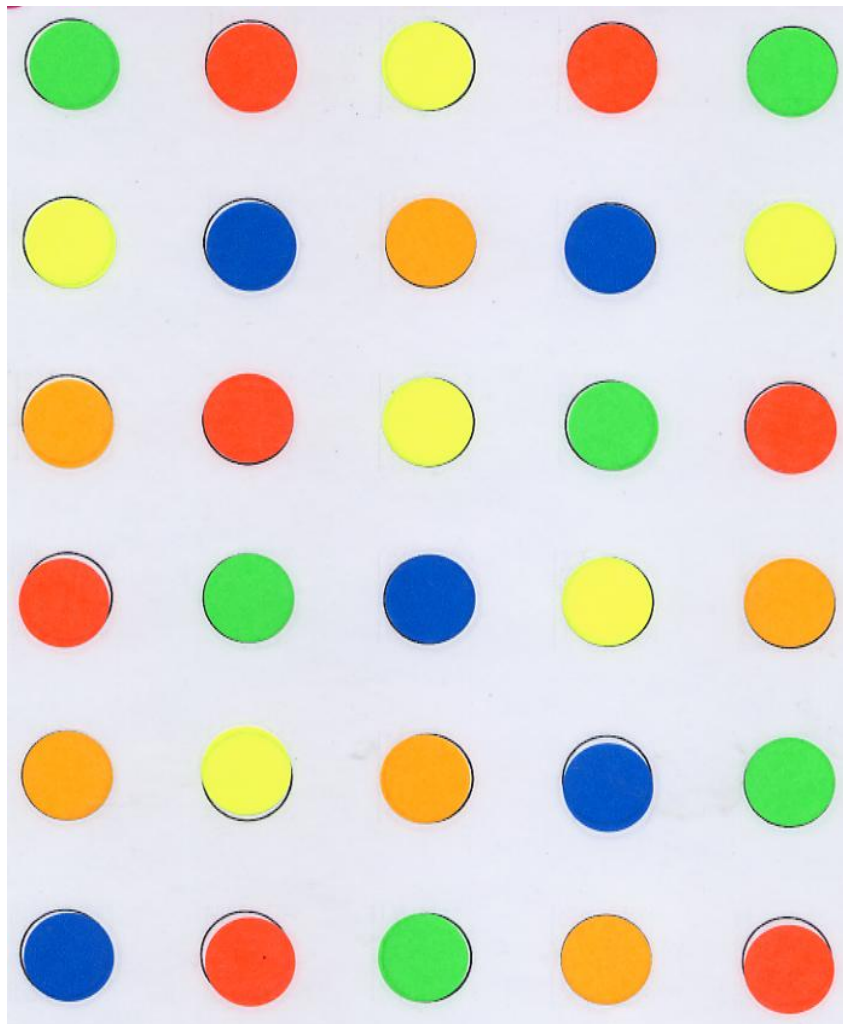


BRITISH ARTISTS' BOOKS



**Bertram Rota Ltd
Summer 2008**

Bertram Rota Ltd

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TERMS OF BUSINESS. The items in this catalogue are offered at net sterling prices, for cash upon receipt. Charges for postage and packing will be added. Dollar equivalents at the current rate of exchange may be shown on accounts for the convenience of customers in the U.S.A. All books are insured in transit.

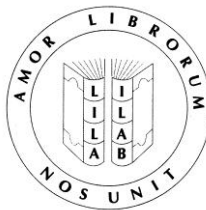
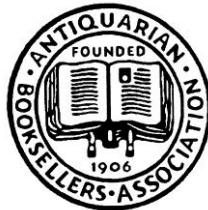
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V.A.T. We regret that Value Added Tax must be charged on orders from customers within the European Economic Community for autograph letters and manuscripts (unless they are bound in the form of a book), drawings, prints, photographs, artists' proofs of wood-engravings and engraved wood-blocks.

WANTS LISTS. We are pleased to receive lists of books especially wanted. They are given careful attention and quotations are submitted without charge.

HOURS OF BUSINESS. We are open from 9.30 to 5.30 from Monday to Friday. Appointment recommended.



