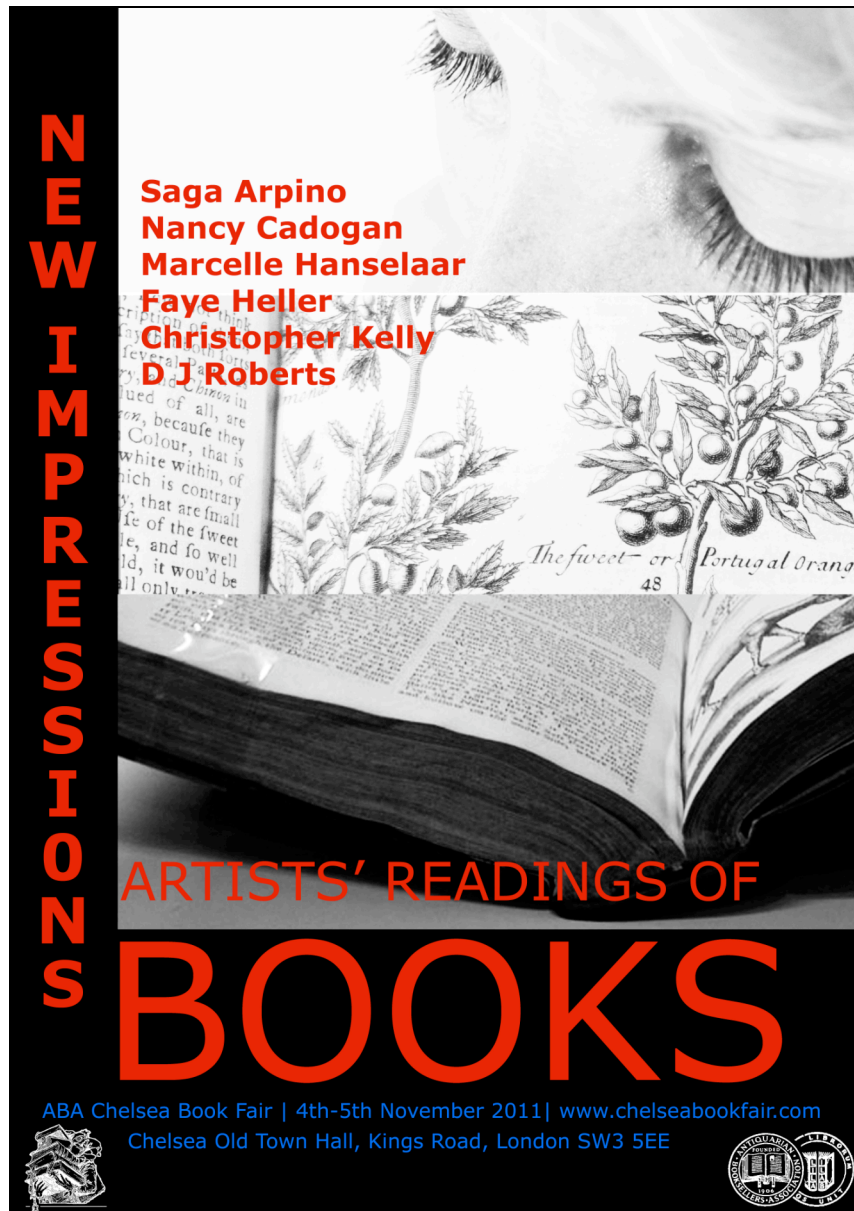


NEW IMPRESSIONS: ARTISTS' READINGS OF BOOKS

CATALOGUE OF EXHIBITS



PARTICIPATING ARTISTS

SAGA ARPINO • NANCY CADOGAN • MARCELLE HANSELAAR
FAYE HELLER • CHRISTOPHER KELLY • D J ROBERTS

CURATED BY MARK JAMES (HENRY SOTHERAN LTD) AND FAYE HELLER (UNSWORTH'S BOOKSELLERS LTD)

saga arpino

'IN 2010 SAGA ARPINO WAS GIVEN TWO BOOKS that she understands had been rescued from a library fire by her great-great-grandfather. Since the books were written in Latin and Greek they were impenetrable to her, yet with their leather bindings, typefaces, decorative plates and hand written annotations the books were intrinsically appealing. This body of work is inspired by one of these books: an edition of the works of Homer, published in Strassburg in 1572. It is in two volumes, the first containing the *Iliad* and the second the *Odyssey*. The edition and notes are by Hubertus Giphanius (or Hubert Giffen), who was Professor of Logic and Ethics at the University of Strassburg from 1570 until 1583 and was responsible for a number of editions of Greek and Latin classical texts. Arpino has produced a series of block wooden pieces drawing inspiration from the qualities of the physical book.'

