

1st–17th DECEMBER 2011

2HB: What we make with words

AND Publishing, Automatic Books, Aye-Aye Books, Book Works, Sue Brind and Jim Harold, Ruth Buchanan, Casco, Dancehall, Dent-De-Leone, Ditto Press, Eastside Projects, Paul Elliman, Kathryn Elkin, Hannah Ellul, Embassy, Generator Projects, GmbH, Gnommero, 2HB, Alex Impey, Marbled Reams, Mono, Mono Kultur, Kate Morrell, Motto Distribution, Mousse, Ciara Phillips, Charlotte Prodger, Pist Protta, Torpedo, Transmission, Uncle Chop Chop, Victor & Hester, Thom Walker, Rebecca Wilcox

A gathering together of art,
writing and publishing at the
Centre for Contemporary Arts
at 350 Sauchiehall Street
in Glasgow

Contents

Introduction	1–2
<i>The dates have rungs</i> Brown Study	1–31
<i>What we make with words: Programme</i>	3
Dear Reader Louise Shelley	4
Exhibition Introduction	5
<i>Curious Arts – No.5</i> Susan Brind and Jim Harold	6
<i>Several Attentions</i> Ruth Buchanan	7
<i>With no within on</i> Alex Impey	8
<i>Type Specimen (The smoke of my own breath)</i> Paul Elliman	9
<i>HUSBANDS (Dick Cavett as an Ashtray)</i> Kathryn Elkin	10
<i>Suddenly everyone began reading aloud</i> Hannah Ellul	11
<i>Group II</i> Kate Morrell	12
<i>Carcass / FTSE 100</i> Charlotte Prodger	13
<i>The Black Drop Effect</i> Thom Walker	14
<i>Face to Atlantic, Atlantis</i> Rebecca Wilcox	15
Exhibition floor plan (collect from CCA)	16–19
<i>Riding Astride on Hiccups</i> Francis McKee	20–23
Glasgow Journals Launch Event: Programme	24
<i>Sitting on the bookshelf staring</i> Jamie Kenyon	24–33
Dancehall	25
Gnommero	26
Marbled Reams	27
Uncle Chop Chop	28
Victor & Hester	29
Book Fair	30–31
Further information	32–33

OI/I2/20II

It is the twenty-seventh of March nineteen twenty-four. It is the eighth of May two thousand and two. It is the fourteenth of June nineteen forty-seven. It is the fourth of June fourteen ninety-three. It is the eighth of September nineteen ninety-seven. It is the tenth of May nineteen seventy-eight. It is the ninth of September seventeen eighty-three. It is the fourth of April two thousand and four. It is the twelfth of December nineteen eighty-three.

Introduction

We should start by apologising to you: we are sorry if this publication is late. It is always much harder than you expect to bring any publication together; even the simplest of pamphlets can test your organisational skills and creative resources. It's so easy to come a cropper over the printing process, to regret what you wrote or to keep rewriting until it's finally just too late. And the timeliness of print is always a hanging question: what is the apposite moment to be opening this publication? Printed matter, due to the way we possess and honour it over the longer term, finds many moments of relevance. Any piece of print has the potential to suddenly reanimate by our curiosity or need. Often late at night when an idea unexpectedly returns, boxes and bookshelves are turned inside out until you can put your hands on the exact page where the idea is anchored.

We would like to invite you to *2HB: What we make with words*. It's an exhibition, a journals launch event and a book fair, all of which profile the recent proliferation in journal publishing and writing in contemporary art practice in Glasgow. As a guide, these pages should contain enough basic information to enable you to come along at the right time to the right space to experience this project. Additionally, we wanted to gather enough material to give you a sense of the character of the project and the ground it springs from. Whatever happens (or happened) during *What we make with words*, (because now it is either in the future, the past or the present, depending on when you are reading this) we would also like some observations, insights and fragments to remain, so there's something to go back to late at night.

We are not attempting an overview; the national and international practitioners who have contributed to the creation of the

artworks and journals we are profiling, will not fit into the limited space of this project or publication. By cordoning off the active participants in Glasgow, tracing some of their influences and compiling an inventory in print, we hope to make a start on drawing attention to a significant change in local practice.

What we make with words is prefixed with 2HB, the name of CCA's journal of writing in a visual arts context. As 2HB approaches its 13th volume, we are pausing to review how 2HB's widening community of readers has been shared with, and developed by, five other Glasgow-based journals: Dancehall, Gnommero, Marbled Reams, Uncle Chop Chop and Victor & Hester. Each new volume of these six journals has been launched at events or exhibitions which thoughtfully explore wider editorial and artistic practice. In this sense, writing and publishing in Glasgow's visual art community is as much about events and exhibitions as it is about publications.

Many of the participants are contributing to *What we make with words* in more than one way: making works for our galleries, performing, writing for journals or editing and assembling them. Artists taking on more than one role, writing for more than one journal and collaborating on publishing, are signs of the conviviality and camaraderie generated through working with words and print in the same city. For some of the artists who have had work published by one of Glasgow's journals, writing is just one facet of a broad practice. It has simply made sense for these artists to use language alongside other materials that are to hand; to use language as a generative force within their practice or to use writing as a way of moving between different facets of a practice. The kinds of creativity we are celebrating here are mostly communal; our

dependence on language from infancy means almost everything we make with words has an overt social dimension.

From 1st to 17th December 2011, we are exhibiting works by artists who have been published in 2HB. By changing the focus from 'writing' to 'making' within their practices, the work in the gallery spaces will raise the question: how is writing a motor within contemporary art practice? Most of these artists have also made works for one or more of the other local journals and have contributed to their realisation or launches. On Saturday 10th December, these artists will also read extracts of their writing in the galleries, bringing different facets of their practice together for discussion.

On the last evening of the exhibition, 2HB, Dancehall, Gnommero, Marbled Reams, Uncle Chop Chop and Victor & Hester will gather together in CCA's theatre space on the first floor to launch new volumes. By synchronising the launches of the forthcoming volumes during an evening of performance, video, music, lectures and installation, we will show how the recurrent voice of the journal creates and connects diverse audiences and practitioners, raising the question: what kind of cultural motor is independent publishing in Glasgow?

In discussion with the Glasgow journals, we have invited UK and international publishers to join us in exploring the issues and enthusiasms current within art writing and publishing, assembling to form a book fair in which to view similar local activity. Exhibitors will include Bookworks (London), Casco (Utrecht), Motto Distribution (Berlin), Torpedo (Oslo), Pist Protta (Copenhagen), Transmission (Glasgow), Dent-De-Leone (London), Mousse (Milan), Mono (London), Ditto Press (London) and Eastside Projects/Extra Special People (Birmingham).

We have invited each artist and journal participating in *What we make with words* to represent their work within this publication with creative freedom. The 2HB editorial team – Louise Shelley, Francis McKee and Jamie Kenyon (who is joining the editorial team

as Louise takes on the role of editor-at-large) – have followed their lead and chosen their own idiosyncratic ways to express their observations, insights and reflections on the context that this project is a response to.

This publication also includes a new commission responding to the idea of a daily journal by the collaborative writing group, Brown Study. Originally called the Writers Group, Brown Study formed to explore experimental writing practice and have recently begun to play with methods of collaborative writing whilst in residence at the CCA. In this publication you will find short journal entries by Brown Study along the top of pages 1 – 28.

As the plans for *What we make with words* slowly became concrete we were required to commit to words exactly what this two-week exhibition, journals launch event and book fair were. We have struggled to find a word that summarises the form and intentions of this project. In the beginning, we wanted to review a change of quality and quantity in local, contemporary art practice, to raise the profile of these practitioners and to reflect on how we, the CCA, has supported, or is supporting writing and publishing in contemporary art.

