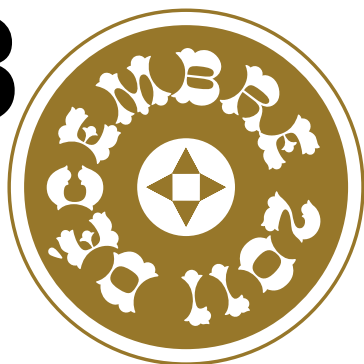


Décembre 2011

J'atte ndsle numé RO3



ONTPa RTICIPÉ aunum éro3



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QUESTA
È LA PAG
INA 3



Lazie Sazonoff

GEI SHA



J'att
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The Roy Gold Collection

A Story

Roy Gold's personal library in Cambridge contains over 30,000 volumes. Nothing seemed to lay outside his interests – Morocco-bound Cervantes rub spines with Chevallier paperbacks; Freud with Dick Francis; Bacon with Ballard. He once said in an interview for Radio Four's Home Truths programme:

"I am not interested in books. This is the greatest misconception about me. I am not interested in books. I am interested in stories, in words, in ideas, in language, in imagination, in perception. These things are in books, but they are not books. If I were interested in books, I would be a bookbinder."

Roy's disregard for books as objects is expressed in the Collection. Even into his nineties he spent his evenings altering the covers with any materials that come to hand – paint, printed paper, pencil crayon, ballpoint pen. He seemed to us to enjoy defacing the books as much as reading them, and in this sense his disdain for books as objects rings a little false. Often the results of his efforts elevate the books rather than diminish them, and such is the extent of the collection that those books without his additions take on the effect of being incomplete.

Some of the covers reflect his own perception of, or reaction to, the contents. The results may be irreverent, child-like, caustic, surreal. Other covers are purely illustrative and take on a number of styles from the baroque to the modern. One such contentious example is a paperback of Primo Levi's 'Poems', on which is painted the single word DROSS. Some of them he would give to people – friends and enemies equally – others he would keep for himself. Some are cheap paperbacks, others extremely valuable editions – including a rare *Traité des Arbres Fruitiers*, which once caused a visiting academic to march from the house in disgust, much to Roy's delight.

For more than seventy years he defaced his books, working from his University study or from his rooms at home. He retired aged 87, his letter of notice painted on a university library copy of Borges' *A Universal History of Infamy*, and died aged 96 at his home in Bedlands. The Roy Gold Collection is now being slowly published for the enjoyment of others.

Conway Gold

Curator, *The Roy Gold Collection*
August 2011

Another Story

Roy Gold is one of the many heteronyms of artist and designer Nicholas Jeeves:

'By 2010 I was finding it difficult to make graphic design. I was repeating myself, stuck in convenient modes of thought and production, defined by my own history and the type of projects that a designer will naturally accumulate.

'Changing a way of working developed over fifteen years of practice is difficult. But, galvanised by the structures and implicit conceits of literary fiction, I started to inhabit the characters of other people, conjured from imagination, cast in immaculate roles and ignorant of my own personal history.

'There I found Roy Gold, dissident professor of languages and careful defacer of books; Conway Gold, guitarist, designer and archivist with X-rated country group Big Dick and the Sweethearts; Tapio Kulta, the Finnish ping-pong obsessive, doggedly portraying his 'heroes of ping-pong' in paint onto paddles; Dutchman Weg Goudy, the self-styled metanumismatist; and The Children of Nigel, the arts collective based on an imaginary island. None pseudonyms, which are merely false names; but heteronyms, characters who have their own physiques, biographies and modes, and therefore discrete processes and artistic products, and evident personalities.

'By this expedient, my work is forever evolving and diverging across Darwinian strands. Each heteronym creates according to his experiences, his prejudices and his limitations. Any creative brief is now composed not just for myself, but in turn for another self – the Roy, Weg, Tapio or Conway that exists in my mind and on the concomitant pages of their lives and work.

'Using heteronyms naturally opens up larger and more complex questions of identity. We may ask ourselves, does it matter who makes an artwork? If so, how? And indeed, can we say whether or not Roy Gold exists?

'Roy must exist. He exists just as any fictional character in which we invest our time and emotions exists – and surely as he exists in me.'

Nicholas Jeeves

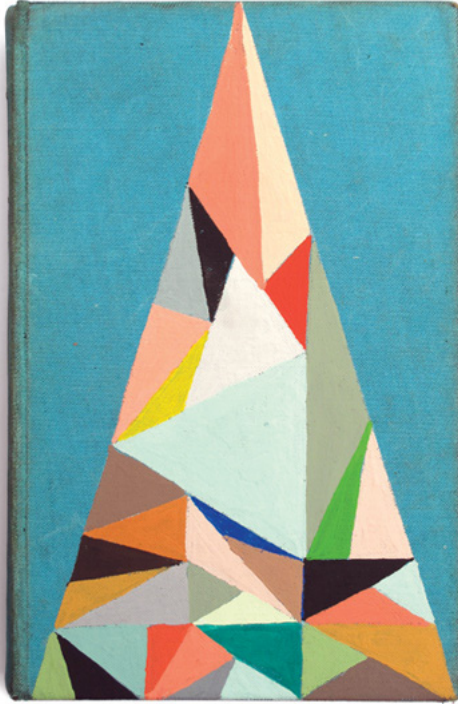
Artist, *The Roy Gold Collection*
November 2011



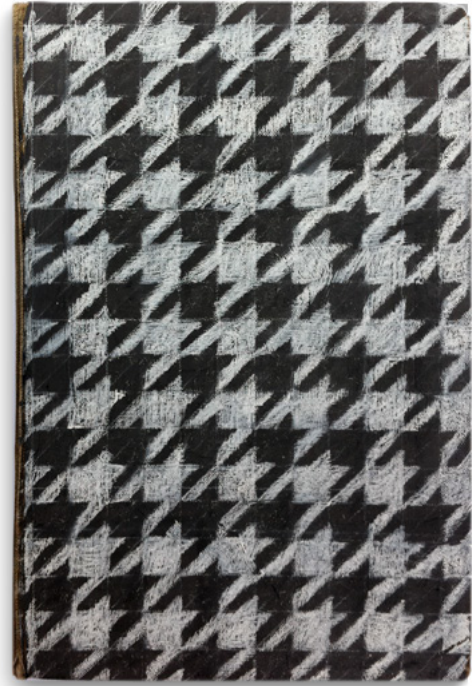
Salvador De Madariaga
La Jirafa Sagrada
Editorial Hermes, 1953
123mm x 185mm X 18mm
Marker Pen



T.B. Abell
Stability and Seaworthiness of Ships
University Press of Liverpool, 1926
140mm x 224mm x 18mm
Corrector pen



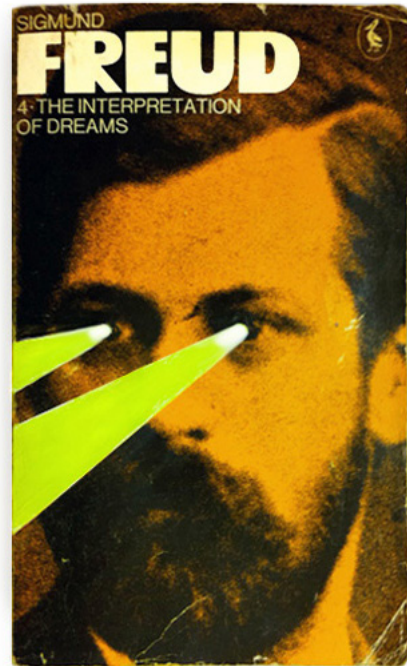
John Hunt
The Ascent of Everest
The Companion Book Club, 1954
120mm x 90mm x 33mm
Gouache



L. Hoffer
Chess
George Routledge & Sons, 12th Ed.
124mm x 182mm x 26mm
Gouache and colour pencil



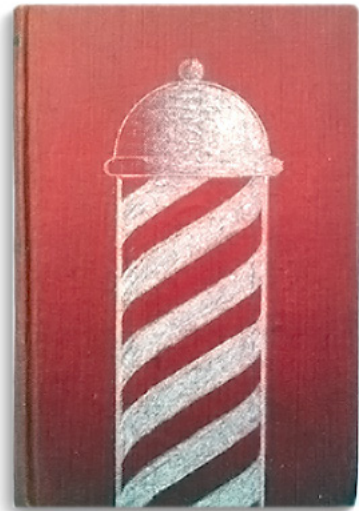
Dan Sperber
El Estructuralismo en Antropología
Editorial Losada, S.A., 1975
118mm x 178mm x 9mm
Paint pen



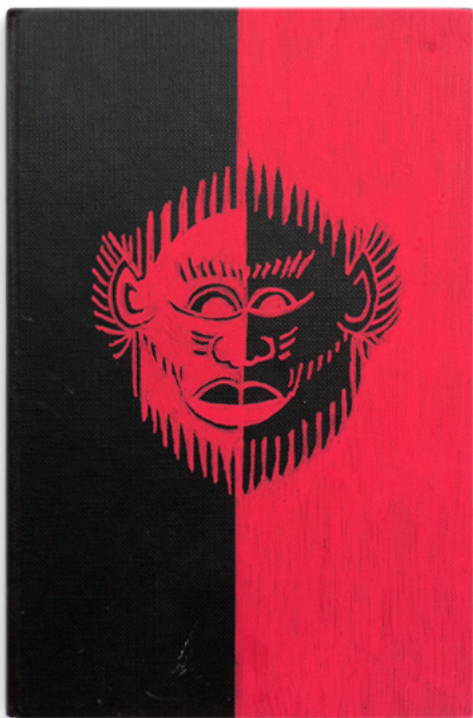
Sigmund Freud
The Interpretation of Dreams
Pelican Book, 1977
110mm x 180mm x 37mm
Gouache