Artinian (Emily). *Darkroom*. London, 2000. Miniature. Flip-book printed on photographic film and bound between transparent plastic held together with metal clasps. Fine copy. £50
A work exploring the phenomenon of sight with text drawn from Plato's allegory of the cave.

Artinian (Emily). *Real Fiction; documents of a journey to the imagined world of Jose Saramago*.

London, 2004. One of an edition limited to 100 copies. Oblong 8vo. Offset printed signatures sewn into a cream card dos-a-dos binding. Fine copy. £40.

"One reader's attempt to find another way into fiction, using an inductive method that knocks up against the material world, rather than the world of words, of slippery signifiers." Extracts from Saramago's novels are interspersed with Artinian's photographs of Lisbon, and her notes form an essay which offers provocative insight into the overlapping of real and imagined worlds.



The High Window

Artinian (Emily). *The High Window*. London, 2005. One of an edition limited to 100 signed copies. Boxed set of twenty-seven folded signatures and a CD-rom. Fine copy. £45

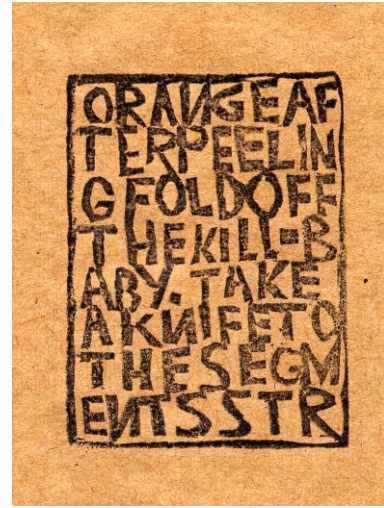
'The combination of film and book is used to explore the related subject of communication between artist and audience... it is about the ways readers and audiences fill in information.' Each signature of the book transliterates an interview, together they record the reaction of a variety of listeners to a brief fictional text set in New York City, written by Artinian. The film itself, which references the book through on-screen footnotes, transposes the reader onto a visual portrayal of the original, abstracted text. This work was originally shown at the The Showcase, London.



Envooy: Life is Completely Interesting

Barker (Dale Devereux). Violi (Paul). *Envooy: Life is Completely Interesting*. The First Cut, 2005. First Edition. Of an edition limited to 300 copies, this is one of 50 copies signed by the author and artist and accompanied by an additional monoprint. 8vo. Printed lithography and screenprint on Magnani mouldmade paper, bound in decorative gloss paper boards which emulate a Cuban cigar box. The text, set in Helvetica Neue 35 Thin, is a poem celebrating, after Louis MacNeice, 'things being various', with a range of images playfully drawn from photographs and commercial ephemera, overlaid with the artist's richly coloured designs. Printed by Heaney's Printers and the Curwen Studio. Fine copy. £150.

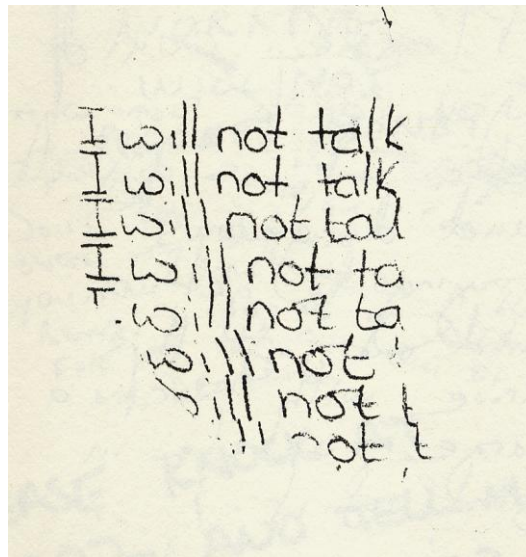
The fifth collaboration between Barker and Violi ambitiously combines in one volume digitally generated imagery, commercially printed lithography, screenprints by the artist and end-papers unique to each copy. The monoprint describes a rich patina of the artist's images overlaid upon a night cityscape. Also available in the standard edition (signed, without monoprint) at £100.