SAGA ARPINO GRADUATED WITH FIRST CLASS HONOURS in Architectural Glass from the Edinburgh College of Art, where she also won a Helen A. Rose Bequest Award for Distinguished Work and — following a year of work-placements and travel funded by a Worshipful Company of Glaziers' Award for Excellence — she then undertook an MA in Ceramics and Glass at the Royal College of Art. Arpino characterises herself as a 'three-dimensional artist specialised in the creative use of glass in architectural contexts', who 'develops pieces that work with and enhance the architectural setting whilst providing relevant, distinctive metaphor [and who] continues to draw and explore mark making, producing prints and etched pieces for exhibition; recently these have included work on slate, marble, glass and wood'. She has undertaken commissions for a wide range of clients, including private individuals, charities, healthcare organisations, religious institutions, and private sector companies.

WORKS EXHIBITED

1. *Rescued, Cherished yet Impenetrable 1* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 16.5 x 24.5cm. £160
2. *Rescued, Cherished yet Impenetrable 2* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 16.5 x 24.5cm. £160
3. *Rescued, Cherished yet Impenetrable 3* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 16.5 x 24.5cm. £160
4. *Rescued, Cherished yet Impenetrable 4* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 16.5 x 24.5cm. £160
5. *Rescued, Cherished yet Impenetrable 5* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 11 x 16.5cm. £95
6. *Rescued, Cherished yet Impenetrable 6* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 11 x 16.5cm. £95
7. *Rescued, Cherished yet Impenetrable 7* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 11 x 16.5cm. £95
8. *Rescued, Cherished yet Impenetrable 8* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 11 x 16.5cm. £95
9. *Rescued, Cherished yet Impenetrable 9* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 11 x 16.5cm. £95
10. *Rescued, Cherished yet Impenetrable 10* (2011). Burnt and carved walnut with etched lettering and copperfoiled detailing, 11 x 16.5cm. £95

nancy cadogan

'I HAVE ALWAYS BEEN SURROUNDED BY BOOKS, AND I LOVE BOOKS ... though it would be tempting to paint "books I love" ... I think it would be of more interest to the show as a whole and relate to my own work more directly, if I were to look at the old book – the ancient book, which is an object charged with association and significance – and start from there ...'

FOLLOWING THE CITY AND GUILDS ART SCHOOL FOUNDATION COURSE IN LONDON, Nancy Cadogan graduated from Canterbury Christ Church, University College with a BA (Hons) degree in Fine Art Painting in 2002. Following a group show at Gallery 47, London in 2003, she has held a series of solo exhibitions of her travel paintings of Morocco (Frost and Reed, New York, 2004); Utah (Frost and Reed, New York, 2005); and Africa and Lake Como (Sladmore Contemporary, Mayfair, London, 2008). These have been interspersed with further group shows at Sextant Revolving Art Space, New York (2005), and Grandy Art, London (2006 and 2007).

WORKS EXHIBITED

1. *Dorothy Osborne, William Temple and the Musicians* (2011). Oil on linen, 25.5 x 25.5cm, framed. £850
2. *Dickens and the Card Players* (2011). Oil on linen, 25.5 x 25.5cm, framed. £850
3. *The Warden* (2011). Oil on linen, 25.5 x 25.5cm, framed. £850
4. *Macaulay and the Stars* (2011). Oil on linen, 30.5 x 30.5cm, framed. £925

marcelle hanselaar

'IN 2005 I DREW, DIRECTLY ON THE ETCHING PLATES, a series of images in the mode of *tableaux vivants*. They depict the curious and hidden habits that might be indulged in behind closed doors and drawn curtains, of those moments when our eyes are wide open and our bodies bushy-tailed. This series of 19 prints I called *La Petite Mort* and I printed them in an edition of 30.

