



# Artists' books and folio publications

2023



The Eagle Gallery was established in 1991 and promotes the work of contemporary artists through a programme of exhibitions, installations and artists' publications. The Gallery's EMH Arts imprint commissions and publishes books and print folios that are developed as collaborations between artists and writers. Each publication is individually conceived and often made using a combination of contemporary and traditional printmaking techniques. Images are hand-printed by the artist, or made in association with a number of Britain's foremost fine art print studios.

EMH Arts publications are held in many major international collections including the British Library; the John Flaxman Library, Chicago; the Gutenberg Museum, Mainz; the New York Public Library; Penguin Books, London; TATE London; the Victoria and Albert Museum and the Yale Center for British Art, CT, USA. Our 2023 catalogue brings together recent publications with a selection of artist's books and multiples from the last twenty years, illustrating the range of work published under the EMH Arts imprint.



## ANDREW BICK *Variant*

Selected works and ideas 1996–2003

Published EMH Arts London, 2003

Edition of 300

24pp, plus 5 inserts, 12.2 x 16.5 cm

£20.00

Conceived as a form of 'note book' *Variant* gathers together drawings, photographs and installation views of Bick's work from an eight-year period. Images are interspersed with text extracts by the writer Gad Hollander from previous collaborative artist's books and publications.



## ANDREW BICK *Optical Polatic*

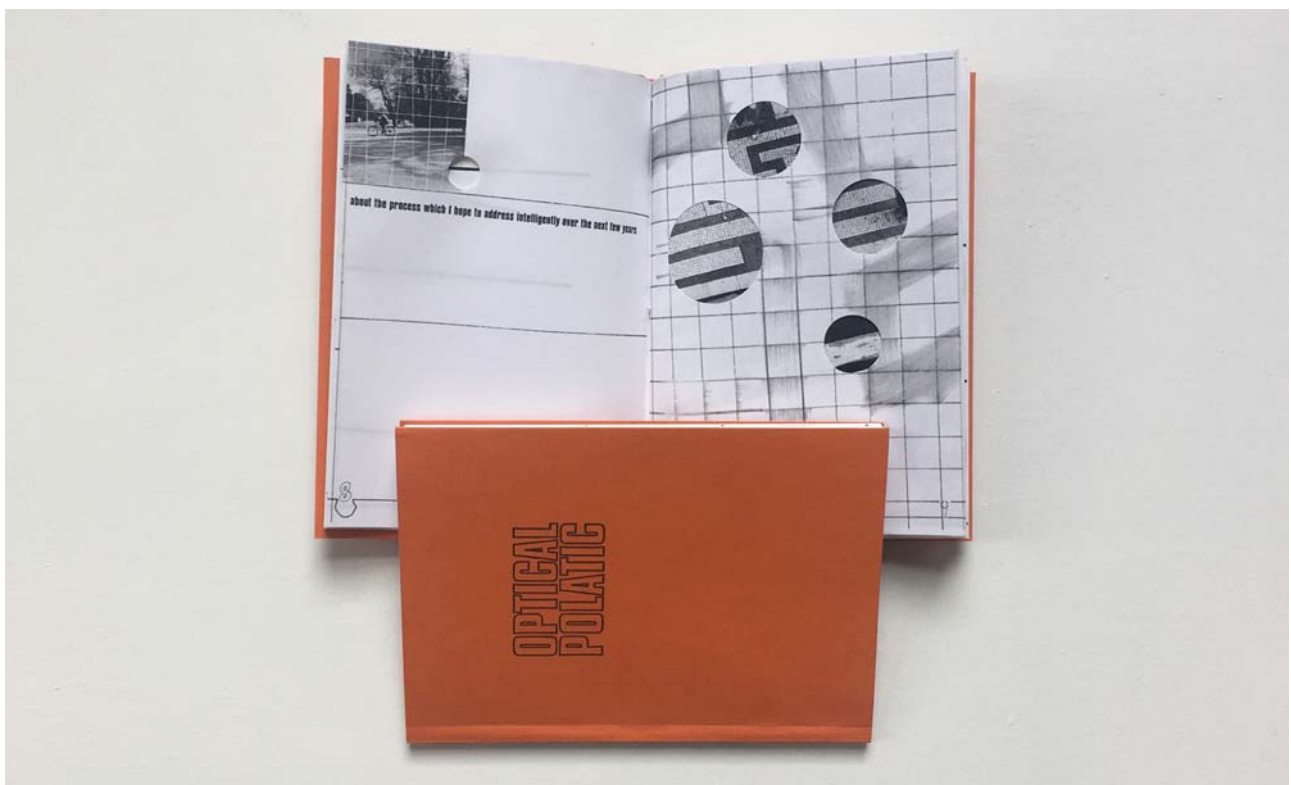
Published 2006

Edition of 20

16pp, 15 x 10.5 cm

£70.00

A collaboration with award-winning fine book-binder Tracey Rowledge, this tiny bookwork plays with recurrent motifs from Bick's painting practice. Double-leaf pages, Japanese bound, are cut with apertures to reveal visual information from the layers beneath.



**EAGLE GALLERY EMH ARTS**

## **MANDY BONNELL** *Imparaticci*

Text by Charles Darwent. Poem by Imogen Russell Williams.

Published by EMH Arts London, 2021

Special edition of 15 catalogues with unique Punta Rosa pin-prick drawing.

16pp, printed by archival digital inkjet held in a hand-sewn paper cover and shoji paper slipcase, 14 x 21 cm

£200.00



Mandy Bonnell's unique artist's book *Imparaticci*, shown at the Eagle Gallery in 2021, was the culmination of five years research into the traditions of lace making. The book was inspired by the 'white work' embroidery collection held at the Cooper Hewitt Museum in NYC and domestic lace pattern samplers from the Museo del Merletto, Venice and combined drawings, pin-pricked patterns, letterpress and hole-punch. The special edition catalogue contains a pin-pricked drawing that references a famous Venetian Punta Rosa lace motif.

Collections: Museo del Merletto, Venice; TATE Archive; Winchester School of Art, University of Southampton; UAL Library, London





## **MANDY BONNELL** *Bethany Grasses*

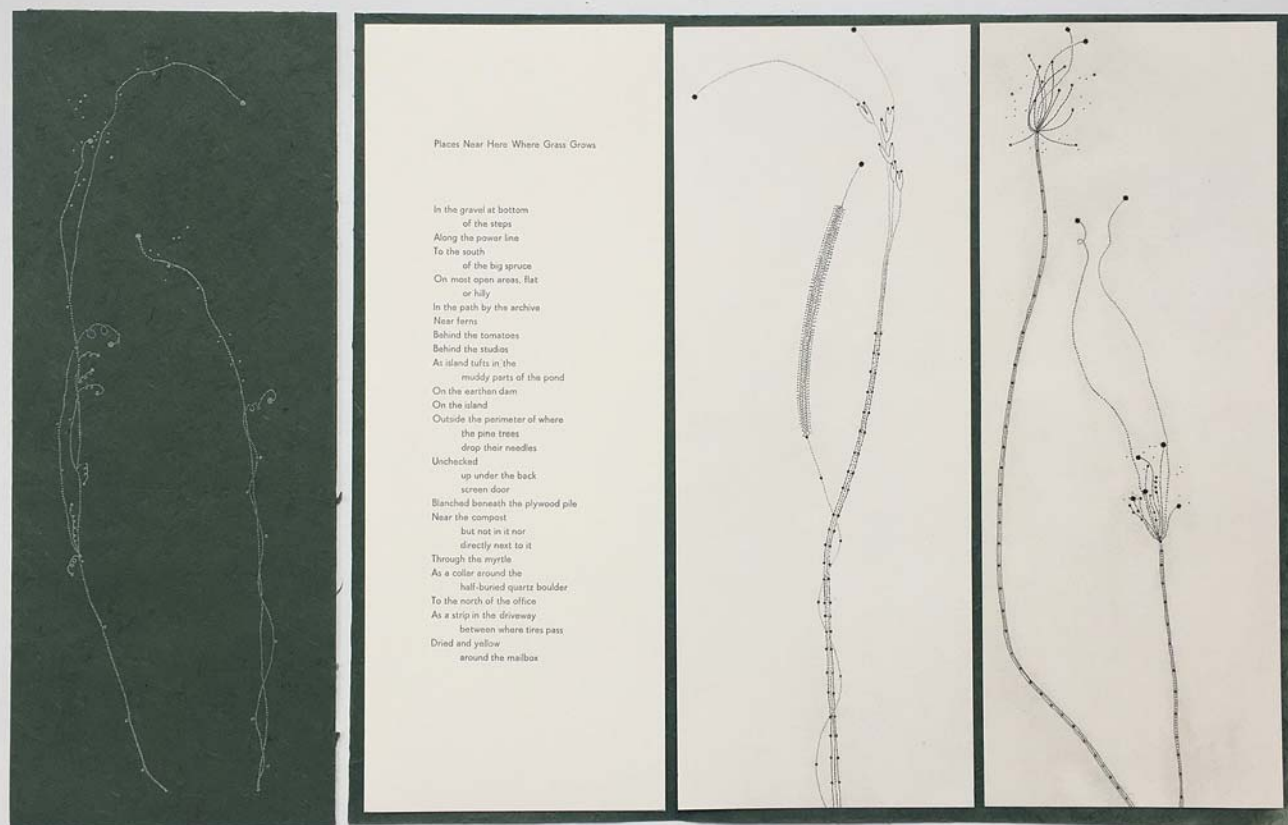
Poem by Fritz Horstman

Published EMH Arts London, 2019

Edition of 12

Etching and letterpress, 33.5 x 12.8 cm

£1250.00 plus VAT



A collaboration between the UK artist Mandy Bonnell and the US artist and writer Fritz Horstman. The folio was developed following Bonnell's residency at The Josef and Anni Albers Foundation in 2014, during which she drew plants growing around the Albers' studio in Connecticut. These form the basis for three hand-printed etchings to which Horstman has responded with a poem.