Orange

Bently (John). *Orange*. Liver & Lights Scriptorium, London, 2002. First Edition. Miniature book. Rubber-stamped text and image with collage on concertina brown paper pages; paper-covered boards. Fine copy. £10

This account of an orange's brutal dissection is printed in Bently's trademark hand-carved type; witty illustrations suggest the fading of events from collective memory.



Concerning the Poetry of Lost Things

Bently (John). *Concerning the Poetry of Lost Things*. A compilation of handwritten texts found on the streets of Harrow, together one collage and original graffiti by a Harrow resident. Liver & Lights Scriptorium, London, 2001. First Edition. One of 2000 copies. 8vo. Wrappers. Fine copy. Liver & Lights No. 27. £10

Commissioned by Harrow Library, this "museum-case containing a selection of recently excavated literary shards" was banned there after publication, on account of the controversial nature of some of the documents. Bently believed his compilation of texts "could say more interesting, intriguing and possibly more profound about the people of this specific corner of suburban England than any more conventional documentary procedure."



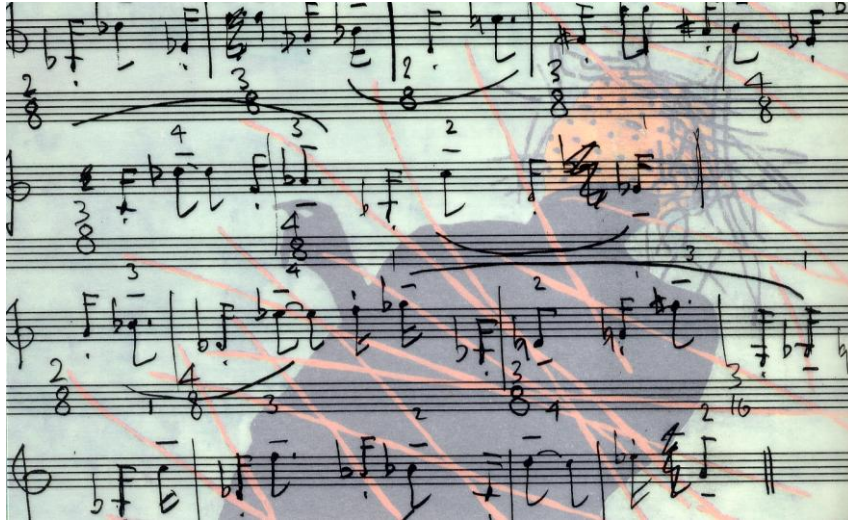
Viola: an auction of romance

Bodman (Sarah). *Viola: an auction of romance*. Bristol, 2004. One of ten copies. Square 8vo. Text and image produced as archival ink-jet prints from original photographs and assemblages bound in blind embossed pink plush velvet with ribbon ties. Fine copy. £95
A dark tale of one woman's obsession with sweetmeats.



G.M. Future

Bodman (Sarah). *G.M. Future*. Bristol, 1999. One of 200 copies. Oblong 18mo. Printed white boards with spiral bind. Fine copy. £25
The texts, exploring the consequences of contemporary experiments to modify nature, are interspersed with illustrative pages sourced from early gardening books.



Correspondences

Book Arts. *Correspondences*. Texts by award-winning British contemporary poets Jo Shapcott and Matthew Sweeney, together with W.H. Auden, Emily Dickinson and others. Illustrations by Jane Heather, Richard Evans, Brenda Mayo, Jane Bustin and other artists. EMH Arts/Eagle Graphics, 1999. First Edition. Oblong 12mo. Text printed letterpress by the artist Mandy Bonnell. Images printed offset litho by The Pale Green Press, London. Wrappers. £10.

