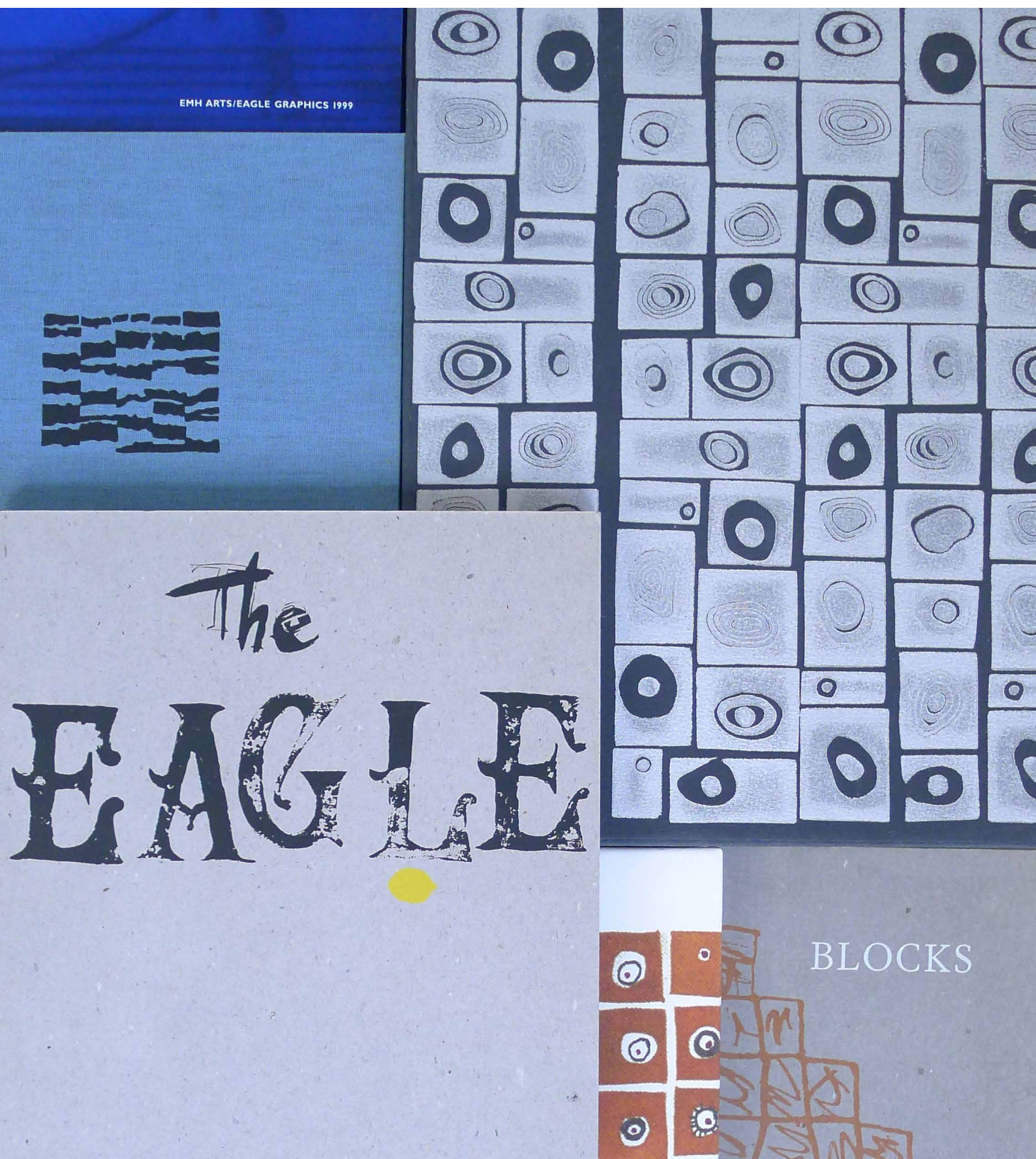


EAGLE GALLERY **EMH** ARTS



EAGLE GALLERY **EMH** ARTS

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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 2015 catalogue brings together a selection of publications made over the last fifteen years and represents the range of work published under the EMH Arts imprint.

MANDY BONNELL **The Second Life of Shells**

Poem by Gabriel Gbadamosi

Co-published EMH Arts London, 2001

Edition of 25 bound books and 15 sets of individual prints

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

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

Lino printed paper binding by Elizabeth Neville

£2000.00



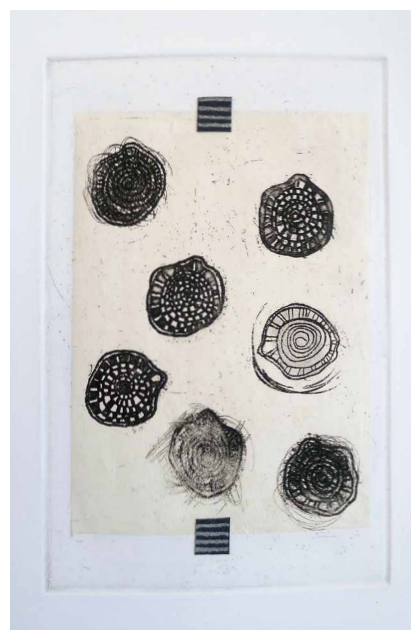
*Long after the life's gone out of them
Like ghosts of rain through a ruin ...*
Gabriel Gbadamosi

