

JUDD BUGLE

The Judd Books Newsletter

Issue #9
28th November 2022

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British Chinese communities and culture at the British Library

Chinese communities have been calling the UK home for much longer than many realise. Many are able to trace their heritage to regions across East and Southeast Asia, which has led to a rich and diverse culture across the UK. In this new free display at the British Library the long history is explored through photographs, manuscripts and interviews with those who have lived through it. Meet remarkable individuals from British Chinese communities across the UK. Listen to personal accounts of merchant seamen. Get to know the local business owners who set up Europe's first Chinatowns. Be inspired by the scientists, artists and writers breaking new ground. And uncover the challenges that British Chinese people have encountered through the centuries, and continue to face today.

Chinese and British

18th November 2022 - Sun 23rd April 2023

PACCAR 2

The British Library

96 Euston Road

London NW1 2DB

The Illustrators' Christmas Fair

London's largest free illustration fair is back! For one day only, The Crossing will be transformed into a pop-up marketplace, selling a range of 'freshly illustrated' produce, including prints, cards, gift wrap, zines, homeware, badges, drawings and independent publishing. There will be over 100 hand-picked stalls, showcasing the diverse talents of contemporary illustrators and collectives, and allowing you to buy direct! Prepare to see unique art from emerging and established illustrators, including limited edition prints, books and ceramics, across styles from children's illustration to graphic design and comics.



The Illustrators' Christmas Fair

Saturday 10th December, 11am - 5pm

Granary Square, King's Cross

Granary Building

Granary Square, N1C 4AB

Free admission

Jarvis Boyland at the October Gallery

The paintings of Jarvis Boyland conduct an ardent inquiry into the varieties of touch – the cadence of feeling as it animates his hand. He pursues his chosen mediums – drawing and painting – with exquisite finesse. There is everywhere in his works evidence of a wrist full of grace, working with lavish, patient delicacy as it ushers paint across canvas, or forges the trajectory of a fresh line across paper. What Boyland's hand renders are portraits (group and individual) of gay Black men largely ensconced within handsome domestic settings. The figures who inhabit his works are men with whom Boyland has shared the warmth of intimacy – friends and lovers. But Boyland is less interested in creating idealised images of Black gay social life than in probing the capacity of paint to render its intricacies: the elations, the tensions, the reconciliations. Boyland's palette abounds with bright, vivid hues. A deft colourist, he relishes the moods conjured by pinks, periwinkles, reds, blues. When he renders flesh, he gives it a luminous, almost iridescent quality, which derives in part from his approach to building up the surface of the canvas. For Boyland, the underpainting is the emotional ground from which his paintings bloom. His works frequently proceed with an all-over ground of fuchsia, swept across the canvas like a profusion of phlox. Experimenting with the painted surface, he chooses to leave certain areas of the underpainting exposed so that the countenance of a figure brims with an array of tones. These effects create transparencies and opacities that echo the shifting subtleties of his figures' consciousness. A question seems to flow through his facture: how might the surface of a canvas reflect the vast surface of a sitter's personality? Boyland doesn't indulge the old romance of the face as a map to one's character; he frustrates and rebuffs the eye steered by the impulse to extract a sitter's 'essence'. The interiority of his figures is not on offer. Return to the surface, they seem to

admonish, to the formal possibilities of paint, colour, texture.



Untitled (torso study), (2014) 11 x 14in, Oil on canvas



Augustine, (2021) 85x60in, Oil on canvas

Boyland is well aware of the exigencies of an art market increasingly engorged on a peculiar appetite for Black figurative painting. He has spoken of a certain strain of melancholy – a bereftness – that attends the practice of portraiture resulting from seeing his pictures whisked away from his studio to be peddled as commodities. And so these figures comport themselves with oblique gestures, as if to elude the harsh glare of public intrusion. Here are paintings that insist on a register of Black gay life that unfurls to a rhythm all its own, a

rhythm of self-possession and privacy, contemplative, quiet.



