



11 Sept - 30 Sept 2019

B

Private View: Tues 10 Sept, 6-8pm

Featuring:

- 20th Century Art Archives
- Abbas Zahedi
- Agata Madejska
- Alaa Abu Asad & Ulufer Çelik
- Anastasia Pavlou
- Anna-Sophie Springer & Etienne Turpin
- Belmacz
- Black Pages
- Camilla Löw
- Caragh Thuring
- Carla Åhlander
- Charlott Weise & Franziska Schulz
- Claudia Kugler
- Coco Crampton
- Daniel Ferstl
- David Tremlett
- Diagonal Press
- Elisabeth Molin
- Emma McCormick-Goodhart
- Fehras Publishing Practices
- Georgia Sowerby
- Gernot Wieland
- Gregorio Magnani
- Guilherme Dable
- Hanna Mattes
- Hansjörg Meyer
- Joel Tomlin
- Johanna Magdalena Guggenberger
- Kellenberger-White
- KOSA & Marius Engh
- Liam Tickner
- Lina Viste Grønli
- Long Distance Press
- Marco Bruzzone
- Michalis Pichler
- Michela de Mattei
- Mikael Brkic
- Morten Skrøder Lund
- Nicole Wermers
- Null Zero
- Oskar Korsár
- Paul Housley
- Paul Kindersley
- Philipp Fleischmann
- Postcard Teas
- Ricardo de Carli
- Rorhof
- Rowena Hughes
- Salvatore Viviano
- Sam Austen
- Samuel Stokes
- saxpublishers
- Simon Popper
- Slavs & Tatars
- Sophie Nys
- Steph Huang
- Telfer Stokes
- The Everyday Press
- Tim Berresheim

Belmacz is pleased to present an exhibition dedicated to artist publications.

B is for Book, and in the Beginning was the word. The written word, and then the printed word; and now, the digital word.

Since the scroll became a codex in late Antiquity, artists have been associated with the published word. The illuminated manuscript stirred curlicue lettering and gilded marginalia and the artist publication is a slippery mutation of this — an ongoing investigation into the gap between visual and written language, existing outside thetic categories.

Often self-published, produced single-handedly or through a small press — *B* brings together pieces which reference the thingliness of the book without being confined to seriality or sequence. *B* marks both the collaborative and the singular, where processes and materials can consist of reams of A4 from a photocopier, stapled shut to the letter pressed and hand bound. *B* cuts out the middle-man.

B is an opposition to the muscular catalogue raisonne — all fur coat and no knickers. These objects are space for both the hidden and the seen; they are to be unpacked, unfolded, unfurled — offering a spine to crack or a concertina run on — turned upside down, inside out, read between the lines. Laconic or verbose — an invitation to misunderstand in the age of Information is Power.

B is a presentation of objects which could be bought or could be given away for free. Objects which could be collected, displayed, stored, hoarded, boxed. But *B* is also a presentation of viral objects sent out to the world, left on the tube, given to a friend who might be interested — love notes.

Georgia Sowerby
July, 2019

A diverse program of book launches, readings, workshops and suppers is accompanying the exhibition. See [🐦](#) [📷](#) [@belmaczmayfair](#) for schedules listed from early September.