What we make with words has the celebratory tone and shorter duration of a festival and the experimental quality of an inaugural festival. Although we fall short of a survey or an overview, we can more humbly say *What we make with words* attempts an inventory. But, what has become most conspicuous through the process of assembling this publication is the social and co-operative aspects of writing and journal publishing in Glasgow, and for this reason we would like to call *What you make with words* a gathering.

02/12/2011
But they had to
soil his table every
day and take a
placemat. Injured
whippet putting
on COSYCANINE
jacket. Stacey
came to vets for
treatment and
payment.

03/12/2011
And these surfaces
need to take root:
the leaf's shiver
sound is in the
trunk, white sheets
sail on washing lines
because two poles
are hammered into
the ground.

2

3

Programme: *What we make with words* 1st–17th December 2011

2nd–17th December
Monday–Saturday
11am–6pm

CCA Galleries
(pages 5–15)
FREE

Thursday 1st December
6–9pm

CCA Galleries
FREE

Saturday 10th December
3pm

CCA Galleries
(pages 5–15)
FREE

Saturday 17th December
12–5pm

CCA Creative Lab
(pages 30–31)
FREE

Saturday 17th December
3–4pm

CCA Cinema
(page 24)
FREE

Saturday 17th December
6pm–late

CCA Theatre
(pages 24–29)
FREE

EXHIBITION

Sue Brind and Jim Harold, Ruth Buchanan,
Alex Impey, Paul Elliman, Kathryn Elkin, Hannah Ellul,
Kate Morrell, Charlotte Prodger, Thom Walker and
Rebecca Wilcox

EXHIBITION PREVIEW

2HB: ARTISTS' READINGS

Sue Brind and Jim Harold, Alex Impey, Kathryn Elkin,
Charlotte Prodger, Thom Walker and Rebecca Wilcox

BOOK FAIR

AND Publishing (London), Aye-Aye Books (Glasgow),
Book Works (London), Casco (Utrecht), Dent-De-Leone
(London), Ditto Press (London), Eastside Projects/Extra
Special People (Birmingham), Embassy (Edinburgh),
Generator (Dundee), GmbH (Glasgow), Pist Protta
(Copenhagen), Torpedo (Oslo), Mono (London),
Mono Kultur (Berlin), Motto Distribution (Berlin),
Mousse (Milan), Transmission (Glasgow)

ROOFLESS

A discussion led by Binna Choi,
Director of Casco Projects, Utrecht
with Alexis Zavialoff (Motto) and
Lynn Harris (AND Publishing)

GLASGOW JOURNALS LAUNCH EVENT

Dancehall
Gnommero
2HB
Marbled Reams
Uncle Chop Chop
Victor & Hester

Dear Reader,

~~It was an initial intention for 2HB to write an editorial at the beginning of each volume. ed-i-to-ri-al~~ [ed-i-tawr-ee-uh l, -tohr-]

noun

1. an article in a newspaper or other periodical presenting the opinion of the publisher, editor, or editors.
2. a statement broadcast on radio or television that presents the opinion of the owner, manager, or the like, of the station or channel.
3. something regarded as resembling such an article or statement, as a lengthy, dogmatic utterance.

~~2HB has been in print for three years editorial-less. Now being invited to contribute a text on the occasion of *What We Make With Words* to talk about the 'readership of 2HB' Christ! What to write after such silence... and now being away from the main readership in Glasgow. Emerging from the smoke, and ever cautious of conclusions or clarity, the impetus was simply to show new text and test out these relatively un-shown formats for presenting work and ideas. Every text shown has resonated in these ways and I thank all those involved so far~~

The smoke settles

~~art writing is now a common term; traits, and clichés of style can be tracked of course. However, a critical space exists for this work, be its reader a peer, the editor, the artist, or the network of those interested in something expanded from the static remains in the studio~~

'Every generation writes its own kind of bad poetry, but many young poets of today are bad in an intricate and involved way that defies description. Freer and more conscious than any of their predecessors, they seem unable to surmount passivity, which is the very opposite of freedom and awareness. They can be highly formalised, but without any real sense of decorum; extravagantly free, without enjoying their daring; minutely precious, without any true taste for language. At best, they turn around in a cage, all their myths exploded one by one, and keep making up the inventory of the failures they have inherited. At worst, they strike poses and mistake imitation for mask, talking endlessly and uninterestingly about themselves in elaborately borrowed references...'¹

ouch, and of course I protest (for the majority)
Thank you again

2HB

1. Paul de Man, 'The inward Generation' 1955 from, *Critical Writings* 1953–1978.

04/12/2011

- dry cleaners
2 silk blouses
some fat slacks
(ask to leave
the hangers)

05/12/2011

Think about the
corner of your close.
List the items on
your bedside table,
list the items on
another, share them.
List my younger
years, the canopy
kept the rain away;
tuned dials easing.
"I shrink like an
animal skin in
the sun".

4

5

What we make with words: exhibition 1st–17th December, Tuesday–Saturday 11am–6pm, CCA Galleries

2HB has published works by 46 artists. By appropriating the 2HB contributors as our long list of possible exhibitors in our galleries, we wanted to build upon the 2HB editorial work accumulated by Francis McKee and Louise Shelley. We have thus selected artists based on our appreciation of their published works (2HB and other journals) and our understanding of how these works relate to a wider practice.

We chose to exhibit works by those artists engaged with a 'making' practice and a sensitivity to working with gallery spaces. The artworks presented in this exhibition show only one facet of ten wide and varying practices. It should also be noted that nearly all the artists exhibiting have contributed to one or more, and indeed founded some, of the other Glasgow-based journals profiled in *What we make with words*.

The exhibition has been installed largely without dividing walls or partitions. By modulating the lighting across the galleries and keeping the spaces between each artwork open, we want to maintain an atmosphere that promotes cross-referencing and connections. The 'hanging' of this exhibition reflects the way these artists practice – working alongside each other; making, writing and publishing, often with a keen sense of their contexts and influences.

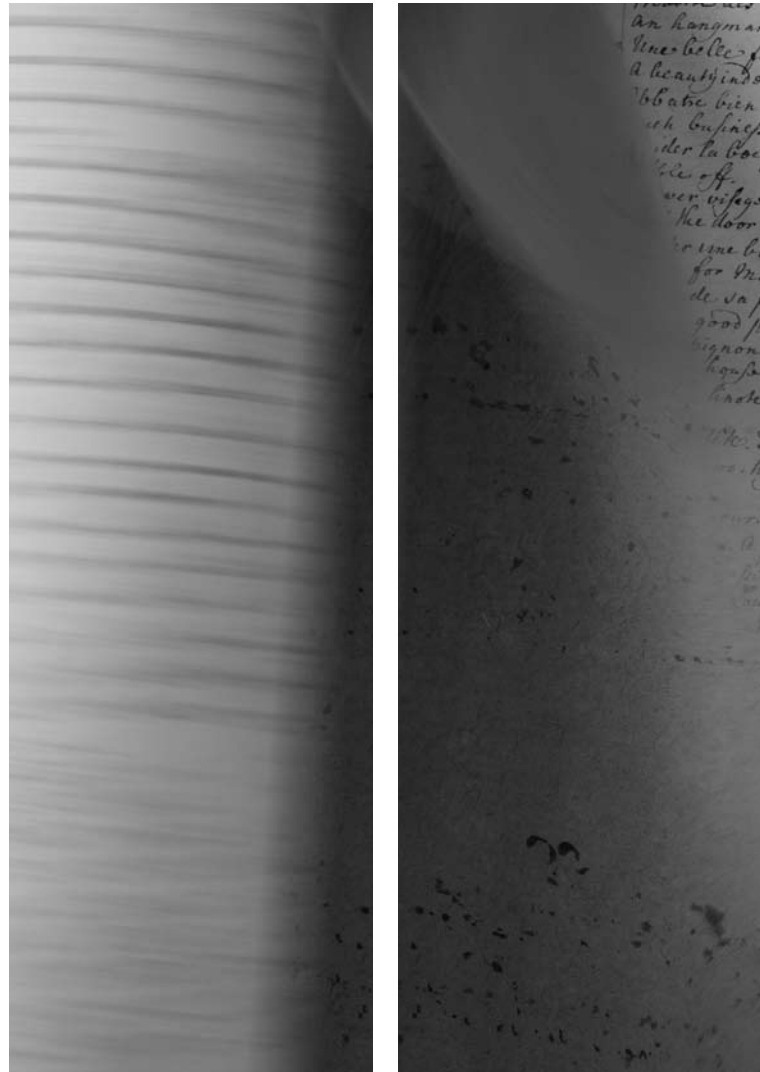
Our discussion of this exhibition in recent months has returned to three related ideas. We have been intrigued by a seeming co-dependency within some practices between the processes of making and writing. Historically, the development of Stone-aged, tool-making and the acquisition of language began simultaneously. Areas of the brain stimulated during the making of complex tools are the same regions involved in processing language.

