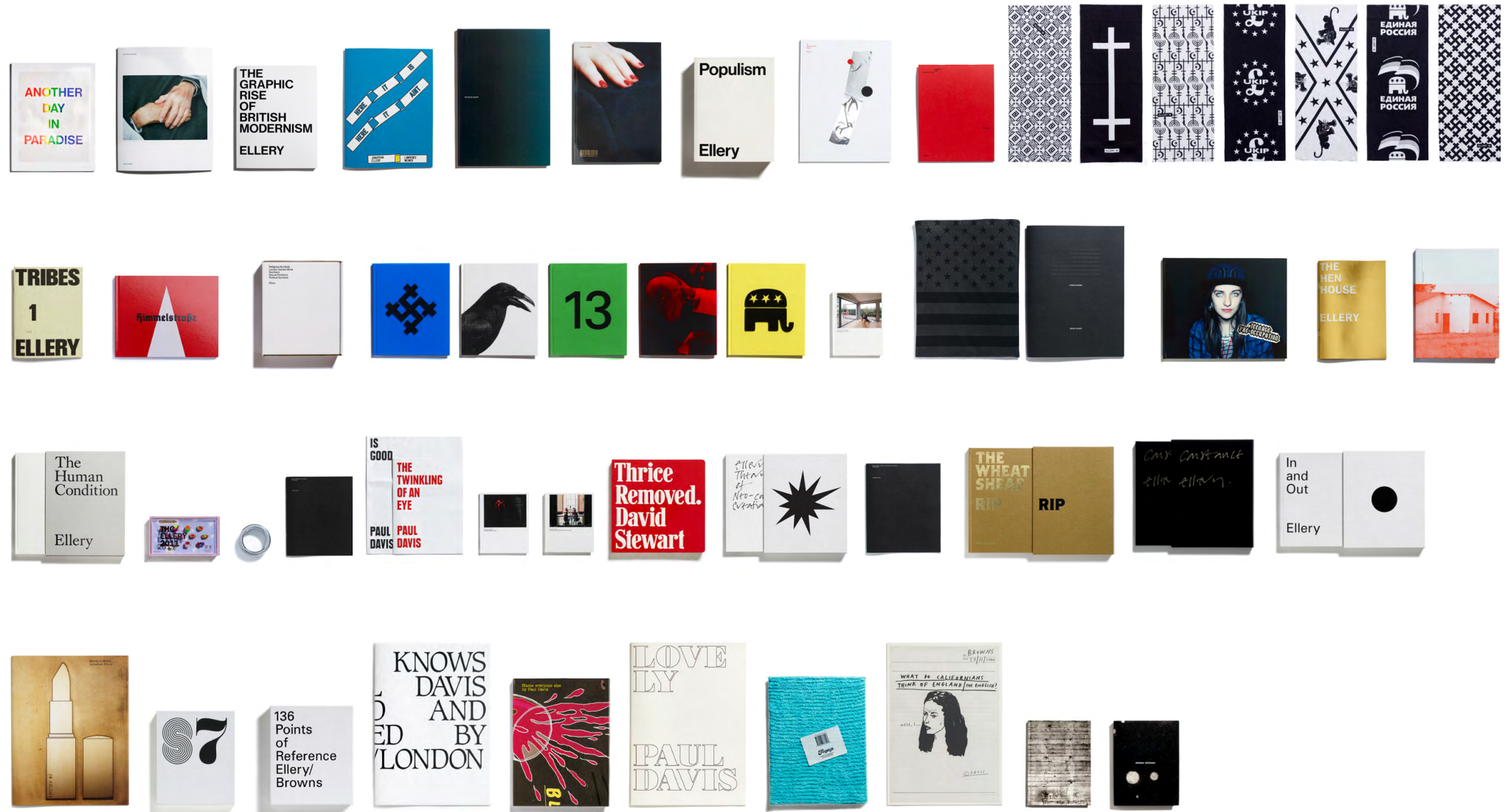
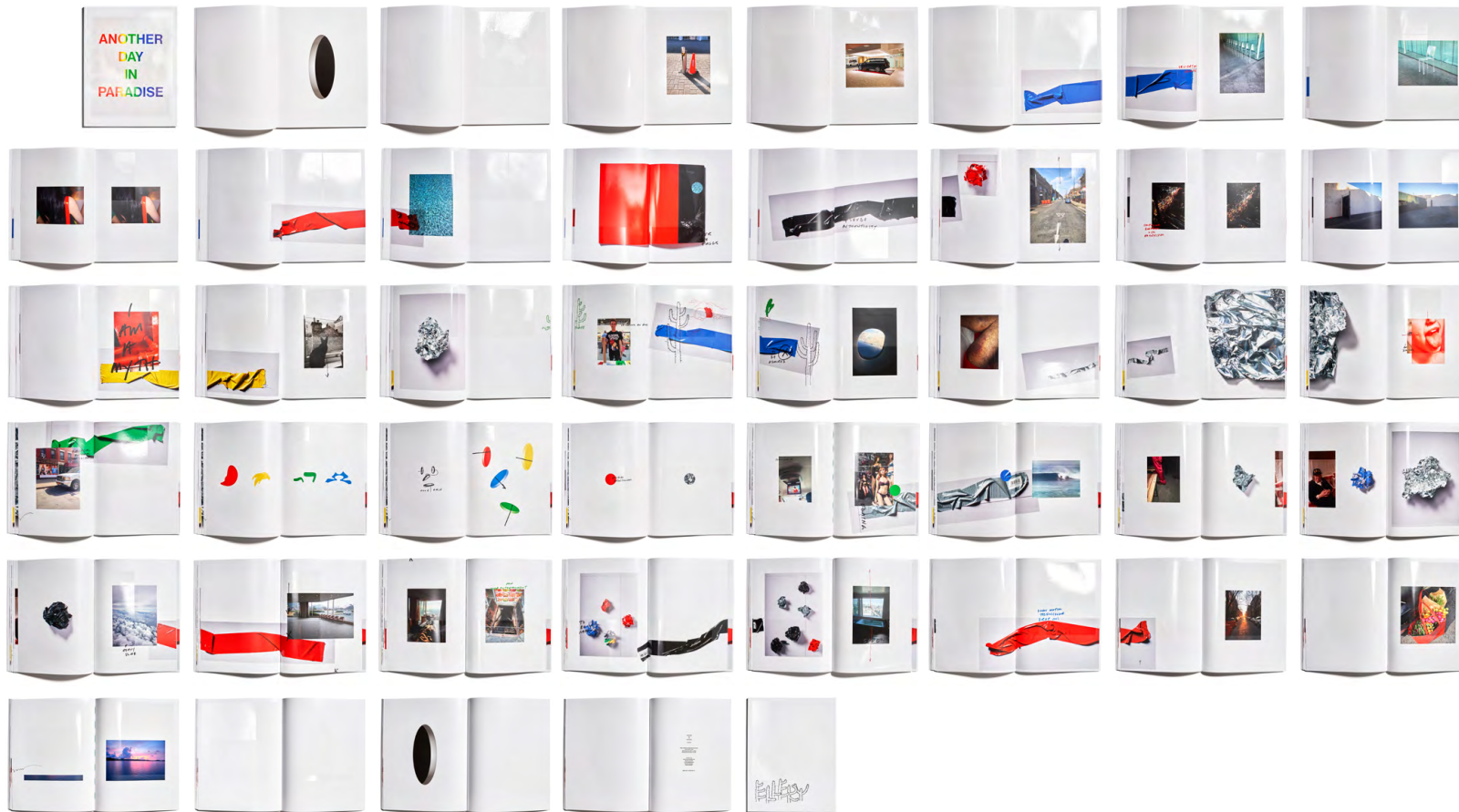


Browns Editions



Browns Editions



Another Day in Paradise
Jonathan Ellery

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Press contact Ellery studio:
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kyoko@brownseditions.com

www.jonathanelery.com
@jonathan_ellery

@brownseditions

All photographs, drawings, images
and words Jonathan Ellery
Naked man Bruce Gilden
Published in 2020
Published by Browns Editions
Softback 4 colour + Gloss UV plates
300 x 230 mm
92 pages
Edition of 350
ISBN 978-1-9162038-1-5