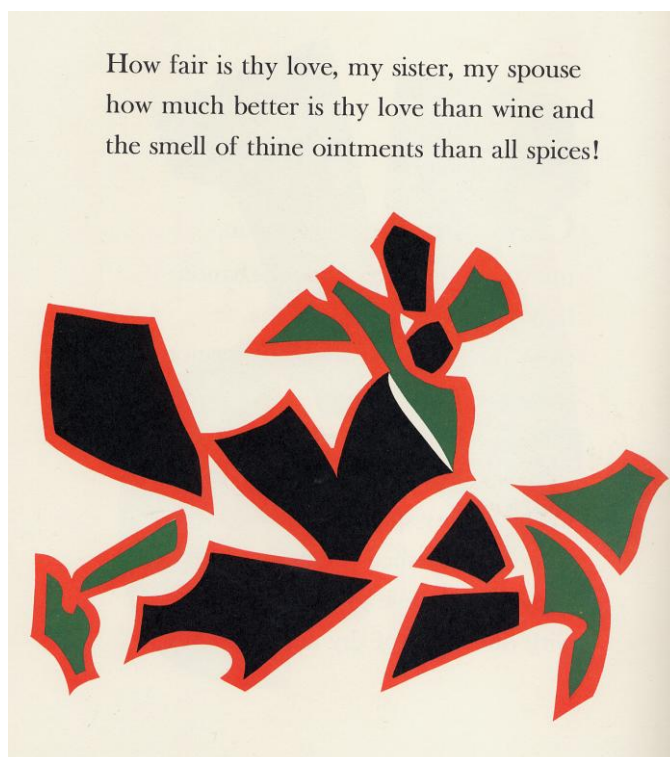
An artists' book based on the music of the contemporary British composer John Woolrich. Poets and artists responses to existing pieces of music and thoughts on the nature of influence are interwoven with texts chosen by Woolrich himself.

Bush (Tracey). *British Butterflies (Stamp Album)*. London, 2005. Number 25 from an open edition signed by the artist. Stanley Gibbons pocket stout book, rebound by the artist in bookcloth with striped ribbon ties. Endpapers by Bawden's contemporary Enid Marx. Butterflies hand-cut from maps of the British Isles, and the names calligraphed in sepia ink. Fine copy. £100

This book explores the preoccupations of collecting and classification. Each species has an allusion to its often poetic name in the materials from which it is made - for example the High Brown Fritillary is cut from the dun contours of the Cheviot Hills. Tracey Bush was the winner of the Birgit Skiold Memorial Prize at the Institute of Contemporary Arts in 2007 for her work with the book form.

Campbell (Ken). *The Maker's Hand; Twenty Books by Ken Campbell.* With an introductory essay by Marcia Reed, Curator of Rare Books at the Getty Research Institute. Extensively illustrated with full-page colour images of each work. Privately printed, 2001. First Edition. 4to. Wrappers. Fine copy. £35

A comprehensive catalogue of the books written, printed and designed by one of Britain's foremost book artists between 1975 and 2000, published to commemorate the exhibition at the Herzog August Bibliothek, Wolfenbüttel, Germany. Campbell's books have been described (by Peter Townshend) as "darkness shot through with light". This catalogue, complete with extensive comments by the artist on his own work, captures the power of this vision.