Transitions from a private, writing area of the desk, to the more public, sharing space of the table are also shadowed in a number of the works. Some kinds of endeavor are not complete until spread out for examination and discussion upon a table's surface.

The journal is of course a record of time as well as a record of the very personal urge to document this passage. The layering of time through the processes of making art and writing journals is another point of departure for some of the works exhibited.

The other three elements of *What we make with words* provide a context for this exhibition. The Journals Launch Event, the Book Fair and this publication profile a chain of activities including: writing, editing, making, design, completing, releasing, responding, rewriting, reading, recalling, discussing, performing, sharing, gathering together, which have influenced each work exhibited in our galleries.

Further information about each exhibit and the Artists' Readings in the galleries on 10th December will be available from CCA's reception between 1st and 17th December, and forms pages 16–19 of this publication.



Curious Arts - No. 5

06/12/2011
 The dates were
 rungs.

07/12/2011
 I gave her the sheet
 of acetate and a
 felt-tip pen.
 She drew a grid
 with her plastic
 ruler and,
 although she took
 care not to smudge
 the lines, she did
 fail to keep to a
 precisely uniform
 spacing, so that the
 squares became
 more rectangular
 towards the right
 hand side of
 the page. She
 filled in one
 group of squares
 meticulously in
 the lower left
 hand corner.

6

7

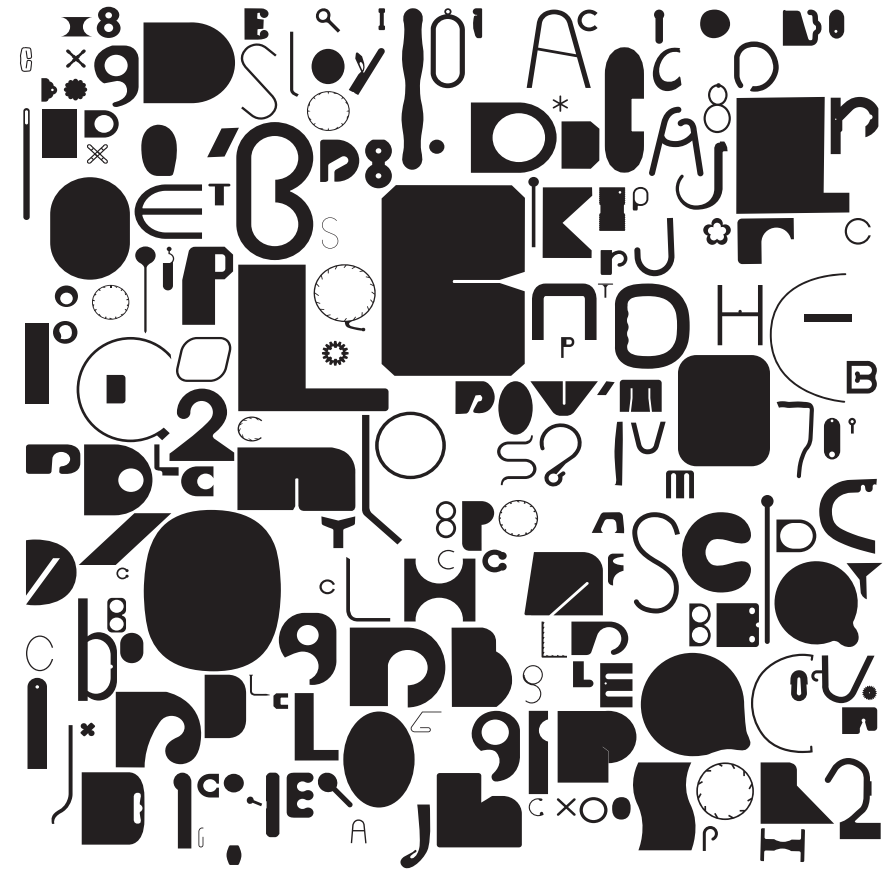


Several Attentions, 16mm film stills

Given breathing then figuring anything as breathing and so on, treading language.

08/12/2011
Kenneth is
incredibly annoying
and patronising.
And so to bed.

09/12/2011
"If it's the end of
a thought for me,
it must also be for
you." Of course,
now I know this not
to be true. But in
the end, I learnt
to punctuate very
late in life.
A scarp of text.
"There's another
way to approach
your question.
We live in a culture
where the forms
of discussion are
determined for
us (all Monika
all the time)."
I sort of know what
this means but I
don't know what
"all Monika, all
the time" means.



Type Specimen (The smoke of my own breath)



HUSBANDS (Dick Cavett as an Ashtray), video

HUSBANDS takes an episode of *The Dick Cavett Show* from 1970 as source material. The artist represents the transcribed conversation between guests John Cassavetes, Peter Falk and Ben Gazzara, while omitting the words of host Dick Cavett. In lieu of the 'part' of Dick Cavett, the artist builds an ashtray from clay to fill the gap in exchange. *Husbands* is also the title of the film guests Cassavetes, Falk and Gazzara have been invited to discuss, although it becomes apparent this is not their intention.

10/12/2011



This much, she said.

11/12/2011

But he had to fill his bath every day to store mice. Smashed larder contents replacing bread with rubber. Snake came for daily ice and milk.

10

11

Suddenly everyone began reading aloud, video

HE HAD ASKED HER IF SHE BURNT THE MIDNIGHT OIL.

SHE IS INDIGNANT.

"NO, I HAVE NEVER BURNT THE MIDNIGHT OIL."

"NOW, YOU MUST HAVE BURNT THE MIDNIGHT OIL!"

"YOU MUSTN'T PUT THAT. I DID NOT BURN THE MIDNIGHT OIL."

THE HEADLINE IN THE PAPER READ:

"GIRL BURNS MIDNIGHT OIL"



Group II

12/12/2011


A dull ache in
the wrist.
Canal boats
on the Thames.



13/12/2011

What follows putting
things in the mouth.

12

13

And  told me that her and her colleague at White Company were both doing evening classes in British Sign Language level 1. On the rare occasion that someone deaf would come into the shop, one of them would go up and attempt to converse with the customer by signing. Afterwards they would go back and excitedly relay every detail of the whole conversation to the other one who would say and what did you say, and what did she say, and what did you say, until there was nothing left.

 also mentioned a game they used to play to pass the time in the shop. They would challenge each other to drop a particular word into a conversation with a customer. It always had to be a word that was totally unrelated to any of White Company's merchandise. Apple pie, for example. Or another time, the FTSE 100. The colleagues would linger somewhere in the vicinity, listening in to affirm whether it had been carried out successfully.  said that she chose carcass as the word her colleague would have to include, but the colleague immediately refused it on the grounds that it would be too difficult.

