

Egidija Čiricaite holds a Visual Arts (Book Arts) MA, from Camberwell College of Art, UAL. Her work is held at numerous private and museum collections including the V&A Museum, Museum Meermanno (Amsterdam, Holland), Centre International de Poesie (Marseille, France), National Museum of Wales, Museum of Fine Art (Boston, USA).

Damnatio memoriae is the Latin phrase meaning "condemnation of memory" in the sense of a judgment that a person must not be remembered. It was a form of dishonour that could be passed by the Roman Senate upon those, who brought discredit to the Roman State. The result was - to erase someone from history.

Damnatio Memoriae is a generic title that refers to the body work Čiricaite has produced during her MA Book Arts studies at Camberwell College of Arts, London. The pieces range from ceramics and bronze to book art, photography and drawing. The works were inspired by old Soviet books published in 1944-1978, that had been found stacked in a wheelbarrow ready for burning. The current *Damnatio Memoriae* display features a ceramic book and a triptych of three artists' books: "Mikučio vargai" (Sorrows of Mikutis), "Ugnies žiede" (In the Ring of Fire) and "Kalvio Ignoto teisybė" (The Truth of Blacksmith Ignotas), in reference to the original books that were fired as part of the project.

www.egidija.com

Collective Investigations (Egidija Čiricaite, George Cullen, Chris Gibson) is a London based artists' collective, interested in experimental publishing, book history and book culture. On the premise that books are tools through which we can view the world in a different way, they are guiding the viewer's attention to the book and then through it, into the warped space beyond, inviting us to consider the systems of perception as part of our relationship with the surrounding environment. *And all we are left with is the world* is comprised of three artists' books and one window text. The books feature quotes, each on the nature of perception; they also include viewing devices to encourage readers to look out and to question the ubiquitous aspects of their experience and the authenticity of their umwelt.

Between the one hand and another explores the idea of book as a physical and tactile object, heavily embedded with clichés, assumptions, private memories and feelings. The video presents a collage of thoughts by regular visitors to the Tate South Lambeth library, who were asked to close their eyes and to talk about a book placed in their hands. Each response reflects on their private histories with books as well as stereotyped references to book culture, both merged with newly discovered sensual qualities of book as an object: an object in space and in memory.

<http://collectiveinvestigations.tumblr.com/>

London based artist **Justin Coombes** holds an MA from Goldsmiths and a PhD from the Royal College of Art. He is a lecturer at the Ruskin School of Fine Art, Oxford and his work has been exhibited extensively in Galleries and public spaces.

The art of Justin Coombes makes poetic connections between the mental and physical landscapes of his real and imagined characters. Most of his work uses photography and text and plays on the complicated relationship between word and image. But his practice also encompasses drawing, publishing, performance and film. He occasionally curates projects, writes essays and collaborates with other artists and writers. His key themes are memory, rhyme and love...

<http://justincoombes.com/>

Art in a Bookshell Artists' practices

New Zealand-born artist **Jane Grisewood** holds a Masters and a PhD from Central Saint Martins where she also teaches. Grisewood's practice, informed by her interest in science, is process-based and concerns time and transience, memory and movement. While working across media, drawing is key, with the line, repetition and duration recurring themes in her work, from performance to artist books. Books are an integral part of her practice where ideas are communicated in a portable and accessible way (as in *Line Journeys*) and complement work in other media (as *Black Light* prints). Her artist books have been acquired by many collections, including the Tate and V&A (London), MoMA and Brooklyn Museum (New York), SAIC (Chicago) and the Museum of Contemporary Art (Barcelona).
www.janegrisewood.com

Jane Hyslop's work explores her native Midlothian from a range of perspectives. She looks at natural, historical and social aspects of this area. Early work focused on the legacy left by the coal mining industry and more recent pieces look at earlier industries such as linen, which was of great importance to Scotland during the 18th century. She recently collaborated with another book artist, David Faithfull and writer Nicky Melville who are linked because they were all brought up in Dalkeith. *A68* is a boxed set of books and prints that explores the town with a particular focus on Dalkeith Estate and the famous Duke's Dyke that encircles it. This is used as a symbol of social division while plants; indigenous and exotic are a metaphor to emphasize this further.
www.janehyslop.com

Kaho Kojima is a London based artist whose work includes printmaking and illustration. She studied Graphic and Media Design and her interest has always been in visual storytelling. Kaho makes a variety of work incorporating printmaking - books, prints and cards. Her work has been exhibited in the UK, Denmark and Japan and is in public collections such as the TATE Library. Also she has provided works of art for several sites in CNWL NHS Foundation Trust.
<http://www.kahokojima.com/>

Rob McDonald is a senior lecturer at University for the creative Arts Canterbury whilst being a multi-disciplined artist/ designer working in contemporary Illustration and Fine Art. His work combines both graphic sensibilities of a visual narrative through complex structured images generated through silkscreen, collaged paintings whilst building an interaction between colour and mark making. The makeup of his work is derivative of our social conditioning which controls our values of taste, aesthetics and judgments. It also attempts to question the changing face of society from Social Housing and Town planning to our interaction within the nucleus of family values, looking at TV culture to the importance of play. *Le Harve* is an ongoing collaboration with **Tania McCormack**, based on an investigation of the architecture and the town planning of the Modernist French city of Le Harve.
<http://robmcdonald.tumblr.com/>

Christina Mitrentse is a multi- disciplinary London based artist known for constructing narratives and ensembles through processes of book-sculpture, drawing, screen-printing, and site-specific installations. Mitrentse has exhibited extensively in galleries, museums and public spaces internationally.