Bloom, (2020) 72x96in, Oil on canvas

Jarvis Boyland - Lucky Stars

4th November – 17th December 2022

MAMOTH

3 Endsleigh St,

London WC1H 0DS

Free admission

Govinda Sah 'Azad' at October Gallery

October Gallery presents the fourth solo exhibition in London by Govinda Sah 'Azad', *Absent Presence*, which brings together a new body of large-scale and smaller paintings rendered in oil and acrylic on linen and canvas. The works are informed by Sah's intriguing combination of insights into his local environment and his ongoing metaphysical musings about the nature of reality itself. While studying at the College of Fine Art in Kathmandu, Sah had first become aware of the work of the English artists, J. M. W. Turner, and John Constable. While the latter amazed him with his 'cloud studies', it was the manner in which the former represented light in all its various manifestations that most fascinated Sah. Further studies, at Wimbledon College of Art, brought him to London, in 2008, before a later move to Margate introduced him to the Kentish seacoast where Turner himself was thrilled to discover that unique quality of light that suffuses so many

of his later paintings. Today, Sah lives and works in Margate. Describing his ongoing journey, Sah states: 'Originally, in Kathmandu, I worked in a realist mode, before gradually moving towards abstraction, in London, where clouds became a subject that allowed me to meditate upon the more spiritual aspects of Nature. Margate, being more open, means I often work outside, where the change in the colour of light is more profound. One immediate consequence is that although my colour palette becomes simpler, my paintings feel much brighter. It's a challenge to capture these fleeting, almost transcendental effects, that are so difficult to hold onto, but that necessity forces my work to keep on developing, which delights any artist!'



Govinda Sah 'Azad', *Absence Presence*, 2022.
Oil and acrylic on canvas, 180 x 160 cm.

Govinda Sah 'Azad': *Absent Presence*
1st December 2022 – 28th January 2023

October Gallery

24 Old Gloucester St,

London WC1N 3AL

Free admission

Judd Bugle

28/11/2022

***In Plain Sight* at the Wellcome Collection**

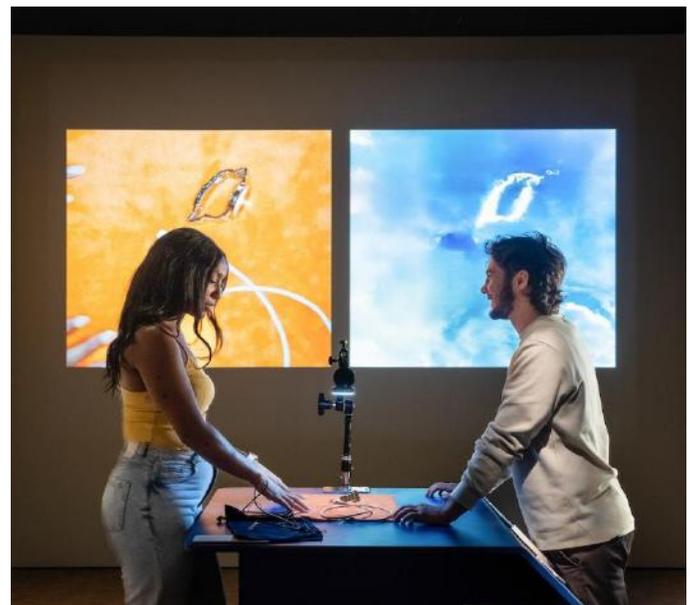
The visual sense has long dominated and conditioned our language, value systems and institutions. *In Plain Sight* asks what happens when we open ourselves up to seeing in different ways, exploring the different ways we see and are seen by others. It also questions the central place that sight holds in human society through the different experiences of sighted, partially sighted and blind people. The exhibition unfolds across four themes: symbolism of the eye, bias in visual perception, eyewear and identity, and the interconnection between senses. It examines the tools that shape how we view the world through historical and contemporary artworks and objects, including examples of eyewear from the 1600s to the present day, and scientific and medical items investigating visual perception. The exhibition brings together new commissions from artists Emilie Gossiaux, Nina Manandhar and Alexandra Zsigmond, as well works by Jo Bannon, Hassan Hajaj, Carmen Papalia, Jon Rafman, Seana Gavin and Phillip Warnell. It also presents the collaborative practice, Keiken (Hana Omori, Isabel Ramos and Tanya Cruz) and another collaboration by Georgina Kleege, Faye d'Evie, Katy West, convened by Whitney Mashburn and Carmen Papalia.