Collections: TATE Archive

## **MANDY BONNELL** *Bethany Seeds*

Poem by Gabriel Gbadamosi

Co-published EMH Arts London, 2013

Edition of 15

18pp, 13 full pages with six end pages and cover details printed as wood engraving, monotype collages by the artist on Fabriano Artistico, 28 x 22.5 cm

Letterpress by Graham Bignell, New North Press, London

Leperello binding by Elizabeth Neville, housed in a digitally printed Japanese-paper-lined box. Box bound in linen with linocut

£2000.00



Following a residency at the Albers Foundation in 2009 and research into the life and work of the Victorian botanist Miss Rowe, Bonnell has developed a body of work that draws from naturalist imagery. In *Bethany Seeds* the intricate collaged combinations of three separate engravings on each page, echo the work of anonymous women artists whose skills were often utilised in botanical record keeping.

Collections: Josef and Anni Albers Foundation Library; Yale Center for British Art, USA



**EAGLE GALLERY EMH ARTS**

## **MANDY BONNELL** *Antmothbeetlemillipedespider*

Poems by Gabriel Gbadamosi

Co-published EMH Arts London, 2007

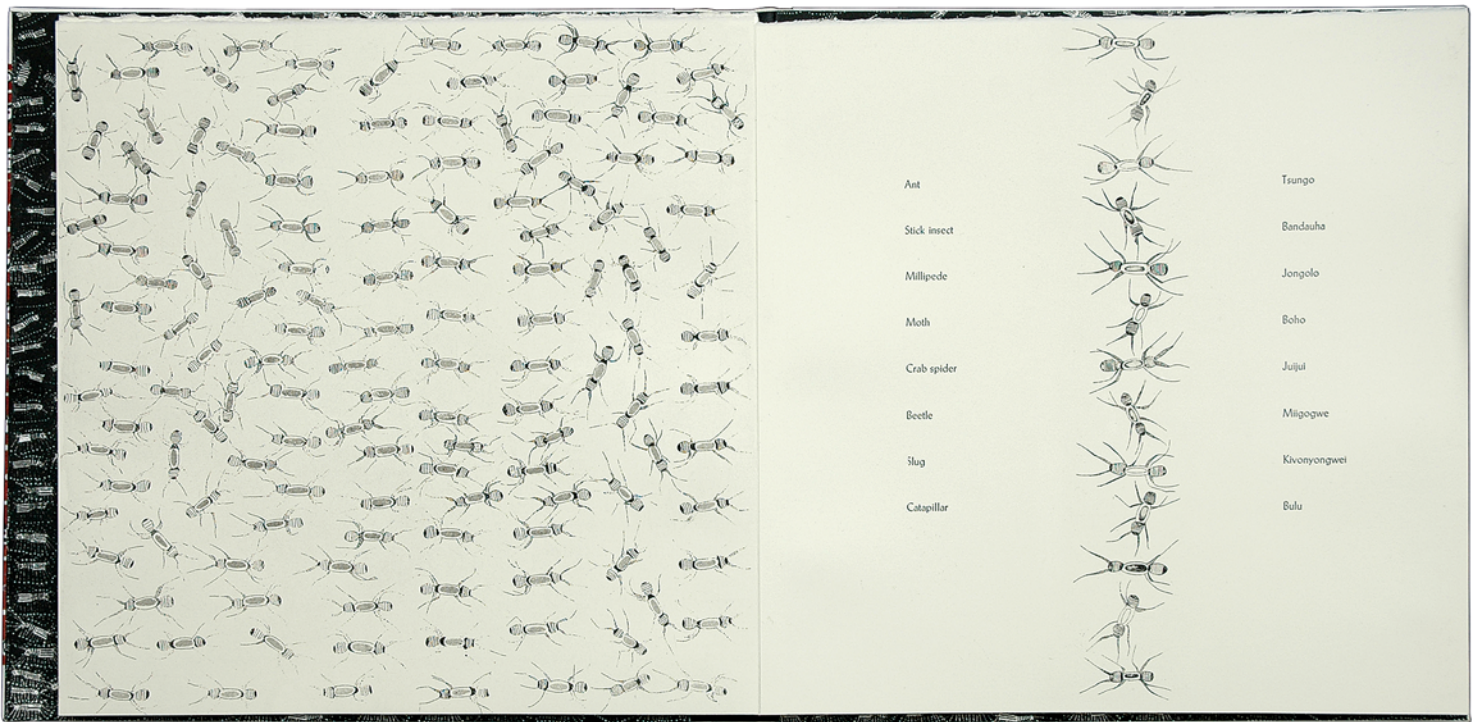
Edition of 20

22pp, 21 etchings with collage on Fabriano Artistico, 35.5 x 35 cm

Letterpress by Graham Bignell, New North Press, London

Printed paper & collage binding by Elizabeth Neville

£2000.00



The fourth book in an ongoing series that explores the flora and fauna of Lamu. Bonnell responds to the spare, witty poems of Nigerian writer, Gabriel Gbadamosi, with images of insects and arachnids. Her re-workings of original drawings reference her studies of Robert Hooke's *The Micrographia* and 1950s' textile patterns. The abstract cover design is inspired by the decorative Kangas worn by Kenyan women. In the artist's words 'in African culture verbal and visual arts often combine to reinforce and enrich one another. Proverbs and spoken narrative are used in unison with visual art forms providing complex systems of communication.'

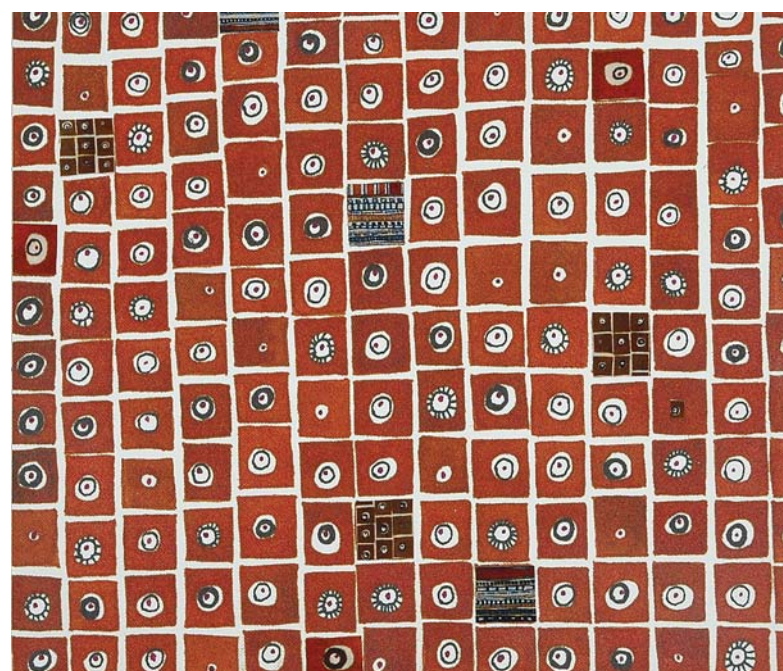
Collections:

British Library, London;

University of Chicago, USA

New York Public Library, USA;

Yale Center for British Art, USA





**EAGLE GALLERY EMH ARTS**

## **MANDY BONNELL** *The Second Life of Shells*

Poem by Gabriel Gbadamosi

Co-published EMH Arts London, 2001

Edition of 25 bound books

20pp, 12 etchings with collage on 300gsm Somerset soft white, 31 x 23 cm

Letterpress on 250gsm BFK Rives black by Graham Bignell, New North Press, London

Lino printed paper binding by Elizabeth Neville

£2000.00



*Long after the life's gone out of them*

*Like ghosts of rain through a ruin ...*

GABRIEL GBADAMOSI

A six-line poem is repeated through the pages of the book in counterpoint to a sequence of miniature images that combine the patina of a barely inked etching plate with etchings on Shoji paper, collaged with printed paper. The accordion fold binding incorporates a silver printed motif along the page folds and the letterpress pages carry a running lino print pattern by the artist.