Peter F Anson
How To Draw Ships
The Studio, 1941
138mm x 173mm x 8mm
Gouache and colour pencil



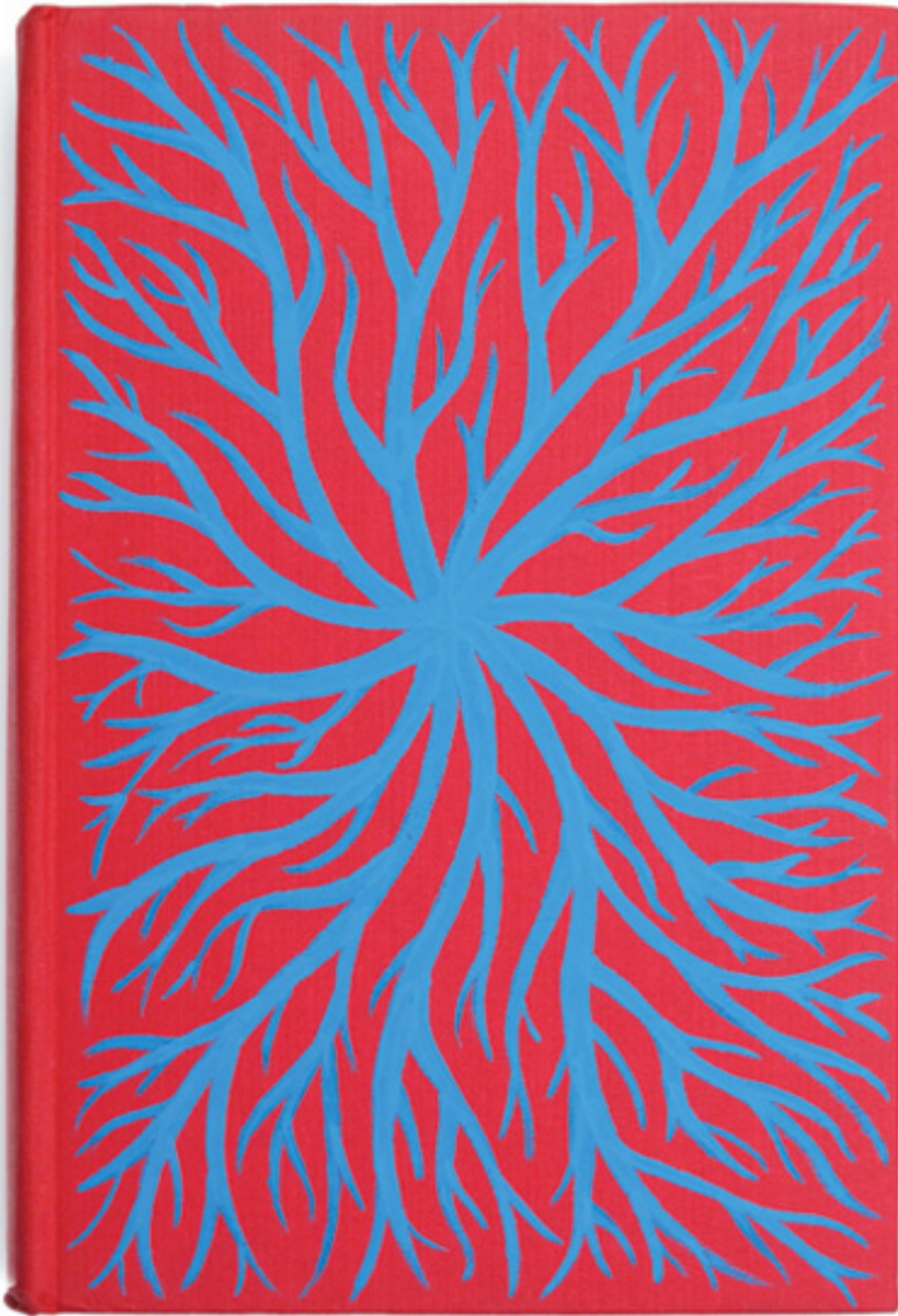
Mrs. Gaskell
Cranford
Thomas Nelson and Sons
110mm x 162mm x 16mm
Colour pencil



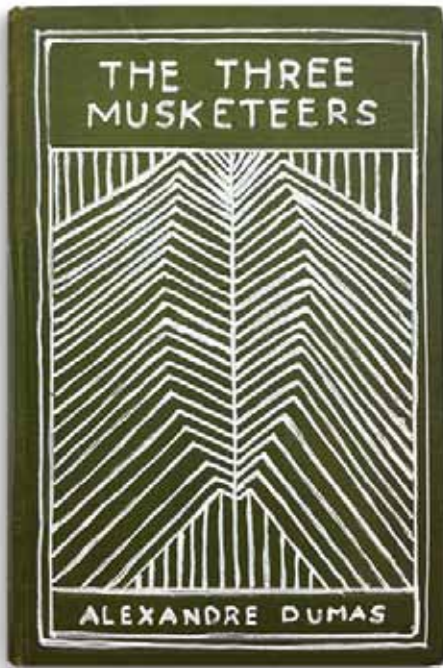
Erle Stanley Gardner
The Case of The Grinning Gorilla
Heinemann., 1958
124mm x 188mm x 26mm
Gouache



Lewis Carroll
The Complete Illustrated Works
Chancellor Press, 1982
150mm x 215mm x 55mm
Colour pencil



Bertram Park
The Collins Guide to Roses
Collins, 1956
142mm x 213mm x 23mm
Gouache



Alexandre Dumas
The Three Musketeers
Frederick Warne & Co., 1929
126mm x 188mm x 30mm
Corrector pen



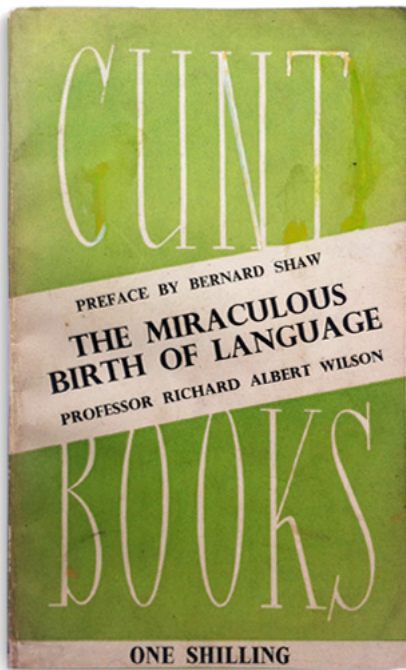
Raleigh Trevelyan
Grand Dukes and Diamonds
Secker and Warburg, 1991
158mm x 242mm x 46mm
Colour pencil



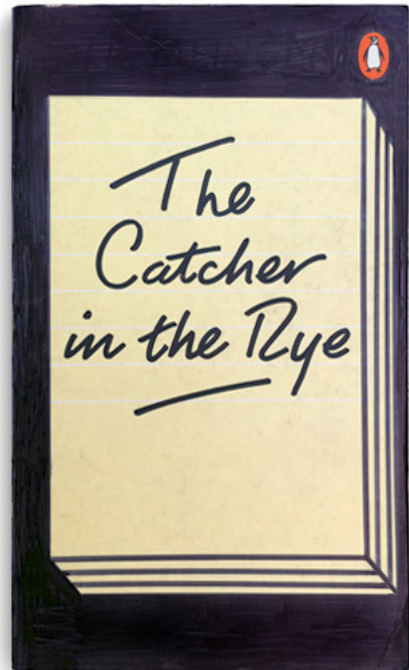
Alexandre Dumas
The Man In The Iron Mask
Collins Clear-Type Press
105mm x 115mm x 22mm
Colour pencil



Guillermo De Torre
La Aventura y El Orden
Editorial Losada, 1960
115mm x 184mm x 14mm
Colour pencil



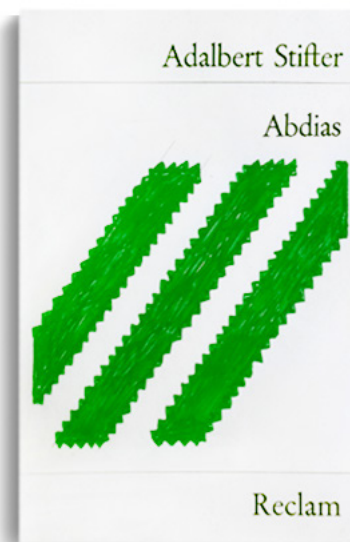
Professor Richard Albert Wilson
The Miraculous Birth of Language
Guild Book, 1946
110mm x 182mm x 57mm
Gouache



J.D. Salinger
The Catcher In The Rye
Penguin Book
110mm x 180mm x 14mm
Marker pen



Anthony Deane-Drummond
Return Ticket
The Popular Book Club, 1954
120mm x 188mm x 20mm
Gouache, gold pen



Adalbert Stifter
Abdias
Universal-Bibliothek, 1970
95mm x 150mm x 6mm
Paint pen

nice PLA ce



Les vues ici présentées ont le caractère des chimères :

croisements improbables, rencontres inabouties, fusions hétérogènes, oxymores pixélisés.

Les coupables ? Une photomanie sévère confrontée à un champ d'exercice restreint.