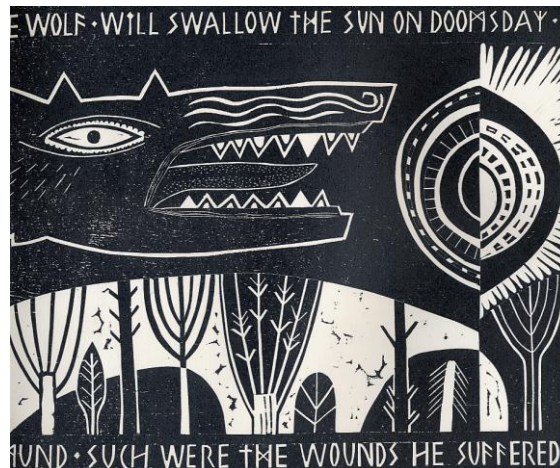
The Song Of Solomon

Circle Press. *The Song Of Solomon.* Reproductions of the original brilliantly-coloured hand-printed silk-screen stencils by Ronald King. London, 1990. Second Edition. One of an edition of 3000 copies, this was the first and only time Ron King's 1969 book (limited to 150 copies) was made available to a wider audience, printed offset and - at quarto - half the size of the original. Scarlet cloth, gilt with design from the series, enclosed in printed card box. Fine copy. £30
Loosely inserted is Pat Gilmour's comprehensive essay *Artists and Books in the Twentieth Century*, republished by Circle Press to coincide with this edition and illustrated with an assemblage by Jack Milroy for Circle Press and the New British Library. Ron King's version of *The Song* takes its cue from the mask-like images he used to illustrate series such as *The Canterbury Tales* and *Shakespeare*, and is one of the boldest and most sensuous illustrated editions of this often-published poem.



Little But Often

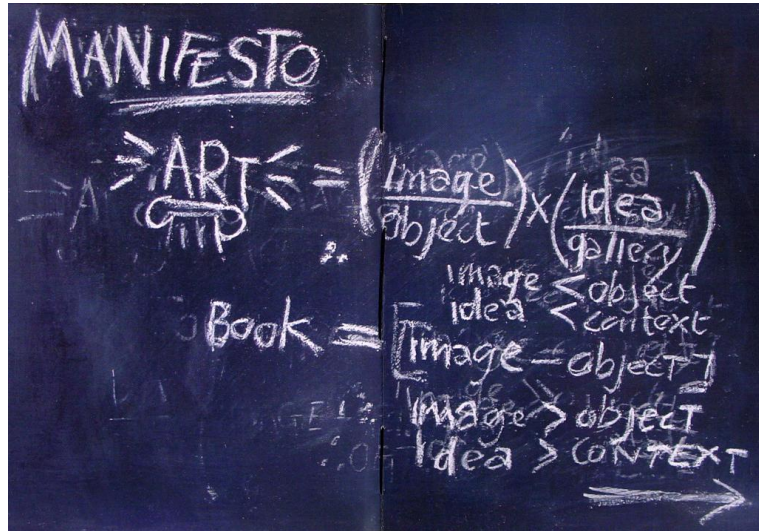
Circle Press. Price (Richard). *Little But Often*. Bosham, 2007. First Edition. One of an edition limited to 350 copies, signed by the author and the designer Ron King. 8vo. Accordion binding between decorated boards, preserved in clear plastic box. Fine copy. £60
Heritage Bookwhite paper is printed in scarlet, then die-cut with letters derived from King's famous pop-up alphabet. The book is an intimate object, wholly appropriate to its narrative: as the alphabet moves from A to Z, a relationship is charted from beginning to end in Price's elegant and minimal words



Edmund and the Wolf

Curtis (Clare). *Edmund and the Wolf*. Illustrated. Privately Printed, Felixstowe. First Edition. One of a limited edition of 100 copies, numbered and signed by the artist. Oblong 8vo. Blind embossed wrappers of thick straw-coloured hand-made paper, eight pages of accordion-bound text hand-printed from wood blocks. Fine copy. £90