Standard edition
£40

Signed edition
£80

Browns Editions



Geoffrey Valentine
David Stewart

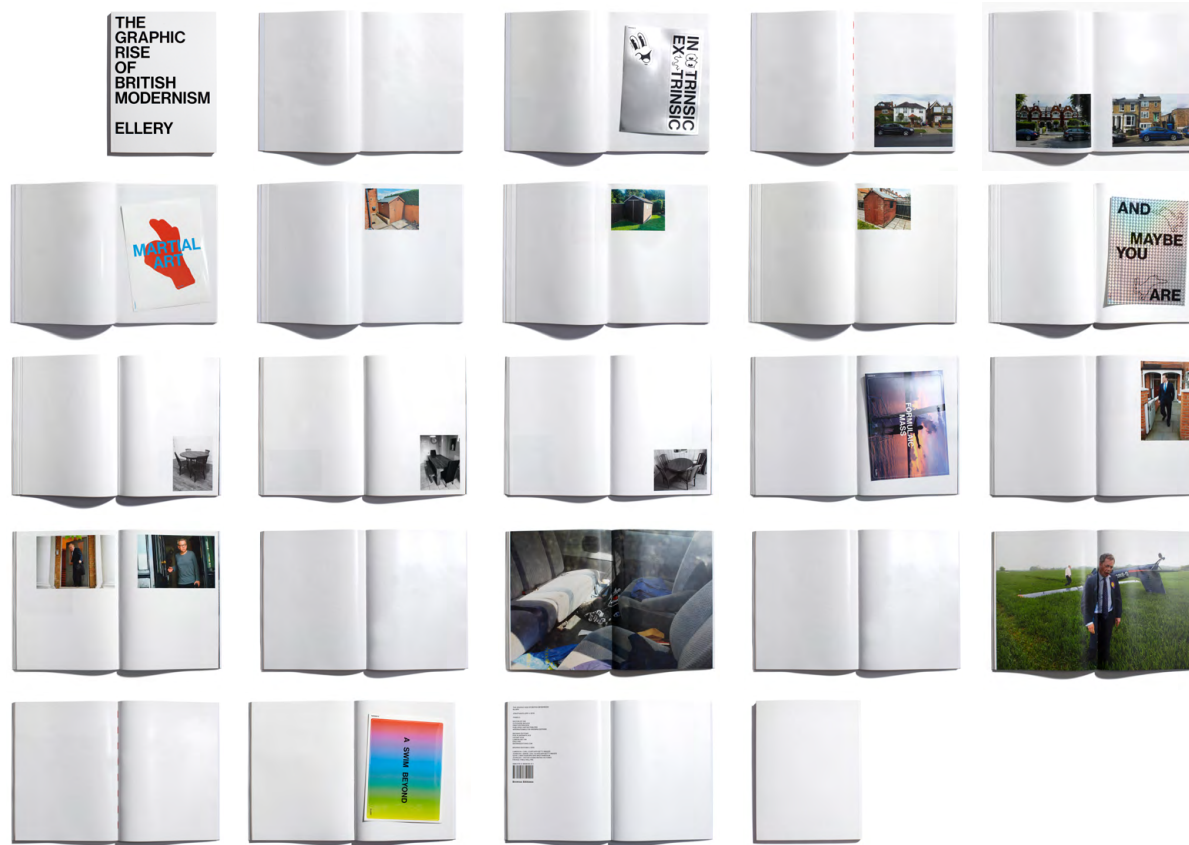
Geoffrey Valentine marks a dramatic shift in subject matter for the acclaimed British photographer David Stewart (b.1958) and his second solo exhibition at photography gallery Wren London (14 February – 09 April 2020). Documenting a persistently taboo subject matter, in Geoffrey Valentine Stewart presents unflinching portraits of his dead father lying in a coffin in a chapel of rest. While a deeply personal topic Stewart's rendering of it signifies a continuation of his desire to reflect the events taking place in the world around him. Here Stewart has incorporated no lighting or staging to manipulate the imagery other than that already set up by the funeral parlour and so it appears exactly how it appeared to Stewart at the time. minimal imagery there is no escaping that this is what will happen to us all.

Published in 2020
Published by Browns Editions
Softback gatefold cover
245 x 325 mm
16 pages
5 images
Edition of 293
ISBN 978-1-9162038-0-8

200 x Standard edition
£45

93 x Signed By David Stewart
£75

Browns Editions



THE GRAPHIC RISE OF BRITISH MODERNISM Jonathan Ellery

All life in England now is here. Wrapped in boxes. Ticked after being negotiated around a table. Subtle, crisp, empty and locked in limbo.

We are witness to a sharp break from the past with a thematic, formal and stylistic tone, here being set by Ellery, to reveal the fetishistic nature of English everyday life. Britain's civilised war is afoot here, wrapped in boxes and ready to go. Are we contained within defined borders? In many ways, we always have been.

There is more than a slightly menacing air to these photographs of England, for they scream, to me, of the state we're in. I say England rather than the UK because these houses, garden sheds, kitchen tables and politicians are all subtle pointers to a singular country rather than a united pact of nations. It takes a keen eye to spot, but you need not be a sociologist to enjoy, for this book is a simple, brilliantly executed, thoughtful conversation starter.

There are four undefined, but clear, chapters: houses, garden sheds, kitchen tables and politicians. To unpack the relevance of these let's look at each from a micro and macro perspective, reminiscent of the 1977 Eames film, Powers of Ten, that zooms from finite to infinite.

It has long been said that an Englishman's home is his castle. This is often to denote the importance of independent power and autonomy.

However, if we look at it within the current political climate, we see another angle, that of isolation, attack and defence.

The garden shed has long been popular in English culture as a place where amateur innovation happens. A place for 'tinkering' with technology, a refuge for the male of the house from his wife and children, or a den for drinking illicit supplies of homemade wine and beer and looking at pornography.

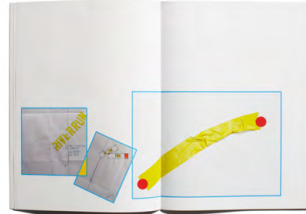
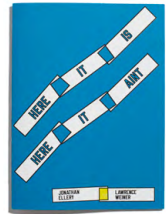
The kitchen table may have taken over from the shed when it comes to tinkering with innovation; small business empires are set up and run from around its cheap wooden frame. But here, the tables are empty. No one sits here. No one is working. There is no meal on the table. These are blank canvases.

And then we come to the politicians. We see life, or do we? Perhaps, these are all crime scenes? I read a book with no words and yet conjured this narrative

Published in 2019
Published by Browns Editions
Softback gate fold cover with gloss black foil
220 x 290 mm
112 pages
47 images
5 stickers
Edition of 350
ISBN 9780992819491

300 x Standard edition
£40
50 x Hors commerce

Browns Editions

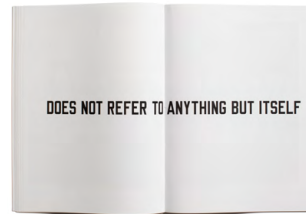


HERE IT IS HERE IT AINT
Jonathan Ellery & Lawrence Weiner

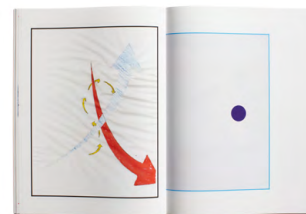
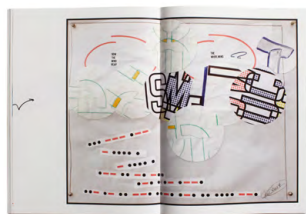
Generated by a series of fertile exchanges between two artists, Jonathan Ellery and Lawrence Weiner, HERE IT IS HERE IT AINT is a quintessential artist book — in that it has no foreword, appendages or footnotes; and the meaning, as indicated by the title, is far from absolute.



It is apparent that while there are clear distinctions in the work of Lawrence Weiner and Jonathan Ellery, they comfortably inhabit the same context. For both of them, art and life manifest in an objective, concrete synthesis. Their statements function as catalysts for conversations whose composition craft a seductive mise-en-scene.



Published 2018
Published by Browns Editions
Hand screen printed cloth cover
5-hole stitch bound
235 x 317.5 mm
72 pages
41 images
Edition of 300
ISBN 9780992819484



230 x Standard edition
£190

20 x numbered and signed
by the artists.
Price available on request

50 x Hors commerce

Browns Editions



Only God Can Judge Me Bruce Gilden

As I travelled through America, I noticed the same pattern in many cities: in all the bad areas, I saw white women, generally young and at one time generally pretty, who were drug addicts — and I'm talking serious heroin or crack addicts. Many of them admitted they were sex workers and in many instances they looked like a shell of themselves. This struck me very deeply bringing back memories from my youth.

In all of these women, I see my own mother — ravaged by pharmaceutical drugs, alcohol and her lifestyle — so I went to these areas where they hang out and I started asking them if I could photograph them.

This personal motivation is the genesis of my ongoing project Only God Can Judge Me on prostitutes and drugs. I went back again to photograph some of these women in Overtown, Miami and I interviewed them. It's hard to imagine how much suffering and how little hope their stories contain. We ignore them but they do exist and survive at the "other end of the spectrum" as Trish says.

Published 2018
Published by Browns Editions
Designed by Browns
Hard back
250 x 376mm
56 pages
2 gate folds
24 images
Edition of 700
ISBN 978-0-9928194-7-7
£75

Browns Editions



Paid Content
David Stewart

We may have been here, incorporated and entombed. Just below the surface veneer of air-con ad agency cool writhes neurosis.



Much is said about advertising 'creating culture'. Paid Content reveals the culture around this claim. In the nondescript, where ten ideas are better than one and creative coma-inducing research and analytics are the order of the day, Paid Content is more than just a series of pithy visual propositions that re-articulate the underbelly of advertising. This body of work is a relevant and timely reminder to walk a step beyond the norms and constraints of industry protocol.



As ever, there is a touch of Johannes Vermeer about Stewart's work: quasi-religious, lit and tempered, the beauty is in the ordinary. Homogenous in its approach, Paid Content is the everyman journey in adland and a call to arms.



Published 2018
Published by Browns Editions
Designed by Browns
Magazine format
Three different covers
235 x 326mm
160 pages
63 images
Unlimited edition
ISBN 978-0-9928194-5-3
£20

Browns Editions

Populism

Ellery

1

7

21

105

160

210

259

315

399

419

Populism
Ellery

"Interpret the world as you want to see it. Construct the reality that you want to inhabit. I believe that is possible and that's complete freedom. There are no rules."

In response to the manipulation and unravelling state of contemporary world politics, Ellery has released his latest piece, Populism.

Functioning as a deliberately considered token of defiance, the 850-page tome is almost absurd in its execution. Reminiscent in form of a tactile telephone directory, it features 416 numbers, rendered sequentially, and a mere three images: a banality reverberating across the turning of each double-page spread. The monotony is momentarily interrupted by the coarseness of three fully exposed arse holes. The work is a minimalist gesture, transferred through an abstract form, where numbers are employed simply as shapes, whilst simultaneously invoking political truths.

Released 2017
Published by Browns Editions
Designed by Ellery/Browns
274mm x 210mm
Softback
852 pages
3 black and white images
First edition of 419
ISBN 978-0-9928194-6-0
£50

Browns Editions



A Bewildered Herd
Ellery

Pencil and charcoal drawings and small relief sculptures made with tape and stickers are the materials used in Jonathan Ellery's latest book, A Bewildered Herd.

The title of the book comes originally from Walter Lippmann (Public Opinion, 1922 – mass man as the bewildered herd, spectators not participants in a democracy) whose words were paraphrased by Noam Chomsky in his book Media Control (2002).

