This digital book
documents a group reading
discussion inspired by
the exhibition Flying Fox
by Louise Hopkins and has been
produced following an invitation to
My Bookcase by CAMPLE LINE to host a
workshop as part of the associated events
programme for Flying Fox.

A catalogue page, a piece of folded paper, a building or an environment... created a setting for participants to reflect upon their experience of the exhibition through creative writing and drawing, as well as group readings and discussions of texts selected by Louise Hopkins and CAMPLE LINE.

In Autumn 2018 CAMPLE LINE presented Flying Fox, a temporary commission and exhibition by artist Louise Hopkins. The first formal presentation of Hopkins' work in a rural location, Flying Fox brought together a large-scale work of geometric abstraction made specifically for CAMPLE LINE's gallery spaces and a group of ten new and recent works on paper.



- With drawing we start with the outlines being predominant. There's an instinct to define by the outline.

- Human beings are codifiers, we codify to give meaning.

- Sometimes people will go over and over the same outlines to try to define something.

- It's also when you try to represent 3 dimensions on 2 dimensions, but then here because of the paper folding we had 3 dimensional shapes. It's interesting because you start to see it differently.

- With the paper shapes we made, you can open it up or fold it differently and it becomes completely different. Everyone's shape was so mobile... you left it as a different thing.

- In this
quote Louise
is going from
2D to 3D in
the same
thought.

Early in our discussions Louise Hopkin's offered the following reflection: 'a linking factor in all my work is that it addresses/responds to context; this might be the context of a catalogue page, a piece of folded paper or of a building or environment.

To begin the placing there is no wagon. There is no change lighter. It was done. And then the spreading, that was not accomplishing that need standing and yet the time was not so difficult as they were not all in place. They had no change. They were not respected. They were that, they did it so much in the matter and this showed that that settlement was not condensed. It was spread there. Any change was in the ends of the center. A heap was heavy. There was no change. Burnt and behind and lifting a temporary stone and lifting more that a drawer.

The instance of there being more is an instance of more. The shadow is not shining in the way there is black line. The truth has come. There is a disturbance. Trusting to a baker's boy meant that there would be very much exchanging and anyway what is the use of a covering to a door.

There a use,
they are double.
If the center
has the place
then there is
distribution. That
is natural. There is
a contradiction and
naturally returning
there comes to be both
sides and the center.
That can be seen from the
description. 1

- The structure of the language/text can make it difficult to read. There's a repetition of words within the text that can make it difficult to get through. While with Flying Fox, on first look it seems there is a strict geometric pattern but actually the way Louise has constructed it means it subverts the expectation of repetition.
- Reading Stein also feels like a collage of words... like what we're doing here.

- Someone who teaches is used to encouraging people to free themselves from their mind when they are drawing and here we're trying to do that with reading too.
- Surrender to the flow...
- But that's difficult, our mind takes over.
- People expect clarity, or to find clarity but with Stein, it's the words, it's a different process to how we're used to communicating.
- You're not going to pin it down.
- You bring so much of yourself. What do you discover from your reading of it?
- It's an opening out, it's like the paper, it's like the circle. It's like walking into this room (the gallery).
- Stein's 'Objects' is like thinking with words.

There was a whole collection made. A damp cloth, an oyster, a single mirror, a manikin, a student, a silent star, a single spark, a little movement and the bed is made. This shows the disorder, it does, it shows more likeness than anything else, it shows the single mind that directs an apple. All the coats have a different shape, that does not mean that they differ in color, it means a union between use and exercise and a horse. 1

The instance of there being more is an instance of more.¹

The care with which there is incredible justness and likeness, all this makes a magnificent asparagus and also a fountain.¹

- Stein feels astonishing and difficult... it's like thinking about water in all its forms frozen, melted, water in a river, the sea, a puddle, the undercurrents...
- It's full language.

Falling into the tide.

A tide in time on another plane to the squares, semi-circles.

The brown, the reds, the blues.

Yet these black tides have

Shades of grey within them, not so dense or impenetrable as first perceived. They glimmer +...

They do not withhold.

- 'Sable charm and Dumb Enchantment' Denise Zygadlo current exhibition takes its title from a John Keats poem.

- In that shape the words were making a journey through the object.
- The folded shape invited the words.

To see. - It takes a lot of practice to recognise. - Children can have a The really abstract way of experiencing things that depends upon the Determines moment they are in. Dot The - You try to find a pattern Above with how to react with the text and shapes. Origin This - Parameters can Of broaden things rather than narrow them. The

inured in,
drawn through

- Something similar happens with photographs - if you crop them you see the detail when they are enlarged.

- It's like the grid- it's hidden but

supporting.

-Folded shapes – allows these to be unfolded to become a bigger shape.

- We discuss today how it felt to listen to the text rather than reading it? - It's harder reading... - It can be similar to listening to a foreign language - you can get a sense of what it means even if you don't know the words that are being said. Relation to hearing Burns read out loud - you create images while you're hearing You can just start to watch

You can just start to watch the images...

1 Gertrude Stein, Tender Buttons, 1914, published by Uniformbooks, 2012 2 John Berger, 'On visibility' (1977) from 'The Sense of Sight', published by Vintage International, 1993

We would like to thank all those who joined the workshop and contributed to this publication. A catalogue page, a piece of folded paper, a building or an environment... Workshop participants: Jane McArthur, Joanne McKay, Katharine Wheeler, Penny Gonlag, Bryony Rose, Tina Fiske, Emma Varley, Denise Zygadlo & Florencia García Chafuén.

With thanks to CAMPLE LINE and Louise Hopkins.

A catalogue page, a piece of folded paper, a building or an environment...

A digital publication by My Bookcase in collaboration with CAMPLE LINE.

CAMPLE LINE is an arts organisation based in south west Scotland committed to building an international arts programme in their area of Dumfriesshire that takes an independent and distinctive approach in presenting thought-provoking contemporary arts of international scope for residents of the region and visitors from further afield.

www.campleline.org.uk

MY BOOKCASE explores the book and its reader in today's society through digital projects, workshops, events, commissions, and exhibitions. Recent large-scale projects include the new initiative Readers & Publishers, an online directory for independent publishers around the world, which launched in November 2018.

www.mybookcase.org

My Bookcase, 2019 Design: My Bookcase

Typeface: Roboto Mono & Hanken Grotestk