I selected five prints from the first five sets of this edition to form the *Notes from an Incomplete Journey*, a custom-made portfolio which contains a title page, five text sheets and five of these etchings. The texts are quotes from different 17th- and 18th-century travel books which I once owned, having inherited them from my father, who was an antiquarian bookseller in the Hague. While leafing through these evocative books some time ago, I copied down some remarks of the travellers which caught my eye and fancy. Their observations and thirst for knowledge about places and people never before encountered match, for me, the curious customs and behaviour depicted in my etchings.

And, although these texts are factual descriptions, they look and read to us now as unreal. Inversely, my images look unreal but they actually show us an "under the skin" reality, the knowledge of which keeps us from drowning.'

THE DAUGHTER OF AN ANTIQUARIAN BOOKSELLER, the painter and printmaker Marcelle Hanselaar was born in Rotterdam and studied fine art at the Royal Academy of Arts, The Hague and printmaking at Chelsea & Kensington College, London.

Hanselaar has subsequently exhibited widely throughout the world, and has taught fine art at Central St Martins, London, South West University, Chongqing, China, and Sotheby's Educational Institute, London.

Her work is held by numerous public collections, including the British Museum, London, the Ashmolean Museum, Oxford, New Hall, Cambridge, the Sakimi Art Museum, Okinawa, Japan, the Guandong Fine Art Museum, Guandong, China, and the Frans Masereel Center, Belgium. Similarly, it has been recognised internationally by a number of awards, including the Presse Papier Award, Biennale internationale d'estampe contemporaine de Trois-Rivieres, Quebec (2003), the Aberystwyth, University of Wales Purchase Prize at Originals 06, London (2006), and a Residency at the Frans Masereel Center, Belgium (2008); in 2011 Hanselaar has won the first prize in the MOMA Wales Tabernacle Art Competition and a Birgit Skiöld Award for her *livre d'artiste*, *Pillow Book of Endless Nights* (which was awarded at the London Art Book Fair at the Whitechapel Art Gallery and enabled the Victoria and Albert Museum's National Art Library to acquire a copy for its collections), and her 'Self Portrait with Exploding Chest' was short-listed for the Ruth Borchard Self Portrait Competition and subsequently acquired by the Ruth Borchard Collection.

The subject of numerous exhibitions during the last thirty years, Hanselaar's most recent solo shows include *Mama Mama, the Bear is Loose* (De Queeste Art, Watou, Belgium and Quest 21, Brussels, 2010-2011), *Biting the Bullet* (Millenium Gallery, St Ives, 2010), *Sticks & Stones* (University Gallery and Baring Wing, Newcastle, 2010), *Sweet 'n' Low* (Viktor Wynd Fine Art Inc., London, 2010); *Back to Basics* (SNAP Gallery, Edmonton, Canada, 2009), *The Weight of Smoke* (De Queeste Art, Watou and University of Brussels Gallery, Brussels, 2007; Galerie de Buytensael, Arnhem and East West Gallery, London, 2008), *Down the Rabbithole* (University of Aberystwyth Gallery, Aberystwyth, 2008), *La Petite Mort* (East West Gallery, London and De Queeste Kunstkamers, Watou, 2005; Stephanie Burns Fine Art, Canberra, 2006), *Intimate Conversations* (Artonomy Fine Art, Truro, 2006), *Shouts & Whispers* (Stephanie Burns Gallery, Canberra, 2004), *Silence is Easy* (De Queeste Kunstkamers, Watou, 2004), *You Said You Loved Me* (RM Art, Essen, 2003), *Sometimes I Dream About Reality* (East West Gallery, London, 2003), *Incomplete Tales* (Erasmus Gallery, Rotterdam, 2001), *All of Me* (East West Gallery, London, 2001), *Crossing Borders* (Gallery at Royal Crescent, Edinburgh, 2000), *Close to the Bone* (New Hall, Cambridge, 1999), and *Burying the Hatchet* (The Millinery Works, London, 1999).

Hanselaar has also shown in many group exhibitions, in Britain, continental Europe, North America, Asia, and Australasia; the most recent of these are the *8e Biennale Internationale de Gravure Contemporaine de Liège* (Cabinet des Estampes et des Dessins de la Ville de Liège, Liège, Belgium, 2011), *BABE* (Arnolfini, Bristol, 2011), *400 Women* (Canongate Venture, Edinburgh, 2011), *The Art of Giving* (Saatchi Gallery, London, 2010), *Multiplied Art Fair* (Christie's South Kensington, London, 2010), and the *Royal Academy's Summer Exhibition* (Royal Academy, London, 2010).