Ellery's interest is focused on the notion of a democracy, and how easy it appears to control it.

One gets the sense that Ellery's recent work is becoming more abstract, and that is borne out by the front covers, each treated as an individual canvas by the artist, all 300 covers done by hand.

Released 2017
Published by Browns Editions
Designed by Ellery/Browns
300 book covers hand-made by the artist
340mm x 240mm
Hardback cover
56 pages
28 colour images
First edition of 300
ISBN 978-0-9928194-2-2
£150

Browns Editions



Mergers and Acquisitions
Tenugui
Jonathan Ellery

Mergers and Acquisitions is series of seven religiously and politically focused, hand printed, Tenugui.

A Tenugui is a Japanese piece of cloth, made from cotton, to a traditional size and format.

Ellery's Tenugui have been produced by hand in Osaka using the 'Chusen' production approach. 'Chusen' is a traditional method of dying using stencil paper and resist paste. Since the dye infiltrates the cloth, the patterns appear on both sides.

Mergers and Acquisitions is fuelled by the political and the religious, bringing together graphic elements to form patterns and frictional alliances. It is Ellery's interpretation of the swirling political and religious world that surrounds us.

Hand printed in Osaka/Japan, 2016
Raw cotton
900mm x 300mm
Limited edition of 100 each Tenugui
£25 SOLD OUT

Browns Editions



Mergers and Acquisitions
Tenugui/ Catalogue
Jonathan Ellery

Mergers and Acquisitions is series of seven religiously and politically focused, hand printed, Tenugui.

A Tenugui is a Japanese piece of cloth, made from cotton, to a traditional size and format.

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The catalogue, as well as simply archiving the seven Tenugui, brings its own political and conceptual voice to the piece. A fabric piece of one of the seven screen printed Tenugui is bound into each of the catalogues.

Published 2016
Published by Browns Editions
Designed by Ellery/Browns
Softback
195mm x 250mm
48 pages
7 colour images
1 fabric swatch
First edition of 150
ISBN 978-0-9928194-4-6
£40

Browns Editions



Tribes 1
Ellery

Jonathan Ellery's fascination with the pre-ordained and pre-programmed lives that we have all been born into continues in his latest publication, Tribes 1.

As always he's drawn to the invisible 'scaffolding' that dictates how people live their lives whilst at the same time holding each life together.

Says Ellery "I'm interested in who's in control, and why. I'm constantly trying to establish my own interpretation of the world through my own eyes and with my own brain, to develop my own narrative". He concludes "I'm interested in the fight required to live outside of the 'scaffolding' independently. The fight is important".

Gender, family, art, politics, religion, drugs and race are some of the tribal influences that appear on the pages of this book.

His signature abstract narrative, in this context, is guttural, abstract and raw. Certain sequences are formed; certain narratives come into play and are then left entirely to the viewer to interpret.

Published 2016
Designed by Ellery/Browns
170mm x 225mm
Softback
68 pages
22 colour images
Hand numbered first edition of 300
ISBN 978-0-9928194-3-9
£30



Browns Editions



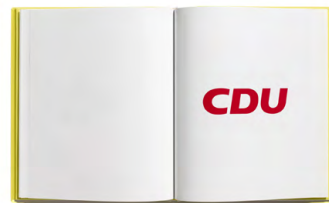
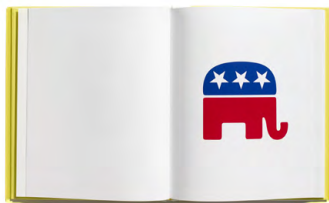
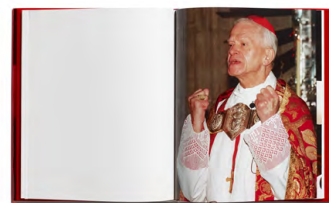
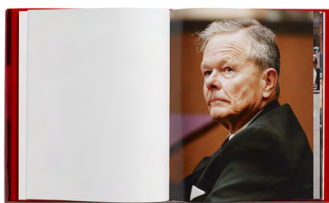
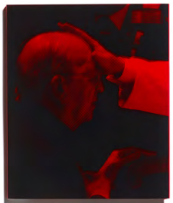
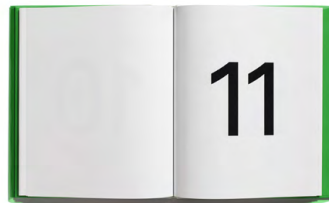
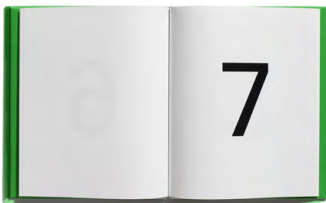
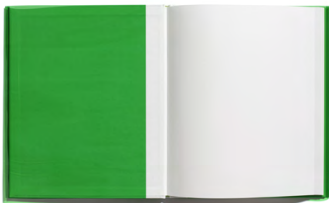
Himmelstrasse
Brian Griffin

In May 1942, Sobibor became fully operational and began mass gassing operations. Himmelstrasse (Heaven Street) was a cynical Nazi joke used to describe the final journey to the gas chambers.

Brian Griffin has documented the railway tracks in Poland that transported approximately three million prisoners from around Europe to the Nazi extermination camps during WWII. From the railway leading to Hitler's Eastern Front military headquarters at the Wolf's Lair, to the State Rail System leading to the camps of Belzec, Chelmno, Sobibor, Stutthof and Treblinka. Griffin's haunting landscapes are an emotional and personal photographic journey that represents the relentless brutality and inhumanity of the Holocaust.

Published 2015
Designed by Browns
297mm x 232mm
Hardback
120 pages
69 black and white images
33 colour images
Hand numbered edition of 500
ISBN 978-0-9928194-1-5
£50

Browns Editions



Religious Symbols
London Garden Birds
Numbers
Sexual Predators
Political Symbols
Ellery

This publication has a very simple surface. A work consisting of 5 books, each with a different subject matter. But below these colourful covers unfolds a curious, absurd and sometimes dark narrative. The divinity of religion, the Dickensian birds that Ellery sees from his windows, the abstract numbers, the sexual deviancy of the church, and the ideologies of politics create multiple layers of narrative that are personal and meaningful in different ways. Ellery presents these interweaving complexities with a minimal, direct and honest delivery.

Published 2014
Designed by Ellery
Each box contains five books
Each book with a screen printed coloured gel
270 x 225mm
40 pages
13 images
Signed edition of 150
ISBN 978-0-9928194-0-8
£200

Browns Editions



Sunday, 11/05/2008
Lee Street, London



Sunday, 11/05/2008
27 Service, Southbank Bridge, London



Thursday, 15/05/2008
Lee Street, London



Sunday, 11/05/2008
Design Hotel, A&A, Phillips de Fury & Company, London



Turning The Season
Thomas Zanon-Larcher &
Jules Wright

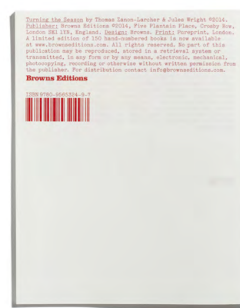
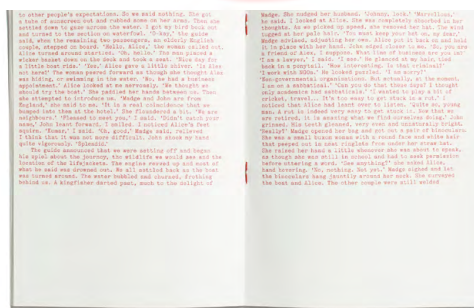
In the summer of 2008 Thomas Zanon-Larcher (Photographer) and Jules Wright (Director) set out to make a work which captured the 'English Season'. The co-authors constructed a relationship between a young married couple, Alice who suffers from bi-polar disorder and Alex, a successful lawyer. We watch them struggle to survive within the public world imposed by their class.

Turning The Season was staged as an installation at the Wapping Hydraulic Power Station, 21 November 2008–28 February 2009. All work was shot on location, in public.

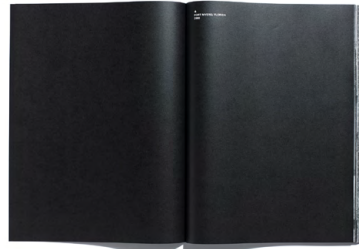
Contributors
Deborah Levy
Erica Wagner
Romesh Gunasekera
Toby Litt

Published 2014
Designed by Browns

135 x 170mm
Hardback
80 page
76 images
1 red gel
40 page booklet
Hand numbered edition of 150
ISBN 978-0-9565324-9-7
£25 SOLD OUT



Browns Editions



Foreclosures
Bruce Gilden

Since the housing market crashed in 2008, millions of Americans caught up in the subprime mortgage crisis have lost their homes.

Bruce Gilden has documented foreclosures in some of America's hardest hit communities: Fort Myers Florida, Detroit Michigan, Fresno California and Las Vegas Nevada.

Special edition, 1-100, come in a black American flag slipcase and have a signed postcard by Bruce Gilden.

Published 2013
Designed by Browns

280x375mm
Embossed flag and white foil on card cover
Softback

Singer sewn

128 pages

51 images

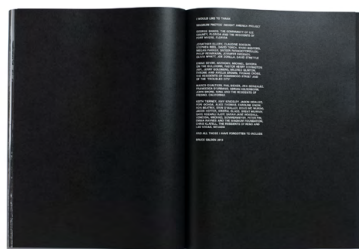
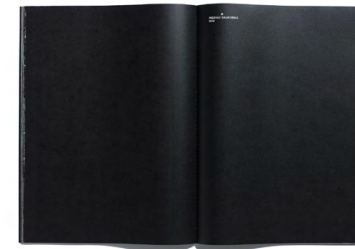
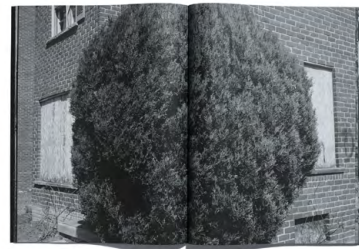
1 found postcard

Edition of 500

ISBN 978-0-9565324-8-0

£150 Standard edition

£200 Special edition SOLD OUT



Browns Editions



Teenage Pre-occupation
David Stewart

Stewart says: "Being surrounded by teenagers (my sons, daughter and their friends) made me aware of some interesting things about them which may be of the time and current culture.