There was a pause. Then I suggested that she could conceivably have dropped it in during a conversation about their luxury range of Egyptian cotton sheets, by saying this is the thread count apparently that was used to wrap pharaoh carcasses in for entombment. Maybe, she said. Maybe. Anyway she's left that job now.



14/12/2011

Miss Kennedy featured garrulously in the life of Mrs Horsham on the thirteenth of March nineteen forty-two. Mrs Horsham passed by inelegantly Mrs Bloch's son on the ninth of June nineteen fifty-four. Mrs Bloch watched Miss Portree's front door not opening on the twentieth of September nineteen forty-nine. Miss Portree snapped in half a pencil belonging to Mrs Bennett on the twentieth of September nineteen forty-nine.

15/12/2011

mouth and mouth
brief crinkles

You're looking at her, calmly watching, waiting for changes in her expression. She's looking at a screen. The screen is a stone's throw away from her; supporting it are strong but delicate legs that do not quiver in the breeze. You've been looking at her face for so long that you feel in tune with it, not that your face moves as hers does, but that you feel you don't have to analyse the subtly changing expression any longer, you simply have an immediate inkling of what she's looking at.

From the corner of her right eye to the hairline above her right ear, and back.

From the dimple in the middle of her chin to the creases in her lips, and back.

From the nape of her neck around to the curve of her cheek, and back.

14

15



Riding Astride on Hiccups

Jamie Kenyon and Sarah Tripp recorded a conversation with Francis McKee beginning with the subject of journal publishing in Glasgow. The conversation was transcribed and edited. Afterthoughts and comments were added by Francis McKee

An increase in self-publishing, especially journal publishing, has revealed the dynamic thinking that underpins artistic practices currently thriving in Glasgow.

Even as the journals identify aspects of practice suited to a printed form, launches of the journals themselves have become platforms for music, performance, video and spoken word events in convivial, discursive atmospheres. This new familiarity with the full reach of many practices has created more collaboration, more co-working, more art, more responsive writing and more journals. It feels like an increase in velocity and multiplicity is self-sustaining or perhaps all this is just more visible now.

Q: In Put About: A Critical Anthology On Independent Publishing, Maria Fusco's introduction moves from Roland Barthes observations on the way independent publishing confounds the modern exchange of market value to Paul Virilio's description of the independently published book as a 'persistently punctual' cultural motor. This is a useful bridge from which to view Glasgow's self-financing, regenerating, vigorous publishing activity. Can you discuss your interpretation of Virilio's 'motor'?

Virilio talks of the gap between phenomena - that's speed. The journal could almost be the definition of speed. If we think of the artists in a community as the phenomena, then we can see the journal or publication as a faster means of communication between those elements of the community. The journal functions as a motor for the arts community: sparking new ideas, disseminating work quickly, generating alliances and collaborations. Journals accelerate the amount of information being circulated. A journal is an intimate form of communication and it breeds intimacy among artists.

Opportunities are also created for dialogue about artworks and for critique. Critical feedback is enabled by print. The journal also provides a virtual arena where people can put forward ideas in an experimental and tentative fashion, outside an interpersonal exchange, and other people consider and test them. There is a need for a platform where that kind of experimentation can take place - journals can offer that. Newspapers and art magazines couldn't do that because they are limited by commercial and strategic concerns. In a city like Glasgow they can contribute very little or only on a very sporadic basis. I think that is why the independent journals have prospered: they can respond quickly to artists' need to present work, they can appear regularly (even persistently) and they are not limited by the editorial agendas of the mainstream media.

Importantly, they are cheap to produce and so bypass the bureaucracy of exhibitions, grants systems, and the hierarchies of artistic production.

Q: What is the relationship between text and image implied by journals such as 2HB?

The relationship is experimental. There are many precedents for this in the 20th century; the Imagists and the Vortists claim to create images in language that are as powerful as pictures. Later, William Burroughs claims language is a virus. There is a constant movement through the 20th century towards a way of looking at language as a carrier of an idea or a viral mechanism for ideas as opposed to storytelling. This thinking advances again in the 1990s with the emergence of the notion of the computer virus. Neal Stephenson's novel *Snow Crash* explores the viral analogy further positing language as an event that changes you almost physically, mentally and conceptually - in a phenomenological sense you are not the same afterwards. If I reconsider conceptual artists, from this standpoint, they are to some degree arguing that language is able to have this kind impact.

20/12/2011

"Only he had to shave his head every day and preserve the hair", read the diary entry on fetish cults. Mildred came to hut for tuna and rice.

21/12/2011

He leaps down and the ball of the foot strikes the ground first and swivels as the ankle gives way and a twist brings him flat onto the palms of his hands scraping the rubble. It lands next to him.

20

21

Q: What is the difference between an artist writing a novel or a short story and a 'writer' tackling a novel or a short story? Why has creative writing assumed such an important role in visual art?

It may have something to do with the withering of opportunities in conventional publishing. Just as avant-garde dance and music seem to have drifted into visual art, experimental writing also appears to be finding a home in the art world. Many art forms are becoming more mainstream, homogenous, less experimental and taking fewer risks. Gertrude Stein's writing was of great interest to publishers, but today I am unlikely to find it in an airport bookshop and find it difficult to imagine her work being published commercially. The economics of large-scale publishing are punishing and there is little room for experiment. Many of the established media are now dying in the face of a digital revolution they don't understand. Newspapers, publishers, the movie industry and broadcasting are all in a precarious state and that has eliminated the luxury of backing new ideas.

Perhaps the art world - which has never overly rewarded the majority of art workers - has been able to maintain the space to test new ideas because it is built on a more perverse economic model.

The visual art world provides a non-profit making platform for experimental writing in a world where everything else has become monetised.

It strikes me that the distinctive qualities of openness, a propensity for experimentation and the defensive sub-cultural position of visual art are amplified in Glasgow by its geographical protection and its socially tight arts communities.

If we go back to the 1990s and the early works by Douglas Gordon he states that 'conversation is also art' and sets up enigmatic and provocative conversations in bars. Writing is at the heart of conceptual art practice and the varied practices gathered together later under the term relational aesthetics raise the value placed on interpersonal exchanges, conversation and communality.

Further back in time, Lawrence Weiner made language central to his practice and both the early minimalists and conceptualists were also compulsive writers.

Donald Judd produced a wide range the critical writing, essays and manifestos. Agnes Martin produced vital texts and it could be argued that Robert Smithson has been as influential through his essays as through his works.

"Initially what conceptual art seems to be doing is questioning the condition that seems to rigidly govern the form of visual art - that visual art remains visual!"

Terry Atkinson, Art-Language, 1969

The artists associated with Art & Language were perhaps the most savage in their assertion of idea and text while critics such as Lucy Lippard, under attack by those artists, also at times foregrounded the textual description of art in favour of the 'dematerialised' object.

The role of text in early conceptual art is well known and I'm simply glancing at the history here. It's worth remembering though that conceptualism was advanced through journals: *Art-Language* (The Journal of conceptual art), *Interfunktionen*, *The Fox*, *File*...and through published statements - Weiner's 'Declaration of Intent', Sol LeWitt's 'Paragraphs on Conceptual Art', Kosuth's 'Art after Philosophy' etc

Hans Ulrich Obrist: In 1968, you curated the "Xerox book" project? Was this a "group show" in bookform?

Seth Siegelaub: Yes, the first "big" group show, if you like. This project evolved in the same way as most of my projects, in collaboration with the artists I worked with. We would sit around discussing the different ways and possibilities to show art, different contexts and environments in which art could be shown, indoors, outdoors, books, etc. The "Xerox book" - I now would prefer to call it the "Photocopy book", so that no one gets the mistaken impression that the project has something to do with Xerox - was perhaps one of the most interesting because it was the first where I proposed a series of "requirements" for the project, concerning the use of a standard size paper and the amount of pages the "container" within which the artist was asked to work. What I was trying to do was standardize the conditions of exhibition with the idea that the resulting differences in each artist's project or work, would be precisely what the artist's work was about.