ALPHABET ICONIQUE



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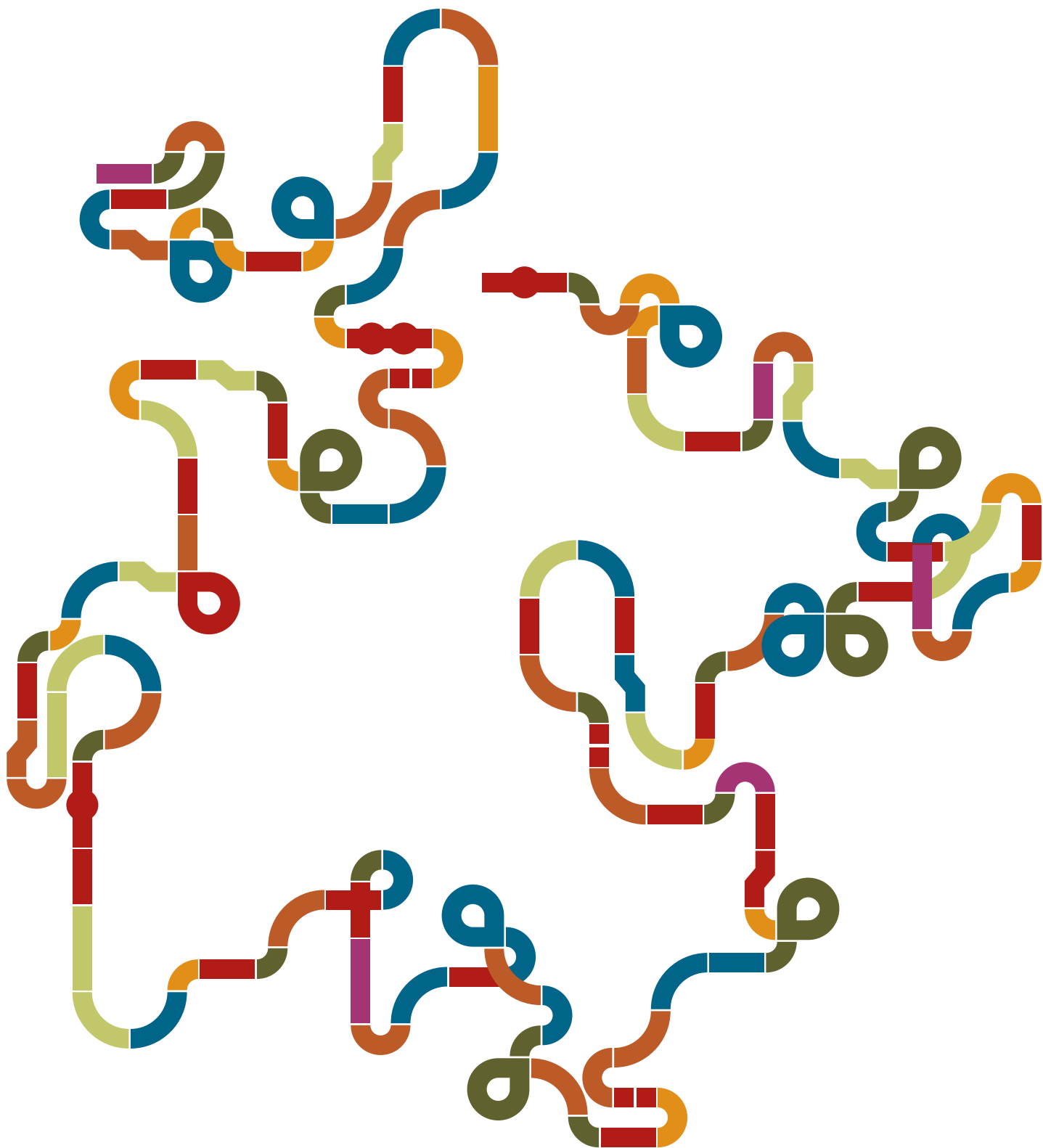
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 Espace