The work is a document of teenage preoccupations at this time. The world is changing around us very fast at the moment and it is a good time to photograph it.

The subjects are insecure, looking for something to follow or not, to fit in or not, weighed down by technology, anti-social networkers, obsessed with what other people are doing.

Published 2013
Designed by Browns
267 x 332mm
Hardback book
Three different covers
30 pages
23 images
Six random stickers
Edition of 500
ISBN 978-0-9565324-4-2
£40

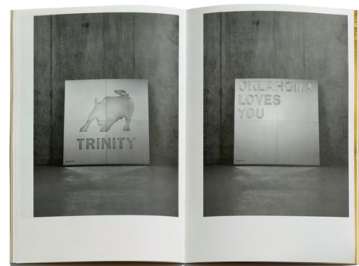
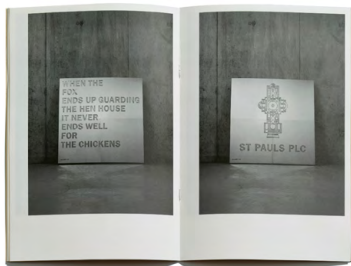
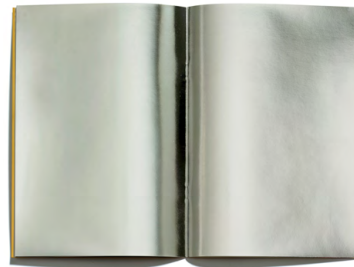
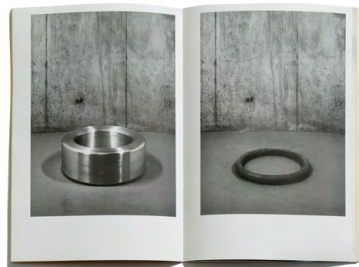


Browns Editions



The Hen House
Jonathan Ellery

The notion of sequence and of a gentle, unfolding narrative is at the core of Ellery's art, enforcing a distinctive language that offers each work as one part of a continuous and burgeoning series, strengthened by its succession. The deceptive simplicity of the work is informed by Ellery's awareness of the absurd, a delight in constructing certain orders and exploring the tensions between them; a church next to the Twin Towers, a church next to Ground Zero, a golden bull next to St Paul's Cathedral, a giant cock ring next to a man of the cloth. These frictional couplings are used as tools to address the questions of daily life, forcing the viewer to build an imaginative construction of meaning.



This beautifully produced catalogue with gold, silver and white foil blocked pages showcases the work exhibited at the Londonewcastle Project space in March 2013.



Published 2013
Designed by Ellery
190x275mm
Self cover catalogue
Gold, silver and white foil block
44 pages
15 images
Edition of 400
ISBN 978-0-9565324-7-3
£50

Browns Editions



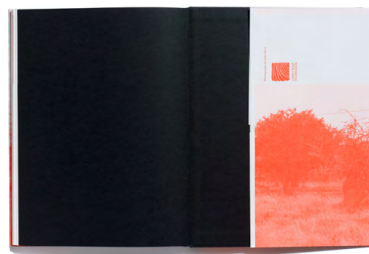
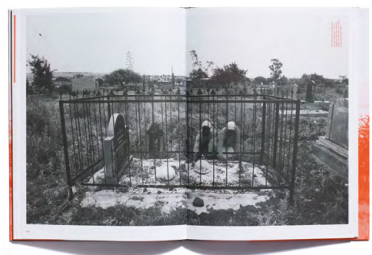
The Lonely Road
John Ross

The Lonely Road Foundation is a South African charity, set up to support orphaned and vulnerable children in rural and underprivileged communities in South Africa. Photographer John Ross, working closely with the Foundation, travelled to Limpopo Province in South Africa to photograph the lives of nine different families. The photography and supporting narrative provides a harrowing insight into the problems that exist within these communities including HIV, poverty, malnutrition, parental neglect and lack of basics including water.

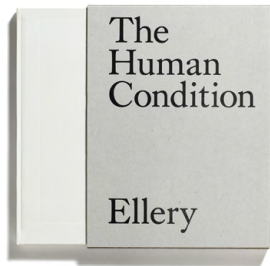
The Lonely Road book is the result of a collaboration between The Lonely Road charity, John Ross and Browns Editions, with the intention of raising awareness and funds to change these children's lives.

All funding and proceeds goes to The Lonely Road Foundation.

Published 2013
Designed by Browns
217 x 290mm
Hardback with dust jacket/poster
120 pages
84 images
Edition of 2,000
ISBN 978-0-9565324-6-6
£30



Browns Editions



The Human Condition
Jonathan Ellery

"Although Jonathan's work might seem on the surface quite contained and concise, I'd say it's actually deeply personal, and deeply revealing. He has collected each ring here. Several pieces of jewellery belong to the significant women in his life: his girlfriend, his mother. The cock rings have been bought for this piece. Jonathan talks about 'The Human Condition' with a sense of yin and yang – as a journey along some kind of trajectory from female to male, light to dark – and in doing so he ascribes certain values to either side of these proposed oppositional paintings."

Shonagh Manson
Jerwood



The limited edition slipcased book formed part of Ellery's fourth solo exhibition at Londonewcastle Project space, London. Contributors to the book include British artist Scott King and American artist Lawrence Weiner.

Published 2011
Designed by Ellery/Browns
Studio photography by John Ross
220 x 285mm
Hardback cloth cover
Slipcase
96 pages
Signed edition of 100
ISBN 978-0-9565324-1-1
£200



Browns Editions



The Human Condition/ Ring set
Jonathan Ellery

A set of plastic children's rings made available by the artist as an affordable art object at the Human Condition exhibition held at the Londonecastle Project Space in 2011.

Edition of 10
£100 SOLD OUT

Browns Editions

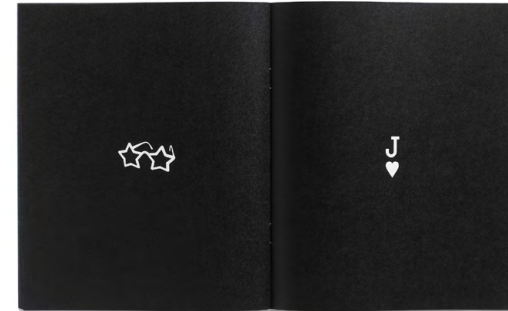
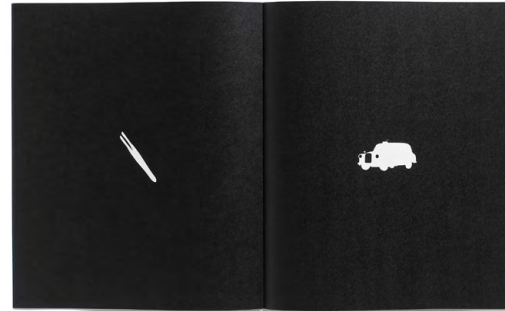
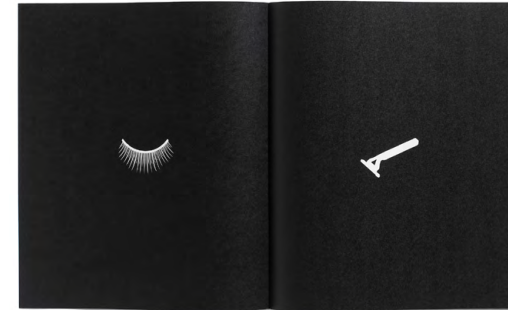
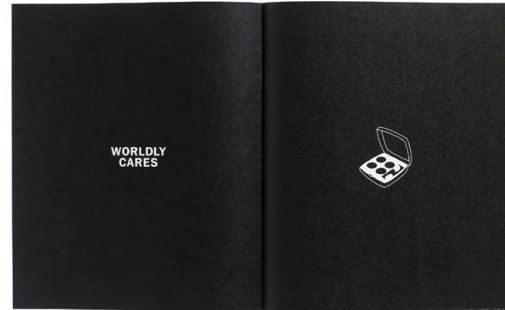
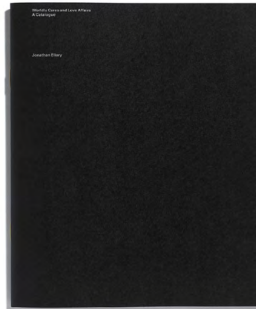


The Human Condition/ Cock Ring
Jonathan Ellery

Metal cock ring made available by the artist as an affordable art object at the Human Condition exhibition held at the Londonewcastle Project space in 2011.

Solid coated steel
Etched
Edition of 10
£100 SOLD OUT

Browns Editions



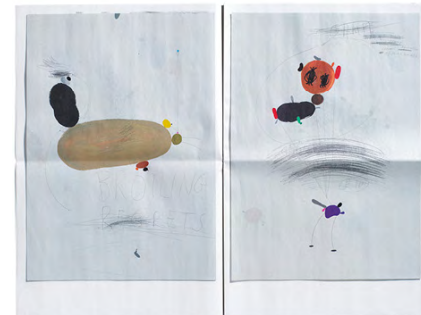
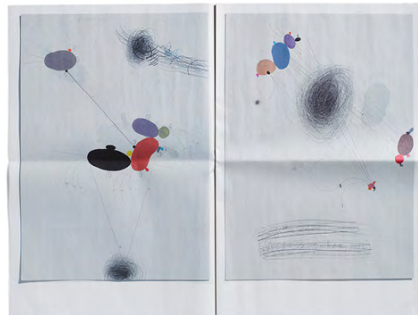
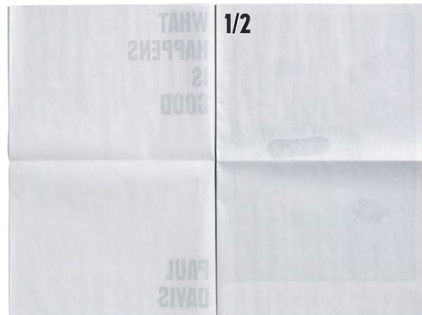
Worldly Cares and Love Affairs Jonathan Ellery

In Autumn 2010, Jonathan Ellery was commissioned by Mulberry to produce a sculptural piece for their new flagship store at 50 New Bond Street, London. The piece consists of 25 circular, machined, solid brass pieces which have been embedded into the concrete floor of the store.