It was an attempt to consciously standardize, in terms of an exhibition, book, or project, the conditions of production underlying the exhibition process. It was the first exhibition in fact where I asked the artists to do something, and it was probably somewhat less collaborative than I am now making it sound. But I do have the impression that the close working relationship with the artist was an important factor of all the projects, even when I was not particularly close to an artist, as for example, Bob Morris. (participating artists in the Xerox book were Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris and Lawrence Weiner)

Interview, TRANS> #6, 1999



The manifesto is worth considering as a separate form. It is a declaration, a statement in language about where an artist is going to go with their work, it is often oppositional, a verbal attack on society and art within society, a new realigned stance is proposed – it is best thought of as a hand grenade lobbed through a window of the academy.



I appreciate an old work for its novelty. It is only contrast that links us to the past. Writers who like to moralise and discuss or ameliorate psychological bases have, apart from a secret wish to win, a ridiculous knowledge of life, which they may have classified, parcelled out, canalised; they are determined to see its categories dance when they beat time. Their readers laugh derisively, but carry on: what's the use?

There is one kind of literature which never reaches the voracious masses. The work of creative writers, written out of the author's real necessity, and for his own benefit. The awareness of a supreme egoism, wherein laws become significant. Every page should explode, either because of its profound gravity, or its vortex, vertigo, newness, eternity, or because of its staggering absurdity, the enthusiasm of its principles, or its typography. On the one hand there is a world tottering in its flight, linked to the resounding tinkle of the infernal gamut; on the other hand, there are: the new men. Uncouth, galloping, riding astride on hiccups. And there is a mutilated world and literary medicasters in desperate need of amelioration.

I assure you: there is no beginning, and we are not afraid; we aren't sentimental. We are like a raging wind that rips up the clothes of clouds and prayers, we are preparing the great spectacle of disaster, conflagration and decomposition. Preparing to put an end to mourning, and to replace tears by sirens spreading from one continent to another. Clarions of intense joy, bereft of that poisonous sadness. DADA is the mark of abstraction; publicity and business are also poetic elements.

I destroy the drawers of the brain, and those of social organisation: to sow demoralisation everywhere, and throw heaven's hand into hell, hell's eyes into heaven, to reinstate the fertile wheel of a universal circus in the Powers of reality, and the fantasy of every individual.

Tristan Tzara, 'Dada Manifesto', 1918



The main thing wrong with painting is that it is a rectangular plane placed flat against the wall...

Painting and sculpture have become set forms. A fair amount of their meaning isn't credible...

A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface. Obviously, anything in three dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all. Any material can be used, as is or painted.

A work needs only to be interesting.

Donald Judd, 'Specific Objects', 1965



Q: In your capacity as co-editor of 2HB you are considering the impact of written works received through an open submission process. How are you evaluating these works?

With 2HB what we do is evaluate each work's relationship to the general movement that we have been discussing, not just within Glasgow but internationally. We are looking for writing within the context of visual art, it is a more unwieldy phrase than art writing but maybe more accurate. It indicates an awareness of writing for a visual art audience who are informed by contemporary visual art discourse.



22/12/2011
Kenneth is crying
because he cannot
find his red shoes.

23/12/2011
The leaves on the
forest floor, my
beard, my pubic
hair and the
hide of the cattle
glimpsed through
the trees are all
interchangeable
versions of the same
colour. I chose a
shaft of sunlight
to shit in because I
like to see it light up
my body and then
the pile I've made.
When I turn to look,
I see that it is also of
a similar hue.

22

23

We are also beginning to archive and document the histories of CCA and its forerunner, The Third Eye Centre. That process is revealing the extent to which publishing has been central to both organisations throughout their lives. The Third Eye Centre was founded by Tom McGrath after his editorial work in London on IT (International Times). His successor, Chris Carrell, had previously worked as a publisher and brought that sensibility to the Third Eye. Likewise, CCA has a fascinating history of publications generated by curators such as Nicola White and recordings issued by ECM under the directorship of Graham McKenzie.

2HB draws on that history as well as the wider contemporary context which includes *Dot Dot Dot*, *The Happy Hypocrite* and *FR David* to mention only a fraction of the current output.



The 'little magazine' or the 'small press' publication has been a motor for the avant garde since the Dada movement in the 1910s. Titles such as *Dada*, *Club Dada*, *Der Dada*, *Everyman His Own Football*, *Dada Almanach*, *The Blind Man*, *Rongurong*, and *391* all created a broad platform for the rapid exchange of ideas. Modernist poets and novelists in the same period published early experiments in yet another clutch of publications such as *The Dial*, and *The Egoist*, *The Little Review*, *Transitions*, *The New Freewoman* and *Wyndham Lewis' Blast*.

From the 1960s to the 1980s, a new wave of small press publications was unleashed with the advent of the mimeograph and the photocopier. Titles such as *The Ark*, *Circle*, *J*, *Open Space*, *Measure*, *Floating Bear*, *Big Sky*, *Adventures in Poetry*, *Fuck You*, *"C"*, *Mother*, *United Artists*, *Angel Hair*, *Telephone*, *Bastard Angel*, *Beatitude*, and *Evergreen Review* demonstrate the energy and diversity that spawned the Beat movement and the experimental writing of the '60s. Equally, the multimedia magazine, *Aspen*, was essentially a box full of texts, images, flexidiscs and, on one occasion super 8 films. Devised by Phyllis Johnson, each issue had a new editor and contributors ranged from Andy Warhol, Samuel Beckett and Marcel Duchamp to Eleanor Antin, Dan Graham, Kate Millet and Yoko Ono.



The written word is of course a symbol for something and in the case of hieroglyphic language writing like Egyptian it may be a symbol for itself that is a picture of what it represents. This is not true of an alphabet language like English. The word leg has no pictorial resemblance to a leg. It refers to the SPOKEN word leg. So we may forget that a written word IS AN IMAGE and that written words are images in sequence that is to say MOVING PICTURES. So any hieroglyphic sequence gives us an immediate working definition for spoken words. Spoken words are verbal units that refer to this pictorial sequence. And what then is the written word? My basic theory is that the written word was literally a virus that made spoken word possible. The word has not been recognized as a virus because it has achieved a state of stable symbiosis with the host... (This symbiotic relationship is now breaking down for reasons I will suggest later.)...

'It is worth noting that if a virus were to attain a state of wholly benign equilibrium with its host cell it is unlikely that its presence would be readily detected OR THAT IT WOULD NECESSARILY BE RECOGNIZED AS A VIRUS!' I suggest that the word is just such a virus.

Having effected alterations in the host's structure that resulted in a new species specially designed to accommodate the virus, the virus can now replicate without disturbing the metabolism and without being recognized as a virus. A symbiotic relationship has now been established and the virus is now built into the host which sees the virus as a useful part of itself.

William Burroughs, *Electronic Revolution*, 1970

Glasgow Journals Launch Event Saturday 17th December, 3–10pm, CCA Theatre

Roofless 3–4pm

A discussion led by Binna Choi, Director of Casco Projects, Utrecht with Alexis Zavialoff (Motto) and Lynn Harris (AND Publishing)

What if we approach independent publishing in art and cultural practices through the notion of rooflessness, especially in its form of creating a publicness. This may guide us to think of our strong affinity with printed matters as well and what kind of differences we want to bring about against the current culture of publicness.

gnommero – exactitude 6–7pm

The precise poetics of Cosmogony: Italo Calvino's exactitude –
A lecture by Myrto Petsota

"For the ancient Egyptians, exactitude was symbolized by a feather that served as a weight on scales used for the weighing of souls". Exactitude is symbolised by a figure of lightness and Calvino tackles exactitude with myth and the memorability of visual images. The nexus of ideas that holds the entire project of the Six Memos is thus transparent in the very first paragraph of "Exactitude".