Collections: Yale Center for British Art, USA

Modern British Collections, British Library, London





## JANE BUSTIN

### *And a year ago I commemorated a missed encounter*

Text by Andrew Renton

Published EMH Arts London, 2000

Edition of 10 and 10 subscribers copies

24pp, unbound, soft ground aquatint and letterpress on 300gsm Somerset soft white, 35.2 x 39.2 cm

Aquatints printed by Dorothea White, Studio Prints, London

Letterpress by Graham Bignell, New North Press, London

Original binding by Tracey Rowledge.

Five editioned copies currently available, hand bound to order by Mazzotti Books, [POA]



*And a year ago I commemorated a missed encounter* alludes to the life and writing of Paul Celan and responds to the poet's attempt to express the moment of *still-geworden* – becoming silent. Renton's text is loosely based on an recorded incident in Celan's life and expands as a contemplation on memory, loss and the inability of language to quite grasp meaning. Deeply printed letterpress pages fold inwards so that the text initially reads merely as the trace of the print process, while Bustin's two minimal aquatints – printed alongside imprints of a blank plate mark – suggest presence and absence.

#### Collections:

Chelsea College of Art, London

K.I.A.D Canterbury

Victoria and Albert Museum, London

Yale Center for British Art, USA

## **PAUL COLDWELL** *Kafka's Doll*

Text by Anthony Rudolf

Published EMH Arts London, 2007

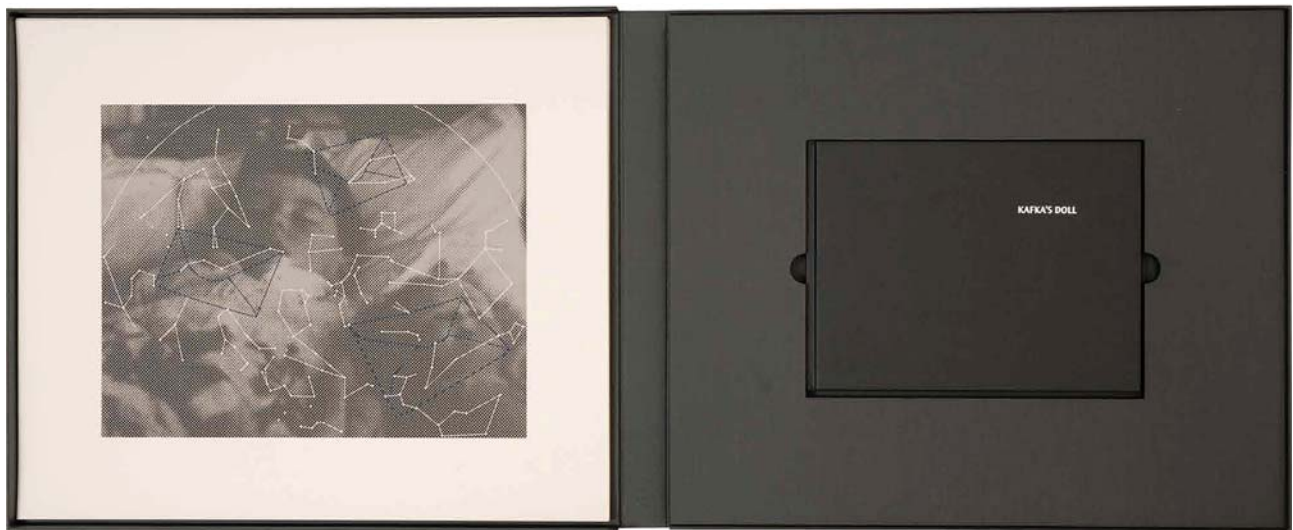
ISBN 978-0-9554046-2-7

Standard edition of 300

48pp, printed litho, 20.5 × 28 cm, £45.00

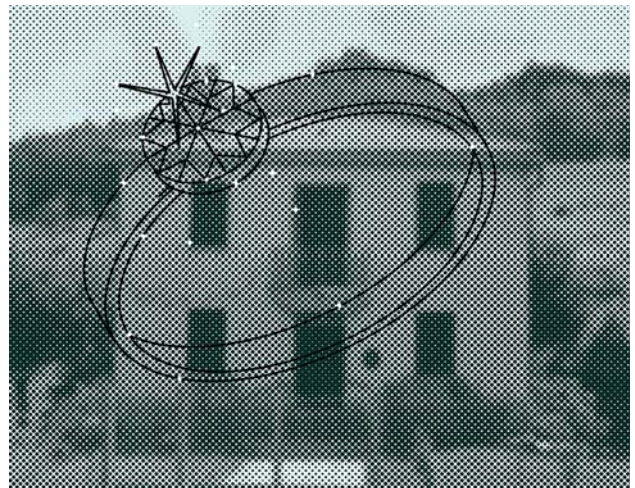
Special edition of 15

Boxed set of the book and nine inkjet prints, 50 × 42 cm, £1500.00



Franz Kafka and Dora Diamant lived together in Berlin from November 1923 to January 1924. One day when walking in a local park they met a little girl, Dora, crying uncontrollably because she had lost her doll – a third Dora. Kafka invents a story to explain the doll's disappearance, saying she has sent him a letter to let him know she has gone on a journey. The doll's putative desire to travel becomes a metaphor for the enforced journeys of deportation and death for many Jewish families.

Coldwell's digitally rendered images of everyday objects, are veiled by a mesh of half tone dots and overlaid by linear drawings, joined up like dot to dot puzzles.





## **PAUL COLDWELL** *With the Melting of the Snows*

Text by Martin Bell

Co-published EMH Arts London / Culford Press, 1998

ISBN 0-9531793-2-X

Edition of 100

48pp, printed lithographically by Paupers Press, London on 160gsm Rivoli, 30 x 42cm

£300.00



Paul Coldwell's book is a meditative response to Martin Bell's final BBC radio broadcast from Bosnia on 4 April 1996. The title is taken from Bell's report – as the melting of the snows made it possible for the International War Crimes Tribunal to begin excavations of the mass grave sites in eastern Bosnia.

The book is divided into three sections, introduced with a quotation from Bell. Coldwell's 27 black and grey photographs feature images of desolate mountain ranges, miscellaneous and seemingly abandoned objects and empty blocks of flats, all veiled by a layer of graphic, newsprint dots.

The images allude to reportage journalism, which creates a distance between reality and observer. Martin Bell's broadcast is printed at the end of the book, and ensures that the reader re-visits and re-examines the images in light of the text.

### Collections:

Modern British Collections, British Library, London  
Chelsea College of Art, London  
Imperial War Museum, London  
Dept of Prints and Drawings, TATE, London  
New York Public Library, USA

**EAGLE GALLERY EMH ARTS**

## **CORRESPONDENCES** *A Collaboration*

Published EMH Arts London, 1999

ISBN 09531793 5 4

Jane Bustin, Stephen Chambers, Annette David, Richard Evans, Jane Heather,  
Harriet Mena Hill, Brenda Mayo, Matthew Sweeney, Jo Shapcott, John Woolrich

Edition of 300, 40pp, 10.5 x 17 cm

Hand-printed relief block and four-colour litho

£15.00



An artists' book recording responses by artists and poets to the music of contemporary composer John Woolrich.

Collections:

British Library, London

Joan Flasch Collection: Flaxman Library, Chicago

TATE Archive

Victoria and Albert Museum, London

Yale Center for British Art, USA



**EAGLE GALLERY EMH ARTS**

## **JULIA FARRER** *Syntax of Bridges*

Poem by Robert Vas Dias

Published by Ki Press in association with EMH Arts London, 2014

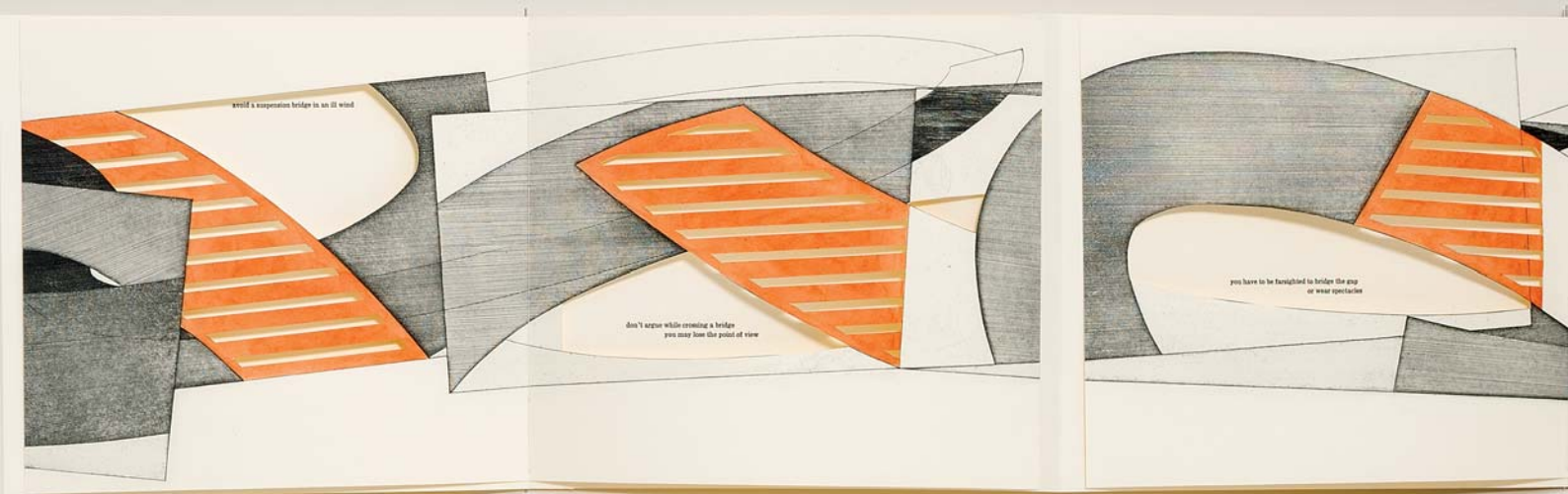
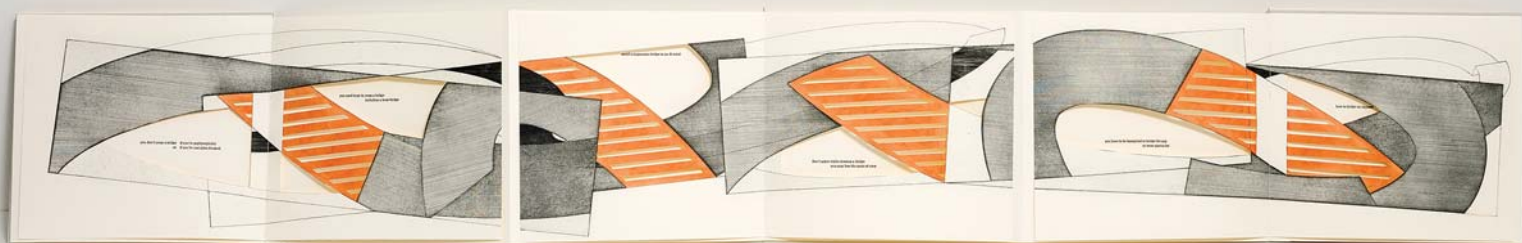
Edition of 15 with 5 artist's proofs

8 fold leporello with 3 hand-coloured, cut out etchings, 26.5 x 59 cm

Type designed and printed letterpress by Kelvyn Laurence Smith

Binding by Charles Gledhill

£3000.00



*Syntax of Bridges* is a collaboration between the British painter and printmaker Julia Farrer and the poet Robert Vas Dias. It incorporates an eight-fold leporello consisting of a triptych of three hand-coloured etchings. Cut through with apertures that reveal fragments of the text, the book's elements express the idea of 'syntax' as: an 'orderly or systematic arrangement of the parts or elements; a connected order or system of things'.

Collections:

National Art Library, Victoria and Albert Museum

Bridwell Library, Southern Methodist University,  
Dallas, USA

Yale Center for British Art, USA

## **JULIA FARRER** *Lo*

Poem by Judith Thurman

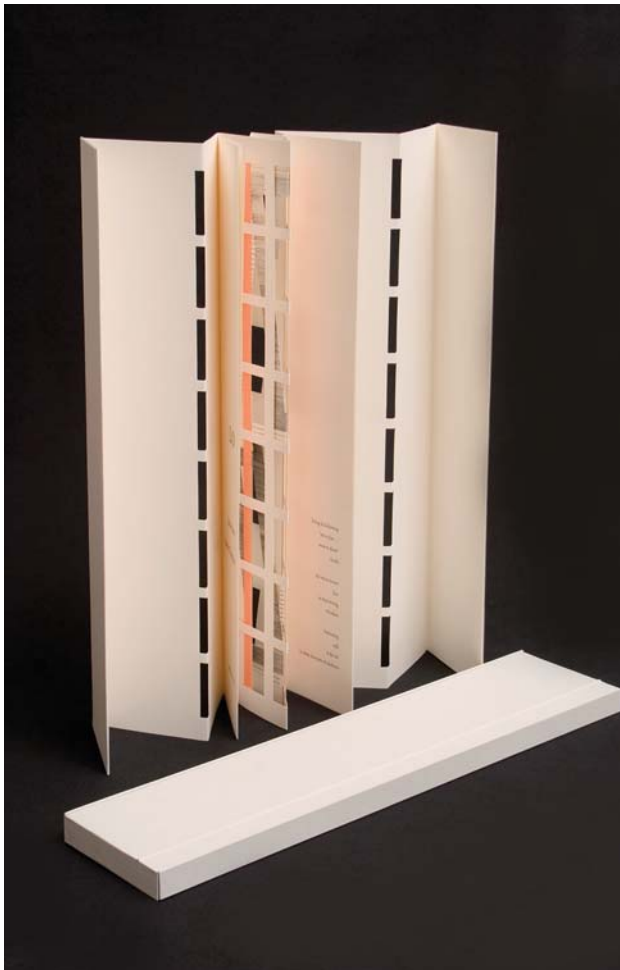
Published EMH Arts London, 2001

Edition of 15 and 10 subscribers copies

14pp, hand coloured drypoints and cut outs, 60.5 x 13.5cm

Cloth cover binding by Charles Gledhill

£1200.00



*Lo* is a book collaboration between artist Julia Farrer and poet Judith Thurman. The book is an intricately woven construction of cut-out grids, paper folds and inserts, which can be displayed upright; the spirit is architectural, the imagery is abstract.



Collections:

Modern British Collections, British Library, London

Chelsea College of Art, London

Gutenberg Museum, Mainz, Germany

K.I.A.D, Canterbury

Manchester University Library

Victoria and Albert Museum, London

The Library UCSD, CA, USA

Wellesley College, USA

Yale Center for British Art, USA



**EAGLE GALLERY EMH ARTS**

## JAMES FISHER *Linden Lea*

Published EMH Arts London, 2022, ISBN 978-0-9572258-1-7

Texts by Olivia Bax and Martin Holman

Special edition of 25 with limited edition print

24pp, 21 x 24.5cm

£75.00



Recent work by British artist James Fisher explores motifs of imaginary landscapes, incorporating references to Japanese traditions of *kigurumi*, digital games, Indian and Persian miniatures.

# JANE JOSEPH *Seeds & Fruits*

Text by Mel Gooding

Co-published by EMH Arts London, 2007

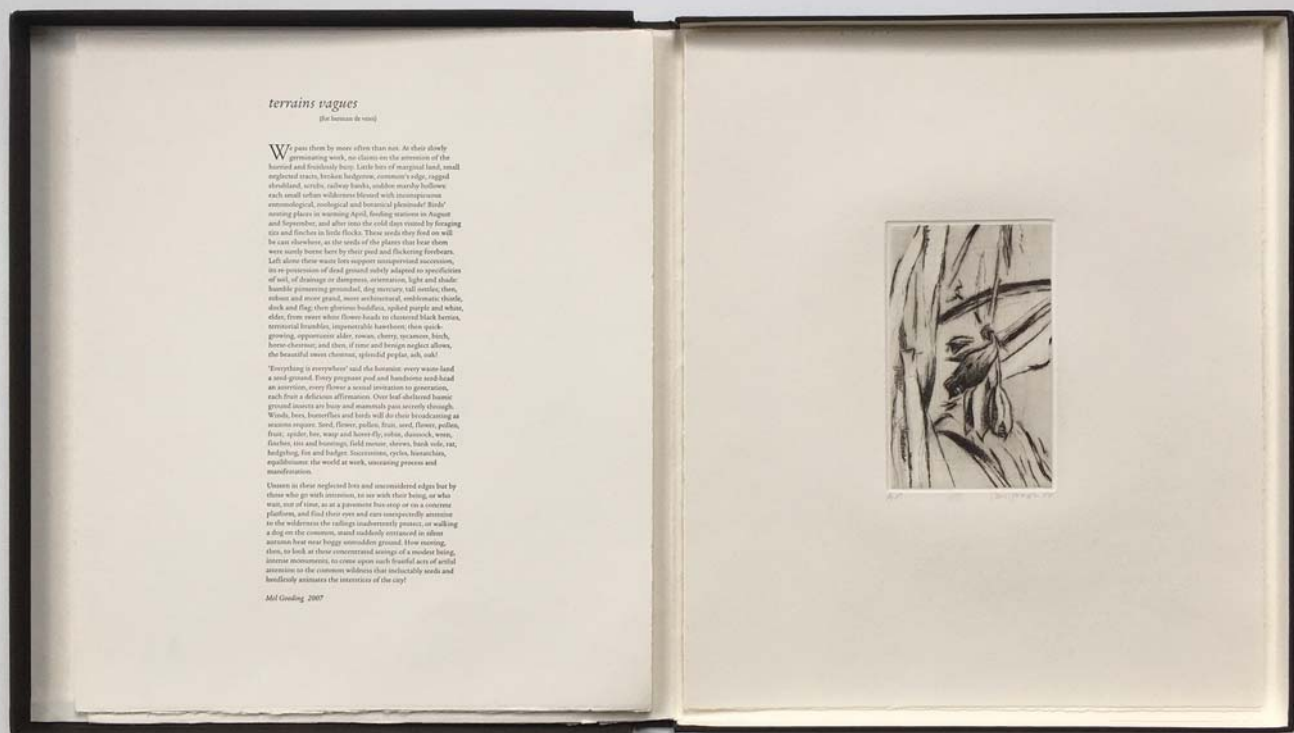
Edition of 12 (six folios with text)