Emilie Gossiaux has relied on her memories of colour to create artwork ever since she became blind in 2010. Each of these pages from her colour journal features a different Crayola crayon, which she has renamed to associate it with a particular memory, for example: "Mum's Lipstick, Brick Red and Fuzzy Wuzzy"



Eyes are a recurring theme among the thousands of paintings created by Mary Bishop during her 30-year stay at Netherne Asylum in Surrey, now Netherne Hospital. Her descriptive titles often relate to emotions such as fear and guilt as expressed by the eyes in these three works.



This interactive installation uses learning algorithms (artificial neural networks), to explore how we see and make sense of the world. You are invited to move objects around on a table and see corresponding scenery emerging on the display, as reinterpreted by the algorithms. Every 30 seconds the scenes, which are based on the natural elements of water, air, earth, fire and the cosmos, change.

In Plain Sight

20th October 2022 – 12th February 2023

The Wellcome Collection

183 Euston Rd, London NW1 2BE

Free admission

Grace Ndiritu at the Wellcome Collection

The Healing Pavilion is a new art commission by British-Kenyan visual artist Grace Ndiritu. It radically reimagines what textiles and architecture can do in a museum burdened by colonial history. It is deeply connected to Ndiritu's ongoing body of work, *Healing The Museum*. The installation consists of two tapestries within a site-specific structure, inspired by Zen Buddhist temples in Japan. It is designed to re-activate the museum as a space to encounter, contemplate, ask questions, exchange, listen, share and meditate. *The Twin Tapestries* are based on archival images from Wellcome Collection and the Ethnologisches Museum, Berlin, titled *Repair* (1915) and *Restitution* (1973), respectively. They ask what has changed since these photographs were taken and reveal violent pasts and hidden power dynamics at the foundation of Western museology, while reflecting attitudes and practices towards African objects in many European museum collections. Lined with walnut panels taken from Wellcome Collection's 'Medicine Man' gallery, which closes shortly after this exhibition opens, the pavilion embodies a physical transformation of the past. Through her practice, Ndiritu asks how we might energetically and architecturally reinvent the role of contemporary museums and transform these institutional spaces.



The Healing Pavilion
24 November 2022 – 23 April 2023
The Wellcome Collection
183 Euston Rd, London NW1 2BE
Free admission

Judd Bugle
28/11/2022

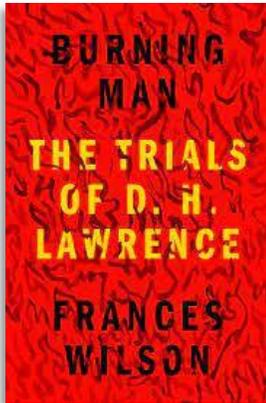
Dilapidated K6 Telephone Box Lovingly Restored by The Building Centre

Once falling apart, covered in graffiti, and full of rubbish; a K6 phone box on Euston Road has been restored to its former glory. The rescue and renovation were undertaken with the intention of returning the telephone box to the way it would have been when it was designed for King George V's Silver Jubilee in 1935 (going into production in 1936). As well as being completely refurbished externally, a complete replica interior has also been installed. Fittingly the creator of the K6, Sir Giles Gilbert Scott, was very involved with the Building Centre – being its first President from 1940 until his death in 1960. The new and improved telephone box is situated outside the St Pancras Renaissance Hotel, which occupies much of the site that was the former Midland Hotel, designed by Giles Gilbert Scott's grandfather, George Gilbert Scott. The K6 telephone box is a true British icon, and despite modern technology removing the need for public telephone boxes, it retains its place in the affections of people throughout our towns and villages, a symbol of the lasting qualities of good design.