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



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MANDY BONNELL **Antmothbeetlemillipedespider**

Poems by Gabriel Gbadamosi

Co-published EMH Arts London, 2007

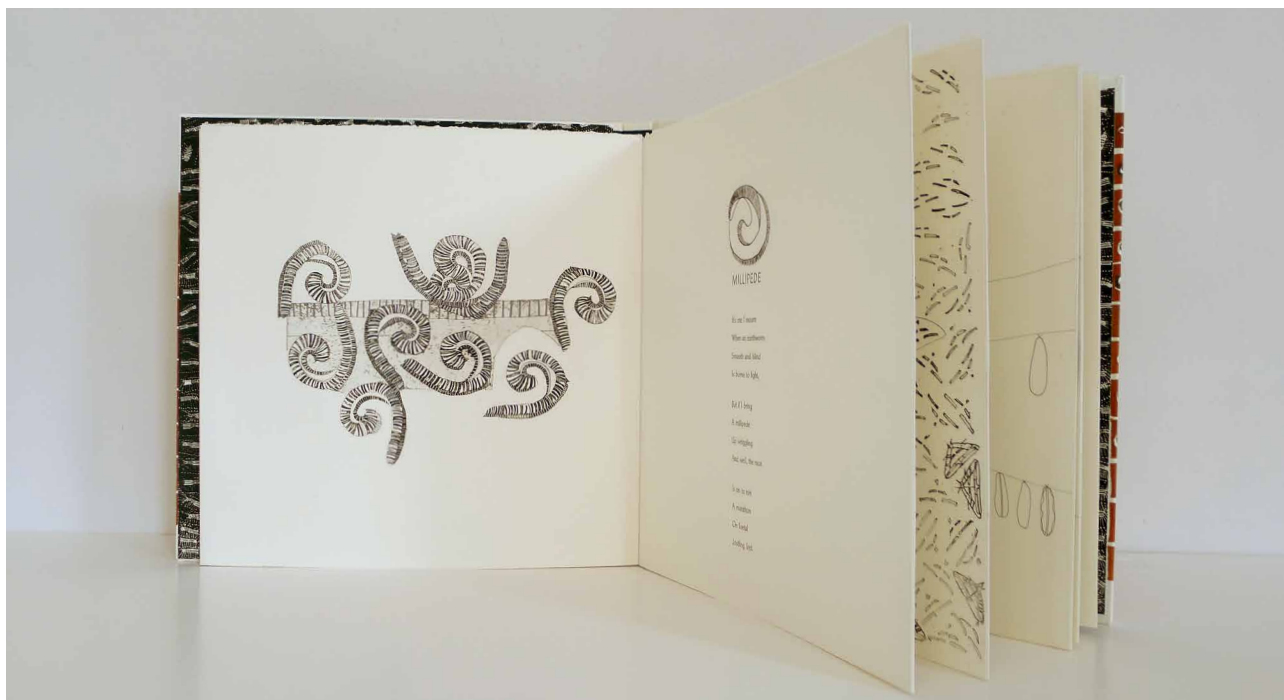
Edition of 20

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

Letterpress by Graham Bignell, New North Press, London

Printed paper & collage binding by Elizabeth Neville

£1250.00



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.'

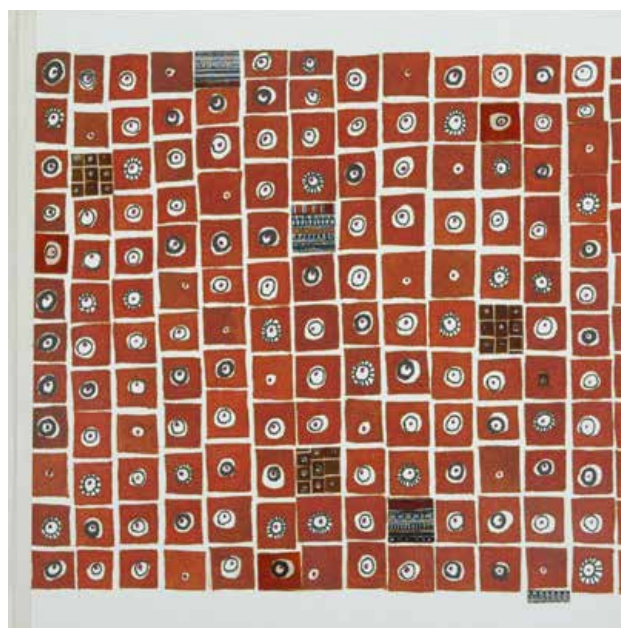
Collections:

Modern British Collections, British Library, London

University of Chicago, USA

New York Public Library, USA

Yale Center for British Art, USA



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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 22.5cm

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:

Yale Center for British Art, USA



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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 39.2cm