Art in a Bookshell Artists' practices

A montage of radical philosophy, popular novels, science books and art books that have formed Mitrentse's artistic identity over the last 15 years, the *METABOOK* offers a series of new printed pages that transcend any thematic organization. Each page is a visual statement on the cultural representation and fetishisation of ideologies, being primarily intended to make the viewers ponder on their 'text' of civilisation in crisis, and invite them to re-interpret their chosen beliefs.

The *METABOOK* references the Vorticism movement that can be cited in the history and development of the Artists' Book form. The angular prints and drawings of Vorticists, Wadsworth, Roberts and Lewis, that reveal images threatening to the very page that carries them, reflecting the fundamental urge of most book artists too: antagonism for the page, and thus the ancient sacerdotal role of the book as priestly tool.

The *Wounded Books* is an on-going sculptural series, conceived in 2008. Selected from the Wiener Library Collection, London, they reflect on the damage to humanity, the genocide and the loss of material knowledge. The selected books refer to Political Ideologies, the history of the labour movement, Linguistics, book excerpts from great historical trials, art books and history logs. The injured paperbacks have the solemn air of bibliographic relics, ex books that have been laid to rest after their absolute removal from circulation, codexes whose yellowing pages support content that has become epistemologically outmoded and fossilised. Here a bullet hole is as telling as an ISBN or shelfmark. Their 'deaths' also indicate that the book be it fact or fiction, stitched or hot glued is a foot soldier in the never ending war of ideas, by means of which humanity evolves.

www.christinamitrentse.com

Anne Rook has exhibited in the UK, France, Japan, Cuba and Slovenia. In 2000 she was commissioned to produce an outdoor installation for 'Riverside' East International, Norwich. In 2009 one of her books won the special jury prize in the 2009 Sheffield Artists' Book Prize. Her books are in several public collections: Victoria & Albert, Tate Britain, Poetry Library, South Bank, Bibliothèque Forney, Paris, Yale Centre for British Art.

The books on display are digitally printed and bound by hand. They represent an important aspect of her practice and are closely linked to other multimedia works, like the film shown. The main theme that runs through the work selected for this exhibition is the architecture of Shanty towns and questions the social and geographical conditions that dictate the form and shape of habitats in many parts of the world.

<http://www.annerook.net/>

paula roush /PR was born in Lisbon and lives and works in London. Her work operates in the expanded field of sculpture and publishing, positioning itself in relation to ongoing developments in photography, particularly the dialogue between analogue and digital. These concerns emerge in the play with photo collections combining found, orphan and DSLR-produced photographs for a critical, socio-political and aesthetic investigation of memory and its reproduction. There is an archiving 'ethos' at work in her installations, with tactics of accumulation and appropriation of the readymade. The art-historical framework is also permeated with gender issues as she aims to bridge the gap between biography, the everyday and the archive. msdm [mother sister daughter meow], is her platform for collaborative art practice, urban intervention and her imprint, msdm publications, under which she has published numerous titles.

Areopagitica (Milton's Nose) is dedicated to John Milton (1608 - 1674) who was a St. Paul's student. Milton wrote *Areopagitica* (1644) in defense of the unlicensed free press and was an early proponent of the self-publishing movement.

Art in a Bookshell Artists' practices

The assemblage *The past persists in the present in the form of a dream (domestic interior)* is part of the installation *The past persists in the present in the form of a dream (participatory architectures, archive and revolution)* based on the Apeadeiro village, part of the Portuguese self-build movement SAAL (1974-75).

Flora McCallica silkscreen prints are based on mixed media collage made of orphan photos (a set dated 1958 found in the Lisbon flea market) and a herbarium discarded by the London Kew Gardens (dated 1920s)

<http://www.msdm.org.uk/>

Rosie Sherwood is an artist, independent publisher and scholar. Her practice is driven by storytelling: a desire to tell stories, and explore the different ways those stories might be told. Taking an interdisciplinary approach, Sherwood's work includes photography, sculpture, text and explorations of the book, incorporation of each discipline's unique language and structure. In 2012 Sherwood founded her micro-press *As Yet Untitled* and launched *Elbow Room*, a cross-disciplinary arts journal and series of live events.

Sherwood graduated from Camberwell College of Art with an MA in BookArts in 2013. Her work is housed at the National Gallery of Scotland, The Poetry Library and Tate Library and Archive. She has taught at multiple institutions and she most recently was published by The Arts Library Journal and held her first solo exhibition.

www.ayupublishing.com

www.elbow-rooms.org

Abigail Thomas is an artist, currently living and working in London. She obtained a Visual Arts (Book Arts) MA, from Camberwell College of Art, UAL in 2012 and her work encompasses a variety of media.

In a time when the act of reading is changing significantly, the physical book as a mechanism for reading, is being brought into question. Thomas' practice is concerned with the book as machine, or reading machine, and bound up with an imagined escape from the page.

Interests in Bob Brown in particular and his own imagined reading machine have led her practical work to develop into a combination of written, live and visual practices. Through these practices she is currently examining how we read through machines and, in turn, how we interact with them. Using the physical page to describe or interrogate the way we read, especially through digital screens, and in so doing escaping or re-imagining the page as the conventional container for written language.

www.abigailthomas.co.uk