Nine drypoints printed by Marie Walker, Clifton Editions, Bristol

250gsm Somerset Velvet TP, 38.5cm x 32.5cm

Letterpress by Graham Bignell, New North Press, London

£3000.00 plus VAT



*'Everything is everywhere' said the botanist: every wasteland a seed ground. Every pregnant pod and handsome seed-head an assertion, every flower a sexual invitation to generation, each fruit a delicious affirmation...*  
MEL GOODING, from the text *terrains vagues*

The nine images for the folio publication were made in the months of August and September 2005 and 2006. Each was drawn swiftly on to the plate from observation of the plant, after preliminary studies in pencil. All the plants were found in West London, in Wormwood Scrubs, Little Wormwood Scrubs, or on Barnes Common.



## JANE JOSEPH *Kinderszenen*

Poem by Anthony Kudoff

Co-published by EMH Arts London 2006

Edition of 10 folios

Seven linocuts printed by Gwenda Jones

Letterpress frontice and poem printed by Graham Bignell, New North Press, London, 57 x 39 cm

Folio price £3000.00 plus VAT



Jane Joseph's images are a response to the *Kinderszenen* piano cycle by Robert Schumann. The dream-like quality of the individual prints are reflected by the linocut process.





**EAGLE GALLERY EMH ARTS**

## **JANE JOSEPH** *A Little Flora of Common Plants*

Poems by Mel Gooding

Co-published EMH Arts London, 2002

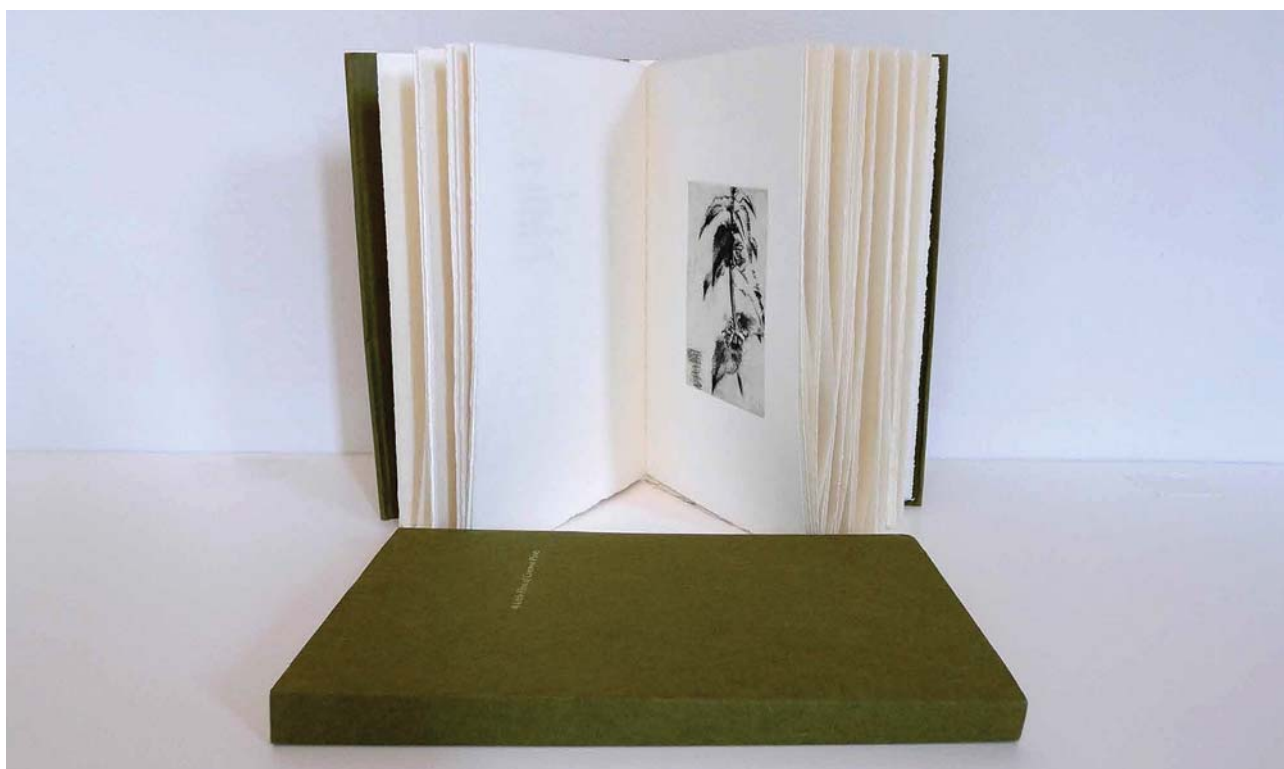
Edition of 12

84pp, nine drypoints on 210gsm BFK Rives, printed by Marie Walker, Clifton Editions, Bristol

Letterpress on 40gsm Tosa Shoji, printed by Graham Bignell, New North Press, London, 30.5 x 19.5 cm

Hand bound by Tracey Rowledge

£1750.00



A celebration of British wild plants, conceived as a contemporary re-working of the Renaissance Herbal. The finely-drawn drypoints capture the character and delicacy of British wild flowers, such as the bluebell, catkin and white dead nettle. Gooding's poems celebrate these often overlooked indigenous flora.

Collections:

Birmingham City Museum and Art Gallery

The Fitzwilliam Museum, Cambridge

Herbarium Library, Royal Botanic Garden, Kew

The Lindley Library, RHS, London

Victoria and Albert Museum, London

Yale Center for British Art, USA



# HORMAZD NARIELWALLA *Fear of the Flower*

Text by Dr Michael Petry

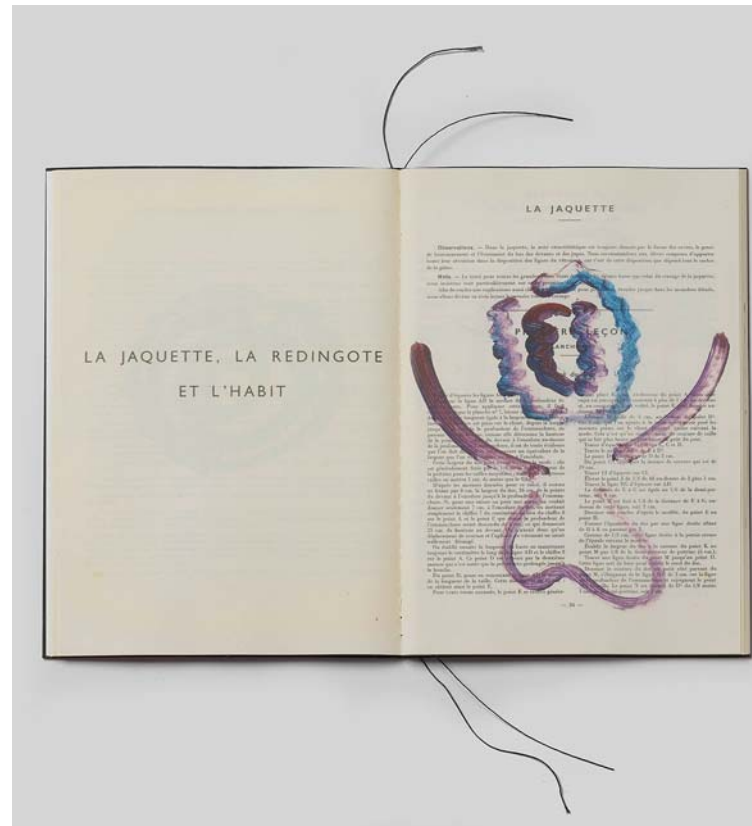
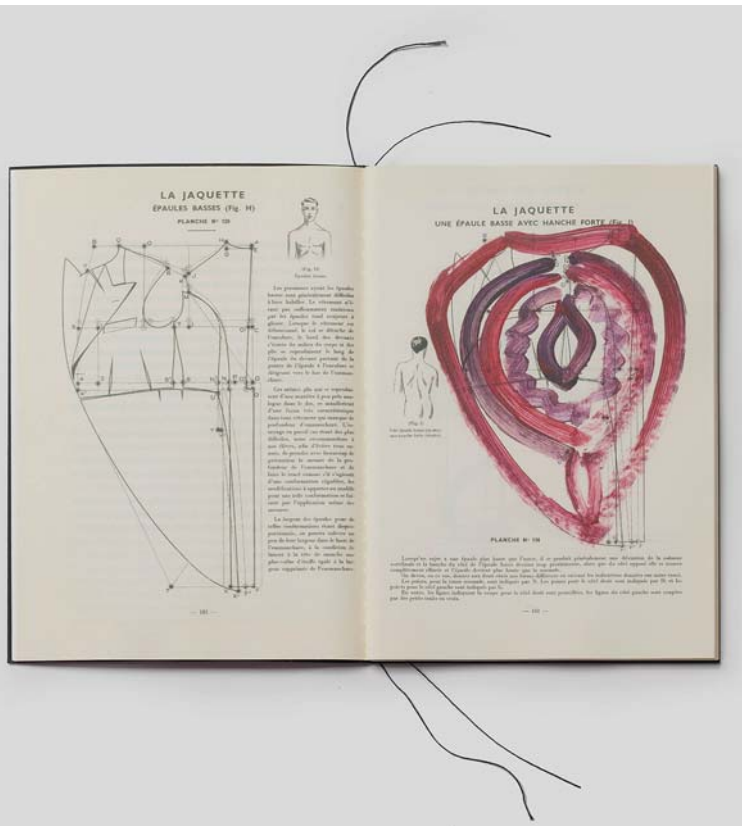
Co-published by EMH Arts London and Concentric Editions, 2023