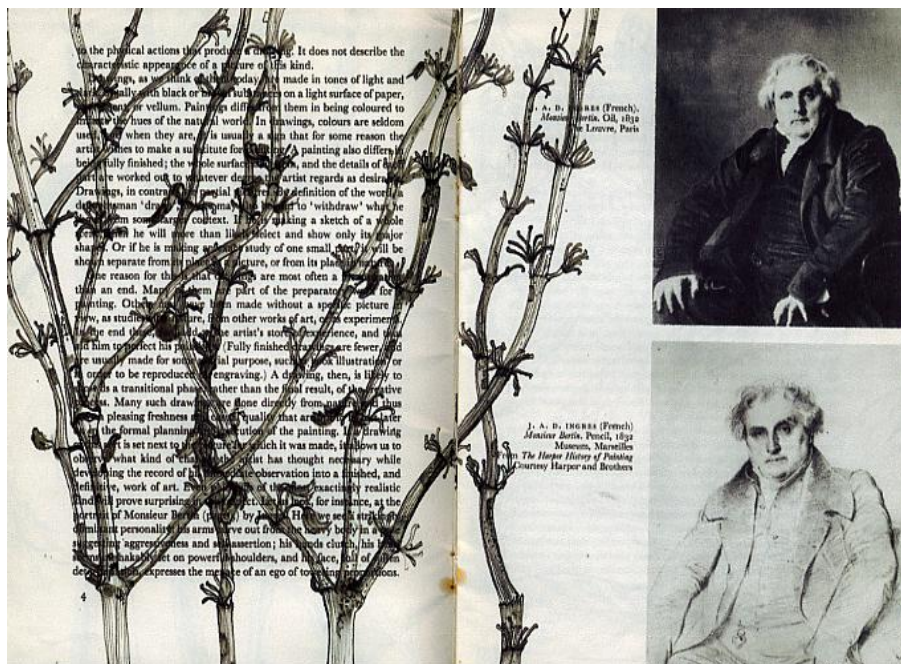
The text and illustrations are printed from a single block, the story written by Roy Blackburn appearing above and below the central illustrations in hand-cut runic lettering. The pagan myth that the Wolf Fenrir will swallow the sun on Doomsday is interwoven with the story of King Edmund's killing. The central visual narrative is enhanced by decorative elements reminiscent of the work of Edward Bawden and the dramatic patina of the roughly cut block. The central panel is emboldened by a pop-up motif depicting a warrior's empty visor, from which wild flowers grow. Overall this is a deeply pleasing book, in tune with both the Anglo-Saxon heritage of the story and the British printmaking tradition from which it comes.



Manifesto

Elliott (Francis). *Manifesto*. Foundry Press, London, 2000. First Edition. One of an edition limited to fifty copies, signed by the artist. Laser-jet printed images; sandpaper and spray paint boards. Corners lightly rubbed but a very nice copy. £30. A manifesto for book art inspired by Joseph Beuys.

Elliott (Francis). *genericNamedshirt*. Foundry Press, London, 2003. One of an edition limited to fifty numbered copies signed by the artist, Francis Elliott. Laminated printed paper covers, decorated with neon stickers. Further stickers are provided in a back pocket for the artist to customise the book's pages. Fine copy. £30. A visual do-it-yourself satire on a well-known artist of the Brit-Art school (see cover illustration).



On Drawing and Drawings

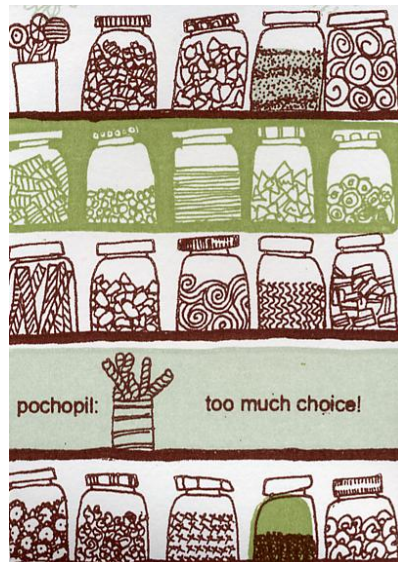
Hyslop (Jane). *On Drawing and Drawings, an altered book.* Edinburgh, 2007. First Facsimile Edition of the original unique copy. One of an edition of 100 numbered copies, signed by the artist. 12mo. Illustrated wrappers. Fine copy. £20

The original drawings from the canon, which the aspiring artist is recommended to emulate, are overlaid with the artist's exquisite sketches of native wild plants.