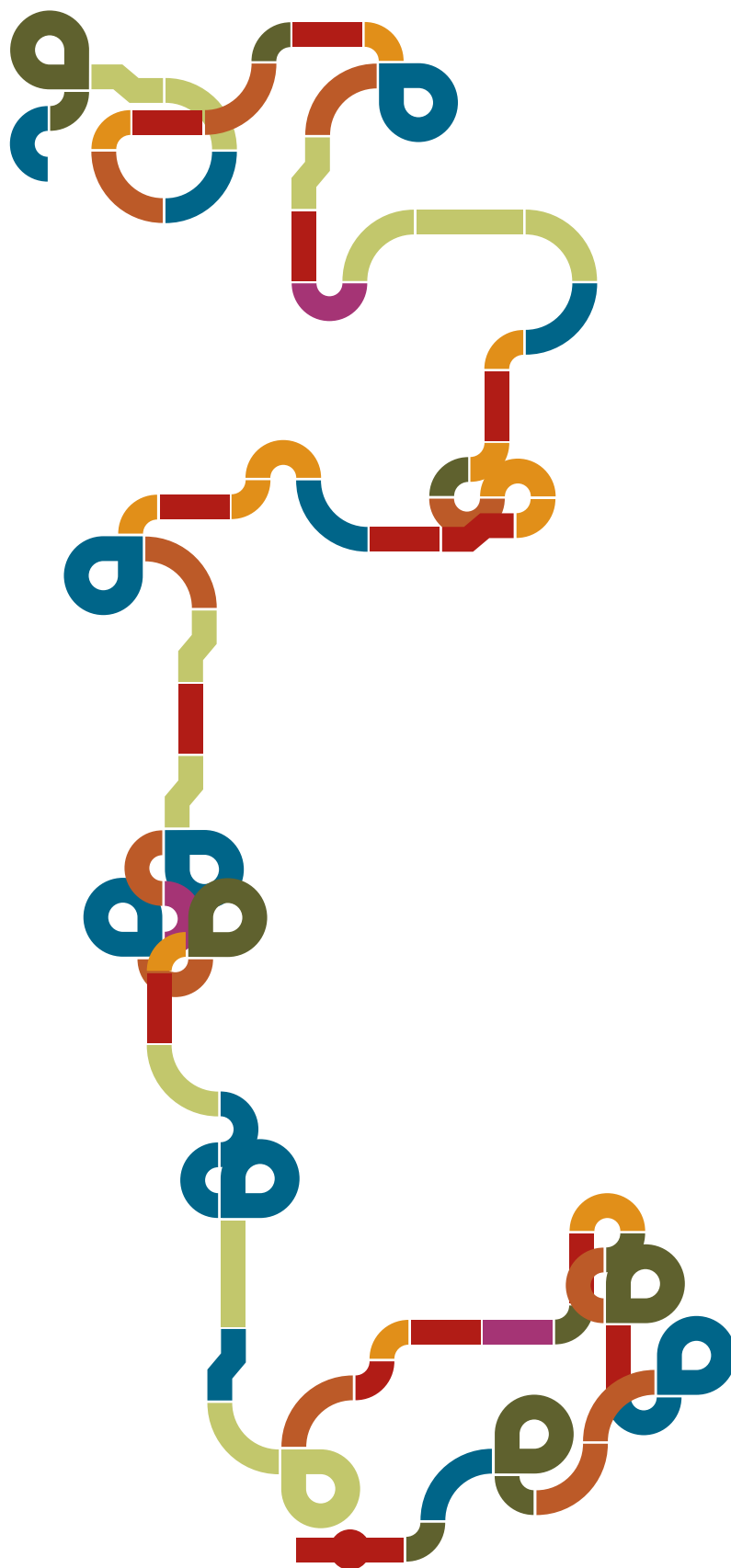
 Point

 2 Points

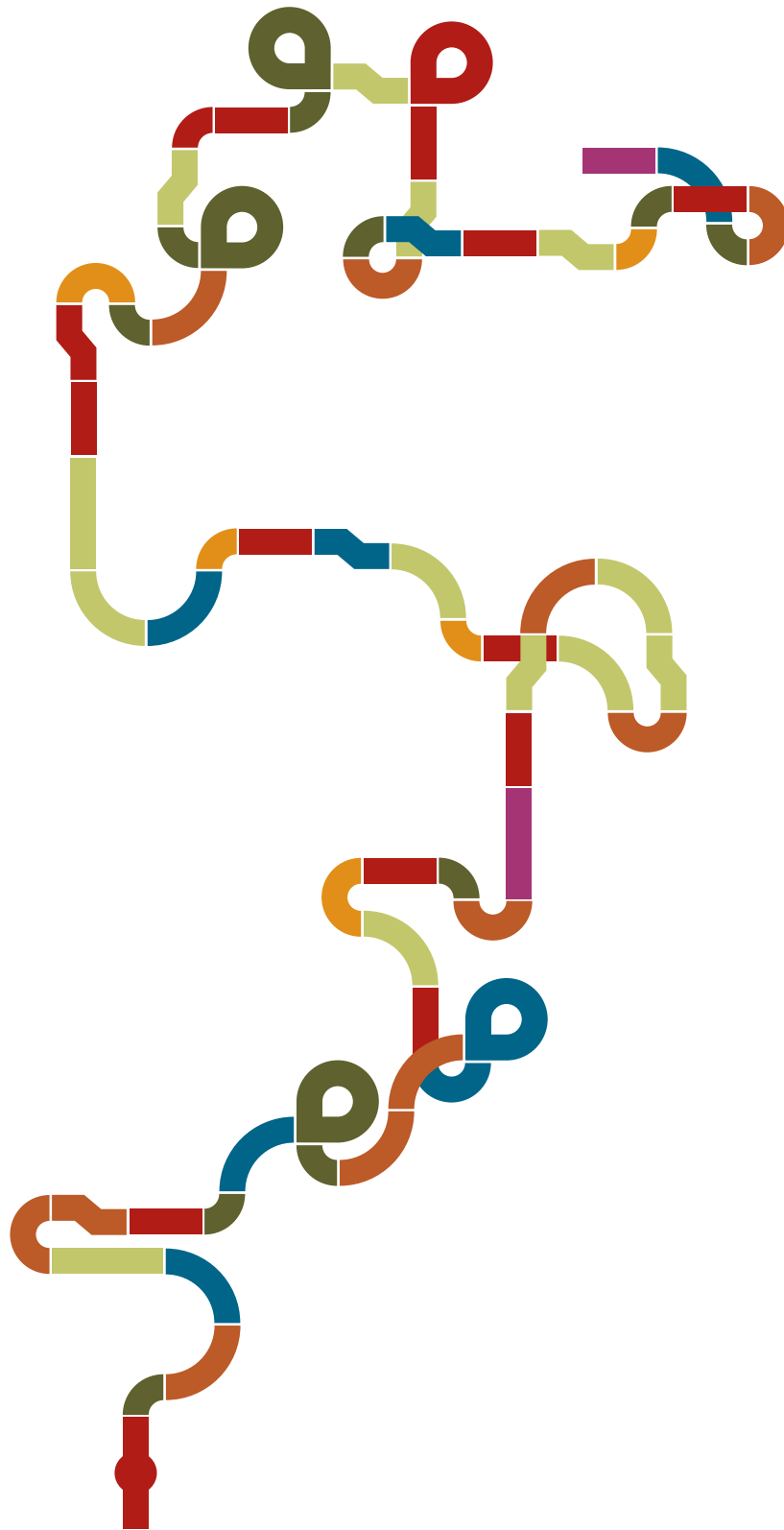
 Virgule



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ALBERT EINSTEIN



CITATION DE
ARLETTY



CITATION DE
PIERRE DESPROGES



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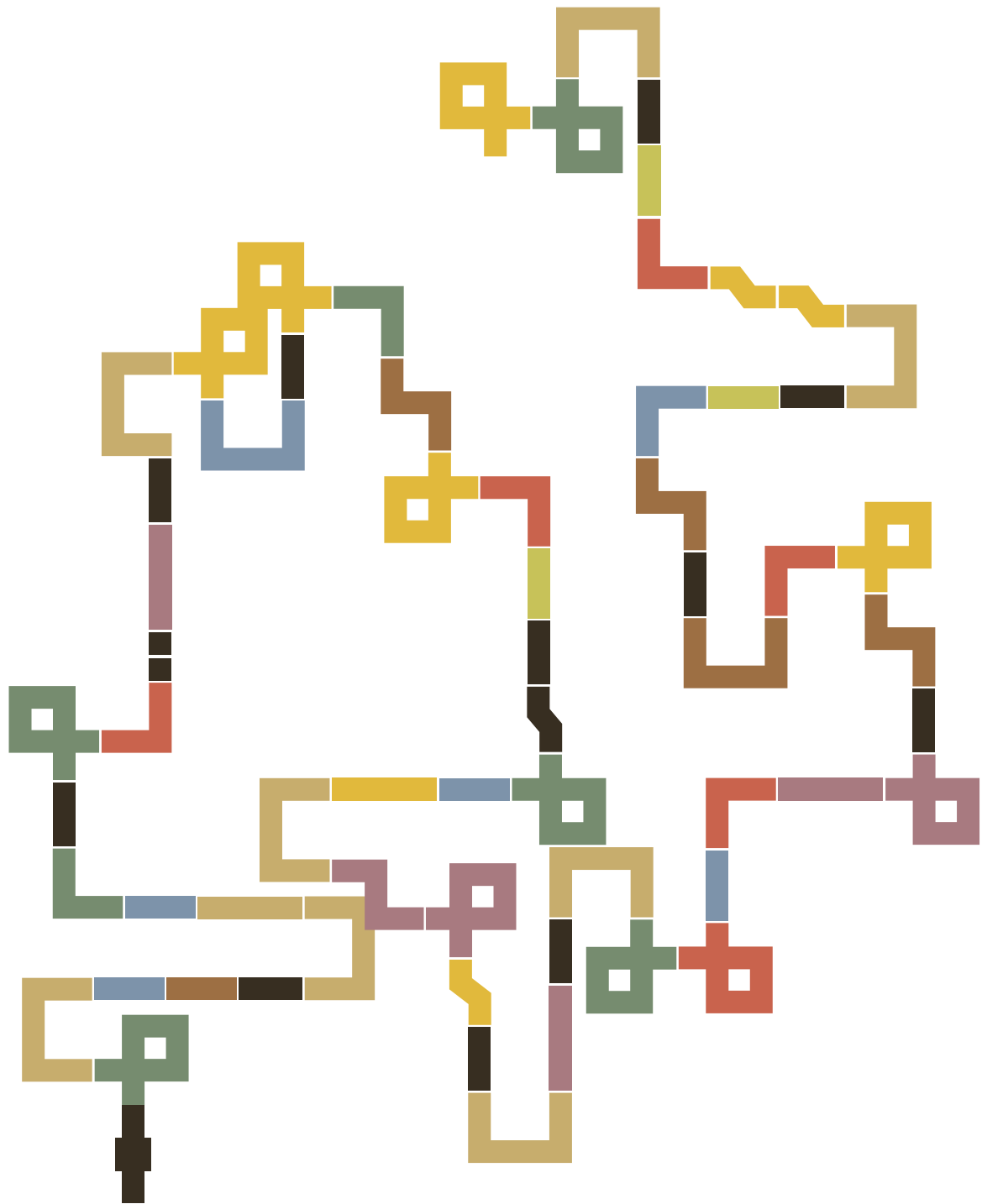
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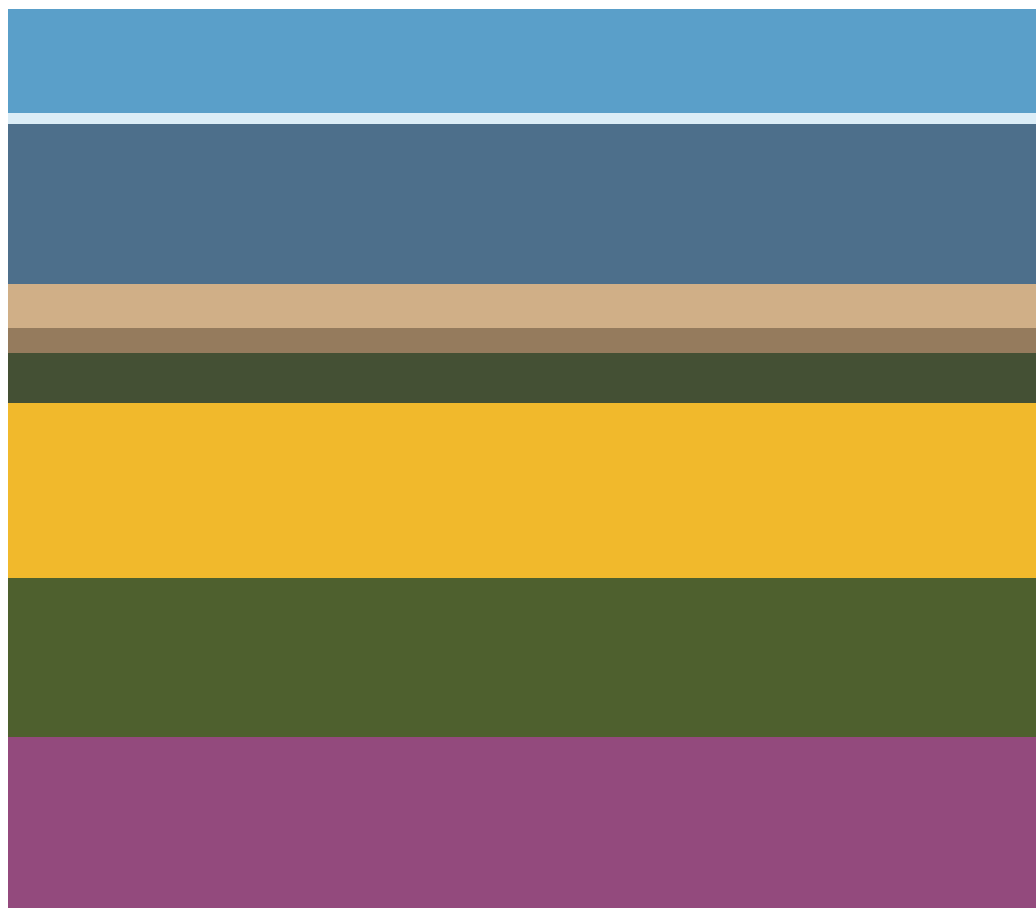
 2 Points