Aquatints printed by Dorothea White, Studio Prints, London

Letterpress by Graham Bignell, New North Press, London

De-bossed cloth box hand bound by Tracey Rowledge

£900.00



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

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ANDREW CARTER **Twelve**

Poems by Jonathan Ward

Co-published EMH Arts London / Grayling Press 2008

ISBN 978-0-9554046-4-1

Printed by Alan Cox and Michael Ward, Sky Editions, London

Edition of 100

38pp, 16 colour linocut prints on Somerset satin, 24 x 18.5cm

Hand bound by Book Works, London

£150.00



The collaborative artist's book features poems by Jonathan Ward set opposite hand-printed, single-colour linocuts by Andrew Carter. Carter's abstract images are drawn from nature and refined into simpler motifs, reminiscent of 1930's pattern-paper designs.

Collections:

Yale Center for British Art, USA

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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 x 28cm, £45.00

Special edition of 15

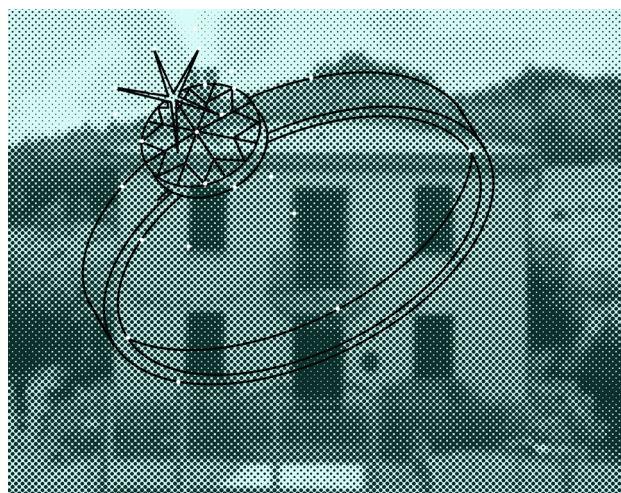
Boxed set of the book and nine inkjet prints, 50 x 42cm

£1250.00



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.



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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

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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 17cm

Hand printed relief block and four colour litho

£15



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

Collections:

The British Library, London

Joan Flasch Collection: Flaxman Library, Chicago

Victoria and Albert Museum, London

Yale Center for British Art, CT, USA

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JULIA FARRER **Lo**

Poem by Judith Thurman

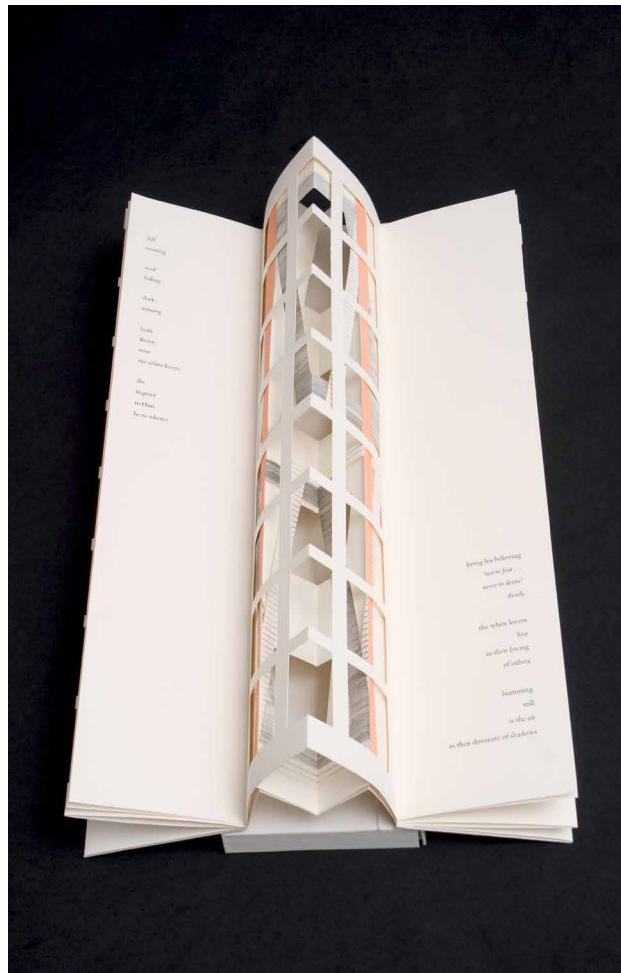
Published EMH Arts London, 2001

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

£900.00



Lo is a book collaboration between artist Julier 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
Guttenberg Museum, Mainz
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