Articles featuring Hanselaar and her work have appeared in newspapers and journals in the British and continental press, including *The Guardian*, *The Sunday Telegraph*, *The Times*, *The Independent*, *Printmaking Today*, *Art Review*, *Galleries*, *Kunst & Antiek Journaal*, *De Telegraaf*, and *Süddeutsche Zeitung*.

WORKS EXHIBITED

The portfolio *Notes from an Incomplete Journey* is composed of an etched title-page, five printed *chine collé* text leaves, and five etchings/aquatints from the 'La Petite Mort' series (comprising PM 10, PM 6, PM 7, PM 8, and PM 14), housed within a custom-made, dark-grey cloth box, with inner flaps and bone fastenings (32 x 38cm). The boxed edition is limited to five sets (of which two are available) at £2,100, and individual prints (limited to 30 copies) are also available at £330 (except for PM10).

1. *La Petite Mort 10*, from *Notes from an Incomplete Journey* (2005). Etching/aquatint, edition of 30, 20 x 25cm. £N/A
2. *La Petite Mort 6*, from *Notes from an Incomplete Journey* (2005). Etching/aquatint, edition of 30, 20 x 25cm. £330
3. *La Petite Mort 7*, from *Notes from an Incomplete Journey* (2005). Etching/aquatint, edition of 30, 20 x 25cm. £330
4. *La Petite Mort 8*, from *Notes from an Incomplete Journey* (2005). Etching/aquatint, edition of 30, 20 x 25cm. £330
5. *La Petite Mort 14*, from *Notes from an Incomplete Journey* (2005). Etching/aquatint, edition of 30, 20 x 25cm. £330

faye heller

'COLLATION AND THE PHYSICAL DESCRIPTIONS OF BOOKS ARE THE STARTING POINT for my latest series of works. Combining images of books and images of people I aim to abstract the description of the book so that the person depicted will then take on the similarities and take the image to another space. "Read" is part of a series of poster works that makes demands upon the viewers' lives, for the better?'

FOLLOWING A NATIONAL DIPLOMA IN ART AND DESIGN AT PLYMOUTH ART COLLEGE, the artist and bookseller Faye Heller graduated from the West Surrey College of Art & Design with a BA (Hons) in Fine Art Sculpture, and subsequently gained an MFA in Fine Art at the Slade School of Art, University College London, where she was awarded the Charles Saatchi Bursary.

Heller works in a variety of media, and her pieces have been shown widely in both the UK and mainland Europe; her solo and group exhibitions include: *Summer Exhibition* (Cavalliero-Finn Gallery, London, 2010), *A Room with a View* (Gallery II, University of Bradford, Bradford, 2010), *EEC Platform* (Queen Mary University, London, 2007), *New Films* (Noilas Gallery, London, 2006), *Making Things Better* (East Norwich Gallery, Norwich, 2005), *Britart* (Eyestorm Gallery, Warwick, 2004), *Black and White Photography* (Flanners Gallery, Leeds, 2004), *Violet's Violent End* (Wiebke Morgan Gallery, London, 2003), and *Domestic Disaster* (Wiebke Morgan Gallery, London, 2003).

Articles on her work have appeared in a number of publications, including *25 Beautiful Homes* (May 2008, p. 159), *Metropolitan Home* (November 2006, p. 122), *Elle Decor* (Italian ed., 2003, p. 139), *Interior Design* (April 2003, pp. 191-3), *Marie Claire* (Italian ed., 2002, p. 103), and *Time Out* (October 2002, p. 46).

WORKS EXHIBITED

1. *Read* (2011). Giclée print mounted on Dibond, edition of 6, 152.4 x 101.6cm. £660
2. *Sunburst* (2011). Giclée print, edition of 10, 50.8 x 40.6 cm. £79
3. *Trimmed Close* (2011). Giclée print, edition of 10, 50.8 x 40.6 cm. £79

christopher kelly

'I STARTED COLLECTING BOOKS WHEN I WAS TEN YEARS OF AGE. Artists and their work, small white "Dolphin" paperbacks for 9/6 (turning to 50p with decimalisation), were the perfect size for smuggling into the classroom. The mail ordering of Dover Publications immediately brought rarer art into my world and expanded the depth and breadth of my collection. Leafing through the plates of your own copy of Goya's *Disasters of War* in your own room is an important experience for a youth. I doubt any graphic novel could come close to conveying such raw emotion.

