in the world of the artists' book. The logic of the work is materially inscribed in the fibres of handmade paper. In the case of *The Beauties of Decomposition*, the paper's meaning is derived from 'The Book Dispersed' project. This special edition contains a paper specimen composed of pulp from the abortive funding application for 'The Book Dispersed' an exhibition devised by the collective Media Instaveis/Unstable Media I am part of, blended with pulp from Michael Hampton's magnum opus *Unshelfmarked: Reconceiving the artist's book* (author's copy), together with extra pulp from Samuel Smiles's *Self-Help* (a print on demand copy purchased on eBay). The book, dedicated to the late Auto-Destructive artist and activist Gustav Metzger, is a work about dispersion in the form of a conversation between scattering and collecting/organizing.

At the centre of the exhibition are four new editions of *Flora McCallica*. These works- two hanging installations and two books on display tables- have historical and biographical references, mixing orphan photographs dated 1958 found in the Lisbon flea market, and botanical specimens from an herbarium dated 1920s discarded by the London Kew Gardens. Like pieces of evidence altered by the passage of time, the silkscreen and stone lithography prints have stains and patterns that are unique to each print.

Another work recreated for this exhibition is *Participatory architectures (how to build your own living structures)*, a work inspired by the outdated remains of a 20th century architectural utopia, a village developed as part of national housing project code-named SAAL, the experimental programme of peoples' right to place emerged in the short experience of participatory democracy during the Portuguese revolution. The sculpture includes two oversize book covers referring to the Self-build movement in Portugal and the USA, and the newspaper *Participatory architectures* documenting a SAAL village facing demolition.

Areopagitica (Milton's Nose) is a table assemblage with self-published newspaper and clay noses created by students at St. Paul's School ceramic studios. Through collage, studio portraiture and found material, the work references two earlier self-published pamphlets: John Milton's 1644 *Areopagitica* and David Bomberg's 1919 *Russian Ballet*.

Jo Milne

My work explores the invisible architectures and patterns that reverberate within our world, the patterns and underlying structures of codes, language or

communication. I consider the visual resonance of different forms of sequencing, translating braille, pianola scores and fractal sequencing into artistic representations. These representations confronted the digital with the material, in forms where binary references collide with their material translation into paint. Where a haptic and sensory awareness is brought into the equation of vision.

My work concentrates on how methods used by scientists to visualise the invisible can be applied to artistic representations. In particular, how the invisibility of the abstract hypotheses developed within the fields of contemporary physics could be interpreted as tangible forms. The work establishes a dialogue with the repetition and algorithmic sequencing used by contemporary physicists to investigate and reveal the hidden dimensions of our universe. It responds to the propositions of string theory and the multiverse, propositions that are, as yet, unverifiable or invisible. Given the resistance of such theories to empirical proof, my interest lies in responding to the speculative nature of science as a process that questions how we see and understand the world around us. Merging digital processes with the hand-drawn, my work plays with translation, carpentry, and catastrophe, so as to suggest without describing aspects of the world that lie beyond the naked human eye.

David Faithful

INKUBATOR IV aims to broaden exposure and accessibility of the gallery viewer to the interconnected genres of Artists Books, Prints and Multiples, while satisfying one of the fundamental challenges associated with the 'printed' artefact. What particular gallery environment or space can best represent the intentions of the artist and disseminate the particular conceptual and emotive qualities of their artwork, particularly in relation to the often misunderstood form of the Artist's Book?

With some of the key elements of these 'editioned' art-objects being accessibility and tactility, how can the artist/maker justify the normal curatorial practice of encapsulating these pieces behind glass, in a display case or at best handled with sterile white gloves under the watching eye of an invigilator? The concept behind Inkubator is to classify the selected works according to three distinct but inter-related 'room' themes – The Study, The Log Cabin and The Landscape, with the Artists' Books presented on open display and available to be handled by the gallery visitors. This allows a refreshingly direct, hands-on experience and thereby maintains the intentions of the artists in adopting these non-hierarchical visual formats of the Artist's Book.

Print City

The Print City team created a factory production line in the former DC Thomson printworks at West Ward Works, Dundee, to silkscreen print a series of monochrome designs and patterns onto hundreds of cardboard surfaces that were subsequently cut and built into an evolving installation to ultimately occupy the 'factory floor'. As the city took shape, visitors were invited to walk through the streets and explore the structures, surfaces and images – to participate in the production and interact with the artists. The work in its entirety was also intended as a platform or backdrop for further interaction and activity – and to this end, there were also several interventions by other artists and artists groups. The construction was based on a set of several interlocking geometric/architectural shapes that have a playful association with children's games. The surface designs were compiled and collaged from a multitude of drawings and illustrations created by participants of all ages in a series of public workshops at the DJCAD's Visual Research Centre at DCA earlier in the year. Participants were asked to draw their own visions of the city – their personal experiences of the buildings and structures that form their environment, as well as their imagined possibilities of what the city might be in future.