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JULIA FARRER **Mandorla**

Text by Anthony Rudolf

Published Ki Press, 2006

Etchings and letterpress on 270gsm Moulin du Gue, printed by the artist

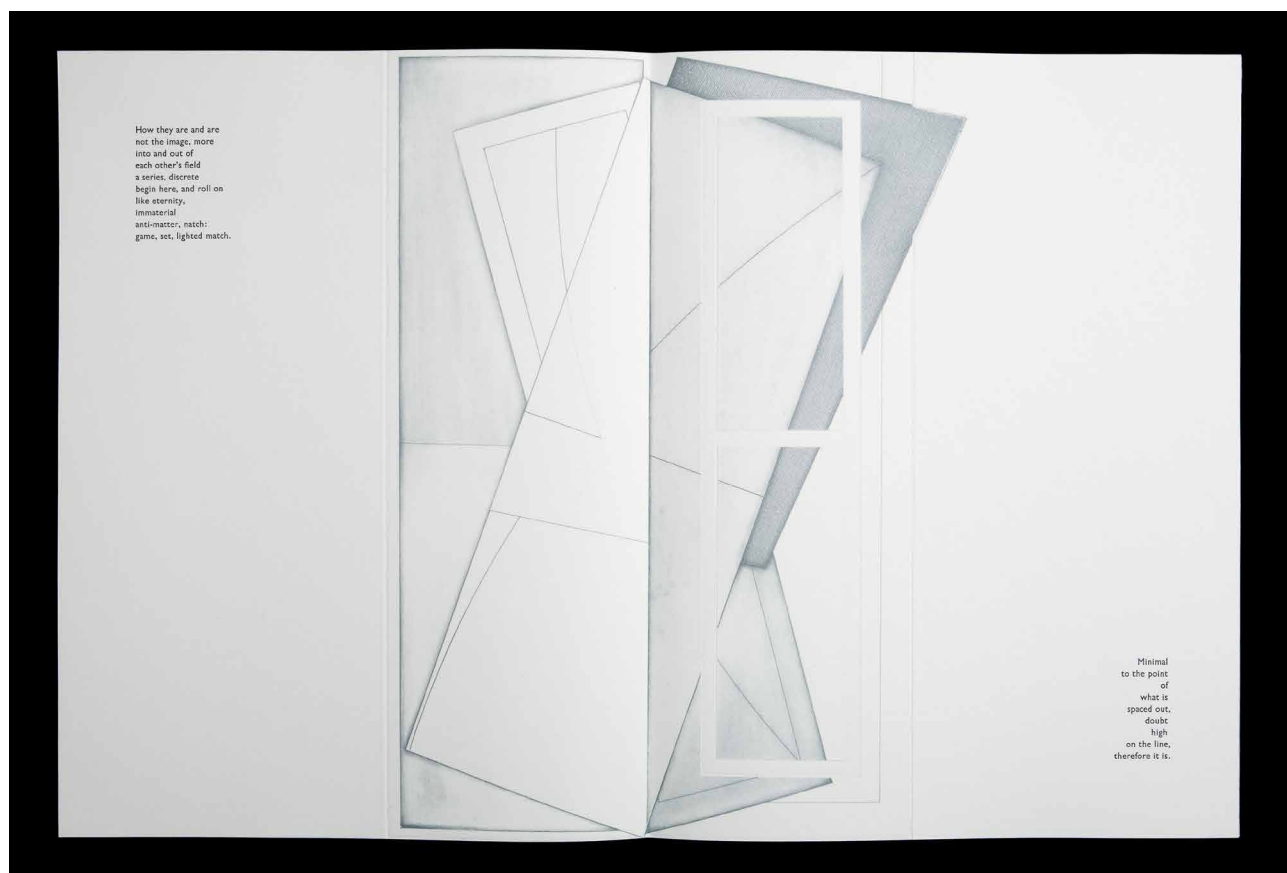
Standard edition of 20, special edition of 5

Nine printed double spreads folded unbound, plus frontice page folded,
loose leaf binding in a cloth and paper chemise in a cloth covered box by Charles Gledhill,
40.8 X 30.7cm

Letterpress by Phil Abel, London

Standard edition £1950.00

Special edition (with unique drawing) £2500.00



Mandorla – meaning almond in Italian, is the shape formed by the layering of two circles. The book features nine folded overlapping geometric etchings printed by the artist, which link one letterpress poem to the next. The simultaneous relationship between visual and literary concepts provides an intimate dialogue between the two forms.

The volume is a graceful meditation on the threshold between literary and visual ideas; the sharp prints achieve astonishing subtleties of tone and impression.

Collections:

Modern British Collections, British Library, London

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JAMES FISHER **Encountering St Ippolyts**

Published EMH Arts London, 2005

Printed in an edition of 20, 10 as folio copies

Two etchings and a letterpress text printed on Somerset white 300gsm, held in a folded letterpress cover. Folded size 40.5 x 36cm

Etchings printed by Paupers Press, London

Letterpress printed by Graham Bignell, New North Press, London

Individual prints £300.00 plus VAT

Folios £600.00 plus VAT



Fisher's images Burryman and Horsegirl are based on a text by the Victorian 'peasant poet' John Clare, written following his escape from an asylum in 1841. Clare's *Recolleotions: & etc Of Journey Out of Essex [sic]* is a lament for the decimation of the countryside during the Inclosures Acts. Fisher's images depict costuming associated with rural and pagan festivals and are combined with an extract of Clare's writing.