K6 Telephone Box
St. Pancras Renaissance Hotel London
Euston Road, Camden,
London, NW1 2AR

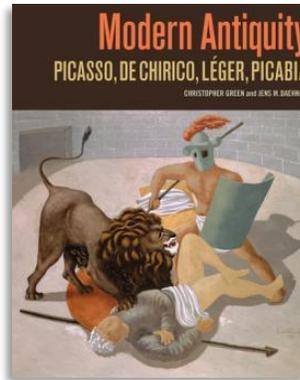
New Additions to the shop



Burning Man: The Trials of D. H. Lawrence
By Frances Wilson

Published by Farrar, Straus and Giroux, 2021 (hardback)

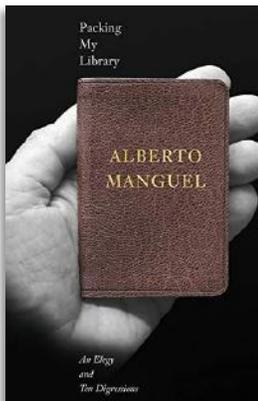
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Modern Antiquity: Picasso, de Chirico, Léger, and Picabia in the Presence of the Antique
By Christopher Green, Jens Daehner

Published by Getty, 2011 (Hardback)

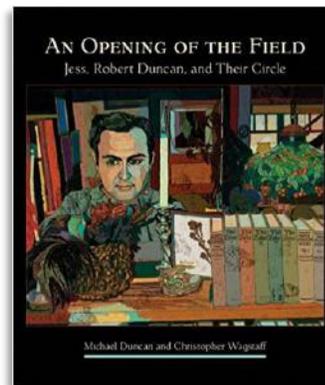
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Packing My Library: An Elegy and Ten Digressions
By Alberto Manguel

Published by Yale, 2020 (hardback)

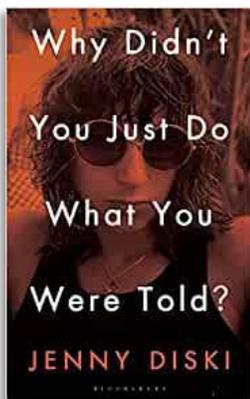
RRP: \$28
Our price: £4.95



An Opening of the Field: Jess Robert Duncan and Their Circle
By Michael Duncan & Christopher Wagstaff

Published by Pomegranate 2013, (hardback)

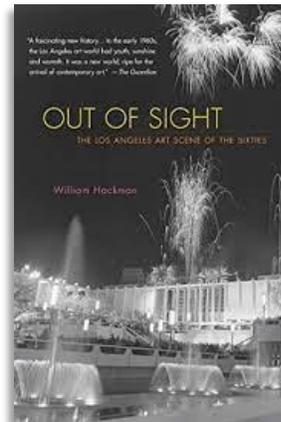
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Why Didn't You Just Do What You Were Told?
By Jenny Diski

Published by Bloomsbury, 2020 (hardback)

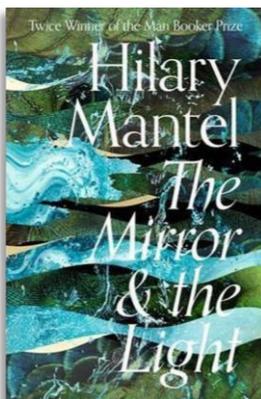
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Out of Sight: The Los Angeles Art Scene of the Sixties
By William Hackman

Published by Other, 2015 (hardback)

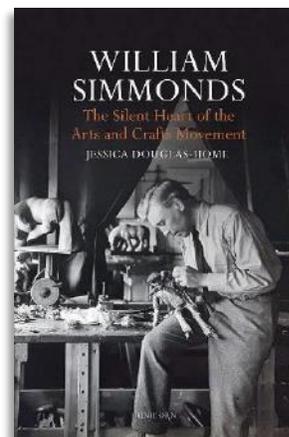
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The Mirror & the Light
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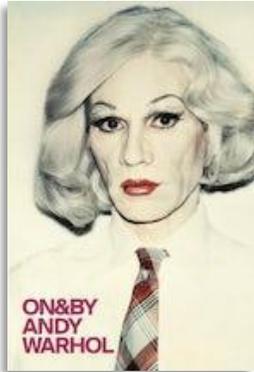


William Simmonds: The Silent Heart of the Arts and Crafts Movement
By Jessica Douglas-Home