ISBN 978-0-9572258-2-4

Edition of 150

84pp, printed by archival digital inkjet held in a hand-sewn neoprene cover, 14.8 x 10.5 cm

£60.00



*'There is an unspoken code, a bond that cannot be broken, a line that must not be overstepped when one man asks another on which side Sir dresses, when he firmly but cautiously soothes out a wrinkle on a man's chest, when he fingers his button hole for tightness of closure.'*

*Fear of the Flower* celebrates queer male sexuality in a series of 'rose-bud' images (reminiscent of Georgia O'Keeffe's lush, sexualised blooms) that are painted onto the pages of a vintage pattern manual. The book is introduced with a text by Dr Michael Petry and explores the often hidden codes through which desire is indicated or expressed.

Collections:

Bower Ashton Library Special Collections, Bristol

London College of Fashion, UAL Library, London

TATE Library, London

Winchester School of Art, University of Southampton

**EAGLE GALLERY EMH ARTS**

## HORMAZD NARIELWALLA *Diamond Dolls*

Text by John O'Connell

Co-published by EMH Arts London and Concentric Editions, 2021

ISBN 978-1-9997891-8-3

Edition of 300

72pp, leporello bound in three blind embossed and foiled card-covered volumes,  
held in a cloth covered slipcase, each 24 x 16.5 cm

£300.00



*Diamond Dolls* is a sumptuous artist's book that originates from a sequence of Narielwalla's highly distinctive paper collages. Thirty-six images carry a running motif of Bowie's 'Ziggy Stardust' persona, each of which is defined by elaborate, decorative costuming. Cipher-like, the figures reference the Japanese gender-fluid traditions of *kabuki* and *onnagata*, which influenced Bowie in his approach to challenging conventions about identity and sexuality.

Collections:

Bower Ashton Library Special Collections, Bristol

London College of Fashion. UAL Library, London

TATE Archive

Winchester School of Art, University of Southampton;

Yale Center for British Art, USA



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**EAGLE GALLERY EMH ARTS**

# HORMAZD NARIELWALLA *Rock Paper Scissors*

Text by Emma Hill

Published by EMH Arts London, 2020

Edition of 100

Seven archival inkjet prints contained in a hand-bound box by Mazzotti Books, 18 x 11.5 x 3 cm

£275.00



*Rock, Paper, Scissors* is a response to the sculpture of Barbara Hepworth and to the particular experience of works that are sited in her garden at St. Ives. Housed in a box that pays reference to Hepworth's signature pierced forms, the artist's book reassembles a sequence of 100 tiny paper collages made on the pages of a found vintage pattern manual, which explore ideas about materiality, journeying and space.

Collections:  
Hepworth Wakefield, Yorkshire  
TATE Archive  
Winchester School of Art, University of Southampton

## **TERRY SMITH** *The Foundling*

Text by Mel Gooding

Published by workinprogress in association with EMH Arts London

ISBN 978-0-9563835-0-1

Paperback, 64pp, colour and black and white, 25 x 20 cm

£15.00



In 2007 the film and installation artist Terry Smith was invited by the Foundling Museum to develop a project that related to its history as London's first public orphanage. Working in locations including the Thomas Coram School in Berkhamsted, Shoreditch, Epping Forest and Venice, Smith responded with a series of live performances (in collaboration with composer Ian Dearden and singer Linda Hirst) and a sequence of films, that explored both the specific context of the museum and wider issues of childhood, identity and memory.

*The Foundling* book incorporates texts by Mel Gooding with Smith's photographs and stills, which refer to – and quote from – *Songs of Innocence and Experience* and *Auguries of Innocence* by William Blake, passages of Shakespeare and Brecht's *In the dark times*.

Collections: TATE Archive



## **TERRY SMITH** *Site Unseen*

Texts by Mel Gooding / James Putnam

Published EMH Arts 1997, ISBN 0 9531793 0 3

Edition 1000

Paperback, 48pp, four-colour litho, letterpress, screenprint, 30 x 22 cm

£25.00



*Site Unseen* is based on one project from a series of over 48 worldwide site-specific installations and interventions by Terry Smith from 1994 to 1997. The book was conceived page-specifically and printed by a variety of methods. It focuses on a number of works Smith carried out in 1996 in a derelict house in Peckham, South London.

The book contains over thirty full-colour and black and white reproductions of the site together with screen-printed images, Cut-outs, blind emboss and text as image are also used to translate the multiplicity of textures, viewpoints and experiences the house affords. Parts of the book are bound in perforated split sections requiring the reader/viewer to play an integral part in altering or re-defining the relationship between text and image.

### Collections:

Arts Council, England  
Bayrische Staatsbibliothek, Munich  
British Council, London  
Chelsea College of Art, London  
Hochschule fur Angewandte Kunst, Vienna  
Joan Flasch Artists' Book Collection,  
John Flaxman Library, Chicago  
Museum fur Angewandte Kunst, Vienna  
New York Public Library  
TATE Library, London  
University College Library, London  
Victoria and Albert Museum, London  
Yale Center for British Art, USA