 Virgule



CITATION DE
WINSTON CHURCHILL

PEINT REDU DIMAN NCHE



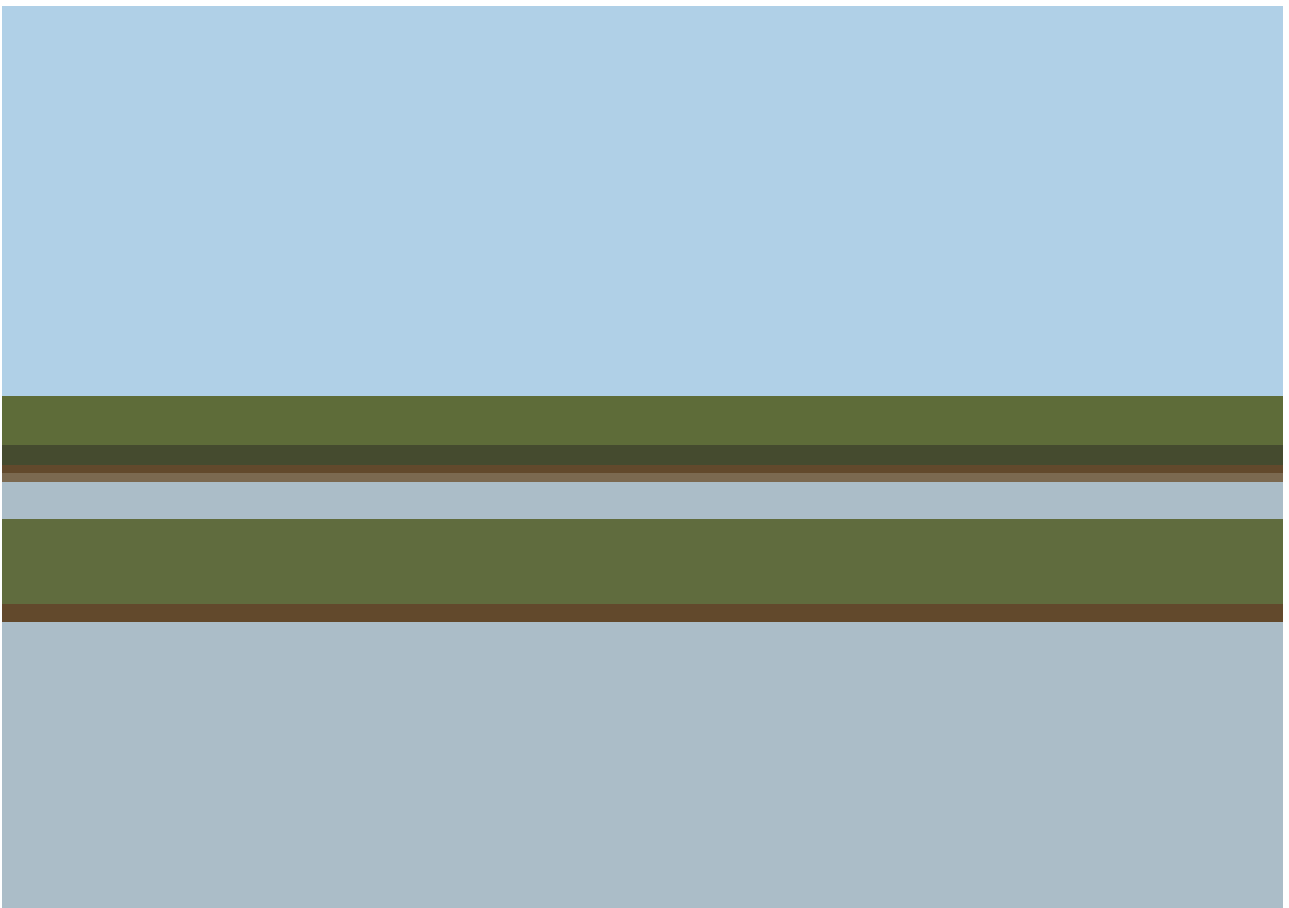
ALPES DE HAUTE PROVENCE



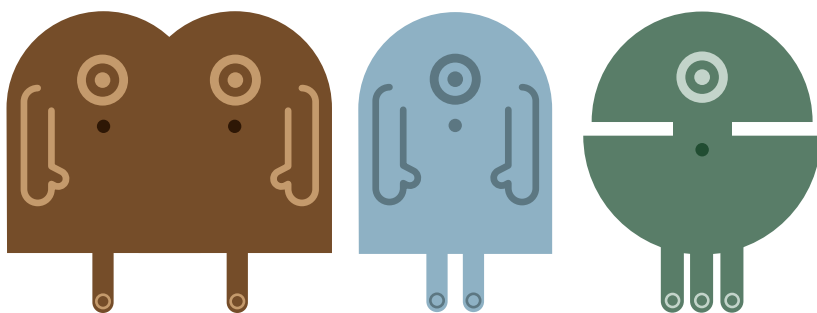
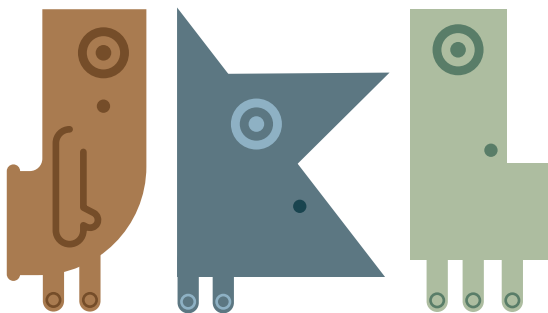
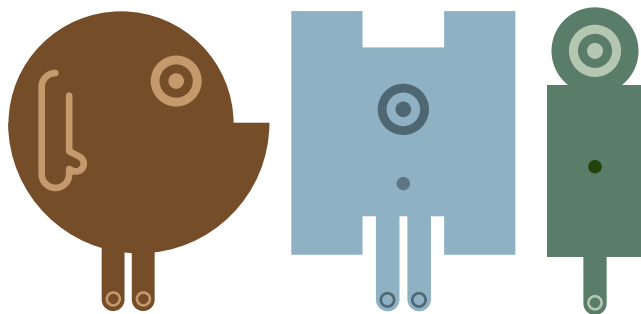
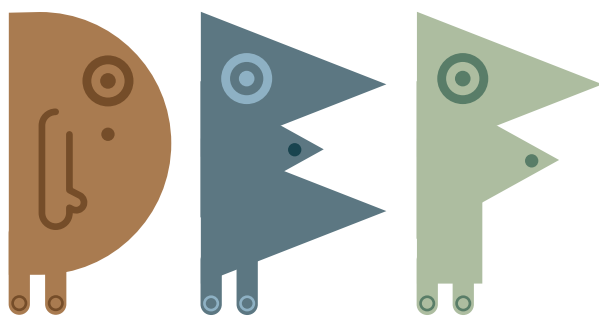
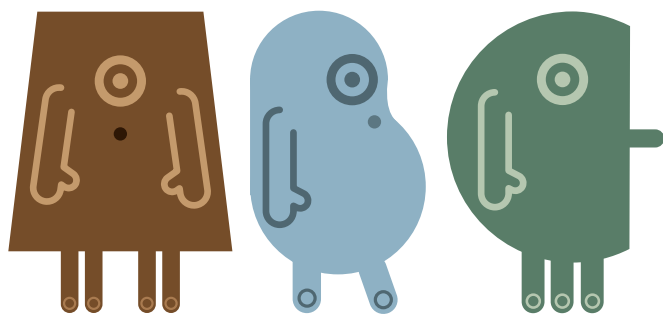
BAIE DE SOMME

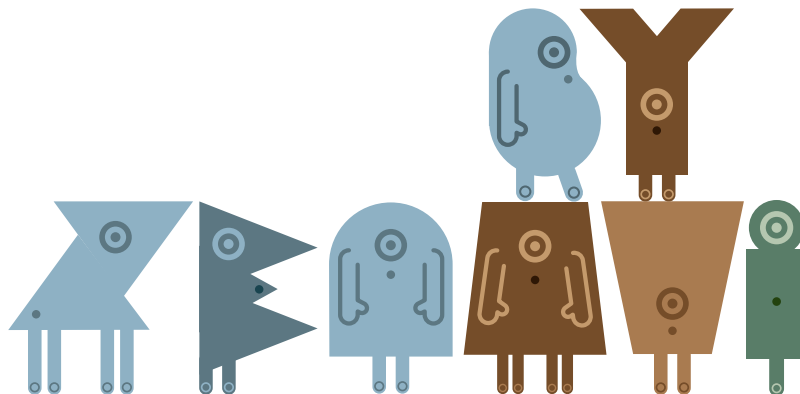
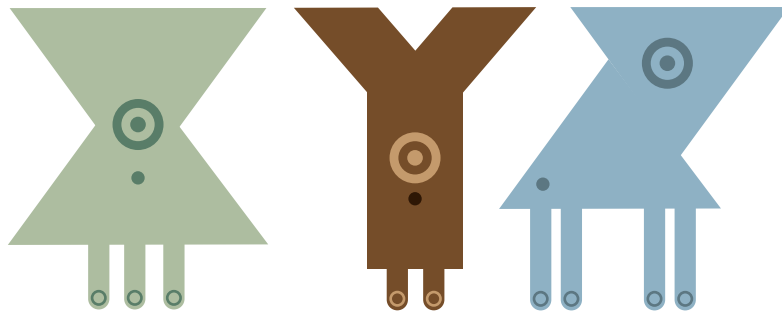
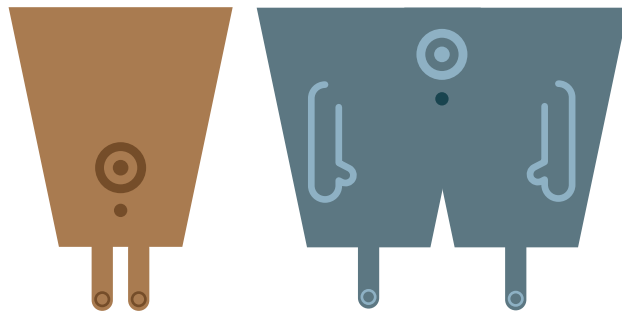
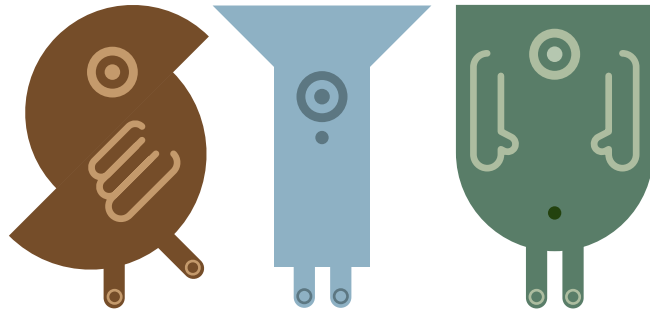
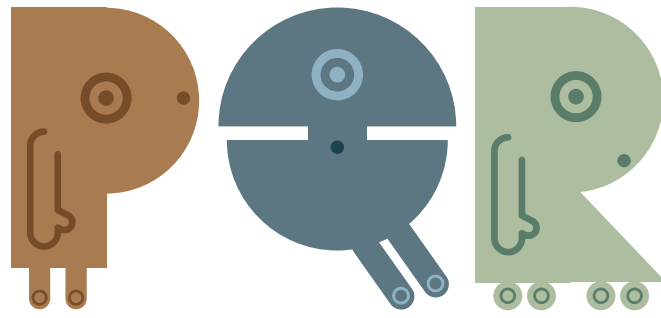


LE PERCHE



LA CAMARGUE





AFT ER Da RK

Artiste autodidacte né en 1972 près de Paris, Patrick Zoroddu dessine depuis l'enfance.