The catalogue shows the sequential narrative and reveals where the pieces can be found within the store at 50 New Bond Street.

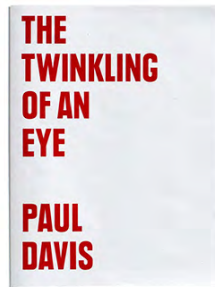
Published 2010
Designed by Ellery/Browns
185 x 217mm
Self cover catalogue
36 pages
25 images
Hand numbered edition of 200
ISBN 978-0-9565324-3-5
£50 SOLD OUT

Browns Editions

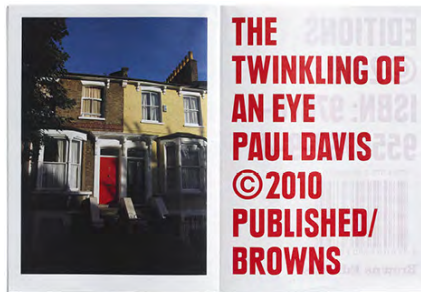


What Happens Is Good
& The Twinkling Of An Eye?
Paul Davis

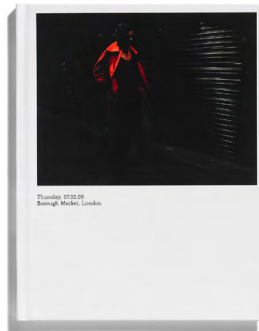
This piece takes the form of a newspaper and is made up of two publications within one: drawings are printed onto a full Berliner format with a half Berliner insert featuring photography. In Davis's words: "The whole exercise was done with a loosened mind. The only stipulations were the edit of images which must essay beauty and let the rest follow so the information within, the meaning, the narrative is secondary to seeing what happens when the untethered brain tells the eager hand and excited shutter-finger what to do."



Published 2010
Designed by Browns
315 x 478mm
2 self cover catalogues
2 x 32 page
Signed edition of 1,500
ISBN 978-0-9550767-9-4
£40 SOLD OUT



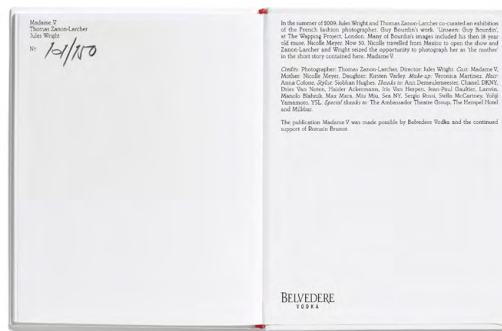
Browns Editions



Madame V
Thomas Zanon-Larcher &
Jules Wright

In the summer of 2009, photographer Thomas Zanon-Larcher and theatre director Jules Wright co-curated an exhibition of work by French fashion photographer, Guy Bourdin, 'Unseen: Guy Bourdin', at the Wapping Project, London. Many of Bourdin's images included his teenage muse, Nicolle Meyer. Now 50, Nicolle travelled from Mexico to open the show and Zanon-Larcher and Wright seized the opportunity to photograph her as 'the mother' in the short story *Madame V*.

Published 2010
Designed by Browns
135x170mm
Hardback
32 page
32 images
Edition of 150 hand numbered
ISBN 978-0-9565324-2-8
£25 SOLD OUT



Browns Editions



A French Picture Show
Thomas Zanon-Larcher &
Jules Wright

A French Picture Show was shot in London, Paris and Cognac, in 2009 and touches on the life of a young French architect, Isabel. It continues a cycle of photographic fashion stories conceived and realised by photographer Thomas Zanon-Larcher and theatre director Jules Wright since 2006. Working together from their respective disciplines, Zanon-Larcher and Wright stage nothing formally, but work closely with their performers to improvise a sequence of scenes which unfold into a loosely shaped story.

Published 2010
Designed by Browns
135 x 170mm
Hardback
88 page
91 images
Hand numbered edition of 275
ISBN 978-0-9565324-0-4
£25 SOLD OUT

Browns Editions

**Thrice
Removed.
David
Stewart**

**Thrice
Removed.
David
Stewart**



David Stewart ©2009
Published/Browns Editions ©2009
Design/Browns
Words/Peter Kirby
Print/1010 Printing

First edition of 1000 copies, 200 of which are limited edition, printed red with white text.

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www.thriceremoved.com



Thrice Removed
David Stewart

Observations on family, society, relationships and life in general; beautifully art directed with a knowing smile and ready wink. The colour photographs bear close scrutiny both technically and emotionally, revealing more the closer you look. The format of a children's board book alludes to Stewart's childlike curiosity, whilst the images hint at an altogether darker heart.

Published 2009
Designed by Browns
280 x 280mm
Board book
40 pages
18 images

Edition of 1,000, 200 of which are limited edition and have a red cover
ISBN 978-0-9550767-5-6

£40 Standard edition
£50 Limited edition red cover

Browns Editions



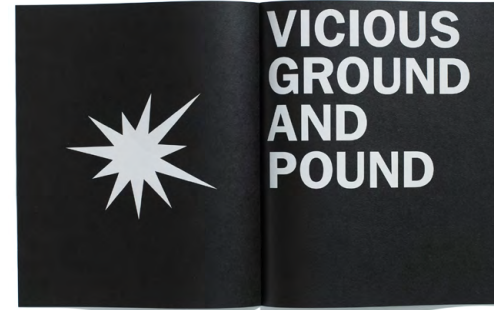
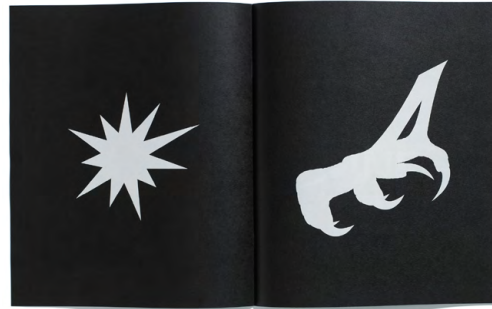
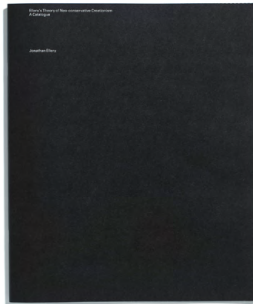
Ellery's Theory of Neo-conservative Creationism
Jonathan Ellery

Ellery says: 'The Neo-conservatives aren't very keen on the Big Bang scientists, the Big Bang scientists aren't very keen on the Creationists, the Creationists aren't very keen on Darwin, Darwin's not too happy with the Catholics and the Catholics don't seem to be too happy with anyone.'

With this conceptual book, Ellery is drawn to this battleground, mischievously sticking his oar in and adding to the friction, offering up if anything more questions. The book formed part of an exhibition of the same name held at the Wapping Project, London, in 2009.

Published 2009
Designed by Ellery
240x285mm
Hardback cloth cover
176 pages
74 images
1 coloured gel
Hand numbered edition of 500, with a signed coloured gel, the first 200 of which are slipcased
ISBN 978-0-9550767-6-3
£60 Standard edition
£100 Slipcased edition **SOLD OUT**

Browns Editions

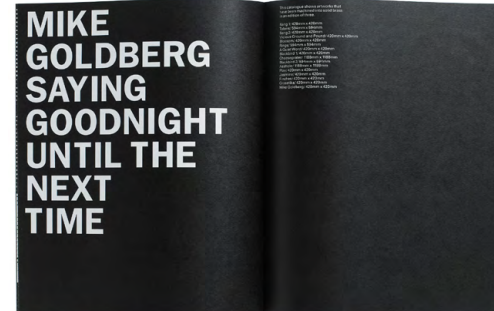
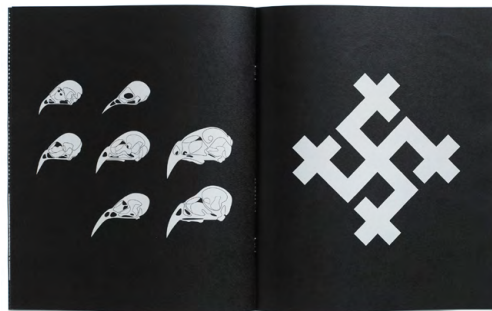
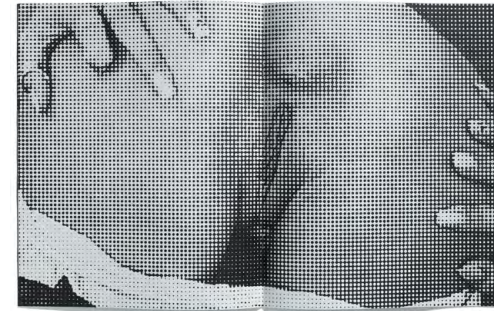
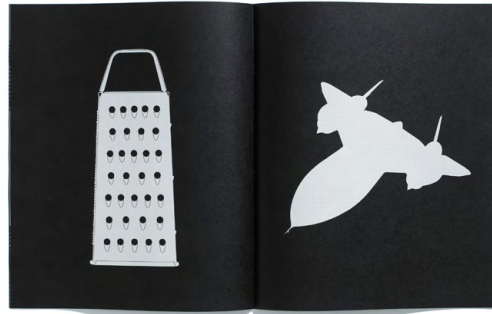
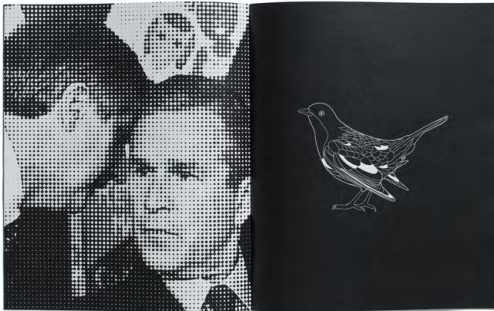