## CAROLYN THOMPSON *Post Moderns*

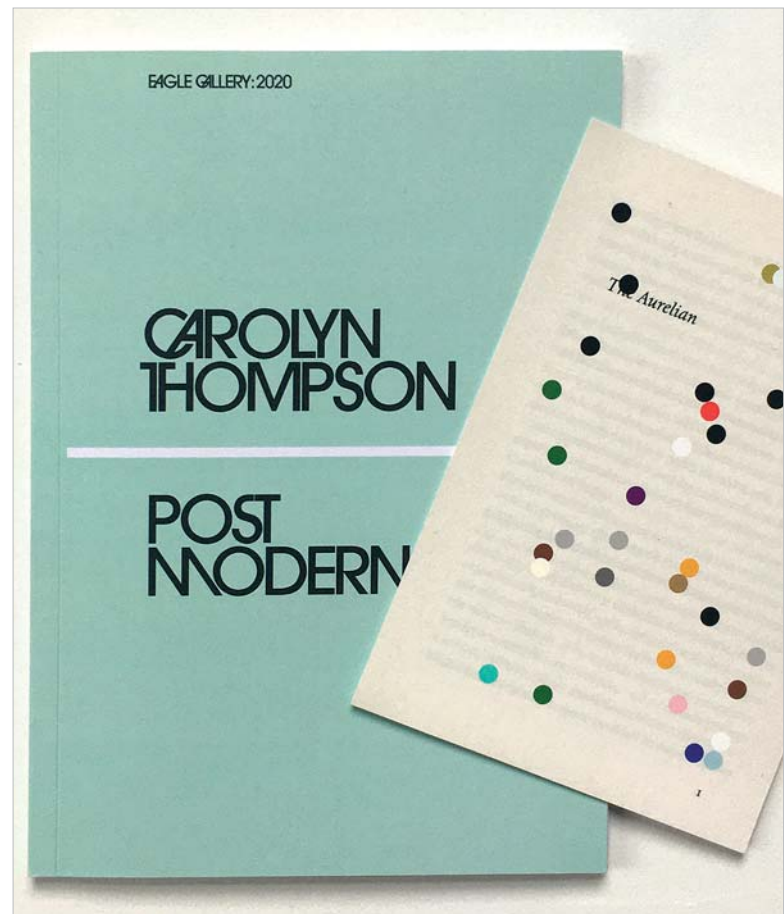
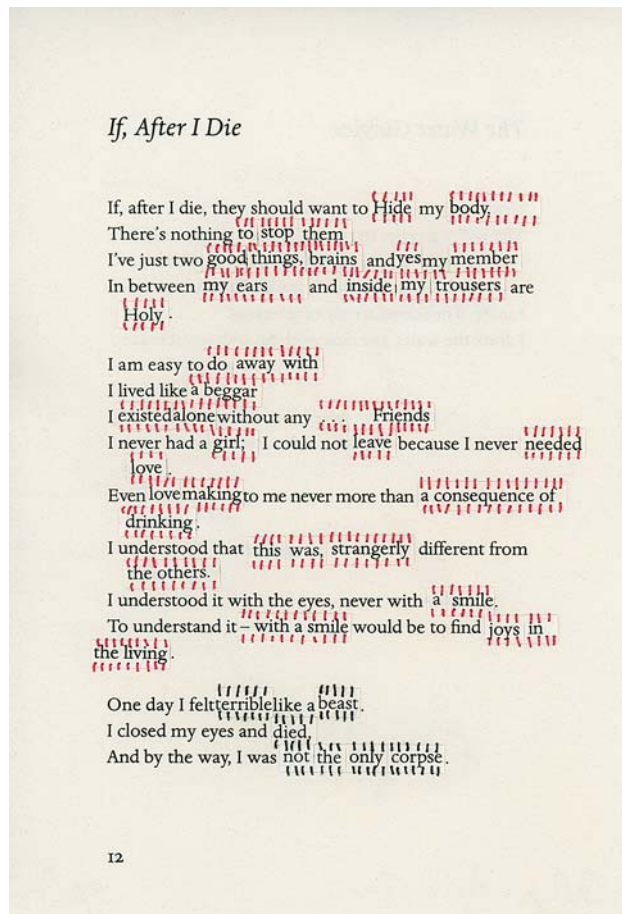
Text by Sean Ashton and Dr Simon Morris

Published by EMH Arts London, 2020

Special edition of 50

32pp, printed by archival digital inkjet held in a card cover with limited edition print, 21 x 15 cm

£150.00



Carolyn Thompson's exhibition project *Post Moderns*, shown jointly by the Laurence Sterne Trust and the Eagle Gallery (2019–20), responded to 50 seminal modernist texts re-published by Penguin Classics in 2018. Works included meticulously altered found books, digital prints, drawings, paper sculptures and type-written poems. The publication gives background to Thompson's process of re-reading and re-writing the original source material and illustrates works from the series. The special edition includes a print titled *Dreamers* that is the artist's visual response to Nabokov's short story 'The Aurelian'.

Collections:

Laurence Sterne Trust

TATE Archive

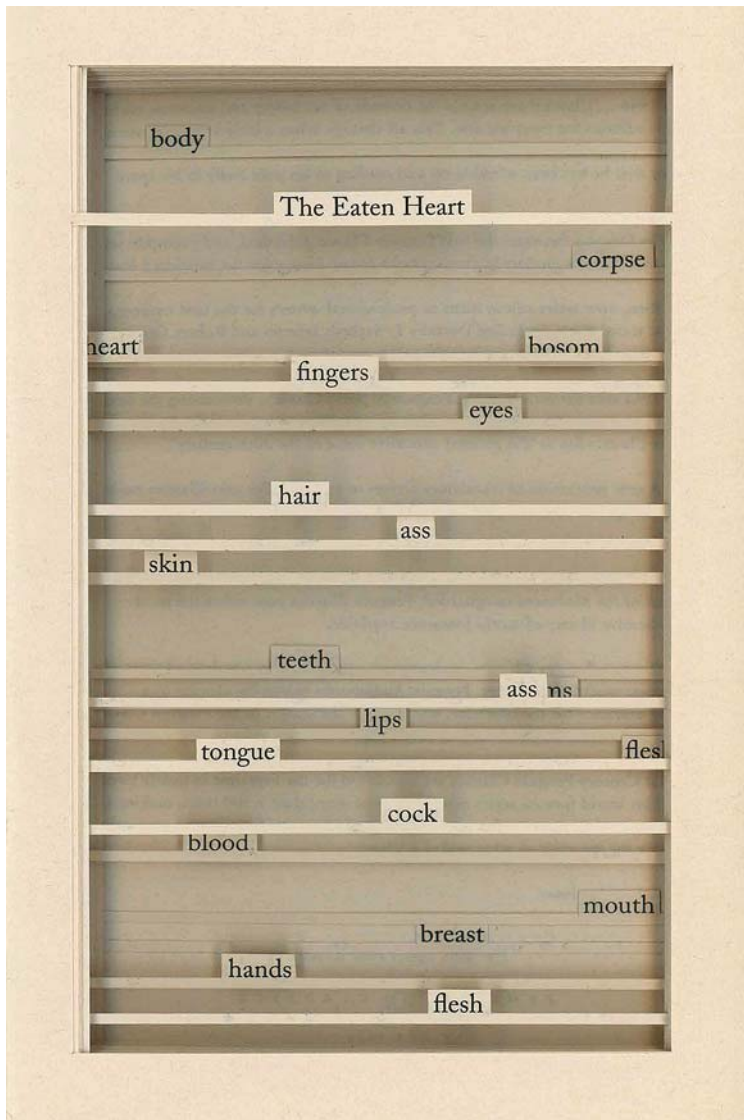
Winchester School of Art, University of Southampton

## CAROLYN THOMPSON *The Eaten Heart*

2013, multiple, edition of 3

21.5 x 18 cm

£1200.00 plus VAT



A re-making of a volume from the Penguin *Great Loves* series, of Giovanni Boccaccio's *The Eaten Heart: Unlikely Tales of Love*. Text has been removed from every page with the use of a scalpel, leaving only words that pertain to the body, or body parts.

By removing these words from their context and grouping them together, their significance changes dramatically, thus exploring the abundant innuendo in Boccaccio's original text.

## CAROLYN THOMPSON *Black Mirror*

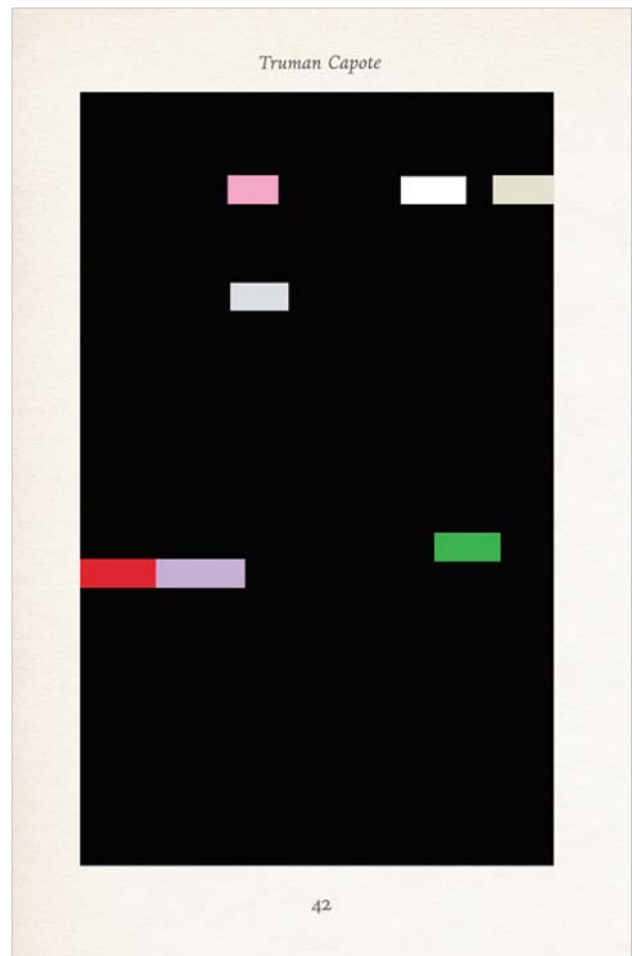
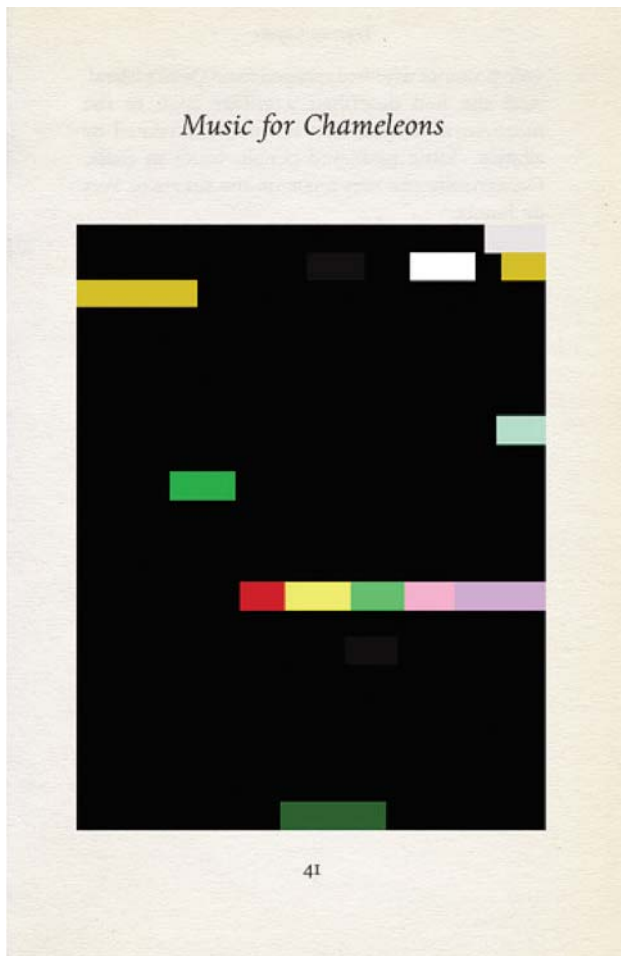
Co-published EMH Arts London, 2011