Inspiré par des auteurs tels que Philippe Druillet, Moebius ou Enki Bilal, il développe peu à peu son propre style graphique entre réalisme et baroque.

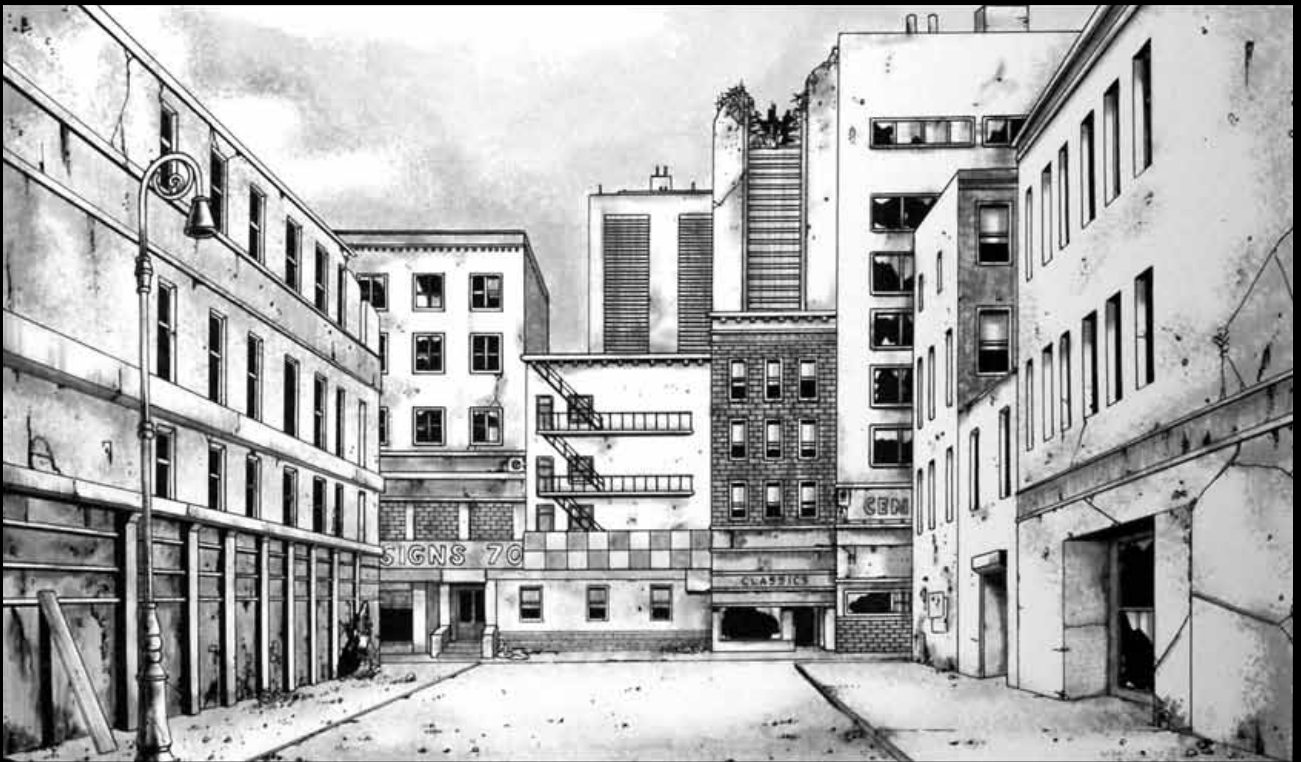
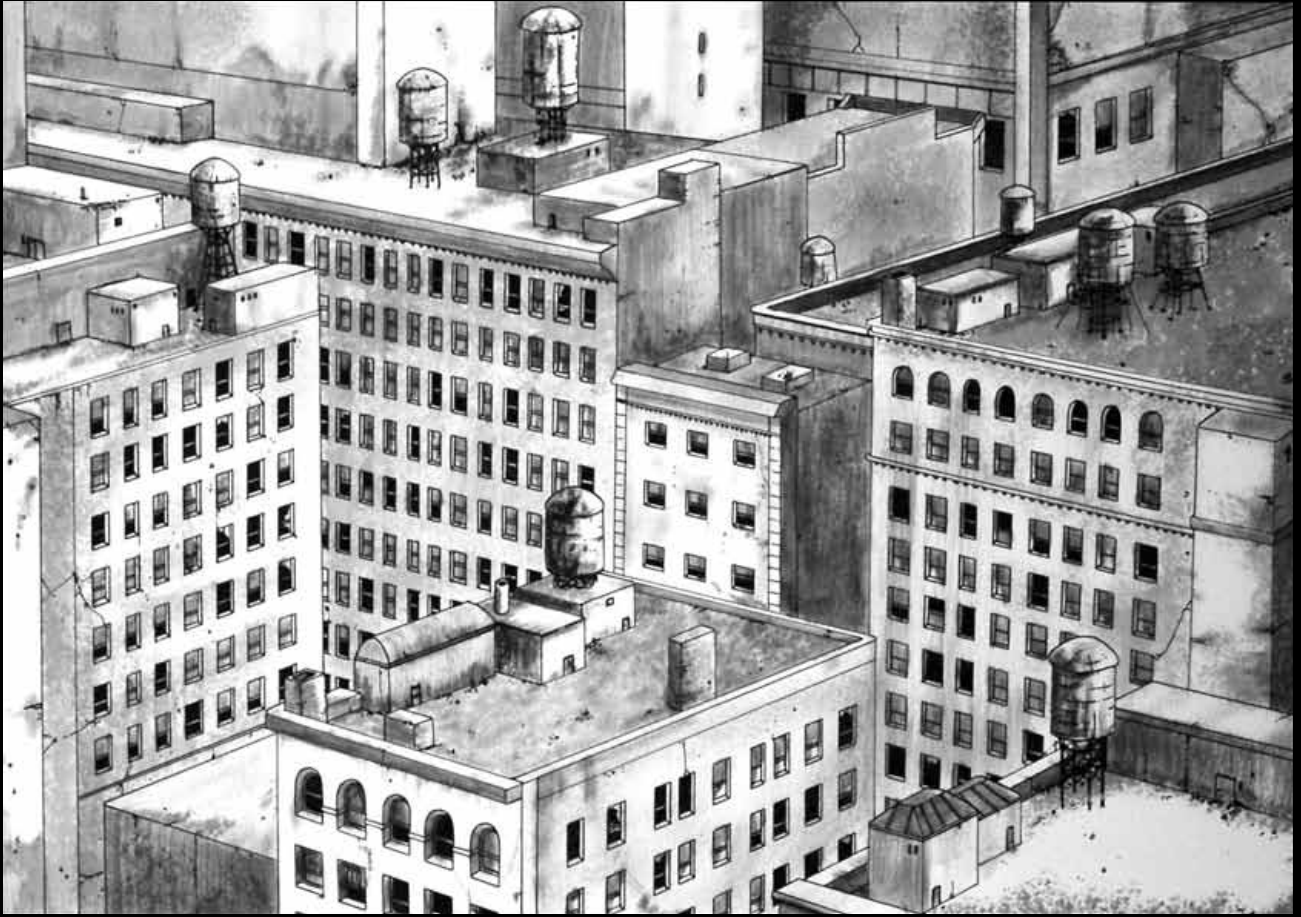
Toujours en quête de nouveaux horizons, il participe à divers projets de bande dessinée ou d'illustrations de livres pour enfants.

C'est assez tardivement qu'il se met réellement à peindre.

Très naturellement la peinture devient alors le moyen d'expression idéal pour retranscrire sa sensibilité et ses ressentis.

On retrouve dans son œuvre une filiation assumée des peintres qu'il admire depuis toujours, Alfons Mucha, René Magritte, Edward Hopper ainsi que le cinéaste David Lynch.

After Dark présentée ici est une nouvelle graphique sans paroles.