Ellery's Theory of Neo-conservative Creationism. A Catalogue
Jonathan Ellery

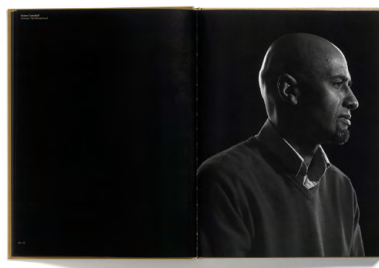
Ellery says: 'The Neo-conservatives aren't very keen on the Big Bang scientists, the Big Bang scientists aren't very keen on the Creationists, the Creationists aren't very keen on Darwin, Darwin's not too happy with the Catholics and the Catholics don't seem to be too happy with anyone.'

With this exhibition, Ellery is drawn to this battleground, mischievously sticking his oar in and adding to the friction, offering up if anything more questions. This limited edition catalogue documents elements of the work shown at the Wapping Project, London, in 2009.

Published 2009
Designed by Ellery
220 x 265mm
Self cover catalogue
28 pages
16 images
Edition of 300
ISBN 978-0-9550767-8-7
£40 SOLD OUT

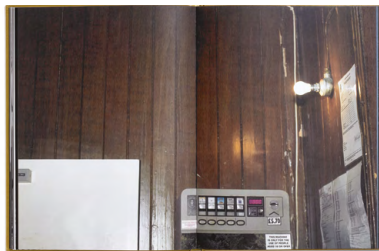
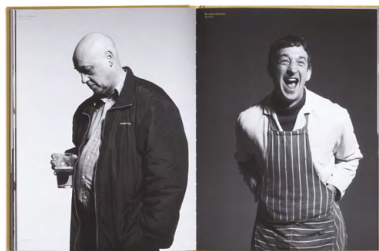
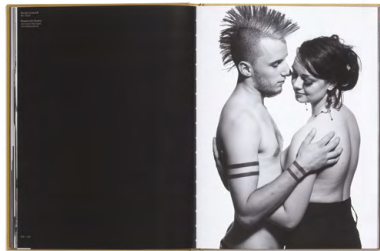


Browns Editions



The Wheatsheaf RIP
John Ross

A book celebrating the life of the Wheatsheaf pub in London's Borough Market, which has been closed to make way for the planned Network Rail extension. Shot by photographer John Ross, The Wheatsheaf RIP is a commemorative book of black and white portraits that capture the spirit of the local characters and regulars. From artists to barrow-boys, antique dealers to fishmongers, and doctors to villains, the eclectic mix of the people featured is testament to the unique nature of the area and of the pub itself. The book will be a 'footprint' left behind for posterity, long after the pub's demise.

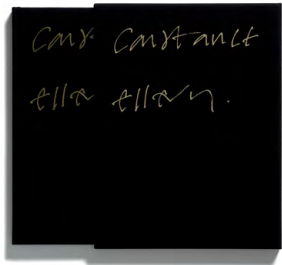


All proceeds go to local charity, Kids Company.

Published 2008
Designed by Browns
240 x 315mm
Hardback cloth cover
168 pages
109 images
Hand numbered edition of 1,000,
100 of which are slipcased
ISBN 978-0-955076-7-4
£25 Standard edition
£40 Slipcased edition SOLD OUT



Browns Editions



Constance
Jonathan Ellery

Constance marries Ellery's art, his relationship with women and his love affair with drums into a psychological study of social discomfort, power, frailty and sexuality. The book was produced to accompany a live performance piece first exhibited at the Wapping Project, London, in May 2008.

Published 2008
Designed by Ellery
Studio photography by John Ross
240 x 315mm
Hardback cloth cover
92 pages
35 images
Limited edition of 500 hand numbered, slipcased books, the first 200 of which have an original polaroid from the performance
ISBN 978-0-9550767-3-2
£80 Standard edition SOLD OUT
£130 Polaroid edition

Browns Editions

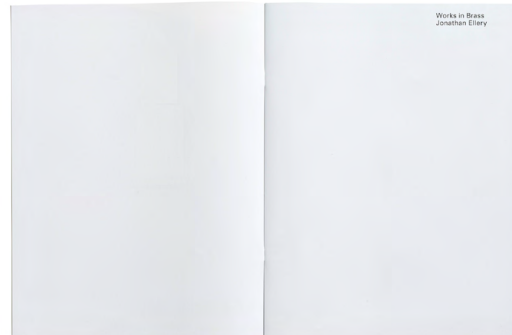
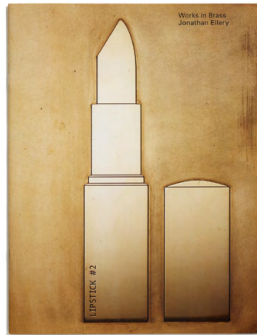


In and Out
Jonathan Ellery

The third in a series of conceptual art books. Originally exhibited as a large-scale installation piece, the book is sculptural in its approach. As with 87, Ellery's 'In and Out' revels in its knowing perversity, using only a black circle and square as its subject.

Published 2007
Designed by Ellery
200 x 240mm
Hardback cloth cover
172 pages
78 images
Hand numbered edition of 1,000,
the first 200 of which are slipcased
ISBN 978-0-9550767-2-5
£60 Standard edition
£100 Slipcased edition SOLD OUT

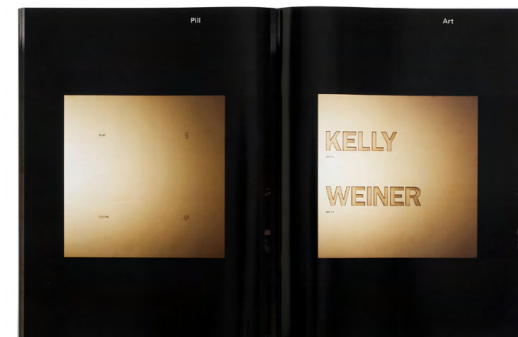
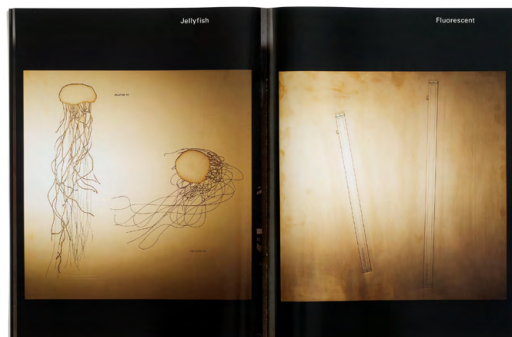
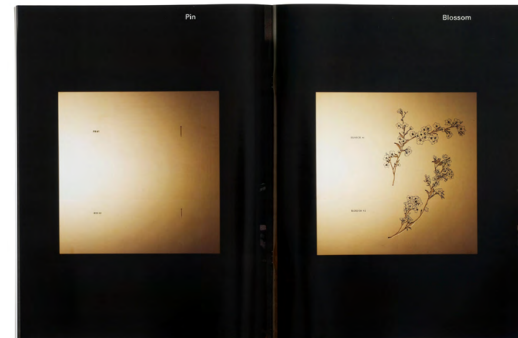
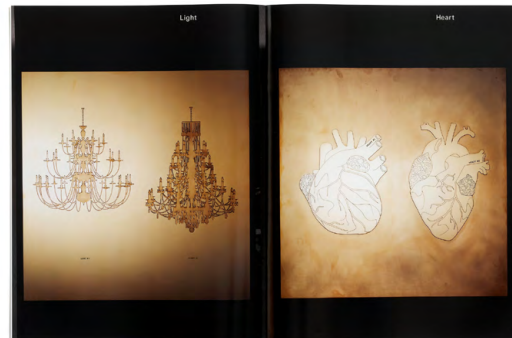
Browns Editions



Works in Brass
Jonathan Ellery

Works in Brass is a catalogue published to support part of Ellery's solo show, Unrest, at the Wapping Project, London in 2007. As part of the show Ellery exhibited 25 large scale, machined brass pieces, together weighing in at just under a tonne.

Published 2007
Designed by Ellery/Browns
297x385mm
Self cover catalogue
24 pages
17 images
Edition of 1,000
ISBN 0-9550767-1-4
£30 SOLD OUT



Browns Editions



87
Jonathan Ellery

87 formed part of Ellery's first solo show at the Wapping Project, London. Originally exhibited as a large installation with sound and moving image, the book catalogues the work on the printed page, enabling the numbers to be viewed both in the abstract and out of context.

Published 2006
Designed by Ellery
200 x 240mm
Hardback cloth cover
182 pages
87 images
Hand numbered edition of 2,000,
200 of which are slipcased
ISBN 0-9550767-0-6
£60 Standard edition
£100 Slipcased edition SOLD OUT

Browns Editions

136 Points of Reference Ellery/ Browns

136
Points
of
Reference
Ellery/
Browns

136
Points
of
Reference
Ellery/
Browns

Contributors/
Shaughnessy
Parr
Scheidtman
Weiner
Fletcher

His or her clients, and designers like working to think, to feel, to be a designer, you need a brief (even if it's a self-authored one), and if you don't need a brief then you are not a graphic designer. Good designers listen, ask questions, do research and take metaphorical thermometer readings of the task in front of them. But they want to execute the brief in the way they think best. And they want to do it with their voice, their signature.