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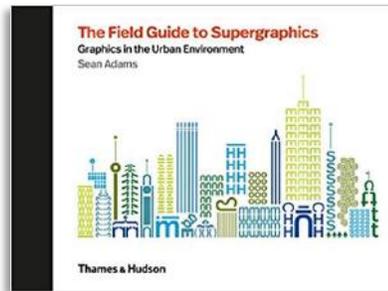
New Additions to the shop



ON&BY Andy Warhol
Ed. by Gilda Williams

Published by MIT,
2016 (paperback)

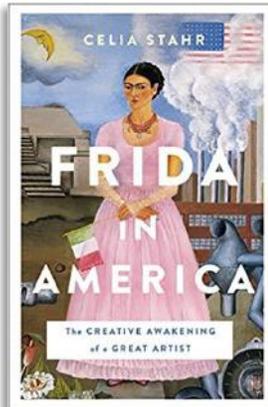
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The Field Guide to Supergraphics: Graphics in the Urban Environment
By Sean Adams

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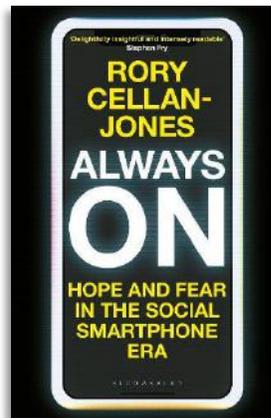
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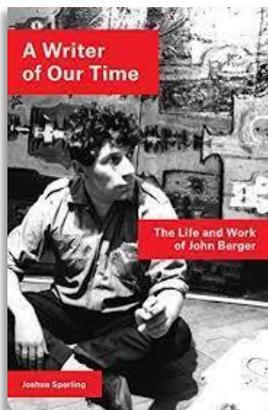
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Always On: Hope and Fear in the Social Smartphone Era
By Rory Cellan-Jones

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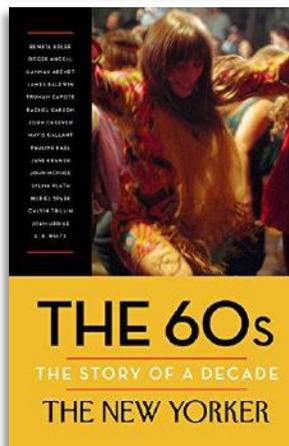
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A Writer of Our Time: The Life and Work of John Berger
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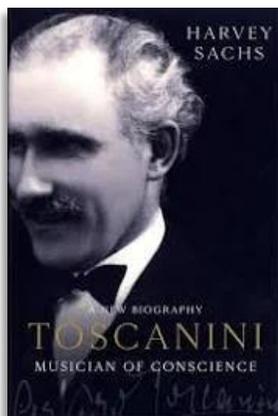
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The 60s: The Story of a Decade (New Yorker: The Story of a Decade)
By The New Yorker Magazine

Published by Random House, 2016 (hardback)

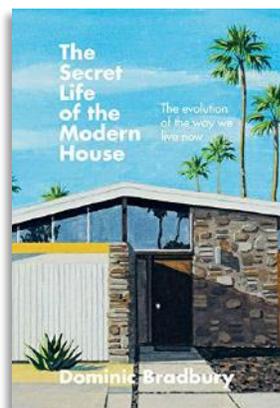
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Toscanini: Musician of Conscience
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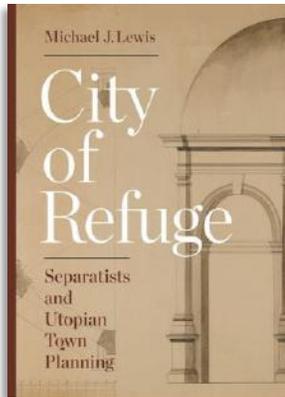