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

Poems by Mel Gooding

Co-published EMH Arts London, 2002

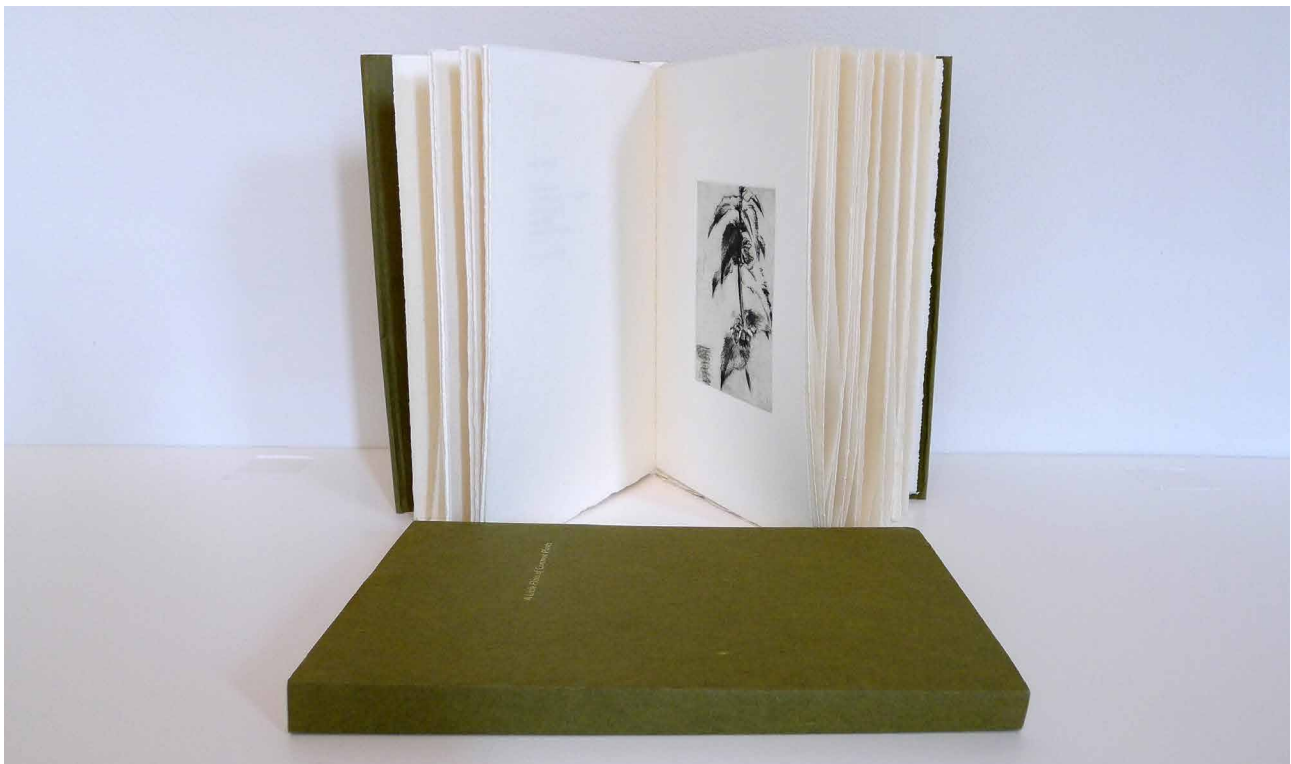
Edition of 12

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 19.5cm

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



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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 39cm

Folio price £3000.00 plus VAT

Individual prints available, from £500.00 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.



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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.



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TERRY SMITH **Site Unseen**

Texts by Mel Gooding / James Putnam

Published EMH Arts 1997, ISBN 0 9531793 0 3

Edition 1000

Paperback, 48pp, 4 colour litho, letterpress, screenprint, 30 x 22cm

£26.00



Site Unseen is based on one project from a series of over 48 worldwide site-specific installations and interventions by Terry Smith from 1994-1997. Conceived as 'page-specific', it concentrates on a number of works carried out in 'a secret' site in 1996 – a derelict house in Peckham, 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 für Angewandte Kunst, Vienna
Joan Flasch Artists' Book Collection,
John Flaxman Library, Chicago
Museum für 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

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TERRY SMITH **The Foundling**