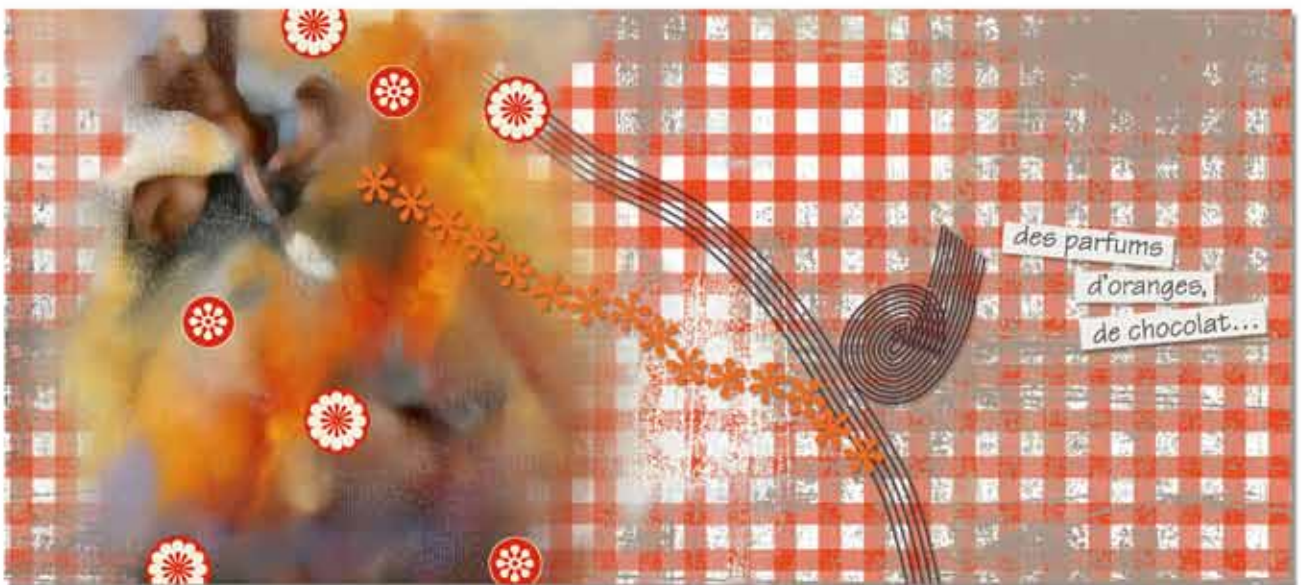




Suite et fin dans [J'attends le numéro 4]

Le gris du ciel





— MOI TU SAIS,
 JE SUIS DÉGOÛTÉE PAR
 TOUS LEURS PÈRES NOËL MITEUX QUI
 TRAÎNENT LEURS GROS VENTRES
 FACTICES
 À L'ENTRÉE DES MAGASINS.
 CE MERVEILLEUX QUI S'ACHÈTE...
 TOUS CES AMONCELLEMENTS
 DE BOUFFE
 QU'IL VA FALLOIR PRÉPARER
 PUIS INGURGITER.
 TOUS CES CADEAUX AUXQUELS
 IL VA FALLOIR PENSER
 PUIS ACHETER...
 D'AVANCE,
 J'EN AI LA NAUSÉE...

SPECIAL
 Bio

Joyeuses fêtes

4,80€
 les 6
 boîtes

C'est b

J'EN PROFITE !

SUPER PROMOS

29,90€
 SAPIN
 Nordmann

MAXI NOËL

HÛTRES
 Les 12
EN PROMOTION !

OFFRE SPÉCIALE

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HÛTRES
 Les 12
EN PROMOTION !

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 Les 12
EN PROMOTION !

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 les 6
 boîtes

C'est b

J'EN PROFITE !

PROMOS

MAXI NOËL

HÛTRES
 Les 12
EN PROMOTION !

OFFRE SPÉCIALE

Joyeuses fêtes

5% de réduction



— Oui, c'est vrai,
tout cet aspect est écoeurant,
mais ce n'est pas à ça que je pensais.
Cette période de l'année
me ramène à la nature, tu vois.
Ce froid qui engourdit tout,
qui fige le jardin,
c'est plein de couleurs,
de nuances
infiniment délicates
et ça me touche.



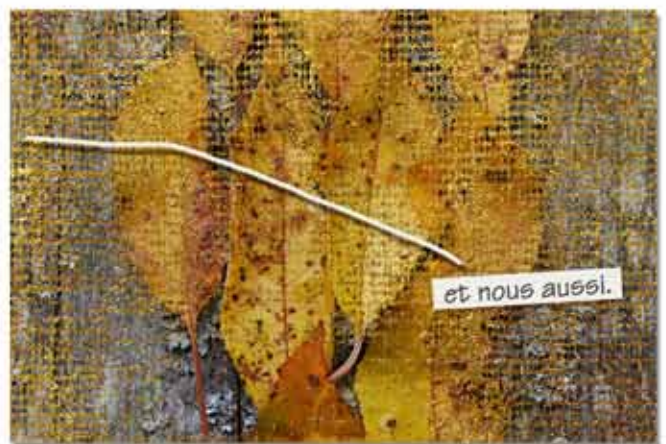
Dès que je suis en présence
de la moindre branche,
de la moindre feuille...

Je me perds dans la contemplation
de toutes ces couleurs

et je me sens bien.



C'est comme si le monde
était soudain
plus riche



et nous aussi.

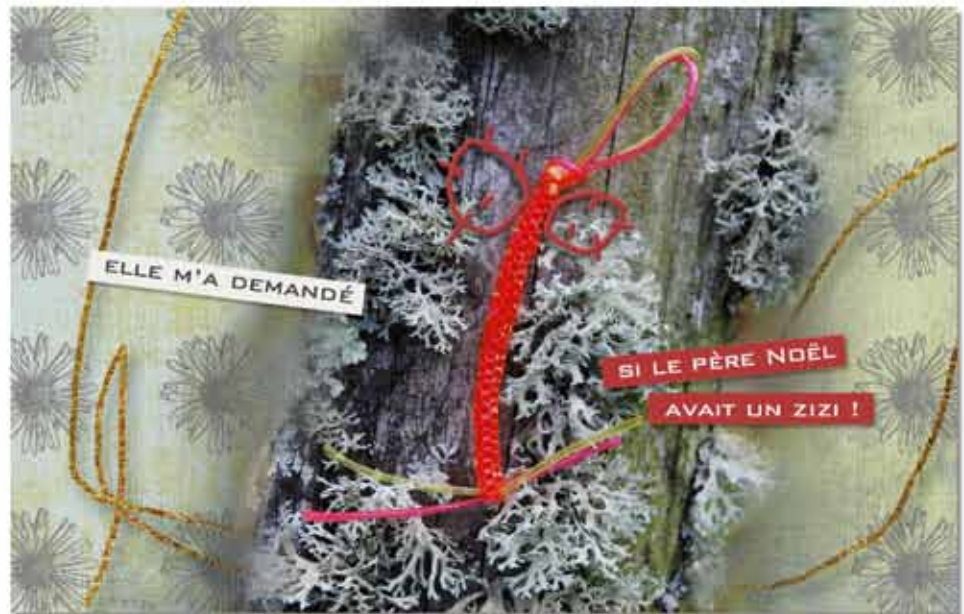




— Oui...



ÇA M'A BIEN FAIT
RIRE,



PESANTEURS

Pesanteurs, extrait des Produits dérivés de La Liberté guidant le peuple.
Le Bourgeois, toile métallique filtrante, plancher. Dimensions variables (230x210x120cm).