The Secret Life of the Modern House: The Evolution of the Way We Live Now
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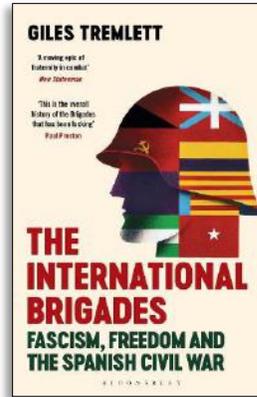
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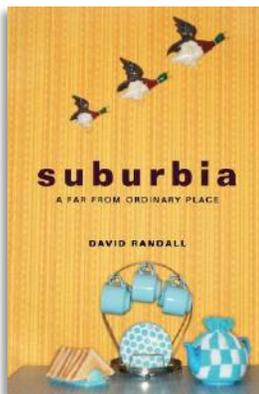
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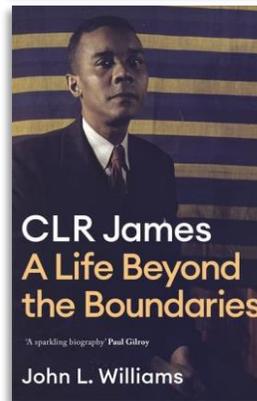
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**Suburbia: A Far from
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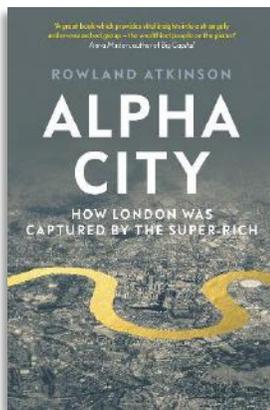
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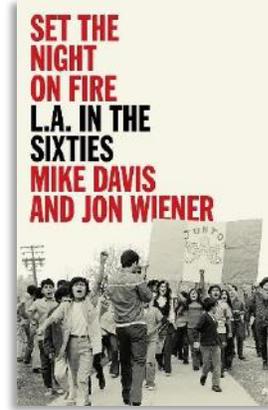
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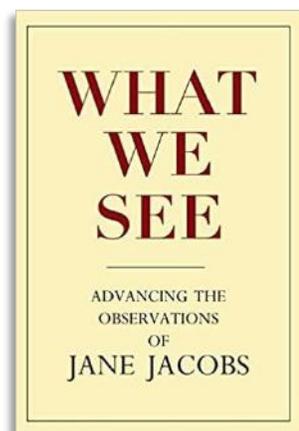
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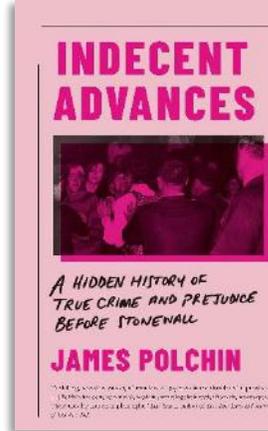
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**What We See:
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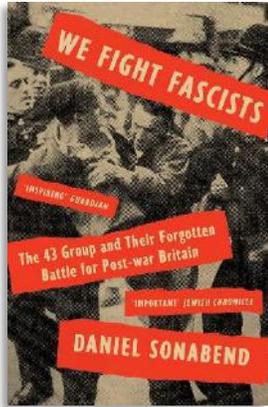


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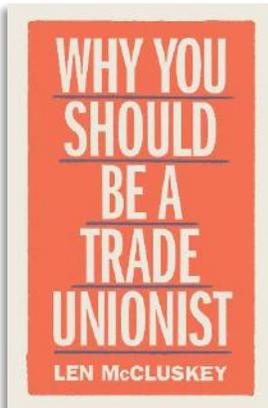
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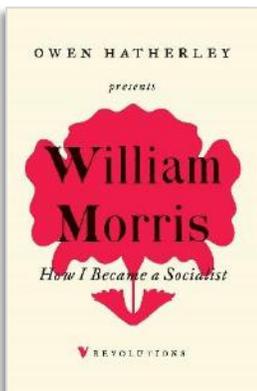
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A Planet to Win Why We Need a Green New Deal
By Kate Aronoff, Alyssa Battistoni, Daniel Aldana Cohen, & Thea Riofrancos