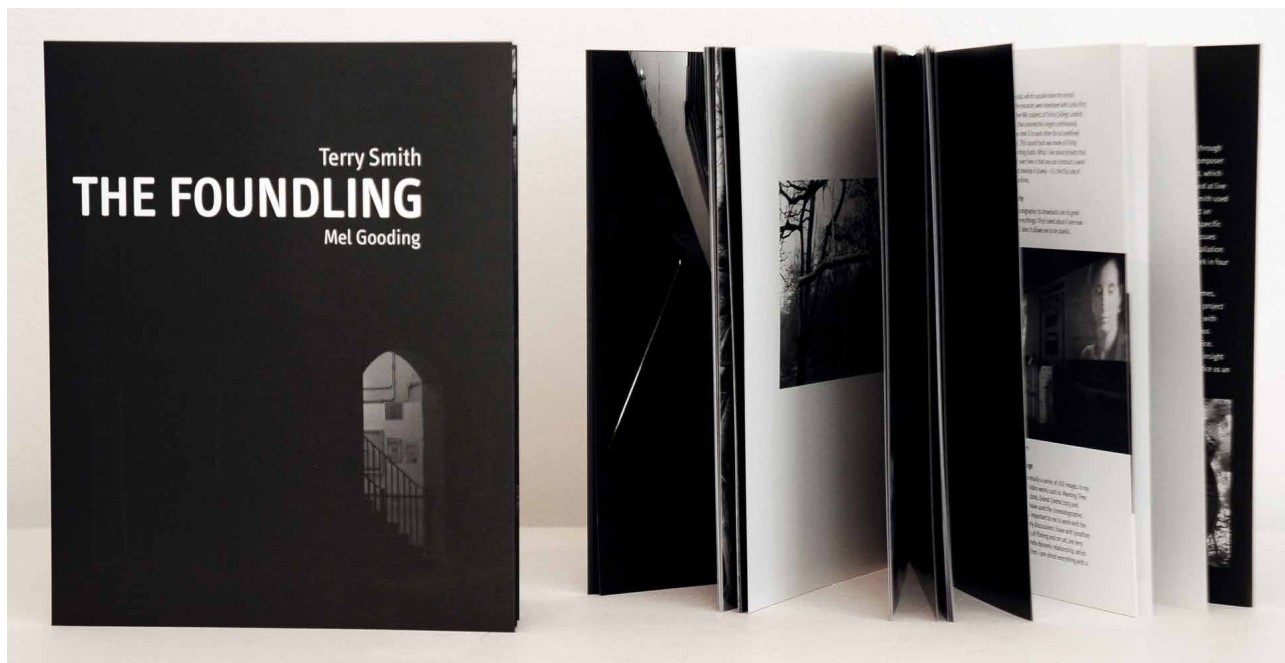
Text by Mel Gooding

Published by workingprogress in association with EMH Arts, London

ISBN 978-0-9563835-0-1

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

£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*.



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TERRY SMITH **My Shortcomings**

Published EMH Arts London, 2012

Letterpress set and printed by Graham Bignell, New North Press, London on

Heritage book white, 120gsm, 86.5 x 47.5cm

Edition of 50

£250.00 plus VAT

i am easily distract *ed*
(**i** have no consistency
i have no signature work
no medium
[*I have*] **no routine**
i need a routine
i am not part of a group
i am ridiculously ambitious
i don't know my own mind
i need constant reassurance
i am *insecure* about *everything*
i am stubborn
i have no sense of self worth
i think i am a genius
i can't settle down
i want to move all the time

My Shortcomings is a sometimes why comment on the nature of the creative mind, from a series of text works by Terry Smith.

(extract from *My Shortcomings*)

Collections:
Penguin Books, London

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CAROLYN THOMPSON **Black Mirror**

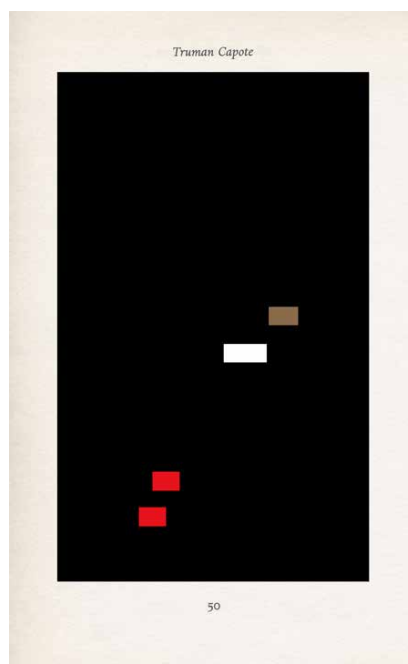
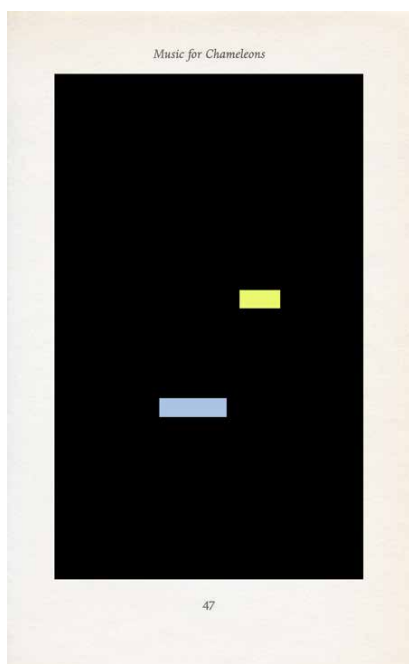
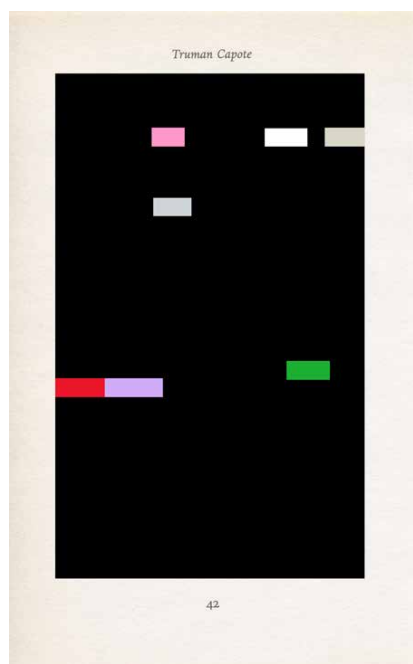
Co-published EMH Arts London, 2011