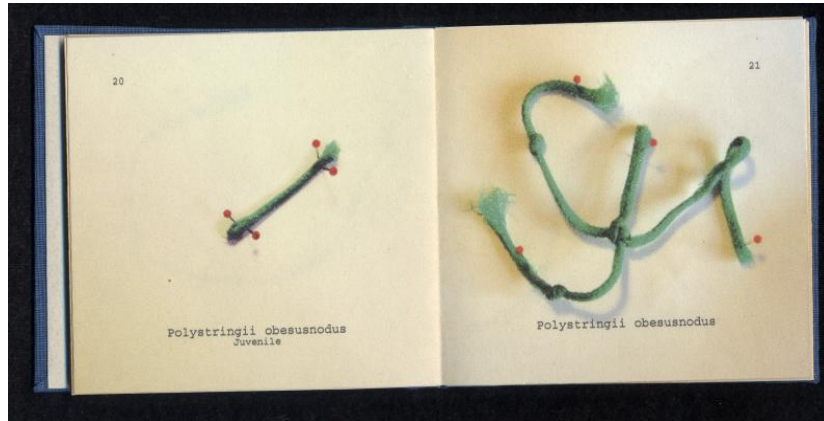
Discovering Shetland

Maufe (Imi). *Discovering Shetland.* Blue Dog Tours, Bristol, 1999. First Edition. One of an edition limited to seventy copies signed and numbered by the artist. 11 cm x 5.5 cm. Accordion structure in original pink card wrap-around band. Fine copy, with slight creasing to band. £40 Images of fishermen's gloves accompany text by Maufe.



Opily Kocour

Melvin (Alice). *Opily Kocour; or, The Naming of Things, a whimsical study of the Czech language.* Don't Shoot The Messenger, Edinburgh, 2004. First Edition. One of an edition limited to 18 signed copies. 16mo. The accordion bound pages are cut from a single sheet of card enclosed in a screenprinted slipcase. Fine copy. £35
Melvin invents her own interpretations for words discovered in a "lovely but incomprehensible book" - both the new meanings, and her illustrations, are a lively reflection of Czech domestic life and architecture.



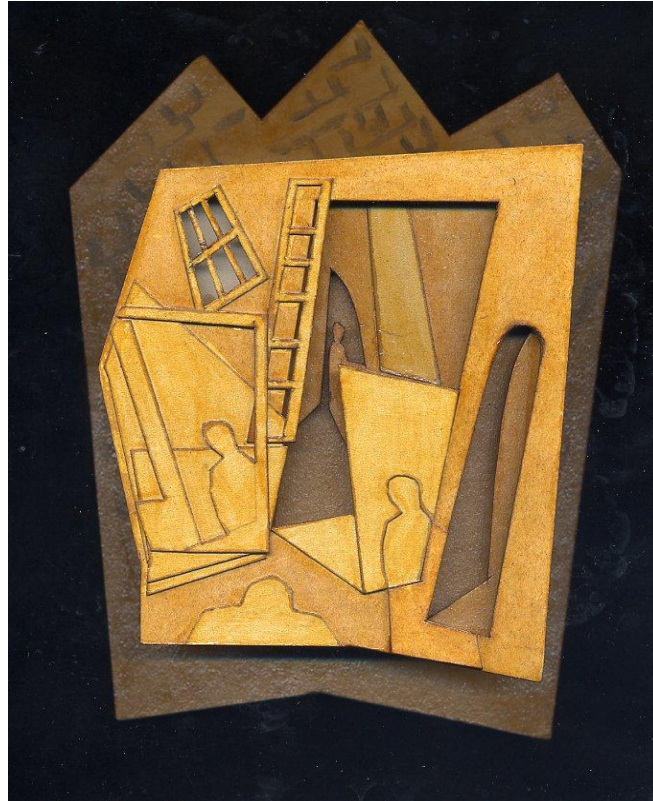
Tidal Taxonomy

Pelinore Press. Richardson (Meg). *Tidal Taxonomy*. Illustrated throughout. Banbury, 2006. First Edition. One of a series of thirty copies, numbered and signed by the artist. 11cm x 11cm. Cloth boards enclose 32-page accordion digitally printed on light Japanese Inbe. Fold-out end-papers display a pseudo-Linnaean classification system (front) and a colophon and bibliography (back). Richardson's dog-Latin classification of objects discovered on Bantam Beach in Devon (*littus litter*) highlight concerns about the changing environment. The mainly man-made items are displayed here with the dignity of eighteenth-century biological specimens. The book is a miniature masterpiece, with a particularly astute choice of paper - the Inbe lends a grainy quality to the digital prints reminiscent of early botanical images.