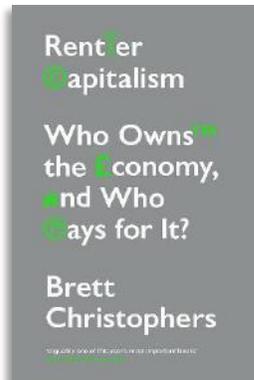
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How I Became a Socialist
By William Morris
Ed. by Owen Holland, Introduction by Owen Hatherley
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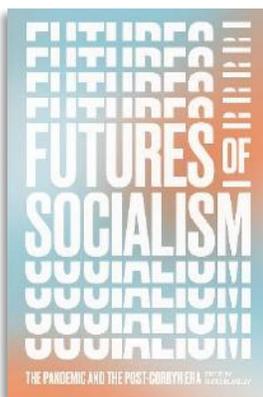
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Rentier Capitalism: Who Owns the Economy, and Who Pays for It?
By Brett Christophers

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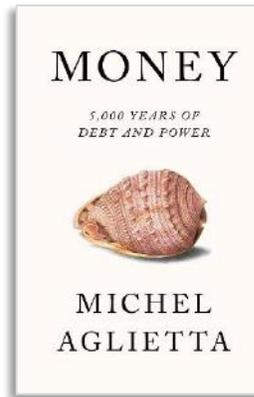
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Futures of Socialism The Pandemic and the Post-Corbyn Era
Ed. by Grace Blakeley

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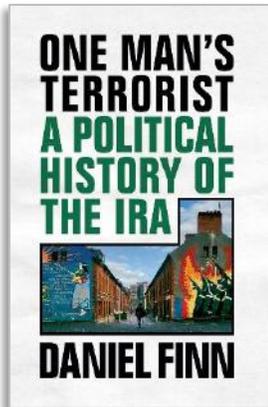


Money: 5,000 Years of Debt and Power
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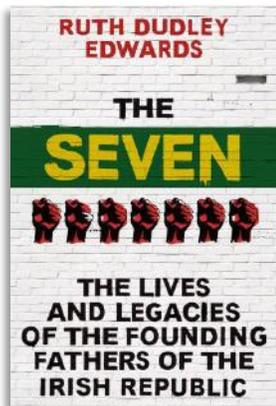
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One Man's Terrorist: A Political History of the IRA
By Daniel Finn

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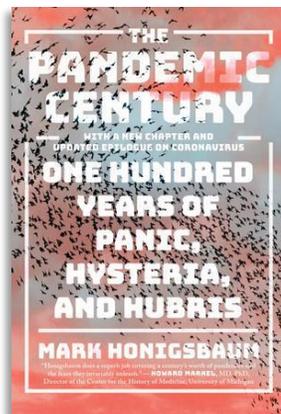
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The Seven: The Lives and Legacies of the Founding Fathers of the Irish Republic
By Ruth Dudley Edwards

Published by OneWorld,
2016 (hardback)

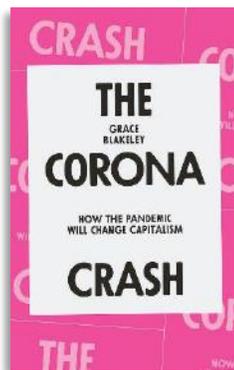
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The Pandemic Century: One Hundred Years of Panic, Hysteria, and Hubris
By Mark Honigsbaum

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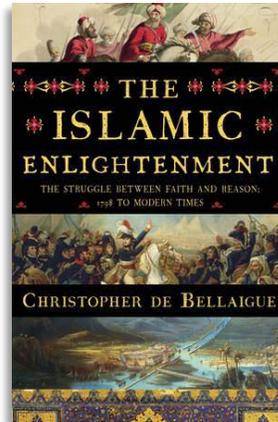
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The Corona Crash: How the Pandemic Will Change Capitalism
By Grace Blakeley

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(paperback)

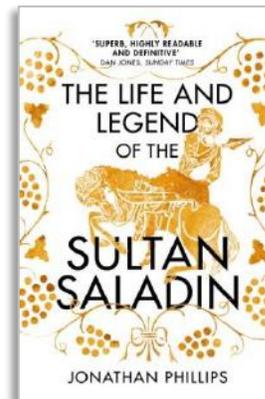
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The Islamic Enlightenment: The Struggle Between Faith and Reason, 1798 to Modern Times
By Christopher de Bellaigue

