

PRESS RELEASE: INTERDISCIPLINARY ANTHOLOGY

INTERTITLES

An anthology at the intersection of writing & visual art

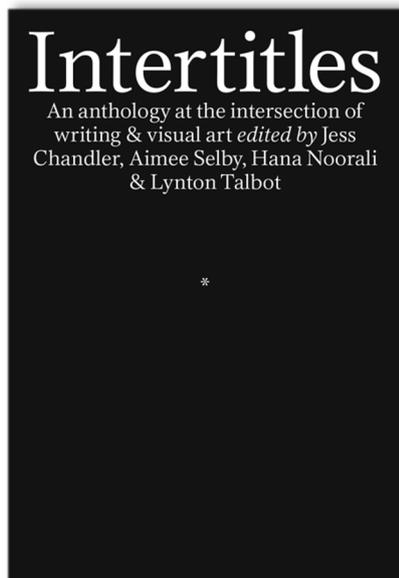
edited by Jess Chandler, Aimee Selby, Hana Noorali & Lynton Talbot

foreword by Isabel Waidner | *afterword by* Vahni Capildeo

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with Fatema Abdoolcarim, Victoria Adukwei-Bulley, Bebe Ashley, Anna Barham, Paul Becker, Elaine Cameron-Weir, Adam Christensen, Sophie Collins, CAConrad, Rory Cook, Jesse Darling, Anaïs Duplan, Inua Ellams, Olamiju Fajemisin, Caspar Heinemann, Johanna Hedva, Sophie Jung, Sharon Kivland, Tarek Lakhrissi, Ghislaine Leung, Quinn Latimer, Jordan Lord, Dasha Loyko, Charlotte Prodger, Laure Prouvost, Flo Ray, P. Staff, Alice Theobald, Jesper List Thomsen,

designed by Traven T. Croves

(Matthew Stuart and Andrew Walsh-Lister)

Intertitles is an anthology of work situated at the intersection of writing and the visual arts. The anthology aims to explore their confluence and is conceived in response to a twofold observation: the increased presence of written, spoken and performed language in the work of visual artists and the simultaneous increase in visibility and circulation of the work and voices of writers in the visual arts arena.

Bringing together a substantial and significant collection of work, the anthology recognises that both writers and artists are attracted to the possibilities of language as a material. Through essays, performance texts, scores, poetry and more, *Intertitles* plots a course through contemporary writing practices and lends perspective to the question of why this might be of particular interest at this moment in time.

In art as in poetry, meaning is made in the very conditions of the encounter itself. The knowledge produced is not instructive or strictly informational but subjective and relational. Artists build the worlds that viewers may inhabit temporarily in the moment of their becoming. The physicality of these temporary utopias, however, is frequently realised in the contested spaces of our museums and galleries. This anthology asks if poetry, and the world it is capable of building outside of these normative structures, is poised to be the most constitutive form of all. Putting poetry into the social milieu, as a shared goal of artists and writers, might be understood as a gesture towards a truly radical reimagining.

About the editors

Jess Chandler is a publisher and editor and runs the independent publishing houses Prototype and House Sparrow Press. She was a co-founder of Test Centre, which ran from 2011 to 2018, publishing innovative works of poetry and fiction. She has worked as an editor at Reaktion Books, and as a researcher and producer on factual television programmes. She is also the Digital Editor of *Poetry London*.

Aimee Selby is a freelance editor specialising in art, architecture, art history and photography, for publishers including Prestel, Ridinghouse, Reaktion Books, Barbican Art Gallery and the National Gallery. Her writing has been published in *Rattle: A Journal at the Convergence of Art and Writing* and *Andy Holden: Chewy Cosmos Thingly Time* (Kettle's Yard, 2011). She was the editor in 2009 of the volume *Art and Text* (Black Dog Publishing).

Hana Noorali and Lynton Talbot work collaboratively with artists to produce text, exhibitions and live events. Together they have started non-profit galleries in both London and Berlin and have curated exhibitions in public institutions, project spaces and galleries across London and internationally. In 2019 they were selected to realise an exhibition, *The Season of Cartesian Weeping*, at the David Roberts Foundation as part of their annual curator's series. In 2020, Hana Noorali, along with artist Tai Shani and curator Anne Duffau, started TRANSMISSIONS, an online platform that shares artists' work in a classic DIY TV format. TRANSMISSIONS has worked with Legacy Russell, Lawrence Abu Hamdan, CAConrad and others. In 2019, Lynton Talbot started parrhesiades, a multi-platform project working with artists for whom language is an essential part of their work. Parrhesiades has worked with Sung Tieu, Johanna Hedva, Cally Spooner, Anaïs Duplan and others.

About prototype

Prototype was founded in 2019 by Jess Chandler, co-founder of the independent publishing houses Test Centre and House Sparrow Press.

Established to continue and develop the work begun by Test Centre, Prototype is committed to creating new possibilities in the publishing of fiction and poetry through a flexible, interdisciplinary approach. Through the discovery of high quality work across genres, Prototype strives to increase audiences for experimental writing.

Recent titles include Caleb Klaces' acclaimed debut novel *Fatherhood* (longlisted for the Republic of Consciousness Prize), Jen Calleja's *I'm Afraid That's All We've Got Time For* and Turner Prize-winning artist Helen Marten's *The Boiled in Between*.

Test Centre's back catalogue includes works by Derek Jarman, Max Porter, Sam Riviere, Sophie Collins, Jack Underwood, Rachael Allen, Wayne Holloway-Smith and Jonathan Meades.

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