For many years, the gathering of books became my way of keeping a diary. I could associate particular events with specific books, emotional development was paralleled by purchases or library loans of relevant publications. Imagine the dilemma of selling for the first time a substantial quantity of your "library" at thirty years of age — it was like having a premature mid-life crisis. I have repeated this cleansing twice more since and think it may have a beneficial outcome, probably akin to the purging affects of the sulphurous waters at Harrogate Spa.

Obsession has been my companion in the pursuit of books, their contents, and their creators, some affairs as fresh today as when they were first opened. A.E. Coppard hooked me in my twenties and I spent many an hour scanning shelves for his wonderful writing, on one occasion, spending eight hours in Hay-on-Wye (30 minutes break for beans on toast) to find a first edition of his collection *Nixey's Harlequin* (1931), identified by the letters "A D" on a rubbed paper label, and then confirmed by the giveaway spangled pattern on the cloth cover. From the short stories of Italo Calvino, the writings of Stephen Jay Gould, and the anthropometry of W.H. Sheldon, to the neoclassical printed books of Flaxman, these "loves" along with all the others are still relevant to my understanding and way of seeing.

The physical nature of a book (this applies equally to ephemera), its weight, size, texture and smell, all contribute to the experience of what is contained within, projecting the individual voice of the author, and enhance the enjoyment or experience of their company and conversation. Tatty cloth "come casual" copies of a book can be more rewarding than the formal "you must wear a tie to dinner" leather-bound edition. I need books and related material both for their content and materiality — in some cases it is not always certain which is of greatest importance. What I do know is that when they combine and fit together well, what is created is something to be treasured.

There are close comparisons between my work practice and my relationship to books. So long as the relationship does not become oppressive but is managed and frequently refreshed, then it should be constantly full of enquiry, surprise and reward: a mixture of the excitement of the unknown and the reassurance of the predictable. As a consequence, I automatically draw on my personal library of ideas while making art objects, and connections are constantly made and modified — it's a balance between intuition and learning.'

THE SCULPTOR CHRISTOPHER KELLY GRADUATED from the Cardiff Institute of Higher Education's Fine Art degree course with first class honours in 1984, winning the Fine Art Award. Since then he has undertaken a broad range of major sculpture commissions — both public and private — and participated in solo and group exhibitions in the UK and abroad. He has also created sculptures and designs for stage and television productions by Welsh National Opera, the Royal Shakespeare Company, and Channel Four Television, and executed commissions for museums including the Etzel National War Museum (Tel Aviv), Woolwich Arsenal (London), and Kalifa Park Museum (Dubai).

His public sculpture commissions include 'Tree of Life — Stage 2', larch wood, 1.3m

high (North York Moors National Park, Sutton Bank, North Yorkshire, 2011), 'Emlyn Hughes, footballer', bronze figure, bronze base, 3.6m high (Borough of Barrow-in-Furness, 2008), 'Edward I', bronze figure, granite base, 3.7m high (Burgh by Sands, Cumbria, 2007), 'Wheel Number, Royal Marines', bronze figure, granite base, 2.7m high (The Field Gunners Association, Portsmouth, 2006), 'Barrow Engineering, Centenary Sculpture', 4 bronze figures, 3.7m (Borough of Barrow-in-Furness, 2005), 'Hugh McIlmoyle, footballer', bronze figure, bronze base, 2.7m high (Carlisle United Football Club, Carlisle, 2005), 'Centenary Sculpture', 3 bronze figures, stone base 2.7m high (Royal Welsh Show, Builth Wells, Powys, 2004), 'Tree of Life NYM National Park', larch wood, 3m high (North York Moors National Park, North Yorkshire, 1998), 'Charles Byrd, Artist', bronze portrait bust (Cardiff City Council, New Library, Cardiff, 1991), 'Chartists Sculpture', bronze 3-group, multi-figure, 3.6m high (Newport Borough Council, Newport, 1990), and 'Shelley Sculpture Commission', bronze multi-figure bronze base, 1.8m high (Powys Sculpture Trail, Powys, 1988).