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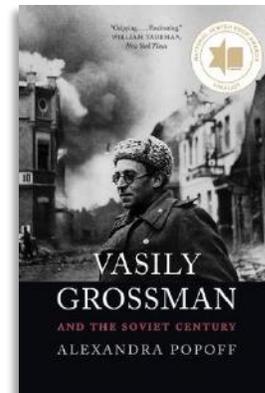
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The Life and Legend of the Sultan Saladin
By Jonathan Phillips

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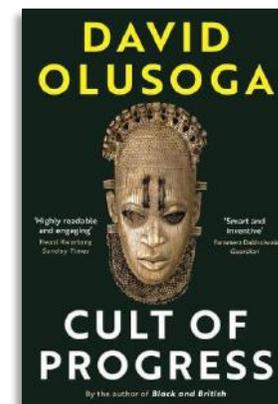
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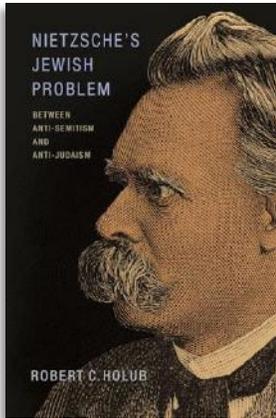


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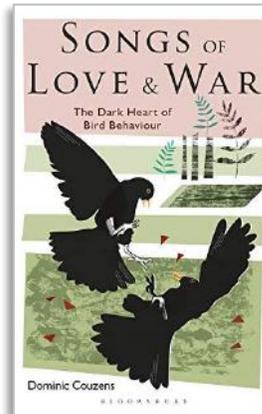
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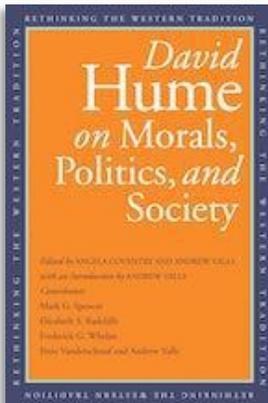
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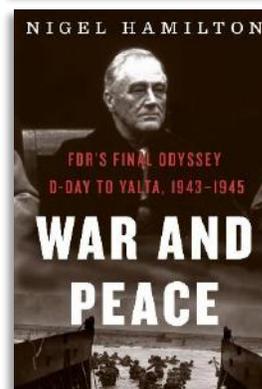
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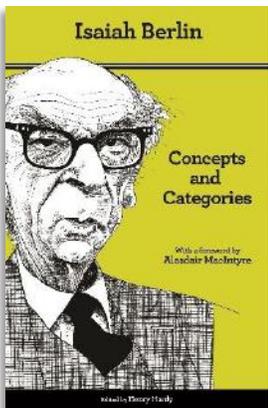
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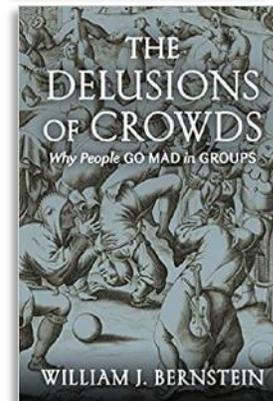
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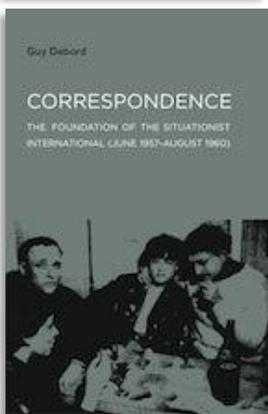
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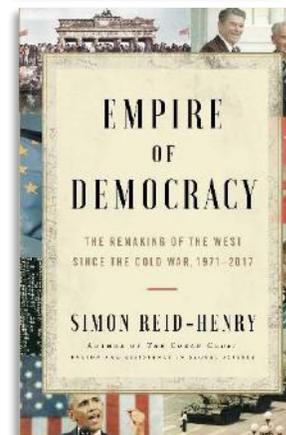
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