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 uses Truman Capote's short story *Music for Chameleons* as the origin for both concept and material. The original story, which can be found in the publication *My Side of the Matter*, one of seventy Pocket Penguins created for Penguin's 70th birthday, details the use of black mirrors by nineteenth century painters 'To refresh their vision. Renew their reaction to colour; the tonal variations.' The story continues to describe these curios as 'Soothing, and also disquieting.'

Black Mirror consists of the full thirteen pages of *Music for Chameleons* as it appears in the Penguin pocket edition. The block in which the writing appears on the page 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 process, are small coloured blocks outlining the words where a colour appears in the original text.

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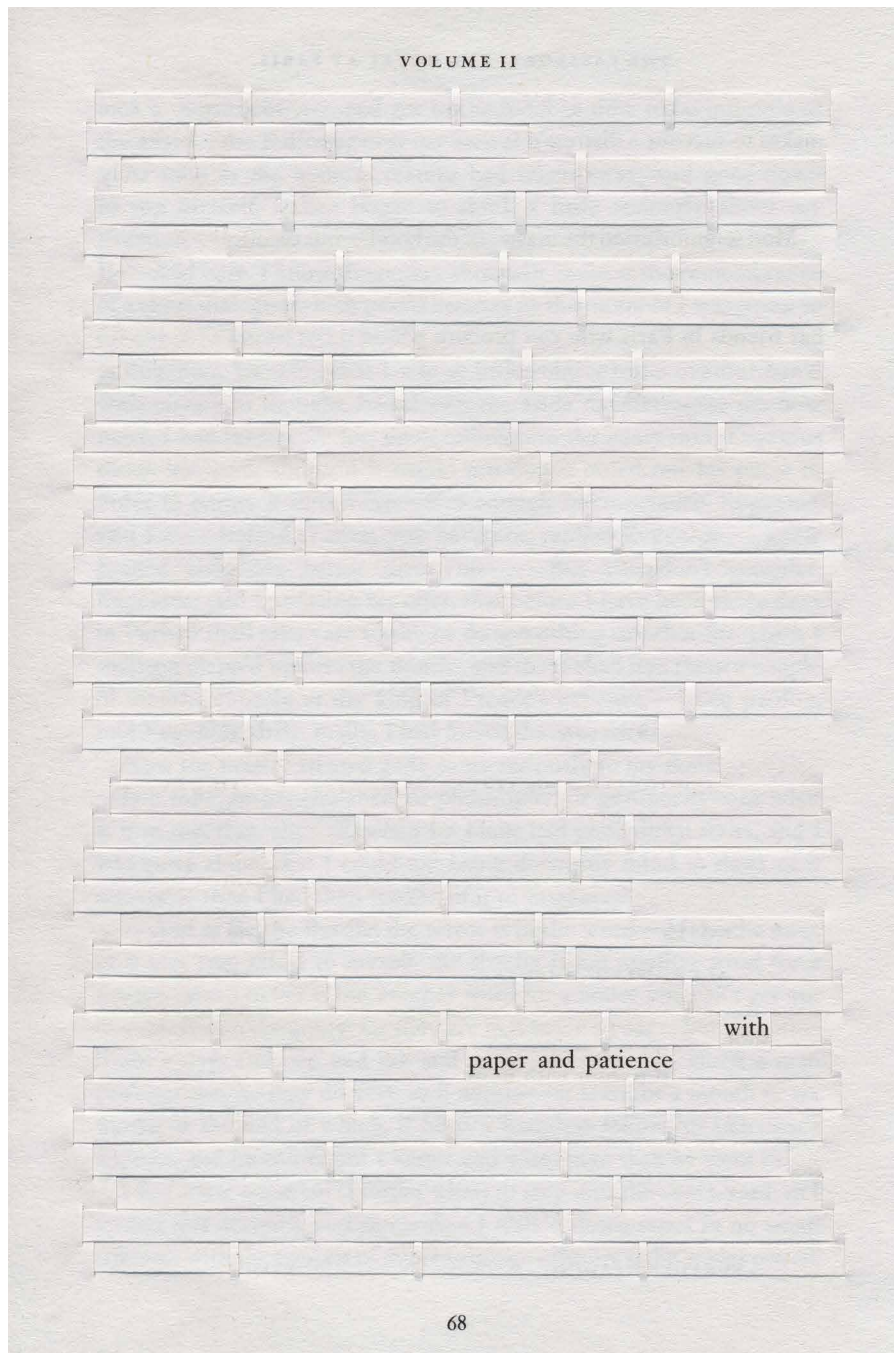
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CAROLYN THOMPSON **Paper and Patience**

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.