13 Book leaves

Unbound archival digital inkjet prints on Hahnemühle Photo Rag, 18 x 11 cm

Edition of 10

£1500.00 plus VAT



*'The blackness, the longer one gazes into it, ceases to be black, but becomes a queer silver-blue, the threshold to secret visions.'* TRUMAN CAPOTE, *Music for Chameleons*

*Black Mirror* re-works Truman Capote's short story 'Music for Chameleons' which can be found in *My Side of the Matter*, one of seventy Pocket Penguins published by Penguin Books for their 70th anniversary. The story details the use of black mirrors by nineteenth century painters: 'To refresh their vision. Renew their reaction to colour, the tonal variations'.

The work reproduces to scale the thirteen pages of the text as they appear in the Penguin edition. The text block has been replaced with a layer of digitally printed black ink, indicative of the black mirror Capote describes within the text. All that can be seen through the black, other than the tonal qualities created by the printing process, are small coloured blocks outlining the words where a colour appears in the original text.

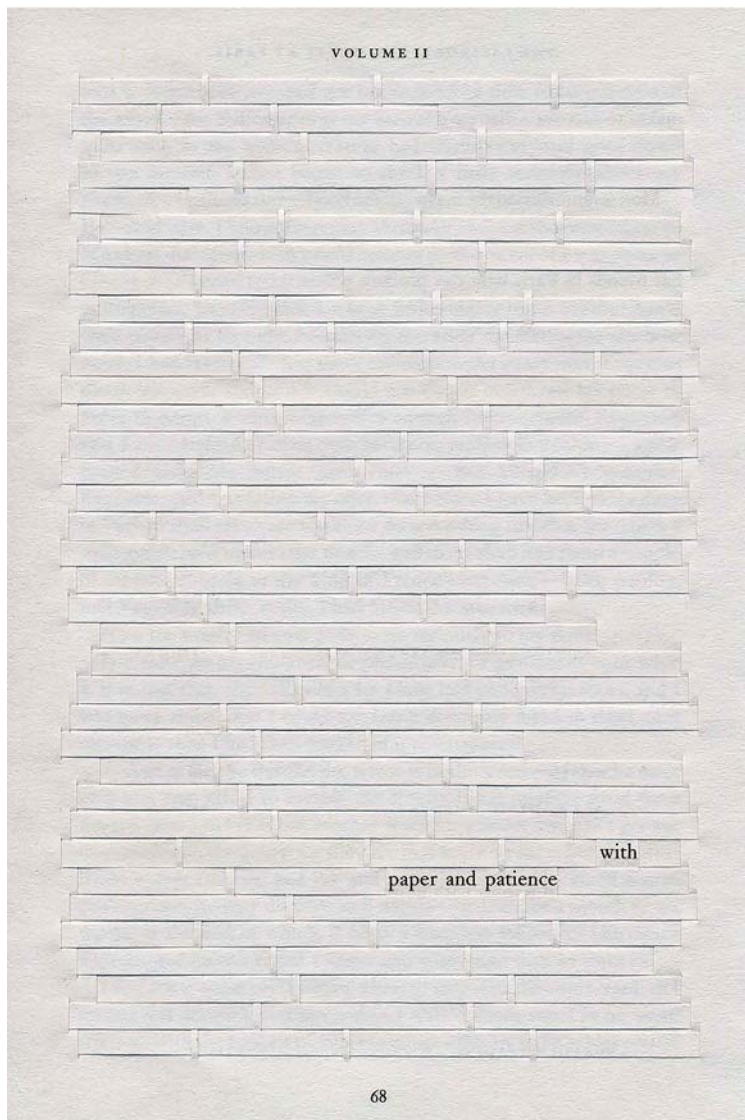


## CAROLYN THOMPSON *Paper and Patience*

2011, multiple, edition of 5

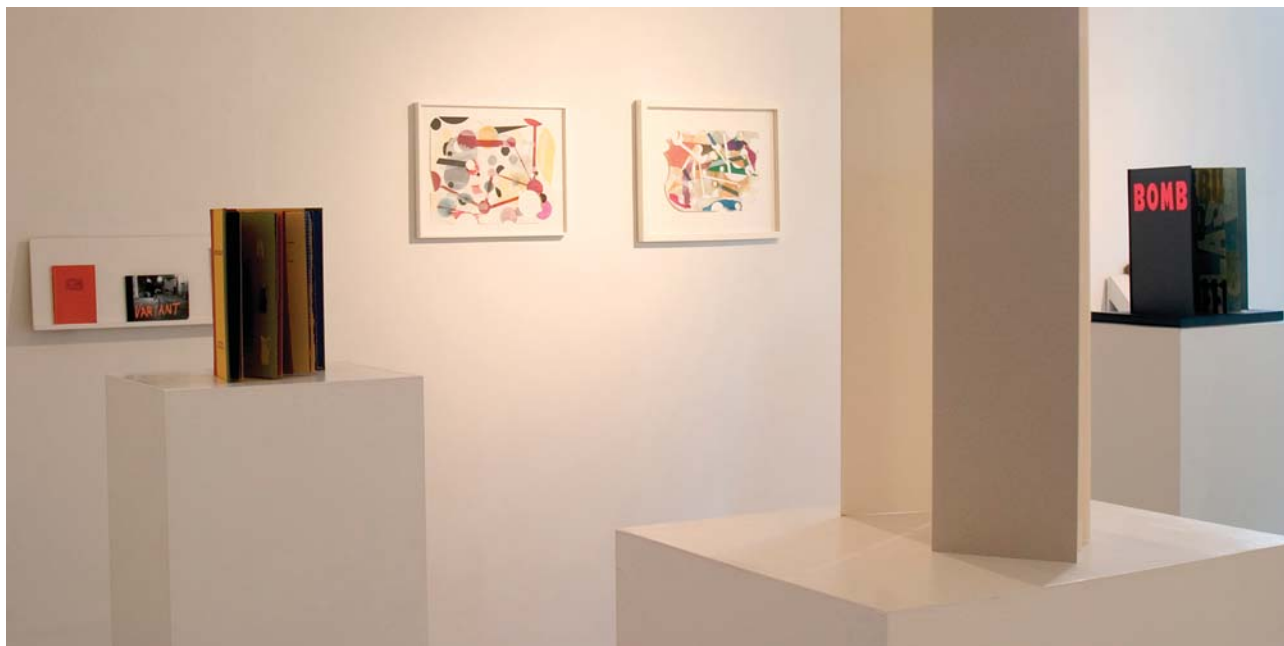
Paper size 19.7 x 12.6cm

£500.00 plus VAT



*Paper and Patience* is a multiple made from leafs taken from the Penguin Classics publication of Laurence Sterne's *A Sentimental Journey*. Incisions have been made between each word on the page to create a lattice, into which blank strips of paper cut from the same book have been woven.

Whilst the visible text describes the process involved in creating the work, the cage effect produced by the woven strips, reflects the essence of the covered text, which speaks of imprisonment, suppression and slavery.



## Order Information

For further information, or to place orders, please contact Emma Hill at the Eagle Gallery:  
+44 (0)207 833 2674 or [emmahilleagle@aol.com](mailto:emmahilleagle@aol.com)

We can accept payments by bank transfer or credit card. All credit card purchases will be processed as mail order or telephone order sales and any sales and information given to the Gallery will be kept strictly confidential.

We accept Mastercard / Visa.

You will be asked to provide the following details:

Credit Card number

Name of the cardholder

Security / issue number

Start date

Expiry date

Full postal address of where the card is registered.

*P&P charges will be quoted as per item.*