What is this voice, this signature? Surely we are talking about art-world subjectivism here! Perhaps. But it is also the element we bring to our work to make it our own, and when it is missing from graphic design the result is messy.

According to voice is not automatic. Designers are not born with it, it has to be earned. I found my own voice as a designer when I learned to incorporate reference points into my

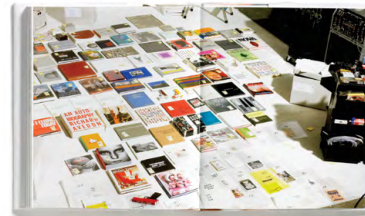
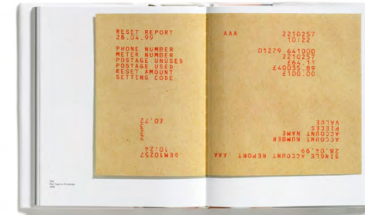
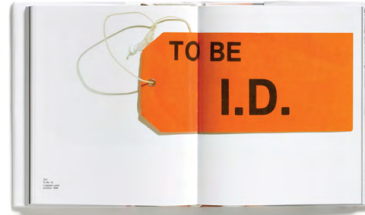
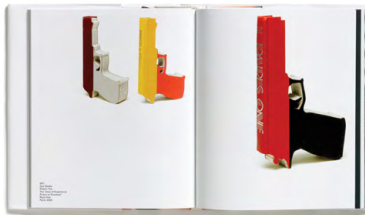
work. Sometimes these reference points were not in the open, obvious and shared; put there to make a point. Yet on other occasions they were hidden and arcane, only visible to me. It might be a colour reference to the way Coppola in 'The Conversation' it might be a typographic allusion to the way Robert Frank designed letterforms and the emulation of his photographic prints; it might be a graphic regulation of the way Sergio Leone framed a face. But by using reference points - often from areas other than graphic design - I found a way of working that appeared, paradoxically, deeply personal and at the same time deeply impersonal. Which feels like a pretty good definition of graphic design to me.

This is a book about reference points. It is the hallmark of the gesture (intended that they can reveal their reference points and not be disturbed by this act of revelation. Only the terminally ascetic try to conceal their reference points.

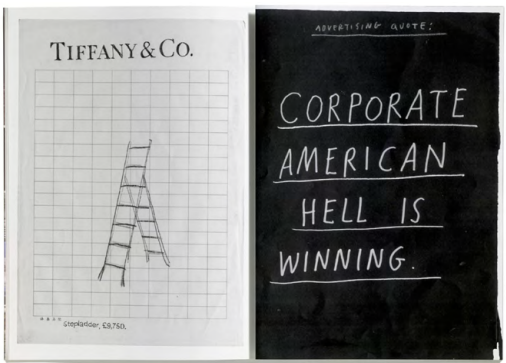
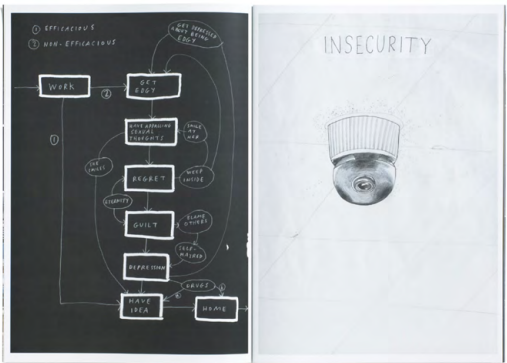
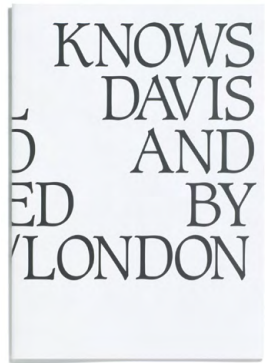
136 Points of Reference Jonathan Ellery

136 Points of Reference was first exhibited at the Roth Gallery, NYC, in 2005. The exhibition and book examine the influences that have informed and defined Ellery's and his studios' work. Reproduced are images and objects culled from Ellery's own idiosyncratic collection. These range from rare art and photography books to assorted ephemera. Contributors to the book include Lawrence Weiner and Martin Parr.

Published 2005
Designed by Ellery/Browns
Studio photography by John Ross
200 x 240mm
Hardback paper cover with dust jacket
242 pages
136 images
Hand numbered edition of 2,000,
200 of which are slipcased
ISBN 0-9533730-8-8
£80 Standard edition
£150 Slipcased edition **SOLD OUT**

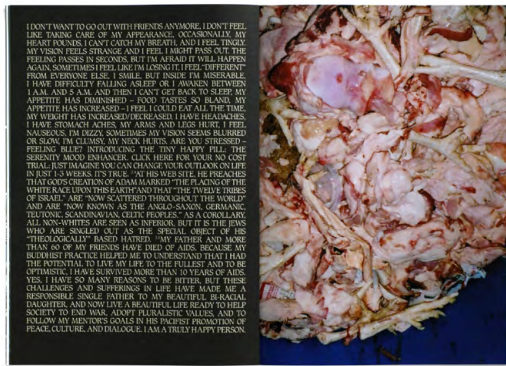
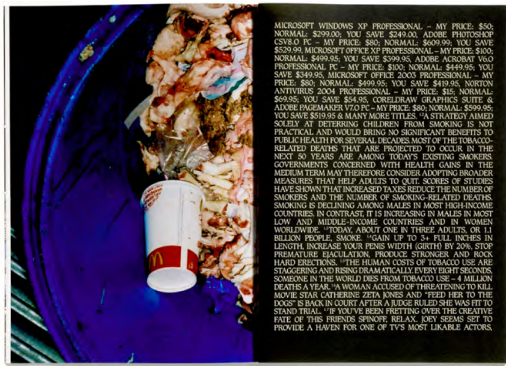


Browns Editions

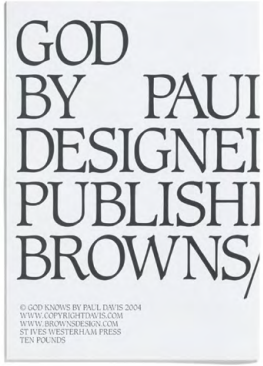
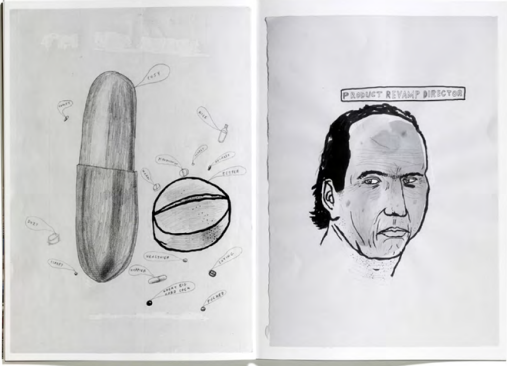
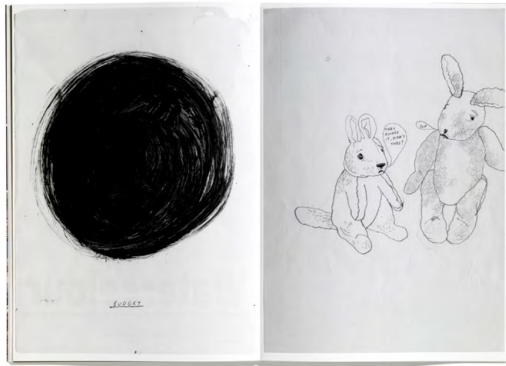


God Knows
Paul Davis

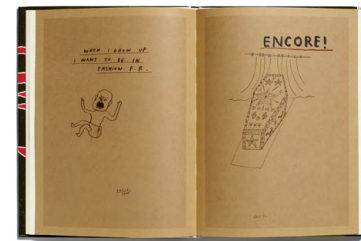
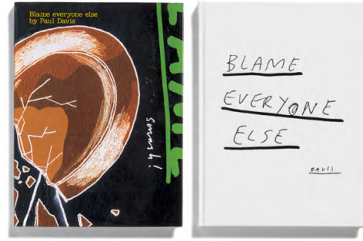
The third in a series for British artist Paul Davis, this very rare catalogue was produced to accompany the exhibition held at the then Browns gallery, London, in 2004. God Knows features illustrative and photographic observations and comment, by Davis in caustic form, on the state of the advertising industry, consumerism and capitalism.



Published 2004
Designed by Browns
297x420mm
Self cover catalogue
32 pages
24 images
Edition of 1,000
£40 SOLD OUT

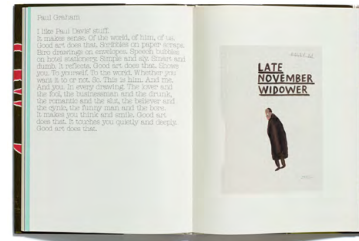


Browns Editions

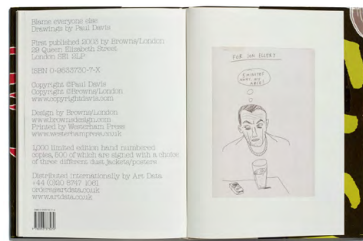
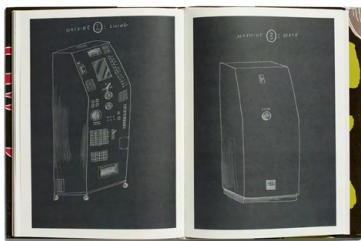


Blame Everyone Else
Paul Davis

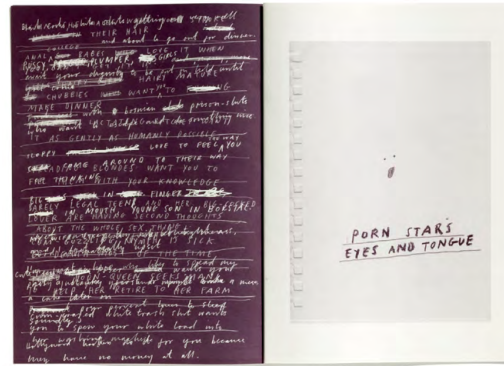
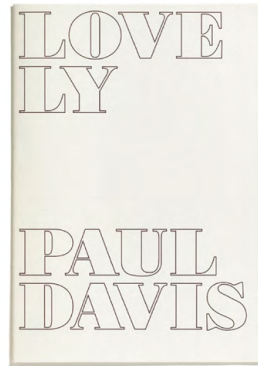
The most complete collection of Davis work published to date. Features drawings, photographs, overheard conversations and musings about life, love and the universe. Oblique, celebratory, critical, romantic, despairing, humorous and bleak, this is Davis in top form. The book is ambitious in its production with numerous changes in paper stocks and materials to amplify the artist's voice. Three different dust jackets/posters were designed to encase the book. Contributions by Paul Graham and Ryuchi Sakamoto amongst others.