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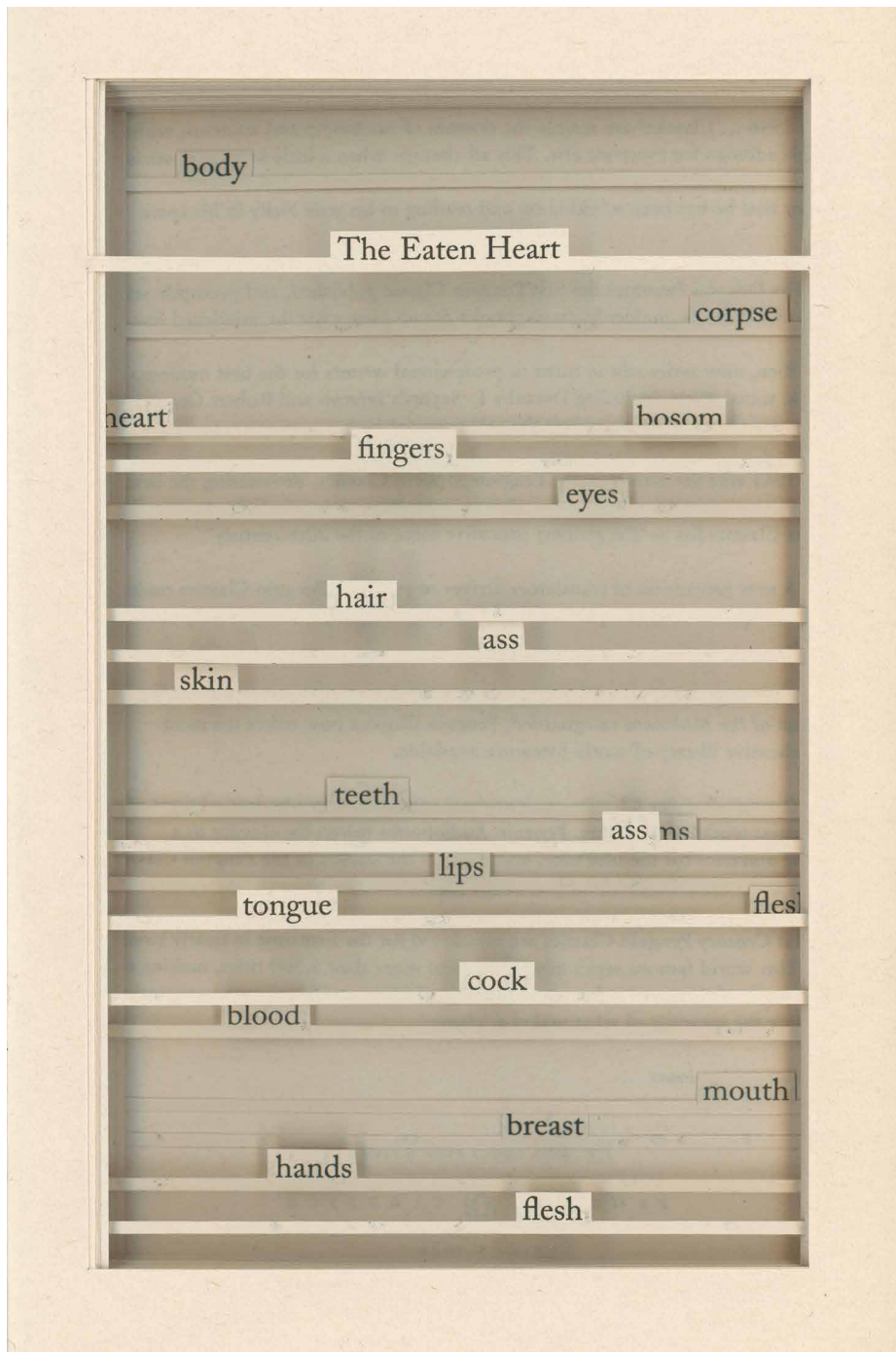
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CAROLYN THOMPSON **The Eaten Heart**

2013, multiple, edition of 3

21.5 x 18cm

£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.

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Order information



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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

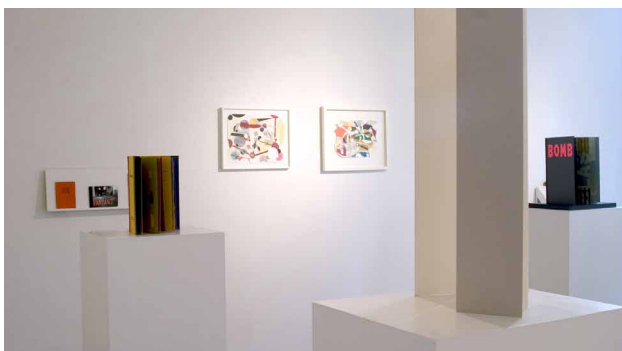
Security / issue number

Start date

Expiry date

Full postal address of where the card is registered.

P&P charges will be quoted as per item.



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