The Falcon Bride

Trant (Carolyn). *The Falcon Bride*. Illustrated. Parvenu Press, Lewes, 2007. First Edition. Unique work, signed and dated on the base. 17 cm x 6 cm. Six 'fan' like partitions, each with monochrome two-sided printed section (encompassing twelve prints in all) mounted on boards with grey buckram hinges. Enclosed in papier mâché millboard box with sculpted falcon to upper board and female skeleton laid into base. Fine copy. £200



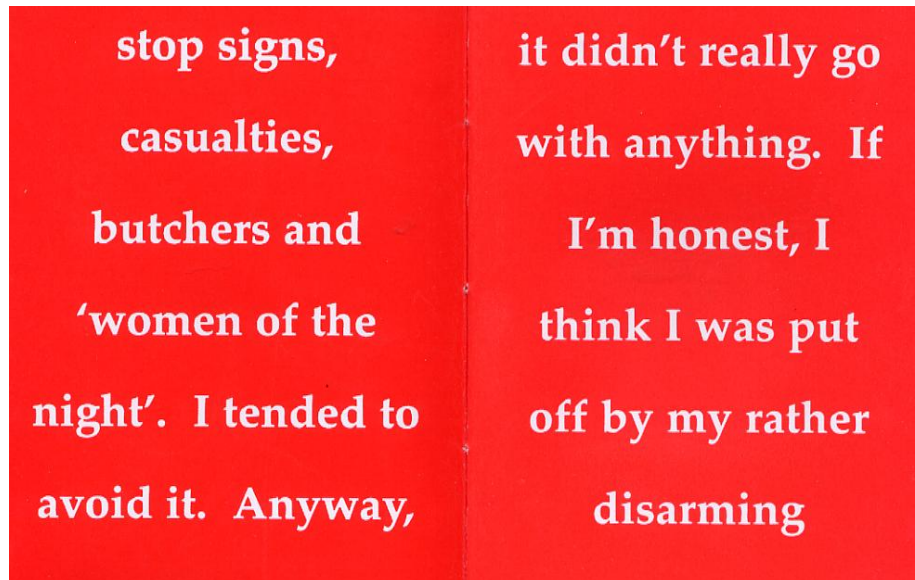
Dr Caligari Box

Trant (Carolyn). *Carnival in Dr Caligari Box*. Illustrated. Parvenu Press, Lewes, 2007. First Edition. One of an edition limited to six copies, signed and dated by the artist on the base. Book dimensions 13.5 cm x 9 cm; box dimensions 24 cm x 15 cm x 5cm. Six sections, being board mounted between scarlet buckram hinges; printed with both altered and painted xeroxed newspaper images and polychrome collographs. Twelve panels in all, enclosed in a varnished millboard box with multi-dimensional hand-incised design in lid depicting a shadowy studio lined with mirrors, painted borders and cut away base revealing a further collaged compartment. Fine copy. £200

In true carnival tradition, the images incorporate darkly political processions, the forms of mythical animals, fierce beasts and masked or naked figures.

Weston (Heather). *Binding Analysis: Double Bind*. London, 2000. Open Edition, signed by the artist. Inkjet printed text; two metal spiral binds, right and left, with the page splitting in the centre, contained within 'straight-jacket' linen cover. Fine. £90

Four separate narratives (one pictorial, two textual, and one structural) unravel concurrently, exploring the experience of schizophrenia. "The book plays with the idea of 'object relations' and the structural disturbances that are central to any experience of mental illness."



Read: Past Tense

Weston (Heather). *Read: Past Tense*. London, 2000. Open edition, signed by the artist. 12mo. Inkjet printed in red thermo-chromatic ink; scarlet cloth. Fine copy. £75

At first sight the book contains only a reversed text on a red background but as the reader handles the book a more private and intimate text on the nature of blushing is revealed by the warmth of their touch.

Weston (Heather). *Flip Read*. London, 2005. First Edition. One of an edition of 150 copies signed by the artist. Miniature. Text and image printed by offset lithography; bound with nickel binding screws and boxed. Fine copy. £35

Weston plays with the traditionally 'silent' verbal domain of the book to explore notions of hearing.