Amongst his private commissions are 'Jo Mahony, Olympic Hurdler', bronze figure (private collection, Liverpool, 2006), 'Cherub Architectural Sculpture', resin/steel/marble figure (Dylans Bookstore, Swansea, 1995), 'Light, Fast', marble Figure (private collection, Cardiff, 1994), 'Horologe', brass abstract (private collection, Cardiff, 1994), and 'Laura Ashley Memorial Trophy', bronze figure (Bala Lake Sports Association, 1985).

Articles about Kelly and his work have appeared in a range of publications — including *Art News*, *Golwg*, and *Art & Design's* influential 1989 survey *40 Under 40: the New Generation in Britain* — and television programmes broadcast by the BBC and S4C.

WORKS EXHIBITED

1. *Off to the Famous Land* (2008). Bronze, 29cm high. £1,250
2. *Going on Ahead of Us* (2006). Bronze, 25cm high. £1,350
3. *Humanism Humourism* (2008). Bronze, 17cm high. £1,000
4. *Ornament* (2008). Bronze, 20cm high. £1,200

d j roberts

'IN THE AGE OF THE E-BOOK, the image of the traditional book as an object of aesthetic appeal, and as a metaphor for knowledge, has become increasingly potent.'

D J ROBERTS IS A GRADUATE OF THE UNIVERSITY OF CAMBRIDGE AND CENTRAL SAINT MARTINS College of Art and Design, London. Amongst his solo exhibitions are *Half Built Edges* (Lounge, London, 2007), *Rosebery Gardens* (Lounge at London Art Fair, London, 2006), *Point Blank* (Lounge, London, 2005), *Another Such Place* (Lounge, London, 2004), and *What Is It About The Place?* (Lounge, London, 2003).

Roberts has also participated in numerous group shows throughout the UK and abroad, which include *Hello, Goodbye* (Lethaby Gallery, London, 2011), *Rhizomatic* (Departure Gallery, Southall, 2010), *Be Careful What You Wish For* (Space Station 65, London, 2010), *The Peckham Experiment* (Camberwell Space, London, 2009), *Mill* (Monika Bobinska, London, 2009), *The Royal Republic* (Master Piper, London, 2009), *Awopbopalooobop* (Transition Gallery, London, 2008), *'00 Nature* (Contemporary Art Projects, London, 2008), *Aqua Art* (Lounge at Aqua Hotel, Miami, USA, 2007), *Driven*

(Fieldgate Gallery, London, 2007), *Disposable Fetish* (The Nunnery, London, 2007), *RCA Secret* (Royal College of Art, London, 2006), *Sensuous Panorama* (Lounge, London, 2006), *Selections from the Collection* (Foster Art, London, 2005), *Mostyn 15* (Oriol Mostyn Gallery, Llandudno, 2005), *Sixteen* (Royal Brompton Hospital, London/Harefield Hospital, Uxbridge, 2005), *Moral Plinth* (Beaconsfield, London, 2004), *Painting is Dead, Long Live Painting - Contemporary British Painting Part 1* (selected by Gary Hume RA) (Hastings Museum and Art Gallery, Hastings, 2004), *Jerwood Drawing Prize 2003* (Jerwood Space, London and tour, 2003), *Mostyn 13* (Oriol Mostyn Gallery, Llandudno, 2003), *The Library of Unwritten Books* (Caroline Jupp and Sam Brown, Pump House Gallery, London, 2002), *The Art of Words* (Fairfields Arts Centre, Basingstoke, 2002), *London-Bulgaria* (State Gallery / Romfeia Gallery, Plovdiv, Bulgaria, and London College of Printing, London, 2002), and *Shoot* (Ann-Marie LeQuesne, Tate Britain, London, 2001).

WORKS EXHIBITED

1. *Dark Boundaries* (2011). Oil on prepared paper, 46 x 38cm, framed. £500
2. *Nones* (2011). Oil on prepared paper, 46 x 38cm, framed. £500
3. *Food for Worms* (2011). Oil on prepared paper, 46 x 38cm, framed. £500
4. *The Pit Prop Syndicate* (2011). Oil on prepared paper, 46 x 38cm, framed. £500