The lecture will explore Calvino's cosmological conjectures of exactitude in their effort to preserve and engender form and meaning in the face of an increasingly menacing "phantasmagoric play of mirrors". Calvino's concepts will be tested against his own works of fiction in order to illustrate exactitude in the making, and to formulate a composite argument about the poetics of mythological rigour.

Myrto Petsota is a doctoral candidate at the University of Edinburgh. Titled *Mythical Writing in an Enlightened World*, her research focuses on aspects of myth, utopia, science and desire in the later works of Italo Calvino.

Victor & Hester: Vol 23 7pm

Laura Smith and Rebecca Wilcox will launch their contribution to Volume 23 of Victor & Hester. A reading that takes chance, translation and collaboration as its structuring parameters, a reader will be invited to collaborate with the two, to respond, in an immediate manner, to a series or set of controlled but unknown influences.

Uncle Chop Chop: Vol 6

Uncle Chop Chop will interrupt your night;

**"HEAR YE, HEAR YE,
A 2ND DARK AGE IS UPON US"
"DAMN YE PALEFREI...
DAMN YE ALL!"**

Marbled Reams 8–9pm

As an 'introduction', Marbled Reams will present a screening of works by three artists featured in the publication to date; Sam Gordon, Jack Strange and Anna Parkina. This includes an extract from Sam Gordon's *The Lost Kinetic World* (2006-ongoing), a grainy lo-fi document of the contemporary art world edited into a 24hr video. Marbled Reams Editor, Tom Godfrey will screen an adapted work from Jack Strange, entitled *Ream* alongside *The Oily Film*.

Dancehall Vol 13 9–10pm

Percussionist Pascal Nichols will play in UBOAT with Psykick Dancehall co-editor Ben Knight. Over the last four years, UBOAT have been improvising and recording as much as geography has allowed. Their instruments have been whittled down to the bare essentials of snare, objects and voice, in a low-grade attempt to tear open many a new third eye. Pascal Nichols is percussionist extraordinaire from Part Wild Horses Mane on Both Sides., he also runs the tape/CD-r label Rayon.

2HB Vol 12 will be launched and for sale throughout the evening.

24/12/2011

25/12/2011

Yesterday I
exhausted today.
No ingredients.
Went to that
new place.
Got up.
Cleaning makes
me iller than dirt.

24

25

PSYKICK DANCEHALL BEGAN AS A LABEL DOCUMENTING THE FRINGES OF THE EUROPEAN UNDERGROUND AND HAS SUBSEQUENTLY BECOME A BANNER UNDER WHICH WE CAN PLAY WITH THE QUESTIONS WHICH THESE MUSICS PROVOKE, PARTICULARLY ABOUT SOUND AND PERFORMANCE.

DANCEHALL IS A SPACE TO REPRESENT EXPERIENCES OF SOUND OR MUSIC IN WAYS THAT DRAW OUT THEIR POSSIBILITIES IN DIFFERENT CONTEXTS. THE REPRESENTATIONS THAT WE WANT TO USE TO EXPLORE SOUND IN THE SAME WAY THAT IMPROVISATION EXPLORES SOUND, IN A WAY THAT CAN BE BOTH EXHILARATING AND PRECARIOUS. WE WANT TO EXPLORE THE BOUNDARIES OF IMPROVISATION – EXTENDING IT INTO RECOLLECTION AND RECORDING.

DANCEHALL

Usually, time for a beer, a few glanced hellos, how-are-you, then an exchange – a pound into a cup next to a small stack of journals set on a table. We'd mill around, beer and book twitching from one hand to another, an attempt to consume both, needing one to take priority. Gathered amongst the others, I'd give up, pocket the journal neatly in a bag and focus on finding an optimal position in the bay window. On this occasion, there's no journal, only a performance.

Whilst pretending to focus on the chevrons of colour and finances drifting to the floor, it occurred to me that whether there was a journal or not, its circle was present. In pocketing the journal, we've decided upon an experience of the context. Other times we share a beer and a quiet, personal reading of the content. Sometimes the journal isn't physical. On other occasions, there's just a poster and a performance.

gnommero

1 Words are made of subtle stuff.
 2 in the notebook, language wells duplicated
 3 casting project to put time in
 4 Autumn; lantern faced windows shiver secrets.
 5 "You avoid the drabness of dictionaries"
 6 Chiselling worlds on restless minds, perhaps
 7 Here I am. There you are.
 8 Noises from deep within the gut.
 9 His eyes are obscured by shadow.
 10 Light trips; echo to a shatter.
 11 And it reminded us of a story.
 12 What Anyone Like Us Necessarily Knows
 13 Still your thoughts of terrible paradox
 14 plan each move as one word
 15 I construct it like this...
 16 So, how are you? I'm okay.
 17 surfacing surfacing surfacing knowing and nouncing
 18 Watching the listening subject. Unmasking here.
 19 clasp and hold close, yielding freely
 20 he cannot help you decide this

gnommero is an artist-run pamphlet, edited and assembled by Eona McCallum and Sarah Tripp. The contents of each volume of gnommero are responses by artists and writers to one of Italo Calvino's series of lectures, *Six Memos for the Next Millennium*, in which he describes literary qualities worth cherishing: lightness, quickness, visibility, exactitude, multiplicity and consistency. So far we have responded to quickness and lightness, and for *What we make with words*, we will publish our responses to 'exactitude', alongside a public lecture by Myrto Petsota entitled *The precise poetics of Cosmogony: Italo Calvino's exactitude*. gnommero is also an economic experiment in communal self-publishing. By dividing the costs of printing equally between the twenty contributors, we are able to guarantee that each volume of our pamphlet arrives when we need it to. We then divide the edition between us and distribute gnommero in any way that seems appropriate. What you can read above are twenty lines of six words chosen by some of gnommero's contributors.

1/Ruth Barker, 2/Neil Davidson, 3/Emily Donnini, 4/Jane Hartshorn, 5/Simone Hutchinson, 6/Chin Li, 7/Eona McCallum, 8/Guiseppe Mistretta, 9/Jessica Potter, 10/Anthony Scrag, 11/Laura Simpson, 12/so, 13/Catherine Street, 14/Richard Taylor, 15/Iris Tenkink, 16/Sarah Tripp, 17/Thom Walker, 18/Rebecca Wilcox, 19/George Ziffo, 20/Charles Dai