Créatures surprises
Quel étrange triumvirat
Mais que concoctent-ils



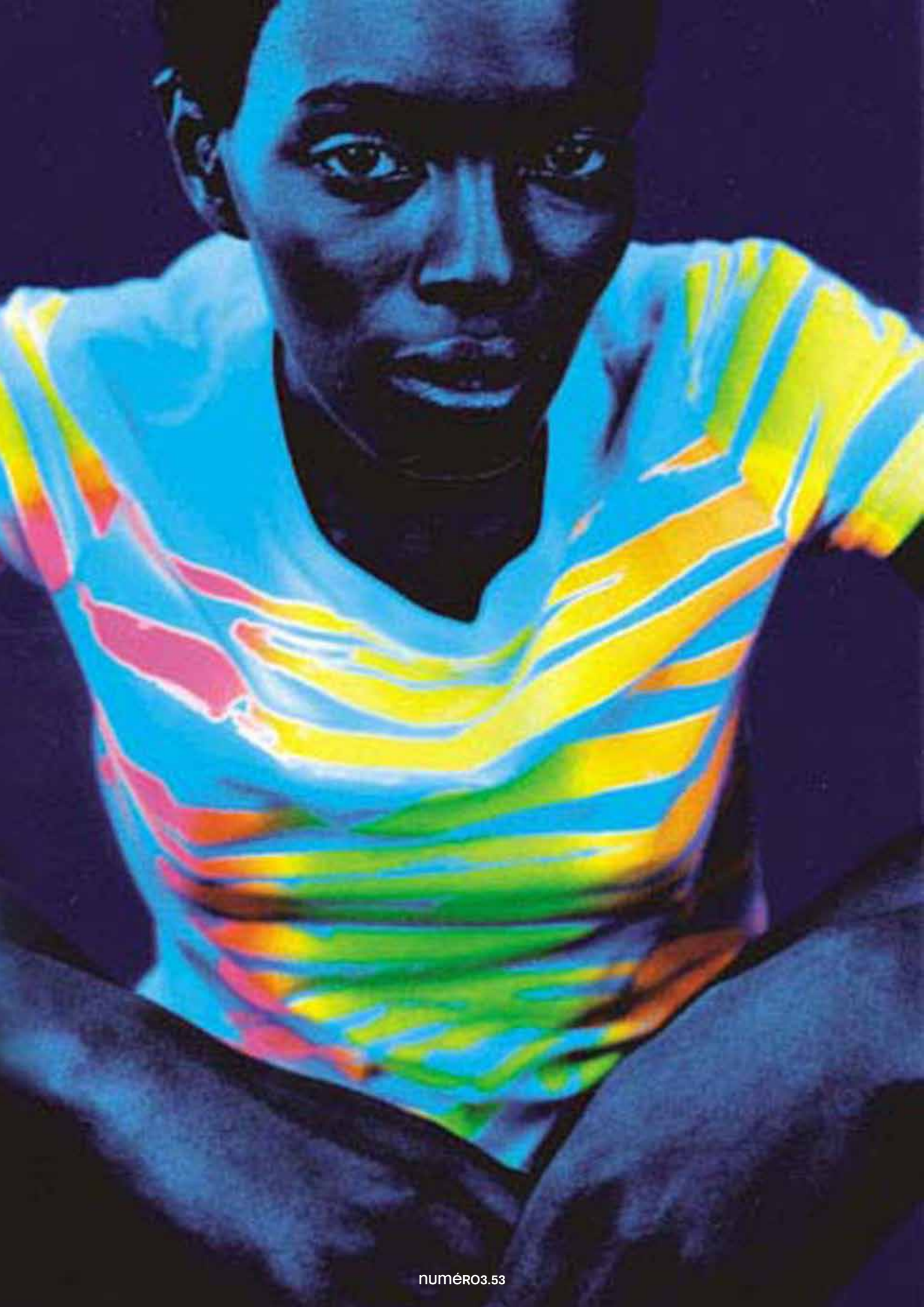


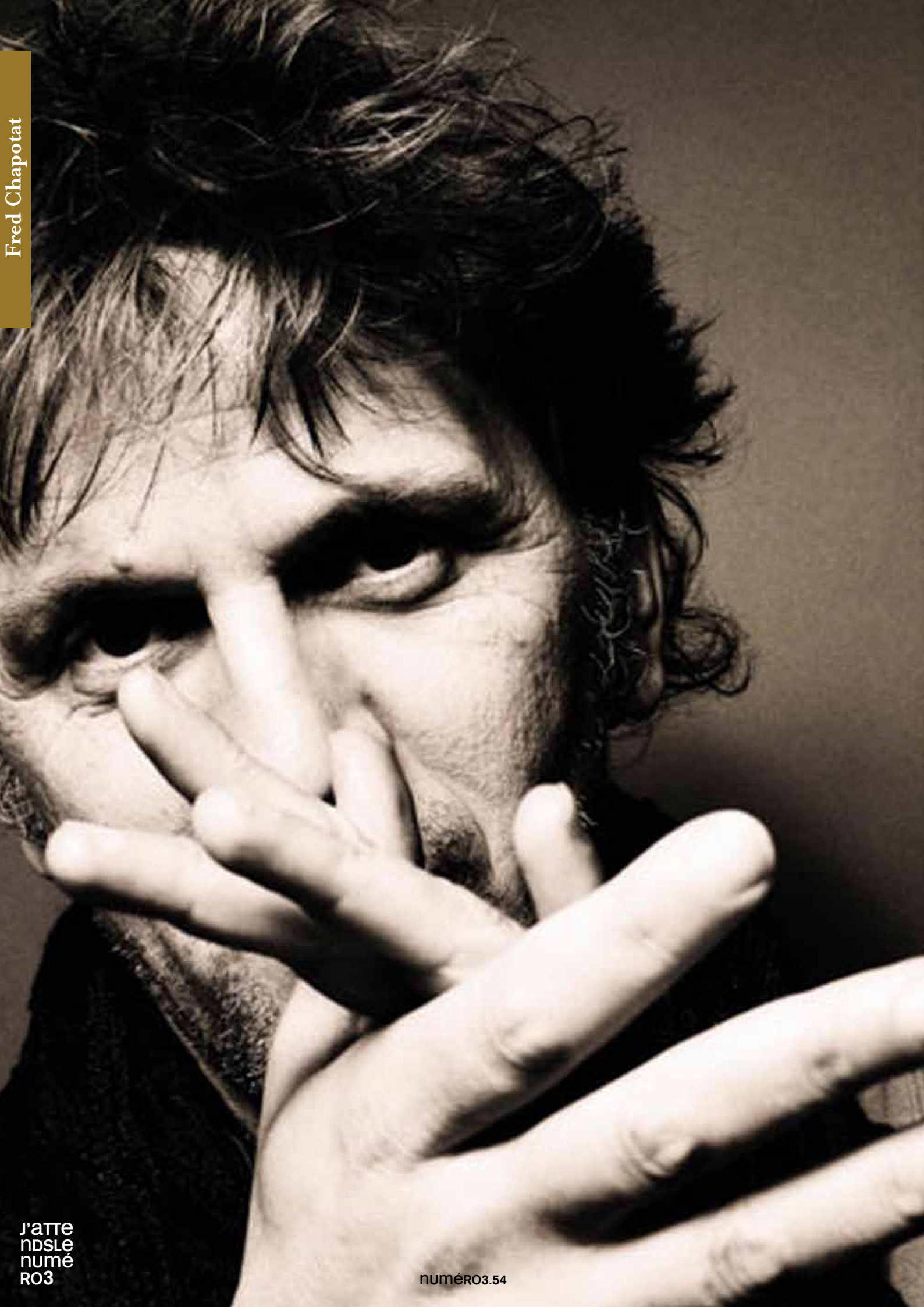
Fred Chapotat



J'ATTE
ndsle
numé
RO3

NUMÉRO3.52







new
dada

Bienvenus dans l'univers des New Dada
Saveurs rock tour à tour explosées, acidulées
sucrées, mais toujours exquises et hautes en couleurs !
Les titres oscillent entre un indie rock finement ciselé
et une pop mélodique fraîche et raffinée,
le tout servi sur une rythmique qui déboîte sévère.
myspace.com/newdadatheband

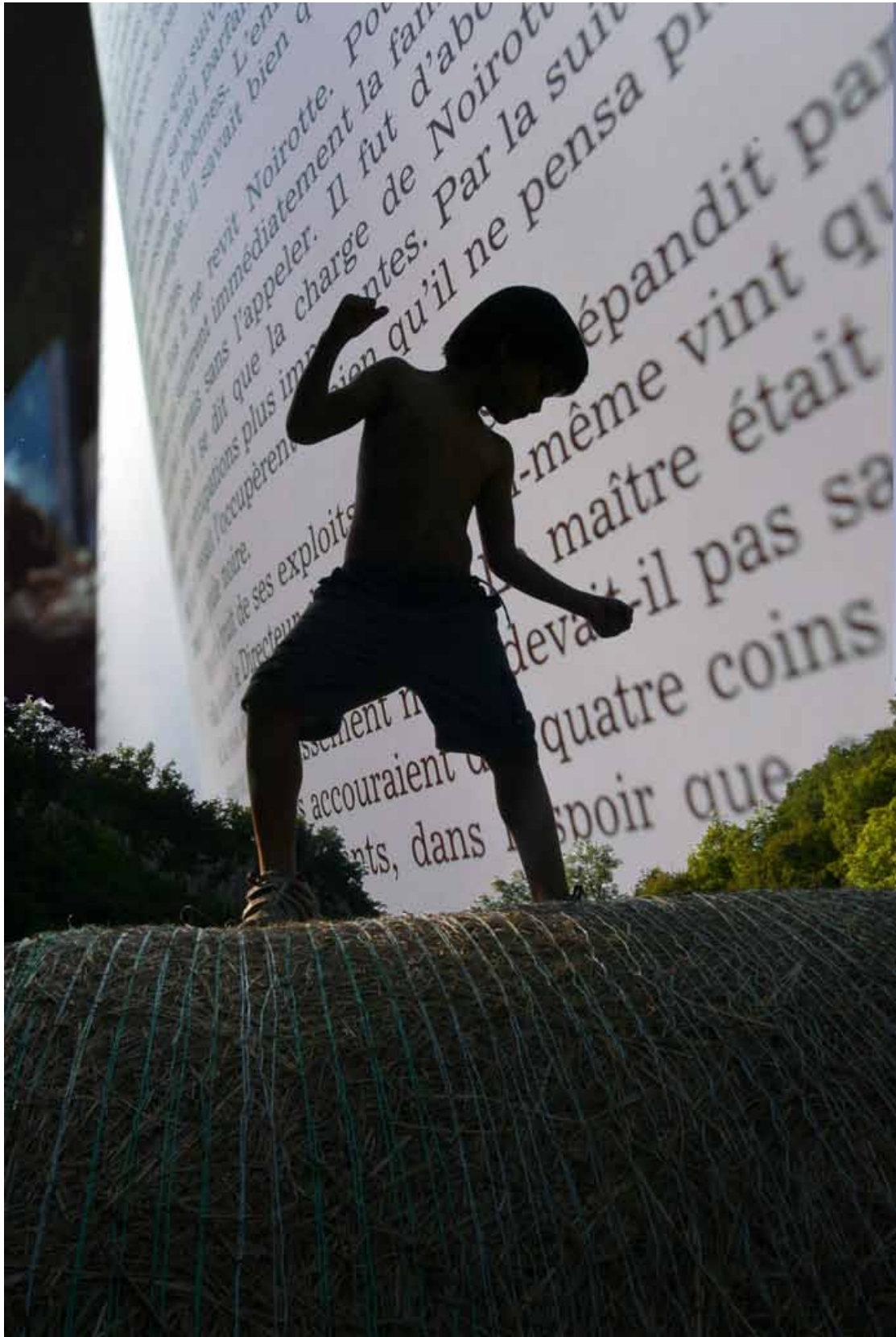
LES LETTRES QUI PIQUENT



Illustrations / photos autour du texte "les lettres qui piquent" de Catherine Leblanc.









RATS

Spécial



Rape au garage lors de consommation abusive de fromages forts.

GO



C'est encore "RaOul"
qui fait le rat Noël cette année ?



oh, mais
il n'a pas arrêté
les fromages forts



ARTI STES enHE RBE



Clara, 11 ans, chorégraphie les lignes et les couleurs.



Adrien, 6 ans, dessine les bruitages de ses histoires.

RO3
NUMÉ
INDS
L'ATTÉ



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