Published 2003
Designed by Browns
240 x 320mm
Hardback cloth cover with dust jacket/poster
144 pages
98 images
Hand numbered edition of 1,000, 500 of which are signed with a choice of three different dust jackets/posters
ISBN 0-9533730-7
£50 Standard edition SOLD OUT
£65 Poster jacket edition SOLD OUT



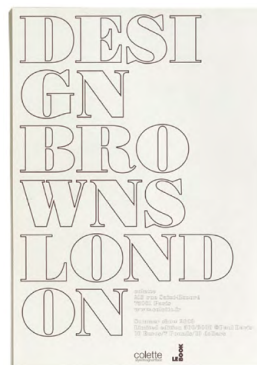
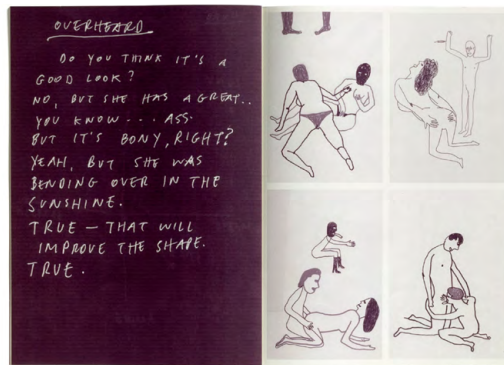
Browns Editions



Lovely
Paul Davis

A very rare catalogue to support British artist Paul Davis' show at Colette, Paris, in 2003. The second in a series, it features a cast of men, women, freaks, sex aids, porn stars, narcissists and submissives all accompanied by Davis' acerbic commentary. Foreword by Helen Walters.

Published 2003
Designed by Browns
297x420mm
Self cover catalogue
20 pages
26 images
Edition of 2,000
£40 SOLD OUT



Browns Editions



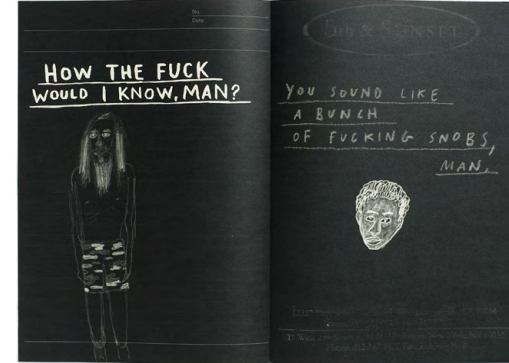
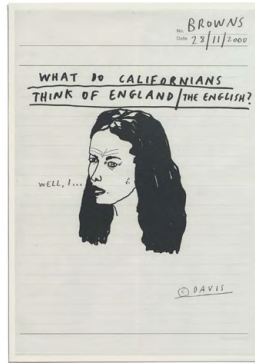
Fogeys
David Stewart

Fogeys is a collection of images created by internationally acclaimed photographer David Stewart, celebrating growing old disgracefully. Comprising upbeat, positive photographs of elderly people in a series of unpredictable situations, Fogeys includes amusing shots of old men dangling their feet inside freshly dug graves and flying down hills on homemade go-karts, plus the spam ladies and the photostrip girls. The book comes in a choice of covers - blue-striped pyjamas or floral pink nightie and packaged in a unique candlewick bag.

The book launch and one-off exhibition was at The Institute of Contemporary Arts (ICA), where large-scale iris prints, were on display.

Published 2001
Designed by Browns
320x240mm
Hardback
20 colour images including one tip-in print
Hand numbered, slipcased edition of 2000
ISBN 0-9533730-4-5
£40

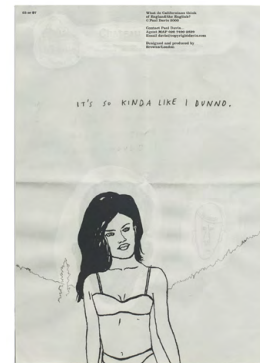
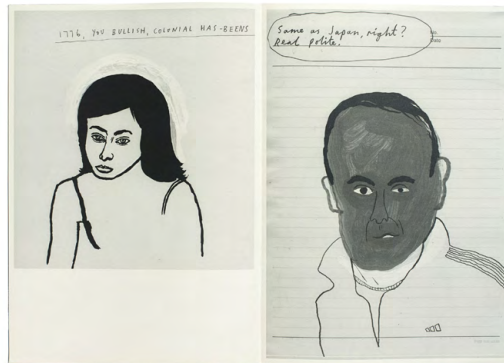
Browns Editions



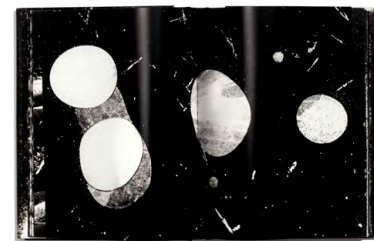
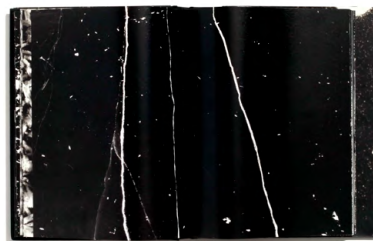
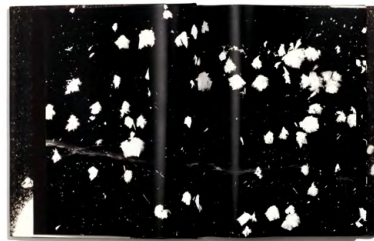
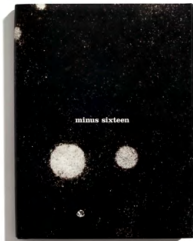
What Do Californians Think Of England/The English?
Paul Davis

Published to accompany the exhibition held at the then Browns gallery, London, in 2000. This extremely rare catalogue is the first in a series for British artist Davis and the first of his 'interview' series. Good and bad, the drawings honestly capture what the Californians think of England.

Published 2000
Designed by Browns
297 x 420mm
Self cover catalogue
8 pages
14 images
£40 SOLD OUT

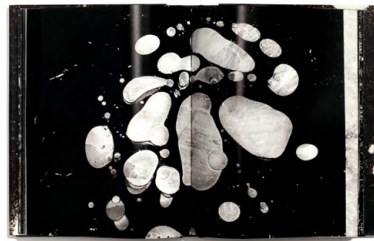
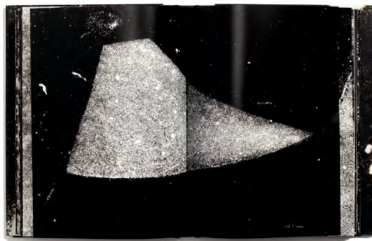


Browns Editions

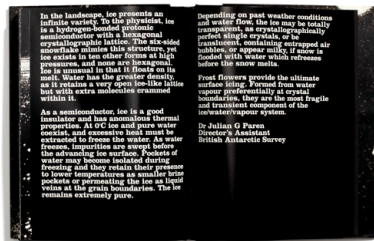


Minus sixteen
Robin Broadbent

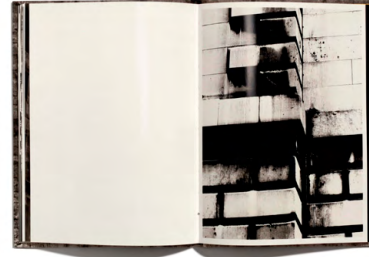
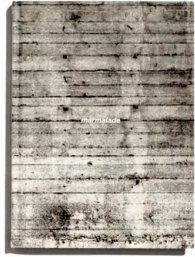
Minus sixteen takes its title from one particularly cold night in Scotland, when the temperature dropped so dramatically it left a bizarre world of shapes, textures and patterns frozen in the surface of a loch.



Published 1998
Designed by Browns
165 x 225mm
Hardback cloth cover with
dust jacket/poster
128 pages
60 black and white images
Edition of 1,000
ISBN 0-9533730-1-0
£60



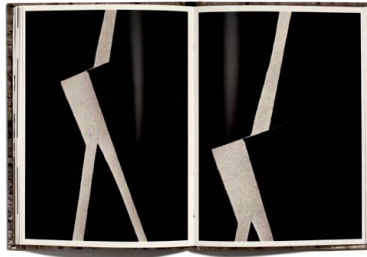
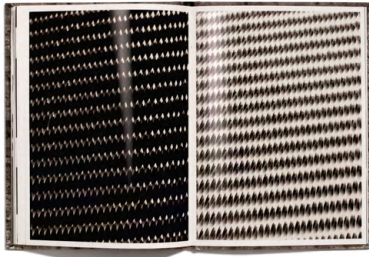
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Marmalade
Robin Broadbent

Marmalade is a collection of black and white abstract images of buildings and space with one colour image which reveals its title.

Published 1998
Designed by Browns
165 x 225mm
Hardback cover
68 pages
33 black and white images
1 colour image
Edition of 1,000
ISBN 0-9533730-0-2
£50



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