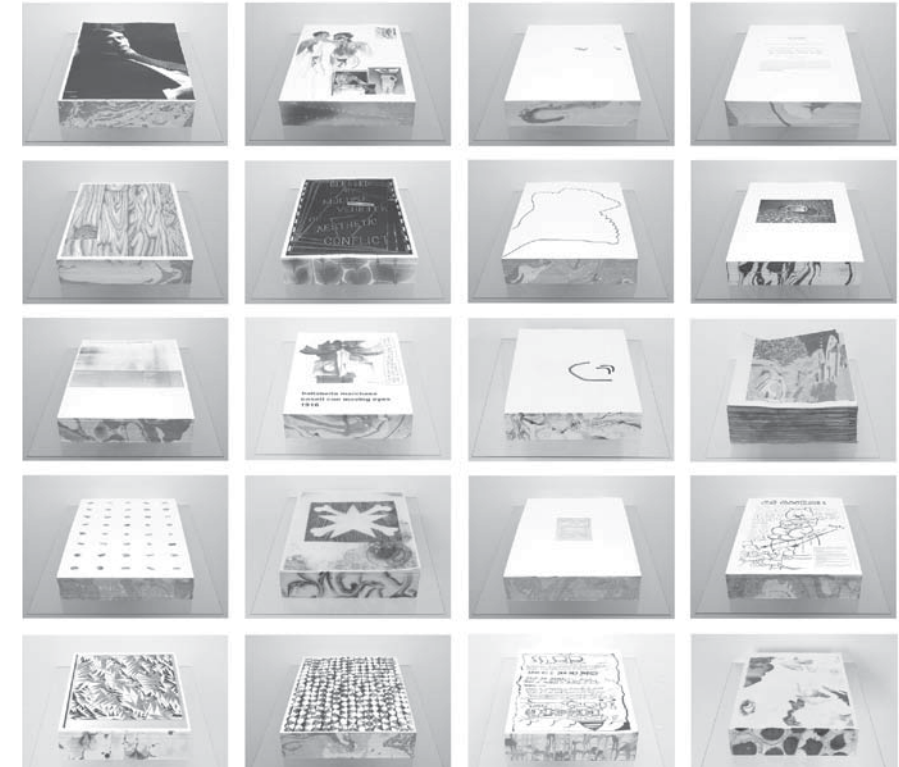
26/12/2011
 The lady at the front who wore too much powder is talking. It is calmer now in the class. In the morning everyone had felt unsettled by the girl who shoved whole toilet rolls into each of the U bends.

27/12/2011
 Prehistoric rock creatures today. Same as yesterday.

26

27

Marbled Reams



Marbled Reams is a publishing project established in 2009 by Tom Godfrey. Artists are invited to submit a single or multiple A4 work on paper that is reproduced onto a ream (500 sheets) of paper. This is marbled along the front edge, documented, and then individual pages and annual subscriptions are available for sale. Marbled Reams are produced bi-monthly.

Recent exhibitions include: *Marbled Reams at Limoncello*, London, 2011; *Marbled Reams at Donlon Books (with Jean-Michel Wicker)*, London, 2011. Recent publishing fairs include: Spike Island Book & Zine Fair, Bristol, 2011; New Art Gallery Walsall Artists' Publishing Fair, Walsall, 2010; Publish & Be Damned, London, 2009.

Artists featured: Laura Aldridge, Aline Bouvy & John Gillis, Sean Cummins, Sean Edwards, Heike-Karin Föll, Dan Ford, Babak Ghazi, Sam Gordon, Mark Harasimowicz, David L. Hayles, Matt Jamieson, Scott King, Piotr Łakomy, Sara MacKillop, David Newey, David Osbaldeston, James Richards, James E Smith, Jack Strange, Jean-Michel Wicker.

Other editions have been posters to call you to the event. Print as a command. urging a public action. There's a time and a date. You turn up (a little later than intended), it's often the same people there and nothing/everything/anything happens. When there is a book, we take it away, explore it on our own terms in isolation with an echo of that shared moment we gathered in a room, this time or the last. On this occasion, I took it home to read.

Often forgetting for several weeks, I'd end up confronted by a 1000+ new panes of news to read. Reading as a kind of surface scanning of rolling text. Actually predominantly images, at 72dpi, all the same scale and aspect. I can't remember now how but on this occasion, I found the same young girl across different days. A photograph of a photograph printed on paper. Stacked and mottled to the edge and chequerboard in the middle. On this occasion the journal was viewed online.



UNCLE CHOP CHOP

“HEAR YE, HEAR YE, UNCLE CHOP CHOP IS A LEATHERBOUND JOURNAL OF YE ARTS AND SCIENCES.” AS WISE NUNCLE HAS IT, “LET US STEP BOLDLY FORTH TWIXT REASON AND MAGICK FOR SURELY TIS AN AGE OF DARKNESS.”

“AS WE ENTER A SECOND DARK AGE, UNCLE CHOP CHOP IS A TIMELY NEW VOICE ON THE INTERNATIONAL CULTURAL SCENE. FOOD, DRINK, ART, MUSICK, SPORTS AND FASHIONS OF YE DAY SHALL BE EXAMINED BY OUR VARIOUS VAGABONDS OF VERITABLE VERBOSITY, VALOUR AND VERSIMILLITUDE.”

JOHN BEAGLEMAN AND GRAHAM SHEEPSPEAKS
YE EDITORS

FREE SAUSAGES, STRAW AND DUNG FOR ALL!

WWW.UNCLECHOPCHOP.COM

28/12/2011
He puts it with
his other trophies.
It is the shape
of an onion.
It had a point
which he lost
in the rubble.

29/12/2011
She offers a polo
to the bearded
man sitting
beside her. It
is her first time
flying on a
Boeing 747.

28

29



Victor & Hester is an artist-led project based in Glasgow, looking at the intersections between visual art and text, and how these function within the impermanent social spaces created for the momentary presentation and dissemination of monthly journals.

A brown envelope arrived with a note. I hadn't expected anything. The handwriting was alien yet addressed to me by full name. It read: Been meaning to drop a set over for a while... speak soon Tom. Inside the envelope: ballabella, black and white, the same girl as online, different days, of course, library notices, and Bryan Ferry on page 70 of Frieze. Collectively these seem a mismatched bunch, with only a subtle hint of their marbled edge that bound them together. On this occasion, the journal passes between us like a gift.

I hadn't known J for very long. I'd only just started, so whilst my interest was keen, I didn't yet feel in the position to discuss what he was writing. Over another drink he continued to talk about architecture and space and how his writings might navigate or define space somehow. He felt writing and making were essential to being an architect, understanding a social space. It sounded interesting without ever seeing anything. I suggested he submit some work. On this occasion I felt how meetings like this develop into bigger things.

Book Fair

AND Publishing (London)

Devised in 2009, AND is a platform exploring print on demand technologies and publishing conceptually driven artists' books. Photocopied or glossy printed, we define print on demand as a method, a tool to directly and immediately interact and communicate an idea to an audience. AND is driven by research and collaborative engagement. We are based at an art school and it is the uniqueness of this creative laboratory, which provides artistic freedom and head space for experimentation.

Aye-Aye Books (Glasgow)

Books from independent publishers around the world sit alongside an unrivalled selection of publications by and about today's Scottish artists, limited edition artists' books, cultural and critical theory, fiction and poetry, magazines and journals, radical books, sound art, music, and world cinema DVDs.

Book Works (London)

Established in 1984, Book Works is an art commissioning organisation specialising in artists' books, spoken word and printed matter, funded by Arts Council England.

Casco (Utrecht)

Casco Issues XII: Generous Structures is a magazine published by Casco – Office for Art, Design and Theory, which explores recurring issues that emerge from Casco's programme. The twelfth edition of Casco Issues, 'Generous Structures', focuses on "playfulness" as a value in critical cultural practice. As a playful inquiry, it positions alternative notions of playing against the grain of neoliberal ideologies of "lifelong learning" and "work as play".

Dent-De-Leone (London)

Dent-De-Leone is a publishing hut founded by amateurs OR how some birds evolved to laying ropes for mussels to grow on instead of just the odd occasional finds.

Ditto Press (London)

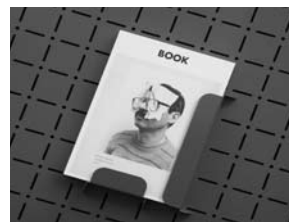
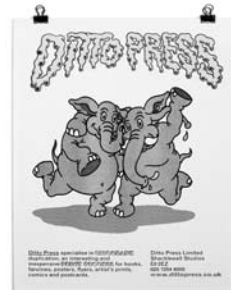
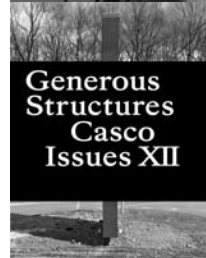
Ditto Press is a print / publishing company based in London. We specialise in stencil printing and publish a range of literature, artists books and prints.

Eastside Projects/Extra Special People (Birmingham)

Publishing is a important part of Eastside projects activity. It is a Mobile extension of the gallery space. We produce printed matter, books, comics and editioned artworks.

Embassy (Edinburgh)

Embassy is an artist-run gallery based in Edinburgh. Alongside a programme of exhibitions and offsite projects we produce and distribute publications related to these.



30/12/2011
Then she had to wear her bad shoes every day and take pain killers. Broke vagrant lamp sliding on cooking oil. Sun came out for cake and gin.

31/12/2011
Eighty years from now you find the artificial horse skin ineffective.

30

31



MONO



Generator Projects (Dundee)

GENERATOR projects are devoted to working closely with artists in order to produce a vast archive of short-run publications that compliment and enhance our long-standing programme of exhibitions and events.

GmbH (Glasgow)

GmbH is a Glasgow-based outlet offering a wide range of magazines, books, and bespoke publishing sourced from around the world.

Pist Protta (Copenhagen)

Space Poetry was founded 1980 in rural Denmark by young artists. In 1981 we started the formalistic art periodical Pist Protta. We have done some good books and some bad too.

Torpedo (Oslo)

Torpedo is a non-profit bookshop and publisher devoted to the promotion and production of artists' books, art theory and critical readers in contemporary art. Situated in Oslo.

Mono (London)

Mono is a free paper dedicated to publishing visual essays. Each issue is selected by an invited artist or curator and is published twice a year.

Mono Kultur (Berlin)

mono.kultur is an independent interview magazine from Berlin. Our concept is as beautiful as it is simple: one issue, one person, one conversation. And so we dedicate each edition exclusively to one artist from various genres, such as music, film, literature, fine arts, fashion and to one very, very long Q/A interview – no more, no less.

Motto Distribution (Berlin)

Motto was founded in Switzerland in 2007 by Alexis Zavialoff as a specialized distribution for books, magazines and other type of artists' publications. Motto's various systems of distribution since 2007, including presentations and temporary bookshops in Bern, Lausanne, Moscow, Vilnius, Riga, Seoul, Tokyo, Paris, Brooklyn, Amsterdam, Vancouver and other cities, reflect the flexible and inspired nature of self-publishing. In 2008, Motto opened its first stationary bookshop in Berlin-Kreuzberg.

Mousse (Milan)

Mousse loves to work with artists, writers, museum, galleries, institutions to think, design and print a magazine and several other publications.

Transmission (Glasgow)

Transmission provides a place where artists can meet and exhibit with local and international peers and influences. The gallery commissions, and also houses a significant collection of local and international publications in the recently opened resource room.

Book Fair install and design by Ciara Phillips

Every now and again I'd get an email from M. asking if it was possible to organise a launch in the building. On this occasion, M was launching a poster, no journal, but I could easily imagine the format. I didn't hear back but knew that meant it would happen. When it did, I wasn't actually there but it made me think, you don't need an email to start something, just people to make things.

In the corner, over there. G pressing hard against the white wall, with his hands. A large sheet of pulp sandwiched between what would be sweaty, aching, stiffened palms. The paper slips. As he readjusts his hands, ensuring it doesn't fall, he reveals dampened indentations. The group chatting around the table hardly stir on this occasion.

Further information

Artists' biographies

Susan Brind and Jim Harold

Susan Brind and Jim Harold are based in Glasgow. They have exhibited nationally and internationally, and their works are held in public and private collections in the UK, Australia and the USA. Their work has been published in 2HB, Vol. 10.

Ruth Buchanan

Ruth Buchanan (1980) is a New Zealand artist who works across installation and performance. Recent projects have been realised at the Grazer Kunstverein, Tate Modern, Marres, Kunsthau Bregenz and Casco. Her work has been published in 2HB, Vol. 6.

Alex Impey

Alex Impey lives in Glasgow, working with installation, sculpture and writing, and will be Gordon Foundation Fellow at the Glasgow Sculpture Studios 2011–2012. His work has been published in 2HB, Vol. 9 and by Victor & Hester.

Kathryn Elkin

Kathryn Elkin's research is most commonly realized through live performance or writing as proposed performance. Recent exhibitions include *21st Century program* at Chisenhale Gallery, London, 2011, and *The Hole*, London, 2011, with Sue Thompkins and Oliver Rees. Her work has been published in 2HB, Vol. 2 and by gnommero.

Paul Elliman

Paul Elliman, lives in London, likes shadows, emergency sirens, pavement, tin foil, cardboard, sparrows, foxes, crows, arms, legs, plane trees, doorbells, steam, echoes, radio, wild asters, gestural language, whistling, etc. Previously published in 2HB, Vol. 8.

Hannah Ellul

Hannah Ellul is a Glasgow-based artist. She works across media, most frequently with video and text. She also co-runs Psykick Dancehall Recordings, who publish a journal, Dancehall. Her work has been published by Victor & Hester and in 2HB, Vol. 10.

Kate Morrell

Kate Morrell is a London-based artist whose work aims to reveal problems with the archive and its claim to historical truth. Her research-led practice takes the form of sculpture, drawing and book works. Her work has been published in 2HB, Vol. 9 and by gnommero.

Ciara Phillips

Ciara Phillips recent exhibitions include: *Springtime will never be the same*, Deuxieme Bureau/Galerie Parisa Kind, Frankfurt, *Zwischenraum: Space Between*, Der Kunstverein, Hamburg, *Optimism and its signs* at Atelier am Eck, Düsseldorf, *Every Woman a Signal Tower* at the Glasgow Print Studio.

Charlotte Prodger

Charlotte Prodger is a Glasgow-based artist and member of the collaborative writing group Brown Study. Her work has been shown in Paris, Zagreb, London, Los Angeles, Berlin and New York. Her work has been published by Victor & Hester and in 2HB, Vol. 8.

Thom Walker

Thom Walker is an artist and writer. Recent exhibitions include *(Attempts to) Understand Land*, Intermedia, *Ink Utero*, The Duchy. He has been published by Gnommero and Victor & Hester and in 2HB, Vol. 6.

Rebecca Wilcox

Rebecca Wilcox is an artist working in Glasgow. Forthcoming projects include a four-person show at Generator Projects, Dundee, *Prawn's Pee*; a temporary publishing house co-devised with Rob Churm; and Victor & Hester Journal 23, with Laura Smith. Her work has been published by Gnommero and in 2HB, Vol. 6.

32

As we walked up the stairs, just on the turn, he mentioned he already knew the journal; he'd read one of the works. At that moment in time the particular piece he was referring to would not, for all my trying, come to mind. Thinking through all the means of recalling: colour association, volume number, ones which I had been directly involved with – had I'd actually read it? On this occasion I just pretended.

Glasgow-based journals are available from

DANCEHALL

www.psykickdancehallrecordings.com
www.aye-ayebooks.com

GNOMMERO

www.aye-ayebooks.com

2HB

jamie@cca-glasgow.com
www.cca-glasgow.com

MARbled REAMS

www.marbledreams.com

UNCLE CHOP CHOP

beaglesramsay@hotmail.com
Archive of past issues available
at www.unclechopchop.com

VICTOR & HESTER

www.victorandhester.com

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*2HB: What we make with
words* was developed and
realised with Sarah Tripp

33

CCA:

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ALBA CHRUTHACHAIL



premierinn.com



PIMM'S

I played along anyway, nodded in agreement and then later on, when I zicked through the bundle to check, I felt more lost. Once I'd read the whole piece through, I realised I hadn't read it in this form before. But somehow I knew what happened, or at least, what it was... How could that be possible? To know something I didn't know, from a piece of writing I hadn't yet read. On this occasion I'd hadn't known, I'd known.

